HE REO, HE TIKANGA E WHARE NEI I A TĀUA

An expression of urban Māori experiences within kaupapa Māori bilingual education

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Exegesis submitted in partial fulfilment of the requirements for the degree of Master of Design by Project, Unitec Institute of Technology, 2015
DECLARATION

Name of candidate: Deane-Rose Marie Ngatai

This Thesis/Dissertation/Research Project entitled: He reo, he tikanga e whare nei i a tāua is submitted in partial fulfilment for the requirements for the Unitec degree of Master of Design by Project

CANDIDATE’S DECLARATION

I confirm that:

• This Thesis/Dissertation/Research Project represents my own work;
• The contribution of supervisors and others to this work was consistent with the Unitec Regulations and Policies.
• Research for this work has been conducted in accordance with the Unitec Research Ethics Committee Policy and Procedures, and has fulfilled any requirements set for this project by the Unitec Research Ethics Committee.

Research Ethics Committee Approval Number: 2012-1056

Candidate Signature:  Date: 16/03/2015

Student number: 1319660
TAKUTAKU

Taki uru taki uru taki uru
Hau hau te toki
Maarea ana ko te nuku
Maarea ana ko te rei
Tawhito ana te uru rei
Mako ai ko te tuunga a te hau tere
Pipiawai ana ko te morehu
He koroowhiti
He koroowhata
Ka tuu ki runga ko te manurei e

Intensive, internal, inherent challenges of the being that is human
Sacred adze forms my haven of learning
Purity of thought connected to terrestrial natures
Purity of sense aligned to celestial natures
Sourced are the heavens of the ancient ones
The wind of change called to be answered
The sacred fountain of sustenance exists for one purpose
Seek for validation, seek for affirmation,
There you will find confirmation, the sacred bird exists within you

Tohunga – Hohepa De La Mere, Te Whānau-ā-Apanui
Interpretation – Paraone Tai Tin, Ngāti Hineamaru
HE MIHI

Ki tōku taha tairāwhiti,

Ko Whetumatarau te maunga
Ko Horouta te waka
Ko Awatere te awa
Ko Hinerupe te marae
Ko Hinerupe te wharenuī
Ko Rongomaitapui te wharekai
Ko Ngāti Porou te iwi
Ko Te Whanau-ā-Hinerupe te hapū

Ki tōku taha Waikato-Tainui,

Ko Taupiri te maunga
Ko Tainui te waka
Ko Waikato te awa
Ko Hukanui te marae
Ko Tuturuaapapa Kamutu te wharenuī
Ko Te Mokai te wharekai
Ko Tainui te iwi
Ko Ngāti Wairere te hapū

Ko Deane-Rose Ngatai taku ingoa
Tihei mauri ora
Kei te maumahara tonu mātou i a koutou ko ngā pou o Kahurangi i whetūrangitia. E titi hohonu ana te mahara mō koutou ki roto i a ngākau aroha o Ngā Tūmanako o Kahurangi. E kore rawa koutou e riro i a wareware.

Kōkā Mereaira Davies o Ngāti Porou
Papa Bones (Raymond) Tapene o Ngāpuhi, o Ngāti Tuwharetoa
Papa Walter Tawha o Waikato, o Te Waiohua
Papa Gerard Ngawati o Ngāti Hineamaru, o Ngāpuhi, o Ngāti Porou

_Ehara tuku toa i te toa takitahi, ēngari he toa takitini kē_

Ki ōku whānau, kaitiaki, kaiāwhina, kaitautoko, e kore ngā mihi e mutu ki a koutou katoa.

Ki ōku mātua – Helen rāua ko Dean Ngatai
Ki ōku tēina – Amber rāua ko Fern Ngatai
Ki tuku ipo pūrotu – Jarrod Tua
Te Whānau whānui o Ngā Tūmanako o Kahurangi
Te Kapa Haka o Kahurangi ki Maungawhau
Kahurangi Kapa Haka Tutors
Marcus Williams
Cassandra Barnett
Johnson Witehira
Paraone Tai Tin
Vicky Thomas
Victor Grbic
Te Whānau o Awatoru
Puukenga, Maia Māori Centre
Whai Ake Māori Mentoring Programme
Te Whānau o Kura Gallery
Te Waka Toi, Creative New Zealand
Unitec Research Office and Postgraduate Centre
This exegesis documents the journey of *He reo, he tikanga e whare nei i a tāua*, a moving image and sound project, expressing the significance of bicultural experiences in bilingual units within urban Māori education.

Exploring concepts of *urban whānau* and *urban whakapapa*, the project surveys the journey of experiences through *kaupapa* Māori bilingual education. Centred in the author’s worldview, the work is both connected to her personal *whakapapa* and to the *whānau* (community) of Ngā Tūmanako o Kahurangi, Auckland Girls' Grammar School. The body of work developed through this project explores the significance of *kaupapa* Māori bilingual education for urban Māori.

This document considers the artist’s personal experiences in urban Māori education within the wider contexts of biculturalism, urbanisation and *kaupapa* Māori education in Aotearoa. The project explores the relationship of a digital media art practice to traditional Māori storytelling and considers the multiple roles of the artist as researcher, documenter and storyteller.

At the outset of *He reo, he tikanga e whare nei i a tāua*, guiding principles were established within the title of the project that informed the methodology. The concepts of *reo*, *tikanga* and *whare* are fundamental components of the practice.

Combining still, moving image and sound, *He reo, he tikanga e whare nei i a tāua* comprises of a series of seven video works. Exploring contemporary digital storytelling, the works are composed independently and woven together through 3-channel video projection, forming the body of the wider *kaupapa*.

This document is sectioned into two major chapters called *te tarawhānui* and *te tarāwhaiti* in reference to the right and left side of the *wharenui* (meeting house).¹ *Ngā pou kōrero* (the pillars of discussion) describe the body of knowledge within the exegesis. Connected to these concepts, the exegesis is interpreted as a *whare* that documents *He reo, he tikanga e whare nei i a tāua*.

¹ When facing into the house.
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WHAKATAUKĪ

E tipu, e rea, mō ngā rā ē tōu ao,

Ko to ringa ki nga rākau ā te Pākehā hei ora mō te tinana,

Ko tō ngākau ki ngā taonga ā ē tīpuna Māori hei tikitiki mō tō māhuna,

Ā ko tō wairua ki tō Atua, nāna nei ngā mea katoa.

Thrive in the days destined for you,

Your hand to the tools of the Pākehā to provide physical sustenance,

Your heart to the treasures of your ancestors to adorn your head,

Your soul to God to whom all things belong.2

– Tā Apirana Ngata

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TE POU KŌRERO – INTRODUCTION

PAPAMURI ME TE ARIA: Background and conception

He reo, he tikanga e whare nei i a tāua extends on earlier research that explored the experiences of urban Māori of Māori and Pākehā heritage. This included consideration of Māori identity definitions within contemporary Aotearoa (New Zealand) and the role of biculturalism in education in the lives of urban Māori. At the centre of this research is the artist’s notion of urban whānau (urban community) and urban whakapapa (urban journey/history).

Urban whānau form in urban areas where Māori with a common kaupapa (purpose) come together. In contrast to the basic concept of whānau, which is connected to the concept of family, the artist considers the term urban whānau to relate more specifically to larger communities. Within the context of this project a number of different urban whānau groups are represented, the main connection between these being education and the artist’s journey through bilingual units.

Urban whakapapa in a general sense is about the formation of identity for Māori in urban contexts. Combining the terms urban and whakapapa here is a deliberate statement about the validity of experience for urban Māori and their sense of what whakapapa can be. Within the context of this project urban whakapapa captures a collection of experiences and stories from the artist’s urban whānau.

Throughout this exegesis, unless otherwise stated, the term kaupapa is used to describe the topic/subject of the project. The kaupapa of He reo, he tikanga e whare nei i a tāua focuses on urban Māori education experiences within bilingual units in Auckland.

KO TŌKU HĪKOI I TE WHARE: The artist’s journey – a personal reflection

Within this section an account of my journey as an artist from secondary school to the present is given. This provides context as to how I have arrived at my current position as an artist. At the same time it demonstrates how He reo, he tikanga e whare nei i a tāua is connected to my earlier works. It is important to understand that the artistic practice is informed by my urban Māori education through kaupapa Māori bilingual units since the age of five years, immersed in te reo Māori me ohana tikanga (Māori language and customs). Here, the first person pronoun is preferred when discussing the works. While this is usually avoided in academic writing the first person pronoun is used because the description of works are from my own personal journey. This also connects to my whakapapa (genealogy/lineage) and practice as a Māori artist.
Moving into *te tarawhānui* (chapter one), the third person pronoun is then used. This is because it provides a more objective account of *He reo, he tikanga e whare nei i a tāua*, and the process and development of the works. In most cases when referring to myself in these later chapters, the term ‘the artist’ or the ‘artist’s’ (possessive) is used.

Since taking up photography at secondary school I have continued to use the medium as a way to locate myself within a period, movement and process of Māori development. The transition to tertiary education and subsequent journey was far from easy at the time. Being the only Māori in my photography class was both isolating and challenging and this experience further highlighted the differences between bicultural education from whence I came and mainstream tertiary education I found myself in. I soon realised how sheltered I had become as a result of the unconditional support I had had throughout my life, not only by my immediate family, but also the *whānau* structures and communities that surrounded my bicultural education.

Photography has provided a platform to understand these experiences as an urban Māori. These experiences are layered and complex. While some have been positive, others have been challenging. Photography allows me to express my ideas in relation to the ‘real world’ and tell stories from an urban Māori perspective; stories that help to enlighten, to educate, to challenge, to share and to archive these *kōrero* (stories).

My interest in photography developed in the senior years of secondary school where it was particularly relevant to a generation of tech-savvy urban Māori. Though working in a shared medium with my classmates at tertiary level, I noticed that the concepts and subject matter in my work was markedly different to those around me. This is when I realised that my experiences as an urban Māori, along with my perspective and worldview, were fundamentally different to the other students. Moving into tertiary education, I continued to explore notions around identity for urban Māori.

![Fig. 1 Fong Ah Chong, Ngatai and Smith, Stamp series, 2009](image)

The Stamp series (see fig. 1) referenced historical representation of Māori on postage stamps. Here I was interested in two things; ‘Māori as a commodity’ and challenging identity stereotypes, particularly those that have developed concerning Māori in the rapidly growing
context of global representation. The aim was to highlight the diversity of Māori identities that exist within my own community. As part of this I began to explore the significance of urban marae (complex of buildings surrounding meeting house) within the whakapapa of urban Māori. While the series contests stereotypes of appearance, it also brings into debate the use of blood quantum around concepts of ethnicity. This is seen on the stamps where percentage values are used instead of currency. Extending on this, the next series of works “Māori” (see fig. 2) also explored historical representation. However, the works here were focused on using European aesthetics and methods of portraiture to present Māori in positive rather than negative ways.

“Māori”, a series of six contemporary portraits, addressed identity issues in bicultural Aotearoa, and challenged the residual effects that historical representations have on what is defined as Māori today. Set within the context of historical Māori portraiture, the “Māori” series addressed surface understandings of cultural identities. It also challenged various stereotypes or categories developed within historical painting and commercial photographic imagery. The “Māori” series represented Māori from a Māori perspective. Aesthetically the works were influenced by historical photographic portraiture of Māori; however, a key difference in the series is that Māori are portrayed as both heroic and defiant, rather than as a dying race. The subjects express pūkana (to dilate the eyes) in their formal portraits, a form of cultural and self-expression and assertion. Investigating the relevance of traditional concepts such as ihi (power) and wehi (awe) to urban Māori was also central to the “Māori” series of works. While ihi refers to the total personality of a person and their quality of excellence, wehi is the effect that one person’s influence has on another.3 Together, they generate individuality.

Fig. 2 Jess, Amber, Maioha, Kahu, Ramari and Eden, “Māori” Series, 2010

The work intends to remind us that these are real people who exist within an urban reality of both Māori and Pākehā. Jess, Kahu, Maioha, Amber, Ramari and Eden remind the viewer of the diversity of this urban reality. That their Māoritanga (Māori culture) is underlying. The subtitled quote is evidence of a collaborative engagement and provides insight into the subject’s voice.

I don’t just want to be seen as ‘Māori’ when I am doing something Māori like ‘pūkana’ or holding Māori weaponry. These aspects of Māori life are not what make me Māori. I am Māori inside out. – Maioha Keelan-Cox

In the absence of identifiable Māori objects such as taonga (treasures) or cultural expressions, the subjects identify as Māori. While photographs of Māori throughout history provide an insight into generations of people, often names and tribal affiliations were not recorded as part of the photographer’s practice. As a Māori photographer, contributing to the re-presentation of Māori, it is an integral part of my practice to record, identify and archive information on individual subjects. Within the “Māori” series, it was important to identify the subjects by their full name and iwi (tribal affiliations). This emphasised the uniqueness of their names and whakapapa as a mix of Pākehā and Māori, while connecting them to rural iwi, which further highlighted their urban Māori realities.
TE TARAWHĀNUI – CHAPTER ONE

The works in *He reo, he tikanga e whare nei i a tāua* are an exploration into the significance of bicultural experiences in bilingual units within urban Māori education in Auckland. While previous projects were positioned in re-presentation, *He reo, he tikanga e whare nei i a tāua* focuses more on storytelling as a method of autoethnography. This project has seen the artist transition from still to moving image. This offered new ways to extend on stories and experiences. Though these new works remain digital in nature, the shift from photography to moving image presented a number of creative and technical challenges. These are discussed later in *te tarawhāti* (chapter two), where the works are presented.

*Te tarawhānui* (chapter one) is divided into three sections that discuss the contextual framework surrounding *He reo, he tikanga e whare nei i a tāua*. The introduction locates the project within the historical context of Aotearoa concentrating on the evolution of urban Māori. Following this, *te tarawhānui* then looks into research of Māori art practices and theory, which are reflected upon and made relevant to the project. The final section of *te tarawhānui* examines how the research informs the current practice for *He reo, he tikanga e whare nei i a tāua*.

HOROPAKI TUATAHI: Context part one

Urbanisation, Biculturalism and Personal Whakapapa

In this section a short introduction to the history of biculturalism in Aotearoa and Māori urbanisation is firstly provided. The aim is to contextualise the project in relation to events that had significant effects upon Māori, the artist’s family and the artist herself. Biculturalism is significant as it played a critical role in the artist’s education and initial explorations into *whakapapa*. Importantly, this section also describes the generational experiences of the artist’s family. This gives further context to the artist’s practice and subsequent views on colonisation, urbanisation and biculturalism. Exploring Māori urbanisation gives a pretext to urban Māori education and its development. A brief history and survey of *kaupapa Māori* (Māori approach/ideology) education for urban Māori is also discussed. Locating the artist’s experiences within the context of biculturalism, urbanisation and urban Māori education are at the core of *He reo, he tikanga e whare nei i a tāua*. 
Biculturalism in Aotearoa

The Collins Dictionary defines biculturalism as “the characteristics, or policy, of a two-cultural society”. In the context of Aotearoa, this refers to the partnership between Māori and Pākehā. The signing of Te Tiriti o Waitangi (The Treaty of Waitangi) in 1840, by the indigenous peoples of Aotearoa and the British Crown formalised this partnership. As inhabitants of Aotearoa, biculturalism is the concept in which Māori and Pākehā co-exist on this whenua (land) equally. An integral part of this co-existence, as guaranteed in Te Tiriti, was that Māori would retain tino rangatiratanga (rights of sovereignty). As Pākehā have remained the dominant culture of Aotearoa, biculturalism is controversial and interpretations vary.

As a result of the Māori renaissance of the 1970s and 1980s, biculturalism was brought to the front of government policy. As Māori migrated to the city, Pākehā culture dominated society forcing urban Māori to conform to Pākehā language and culture. Contributing to the loss of Māori culture and identity, urban Māori automatically adjusted to existing biculturally, but largely on Pākehā terms.

The public sector began to talk about bicultural New Zealand, and describe the Treaty of Waitangi as the country’s founding document. Government departments began to adopt the idea that the languages, cultures and traditions of both Pākehā and Māori should be officially recognised by the state.

In the 1980s a number of reports were released by the state sector, which reconsidered the way the public sector delivered services to New Zealanders. In 1990, the National government produced Ka awatea: a new day which set out the government’s blueprint for Māori development and focused on education as the key to Māori achievement. Specifically within the context of education, Keith Sullivan identifies four successive stages in Māori educational policy and practice: assimilation, integration, multiculturalism and biculturalism. With the development of kōhanga reo (Māori language nests) and kura kaupapa Māori (Māori immersion schools), whānau driven initiatives, it is clear that Māori have lead into a Māori initiated bicultural stage. The notion of biculturalism is central to the project in that it focuses on experiences of urban Māori who navigate the spaces of both te ao Māori (the Māori world) and te ao Pākehā (the Pākehā world) within the context of education.

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6 Ibid
7 Ibid
9 Ibid
Reflecting on the artist’s experiences, biculturalism can be a political topic. Being of both Māori and Pākehā descent, raised in the city, the artist was born bicultural through the dual partnership of her parents. Although biculturalism is, in a sense, normalised within the artist’s family, it remains as a complex range of experiences.

Urbanisation/Urban Drift

Māori urbanisation has been described as the most rapid movement of any population. This began during World War Two and by 1986 Māori migration from rural areas to cities reached almost 80%. 10 Two of the predominant reasons for this were an increase in work opportunities and higher wages. Relocation of Māori to the cities became government policy in 1961 and integration was advocated causing a disconnection of Māori from their tūrangawaewae (place where one has the right to stand). Intermarriage between Māori and Pākehā, and between Māori from different iwi gave birth to a generation of urban Māori who were raised in the city. In most cases they were a generation with no or limited Māori language and culture.

In the city they were separated from their marae and all the traditions that constituted their tribal identity. They generally did not have their elders to guide and instruct them in ‘being Māori’. Because they had not grown up within the tribe they did not have the same sense of yearning to ‘go back home’. A rising generation looked Māori, but could not speak the language and knew little or nothing about their heritage and traditions. 11

Kaupapa Māori initiatives were developed to cater to the rising population of Māori in the city and the need to reconnect to language and culture. These included urban marae projects (pan-tribal and institutional) such as Hoani Waititi marae established in 1980 and the establishment of 'culture groups' such as Te Waka Huia established in 1986. It is important to acknowledge that these kaupapa (initiatives) were primarily Māori driven and formed a legacy of kaupapa Māori initiatives that the new generation of urban Māori would connect and identify with.

...the proliferation of Māori committees, clubs, and marae complexes had created a new kind of community life for city Māori, and stimulated a growing sense of being Māori in a pan-tribal and urban context. 12

The kaupapa Māori initiatives established Māori communities across the city. For a generation disconnected from their tūrangawaewae, this was an important factor.


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contributing to the whakapapa of urban Māori as they rediscovered and reconnected to their taha Māori (Māori side). Placing urban Māori experiences within the context of whakapapa legitimates ‘urban Māori’ as an authentic Māori identity.

‘Urban Māori’ or ‘non-tribal Māori’, therefore, is an identity increasingly being claimed.\(^{13}\)

The period of urbanisation saw the conception of political rōpū (groups) such as Ngā Tamatoa, and the evolution of a new generation of Māori leaders. The 1970s are described as the “modern Māori protest movement”\(^ {14}\), a period of activism. Ngā Tamatoa are recognised for making a significant contribution to the revitalisation of te reo Māori (the Māori language) me ōna tikanga (and customs) within education. On the 14\(^{th}\) September 1972, instigated by Hana Jackson (nee Te Hēmara), Ngā Tamatoa presented a 30,000-signature, Māori language petition to Parliament. The petition pleaded:

We, the undersigned, do humbly pray that courses in Māori language and aspects of Māori culture be offered in ALL those schools with large Māori rolls and that these same courses be offered, as a gift to the Pākehā from the Māori, in ALL other New Zealand schools as a positive effort to promote a more meaningful concept of integration.\(^ {15}\)

This movement led by a generation of university educated urban Māori, has contributed to the establishment of Māori education programmes in Aotearoa. The creation of kōhanga reo followed, forming an institution where Māori pre-school students were taught te reo Māori in an immersive environment. The kōhanga reo movement was unique in that it was centered on the concept of whānau. Driven by whānau, children were taught to view the world from a Māori perspective by community members such as kaumātua (respected elders) and parents.\(^ {16}\) To cater to a new generation of Māori language learners and thinkers, kura kaupapa Māori and wharekura (Māori immersion secondary schools) were established to continue this education. Following this was the development of bilingual education programmes. A critical difference was that bilingual education is not specifically founded on the principles of te aho matua (the foundation document and driving force for kura kaupapa Māori) as curriculum and delivery is informed by the mainstream curriculum.

Kōhanga reo was established in 1982 for the survival of te reo Māori, followed by the establishment of the first kura kaupapa Māori in 1985. Te Kura Kaupapa Māori o Hoani Waititi marae was established on Hoani Waititi marae (an urban marae) in West Auckland.

\(^{13}\) Ibid
\(^{16}\) Ibid
Auckland Girls’ Grammar School (AGGS) opened Ngā Tūmanako o Kahurangi, the first Māori immersion unit within a mainstream school in Auckland, in 1986, followed by the erection of the urban marae – Kahurangi ki Maungawhau. These events outline the genesis of Māori and bilingual education in urban Auckland.

**Personal whakapapa**

Third generation urban Māori have felt the consequences of colonisation and urbanisation. This includes the loss of *te reo Māori me ōna tikanga* and disconnection from one’s sense of *taha Māori* and identity. Here *taha Māori* refers to one’s personal sense of Māori identity, Māori character, Māori side, Māori heritage, Māori ancestry and Māori descent.¹⁷ A natural consequence of Māori and Pākehā intermarriages was the creation of new *whānau* and *whakapapa*. However, while the artist’s family is of mixed heritage, from a pool of twenty-five, only the artist’s father has expressed interest in his *taha Māori*. This led the artist’s parents to actively pursue a *kaupapa Māori* education for their three daughters. Currently, the artist and her two sisters are the only Māori speakers within their immediate *whakapapa*. Though the artist’s grandparents have some ability in speaking *te reo Māori*, its use within her *whānau* was limited.

During the artist’s youth she grew up resenting her grandparents for purposefully depriving their children and grandchildren of their *taha Māori. Māoritanga*, meaning Māori culture and a Māori way of life, appeared to be conserved for the artist’s grandparents’ generation. However, the artist’s research into the history of Māori education and the effects of colonisation on Māori provided a better understanding of her grandparents’ decision not to purposefully promote Māori culture within the *whānau*. Dislocation of Māori from Māori culture is widespread and affected many generations of Māori. The generational consequences of colonisation and urbanisation upon the artist’s family can be seen in the list below:

**Great Grandparents**
- Punished for speaking Māori in schools
- Experienced assimilation, integration
- Related to speaking Māori as being something negative
- Forced to believe that being Pākehā is better off
- Wanted to protect their children from being Māori

**Grandparents**
- Not taught *te reo Māori*
- Involved in urbanisation
- Disconnected from *tūrangawaewae* and *tikanga*
- Had little knowledge of *te reo Māori me ōna tikanga*
- Lacked confidence in a Māori identity

Parents
- Grew up as urban Māori
- Experience negative stereotyping of Māori
- Educated through mainstream education
- Brought up considerably mainstream
- Experience identity issues

As a secondary school student the artist took an apolitical stance towards things relevant to Māori. Being of both Māori and Pākehā heritage, she took a position in the middle where negative connotations about relating to being Māori were ignored. At this age, the artist believed she was of a new generation of Māori who were gifted the taonga of te reo Māori me ōna tikanga on a ‘silver platter’. This meant that the artist did not associate pain, loss or suffering to being of this generation of Māori. As a result of the artist’s privileged education, she grew up believing that the fight for Māori language, culture, and biculturalism within education had been fought. With little awareness, the artist could not identify or articulate any opinion or issues considered to be controversial at that age. Upon reflection though, naivety, isolation and lack of education about the artist’s own history, legacy and right as Māori contributed to her narrow outlook. Linda Tuhiwai Smith, professor of Māori education and indigenous people’s education at Waikato University, has commented on the complexity of these educational experiences for Māori. As Tuhiwai-Smith explains:

There’s a third set of tools. There’s the transitioning to the Māori world, transitioning to the world out there. Then the other set of tools is learning how to, I guess combat racism, defend racism, you know some critical skills you need. Understand what the Treaty’s about, understand that high-level set of relationships between Māori, you know and particularly in mainstream institutions that’s a public institution. Our girls need those tools as well.18

Tuhiwai Smith highlights the tools and skills that are missing from a kaupapa Māori bilingual education such as the artist’s. She suggests that kaupapa Māori bilingual education needs to prepare urban Māori students for the reality of complex relationships between Māori and Pākehā, and unfortunate issues that can be connected to Māori identity.

The artist’s perspectives have evolved dramatically as she graduated both from secondary school and tertiary education where she completed an undergraduate degree in Design. Experiences working in an urban Māori art gallery, standing as a parent representative on the AGGS Board of Trustees, undertaking postgraduate study and remaining an active whânau member of the her community have contributed to her changing perspectives. Through maturity, experience and exposure, the artist’s perspectives on politics, education and biculturalism have now formed into expectations. Gaining new knowledge and skills of articulation, the artist became aware of the validity of her own worldview.

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18 Tuhiwai Smith, Linda. Personal interview. 4 Sept. 2013.
Now experiencing a direct sense of suffering, the effects of colonisation are clearly the reason for the cultural cost that generations of Māori have experienced; the loss of inherent rights to language, culture and identity. Fortunately, the artist and her tēina (younger sisters) have been gifted the taonga of the tipuna (ancestors) as their parents made the commitment to a bicultural and bilingual education. This urban Māori education journey has provided them with access to their Māoritanga and is here reflected as the development of an urban whakapapa.

*Whakapapa mātauranga: Ngatai whānau education pathway*

Te Whakatipu Kakano – Ranui Primary School  
Bilingual Unit Yrs 1 - 6 (now full immersion unit)

Te Whānau Pounamu – Kowhai Intermediate School  
Māori Unit Yrs 7 - 8 with both bilingual and immersion classes

Ngā Tūmanako o Kahurangi – Auckland Girls’ Grammar School  
Te Whare o Kahurangi ki Maungawhau  
Whānau Unit Yrs 9 - 13

Puukenga – Unitec Institute of Technology  
Te Noho Kotahitanga Marae  
Whai ake Māori Mentoring Programme

MAPAS (Māori and Pacific Admission Scheme) – Faculty of Medical and Health Science, Auckland University

*Kaupapa Māori bilingual education*

Born in 1990, with a bilingual education from 1995-2007, the artist is an outcome of this fortunate urban generation, who have been encouraged to take advantage of the best opportunities of both worlds, while immersed in tikanga Māori. The following section provides an introduction to *kaupapa Māori* bilingual education in order to understand the significance of this education journey for the artist and other urban Māori.

A driving force behind the establishment of *kaupapa Māori* bilingual programmes was the whānau. Te Whakatipu Kakano at Ranui Primary School is an example of this. In 1989, the Labour government released the 1989 education reform known as Tomorrow’s Schools.¹⁹ This reform changed the managerial structure of schools, establishing Board of Trustees comprising of the school principal, a teacher, parent representatives and members of the

school community. Parents at every school had the opportunity to elect parent representatives to the Board of Trustees who were responsible for the operational management and strategic direction of the school. For the first time, this allowed a community voice at this level of school governance. Stacking the board with Māori parents and using the change in the Education Act 1989, Māori whānau of Ranui Primary School used this as an opportunity to develop a bilingual unit within Ranui Primary School. A new movement, with no formal guidelines, the foundation of the unit was based on tikanga, whānaungatanga (kinship) and tūrangawaewae. Driven by educational excellence for Māori, the whānau worked hard to ensure that this was an outcome for their children.

Similarly at Auckland Girls’ Grammar School, the establishment of the unit Ngā Tūmanako o Kahurangi was driven by the pursuit of academic excellence outcomes for Māori students. Beginning as a full immersion class in 1986, the unit has transitioned to bilingual status over the years and currently stands as a whānau unit within the wider mainstream school. All teaching and learning occurs within the wider mainstream school. Students learn te reo Māori as a subject, are involved in kapa haka (Māori performing arts) and kaupapa Māori activities such as manukōrero (speechmaking competition) and are a collective identity within the wider school known as Kahurangi. Kahurangi are recognised as the kaitiaki (guardians) of the whare (meeting house) Kahurangi ki Maungawhau. The guiding principles for the establishment of Kahurangi are further discussed in te tarawhīiti where the work Whaia te iti Kahurangi is presented.

What makes bilingual programmes unique from mainstream is that directly within school, the child is educated holistically within a Māori worldview. Here tikanga, te reo, kaupapa Māori (Māori ideology) and mātauranga Māori (Māori knowledge) are valid and ‘normal’. In a bilingual setting, students are taught in both te reo Māori and te reo Pākehā (the English language). Hand in hand with the reo comes tikanga. Bilingual programmes are generally positioned within a mainstream school. This means that the overall structure of the class, unit or whānau is required to align to the structure of the wider school. Another critical part of a bilingual learning experience is kapa haka. Kapa haka provides a platform in which tikanga Māori can be taught, learnt, practised and expressed.

Tikanga Māori provides the foundation for this learning environment as learning and practising custom and protocol is fundamental. Tikanga create the foundations for what students know as being Māori, and instruct students on how to behave, but most importantly influence the values that develop. Tikanga, referred to as Māori common sense are ingrained in the student, influencing their values and worldview. The following list provides examples of tikanga relevant to an education context.

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20 Ibid
In terms of the artist’s journey, the concepts of ako (reciprocal learning) and tuākana tēina (buddy relationships) were of particular significance. The concept of ako is described in Ka Hikitia (the Ministry of Education Māori education strategy 2008-2012) as a:

Teaching and learning relationship, where the educator is also learning from the student and where educators’ practices are informed by the latest research and are both deliberate and reflective. Ako is grounded in the principle of reciprocity and also recognises that the learner and whānau cannot be separated.22

The concept of tuākana tēina relationships also reflect ako. They provide a structure within the whānau that promotes role modelling, mentoring, respect, knowledge of roles and responsibilities and leadership. In direct relationship to ako, tuākana tēina status can change fluidly within different situations and contexts. For example, a senior student who could be a tuakana in mathematics could be a teina in kapa haka. A younger student could be a tuakana in kapa haka because they are more experienced than the older student. Tuākana tēina relationships are not age specific. Provided below are experiences of the artist that illustrate these ideas in context at Te Whakatipu Kakano, Ranui Primary School.

Before entering the classroom one removes one’s shoes as if one were entering a wharenui (traditional meeting house). This acknowledges the tapu nature of the learning environment showing respect. The day begins with karakia and mihimihi where the whānau (all classes), gather in one classroom including kaiako (teachers), tuākana (seniors) and tēina (juniors). New entrant tēina are buddied up with tuākana and sometimes sit on the lap of their

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tuakana. This shows the development of relationships between tuākana and tēina. Within the relationship there is a sense of security for the teina and sense of responsibility for the tuakana to manaaki the teina. The tuakana teina relationship also becomes relevant to role modelling behavior, leading by example, mentoring and exercises roles and responsibilities. Mihimihih begin as the students address each kaikako appropriately by their first names. For example whaea (mother, aunty) Carol and papa or matua (father, uncle) Gerard. This acknowledges the role of the kaikako within the whānau as kaitiaki of the tamariki (children) directly including them within the whānau structures of the students. Each day, tuākana have turns leading the whānau in karakia. The rōpū will stand and recite karakia timatanga (opening prayer). Tuākana will also have turns standing individually to conduct mihimihih, reciting their own whakapapa and acknowledging the kaupapa of the whānau. This is followed by a waiata tautoko (supporting song) where the entire rōpū will stand to support the kaimihimihih (speaker) with a song.

Another example of tikanga in action is in the context of kapa haka. Kapa refers to a group or team and haka refers to the performance of Māori cultural songs. Kapa haka is a group activity and involves the teaching, learning, practising and performing of both traditional and contemporary waiata (songs), mōteatea (chants), poi (poi dance) and haka (posture dance). Kapa haka is an integral component of an urban Māori education experience. In an urban context, participating in kapa haka connects to holistic traditional ways of learning and existing. For Māori students in a mainstream school, kapa haka allows the space to assert tino rangatiratanga, learn about their identity and to ‘be Māori’. Paul Whitinui considers kapa haka as a “culturally responsive learning environment” and states in his research article that:

Kapa haka as a culturally appropriate pedagogy seeks to express one’s inner creativity by performing traditional customary practices in a dynamic and powerful way. Through the nature of performance the intersection of whakapapa (genealogy) and whānau (family) further enhances the individual’s level of knowing and collectivism because it connects learning to their identity as Māori.23

This links the importance of identity to learning, student achievement and academic success. By providing a space to discover and develop identity and experience inclusion within a rōpū, the student learns about responsibility, ownership and representation. With the assertion of mana (prestige) and pride, confidence emerges with the added security of the wider whānau. This influences how the student projects themselves within the wider mainstream school and urban community.

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Kapa haka is commonly an extra curricular activity separate from the day-to-day curriculum at school. Although time is allocated within school time to practice kapa haka, at junior levels kapa haka is not part of the curriculum. In 2002, kapa haka was recognised as an academic subject by the New Zealand Qualification Authority (NZQA). This meant it could be offered within the curriculum, offering students academic credits in Te reo Māori (Māori Language), Māori Performing Arts, Ngā Toi Māori (The Arts) and Health and Physical Education.  

Kapa haka requires commitment and participation outside of school hours, including afterschool practices and weekend wānanga (live ins) at local marae or venues. Parents and whānau largely facilitate the kaupapa of kapa haka. Although connected to the school, kapa haka functions somewhat externally from the school as the community (including teachers, kapa haka tutors, parents and students) work together to drive the kaupapa. Parents and whānau are heavily involved in catering the wānanga and sleepover at wānanga, assisting teachers in a kaitiaki role.

Conclusion

At each level of the artist’s education, it was an expectation amongst the whānau to strive for excellence in education and to succeed in some shape or form. This collective aspiration meant that it was understood to be Māori to be successful. As a student of this community, it was therefore one’s responsibility to succeed for the mana of the whānau. Maintaining high aspirations and striving to excel in one’s goals was considered normal within the artist’s community; having good role models and leaders contributed to this motivation.

Another outcome of a bilingual education experience is learning how to exist biculturally within society. Experiences within this education context aid in developing skills and knowledge to navigate both te ao Māori and te ao Pākehā in te ao hurihuri (the everchanging world). This urban Māori education movement has been hugely influential for urban Māori. Allowing urban generations to begin to recover what has been lost through urbanisation, urban Māori education reconnects urban Māori to 'being Māori'. Providing opportunities for urban Māori to access their Māoritanga and taha Māori, these experiences are critical for those disconnected from their tūrangawaewae. Tino rangatiratanga is at the core of this movement by building communities and whānau, and by rebuilding traditional whānau structures and support systems in an urban environment.

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24 Ibid, 4
HOROPAKI TUARUA: Context part two

Māori artists explore urban experiences
Over the years Māori artists have created works that respond to colonisation, urbanisation and the effects on Māori identity. Exploration of these works is helpful here as it provides context for the artist’s own practice. This is critical from a Māori perspective as the process of contextualisation also maps out the artistic *whakapapa* or lineage of which the artist is connected to. Important artists discussed in this section include, Vicky Thomas, Natalie Robertson, Rachael Rakena, Lisa Reihana, Janet Lilo, Barry Barclay and John Miller. While some of the works presented here engage directly with the themes mentioned above, in others it is the new technologies and tools that indirectly speak about changes to Māori society, identity and artistic practices. Importantly, where Māori artists are introduced their *iwi* (tribal affiliations) is also bracketed.

Māori photographic art
Vicky Thomas’s (Ngāti Kahu) *Miss Appropriate* series (see fig. 3) has been influential to the artist’s practice since being exposed to the works in secondary school. Both refreshing and relevant, the Thomas works resonated with the artist on a personal level. A photographic artist, Thomas challenges limiting stereotypes of Māori that have developed through historical Māori tourism photography. Her photographs also engage with urban Māori realities through the use of fashion and performance. Of both Māori and Pākehā descent, Thomas explores her bicultural heritage and experiences through her practice.

Fig. 3 *Miss Appropriate*, 2004 by Vicky Thomas
Image source: http://www.kuragallery.co.nz/vicky-thomas

In an article featured in Art New Zealand, Peter Ireland describes Thomas's work:

> With utmost economy and style, Thomas’s *Miss Appropriate* sequence describes a rich arc, from historical stereotypes to contemporary aspirations...the sequencing
itself suggesting stills from a movie (there is an associated video) that, in its very action, downplays the static nature of a timeless, 'classic' culture.  

As a Māori photographic artist, Thomas’s work engages in questions of identity and representation from an urban Māori perspective. Her *Self Portrait* series (see fig. 4) considers multiple layers of identity, representation and expression. Although some may consider the *Miss Appropriate* and *Self Portrait* series’ to be exploring notions of feminism, the concept of *mana wāhine* (the essence of Māori women) stands out as a more appropriate way to describe Thomas’s work. Leonie Pihama defines the concept of *mana wāhine* as the following:

> Conceptually we can see wāhine as being the intersection of two worlds; wā and hine. Wa relates to notions of time and space, hine relates to a female essence.

*Mana wāhine* refers to Māori women’s analysis that encompasses the complex realities of Māori women’s lives.

The concept of *mana wāhine* is relevant to *He reo, he tikanga e whare nei i a tāua* as the artist develops her practice as a *wāhine Māori* (Māori woman).

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27 Ibid, 236.
tāua. Robertson’s earlier works are influenced by the theme of whakatere (meaning to drift, float or navigate) and explored the concept of urban drift. As seen in fig. 5, this photographic series involved photographing various road signs of Māori place names. The place names related to Māori prophets, names of mountains, rivers and lakes significant to different iwi.

Fig. 5 Kirikirikoa ki Kawerau (driving home), 1999 by Natalie Robertson
Image source: Taiāwhio: Conversations with Contemporary Māori Artists

What interests Robertson is that the road signs are situated in urban contexts disconnected from the iwi or area they originate from. Although the place names are out of context, a discourse evolves surrounding the relevance to urban Māori who may recognise and identify with the place names in an urban environment. Robertson’s work relates the concept of urban drift to experiences of reconnecting to your tūrangawaewae from urban locations. Kirikirikoa ki Kawerau (see fig. 5) documents this journey through photographing road signs exposing an urban Māori reality of experiences.

The artist’s urban drift work acknowledges that many Māori living in the city have lost touch with where they’re from, and in a sense those mountains have migrated to the city.

Robertson is also recognised as leading discussions and research in the relationship of tikanga and photography, questioning ethics surrounding photography within the context of te ao Māori. Of particular significance to He reo, he tikanga e whare nei i a tāua is Robertson’s essay, Can I take a photo of the Marae? (2012). Throughout the essay, Robertson explores how photography on marae might be undertaken in a way that respects tikanga Māori. Here her method might be described as a kaupapa Māori approach to photography. This means that the approach reflects and respects tikanga Māori. Questions posed by Robertson include:

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29 Ibid, 147
Can — The request for permission commences. At the very least, respect is offered through the query.

I — Who is asking? Who are you? A participant or observer? What is the basis for your presence and the motivation and purpose of your activity? What is your personal track record? What are your individual and community relationships? As a photographer, are you someone who understands and respects unspoken protocols? Do you have tacit indigenous and practice-based knowledge? What are your intentions?

take — Where to? Will the image be distributed? What will it be used for? Is there any likelihood that it will be used inappropriately, exploitatively or commercially?

a photo — What for? What will you do with it? Who will see it?

of the marae — The outside, the inside, the carvings, the photos? Exactly where do you want to photograph? Are you familiar with the boundaries or demarcations between tapu (sacred) and noa (mundane) areas and activities? Who will be photographed?

This series of questions is relevant to the project, informing both the methodology and ethical considerations. In the context of He reo, he tikanga e whare nei i a tāua, the marae, as Robertson identifies, could instead be considered as the community or whānau. Robertson’s framework recognises tikanga as a model for ethical processes, which historically in photographic practice, has not been acknowledged. As a Māori photographer, the artist has a responsibility to the community and therefore, questions such as those Robertson poses, are critical in guiding the photographic practice.

Digital media art

With the development of technology a range of contemporary Māori artists have established their practice within digital and multimedia arts. Influenced by kaupapa Māori and urban Māori experiences, these artists have broken new ground and moved contemporary Māori art into the digital realm. To their merit, Māori digital art is well established and evolving. In The Aotearoa Digital Arts Reader, Maree Mills surveys Contemporary Māori Women’s New Media Art Practice, covering the practices of leading wāhine Māori artists including Rachael Rakena and Lisa Reihana. Commenting on the effect of digital media in Māori arts practice Mills writes:

Digital media has empowered an oral culture by actualising it into a visual one, now accessible to a global audience...The way we experience being Māori, or our own

experiences of what it means to be Māori, is valid and exciting territory for digital artists.  

This statement is particularly relevant to *He reo, he tikanga e whare nei i a tāua*, as a goal of the work is to express the validity of *urban whānau, urban whakapapa* and urban experiences for Māori.

At the forefront of digital Māori arts practice is Rachael Rakena (Ngai Tahu, Ngāpuhi). Rakena’s work, often created in collaboration with other Māori artists, includes video, projection and performative installations. In relation to *He reo, he tikanga e whare nei i a tāua* her work is important for two reasons. Firstly, Rakena developed a new term, *toi rerehiko*, to describe Māori digital media arts practice. Bartley and Company Art, who represent Rakena state:

> The word *rerehiko* plays on *rorohiko* the Māori word for computer, which translated literally means electric brain. *Toi rerehiko* is a moving image art form immersed in Māori tradition, *tikanga* (custom) and values which uses digital and electronic media.

Rakena adds that the principles of *toi rerehiko* encompass concepts of continuum, immersion, movement and space. Considering this definition, the works in *He reo, he tikanga e whare nei i a tāua* might also be described as works of *toi rerehiko*.

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33 Ibid

34 Ibid
Another important connection between *He reo, he tikanga e whare nei i a tāua* and the works of Rakena is the use of projectors to add further level of interactivity to the video experience. In *Mihi Aroha* (see fig. 6) Rakena created a contemporary version of a *waiata tangi* or lament in acknowledgment of the passing of her mother, projecting moving image onto a tent structure. The way in which Māori communities are communicating is evolving. This is evident in *Mihi Aroha* where Rakena utilises text taken from emails in which community members had expressed their condolences to her. This text is layered over footage of figures swimming in the ocean. Influenced by *roimata* (tears), Rakena arranges the text to drop on the roof and down the sides of the tent or whare structure.

Mills makes connections between fundamental concepts to *te ao Māori* and existing digital art practices. In specific reference to work relating to the *wharenui*, she writes:

> These new utopias – set in the filmic American West, outer space, the prehistoric world, and cyberspace – are not presented as alternatives to the country *marae* home, but as other realities that disenfranchised, detribalised or dislocated Māori might conceptually inhabit until they are culturally able, or enabled, to return to their *tūrangawaewae.*

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This leads to the work of multimedia artist Lisa Reihana (Ngāti Hine, Ngāpuhi, Ngāti Tu) who also explores concepts influenced by the structure of the wharenui. *Native Portraits n.19897* (see fig. 7) takes the physical form of a waharoa (gateway) constructed from television screens screening living portraits. The multimedia installation references traditional Māori architecture and creates a relationship between carving and photography. Exploring Māori representation, Reihana investigates the historical representation of Māori in relationship to her own contemporary and urban representations of her own whānau.

Reihana produced a *whakapapa*, a family album, where communities, both urban and Māori, contemporary and past, were represented together and mixed.  

Capturing multiple representations of her subjects (for example, traditional Māori clothing, colonial Māori costume, urban clothing), Reihana explores issues of identity and the multiple facets of Māori identity. Through digital installation, Reihana relates traditional forms of carving (traditionally a male dominated realm) to her photographic practice. The waharoa installation relates directly to tikanga Māori referencing the pōhiri process. Reihana locates this within a contemporary realm as living and relevant. By engaging the audience with the space as they walk through the waharoa, Reihana encourages interaction and experience.

![Native Portraits n.19897, 1997 by Lisa Reihana](http://blog.tepapa.govt.nz/2009/10/16/art-on-tv/reihana/)

*Native Portraits n.19897* is free from tapu restrictions of a traditional practice such as carving. This is relevant to *He reo, he tikanga e whare nei i a tāua* as Reihana’s practice explores contemporary forms of representation, communication and preservation of urban Māori stories while informed by traditional concepts. The layering present within *Native__________

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Portraits n.19897 appears conceptually within the images and physically within the structure. This emphasises the multi-layered nature and interconnected layers within the work. Mill’s explains that:

Reihana’s video work references the Māori construct of non-linear time, where past, present and future are seen to coexist in a continuum.  

The concept of non-linear time is important to He reo, he tikanga e whare nei i a tāua as the artist explores ways to express the layers of whakapapa within her own work.

**Documentary film and photography**

Māori (Ngāpuhi), Samoan and Niuean video artist Janet Lilo’s practice "explores experimental documentary and drawing processes for both exhibition and archive."  

Focusing on her Pacific communities, Lilo is interested in communicating urban perspectives and landscapes as experienced within her communities. The methods of interaction and documentation of The Interface Project 2010-2011 (see fig. 8) stand out as being specific to Lilo’s practice. For The Interface Project 2010-2011, Lilo set out within Auckland communities, engaging with members of the public by documenting and recording their response to the Auckland Supercity changeover. Using a vox-pop technique, Lilo has created a series of short documentary videos where members of the public are "...responding to this change and also everyday life from popular culture, politics, community and love."  

According to the Media College website:

The term "vox pop" comes from the Latin phrase vox populi, meaning "voice of the people". The vox pop is a tool used in many forms of media to provide a snapshot of public opinion. Random subjects are asked to give their views on a particular topic and their responses are presented to the viewer/reader as a reflection of popular opinion.

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The raw aesthetic of Lilo's video work is direct and allows the interviewees to express and share themselves honestly, within environments that they are comfortable in. For example, in *Beneath the Radar 2006*, Lilo enters the homes of her interviewees and avoids formal interview techniques. Lilo and the interviewees discuss what hip-hop means to them in a conversational manner. Without editing out her own voice, Lilo reveals how she engages and relates to the interviewees through the conversation. According to the artist biography on Lilo’s website:

She is interested in documentation as a conversational tool for recording time, people and place – often with reference to popular culture. Common within her practice is her ability to engage directly with familiar and unfamiliar surroundings, giving voice to members of a given community within the context of the gallery.\(^{41}\)

This offers new methods of documentation and an alternative approach to the traditional interview process which can inform *He reo, he tikanga e whare nei i a tāua*.

In contrast to Lilo’s contemporary multimedia practice, established documentary photographer John Miller (Ngaitewake-ki-uta, Uritaniwha, Ngāti Rehia, Ngāpuhi) is renowned for his photographic archive spanning back to the 1960s and 1970s. Now found in numerous publications and collections, Miller has documented significant events within urban Māori history, particularly the protest movement. Miller followed activists groups such as Ngā Tamatoa documenting political protests such as the 1971 Waitangi Land March. Although his practice is rooted within the political realm, Miller describes himself as:

...performing the role of a sympathetic observer, insofar as I tend to support the causes that motivate such protests, rallies or meetings.⁴²

As Miller’s practice is considered traditional documentary photography, the archival status of his collections are relevant to He reo, he tikanga e whare nei i a tāua and Ngatai’s (the artist’s) practice as a photographer. This has encouraged Ngatai to consider her role as a documenter within her own community, and to reconsider her current collection of images as an archive. Through documenting Kahurangi ki Maungawhau kapa haka over the past seven years, Ngatai has developed a chronological body of work that is developing a visual history of her own community. Understanding Miller’s contribution to recording urban Māori history (see fig. 9) has highlighted the documentary role and responsibility of her practice.

An influential practitioner of the 1970s, documentary and filmmaker Barry Barclay (Ngāti Apa) worked into the new millennium and passed away in 2008. Barclay’s practice was unique in that he approached his projects with a kaupapa Māori methodology based on his lived experiences as Māori and his knowledge of tikanga Māori. Barclay’s practice is particularly influential in He reo, he tikanga e whare nei i a tāua as the artist’s practice shifts from photography to video.

Tangata Whenua (1974), a six part documentary series, is recognised as Barclay’s most groundbreaking and significant work. Tangata Whenua brought images of Māori communities and practices to a national audience and from a Māori perspective.

In his publication *Our own Image*, Barclay refers to the concept of *hui* (gathering, meeting) as a metaphor for the filmmaking process. Barclay suggests the filmmaker make the following considerations when calling a *hui*:

> Any worthwhile film involves a certain arrogance – the arrogance to call a *hui*, especially as a young person (under 50). If you are not brave enough to call a *hui*, you do not have much right to be handling the extraordinary resources it takes to make a film. Then again, the process involves humility; the humility to bend the technology rules to the rules of the *hui* – to allow the people, the whole people, to speak.\(^{43}\)

Barclay’s concept of *hui* informs the methodology of *He reo, he tikanga e whare nei i a tāua* similar to the series of questions raised by Robertson. The concept of *hui* provides a model which is influenced by *kaupapa Māori* as a way to guide processes within the artist’s practice.

What also stands out from Barclay’s practice is the relationship of the camera within Māori communities. With a history of misrepresentation by the ‘other’, Māori communities have become cautious of the camera. Barclay discusses “removing the camera” as a technique that differentiates his practice from Pākehā filmmaking.\(^{44}\) Within the context of Māori communities, this allows the free-flow of conversation to capture a better essence of the community. This technique is not as relevant in *He reo, he tikanga e whare nei i a tāua* as it was within Barclay’s practice. The urban *whānau* that feature within *He reo, he tikanga e whare nei i a tāu* are of generations who are more comfortable in the presence of the


\(^{44}\) Ibid, 15
camera. Participants within *He reo, he tikanga e whare nei i a tāua* were not sensitive to the camera which is evidence of the camera becoming active and 'normal' within urban communities. What could also contribute to this changing relationship of the camera within the community is the artist’s or filmmaker’s practice. As Barclay and Robertson both highlight, as Māori practitioners it is a responsibility to engage in appropriate methodologies that are conducted within a *kaupapa Māori* framework.
NGĀ MAHI O TE WĀ: Current practice

This section examines the growth of practice as it has developed into the new project. The transition from a photographic practice into a moving image practice has offered new opportunities for He reo, he tikanga e whare nei i a ō tāua which are discussed in the following sub-section. Storytelling for Māori places the practice within the context of digital storytelling and discusses the role of the Māori artist in narrating contemporary Māori experiences within urban Māori education.

Progressing through the project has presented some challenges to conform to traditional documentary practices; these are examined within challenging the linear, which discusses the relationship of documentary structures and kaupapa Māori.

The methodology for He reo, he tikanga e whare nei i a ō tāua is outlined in the methodology sub-section and considers how kaupapa Māori research theory informs the project. A breakdown of concepts presented within the title of He reo, he tikanga e whare nei i a ō tāua are provided to establish the guiding principles, which have informed the philosophy of the project. He reo, he tikanga e whare nei i a ō tāua has offered new insights into the artist’s role as documenter and archivist within the community. This is reviewed in the final sub-section, which explores the whānau (community) relationship to the project.

Transition into moving image and video

For He reo, he tikanga e whare nei i a ō tāua the artist has made a transition from still photography to moving image. Influenced by earlier explorations in moving image in undergraduate work, this change allowed the artist to extend her skills and practice. Although photography remains a foundational layer of the practice, video has offered other layers such as sound, dialogue and movement. This was fundamental for He reo, he tikanga e whare nei i a ō tāua with the purpose of engaging with the community to gather a holistic experience of a bicultural/bilingual urban Māori education experience. The multiple layers of video offered alternative ways to document the community beyond photography. He reo, he tikanga e whare nei i a ō tāua uses the power of video, sound and photography to tell stories in a more engaging way.

Storytelling for Māori

While earlier works were focused on questions of Māori representation, He reo, he tikanga e whare nei i a ō tāua is focused on storytelling. However, representation is still considered, particularly in terms of ethics. This project explores personal experiences as an urban Māori within education and the development of the artist’s urban whakapapa and community. The aim was to document, share and archive this living history of experiences. Storytelling is central to te ao Māori in a number of traditional forms, many of which overlap:
Oral – *karanga* (formal call), *whaikōrero, waiata, haka, whakataukī, pūrākau* (story), *whakapapa*

Visual – *whakairo* (carving), *wharenui, kōwhaiwhai* (traditional patterns), *raranga* (weaving), written

Physical – *Kapa haka, poi, haka, waiata-ā-ringa* (action-song)

Influenced by this *whakapapa* of storytelling, *He reo, he tikanga e whare nei i a tāua* contributes to the legacy of sharing and archiving *kōrero* within the community specifically from an urban Māori perspective.

Hirini Moko Mead refers to the carved *whare* as an archive of community knowledge. In this light, the artist’s practice involves collecting, communicating and archiving stories in a different way, relevant to her generation. Through digital and visual media, the practice maintains connections to traditional practices. In her paper *Decolonising Māori narratives: Pūrākau as a method*, Jenny Lee discusses *pūrākau* (traditional form of Māori narrative) as a legitimate *kaupapa Māori* research method and practice. Lee states:

> *Pūrākau*, a traditional form of Māori narrative, contains philosophical thought, epistemological constructs, cultural codes, and worldviews that are fundamental to our identity as Māori.

She later goes on to conclude that:

> *Kaupapa Māori* can be viewed as a Māori expression of a decolonising methodology and central in reclaiming *pūrākau* as a narrative inquiry that is not only appropriate, but is a legitimate way to represent and research our stories today.

It is important to recognise that storytelling, as part of a *kaupapa Māori* practice, is not new, but is a valid form of enquiry and method to undertake and communicate the *kaupapa* of the project. In reflection of an oral culture and in the context of indigenous storytelling, the artist has gathered pieces of material surrounding the *kaupapa* of bicultural/bilingual education experiences. Weaving them together using postproduction editing tools, the artist draws within the editing space, combining layers of video, still images and sound to build stories.

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47 Ibid, 5
Challenging the linear

In using video and still images to represent the community, the project seemed to lend itself to a documentary approach. However, the artist was challenged by the traditional structures and techniques of the documentary genre such as the linear nature that requires a beginning, middle and end. The artist chose not to restrict the project to specific conventions of traditional documentary making. Traditionally, documentary makers take an objective approach to the subject, an approach supported by their disconnection as outsiders. As an active member of the community the artist was positioned as an insider within the project. Capturing any sense of objectivity was impossible to achieve and as a kaupapa Māori practitioner this was intentional.

Moving further into the project, not sure of what form or structure the work would take, a documentary approach seemed an appropriate method of telling the story. Eventually, after some difficulty, the artist realised that she was conforming to the traditional organisational structures of the documentary genre. The project required a visual language and structure to construct the stories. One difficulty of traditional documentary methods was the linear structure positioned on a single timeline. The artist felt that this did not best reflect a kaupapa Māori approach. The whakataukī (proverb), Ka haere whakamua, me hoki whakamuri (to move forward, we must turn to the past) was a relevant reference to explain the notion of time for Māori. This whakataukī highlighted a Māori worldview that conflicted with the linear framework which therefore, did not reflect a kaupapa Māori approach.

In this way, it was challenging for the artist to position the material on a single linear timeline. Instead, the artist approached He reo, he tikanga e whare nei i a tāua by engaging in multiple stories at once but separately. This emphasised the interconnected layers within whakapapa as the stories are considered to run parallel to each other. He reo, he tikanga e whare nei i a tāua explores telling stories in a non-linear way. To clarify, the artist considers the conventions of traditional documentary as she understands them and discusses the ways in which they conflict with her artistic intent.

In his book Introduction to Documentary, Bill Nichols describes the six modes of documentary as poetic, expository, observational, participatory, reflexive and performative. The artist admits that her immediate understanding of documentary filmmaking describes the conventions of the expository mode where, as Nichols’s describes:

- The expository mode addresses the viewer directly, with titles or voices that propose a perspective, advance an argument, or recount history

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- Expository films adopt either a voice-of-God commentary, or utilise a voice-of-authority commentary
- Editing in the expository mode generally serves less to establish a rhythm or formal pattern, as it does in the poetic mode, than to maintain the continuity of the spoken argument or perspective
- The expository mode emphasises the impression of objectivity and well-supported argument

The conventions listed above conflict with the kaupapa Māori foundations of *He reo, he tikanga e whare nei i a tāua* where the artist intends to present the kaupapa in a way that respects other opinions, experiences and *whakapapa*. There is no intention to force a specific angle but to remain open, and to offer the audience an opportunity to connect or relate themselves to the *whakapapa* that is presented. This may be personally as a member of the community, culturally as a member of society, professionally and/or emotionally. In contrast to the conventions of expository documentary, *He reo, he tikanga e whare nei i a tāua* intends to remain open for the viewer to pose and answer their own questions. Allowing the audience to engage through their own stories and *whakapapa* emphasises that there is no single answer, experience or worldview.

Having read Nichols’s chapter *What Types of Documentary Are There*? the artist recognises that her interpretation of the documentary genre as she describes it earlier has broadened. The artist identifies that the works in *He reo, he tikanga e whare nei i a tāua* relate in some form, approach or technique to specific modes of documentary as seen in fig. 11 below, a table excerpt from the text *Introduction to Documentary*.

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49 Ibid, 105-107
Although the artist is hesitant to restrict the work to specific terms, headings or categories of documentary, she can acknowledge that for academic and research purposes it is useful to make connections to existing frameworks. What is most conflicting is the expectation to conform to specific, generally Western or European documentary genres when the project exists within a kaupapa Māori framework. The project is intended to be open and explorative providing the artist with the freedom to engage in the making of the work in a kaupapa Māori way. The artist attempts to develop conventions that reflect her notion of time, interconnectedness and worldview. The artist can recognise (without limiting) that the work relates to the conventions described by Nichols in fig. 11 above for the following modes; poetic, observational, participatory, reflexive and performative.

**Methodology**

The methodology for He reo, he tikanga e whare nei i a tāua is shaped by the artist’s existing mode of artistic practice. This is a practice shaped by urban whānau and urban whakapapa, the artist’s up-bringing in te ao Māori, and the artist’s experiences growing up as an urban Māori.

At the outset of He reo, he tikanga e whare nei i a tāua, guiding principles were established within the title of the project. The three prominent concepts included within the title were developed based on the core components that stood out as fundamental to the kaupapa of the project. These are the concept of reo, the concept of tikanga and the concept of whare.
The concepts inform the artist’s process in the way that she thinks, interprets knowledge and undertakes the project. The following section provides an insight into the guiding concepts.

Reo refers to deeper expressions of language as a means of communication including oral, visual, sound, rhythm and vibrations.\(^50\) It is easy to identify with reo on the level of a spoken or written language such as te reo Māori, but it is important to emphasise the deeper levels of reo. This includes the personal/individual, physical and spiritual expression of everyone and everything. The concept of reo is considered as underlying the communication and expressions within *He reo, he tikanga e whare nei i a tāua.*

The interconnected concepts of *te reo Māori me ōna tikanga* are at the centre of *kaupapa Māori* education for urban Māori. They guide individuals in the development of identity and inform the way they view, understand and interpret the world physically, spiritually, emotionally and mentally. To define the concept of *tikanga* Paraone Tai Tin states that:

*Kaupapa* is the energy everyone invests in and manages but ultimately cannot control. *Tikanga* is what makes *kaupapa* unique. It intertwines terrestrial and celestial levels in order for the being that is human and its stupidity to understand its natural progression. That is why *tikanga* means common sense.\(^51\)

*Tikanga* is the centre of the methodology for this project. Inherent through the artist’s education experiences and upbringing as a child, *tikanga* is considered by the Te Aka Māori Dictionary as:

The customary system of values and practices that have developed over time and are deeply embedded in the social context.\(^52\)

*Tikanga* informs the values and principles of individuals and whānau, and guides the social interactions and behaviours within the community. Within the artist’s practice, *tikanga* determines what is appropriate and what is not.

The concept of *whare* holistically informs this project as a way of thinking and existing. *Whare* is commonly identified as the central meeting house on the *marae* but the term more simply refers to and signifies a body or embodiment.\(^53\) Focusing on functionality and practicality, the concept of *whare* informs the idea that things do not function

\(^{50}\) Tai Tin, Paraone. Personal communication. 27 Mar. 2012.

\(^{51}\) Ibid


\(^{53}\) Tai Tin, Paraone. Personal communication. 17 Jan. 2015.
independently but in a connected manner. This is relevant when considering the interconnectedness of multiple layers or experiences, as they exist within whakapapa.

To understand this concept better, Tai Tin encouraged the artist to consider the following, “think of your body as a whare, your head, your manawa (heart) and each of your cells.”54 He karanga tēnei (this is a call). Through He reo, he tikanga e whare nei i a tāua the audience enters the artist’s whare of whakaaro (thoughts), emotions and expressions in which she activates the kaupapa. The concept of whare refers to reo and tikanga as the embodiment of the artist’s urban Māori education experiences. He reo, he tikanga e whare nei i a tāua can be understood as the following:

- It is reo, it is tikanga that houses/embodies you and I
- It is a means of communication (reo), to express the values (tikanga), which form the foundations (whare), for you and I

In these ways, the concepts within He reo, he tikanga e whare nei i a tāua have informed the methodology of the project. As an established and active member of the Kahurangi community at AGGS, this places the artist as an insider within the project. The artist sought the blessing and approval of the whānau to undertake the project within the context of a whānau hui where the artist presented the proposal. In reference to Barclay’s concept of hui, this process allowed for discussion to take place surrounding the māhi (work) of the artist and the kaupapa.

The artist interprets Kaupapa Māori practice as being informed by tikanga, which is reflected in the way the artist undertakes the project. This means that the artist interprets the kaupapa from a Māori worldview and engages in a way that legitimates a kaupapa Māori practice. The existence of Kaupapa Māori research theories by recognised indigenous researchers such as Linda Tuhiwai Smith, Graham Hinengaro Smith, Taina Pohatu and Leonie Pihama, provides a body of research that validates this inherent approach to the artist’s practice. In providing relevant research theories, the Kaupapa Māori frameworks offered by these researchers support the artist’s practice. In this way, He reo, he tikanga e whare nei i a tāua explores tikanga as a transformative force within kaupapa Māori bilingual education, while being informed by tikanga in its methodology at the same time.

**Ethics**

The artist was required to submit an ethics proposal to the Unitec Research and Ethics Committee (UREC) before undertaking the project. This process was to ensure the responsibilities of the researcher/artist as a kaupapa Māori practitioner were highlighted and validated. This required the artist to state the methodologies and methods of her

54 Ibid
practice to be approved by the UREC to protect both the artist and the participants of the research, members of her own community.

The artist indicated two primary methodologies, a kaupapa Māori methodology and a photographic methodology. As stated earlier, Kaupapa Māori methodology is an existing ethical framework for Māori researchers based on key principles connected to culture and tikanga. The artist has previous knowledge and experience of kaupapa Māori principles established through her bilingual education and previous projects. This is essential to ensure the cultural safety of the artist, participants and the kaupapa of He reo, he tikanga e whare nei i a tāua. The photographic methodology states the artist’s methods of engagement with the medium of photography and the ethical responsibilities of image capture such as participant consent.

Key actions were to seek approval of and to undertake the project by the Auckland Girls’ Grammar School Principal, the Kaitiaki of Ngā Tumanako o Kahurangi and the whānau whānui (wider community) of Kahurangi. It was critical for the artist to maintain and nurture existing relationships with whānau while developing relationships with more recent whānau as she was present within the community. For the purpose of the project, the artist developed an information letter and consent form that reflected a kaupapa Māori approach and the community itself. A component of each document was in te reo Māori, stated the artist’s whakapapa and requested the participant’s iwi affiliations.

Throughout the project, a number of ethical considerations were made and questions raised. The formal and official nature of the consent forms seemed to conflict with whanaungatanga and felt intruding on relationships. At times the artist experienced a cultural clash between the ethical requirements of the institution and industry and her ethical responsibilities to the community. This became significantly obvious when considering ownership of captured material and the work itself. Looking into the future, the artist began to consider where the work would be archived, the accessibility of the work to the community and the archival responsibilities of her practice. The artist has identified the risk of falling into a ‘tick the box’ mentality to satisfy institutional requirements at the compromise of tikanga. This can become particularly challenging when two frameworks, models or criteria are conflicting. Presenting some challenges for the future, this motivates the artist in the development of her bicultural art practice within a mainstream institution.

**Role as documenter and archivist within the community**

In June 2014, as part of the Auckland Festival of Photography, the artist held a photographic exhibition called *Te poupou Kapa Haka* (see fig. 13) at Kura Gallery in Auckland. The purpose of this exhibition was to focus on exploring the archive of images collected over a period of seven years documenting Kahurangi kapa kaka at AGGS. Curating this exhibition forced the artist to survey and edit through hundreds of digital files, pulling together a cohesive story
of behind the scenes experiences of kapa haka. The aim was to provide an insight into the urban Māori community within the context of kapa haka. This also provided the opportunity to focus on kapa haka and its significance within the wider kaupapa of an urban Māori education experience. This marked a significant part of the process for He reo, he tikanga e whare nei i a tāua as for the first time, the artist would be sharing the mahi back to the community within a public context.

What was gained most from this process was the realisation of the significance of the artist’s role within the community as documenter and archivist. It was an opportunity to seek feedback and share whakaaro on the images and the kaupapa itself with both the whānau and members of the public. It was empowering to see and hear how whānau members (students, kaiako, parents) felt and related to the exhibition (see fig. 12). An emotional experience for the artist, the support from the whānau reaffirmed the heart of He reo, he tikanga e whare nei i a tāua. From this experience, the artist began to understand and value her role within the community as she set out to document what was happening then, as the histories that will inform future generations.

Fig. 12 Whaea Stephanie Tawha to Deane-Rose Ngatai
Screenshot of Facebook communication, 8 June 2014

Fig. 13 Te poupou Kapa Haka Exhibition, 2014 by Deane-Rose Ngatai
Kura Gallery, Auckland
Another significant part of this process was preparing an exhibition catalogue to sit alongside the works. The catalogue provided a place for all information pertaining to each image to be archived. This involved listing the names of each individual who appeared in the images, the date images were taken, the location and for what purpose (for example, Polyfest competition campaign). A physical document, the catalogue provided viewers with a reference that acknowledged and recorded the identities of all individuals who featured in the images. It was important to approach both the exhibition and catalogue development in a kaupapa Māori way. This influenced decisions made about order and positioning of images on the wall and text within the catalogue. It was a satisfying and empowering process of collecting and archiving images.
TE TARAWHĀITI – CHAPTER TWO

*Te tarawhāiti* (chapter two) traces the process, development, synthesis and rationalisation of the ideas and works within *He reo, he tikanga e whare nei i a tāua*. This is structured as major points of development within the current practice (*ngā mahi o te wā*) including *ngā mahi kohikohi* which describes *process and development* and *synthesis of ideas*. Finally, *ngā kaupapa paihere* (the series) provides a rationalisation of the binding concepts within *He reo, he tikanga e whare nei i a tāua*.

The first major section of *te tarawhāiti* is *process and development*. This section documents the process and development of the works in *He reo, he tikanga e whare nei i a tāua* and is separated into a number of sub-sections. The process is identified as a series of stages within the physical, technical, conceptual and structural development of the works. The final series is connected by a number of aspects that are relevant to the overall production of the project. These include a range of technical, visual and conceptual considerations within the development of *He reo, he tikanga e whare nei i a tāua* and are discussed within the section *synthesis of ideas*.

The series of works created within *He reo, he tikanga e whare nei i a tāua* are then presented in the third major section of *te tarawhāiti* called *the series*. Here, each individual work is analysed and discussed within the wider context of the project.

**NGĀ MAHI KOHIKOHI: Process and development**

The following sub-sections record the process of making the works within *He reo, he tikanga e whare nei i a tāua* and discuss the development of ideas. *Gathering and shooting material* organises the range of subject matter explored in the initial stages of the project and methods of documentation. The section following this called *video drawings* introduces a new approach to moving image practice that informs the editing process. *Video drawings* is divided into three different stages which trace key developments within the making of the works. The stages address the organisation of material, development of structure and visual language and editing. The final sub-section presents exploration of *projection and installation*. As this was exploring new ground within the artist’s practice, it offered new layers of communication within the project. *Projection and installation* is divided into three stages that explore drawing within the space, decision-making, technical development and installation of the work.
Gathering and shooting material

As the artist set out shooting and collecting material for the project, it was important to remain open to all forms of subject matter and material that could reflect the *kaupapa*. Beginning within the community of Kahurangi at AGGS, initial shoots involved documentation of *kapa haka* practices and *wānanga*. This starting point was convenient in that the community was gathered and focused on a *kaupapa* and existing knowledge established that *kapa haka* was the centre of ‘*tikanga in action*’ within the *whānau*. This process involved attending after school *kapa haka* practices and weekend *wānanga* (external from the school) over a period of two months as the *whānau* prepared for the annual Polynesian Festival (Polyfest). This point of the project involved observing and documenting both moving and still images of the activities of the *whānau*.

As the artist is positioned and recognised as an ‘insider’ within the community, she was able to engage in shooting from a unique perspective. Based on established relationships within the community, the artist in hand with the camera was allowed to move freely within this space. In contrast to historical relationships of Māori communities with the camera, it appears obvious in this work that the community is comfortable and relaxed in its presence. This relationship is strengthened through the artist’s practice that is informed by *tikanga* and *kaupapa Māori*.

Janet Lilo’s raw and direct approach to subjects (see fig. 7) influenced a new direction within the project. The concept of ‘video diaries’ was introduced to explore a different method of visual documentation. Using the Photo Booth application on a MacBook Pro laptop, the artist set up video diary sessions with a Kahurangi student – Tsehai Marie Karauna. The sessions took place within the context of *kapa haka* at both afterschool practices and *wānanga*. Enabling the subject to record herself presented new forms of expression, allowing thoughts and feelings to be documented as she experienced them. Relevant to this generation of urban Māori, this method offered particular aesthetics to the project, which referenced the notion of the ‘selfie’. The ‘selfie’ is considered as a photograph that individuals take of themselves using a smartphone or webcam and is typically shared on social media.

Documentary style shooting also took place within school time in the classroom, *whare* and at special events. While documenting *kaiako* and *tauira* (student) interaction, it was important to capture a sense of the learning environment. School wide events such as the annual Founding Day celebrations provided opportunities to interview special guests such as Professor Linda Tuhiwai Smith. Founding Day is a celebratory event that acknowledges a selection of distinguished former AGGS students each year. Fortunately, in 2013, Tuhiwai Smith was acknowledged for her contribution to the establishment of the Kahurangi *whare*, to education, and to indigenous communities around the world. This provided the opportunity to document both historical information on the foundations, purpose and
principles of Kahurangi while also gaining insight into Tuhīwai Smith’s perspectives on the *kaupapa*. Kahurangi lead the school in *pōhiri* at events such as Founding Day and end of year prize giving. This practice offered insight into the role of Kahurangi within the wider mainstream school as leaders, *kaitiaki* and *tāngata whenua*. Documenting footage such as this engages people in discussions around biculturalism and tradition within the context of urban Māori realities.

The project also involved more traditional methods of research and visual documentation. A series of interviews took place with a number of key people relevant to the *kaupapa* of the project. Starting within the artist’s own *whānau*, interviews were recorded with both her parents and grandparents. The purpose of the interviews was to gather experiences, reflections and perspectives on urban Māori education experiences. Particularly within the artist’s own family, this presented a range of generational comparisons, exploring the contrasting experiences of each urban Māori generation within the family. The approach to the interview process was informed by existing practices that reflect *tikanga* and *kaupapa Māori*. This meant that the nature of the interview was organic and more in conversation with the subjects as opposed to a strict and ordered process. Allowing the subjects to be comfortable and relaxed, this approach to interviewing was not determined by time and did not force the subject to answer specific questions.

Interviews also took place with key members of the Kahurangi community; *kapa haka* tutors, Māori teachers, parents, students and graduates. The focus of the interviews was to record the subject’s experiences within the Kahurangi *whānau*. Some directing questions included:

- Can you describe the significance of being a part of the Kahurangi *whānau* to you?
- Can you explain what you think is unique about the Kahurangi *whānau*?
- What is the relevance of your experiences within the Kahurangi *whānau* to your experiences as an urban Māori?

The majority of community interviews took place within the *wānanga* context or at school. To engage with current Kahurangi students (the girls), a more casual approach to interviewing was attempted. Instead of creating a formal setting, this involved conversing with the girls on their level. Visiting the school during lunch times, based on existing *tuākana tēina* relationships with the girls, the artist openly documented discussions amongst groups. These took place in the *whare* or on the *mahau* (porch of *whare*), at school. As a sharing process, the discussions were framed around individual perspectives and personal experiences of education, identity and the uniqueness of Kahurangi. The girls articulated their perspectives on the *kaupapa* in a language comfortable to them. Although some of the discussion was in filled with ‘likes’ and ‘ums’, the core messages that the girls were expressing were evident in their *kōrero*. An example of this (see fig. 14) is a quote by Amalia Reweti:

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I think like at Kahurangi, you like, you’ve like um learnt that, like, how we’ve always been told that like all that *mana wāhine* stuff. So it’s been like, said over and over again since we were third form. So I think, once you hit seventh form its like in you and like, you just hold that *mana* within yourself no matter where you go, like, even if like, sometimes we are stupid but most of the time, we like... know. Especially with *kapa haka*, from now we like, we don’t even need boys to even qualify for Nationals and stuff like that so I think that’s one of the things we learn from Kahurangi.\textsuperscript{55}

![Fig. 14 Video still: Amalia Reweti in-group discussion, Kahurangi Whare, 20 July 2012](image)

Although not all of the interviews have been included in the final works of *He reo, he tikanga e whare nei i a tāua*, they have helped to shape thinking around the *kaupapa* of bicultural/bilingual education experiences within urban Māori education. This research has informed the development of the final works as it shaped the direction of the project. Undertaking the interview process and discussing the *kaupapa* with a range of people highlighted the array of experiences and perspectives that exist within the community. At times, this revealed where the artist’s experiences and perspectives on urban Māori education differed from those of the interviewees. This realisation pointed out where the passion of the artist lay and encouraged her to explore her own *whakapapa* and story.

Embarking on a self-reflective process, the artist explored her own personal family archive at this point. Reflecting upon photographs from childhood (school camps, trips, events, *kapa haka*), schoolbooks (school work, exercise books) and artwork, the artist began to visually map out a story of experiences in relation to memories. Considerations were made in respect to how the memories and experiences looked, felt and sounded. This process offered new methods of visual and oral documentation and involved scanning pieces of material and poetic writing. The artist began to write and recall memories evoked through the process of reflection. The poetic recollections developed into a form of spoken word captured through audio recordings. The series of digital scans and audio recordings offered

\textsuperscript{55} Reweti, Amalia. Personal interview. 20 July. 2012.
a personal insight into the artist’s experiences within bicultural/bilingual education as an urban Māori.

Lorna Simpson’s *Easy to Remember* (see fig. 15) video installation influenced a more abstract exploration of the *kaupapa*. Simpson’s video work presents a series of cropped mouths in a grid format humming a tune. This work highlights individuality while in the context of a group in unison, connected by their individual interpretations of the same tune. This idea, in terms of its visual aesthetics and form, inspired an abstract exploration of *te reo* Māori.

![Fig. 15 Easy to Remember, 2001 by Lorna Simpson](http://www.thecityreview.com/lsimpson.html)

The crop used by Simpson influenced the next form of visual exploration and documentation within the project. Using the crop format, subjects were captured reciting *whakapapa*. Here the focus was on the expressive and physical value of *te reo*. This led to the next idea in which the concept of *takutaku* (chant, incantation) was explored by recording a number of different subjects reciting the same chant, again in the cropped form. The idea was to gather a range of cropped recordings, which could be combined and explored within postproduction.

Further abstract explorations were influenced by research into historical documents and photographs relevant to Māori Education. *Ngā Kura Māori: The Native Schools System 1867-1969*, a book edited by Judith Simon and Linda Tuhiwai Smith, compiled a significant range of historical material relevant to that particular period of Māori education. Scanning was used again as an alternative method of documentation and collection. Certain documents stood out such as an 1898 school roll, which identified students by their portion of Māori and Pākehā blood. 

56 Labelling the school roll by definition of race ranging from Māori,
between Māori and half-caste, half-caste, between half-caste and European to European, highlighted the reality of Māori experiences within education for past generations. This material appeared to offer a contrasting juxtaposition to images and footage that the artist had earlier collected which were explored in postproduction editing as seen in fig. 16. In line with this historical material, research into the New Zealand sound archives for historical and recent audio recordings relevant to the kaupapa also took place.

Finally, after shooting and gathering all relevant material, a process of organisation began. The material was collated under the following headings; documentary material, interviews, video diaries, personal whānau and abstract. These are illustrated in fig. 17 below. This compartmentalisation of the material was helpful as it provided some structure for the next phase of exploration.
Video Drawing – Exploration and development

As a video project, He reo, he tikanga e whare nei i a tāua provided an opportunity to explore narrative in a new way while extending upon the artist’s established photographic practice. Therefore, a key challenge for the artist was how to present the works in a way that did not appear as documentary filmmaking. To avoid this problem the artist experimented with non-traditional ways of constructing narrative and video drawing. Video is seen in He reo, he tikanga e whare nei i a tāua as a tool primarily for creative expression.

Not confined by the forms and structures of traditional documentary storytelling and editing, the artist began to ‘draw’ within the black frame of the editing programme. Using different pieces of material, stories were built on the timeline by ‘drawing’ within the frame of the screen. Instead of using the term editing, the term ‘video drawing’ was used to describe this type of practice. This experimental video drawing process was further explored through the creation of a series of short video works. These focused on different stories surrounding the kaupapa. This practice eliminated rules and encouraged the editing process to be free from structure, obvious aesthetics or visual language. The resulting series of video drawings were presented at workshop one and offered insight into ‘pieces’ of the overall story.

**STAGE ONE: Organising material and visual experimentation**

As noted earlier, the material for He reo, he tikanga e whare nei i a tāua was separated into the following categories; interviews, documentary, video diaries, digital scans from personal archive and abstract explorations. These categories helped provide an initial organisational scheme. Following this, the artist then began to play with the material through the early development of smaller individual works.

Text, titles and segments of interview footage were edited together during the initial experiments. Key kōrero from each interview were also identified, while text – usually in the form of questions was used to organise the footage. These questions prompted specific topics around the key kaupapa in He reo, he tikanga e whare nei i a tāua. For example, in one of the onscreen texts (see fig. 18) the question presented is, “why did you choose bilingual education for your children?” However, the use of text in the video works proved to be problematic. This was because the onscreen texts made the works appear as if they were documentary pieces rather than artworks. In later developments, the onscreen texts were removed as other visual solutions arose.

![Fig. 18 Video stills: Interviews with text.](image-url)
When working with material from the *documentary* category, the artist first explored how moving image and still image might work together. While the initial compositions alternated between the two mediums – a still image might be preceded by video and so on – later developments led to experimentations around having multiple images and or video shown side by side. This added complexity, not just visually, but also in terms of dialogue and competing or complementary images. In fig. 19, one of these early experiments can be seen.

![Fig. 19 Video still: Combining documentary still and moving images developing story of kapa haka.](image)

Experiments with imagery from the *video diaries* category were limited to a single image and single timeline. An example of this can be seen in fig. 20 below.

![Fig. 20 Video still: Video diaries from wānanga.](image)

Trials with the scanned stills (see fig. 21) from *personal archives* were also relatively basic. However, a number of transition animations such as fades and swipes were tested here. These were important because without such transitions the appearance of stills after moving image was often visually jarring. The juxtaposition of still image with video also highlighted the absence of sound. This led to further experiments into how sound might be used to support the narrative and *kaupapa*. 
Lastly, material within the *abstract* category was experimented with in a number of ways. This included the use of multiple frames within the larger single frame, text and subtitles with moving image, and sounds used in support of onscreen text. In fig. 22, the complexity of these tests can be seen. Here the artist’s consideration was turned towards combining the different types of material into a seamless coherent whole.

These video drawings formed the beginning of the editing process, testing ways in which stories could be developed through the medium. This earlier exploration showed that the project lacked structure. The next stage of editing involved the development of a visual language to unify the material. The establishment of a visual language offered ways to bring structure to the overall body of works.

**STAGE TWO: Developing structure and visual language**

Stage two of the video drawing process investigated a physical approach to editing and storyboarding. Transferring this exploration to the editing suite led to new developments of a visual language as a structural format. This process focused on sequencing and considered the process of editing as another layer of composition above the material itself.
A kinesthetic practitioner, the artist found it necessary to approach the editing process physically. After filtering through the large amount of material, this involved printing thumbnails and transcribing notes of dialogue onto post it notes. This process also involved mapping out a series of storyboards, connecting different segments of sound to image and video. This process made it easier to view the body of material as a whole and enabled the artist to develop the work purely by visual aesthetics. Now arranging the material according to visual aesthetics, the artist was able to develop new compositions with layers of material.

A series of storyboards were developed which explored specific stories expressing the wider kaupapa. Using layers of sound, video and still images, the storyboards were built within the editing suite. The process of storyboarding involved giving consideration to the way different layers of material would be structured and arranged on the timeline. Using text titles to identify and introduce speakers (as seen in fig. 23), this video drawing also considered both visual and audio transitions to blend layers of material together into a cohesive video. At this point of the project, structure was explored within the development of individual storyboards. Forming a structure to connect these individual works occurred later.

While earlier video drawings were formatted to the full frame of the screen (see fig. 23), this limited the artist in expressing the multi-layered nature of the kaupapa. Revisiting the use of multiple frames within the larger single frame to produce multiple timelines, the artist was influenced by Uncle Tasman - The Trembling Current that Scars the Earth (see fig. 24), a 3-channel video installation by Robertson.
As stated on Robertson’s website, through *Uncle Tasman - The Trembling Current that Scars the Earth*, “Robertson draws on customary and contemporary mythologies of land and place to examine paradoxes of economic development and environmental destruction.” The work is a collection of stories that explore the geothermal sites in Eastern Bay of Plenty, specifically a site known as Uncle Tasman in Kawerau. Visually, the work consists of three abstract video recordings of significant geothermal sites. The abstracted composition captivates the viewer in the progression of steam over the *whenua*, and the rhythmic, constant flow of water.

What is most interesting about *Uncle Tasman - The Trembling Current that Scars the Earth* is the combination of such abstract images with audio recordings that narrate different aspects of the story. The story is told through *tauparapara* (chant), *haka* and recordings of memories. Although Robertson has employed multiple timelines within *Uncle Tasman - The Trembling Current that Scars the Earth*, the story is connected on a single timeline through the linear audio track. This technique influenced the progression of *He reo, he tikanga e whare nei i a tāua* as the artist began to explore organising material within the video triptych format (as seen in fig 25 and fig. 26). Robertson’s work reflected the possibilities of expressing stories outside of the traditional forms of documentary storytelling.

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The triptych format offered new possibilities of positioning still and moving images next to each other (see fig. 25). This included the ability to arrange different compositions within the larger frame utilising a wide range of captured material. With a moving image segment in the centre, still images were used on the outside and provided opportunity to express other layers of the story through juxtaposition and repetition. An important step within the process, the artist had discovered a format to structure the material that reflected the multi-layered and interconnected nature of the kaupapa. Fig. 25 also shows a transition from the triptych format to full frame that was unsuccessful as it was not fluid. From this point onwards, all video drawings were reformatted and composed using the triptych format.

Although the artist had created a series of video drawings, there was still a question of structure. As individual pieces of the wider project, they required an organisational structure to unite them as one work. Again, as seen in fig. 26, text titles were used as chapter headings to mark the beginning and theme of each section (video drawing) as they were arranged onto a single timeline.

Aesthetically though the use of text did not complement the visual nature of the works and continued to reference a documentary aesthetic which the artist wanted to avoid. The triptych format also encouraged the artist to take a more compositional approach to the works. The physical mapping process proposed a series of compositions based purely on the visual aesthetics of the material. Having collected a large variety of material (specifically in documenting kapa haka) meant that there were multiple perspectives and compositions captured from the same setting or situation (see fig. 27).

Composing video triptychs offered multiple views of the subject reflecting more of a holistic insight. The video triptychs (as seen in fig. 27) were positioned onto the timeline in sequences of fifteen-seconds. With moving image in each frame, there is constant movement that offers a range of viewpoints, focus points, angles and depth. This technique worked particularly well using the kapa haka footage and allowed the artist to include more of the material. It was decided to connect each frame within the triptych (see fig. 28) to reflect the interconnectedness of each layer instead of separating them as seen in fig. 27.
This exploration lead to the development of another technique that made use of reflected multi-perspectives. It involved zooming into sections of a certain piece of video and re-cropping the section to sit within the triptych to highlight three different views within the same piece of footage as seen in fig. 28.

This technique was used to emphasise and further express significant concepts within the work. For example, in fig. 28, to emphasise the physical expression of te reo. By focusing on different sections of the same image, this highlights reo as a form of body language, eye contact and expression.

As stated in the previous section, the process of storyboarding allowed the artist to develop individual video drawings that explored specific kōrero within the wider kaupapa. Influenced by Robertson’s work, the artist established a visual language within the works using the triptych format and developed multi-perspective techniques that informed the next stages of editing.

**STAGE 3: Editing stories**

The editing stage identified a series of specific stories within the kaupapa and focused on developing these as individual works. The themes of the kōrero seemed to divide themselves into two groups; personal reflections of the artist’s whānau journey through bilingual education and an exploration into experiences as a Kahurangi student told through the Kahurangi community. The following stories were identified:
Personal whakapapa

- The artist’s own reflections
- Helen Ngatai’s reflections (the artist’s mother)
- Dean Ngatai’s reflections (the artist’s father)
- Helen and Dean in conversation

Kahurangi experience

- Reo
- Kapa haka
- Background to the establishment of the Kahurangi Unit

These stories were developed within the format and visual language that was demonstrated in the previous stage. This also involved editing and refinement of each work. Although each of the works were becoming resolved through the editing process, the project still required an overall organisational structure. This was explored through methods of presentation of the works and is discussed in the following section.

Projection and installation

Inspired by the works of Māori artists Rakena, Reihana and Robertson, the artist aspired to explore projection as a way of presenting He reo, he tikanga e whare nei i a tāua. A new area for the artist, it would broaden the artist’s practice, and help develop new skills and knowledge. The intention of presenting the works through a projected installation was to create an immersive environment for the audience.

This section explores the development of He reo, he tikanga e whare nei i a tāua through projection and installation. Having created a series of seven video works, the artist explored the works through the medium of projection. Stage one discusses the process of drawing within the space, exploring the opportunities of projection within spatial design. This exploration required certain decisions to be rationalised, focusing on the purpose of the projected installation and are discussed in stage two called decision making. A new field for the artist, the project involved a stage of technical development, learning new software and organising an installation.

STAGE 1: Drawing within the space

Using multiple projections offered opportunities to layer the video works, developing more than one timeline at a time. Having established, from the perspective of the artist’s own practice, that traditional documentary modes of presentation were not the most appropriate way to reflect the kaupapa, she ventured into the spatial possibilities of installation. Projection also offered opportunities with scale, which for a photographic artist was exciting and a more affordable approach to achieving large-scale reproductions.
Using three projectors powered by three separate laptops, the artist began to play with the series of works by projecting onto walls in a space. This exploration was about how the video works work as projections and the visual possibilities of the multiple projections within the physical space. Discussed and pictured below are the series of arrangements that were trialled within the space.

![Fig. 29 Projecting at different scales onto separate three walls.](image1)
![Fig. 30 Video triptych's projected onto three walls. Creating a multi-linear timeline around the room.](image2)

The aim of projecting onto three connected walls was to create an immersive environment for the viewer. Projecting a sense of inclusiveness, the artist intended for the works to surround the viewer as they stand within the space. Fig. 29 presents an exploration of scale while fig. 30 focuses on creating a multi-linear timeline as each video work plays around the room.

![Fig. 31 Projecting onto single long wall, projecting video works next to each other. Physically building multi-linear timeline in space.](image3)

In reference to the multi-linear timeline, fig. 31 demonstrates the role of the space as a timeline itself. Projecting onto a long wall, the video works were projected next to each other creating a multi-linear projection within the format of the wall. Here, the viewer can see that the process of projection and installation offered new layers of composition. This
particular arrangement stood out as being problematic to the artist as she began to consider the complexities of sound.

Fig. 32 Projecting the same video on each wall. Experimenting with different scales.
Fig. 33 Separating the three frames of triptych out at full-scale onto three separate walls.

Fig. 32 explores repetitive projection where the same video work is projected onto each wall. An important progression is seen in fig. 33 where each frame within the video triptych is separated to full-scale and projected onto the three walls. This process involved rebuilding the individual work within the physical space. This particular arrangement proved effective with certain video works, primarily the more abstract works and was explored further in the next stage.

**STAGE 2: Decision making**

While the works were developed as individual video works, the projection stage required them to be ordered in some form. This would impact on time and the placement of works within the space. The installation was the point where the artist decided on the overall structure of the series of works.

Fig. 34 shows different video works placed on separate walls, all playing at the same time. Here, sound was an important factor. Although this arrangement offered visual possibilities and achieved the goal of creating a multi-linear installation, serious consideration had to be given to the audio layers of each video work. The placement of the material within the
triptych format already created layers of comparisons, juxtapositions and visual compositions that could be lost or disturbed within the presence of other works. While three works played at one time, they each distracted and detracted from each other causing loss of important information shared through the dialogue. With the option of silencing two works in order to hear one at a time, this also proved problematic, complicating the works that included talking heads. The artist wanted to avoid the impression of taking the voices of subjects away. This approach could also confuse the viewer if they were unable to identify which video work corresponds with the sound. With these complexities in mind, the artist considered the possibility of single works presented one after the other, promoting the characteristics that were purposefully edited within each of the works.

This required consideration about the order and overall organisational structure of the individual works in order to connect the wider kaupapa of the project. In order to guide the viewer through He reo, he tikanga e whare nei i a tāua, the artist explored a chronological approach to the order of works. The successful full-scale arrangement also impacted on the order of works in regards to transitions from one work to another. Testing all works at full-scale, the artist identified whether this was the most effective way to present all works, or a selection of works. Although they were all impressive at a large scale, some remained more effective as the triptych format.

Works that explored the multi-perspective technique as described in the previous section video drawing, such as Reo (see fig. 36) and Kapa Haka (see fig. 37) were most effective at full-scale. Because this technique involves three moving image clips playing at one time, the scale allows the viewer to see details within the footage. At this scale, the slight transitions and pan movement within the video footage is emphasised.
The full-scale projection also suited the scanned images from the artist’s family archive (see fig. 38). As they exist as 6x4 photographic prints, projecting images such as this at a larger than life scale reconceptualises the material.

Works that involved little movement, such as Helen Ngatai’s reflections (see fig. 40) where the centre moving image clip is framed by two still images, were not as effective. Works such as fig. 39 also contain moving images of the subject talking (interview footage). It was decided to retain the single projected video triptych format for these works to avoid separation of the subject from the supporting material. More personal, this smaller scale encourages the viewer to approach the wall, engaging closely and more directly with the dialogue.

Organised in a chronological order, the works reflected a transitional journey from teina to tuakana experiences, as they existed for the artist. Considering the transition from one work to the other, the projected format of individual works also influenced the order. It was also important to consider the time and space between each video work. As each work is loaded with information, through the visuals and dialogue or sound, the artist decided to have a
short seven-second period of a blank black screen in silence. This allows enough time for the viewer to realise that the clip has finished, but is short enough to realise that it is not the end as the next one begins to play. As outlined below, it was decided to transition from single video triptych to full-scale triptych.

Order and format:

- *The artist’s story* - 3 walls large scale
- *Dean Ngatai’s story* - single wall triptych
- *Helen and Dean in conversation* - 3 walls large scale
- *Helen Ngatai’s story* - single wall triptych
- *Reo* - 3 walls large scale
- *Tuhiwai Smith on Kahurangi background* - single wall triptych
- *Kapa Haka* - 3 walls large scale

Reflecting a sense of *whakapapa*, this concept influenced the development of the organisational structure of the overall series. Mapping out the journey of the artist through *kaupapa Māori* bilingual education, this structure actualises the concept of *urban whakapapa*. This is discussed further in the following section where the series is presented.

**STAGE 3: Technical development and installation of work**

The practical realities of a multi-projection installation required the artist to research technical solutions to run three projectors. For the full-scale projections (where frames are projected at full-scale and separated onto three walls), it was crucial that the timing was in sync for it to work effectively and for the sound to sync accurately. The PASA (Performing and Screen Arts) Department at Unitec kindly introduced the artist to the Isodora software and taught her the basics to run the software. Isodora is a piece of software that works as a media player, running all three projectors simultaneously from one computer and monitor (see fig 41).

![Fig. 41 View of installation showing Isodora software on monitor and a projection on back wall.](image)
Organising and installing the physical installation for workshop 3 was a valuable learning experience for the artist. This involved organising different types of equipment and resources from across the institution and the physical installation of projectors, and computer equipment within the space. As installation is a big task, the artist was fortunate to have had assistance to install the work for the workshop 3 presentation.

Limitations on space and equipment for workshop 3 meant that the artist was not able to fully achieve what was intended. When the works are at full-scale, it is intended that they create a butted projection or an edge blending effect where the sides of the projections are meeting at the edges of the walls. It was suggested that the artist explore the use of short throw projectors to achieve this in the final exhibition.
NGĀ MAHI KOHIKOHI: Synthesis of ideas

This section presents the final series of works that form He reo, he tikanga e whare nei i a tāua. Here, each individual work is analysed, rationalised and discussed within the wider context of the project. The use of the term video triptych is explained in the following subsection to describe the overall visual aesthetic of the works and its significance in conveying layers of meaning. The concept of urban whakapapa is explored in relationship to the overall structure of He reo, he tikanga e whare nei i a tāua. With particular reference to the method of installation, the connection of urban whakapapa and the concept of whare is explained. Finally, the final works are presented and are discussed individually under the sub-section the series.

Video triptych

The term video triptych is used to describe the format and aesthetic of each of the video works. Using a split screen technique means that the single screen is split to include three separate frames of material. In the context of He reo, he tikanga e whare nei i a tāua, the term video triptych also highlights the conceptual significance of this aesthetic. In the abstract to his thesis The Split-Screen Aesthetic: Connecting meaning between fragmented frames (2009), Peter Ingrassia highlights that:

The split-screen aesthetic transforms a technical contrivance that has long provided an alternative to parallel editing, into a powerful narrative tool that facilitates the construction of visual stories in a spatial context.58

The triptych aesthetic reflects the layered nature of the video works and describes each individual frame within the triptych as part of the whole. The three frames within the triptych are purposefully composed in relation to each other and this format links each of these layers as one. Offering multiple layers for the viewer to develop meaning, the triptych is interpreted as a whole. Through the use of the triptych aesthetic, the artist has composed a range of juxtapositions throughout the works as another form of developing meaning.

In the context of mātauranga Māori, the significance of three elements or layers can reference a range of concepts. For example, the meaning and symbolism associated to ngā kete o te wānanga (the three baskets of knowledge). In He reo, he tikanga e whare nei i a tāua the triptych technique and aesthetic expresses whakapapa – layer upon layer which the kaupapa has evolved from. It also emphasises the significance of perspectives, time and multiple meanings associated with certain words and symbols within te ao Māori. In

reference to traditional *mahi whakairo* (carving), the triptych aesthetic also reflects the aspective design component of certain approaches to *whakairo*.

**Urban whakapapa**

Each video work has been composed independently within the wider context of *He reo, he tikanga e whare nei i a ūtau*. Expressing pieces of the *kaupapa*, these stories are woven together to form the body of the wider *kaupapa* through the method of projection. Taking the viewer on a journey through the artist’s personal *whakapapa*, the series is centred in the artist’s worldview. A significant part of this *whakapapa* is specific to the *whānau* of Ngā Tūmanako o Kahurangi, Auckland Girls’ Grammar School.

As stated earlier, the concept of *whakapapa* informs the organisational structure of the series as they are projected within the installation. *He reo, he tikanga e whare nei i a ūtau* therefore visually and physically traces the journey of the artist through *kaupapa Māori* bilingual education and records this *whakapapa*.

The concept of *whare* is relevant here and connects *He reo, he tikanga e whare nei i a ūtau* to traditional methods of Māori storytelling. The architecture and structure of the *whare* represents the body of an ancestor. Through the artforms within the *whare*, including *whakairo* and *tukutuku* (lattice work), *whakapapa* and *pūrākau* are expressed, recorded, archived and shared. The concept of *whare* is reflected structurally within the project through the 3-channel video projection onto walls within the space. As an installation, *He reo, he tikanga e whare nei i a ūtau* invites the viewer to enter the *whare* of the artist’s *urban whakapapa*. The relationship of *He reo, he tikanga e whare nei i a ūtau* to the concept of *whare*, legitimates the artist’s expression of *urban whakapapa* as valid and authentic. Through this installation, similar to ideas explored in works by Rakena, Reihana and Robertson, contemporary Māori digital storytelling is explored as a form of expression pertaining to urban Māori.
NGĀ KAUPAPA PAIHERE: The Series

The seven works in *He reo, he tikanga e whare nei i a tāua* are presented in order, as they are looped within the 3-channel video installation. The details for each work listed below includes the title, duration, subject/s and a relevant whakataukī. Within this section, the artist’s parents are referred to by their first names rather than last name. This helps avoid confusion when their statements and ideas are discussed simultaneously.

**Whakatipu Kākano**

1.30min

Deane-Rose Ngatai

_E kore au e ngāro, he kākano i ruia mai i Rangiātea_  
I will never be lost, for I am a seed sown in Rangiātea

![Fig. 42 Video still: Whakatipu Kākano](image)

*Whakatipu Kākano* (see fig. 42) is an autoethnographic expression of the artist’s experience as a _teina_ in the bilingual unit, Te Whakatipu Kākano at Ranui Primary School. *Whakatipu Kākano* emphasises the role of _whakapapa_ within the artist’s practice as a significant form of research and exploration within a _kaupapa Māori_ methodology. Undergoing a self-reflective process, the artist explored visual collections from her family archive that recorded her education journey. This reflective process evoked memories that were captured in poetic writing which later evolved into forms of spoken word. An intimate insight into the artist’s personal memories, *Whakatipu Kākano* introduces the _kaupapa_ of *He reo, he tikanga e whare nei i a tāua* through the eyes of the artist as a primary school student.

As discussed earlier in the section _gathering and shooting material_, the artist came to a point of realisation around the significance of her own perspectives and worldview within the project. This developed with the realisation of the diversity of experiences and
perspectives that existed within the community through the interview process. This became confusing to the artist because at times her views would conflict or contrast to other members of her community. As an insider within the community, this meant that the artist could in no way present an objective approach to the project. This was made clear through the interview process in the way that the artist framed interviews to discuss ideas that she thought were important to the kaupapa. The artist became conscious of assumptions that she had made about how the community would think about the kaupapa. It became obvious then that the artist was passionate about communicating her views within He reo, he tikanga e whare nei i a tāua.

For the artist, considerations around her own reality and the significance of storytelling were a valuable part of the process. This encouraged the artist to begin considering notions of ‘truth’ and framing whether or not He reo, he tikanga e whare nei i a tāua would represent all sides and perspectives surrounding the kaupapa. Through the confusion of multiple experiences presented within the community, the artist questioned the validity of her own experiences and perspectives within kaupapa Māori bilingual education. This forced the artist to seriously investigate her own whakaaro further. Led by the concept of whakapapa, the artist began to unpack her own experiences within kaupapa Māori bilingual education and within her communities.

In relation to whakapapa, knowledge of the self – where you come from, your identity and how you connect to this world – is essential to Māori storytelling. In the context of indigenous research, autoethnography provides a discourse in which storytelling specific to the self is validated as a form of research, inquiry and methodology. As explained by Paul Whitinui:

> Indigenous autoethnography by its very definition asks us to consider epistemological perspectives equally and to draw together self (auto), ethno (nation), and graphy (writing).

Autoethnography becomes central to He reo, he tikanga e whare nei i a tāua as a method of inquiry in which the artist investigates her lived experiences as an urban Māori to inform the creation of new knowledge. Autoethnography validates a subjective approach to He reo, he tikanga e whare nei i a tāua as the artist focused on understanding her own worldview.

As highlighted earlier, the concept of urban whakapapa is key to He reo, he tikanga e whare nei i a tāua as each video work maps out the artist’s whakapapa mātauranga (education pathway). Te Whakatipu Kākano bilingual unit is where the seed of this journey was planted.

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for the artist’s whānau. Revisiting the conception of this urban Māori education journey and inspired by material found in this artist’s family archive, Whakatipu Kākano narrates and creates a visual map of this whakapapa.

“the Pākehā way”
1.05min
Dean Ngatai

With limited dialogue, “the Pākehā way” (see fig. 43) is a reflection of the experiences of the artist’s father, Dean Ngatai. In “the Pākehā way”, whakapapa is expressed in a way familiar to Dean while the visual experiences presented within the work articulate his role and existence within the whānau.

The opening composition to “the Pākehā way” is unique and will not be familiar to all viewers. As seen in fig. 43, footage of Dean preparing replica huia feathers directly locates the work in an urban/contemporary setting. Referencing common stereotypes of Māori representation in the tourism industry and as a performed culture, this scene offers an interesting juxtaposition of an urban Māori reality. With only ambient sound, this scene allows time for the viewer to develop a sense of what is happening. Through dialogue, Dean introduces himself providing insight into his whakapapa in a way that appears comfortable to him. He expresses, “Born and bred in Tāmaki Makaurau (Auckland), from the Coast. And...yeah, I was brought up, the Pākehā way”.
In reference to stereotypical representations of Māori, shots of both the artist and her father performing pūkana next to carvings are juxtaposed against the dialogue “brought up the Pākehā way” as seen in fig. 44. This suggests a tourist view or relationship to te ao Māori and or their Māoritanga.

This is immediately contrasted as the viewer is transitioned to the next scene where Dean is surrounded by tukutuku panels locating him within a Māori environment. Surrounded by school uniforms and kapa haka costumes, two mātua (fathers) share a moment ironing dresses as seen in fig 45. This introduces interesting dynamics of the balance of taha tāne (male side) and taha wāhine (female side) and the roles within the community. It is important to signify the contribution of both mothers and fathers within the whānau and this scene shares a reality of urban gender roles within this community.

The following scene, as seen in fig. 46, locates Dean directly within the community. This scene emphasises the significance of the parents and their contributions within the whānau and places them in their positions within the wider whānau. A common sight on wānanga,
all whānau members have a role to play to manaaki, tiaki (care for) and awhi (support and embrace) the girls and the kaupapa.

Fig. 46 Video still: “the Pākehā way”

“the Pākehā way” finishes with Dean saying, "So with the girls going through the units...it's kinda helped me too, in a way." This expression points out the significance of belonging to the whānau and through “the Pākehā way”, Dean is seen in action, reconnecting to his taha Māori as an urban Māori within this community. “The Pākehā way” is purposely limited in dialogue to reflect Dean’s personality. A humble man, he expresses and articulates himself through doing, as seen through his contribution and mahi within the whānau. Flowing on from Whakatipu Kākano, the piece which explores the identity of the artist, “the Pākehā way” references the generational contrasts of urban Māori identity and whakapapa within the artist’s own whānau.

Born and bred here in Auckland...
1.40min
Helen and Dean Ngatai

Fig. 47 Video still: Born and bred here in Auckland...
Born and bred here in Auckland... (see fig. 47) explores the generational experiences of urban Māori from the perspective of the Ngatai whānau. The context of these experiences is education and the specific role it has played in the lives of both the artist and the artist’s parents. Within the work a visual whakapapa is portrayed through a collection of imagery taken from the artist’s family album. Through these images the huarahi mātāuranga (education pathway) of the Ngatai whānau is highlighted. Here the artist’s parents also reflect on their decision to pursue a kaupapa Māori bilingual education journey for their children.

Looking specifically at the work, the video moves through the different schools the artist has attended. In these images significant events provide insight into important milestones and experiences of this journey. School logos, crests or tohu (emblem) including school mottos or whakataukī are used to signal each stage of the journey. The juxtaposition of whakataukī such as 'Whaia te iti Kohurangi' and traditional mottos such as 'Service with Honour' (see fig. 47) give an indication of the different worlds, values and expectations the artist was exposed to in the bicultural environments. In reference to the artist’s parents, and their rationale for supporting bilingual education for their children, Helen Ngatai, the artist’s mother states:

...and hearing his (Dean Ngatai’s) experiences of being Māori and brought up Pākehā. And having to go on marae and being absolutely lost, on how to behave, and what to expect, and not knowing any te reo...it was something I didn't want my children to go through.  

Helen’s description outlines the cultural loss experienced by the artist’s father, while the on-screen imagery presents an alternate positive world. Here, the viewer is shown imagery that highlights the progressive and culturally informed bilingual experiences of the artist (see fig. 48). Importantly, this educational environment and experience had a wider effect on the

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60 Ngatai, Helen. Personal interview. 24 Sept. 2012.
family, contributing to the development of values, tikanga and the worldview of the artist. These values and tikanga include (as seen in the work):

- **Io** – introduction to religion, whakapapa of creation
- **Marae** – noho marae experience. Travelling to rural marae to learn about other iwi
- **Whakapapa** – learning about structure of whānau in relation to nature (see fig. 48)
- **Tikanga** – taking shoes off outside of classroom
- **Whānaungatanga** – girls and boys holding hands, how to relate to each other as whānau
- **Whānaungatanga** – social aspect and involvement of parents
- **Whānau** – leadership, moving as a rōpū, being a member of a team
- **Tuākana tēina** relationships

![Fig. 49 Video still: Born and bred here in Auckland...](image)

Text adds an additional layer of communication to *Born and bred here in Auckland...* by emphasising the bilingual aspect of the artist’s education experience. A significant part of an urban Māori education experience, *Born and bred here in Auckland...* highlights a journey of te reo Māori as it is experienced within different contexts of education. Starting with the concept of *Io* to whānau, *te reo Pākehā* is introduced bilingually in the context of a typical 1B5 exercise book. Towards the end of *Born and bred here in Auckland...*, *te reo rangatira* is listed within the context of mainstream curriculum subjects by featuring as units within the artist’s personal NZQA Record of Learning document (see fig. 49). This emphasises the transition of *te reo Māori* into a mainstream institution where it is treated as a taught, learnt and examined subject rather than as an active and visible language within the school.

**Te rito o te harakeke**
1.40min
Helen Ngatai

Kei hea te kōmako e kō
Kī mai koe ki ahau
From the perspective of the artist’s mother Helen Ngatai, Te rito o te harakeke investigates Helen’s own experiences within the wider whānau (see fig. 50). Through mahi harakeke (working with flax), there is a conversation of perspectives and experiences, as they exist for the artist’s Pākehā mother. Helen expresses her story freely, creating relationships as a Pākehā person engaged in te ao Māori. As Helen locates herself within the whānau, there is a sense of purpose within the wider kaupapa. Te rito o te harakeke is a reflection of journey and the dynamics that exist within the artist’s whānau. Signifying the bicultural heritage of the whānau and their own tikanga, Te rito o te harakeke is an honest, personal narrative of whānau and relationships expressed through mahi harakeke.

As in “the Pākehā way”, Te rito o te harakeke locates Helen within the wider whānau and discusses her role and contribution within the community. Helen is known within the whānau as whaea Helen – the ‘kapa haka uniform lady’. The relationship to harakeke is important within Te rito o te harakeke as it is a significant part of the Ngatai’s experiences as a whānau.

Helen has run various wānanga harakeke and the Ngatai whānau have hosted members of the wider Kahurangi whānau within their own home, teaching and learning how to work flax. The common purpose of this whanaungatanga was to contribute to the creation of
Kākahu kapa haka (kapa haka costumes) for Te Kapa Haka o Kahurangi ki Maungawhau (Kahurangi Kapa Haka group). For urban Māori, this is a significant experience as it reflects traditional gatherings and kaupapa. It is also important in the preservation of traditional knowledge, art forms and tikanga. Although this type of gathering occurred outside of the school environment, in weekends or at kapa haka wānanga, it highlights the development of urban whānau or iwi and their significance within the overall experience.

A seemingly abstract work (see fig. 51), the close up movement and sound of the hands working creates a sense of rhythm, a language in itself. The sound of birds in the background also emphasises this. Focusing in on the rhythm and the rhythmic motion of the hands creates a sense of time passing that evokes a reflective experience.

Remaining connected to the theme of te taiao (nature), Helen’s image is positioned within the centre of kōwhaiwhai (see fig. 50). It was important for the artist to frame her mother physically within the evolution of whakapapa. Te rito o te harakeke is a work to whakamana (to give prestige to) this aspect of the Ngatai whānau whakapapa and Helen’s place in this journey.

Helen does not shy away from the reality of her experiences as a Pākehā member of the whānau. Expressing, “it can be hard sometimes being in the middle” indicates the complexities of Aotearoa’s bicultural and political society. This is an important part of the journey, where as a whānau and as individuals, the Ngatai whānau navigate both te ao Māori and te ao Pākehā.
Reo
2.15min
Tsehai-Marie Karauna, Matua Paraone Tai Tin, Renata Te Wano, Makarena Hotene, Te Kapa
Haka o Kahurangi ki Maungawhau

He aha te kai a te Rangatira
He kōrero, he kōrero, he korero

What is the food of the leader?
It is knowledge, it is communication

Fig. 52 Video Still: Reo

Reo (see fig. 52) not only refers to the spoken expression of te reo rangatira, but also explores the physical essence of reo and how it is expressed through one’s tinana (body). Focusing on te reo Māori, this work has a strong reference to tikanga Māori within the context of urban Māori education. Through this piece the viewer is also introduced to takutaku (incantation), tuākana tēina relationships, and concepts of ako, whaikōrero/mihimihi and tautoko.

Expressing the physicality of reo, the work begins with a takutaku performed by three individuals, kaiako matua Paraone and students Tsehai and Renata (see fig. 52). Each subject was filmed separately and then placed onto a single timeline. While no attempt was made to synchronise the voices – the subjects take breaths and breaks at different points at different times – interestingly they come to stop at the same place. A meditative, almost hypnotic composition, the artist emphasises the significance of the individual as part of a rōpū. Showing a balance of taha tāne and taha wāhine, Reo immerses the viewer in expression of te reo Māori.

Earlier in the project the artist began to experiment with filming the cropped shot of the mouth and chin. However, it was pointed out to her that she must consider the tikanga surrounding this exploration. The head being tapu, it could be viewed as offensive or
inappropriate to crop faces in this way. This became a good point for the artist to start rationalising her own tikanga within her art practice. It was important that the artist made these considerations, coming to a point where she was comfortable and secure in the tikanga surrounding this concept.

One concern the artist had with using this crop of the face was that the identity of the performer is unknown. Although this was not the artist’s intention, she had to consider ways in which she could identify them. This has led to the artist including the performers’ names within the title description, which is documented in a catalogue/booklet and presented with the final exhibition. The purpose of this composition (see fig. 52) is to highlight the meditative quality of reo, encouraging the viewers to close their eyes, but at the same time they may become hypnotized through the abstracted movements of the lips and sound.

The composition, as seen in fig. 53, emphasises the physicality of te reo through facial expression and body language. Considerations were made surrounding the use of subtitles for Pākehā translations within Reo. This particular composition (see fig. 53) almost did not require an explanation as the body language expressed by matua Paraone reflects what he is saying. In Reo, the artist decided to include her own interpreted translations in this scene. This was because the dialogue provided another layer of insight into the physical expression of te reo as matua Paraone directs and instructs the student in this regard. This composition focuses on body language and facial expression as a layer of communication and language through its relationship to te reo in a conversational and directional manner.

The artist decided not to translate any other section of Reo. This was because in the artist’s view, Pākehā translations could not fully reflect and express the poetic intricacies of te reo Māori. It was important to preserve the mana and beauty of te reo Māori and allow it to be enjoyed as an art form itself. The aim of this was also to highlight a separation or disconnect for viewers not fluent in te reo hopefully leading to new layers of interpretation and
interaction. As Timoti Karetu describes below, knowledge in te reo Māori provides a fuller access to te ao Māori:

Parallels can be drawn between those seeking their physical tūrangawaewae and their linguistic one. Many people of Māori descent who, hitherto, have had minimal exposure to the language, or who might have found no value in its retention earlier in their lives, are now wanting to learn it and thereby to obtain the key to the whole world of song, metaphor, proverb, rhetoric and history. Without the language this world remains unattainable and remote.61

The concept of ako is explored through the relationship of kaiako (teacher), matua Paraone and tauira Makarena Hotene as she prepared to take the stage at the ngā manu kōrero speech competitions in 2013.

Another form of expression of reo, manu kōrero refers to the oral tradition of whaikōrero, speechmaking. Makarena performs part of her speech inside the whare Kahurangi ki Maungawhau with a legacy of images behind her (see fig. 54). Visually, this creates multiple layers and signifies the generational legacy that Makarena carries. Although Makarena stands alone a visual recording of whakapapa lines the back wall in support of her. This locates the work within the wider contexts of the history and legacy of this urban Māori community. Projecting ihi and confidence, Makarena uses her entire body to express her reo through actions, facial expressions and different tones within her voice. She performs the introduction component of her speech, acknowledging Kingi Tuheitia and the kaupapa of ngā manu kōrero.

Reo is the first work in the series that explores the multi-perspective technique where parts of the same piece of footage are rescaled and cropped. This effect directs emphasis on each layer of Makarena’s performance focusing on three aspects at once; full view from distant,

close up on face, close up on hands. As Makarena moves across the frames, the viewer can see her body movements flow as one. This technique was influenced by aspective design components seen in traditional whakairo rākau (wood carving).62 Using this technique carvers were able to show multiple perspectives, both profile and frontal within carvings. This was an interesting layer for the artist to explore, influenced by traditional practices but through contemporary and digital exploration. This concept is explored in the next scene (see fig. 55) and was also explored effectively within the Kapa Haka video work.

In traditional tikanga, Makarena’s kōrero is then supported by a waiata tautoko (supporting song), a mōteatea (chant). This abstract composition focuses on wiri (quivering of the hands), which is drawn from the dance of Tānerore known as the “shimmering, rising, trembling air seen on a very hot day”63. Connected through the rhythm of wiri (another form of language), the rōpu is in unison but remain individual in their projections (see fig. 55). It is important to notice how each part of the body is connected in performance to fully express the story. Makarena is supported by the rest of the rōpu through performance of a mōteatea in which performers express impromptu actions and expressions to reflect the story being told.

Whaia te iti Kahurangi
2.55min
Professor Linda Tuhiwai Smith, Te Kapa Haka o Kahurangi ki Maungawhau

Whaia te iti kahurangi, ki te tuohu koe me he maunga teitei
Pursue excellence, if you should bow your head let it be to a lofty mountain

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Featuring Professor Linda Tuhiwai Smith, *Whaia te iti Kahurangi* provides insight into the conception of Ngā Tūmanako o Kahurangi whānau unit at AGGS. Focusing on a tauira experience, *Whaia te iti Kahurangi* gives a sense of reality to the education experiences of those navigating the spaces of *te ao Māori* and *te ao Pākehā* (the Pākehā world) in a mainstream, urban environment.

In 1986, Tuhiwai Smith contributed to the establishment of the *whare*, Kahurangi ki Maungawhau at AGGS (see fig. 56). In 2013, Tuhiwai Smith returned to AGGS to be honoured at the annual Founders Day ceremony in celebration of her huge contribution to education and to *te ao Māori*. Fortunately, the artist had the opportunity to share some time with Tuhiwai Smith, recording her stories and memories in relation to the establishment of the first immersion unit within a mainstream school in Auckland.

Set within the traditional history of AGGS, this work explores the physical manifestation and location of Kahurangi within the wider mainstream school. Historical buildings and grounds of AGGS are juxtaposed against the carved mahau of the *whare*, Kahurangi ki Maungawhau. Interesting dynamics occur when you consider the relationship of the grammar school symbol of the lion to the carved tekoteko (carved ancestral figure) at the apex of the *whare*. It encourages the viewer to consider which is more significant. From the perspective of a Māori student, which does the artist identify with more? This exposes some of the realities of existing within a space acknowledging both *te ao Māori* and *te ao Pākehā*. It also questions hierarchy and mana positioned within the school.
Within the work Tuhiwai Smith begins to discuss the establishment of the whare based on the purpose to provide “a safe cultural space within the school”\(^64\). Specifically in relation to Māori achievement Tuhiwai Smith states, “the reality is that they need a space that visibly looks Māori. That says welcome, you know, to your identity, to your tipuna”\(^65\).

As seen in fig. 57, Tuhiwai Smith is framed by images which reflect the whakapapa, generations, history and legacy of Kahurangi which she has personally contributed to. This also emphasises Tuhiwai Smith as being central to the establishment of the whare/unit and her on-going contribution to knowledge and academic research surrounding this kaupapa. Tuhiwai Smith’s kōrero is central to this work and is visually reflected through footage of the current Kahurangi students at AGGS.

From an academic perspective, Tuhiwai Smith provides a full comprehensive introduction to the realities of a unit such as Kahurangi. More intense than other works, *Whaia te iti* 

\(^{64}\) Tuhiwai Smith, Linda. Personal interview. 4 Sept. 2013. 
\(^{65}\) Ibid
Kahurangi does not allow time for the viewer to stop and reflect, but rather, overloads the viewer with information. This has been done to emphasise the political and academic importance of this kaupapa. As a person of significant mana Tuhiwai Smith’s frank discussion of the realities faced by Māori within urban education environments provides a valuable contribution to He reo, he tikanga e whare nei i a tāua, reiterating the significance of this form of education and support for urban Māori students.

Kapa Haka
2.45min
Dr Pita Sharples – Te Rōpū Manutaki, Te Kapa Haka o Kahurangi ki Maungawhau

*Ki te kore o tātou tamariki e kōrero Māori, ka ngaro te reo
Ka ngaro te reo, ka ngaro ngā tikanga
Ka ngaro ngā tikanga Māori, ka ngaro tātou katoa i te ao
– Dr Pita Sharples

If our children do not speak Māori, the language will be lost
If the language is lost, the tikanga will be lost
If tikanga Māori is lost, we will all be lost to this world

An extension of the photographic exhibition Te poupou Kapa Haka held in June 2014 at Kura Gallery, Kapa Haka explores the significance of kapa haka within an urban Māori education experience. In reference to a speech made by Dr Pita Sharples at the beginning of the waiata-ā-ringa in 1994 performed by Te Rōpū Manutaki (see fig. 59), this work showcases kapa haka as the foundation in which students can experience, learn and practice tikanga and te reo Māori in a kaupapa Māori educational context.
The work *Kapa Haka*, explores the *kapa haka* experience from a learning perspective. Having focused on images and footage that reflect ‘behind the scenes’ of Kahurangi *kapa haka*, the work gives a sense of reality as what exists within the community. Repetition is observed within the work as the girls are instructed as a collective to drill certain movements within performance items (see fig. 60). Such scenes convey discipline and commitment while other scenes contrast with images of the girls relaxing, revealing more individual personalities. For those unfamiliar with the ‘*kapa haka* scene’, whether that be the lead up or the on stage performance, the images provide a unique insight to wānanga and the *kapa haka* experience.

Images of *piupiu* (flax skirts) worn over school uniform and practicing in mufti are shown in contrast to the stereotypical view of the Māori performer in a grass skirt. This is to emphasise the fusion of cultures and reality of *kapa haka* as it exists today. Again, using the multi-perspective technique, certain scenes within *kapa kaka* create visual rhythm and pattern. Developing layers of movement through the swing of the *piupiu* and *poi*, and the sway of the performers, these scenes connect back to the abstract forms seen in *Te rito o te harakeke*.
Kapa Haka includes borrowed footage documenting a 1994 performance of Te Rōpū Manutaki. The section of footage used within Kapa Haka depicts the beginning of the waiata-ā-ringa where Dr Pita Sharples leads the waiata with a speech (see fig. 59). A significant leader in the kōhanga reo and kura kaupapa Māori movement, Dr Pita Sharples was co-leader of the Māori Party from 2004-2013, and Minister of Māori Affairs from 2008-2014.

Kapa Haka pays tribute to Sharples’s contribution to the preservation of te reo Māori me ōna tikanga specifically within urban Māori education. It also acknowledges him as a rangatira (leader) within this kaupapa. In recognition of the whakapapa of kaupapa Māori education for urban Māori, the inclusion of this footage honours Sharples and all other rangatira and communities who have contributed to establishing this education pathway for current and future generations. Based at Hoani Waititi marae, Te rōpū Manutaki is an urban Māori kapa haka group established in 1968.66 Through representing Dr Pita Sharples and Te rōpū Manutaki within Kapa Haka, links are made to wider urban Māori communities and express the relevance of the kaupapa to the historical contexts of urbanisation.

An important part of the Kapa Haka piece was the input of Te Hira Paenga. Paenga, who was raised within Hoani Waititi marae, kura kaupapa, wharekura and within Te rōpū Manutaki, provided critical feedback on the work and contributed to the artist’s understanding of tikanga as it applied to the use of the video footage. The artist made the following considerations surrounding the use of this taonga (treasure):

- Is it appropriate to use the footage?
- Is it appropriate to use only part of the footage?
- The kaupapa of the waiata directly relates to kura kaupapa Māori and te aho matua, which is not specific to bilingual education. Is this still relevant?
- Treating the footage as a taonga, how do I handle such a taonga?
- What is the purpose of including Sharples’s kōrero and associated footage within the artist’s māhi?

As the artist developed the Kapa Haka work, she consulted with Paenga on the questions listed above. With these discussions, the artist was able to develop a rationale around the intentions and desire to include this taonga within the artist’s own māhi. This process encouraged the artist to carefully consider and analyse how she would position the footage within the overall work.

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KUPU WHAKAMUTUNGA – CONCLUSION

He reo, he tikanga e whare nei i a tāua expresses the significance of bicultural experiences within kaupapa Māori bilingual education for urban Māori in Auckland. Raised within a generation of urban Māori, this project explored the education experiences of the artist as she sought to validate what she believes and understands as her urban whakapapa. As the project evolved, the artist began to understand her worldview as unique and recognise it as valid. This process also highlighted the various roles of the artist within He reo, he tikanga e whare nei i a tāua, as researcher, artist, documenter, archivist, storyteller (narrator) and whānau member.

He reo, he tikanga e whare nei i a tāua is presented in acknowledgment of the tipuna rangatira, leaders and communities who fought and founded this kaupapa Māori education pathway for the survival of te reo Māori me ōna tikanga. This pathway has also offered generations of urban Māori reconnection to their Māoritanga and their inherent right to ngā taonga tuku iho (heritage). Fortunate to have had this unique and reasonably recent education experience, the artist located herself within this period of Māori development to validate her identity as an urban Māori within the history of Aotearoa. Revealing the positive outcomes of this education pathway for urban Māori, the artist also discovered the transition of her role from tauira (student) to tuakana (graduate). This process involved a shift in thinking; the artist has grasped the responsibilities of preserving and improving this education pathway for future generations.

He reo, he tikanga e whare nei i a tāua saw the artist make a transition from a photography based practice to a multimedia practice that combined still image, moving image, sound and installation. Using the video triptych aesthetic, the artist developed a visual language that reflected multiple layers of whakapapa. The concept of whakapapa is fundamental to He reo, he tikanga e whare nei i a tāua informing both the making and the conceptual framework of the work. Recording her urban whakapapa through these methods, the artist developed a practice in digital storytelling informed by kaupapa and tikanga Māori. Within the context of Māori development and education, this extension of the artist’s practice provides opportunities for series like He reo, he tikanga e whare nei i a tāua to be recognised as valid forms of research.

He reo, he tikanga e whare nei i a tāua required the artist to navigate the various pōtæ (hats) that she wears within the context of this kaupapa. With the following positions held by the artist within her whānau and community, also come responsibilities and a range of different perspectives:

- Daughter
- Māori Postgraduate student
- Tuakana (graduate/past pupil)
• Whānau member
• AGGS Board of Trustees Member

In the practice of He reo, he tikanga e whare nei i a tāua the following positions were also held:

• Artist
• Researcher
• Storyteller (narrator)
• Documenter
• Archivist

At times this array of positions and associated perspectives and responsibilities challenged the artist as they contrasted or conflicted with each other. It was difficult to decide from what perspective the artist would undertake and express this project. What the artist discovered was that her worldview encompassed all that is listed above and is what would make He reo, he tikanga e whare nei i a tāua unique. This also informed the artist’s practice as she juggled the multiple positions within her practice. The artist decided to undertake He reo, he tikanga e whare nei i a tāua as an art practice giving her the freedom to express the layers of her worldview.

The artist pursued He reo, he tikanga e whare nei i a tāua informed by her own worldview, connecting the project to both her personal whakapapa and to the whānau of Ngā Tūmanako o Kahurangi, AGGS. Four of the works created within He reo, he tikanga e whare nei i a tāua are personally narrated by the artist and her parents, recording their experiences within kaupapa Māori bilingual education. The other three works within He reo, he tikanga e whare nei i a tāua focus on the Kahurangi community and explore the significance of te reo me ōna tikanga within this education experience.
BIBLIOGRAPHY


GLOSSARY OF MĀORI TERMS

ahau I, me
ako to learn, teach, reciprocal learning
ao world
Aotearoa New Zealand
aria notion, idea, concept, theory
aroha love, affection
awa river
awhi embrace, surround, hug, cuddle
haere to go
haka posture dance, to perform haka
hākari feast, celebration feast
hapū sub-tribe
harakeke flax
hikoi walk, to walk
hōhonu special, significant, with depth
hoki return, to go back
horopaki context
huarahi mātauranga education pathway
hui meeting, gathering
ingoa name
Io Supreme Being
ihi excitement, power
ipo sweetheart, darling
iti small
iwi tribe
kahurangi treasured possession, prized, precious, distinguished
kai food, sustenance
kaiako teacher
kaiāwhina helper, supporter, assistant, contributor
kaimihimihi speaker
kaitahi to eat together
kaitautoko supporter
kaitiaki guardian
kaitiakitanga guardianship
kākahu garment, clothes, clothing, cloak
kākano seeds
kapa haka Māori performing arts
karakia prayer
karanga formal call of welcome
katoa all, every
kaumātua respected elders
kaupapa topic, theme, subject, purpose, issue, initiative
kaupapa Māori Māori approach, Māori topic, Māori principles, Māori ideology
kei hea where
kō to sing (birds)
kōhanga reo language nest
kohikohi to collect, gather together
kōkā mother, aunty (Eastern dialect)
kōmako Bellbird
kore no longer, none, never
kōrero narrative, discussion, conversation, talk, speak
koutou you (three or more people)
kōwhaiwhai traditional Māori design, pattern
kupu word, words
kura kaupapa Māori Māori immersion school
mahara to remember
mahau porch
mahi work
Māoritanga  Māori culture, Māori way of life, Māori practices and beliefs, Māoriness

mana  prestige

mana wāhine  essence of Māori women

manaaki  support, to take care of, protect, show generosity, to be hospitable

manu kōrero  orator

mātāuranga  knowledge

mātou  we, us, they and I

matua  dad, uncle

marae  complex of buildings surrounding traditional wharenui

maumahara  to remember

maunga  mountain

me  and

mihi  to greet, acknowledge, pay tribute, thank

mihimihī  formal acknowledgment

mōteatea  chant

mutu  end, finish, conclude

ngā  the (plural of te)

ngākau  heart

ngaro  lost, to loose

noa  ordinary, unrestricted

noho marae  to stay over at a marae

ōku  my (plural of tōku)

paihere  to unite, bind, join together

Pākehā  New Zealand European

papa  dad, uncle

papamuri  background, foundation

piupiu  traditional flax skirt

pōhīriri  formal welcome ceremony

poi  light ball on a string
pōtae  hat, hats
pou  carved post, pillar
pūkana  a facial expression to dilate the eyes
pūrākau  story, narrative
pūrotu  beautiful, handsome
rangatira  to be of high rank, leader, chief, esteemed
Rangiātea  sacred place in Hawaiiki
raranga  traditional Māori weaving
rawa  indeed, very, really
reo  language
riro  gone, departed
rōpū  group
roto  the inside, in, within
ruia  sow
taha  side
taha Māori  Māori side
taha tāne  male side
taha wāhine  female side
taiāo  nature, environment
tairāwhiti  East Coast
takutaku  incantation
tamariki  children
tāngata whenua  indigenous people of the land	
tangihanga  funeral process and ceremony
taonga  treasure
taonga tuku iho  heritage, something handed down, legacy
tapu  sacred, restricted
tarawhāiti  left side of the whare (when facing into the whare)
tarawhānui  right side of the whare (when facing into the whare)
tātou  we, us
tāua  you and I

tauira  student

tauparapara  chant, incantation to begin a speech

tautoko  support

te  the

te ao hurihuri  the rotating, changing world

te ao Māori  the Māori world

te ao Pākehā  the Pākehā world

teina  junior, younger brother or sister

tēina  juniors, younger brothers or sisters

teitei  tall, high

tekoteko  carved ancestral figure at the apex of a meeting house

te reo Māori  the Māori language

te reo me ōna tikanga  the Māori language and customs/protocol

te reo Pākehā  the Pākehā language

te reo rangatira  refers to the Maori language as prestigious

te Tiriti o Waitangi  the Treaty of Waitangi

tiaki  to care for, protect, conserve

Tihei Mauri ora  sneeze of life

tikanga Māori  Māori practices, customs, protocol

tino rangatiratanga  self-determination, sovereignty

tipuna  ancestors

titi  to shine, twinkle

toi  art

tōku  my, mine

tohu  emblem, sign, mark, symbol

tonu  still, continues

tuakana  senior, older brother or sister

tuākana  seniors, older brothers or sisters

tuatahi  first
tuara
second

tukutuku
lattice artwork

tūmanako
to hope, wish for, desire

tūohu
to bow

tūrangawaewae
place where one has the right to stand

wā
time

waharoa
gateway

waiata
song

waiata-ā-ringa
action-song

wairua
spirit

waka
canoe

wānanga
to live in on a marae, to meet and discuss

wareware
to forget

wehi
awe, fear

whaea
mother, aunty

whaia
pursue, follow

whaikōrero
formal speechmaking

whakaaro
thought, thoughts

whakairo rākau
traditional Māori wood carving

whakamana
to give prestige to

whakamua
to go or move forward

whakamuri
to go or move backwards

whakamutunga
the end, ending

whakapapa
genealogy, lineage, descent, to place in layers, history

whakatauki
proverbs, significant saying

whakapapa mātauranga
education history

whakatipu
to grow

whānau
family, community

whānaungatanga
relationships, kinship, the act of socialising

whānui
broad, wide, extensive
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>whare</em></td>
<td>house, building, can describe <em>wharenui</em></td>
</tr>
<tr>
<td><em>wharekai</em></td>
<td>dining hall</td>
</tr>
<tr>
<td><em>wharekura</em></td>
<td>immersion secondary school</td>
</tr>
<tr>
<td><em>wharenui</em></td>
<td>traditional meeting house on a <em>marae</em></td>
</tr>
<tr>
<td><em>whenua</em></td>
<td>land</td>
</tr>
<tr>
<td><em>wheturangitia</em></td>
<td>to become a star</td>
</tr>
<tr>
<td><em>wiri</em></td>
<td>quivering of the hands as a form of expression</td>
</tr>
</tbody>
</table>
APPENDICES

He reo, he tikanga e whare nei i a tāua was a moving image and sound exhibition by Deane-Rose Ngatai held at Ngā Taonga Sound and Vision, Auckland from March 19th 2015 to April 2nd 2015. The exhibition was the subject of the conclusion of the Master of Design project He reo, he tikanga e whare nei i a tāua which this exegesis documents. The following appendices offer an insight into the final exhibition stage concluding the project.

Appendix 1. Ngā Taonga Sound and Vision exhibition poster (left) and postcard (right) advertising the He reo, he tikanga e whare nei i a tāua exhibition.

Appendix 2. Still photograph: Installation view of Te rito o te harakeke in the He reo, he tikanga e whare nei i a tāua exhibition at Ngā Taonga Sound and Vision, Auckland.

Appendix 4. Still photograph: Installation view of Kapa Haka in the He reo, he tikanga e whare nei i a tāua exhibition at Ngā Taonga Sound and Vision, Auckland. Featuring in the audience is Maria Ngawati and children Te Aowai and Te Ahu Paenga.
HE REO, HE TIKANGA E WHARE NEI I A TĀUA
A MOVING IMAGE AND SOUND EXHIBITION
By Deane-Rose Ngatai

Ngā Taonga Sound & Vision
Level 1, 300 Karangahape Rd, Auckland
www.ngataonga.org.nz/now-showing/deane-rose-ngatai/

19 March - 2 April 2015

Appendix 5. Exhibition booklet produced for the He reo, he tikanga e whare nei i a tāua exhibition at Ngā Taonga Sound and Vision, Auckland. The A5 size booklet was produced as a multi-page document available to the public audience, which provided information on the project and each work within the series.

HE MIHI

Kei te maumahara toru mātou i ā koutou ko ngā pou o Kahurangi i whetūrangitira. E tītī hoheru ana te mahara ki ā koutou ki roto i ā ngātāia araia o Ngā Tūmanako o Kahurangi. E kore rawa koutou e riro i a wareware.

Kōkā Mareaira Davies o Ngāti Porou
Papa Bones (Raymond) Taperi o Ngāpuhi, o Ngāti Te Whaneria
Papa Walter Tawha o Waikato, o Te Whakauhia
Papa Gerard Ngawati o Ngāti Hiniamaunui, o Ngāpuhi, o Ngāti Porou

“Ehara tātu toa i te toa takitahi, ūngariki he toa takitini kē”

Kī ōku whānau, kaitiakitanga, kaitautoko, e kore ngā mihi e mutu ki ā koutou katoa.

Hei Tūmanako o Kahurangi
Marcus Williams
Cassanda Barnett
Johnson Whaitiri
Paraire Tai Tin
Vicky Thomas
Victor Grbic
Te Whānau o Awanui
Te Whānau o Kura Gallery
Unitec Research and Postgraduate Centre
Unitec Department of Design and Visual Arts
Unitec Department of Performing and Screen Arts
Puākenga
Māori Centre
Whai Ake Māori Mentoring Programme
AUT

KEI TOA TAHU KO E TOA TAHU KĒ

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Deane-Rose Ngatai is of Māori and Pākehā descent with tribal affiliations to Ngāti Porou and Tainui. Born and raised in Auckland, Ngatai considers herself as part of a generation of urban Māori. In 2010, Ngatai completed a Bachelor of Design and Visual Arts from Unitec with a major in Photography and Media Arts. Ngatai undertook a Master of Design (by project) at Unitec beginning in 2012 and the exhibition *He reo, he tikanga e whare nei* i a tāua marks the completion of her Masters project.

*Whakatipu Kākano* is an autoethnographic expression of the artist's experience as a teina (junior) in the bilingual unit, Te Whakatipu Kākano at Ranui Primary School. *Whakatipu Kākano* emphasises the role of whakapapa within the artist's practice as a significant form of research and exploration. Undergoing a self-reflective process, the artist explored visual collections from her family archive that recorded her education journey. This reflective process evoked memories that were captured through poetic writing which later evolved into forms of spoken word. An intimate insight into the artist's personal memories, *Whakatipu Kākano* introduces the kaupapa of the *He reo, he tikanga e whare nei* a tāua through the eyes of a primary school student.

**“the Pākehā way”**

Dean Ngatai

“the Pākehā way” is a reflection of the experiences of the artist’s father, Dean Ngatai. Dean expresses whakapapa in a way familiar to him while the visual experiences presented within the work articulate his role and existence within the whānau. “the Pākehā way” is purposefully limited in dialogue to reflect Dean’s personality. A humble man, he expresses and articulates himself through doing, as seen through his contribution and mahi (work) within the whānau. Flowing on from Whakatipu Kākano that explores the identity of the artist, “the Pākehā way” references the generational contrasts of urban Māori identity and whakapapa.

**Born and bred here in Auckland…**

Helen and Dean Ngatai

In *Born and bred here in Auckland…* the artist’s parents reflect on their decision to pursue a kaupapa Māori bilingual education journey for their children. A visual whakapapa evolves with a collection from the artist’s family album that traces the Awarapō mātauranga (education pathway) of the Ngatai whānau (family). This work explores the generational experiences of urban Māori “Born and bred here in Auckland…” within the context of education through the experiences of the Ngatai whānau. Influenced by their own experiences, the work unfolds the reality of influences and intentions of the artist’s parents as they raised their three daughters in a bilingual environment that incorporated concepts of whānau and tikanga (custom/protocol). This education choice has informed the values and “Māori way of life” for the Ngatai whānau as they connected themselves to urban iwi.
Te rito o te harakeke
Helen Ngatai

Huia te rito o te harakeke
He tua te māmako o ki
Ki mai ko e ki ahu
He aha te mea pai o te ao
Māori kia ahu
He tāngata, he tāngata, he tāngata

If you pluck out the centre shoot of flax
Where wilt the bellbird sing?
If you ask me
What is the most important thing in the world?
It will reply
It is people, it is people, it is people.

From the perspective of the artist’s mother Helen Ngatai, Te rito o te harakeke (flax stalk) explores the artist’s own experiences within the wider whānau. Through mahi harakeke (working with flax), there is a conversation of perspectives and experiences, as they exist for the artist’s Pākehā mother. Helen expresses her story freely, creating relationships as Pākehā to te ao Māori (the Māori world). Helen locates herself within the wider whānau and discusses her role and contribution within the community. Te rito o te harakeke is a reflection of journey and the dynamics that exist within the artist’s whānau. Signifying the bicultural heritage of the flax and their own tikanga, Te rito o te harakeke is a honest, personal narrative of whānau and relationships expressed through māhia harakeke.

Whāia te Iki kahurangi
Professor Linda Tuhuiwai Smith, Te Kapa Haka o Kahurangi ki Maungawhau

Whāia te Iki kahurangi
ki te tuhuro koe me hinga tētē
Pursue excellence, if you should bow your head, let it be to a lofty mountain

Featuring Professor Linda Tuhuiwai Smith, Whāia te Iki Kahurangi provides insight into the conception of Ngā Tūmanako o Kahurangi wharau unit at AGGS. Focusing on a būro (student) experience, Whāia te Iki Kahurangi gives a sense of reality to the education experiences of those navigating the spaces of te ao Māori and te ao Pākehā (the Pākehā world) in a mainstream, urban environment. In 1986, Tuhuiwai Smith contributed to the establishment of the whare (meeting house), Kahurangi ki Maungawhau at AGGS. In 2015, she returned to AGGS to be honoured at the annual Founders Day ceremony in celebration of her huge contribution to education and to te ao Māori. Fortunately, the artist was able to spend some time with Tuhuiwai Smith while collecting her stories and memories in relation to the establishment of the first immersion unit within a mainstream school in Auckland.

Reo
Tsehai-Marie Karauna, Pareone Tai Tin, Renata Te Wano, Makarena Hotene, Te Kapa Haka o Kahurangi ki Maungawhau

He aha te kai a te Rangatira
He kōrero, he kōrero, he kōrero
What is the food of the leader?
It is knowledge, it is communication

Reo not only refers to the spoken expression of te reo rangatira (the Māori language), but also explores the physical essence of reo (language) and how it is expressed through ones tinana (body). Focusing on te reo Māori, Reo is also a strong reference to tikanga Māori within the context of urban Māori education. Reo introduces takatātanga (incantations), takahana tīmau (mentor/mentee) relationships, concepts of ako (reciprocal learning), whakapono/ mihimihi (speechmaking/formal acknowledgments) and takuwhi (support).

Kapa Haka
Dr Pita Sharples - Te Rūpū Manutaki, Te Kapa Haka o Kahurangi ki Maungawhau

Kī te kore ō tātou tamariki o kōrero Māori, ka ngaro te reo
Kā ngaro te reo, ka ngaro ngā tikanga
Ka ngaro ngā tikanga Māori, ka ngaro tātou katoa i te ao
Dr Pita Sharples

If our children don’t speak Māori, the language will be lost
If the language is lost, the tikanga will be lost
If tikanga Māori is lost, we will all be lost to this world

An extension of the photographic exhibition Te poupou Kapa Haka held in June 2014 at Kura Gallery, Kapa Haka explores the significance of Kapa Haka (Māori performing arts) within an urban Māori education experience. In reference to a speech made by Dr Pita Sharples at the beginning of the wāhia-a-ringa (action song) in 1994 performed by Te Rūpū Manutaki, this work showcases Kapa Haka as the foundation in which students can experience, learn and practice tikanga and te reo Māori in a kaupapa Māori education context.
TE KAPA HAKA O KAHURANGI KI MAUNGAWHAU, 2013

Te Ati Adkins
Terehia Akinehi
Patricia Appleby-Lambert
Tanika Baker
Tanki-Jazz Bell
Awhia Bennett
Katy Bayley
Ariana Cane
Koziah Campbell
Hannah Dowes
Taylor Fredericksen
Caroline Hamilton
Gloria Hamara
Maryna Hotene
Tarua Hotene
Tahihi Marie Karena
Merenia Kay
Sofia Kouratoras
Moana Kapa
Cheyne Lindsay
Tangielen Matthew
Te Rina Maia
Mhi Mason-Heaps
Karina Marino
Miriana Marsbars
Jaleska McDonald
Taylor Marzilo-Urquhart
Tily Minarapa
Osterley Nathan

Womani Nichols
Kulani Nin
Fern Ngata
Stevie Northover-Gudgason
Tamara Ornaby
Ceceoa Ratima
Renea Richards
Te Ata Richards
Honeybee Roberts
Lyndiana Rosier
Courtney Solomona
Hughine Swanston
Tasiti Tapia
Nina Tamatou
Naomi Tarenawanga
Michaela Thomas
Ikaka Timu
Renata Te Wano
Te Huaeke Wano
Hinorwinder Warren
Krystal Wilks
Tazmy-Anisha Wilks
Adrianna Underwood

Tutors
Rongomui Pangana
Ramari McCarthy
Tiana Napiwati

Whānau (who feature in Kapa Haka)
Materoa Leatham-Ta Tīn
Era Te Wano
Jacinda Te Wano
Michelle Thomas

Appendix 6. Article featuring He reo, he tikanga e whare nei i a tāua exhibition written by Sjionel Timu appearing in the Mana magazine pages 68 and 69, June/July 2015 issue.

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