MANA MOKOPUNA

mai i te waharoa ki te wahakura

Activating sacred potential for mokopuna through raranga and tikanga pā harakeke.

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He Tauparapara

Tēnei au, tēnei au, ko te hōkai nei o taku tapuwae, ko te hōkai-nuku, ko te hōkai-rangi, ko te hōkai o toku tūpuna a Tanenuiarangi, i pikitia ai ki ngā Rangi-tūhāhā ki te Tihi-o-manono, i rokohina atu rā, ko Io Matua Kore anake, i riro iho ai ngā kete o te wānanga, ko Te Kete Tuauri, ko Te Kete Tuatea, ko Te Kete Aronui, ka tiritiria ka poupoua kia Papatūānuku, ka puta te Ira Tangata ki te Whai Ao ki Te Ao Mārama.

Hui e. Tāiki e.
He Whakamihi

He kākano ahau i ruia mai nō Rangiātea, e kore e ngaro. Nō reira, ka tika ka mihi tuatahi ki te pūtaketanga o te Ao, ko te Aroha tēnā, te Ha o Io te Manawa. Tuia Ranginui e tū iho nei, tuia Papatūānuku e takoto nei, tuia rātou kua riro atu ki te pō, ki te ara whānui o Tane, moe mai rā koutou. Ki te pito ora, ki ngā maunga whakahī, ki ngā waikarekare, ki ngā mokopuna a Papatūānuku, ki a koutou katoa e hā ana ki tēnei kaupapa kia rarangahia, kia tū, kia oti, mo ō koutou āwhina mai, nōkū nei te aroha mutunga kore. Papaki kau ana ngā tai o mihi, pari nui atu i te ākau o te aroha. Tupu ake e ngā pūharakeke, whaturia mai, whiriwhiria mai, tēnā rā tātou.

Na Tanya. Ngāti Hineāmaru, Ngāti Maniapoto, Ngāti Whātua, Te Uri o Hau, Te Roroa.
Abstract

This kaupapa rangahau seeks to establish the application of te reo o te pā harakeke me ona tikanga as a tangible model for oranga whānau and the weaving of wahakura as a way for mokopuna⁴ to access rongoā. It is an articulation of raranga epistemology documenting a way of knowing and being that is grounded upon relationships to Papatūānuku, and to te taiao. Tikanga pā harakeke provides a point of access for whānau to connect with te ao Māori. It is the waharoa, the gateway to this rangahau journey where discovery and transformation ignites with the first pattern of weaving, te reo karanga.

Raranga pōwhiri is explored as a woven methodological approach. A framework centred on the premise that the universe is woven, and that we are all part of an epistemological fabric, which is Te Kahu o te Ao (Marsden, 2003). The pōwhiri process enacts terms of encounter, provides a pathway of growth and transition, and guides the weaving together of people to the whenua, to the ancestors, and to Atua.

Wahakura are an embodiment of te reo o te pā harakeke me ona tikanga. They are vessels of wellbeing that give tangible form to all applications and processes of tikanga pā harakeke including the workings of aroha, kaitiakitanga, manaakitanga, kotahitanga, whanaungatanga and ngākau māhaki. Wahakura and the mokopuna they house, can be viewed as revelations of tapu – sacred potential, mana – the manifestation of sacred potential and aroha – the breath of Io te Ha Manawa, causing us to have focus in every breath.

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⁴ We are all mokopuna, descendants of tūpuna, and of Papatūānuku. This kaupapa rangahau has specific focus towards the new generation, the mokopuna descendants who are the maintenance plan.
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Karanga

TAKU MANA WAHINE

taku mana wahine e
nō tua whakarere
nō mua rā anō e
taku mana wahine e
i tuku iho mai
nō ōku tupuna
nō tōku whakapapa e
taku mana wahine e
taku wharetangata
taku manawa nui e
wahine ahu one e
kia tū teitei kia tū hāngai
tiketike tō mana tuku iho
nō mua rā anō

Na whaea Te Raina Atareta Ferris

2 The following understanding was provided by whaea Lynda Toki and whaea Te Mamaeroa Cowie. The absolute original purity, of the etched origins of sound, of divine essence, of divine potential, that is wahine. Divine energy that has come through time immemorial. Descended through the ages. The divinity of the ancients. Divine womb space of creation. Divine space of unconditional love, where everything is accessible. (Toki & Cowie, Whakamaramatanga, 2017)
He pātai.

1. How can tikanga pā harakeke and the weaving of wahakura work to activate sacred potential for mokopuna?
   a. How are wahakura vessels of wellbeing?
   b. How is the application of tikanga pā harakeke a pattern for whānau ora?
   c. What is sacred potential from the viewpoint of the wahakura?

Te Rapunga. The seeking.

On my mother’s marae, at Waiomio, of Ngāti Hineāmaru, was the first time I saw how people are woven together. At my nanny Moengaroa’s tangi, I saw my mother’s whengū reach from the crevices of her nostrils, stretching forth and down, mixed and stirred with the waters leaking from her eyes, they both flowed, the whengū and roimata, they fell, reaching back, and touching again to the whenua, to Papatūānuku. I remember as a child, first being aware of the ancestor names in written form on the headstones at Wairere, our urupā at Waiomio. I saw and heard them, again and again, in song, in whakapapa recitals, in the story telling, in the stuff we did as whānau and the weaving of every strand of our being whanaunga.

When I was eleven there was a reunion at Miria marae for the descendants of Poraumati Riki Reihana and Rui Huia Maihi Kawiti, my mother’s paternal grandparents. I remember sitting in Te Rapunga our whare kaumātua, and being in awe of the reams of brown paper covering the walls of our meeting house. Upon this brown paper was written a meticulous account of our whakapapa connections, to each other and to the wider groupings of Ngāti
Hineāmaru. I sat for hours, carefully writing with pencil the ancestor names from the paper on the wall into a book of remembrance my parents had given to me. Rows and columns of names were grouped according to the specific branches from the family tree which they represented. Interspersed with horizontal and vertical penned lines, the words, the names, the tūpuna were woven, just like the photos of loved ancestors carefully grouped by the aunties and presented on the walls. They exhibited a raranga pattern repeating itself in various ways around the walls of the whare, giving a sense of movement and continuum. This was my first conscious witness as an eleven-year-old to the weaving together of whānau and generations. The whakapapa grid.

The tūpuna names mapped out on paper provided a backdrop to the proceedings of that weekend. They were the woven structure, order and sequence upon which we based our experience of not only that reunion; they remained the structure upon which we based our lived experience. They inform our view of who we are as whanaunga and how we connect to the wider hapū of Ngāti Hineāmaru. Te Orewai, Te Kauimua, Ngāti Te Rino, Ngati Ngaherehere, Ngāti Kopaki, Ngāti Te Ara, Te Kahu o Torongare, Ngāti Te Tarawa, Ngāti Hine (Shortland, 2012). Talking, singing, praying, snoring, laughing, and praying some more; we are the living tātai flow. Reciting, weaving, living and breathing their (the ancestors’)whakapapa in acknowledgement of our own position within that continuum. It is upon these experiences within Te Rapunga, that my understanding of whakapapa is based. This way of life provided the lens from which my knowing and comprehension of Te Ao Marama proceeded.

This is a whakapapa based self-enquiry. A journey, beyond everything else, of self-discovery. The true, complete and absolute self, the seed sent forth from Rangiātea. He kākano ahau, i ruia mai i Rangiātea, e kore e ngaro. Endowed with all cohesive systems of hauora and waiora, with sacred potential and heavenly presence that connects me to an eternal whānau. A kaumātua once told me that eventually, our wairua must stand at the gateway to the marae of our tūpuna. We must accept the challenge, hear the karanga, proceed through the gateway, and enter the whare to face our tūpuna. Yet, when we get there we discover

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3 Referred to in literature review as expounded by matua Pat Hohepa.
that we are but facing ourselves. (Personal Communication, 2009). Every predicament, every phenomenon along this journey of rangahau, is a mirror into my own being.

This kaupapa rangahau seeks to establish the application of te reo o te pā harakeke me ona tikanga as a tangible model for oranga whānau and the weaving of wahakura as a way for mokopuna to access rongoā. It is an articulation of raranga epistemology documenting a way of knowing and being that is grounded upon relationships to Papatūānuku, and to te taiao. Wahakura are an embodiment of all applications and processes of tikanga pā harakeke including the workings of aroha, kaitiakitanga, manaakitanga, kotahitanga, whanaungatanga and ngākau māhaki. As such, they are inextricably linked to processes which acknowledge Te Kahu o te Ao, the woven fabric of the universe (Marsden, 2003), and the situating of tāngata within this whakapapa fabric of divine origins. Wahakura and the mokopuna they house, can be viewed as revelations of tapu – sacred potential, mana – the manifestation of sacred potential and aroha – the breath of Io te Ha Manawa, causing us to have focus in every breath.

Wahakura (or kurawaka) are vessels of wellbeing. They are taonga despatched and derived from the tikanga, or grounding rules of the pā harakeke and marae. The marae is here viewed as a woven interface that connects people to a matrix of wellbeing and whakapapa. Standing as a repository of embedded codes in the weaving patterns, it teaches us of our heavenly origins.

Tikanga pā harakeke provides a point of access for whānau to connect with te ao Māori. It is the waharoa, the gateway to this rangahau journey where discovery and transformation ignites with the first pattern of weaving, te reo karanga. The pōwhiri process enacts terms of encounter and the weaving together of people to the whenua, to the ancestors, and to Atua. Powhiri provides a pathway of growth and transition through the realm of te pō, where gestation and development take place, where ideas are formed and take shape; then further in to the body and embrace of the whare tūpuna, a place of enlightenment, knowledge and wellbeing.

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4 In the context of this kaupapa rangahau, mokopuna refer to descendants, specifically with reference to young children. It is worthy to note that in general, we are all mokopuna because we all descend from an ancestral line of whakapapa.
Creating a space for viewing the literature: The marae interface, ‘looking through the window’ metaphor.

Creating a space for viewing the literature is motivated by the desire to place value upon ngā taonga tuku iho, the wisdom of the ancestors handed down through generations. This includes knowledge disseminated through karanga, whaikōrero, whakapapa recitals, and stories from the old people. Knowledge that is carved in pou and the woven texts housed within the wharenui in the form of whakairo, tukutuku and raranga.

Smith (1999) states that one of the challenges for Māori researchers is to “retrieve some space” within academic frameworks that continue to privilege Western ways of knowing; space to convince others, including Māori, that Māori research is of value; and space to develop approaches and ways to carry out research which are not limited by the legacies and parameters of previous approaches (p. 183).

The space for viewing the literature is the marae interface. It is a point of access to te ao Māori and a conduit for connectivity. A woven network that connects people to a matrix of wellbeing and whakapapa.

It is a site of synthesis, where elements combine to form a connected whole. Inclusive of the pā harakeke, whare tūpuna, whare kai, all buildings within the marae complex, and surrounding whenua.
This section provides a viewpoint which is an interpretation and extension of, what I call Te Ahukaramu Royal’s (2003) “looking in through the window” metaphor. It draws attention to the distance that may exist between subject matter and texts in their endeavour to reach the core or essence of that subject matter.

Royal (2003, p. viii) shares a story about the time he accompanied the healer, scholar and esteemed tohunga Māori Marsden to an invitation to tea with Ngāti Maniapoto and Kingitanga tohunga Dr. Henare Tūwhāngai at Otaki. After introductions Royal tells about the curious happening which next occurred.

Māori and Henare slipped into a style of language and conversing (in Māori of course) which I had great difficulty understanding. I tried very hard to catch what they were saying but no matter how hard I tried I couldn’t understand them.

…it was as if an invisible veil had been drawn between us for they spoke a language I could only assume was the language of the tohunga, understood and used by the initiated only. (Marsden, 2003, p. ix).

Royal continues to recount how the experience demonstrated to him the “depth and sophistication present in the Māori language and in Māori knowledge” (2003, p. ix). He likened himself to “a boy standing on the porch of a wharenui, looking through the window into a meeting of the tohunga of the whare wānanga” (2003, p. ix).

I see myself trying very hard to enter. I stretch my neck out, so my ears can capture some of the kōrero, but no matter how hard I try, I am never able to catch it all. Only snippets and fragments are heard and even then, there is this sense that I am only allowed to hear what they want me to hear. (Marsden, 2003, p. ix).

As a spatial metaphor ‘looking through the window’ does not claim absolute boundaries of outsider (the boy on the porch looking through the window) vs. insider (the inside knowledge of the whare). This is not a simple binary opposite of cultural insider vs cultural outsider. Sharrad in (Hereniko & Wilson, 1999) asserts that such a claim is “exclusionary and false” (1999, p. 9). Sharrad acknowledges that there can be ‘insiders’ who have values and perspectives which do not necessarily fit with what he calls the ‘Native mode’. He also states that native blood does not necessarily make one a literary expert on what is authentically Māori or Pacific, nor does it make one politically or culturally aligned with what is inside the native community of value (p. 9).
Looking through the window is a useful metaphor in understanding the ‘space-negotiating’
that takes place in all encounters and research undertakings. We approach any research
encounter with specific requirements in terms of who will be included and by what degree
that inclusion will be measured.

Creating a space for viewing the literature is not an attempt to govern how various texts
might be placed within this ‘looking through the window’ framework. It is simply a frame of
reference within which these texts might be considered. Positioning of texts shifts and is
subjective according to the position of the viewer, or researcher, in relation to what is being
discussed.

Central to the whare tūpuna, the ancestral meeting house, is the poutokomanawa. This is
the central or heart post of the whare. The poutokomanawa signifies the core of the marae
interface. In the context of this literature review, it represents the heart, the very essence of
this rangahau journey. Issues of concern and importance can be viewed as a
poutokomanawa (Tapsell, 2006), around which discussion would take place in the form of a
talking circle. Each perspective is unique depending upon where an individual is seated.

By catching glimpses through the window, the boy on the porch is still privileged to ‘inside
knowledge’, albeit through snippets and fragments, yet he remains distanced from the
centre, from the poutokomanawa and from the heart of the matter. He is of the same
culture and supports the same value systems as the tohunga ‘inside’, yet, on this occasion
he is not fully included.

The epistemological fabric of raranga

Weaving a worldview

The universe is woven. Raranga epistemology is grounded in whakapapa relationships to
Papatūānuku, to the natural environment, and to the very fabric of the universe. Royal
(2003) expounds the writings of Rev. Māori Marsden, which state that “The whare wānanga
sees and interprets the world as a kahu, a fabric comprising a fabulous matrix of energies;
rhythmical patterns of pure energy, woven together…” (Marsden, 2003, p. xiii). After the
Second World War, Māori Marsden returned to the Wānanga which had convened in
Hokianga, and was questioned by the elders about his war experiences. One of the elders asked him to explain the difference between an atom bomb and an explosive bomb.

Marsden recalled Einstein’s concept of the real world behind the natural world as being comprised of ‘rhythmical patterns of pure energy’ as essentially being the same as what Māori refer to as ‘hihiri’. Marsden relates the following conversation and provides an English translation in his essay on Kaitiakitanga (Marsden, 2003, p. 54).

Ka tū mai a Toki, ka kī, “E mea ana koe, kua oti i ngā tohunga Pākehā te hahae i te kahu o te Ao?”
Ka kī atu au, “Ki taku mohio, ae.”
Ka kī mai a Toki, “E taea e rātou te tuitui?”
Ka kī atu au, “Ki taku mohio, kao.” (p. xiii)

Do you mean to tell me that the Pākehā scientists (tohunga Pākehā) have managed to rend the fabric (kahu) of the universe?”
I said, “Yes.”
“But do they know how to sew (tuitui) it back together again?”
“No!”

Io is the grandmaster weaver, sewing the universe together into a magnificent woven fabric of cosmological purpose and design, Te Kahu o te Ao (the fabric of the universe). Te Ahukaramu Royal (Marsden, p. xiii) asserts that we should be paying attention to how this fabric is woven and the nature of our place within it. This woven patterned perception of reality is shared by ancient cultures as recorded in the sacred Vedic sanskrit texts, which declare that the universe is interwoven in the vaults of heaven where the ancients weave, transforming the threads. “The universe is envisioned as a fabric woven by the gods. The cosmos, the ordered universe, is one continuous fabric”, (Kramrisch, 1968, p. 67). Woven whakapapa relationships between people and cosmological divine order, te kahu o te ao, are displayed in rituals of encounter upon the marae.

Gatherings on the marae are woven. They are a weaving of whanaungatanga relationships established in the rituals of encounter of the pōwhiri. They are part of a woven whakapapa grid. Pere (1991) tells us that whanaungatanga is based on spiritual, ancestral, historical and

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55 Toki Pāngari, one of the prominent tohunga and kaumātua of the Hokianga area.
6 See also, translation of Rig Veda X.130 Creation, based on the work of 14th century scholar Sayana, in Griffith (1889), accessed from Stiehl’s (2005) online PDF file.
traditional ties. It forms a strong bond that influences the way we react to each other and to the universe. Whanaungatanga is the process of engagement through and by which relationships, connections, obligations and responsibilities between people are strengthened (MacFarlane, 2013, p. 143) in (Turi-Tiakitai, 2015, p. 18).

In conversation with kaumātua Pat Ruka (2010), this is what he told me about whakapapa.

“Whakapapa is like this,” he said as he spread his arms out wide, stretching them both out to their widest extent. He brought his hands back together, palms facing, and slowly began to extend them out again to their out-stretched limits, “whakapapa is all of your whanaungatanga.”

“So, is it all encompassing?” I asked.

“Yes, it is,” he replied, moving his outstretched arms from his side, to above his head and then below to the lowest point of their arc, creating a spherical shape. He continued to explain;

“When the kaumātua stood to speak he would encircle himself with his cloak like this [matua Pat demonstrates by crossing his arms close to his chest] because he was encircling himself with his whakapapa. Then he would begin his kōrero.

Whakaheke is your specific descent from a particular ancestor, like Rahiri, or Mauitikitiki ...and tātai are the short descent lines, like your tātai from Kawiti.”

Matua Pat again stretched his arms out wide retracing the arc of the sphere around his body, whakapapa is the papa of the whaka or haka.” (Personal communication, 2010).

This viewpoint informs that whakapapa, which is ‘all of our whanaungatanga’ is the foundation of our being. It encompasses all relationships we experience. Not only the relationships between people, but also connections to the whenua, moana, celestial bodies, and to Atua. Hemara (2005) conveys that it is the connective tissue linking all things from the infinite cosmos to microcosmic organisms.

Dr Pat Hohepa, cited in (He Whenua Rangatira: Northern Tribal Landscape Overview) states:

Whakapapa is the organised arrangement of ancestors (whaka-papa = to make or create layers). It is the fixed chart view of the item and the arrangement. You are the item; they are the Arrangement. It is a static diagram. (2009, p. 131).
As a ‘static diagram’, whakapapa can be viewed as a fixed plan or pattern demonstrating the form and workings of a system of fluid connections. A paradigm operating at various levels, with parallel lineages which run vertically side by side, generation after generation (Te Rito, 2007). It is a network of relational sequencing between individual ‘Items’ to the whole ‘Arrangement’, like individual strands of harakeke relating to each other in an organised sequence and pattern generating arrangement. The pattern generated is whakapapa. It is an epistemological template (Whitt, Roberts, Norman, & Grieves, 2001), that helps to locate one’s self in space and time.

Pa Henare Tate in (Maihi & Lander, 2005) articulates fundamental whakapapa relationships between the weaver, the whenua and the wider whānau. He talks about the links and intrinsic relationships held by a woven vessel, a kete. Firstly, he draws attention to the link between harakeke and Papatūānuku.

_I tupu ake hoki te harakeke i a Papatūānuku, ka tahi._
Firstly, it is the flax that grows forth from Papatūānuku – there is the link between the flax and Papatūānuku. Rituals are observed (Maihi & Lander, p. 3).

The second fundamental relationship is with the weaver.

_Na tetahi tangata i raranga, ka rua._
Secondly, there is the link between the kete and the person who plaited it – the person who caressed the blades of flax to give the kete shape and design (Maihi & Lander, p. 3).

The third relationship is with the wider whānau when the kete is given to another person.

_Ka tukua te kete ki a wai atu rānei ka hono te tangata nāna i raranga ki te hunga i whiwhi, ka toru._
Thirdly, the kete may be given to another person thereby creating a link between people (Maihi & Lander, p. 3).

Hana Romana Murray, tohunga raranga and kuia of Ngāti Kurī, speaks about the importance of whakapapa relationships for weavers (Caldwell, 1981). She tells us about the whenua, and how the elders sought to foster the relationships between weavers and the land in the following way:

At the base of maunga Piko is a prayer written on the back of the coastal map enclosed in a kete and whāriki and buried in the heart of the land of Tohe. Our elders put it there and they await the return of their children to these lands to cultivate them again and to build nikau and raupō whare for the tutoring of weaving in this
place where flax abounds for the future generations (Flax Weavers of the Far North, 1981).

The powerful symbolism of being ‘buried in the heart of the land’ is juxtaposed alongside the elders’ aspirations for the future; conceptualised in the tutoring of weaving at a place where harakeke thrives in abundance. In this vision by the elders of Kapowairua, the relationship between weavers and the land is recognised as a vital component to the future wellbeing of the whānau.

Hana Murray was one of the 6 claimants who lodged the WAI262 claim with the Waitangi Tribunal on 9 October 1991. The claim questions New Zealand laws and government policies and practices with regard to the protection of Māori traditional knowledge and highlights the role of iwi and hapū to act as kaitiaki towards taonga, including the pā harakeke.

Tohunga Māori Marsden (2003) introduces his paper Kaitiakitanga: A Definitive Introduction to the Holistic Worldview of the Māori, with discussion regarding the Resource Management Act 1991. Marsden cites section 3(1) to affirm that the purpose of the Resource Management Act is to promote the sustainable management of natural and physical resources (Marsden, 2003, p. 54). He then refers to Part II, Section 8 which requires that the principles of the Treaty be taken into account with regard to the management of natural resources.

Marsden identifies the Crown’s obligation under Article II of the Treaty of Waitangi to preserve for Māori their traditional way of life and that the Resource Management Act lays down ground rules by which these obligations are to be met (Marsden, 2003, p. 55). He conveys that his paper Kaitiakitanga is written in order to;

provide a background against which the relationship of Māori and their culture and traditions with their ancestral lands, water, sites, wāhi tapu and other taonga may be understood with special emphasis and focus on ‘Kaitiakitanga’ (Marsden, 2003, p. 55).
There are numerous kaitiaki associated with weaving, including Hine-te-iwaiwa, Huna, and Rukutia (Harrison, Te Kanawa, & Higgins, 2004). Hine-te-iwaiwa is the daughter of Tāne-mahuta and Hine-rauamoa.

Hine-te-iwaiwa was once Hinaura, wife of Tinirau. When she objected to Tinirau’s affair with another woman he imprisoned her behind a wall of whale rib bones. Hinaura then called upon her relative Māui Mua who changed into a rupe, pigeon, so that she could ride upon his back to escape her prison. Hinaura left Tinirau and changed her name to Hine-te-iwaiwa (Jenkins & Harte, 2011, p. 6). She then became a protector and defender of wāhine in their work, especially in childbirth and the arts of the Wharepora.

Te Kanawa recognises Huna as the principal atua for the pā harakeke. Harakeke is an offspring of Tane and Huna.

Tuhoe kaumātua, Tawhao Tioke’s whakapapa harakeke as documented by botanist Tony Foster (2006) adds Kouka, Tikapu and Toi as offspring of Tane and Huna.
Another whakaeke (single line descent) highlights Raranga-ihi-matua as the essence of harakeke. Raranga-ihi-matua takes Hine-muka-tai-ore (harakeke which grows by the sea) as his wife, and from their three children come descent lines containing many varieties of harakeke grouped according to their major uses.

Te Reo o te Pā Harakeke me ona Tikanga

Ko te pā harakeke ano he whānau i takoha mai i Papatūānuku
The pā harakeke is a whānau gifted from Papatūānuku

Harakeke is one of the ancients\(^7\). A tuakana and offspring of Tane and Huna, who was birthed with the eruptions of Ruaumoko and the emergence, fishing up of Te Ika a Māui. Harakeke is a long serving kaitiaki, for millions of years, standing as a natural filter for the waterways it grows beside and sustaining primordial interrelationships in the pā harakeke. It flourishes in the transition zones between land and water, whenua and wai and assists in the regeneration of mauri. Harakeke is resilient and robust, fast growing and tolerant to extreme conditions including wind, frost, and flood.

On arrival to the shores of Aotearoa, a land of abundance with lush forests, towering Kauri, and bountiful sea life; Māori discovered Harakeke which became essential to wellbeing. Muka (harakeke fibre) became the raw material of whatu kakahu (cloak making) designs that are unique to Aotearoa (Puketapu-Hetet, 1999). Harakeke was utilised in making nets,

\(^7\) Fossil pollen dates harakeke at around 21 million years (McGriddy, 2006).
all manner of kete (vessels), mats, cordage for fishing, lashings for whare and waka, and harakeke was also used as rongoā Māori (for healing purposes).

We may say that the first rongoā for the mokopuna is muka (Mihaere, 2017). At the birth of a child, muka (harakeke fibre) is prepared and tied to the umbilical cord at the pito. Muka can also be used as a bandage or sponge to treat infected areas. Externally harakeke is used as a poultice to treat boils and ringworm and the take, or firm lower ends of the harakeke are used to make splints. The antiseptic properties of harakeke can be utilised as a disinfectant with the liquid from boiling leaves and roots. Internally, harakeke is a strong purgative to cure intestinal worms, dysentery and other such ailments (Riley, 1994, p. 128).

As acknowledged by Pendergrast (1987), harakeke does not belong to the flax family and was designated as such by botanists aboard the Endeavour because of the similarity between its fibre and that of the ‘true linen flax’ growing in Europe and other parts of the world. Harakeke is a lily from the botanical Agavaceae family.

**Manaaki te pā harakeke, ka ora ai te tangata**
Caring for the pā harakeke brings wellbeing for the whānau

A weaver sustains connections to Papatūānuku through the tikanga associated with gathering materials. Tikanga associated with the gathering of harakeke is expressed in the following well known whakataukī composed by Meri Ngaroto of Te Aupouri, two hundred years ago, to prevent the massacre of a group who were visiting Ohaki marae in Ahipara (Henare, Puckey, & Nicholson, 2011) (Henare M. , 1995) (Quince, 1999). It speaks about kaitiakitanga (guardianship) and reminds us that our actions will have far reaching consequences, spanning generations.

| Hutia te rito o te harakeke | If you pluck out the heart, the new shoot of the harakeke |
| Kei hea te Komako e ko? | Where will the Bellbird sing? |
| Kī mai ki ahau | If you ask me |
| He aha te mea nui o te ao? | What is of most importance in this world? |
| Maku e kī atu | I will answer |
| He tangata, he tangata, he tangata. | It is the new shoot, the mokopuna, it is people. |
As an ecological model, it speaks about our responsibilities towards care and protection of the whānau harakeke. It is a direct reference to the responsibilities of people to interact with the environment in a careful and sustainable way. The long sword shaped leaves of the harakeke are joined at their base in the shape of a fan. Each fan represents a whānau. The central shoot, te rito, is the child and is also considered to be the heart of the whānau. The leaves on either side of the rito are mātua, parent leaves, also known as awhirito because they embrace and nurture the rito. Outer leaves are referred to as tūpuna, ancestors. It is these outer leaves which are generally harvested for weaving purposes.

If the central shoot, the heart, or the rito of the harakeke plant is plucked out, the wellbeing of the harakeke whānau becomes severely impaired. Without new growth, or children to sustain its development, a whānau will eventually die.

Harakeke whānau grow together in clusters. Each cluster is referred to as a pūharakeke (Hiroa, 1911). This can be viewed as a hapū formed by a grouping of united whānau. A group of pūharakeke however formed (whether cultivated in measured rows, in a circle, or occurring naturally within the landscape) is known as a pā harakeke. I suggest that the pā harakeke thus represents a huinga of united hapū or pūharakeke. Moorfield (2005) also defines pā harakeke as meaning ‘generations’ and that ‘it is a metaphor used to represent the gene pools inherited by children from their two parents.’ A pā is also a fortified village and the pā harakeke provides a fort for the thriving ecosystem it supports. It is capable of sustaining a considerable community of varied animal life by providing shelter and food source. I asked my pōtiki (youngest child; 12 years of age whose introduction to the pā harakeke began while he was still in the womb) what he thought the pā in pā harakeke represented. He said, “it means pā atu, pā mai” (2017). In essence his viewpoint considered the pā harakeke as a site of reciprocity and connection back and forth, in processes of giving and receiving.

Pūkeko, ducks and other manu find shelter at the centre of pū harakeke clusters, encircled by the protective fans of individual whānau groups. A multitude of insects live amongst its leaves, roots and flowers. Nectar-feeding manu including the Tui, Korimako and Pipihi (waxeye) come to pollinate and partake of the sweet liquid produced by the flowering plants. Hutia te rito o te harakeke is a whakataukī which demonstrates an awareness of plant-pollinator relationships and the interconnectedness of ecosystems. The wellbeing of
the harakeke ecosystem has a direct effect on the welfare of surrounding ecosystems. This knowledge, imparted through whakataukī, waiata, and oriori, influences the collective behaviours of weavers who are expected to protect the balance and order of natural ecosystems when gathering materials for weaving.


In 1928 a gathering of tohunga was held and a hand-written document, recording the ancient knowledge of the whare wānanga Marino Kato (established by Nukutawhiti, captain of the voyaging waka Ngātokimatawhaorua a thousand years ago, at a place now known as Awarua) was scribed and signed by those present. A copy of this handwritten document was given to Jason Hartley, the author of a book which fell out of the library shelf, at my feet. Hartley (2010) records some of the teachings of Marino Kato and his wairua journey with the ancestors. Following the Tohunga Suppression Act in 1907 which imposed penalty on anyone practising tohungatanga, Marino Kato like other whare wānanga went underground, moving from place to place and meeting in secret. The ancient truths that had been passed down for many generations, ngā taonga tuku iho, were to be silenced in a few short years by government intervention.

The following is an account of four sacred scripts and the precious knowledge of Rongo who Marino Kato records as having given the pattern of the first marae, not only as a means to resolve conflict, but also to unleash our heavenly potential.

All four sacred scripts contain the key elements of tapu and aroha, and are accompanied by the whakataukī:

E kore au e ngaro, he kākano i ruia mai i Rangiātea

Sown from the Heavens, I am a seed that can never be lost

The whakapapa of heavenly potential is taught in the above whakataukī, the symbolism of a seed sown from the heavens. The seed, the kākano, has the sacred potential to grow into a great rākau and will do so with the right conditions to activate its growth and release its sacred potential. Rangiātea was home to the ancient whare wānanga Taputapuātea, which existed in the heavens before the creation of this world Te Ao Mārama.
TAPU – THE SACRED POTENTIAL OF POWER

MANA – THE ULTIMATE MANIFESTATION OF THE HEAVENLY POWER

AROHA – FOCUS IN EVERY BREATH. THE SACRED BREATH OF IO TE HA MANAWA

I have retained the essence of kōrero and diagrammatic symbolism/tohu from the whare wānanga and presented the scripts in a woven format, with reasoning to coincide with the context of this kaupapa rangahau.

Ngā Ara Tokowhā. The Four Sacred Scripts

Te Ara Whetū. Pathway of the Stars.

The Power and Potential of the Seed, te Tangata
The tohu above shows all four sacred scripts *wairua, hinengaro, tinana* and *whanaunga* converging into one form. This unified script represents the main element, tohu, signifier, of the niho taniwha pattern.

The sides are supported by applications and principles of whāngai, mahi, whakapono and mātauranga.

There is an immediate and unmistakable connection to the teachings of Te Whare Tapa Whā, the hauora model developed by Sir Mason Durie recognising the four cornerstones of health; Te Taha Wairua (spiritual dimension), Te Taha Hinengaro (psychic dimension), Te Taha Tinana (physical dimension), and Te Taha Whānau (family dimension) (Durie, 1985).

The First Sacred Script

Te Ara Wairua

The Power and Potential of Wairua

*Figure 8: The First Sacred Script. The Power and Potential of Wairua.*
Te ara wairua identifies that our sacred potential is governed by wairua, based upon a foundation of tapu and aroha. This script is supported by the applications of mahi and whakapono. Mahi (work or action) reminds us that there are specific actions and behaviours required to activate sacred potential. This exists in parallel to the state of being whakapono, to apply faith, truth and integrity.

The Second Sacred Script

Te Ara Hinengaro
The Power and Potential of Hinengaro

Figure 9: The Second Sacred Script. The Power and Potential of Hinengaro.

Te ara hinengaro is based upon a foundation of mahi, the things we do, our actions. It is our actions that reveal the truth of our heart, and it is the desire of the heart that reveals the true state of one’s thoughts. The seeds of thought sprout in to both actions and consequences.

Mātauranga is defined as pure (mā) knowledge that recognises our greatness (ta) through holding (u) to the source of light and understanding (ra), and adding to this sacred notion (nga).
Similar to te ara hinengaro, te ara tinana has mahi at its foundation. It is important to note that as spiritual beings with sacred potential, in a physical body, it is imperative that actions are wairua led and governed by principles of tapu and aroha. In contrast to the appetites and nature of the physical being, te ara tinana is supported by the application whāngai, to nurture.
There is no institution or service provider, whether government or Iwi (tribal) that can give back what has been lost through the failure of our whānau (family). Strong whānau is indispensable, not merely to the culture, but actually to the survival of our people. For the wellbeing of our people, for the very existence of our hapū (sub-tribes) and communities; the first question that needs to be asked about any emphasis on culture, or change in social policy should be ‘will it strengthen the whānau?’ Simply put, there is no success in life that can compensate for failing whānau, the whānau is tapu (has a sacred potential), and as such, it is the very heart of Māori that will release the urgent power desperately needed to progress our people through the God given bestowal of Mana (power and authority to enjoy an amazing existence).

Tikanga: methodology and process

Kaupapa: Kau To appear for the first time, to come in to view, to disclose. Papa Ground, foundation, Papatūānuku.

The emergence of a foundation that is commonly referred to as ‘grounding rules’. A plan, program, or strategy.

Ka ū kia Papatūānuku (Sustaining relationships to Papatūānuku).

Māori: Ma pure, clear, clean, white, light. O of. Ri refers to vibration.

Marsden (2003) explains the process employed by iwi when facing important matters for consideration;

When contemplating some important project, action or situation that needed to be addressed and resolved, the tribe in council would debate the kaupapa or rules and principles by which they should be guided. The methods and plans they used in a similar situation are recounted and recommended. Alternative options are also examined and a course of action (tikanga) is adopted (p. 66).

Kaupapa thus refers to the underlying concepts or philosophies on which tikanga is based; and tikanga refers to the collectively upheld behaviours which maintain the guiding principles of a sustained Māori worldview.

Kaupapa Māori: Reclaiming ‘Māori’

This section seeks to influence a paradigm shift toward usage of the term ‘Māori’ beyond the limitations of ethnic prescription and to convey the importance of paying attention to how we might use such terminology. If this kaupapa rangahau is an application of kaupapa Māori, seeking to find answers, knowledge and understanding within a framework of mātauranga Māori; then I must first disclose my own position, and explore meanings and understandings in relation to the signifier ‘Māori’.

Reclaiming the kupu Māori is not intended as an act to defend the notion of my identity as Māori. This is my attempt to claim the word, not its ethnic prescription. I want to relocate it
back within my whakapapa. I want to claim it from the Māori/ Pākehā paradigm (Royal, 2007) which postulates Māori identity as a product of relationality (Webber, 2009) to Pākehā identity and the resulting social and political struggle. The signifier ‘Māori’ has been used to lay claim, to label, classify and to objectify a people. In 1904 Edward Tregear (The Maori Race) wrote;

What is a Maori? In this book [The Maori Race] the word Maori will be understood to mean a native New Zealander of the Polynesian race. It is not thus used by these natives themselves. If it were right to apply to words of Maori speech the nomenclature of English grammar, we should say that Maori is an adjective, and not a noun. Thus, it is correct to say, “A Maori man”, “The Maori people”, etc., but not to say, “a Maori”. (Tregear, p. 1).

The naming and classification of the ‘native’ peoples of Aotearoa, and the use of the term Māori as a collective identity marker was a process “shaped and informed by the socio-political realities in which it was embedded” (McIntosh, 2005). With the Endeavour, came the arrival of Eurocentric discourses of difference and Otherness, perpetuating assumptions of superiority to name, claim, and tame the ‘noble savages’ who were already here upon arrival. I locate the term ‘others’, away from Māori. I offer it back to the Endeavour-ers who constructed self-affirming stereotypical representations of tangata whenua, that reflected their ideologies as subjects of hierarchy, of what was deemed inferior and alien and “served the socio-political imperatives, perspectives and ideological biases propagated from the ‘West’” (Said, 1978).

The term Māori has always belonged to tangata whenua. King (2010), asserts that in 1794 at a hui attended by 5-year-old Waka Nene, the word Ma-Ori was coined and coded by those in attendance. This was done to address the increasing number of foreign visitors to our shores.

Spanish, Dutch, French, English; it was obvious to our tupuna looking 200 years ahead as they did, that their mokopuna would likely include these and other bloodlines. ‘Ma’ records these additional bloodlines. ‘Ori’ is the coded link back to Te Iwi Oriori the unadulterated, sound-wave, vibrational origins; just as similarly, waiata oriori sung to mokopuna are a deliberate archival process to link them back via sound vibrations to the original people and land. The people who participated in the Wakaputanga; forever rangatira; were not yet Ma-Ori (King, 2010).
Tai (2006) describes Māori as a state of being that is beyond identity, and beyond physical ethnic boundaries. Tai discusses the word Māori at a metaphysical level to describe an energy state.

At a metaphysical (kore, invisible) level the term Māori describes an energy state. The root words ma and ori describe a pure vibration. Ma, means pure, clear, clean, white, light. O, means of. Ri, refers to vibration. As an energy state the term Māori describes a state of being that is beyond identity. It describes our higher potential (Tai, p. 8).

Royal (2009) discusses the emergence of ‘creative potential’ in contrast to social justice and the desire for cultural revitalisation which have been two dominant key themes or ideas for tangata whenua for the past century or more. Creative potential is about reacquainting ourselves with our own mana and is motivated by internal qualities, in contrast to quest for social justice and cultural revitalisation which arise primarily as reactions to external forces. Royal further introduces the notion of moving through ‘tangata Māori’ into ‘tangata whenua’ as a way of expressing mātauranga Māori within a creative potential paradigm.

Many Māori are still very attached to the idea and experience of ‘being Māori’, however, I argue that this is a stepping stone only toward a deeper opportunity and challenge relating to being tangata whenua, a worldview which places an emphasis upon the relationship between people and the natural world (Royal, 2009, p. 10).

The notion of being Māori is here viewed as a stepping stone toward attaining an attitude of being which is beyond ethnic boundaries and is rather drawn by philosophical and viewpoint lines (p. 10).

When I use the term Māori in this exegesis, it is a descriptor for the following; a conscious reference to tangata whenua and their coded link back to Te Iwi Oriori, the unadulterated, pure, sound-wave vibrational origins; their ability as tangata whenua to demonstrate through tikanga (customs and sustainable practices based upon first principles), a state of being which is beyond identity and acknowledges movement through and beyond the Māori vs Pākehā paradigm.
The term Kaupapa Māori captures Māori desires to affirm Māori cultural philosophies and practices. In short Kaupapa Māori is about being “fully” Māori. (Pihama, Cram, & Walker, 2002, p. 30)

Pihama’s PhD thesis (Tīhei Mauri Ora: Honoring our Voices: Mana Wahine as a Kaupapa Māori Theoretical Framework, 2001) was one of the first texts I read which taught me the validity of being “fully” Māori, in an academic context, and that my whakapapa story as wahine, was one to be honoured and affirmed within Pihama’s assertion of Mana Wahine as a Kaupapa Māori theoretical framework.

Mane (2009) tells us that Māori thinking, values, knowledge, language, and views of the world provide the basis of action for Kaupapa Māori initiatives that are not only Māori led but actively seek to advance Māori aspirations. Mane acknowledges that such discussions regarding Kaupapa Māori developments are generally led by academics and located within academic discourse, and poses the questions; “But what of the voice of those initiatives that are based and led from Māori communities? Where is that voice to be heard?” (Mane, p. 1)

If we examine the recent history of Kaupapa Māori approaches, it is rarely discussed from the position of the community and particularly less so from the experience of whānau and hapū. Although Kaupapa Māori initiatives have been, and are, driven by these groupings, Kaupapa Māori remains as an unknown territory for a significant part of the Māori population and in many facets of Māori communities, is unlikely to be heard of, let alone understood. (Mane, 2009, p. 2).

Mane further states that Māori communities are more likely to refer to ‘tikanga’ Māori rather than Kaupapa Māori, “in terms of what is understood as a cultural foundation that is distinctly Māori and driven from Māori worldviews and values”. (Mane, 2009).

Sharples (1988) cited in (Pihama, Cram, & Walker, 2002) talks about Kaupapa Māori having roots in ‘old’ knowledge including Māori spiritualism and traditionalism, and that it belongs in another time. Such is the case in the pā harakeke, where Kaupapa Māori is grounded in the principles of whanaungatanga, tino rangatiratanga, ngā taonga tuku iho o ngā tūpuna, and the reciprocity of ako as embodied in te reo o te pā harakeke me ona tikanga.
We use words to analyse the conditions of an existence that is present with us.  

*matua Doc* (Wikiriwhi, 2010)

This kaupapa rangahau begins to explore *raranga pōwhiri* as a woven methodological approach. *Raranga pōwhiri* is a kaupapa Māori methodological framework that is centred on the premise that the universe is woven, and that we are all part of an epistemological fabric, which is Te Kahu o te Ao. The woven pattern of the pōwhiri, *raranga pōwhiri*, is the way we connect with each other, with the whenua, with tūpuna and Atua, and with everything, as participants within the woven fabric of cosmological purpose and design, Te Kahu o te Ao.

In conversation with Rev. Dr Takutai Wikiriwhi (2010), also known as matua Doc, I learned about the significance of the pōwhiri in terms of how we as Māori approach any given event or undertaking. On one occasion I went to visit matua Doc to ask for his advice regarding the correct use of kupu Māori as pertaining to my area of focus. He responded immediately and without hesitation. At first I wondered if he had heard my request properly as I did not make an instant connection between his answer and my inquiry. However, as I listened, the wider lens of his vision and wisdom as a kaumātua became clear.

He began by telling me about the significance of the specific conditions and circumstances surrounding events and gatherings which pertain to our approach on to the marae.

The beginning is looking into the conditions acknowledged during our approach on to the marae. The manuhiri presents their talk and the marae gives their response in association to how it applies to the conditions of that occasion (Wikiriwhi, 2010).

He further explained that it was during our approach as manuhiri on to the marae where we collect our thoughts, form our ideas and words, and present them to the marae. This was the time to “choose and use our words in association to the conditions being presented on the marae.” (2010). I asked matua Doc if the presentation he was referring to was like the weaving of words, and also the weaving together of people that takes place during the karanga. He affirmed that it was.
Māori use words at that time to correspond with their approach on to that marae at that particular time. We are cementing conditions of our Māori whakapapa. The conditions of the use of words vary. They are associated with what is being presented on the marae.
We use words to analyse the conditions of an existence that is present with us. (Wikiriwhi, 2010).

Matua Doc’s analogy likens our approach on to the marae during a pōwhiri to how we might view and approach our particular undertakings at any given time. He reminded me that, Māori researchers of things Māori are individuals representing their people and their marae. However, the conditions of expression are up to the individual.

All encounters in this rangahau journey, whether engaging with people, ideas, discussion, or the environment, are guided by rituals of encounter as demonstrated through the weaving patterns of the pōwhiri.

Pōwhiri is the pattern, woven by all participants and initiated by the karanga, that guides engagement upon the marae and within the woven matrix that is Te Kahu o te Ao. The kaikaranga ignites the paetapu, reactivating the first weaving pattern, and calls forth to the manuhiri to reawaken.

Nau mai taku manu, piki mai taku manu.
He manu aha ka tau?
Kūaka mārangaranga ki te tahuna,
Korimako pae ki te kōtātara.
Piwaiwaka i kutia ai te mate,
Kōtuku rerenga tahi.

Welcome to our honoured guest!
Wing your way hither, alight in our midst!
How may we fittingly portray you?
As a flock of godwits alighting on a sandspit?
Or a chorus of bellbirds assembled to sing?
Or the waggish fantail who unwittingly awoke death?
Or a white heron of solitary flight? (Marsden, 2003, p. 120).

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8 Whaea Te Raina Ferris shared this kōrero at the Karanga wānanga, Te Noho Kotahitanga marae 2015.
9 I originally had ‘activating’ the first weaving pattern. Whaea Rangi Nathan (2017) of Tapuika reminded me that the flame, or hihiri of Te Kahu o te Ao, of which the kaikaranga is a conduit between, never goes out. However, there is a specific activation for each individual kaupapa for the conditions of that time.
10 Manu (bird) is a metaphor for visitor/ guest.
Raranga pōwhiri provides a pathway of growth and transition. There are many intersecting pathways that the kaikaranga weaves for the manuhiri to traverse safely through the various phases of progression. There are stages of transition through the realm of te pō, the realm of Tūmatauenga, where conflict is acknowledged and resolution found. It is a place of development, gestation and growth, where ideas are formed and take shape.

I refer to each stage of progression as a **manu space**, a space where manuhiri move with purpose in unified formation. Becoming part of the taura whiri that the kaikaranga weaves, the plaited rope which guides the collective group safely across the marae ātea. Here, time collapses and reality expands into multi-dimensional realms, as manuhiri, guided by the reo karanga, the reo of reciprocity, navigate the intersecting tides of the marae interface. The kaikaranga beckons them to alight, to take hold of the taurawhiri and press forward towards the whare tūpuna, to the realm of Rongo, enlightenment, knowledge and wellbeing.

**Ngā ara: Systems of Approach**  

**He Raranga Tātua: Toolbelt**  
Tools and Applications: TITIRO. WHAKARONGO. WHAKAMOEMITI. WHAKAPONO. KARAKIA. KARANGA. MANAAKITANGA. KAITIAKITANGA. WHAKARITENGA. TE KOTAHITANGA. WHANAUNGATANGA. NGĀKAU MĀHAKI. AROHA. REO. KŌRERO.

Earlier in the journey, my cultural supervisor, ruruhi and maximiser of potential, whaea Lynda Toki, advised me to take stock of my toolbelt. She spoke to me about the toolbelt her nanny had, it was made of muka and it folded from each end towards the centre, like a wallet. Her nanny was a weaver and housed within the pockets and compartments of her toolbelt were various implements required for her mahi. There may have been kutai shells and maripi cutting tools. Her nanny would’ve also held the necessary knowledge required to perform her mahi, including karakia, karanga and the puukenga or knowledgebase associated with sustainable practices that enhance relationships with Papatūānuku and te taiao.
My toolbelt for this kaupapa rangahau houses all applications named at the beginning of this section that assist in navigating and responding to the papalines\(^\text{11}\) and pathways laid by the kaikaranga within the raranga powhiri framework. It also includes the physical tools required to apply the tangible processes of tikanga pā harakeke.

The Manu Trajectory. Te Ara Tika. Te Ara Kakano.
Stages of Transition. Manu Spaces.

Each manu space is a stage of progression, a phase of transition within the raranga powhiri marae interface. Each transitional space is a wānanga of its own and a journey that begins at the waharoa, and for the purpose of this kaupapa rangahau, completes its cycle at the wahakura. I look upon this journey as a manu trajectory, a pathway attached to an end goal. Like the flight path of the Tui or Korimako in its trajectory towards the kōrari, it is the flight path all participants, including myself, navigate as each phase is ventured upon. Ultimately arriving within the embrace of the whare tūpuna.

The manu trajectory is the ara, the woven pathway. To a weaver, an ara is a row of weaving that sustains the pattern formed and by keeping track of the ara the weaver is able to sustain balance. Every kairaranga must establish and maintain the ara in the weaving, in order for the final result to be tika. The pathway of the strands, of each whenu, must align so that all interrelationships and patterning are integrated within an ordered process of tikanga. Without an ara, a kete or woven vessel will exhibit imbalance, there will be one side higher than the other and there will be challenges faced in completion. However, I have completed beautiful kete with what appeared to be a disrupted ara, finding solution

\(^{11}\) Ngā ara a Papatūānuku
through adaptation and accepting the supposed error as part of the overall learning, and the overall physical manifestation of that particular kaupapa to which the kete is attached.

The manu trajectory is cyclic and a repeated pattern within the raranga powhiri structure. It is an ara, unique to each set of circumstances that come together for every individual wahakura woven. The manu trajectory is a process of wānanga.

Wānanga is the process.

Every flight path, each manu trajectory, every wahakura woven is a wānanga. A process of analysis. Each process in its entirety, from the waharoa to the wahakura, is a waananga; and each manu space or transition phase within the raranga powhiri framework is a waananga within a waananga.

1st manu space WAHAROA: karanga, kohikohi, rui, hāro, hāpine, preparation, gathering at the pā harakeke, the gateway, clearing the pā harakeke, sorting, releasing of muka, softening.

2nd manu space WHIRI:

taura whiri, muka tangata, whiri whakapapa, whiri tuara, weaving the plaited rope that binds people together, plaiting and weaving the whakapapa connections, intertwining of strands, bringing the strands together which create a strong backbone.

3rd manu space WHĀRIKI:

Laying the foundations, shaping and developing, 3 whiri are woven together to create a strong base.

4th manu space WAHAKURA:

Embracing, enfolding, cherishing, protecting the kaupapa, the embodiment of all tikanga processes.
30 WAHAKURA: 30 WĀNANGA

Volume

Beginning at the month of March this year, I wove more than 30 wahakura for this kaupapa rangahau. Each wahakura in its creative process, presented a wānanga. A learning journey that began at the waharoa, at the pā harakeke.
Duration
Each wānanga covered a duration of twenty hours on average, spread over 2 to 7 days. Whānau and community were involved at different stages of the overall process. Each wahakura presented unique circumstances pertaining to the community, whānau, and mokopuna for whom the wahakura was being woven.

Measure
Overall, more than 5,000 whenu were prepared and woven, equalling several hundred hours of mahi.

In excess of 1200 leaves were gathered from approximately 300 individual whānau harakeke, and between 20 to 30 pūharakeke were cleared.

Participation
Five pā harakeke participated in the weaving of wahakura. They are acknowledged and discussed in the following section. The main varieties of harakeke sourced were Kohunga, Arawa, Ngaro, and another piupiu variety from Herekino\textsuperscript{12}.

The majority of the wahakura woven were for Ngāti Whātua ki Orakei, as part of their Weaving Waiora wānanga, through Whānau Ora.

Wahakura were also woven for individual whānau within the community and for community organisations including Thrive Teen Parenting Trust.

A whānau led wahakura wānanga was held at Puukenga, Te Noho Kotahitanga marae in October. The whānau collectively gathered rau, prepared whenu, and wove their taonga wahakura in preparation for the arrival of their first mokopuna. They have given permission for their story to be shared as part of this kaupapa rangahau.

Numerous mokopuna have been integral to this kaupapa. I have selected the kōrero from one mokopuna ātaahua and her whānau to share within the parameters of this exegesis.

\textsuperscript{12} Planted by Joy Wikitera more than 20 years ago at Te Kura Kaupapa Māori o Ngā Maungarongo.
1st manu space WAHAROA

NGĀ WAHAROA: Ngā Pā Harakeke

The gateways into this kaupapa rangahau are the pā harakeke. There were five participating pā harakeke, all situated within the boundaries of Wairaka and covering an area from Meola Reef through to the upper part of Ahurangi stream. The five main participating sites are shown in the map below.

Figure 14: Map of Ngā Pā Harakeke
Tui Pā Harakeke, Walmer Rd, Pt Chevalier is situated in close proximity to Te Ara Whakapekaapeka o Ruarangi (Meola Reef). It is cared for by onsite kaitiaki Erin Heslin and also Bernie Papa of Ngāti Whātua ki Orakei who are kairaranga of Te Wharepora o Wairaka. Under their direction and leadership with regard to the Kahui Kairaranga o Tāmaki Makaurau rōpu, Tui Pā Harakeke remains free of chemical sprays.

Ahurangi ki Maungarongo Pā Harakeke grows on the grounds of Te Kura Kaupapa Māori o Ngā Maungarongo. Ahurangi is the upper part of Meola creek which flows out to the Waitematā Harbour and has close relationships to Maunga Whau, Riu ki Uta (Three Kings) and Wairaka.
Kohunga te Rongomau Pā Harakeke was planted more than twenty years ago. I refer to this pā harakeke as Kohunga te Rongomau because it grows beside the Kohanga Reo o te Rongomau and the harakeke is Kohunga variety. The leaf has black margins and superior muka content. Kohunga was a favourite of whaea Dame Rangimarie Hetet and Diggeress Te Kanawa who used it often in the making of korowai.
Ngaro Pā Harakeke was transplanted to make way for a new cycleway. A collective effort by weavers, whānau and staff of Te Whare Waananga o Wairaka and Auckland Transport. The Ngaro whānau harakeke grow very tall, with long straight leaves which have a dark bronze-green appearance. The younger leaves have reddish lines at their centre, giving an overall purple/mauve tinge. Ngaro produces long whenu with a large amount of strong muka. The muka is visible through the outer layers of the leaf.

Figure 18: Ngaro Pā Harakeke. March 2017. Photos at left taken by Ruth Herd. Clearing whānau harakeke in preparation for transplanting. Whaea Lynda and moko Manaia at centre photo. Photo at right shows whānau harakeke in their new homes with kohatu spaced between.

Rangimarie Pā Harakeke.

Figure 19: Rangimarie Pā Harakeke.
Waitematā te moana.

Te Ara Whakapekaapeka a Ruarangi te ākau.

Te Whau, Te Auaunga me Te Ahurangi ngā awa.

Te Waiunuroa o Wairaka te puna.

Rangimarie te pā harakeke tu i te ao tu i te po.

Rangimarie pā harakeke is named after Dame Rangimarie Hetet, tohunga kairaranga of Ngāti Maniapoto, whose grand daughter Kahutoi Te Kanawa established the raranga programme at Pūkenga in 1992, of which I was a part of. The pa harakeke was originally planted in 1995, a collaborative undertaking between Unitec and Manaaki Whenua Landcare Research. This was one of twelve sites planted by Manaaki Whenua who monitored fibre quality and changes in characteritics over a three year period. In 1998 the pā harakeke was passed from the care of Manaaki Whenua, to the care of Puukenga. A ceremony was held where the pā harakeke was dedicated to the memory of Dame Rangimarie in recognition of her significant contribution to the passing on of knowledge of the whare pora at a time when preservation of this knowledge was critical to its survival (Robson-Deane, 2015). The following words are inscribed on a plaque in her memory;

Rangimarie

He Taonga Tuku Iho. He Taonga Maumahara.

Mo te Tohunga Raranga o Maniapoto.
The clearing in the pā.

As harakeke is gathered, a clearing occurs. Invasive species are removed that impact adversely on the wellbeing of the harakeke whānau. Convolvulus pictured left, entwines itself around the new shoots, strangling rito with its climbing tendrils. If left unattended, convolvulus will smother and overrun the entire pā harakeke.

The clearing of leaves reduces overcrowding and the infestation of insect larvae which can occur with overcrowded conditions. Growth of leaves increases as more light and air flows through the pūharakeke.

Figure 20: Rangimarie Pā Harakeke. Rito were being strangled by convolvulus. Inset right shows infestation of larvae.
The clearing often reveals relationships that have been obscured beforehand. The kawakawa above (fig. 22) were growing unseen amongst an entanglement of blackberry, convolvulus and other plants. There is a strong relationship between kawakawa and harakeke who naturally grow together and share the same space cohesively, sustaining the whenua and each other with the nutrients they bear as rongoā. Mokomoko, pūngāwerere and other kaitiaki may also appear during the clearing process. On these occasions I certainly stop to mihi and give acknowledgement. Pictured left is a poraka in Kohunga ki Rongomau Pā Harakeke. Poraka are a common sight at this pa harakeke, happy to be nestled amongst the harakeke leaves. Whaea Hera brought the mokopuna out from the kohanga reo, beside which the pā harakeke grows, kia tutaki ki te kaitiaki (to meet the kaitiaki). I also showed them the pūkeko egg pictured at left.

Whaea asked them “Na wai te hēki nei (whose is this egg)? He rakiraki pea (perhaps a duck egg)?” After some consultation amongst each other, one of their tuakana (senior members)
of 4 years of age spoke with certainty, “He tuatara. Te hēki a te tuatara! (It is a tuatara egg!). I told the mokopuna I was making a wahakura and they helped me for a while before returning to kohanga.

All who enter the pā harakeke become part of a community of practice which is guided by the whakawhanaungatanga of whānau harakeke. Manu, mokomoko and ngāngara coexist with kairaranga and all who enter. There is no hierarchy, no one is of greater importance
than another. All are equally valued for their contribution. Corrections whānau did most of the clearing in Rangimarie Pā Harakeke for this kaupapa rangahau. They came on several occasions and from the moment they arrived they were treated with aroha, respect and gratitude. By the time they left, there was a noticeable shift in their wairua, evident in their body language, the kōrero they shared, and the effort they put in to their mahi. One remarked, shovel in hand, pausing for a moment, “I’m Māori, but I’ve never been on a marae until today. It feels good learning about my heritage”. This type of comment was heard time and time again. Another stated, “I’ve never heard anyone thank us for our work before, it makes me want to work harder.” The clearing in the pā harakeke effected a clearing for the participants. “It is a healing mahi”, remarked whaea Te Mamaeroa (Personal Communication, 2017), one of the kuia present. Whaea Lynda Toki (2017) noticed that after the clearing, Tui were dancing in the airways above the pā harakeke. On Friday 17th November, many varied community strands converged at Te Noho Kotahitanga marae for one common purpose, to care for Rangimarie Pā Harakeke and Te Waiunuroa o Wairaka. This included Corrections, church missionaries, students and staff of Unitec, marae whānau and kairaranga.

Figure 25: Rangimarie Pā Harakeke. Showing the mahi by Corrections whānau.
On one occasion I had the opportunity to wānanga with a beautiful whānau, expecting their first mokopuna. Their gathering at the pā harakeke enabled a reconnection of whakapapa strands, and a remembering of time spent with loved ancestors. We are pictured below greeting Rangimarie pā harakeke and looking to place whenu in the puna overnight.

![Image of people gathering at pā harakeke](image)

Figure 26: Greeting the pā harakeke with whānau. October 2017. Inset: Papa Hayden gathering harakeke.

When we commenced this journey, I never in my wildest dreams thought it would have the impact and effect on me and my whanau for my future mokopuna that it did. Tanya took us through the different customs and started us with the whiri and raranga. We shared stories throughout the waananga and the one that really stands out is how it reminded me and my sister, Maria, when we used to go down to the puna at Waimate North (Bay of Islands) with our Mother, where she came from, to gather harakeke and how she did raranga with us and later with her mokopuna.

Nanny Hazel. (Dunlop H., 2017)
At the waharoa relationships in the pā harakeke were nurtured. Tools and applications of kaitiakitanga, whanaungatanga and manaaktanga have been applied, sustaining practices and models of hauora and waiora. Although most of the remaining processes were completed by myself, there were on occasion times that I enjoyed the company of my tuakana. During the evening she would come to sit with me, to hāpine (soften the whenu...
by scraping) and kōrero. Leaves gathered were prepared with aroha and the muka released in preparation for whiri.

As the whenu are woven together, there is a plaiting and weaving of whakapapa connections. The mauri of the whenua integrates into the next phase of development and the base of the wahakura begins to develop. There is a sharing of knowledge as interested participants contribute and participate in the shaping of kōrero. The mauri of people present becomes a part of the wahakura. Below are photos of 1st year Creative Industry students accompanying me to the puna Waiunuroa o Wairaka to immerse a wahakura in the wai. It had become dry during the length of weaving time and needed rehydration. This was done through karakia and waiata.
3rd manu space WHĀRIKI

3 whiri are woven together to create a foundation of strength and integrity. From this base, further development takes place and woven connections are solidified as the sides and embracing body of the wahakura tinana are formed.

Figure 30: 3 whiri base for a strong foundation.
The photo below shows the unity of whānau in the weaving and manifestation of their aroha and the shaping and development of a taonga. The wahakura tinana is formed, and corners travelled through many hours of laughter, talking, sharing of memories and weaving of whānau. The outcome is he tino taonga, named Kotahi te Aroha.

As a mama I felt so empowered and inspired by seeing my partner’s and whanau’s hands weaving something together for the arrival of pepi and my kōpū felt surrounded by so much aroha. Hapūtanga is a beautiful process but in a modern society where our lives tend to be rushed and busy, I feel it is easy to become disconnected to the sacredness and beauty of growing life. This wānanga enabled me to reconnect with Papatūānuku and bring my focus back to what is important, and a firm reminder of the aroha baby has around her – to me the wahakura is an embodiment of that.

mama Mani (Dunlop M., 2017)
4th manu space WAHAKURA

Ko te Kawa Ora Huinga Wahakura
The Whati Tikanga and Health and Safety Series.

The initial wahakura woven for this kaupapa were created in conjunction with the 1st and 2nd wānanga of the Karanga Wānanga 2017 at Te Noho Kotahitanga marae, guided by whaea Lynda Toki, whaea Te Mamaeroa Cowie, and whaea Wharetatao King. These initial karanga wānanga sessions, addressed breaches of tapu and tikanga and began with a hikoi around the whenua of Rangimatarau upon which Unitec is built. From the pā harakeke Rangimarie and all other existing pā, to the puna Te Waiunuroa o Wairaka, to the river Te Auaunga, we then made connections to the whenua of Rangimatariki and Ngā Taiaharau, at Pt Chevalier beach. With the support of Hinemoana, we sent our aroha out across the Waitematā, and from whaea Wharetatao we began to learn the ancient oriori Ko te Kawa Ora which teaches us the ways of Health and Safety from our ancestors.

During the course of the first two karanga wānanga, through consultation with kairaranga, kuia, kairongoa, and whānau; the āhua and shaping of the wahakura changed. The whiri muka became present on the inside. The outer surface of the harakeke whenu, became the outer protective surface of the wahakura, as is the case naturally in the pā harakeke. The outcome was a shaping that is more embracing, pod-like and resembles the shape of a kākano. This pod-like shape is evident in the next series of wahakura.
The huinga Pūtaketanga alignment series was created at the time of Matariki and was inspired by the kaupapa of the 3rd wānanga of the Karanga Wānanga o Wairaka 2017 held at Te Noho Kotahitanga marae. The alignment wānanga caused focus towards the maunga of Tāmaki Makaurau and asked us to question, “Who and what are we aligning ourselves to?” The kōrero aroha of the karanga wānanga is embedded in every part of these wahakura. As they sat in the whare Ngākau Māhaki, awaiting Ngāti Whātua to come for them, they received more kōrero from each and every hui held there.
Te Pūtaketaketanga Huinga Wahakura.
Te Kotahitanga Huinga Wahakura
The Integration Series

Integration, being the kaupapa for the final karanga wānanga of the year, brought together all the strands of learning as we journeyed to Pukematekeo to tuku karanga. Pictured below are the wahakura to embody this gathering. They sat in the whare nui for weeks, nestled between the tūpuna at the far wall. I had prolonged their departure, not really wanting to see them go. Or maybe, they didn’t want to leave. When Ngāti Whātua came for them, they were ready. I know they’ll serve well. Here they were at the front of Ngākau Māhaki, waiting for mana whenua, beside the watchtower pou.

Figure 38: Te Kotahitanga Huinga Wahakura October 2017
Figure 39: Te Kotahitanga Huinga Wahakura, at the poutokomanawa. Ngākau Māhaki.
Ako.
Kia ata tū (stand as the rays of dawn) is the learning from this mokopuna and her wahakura.

Piata.
Ahurangi ki Maungarongo te pā harakeke.
She was three weeks old when we met. Cradled in her mother’s arms, her light rays danced and swirled around us, igniting and sparking our heart strings to play the notes of JOY; bubbling up and out in audible smiles and misty eyes. The moment she entered the poho o te whare, her wahakura called to her, and every pou in the whare heard. Piataata mai e te rangatira.

No mātou te waimarie te whiwhi i te wahakura. Piata has enjoyed her moe in the wahakura. We feel that the scent of the harakeke creates a sensation that prepares her for moe. We found that wahakura allowed the mātauranga from our tūpuna to be transferred to today to create a safe environment for our Pepi to sleep. Nga mihi kia whaea Tanya mō ēna pūkenga raranga.

Nā ngā mātua o Piata te ātaahua (Parents, 2017).
He kōrero whakamutunga.

Reflecting on the journey travelled, my heart is full of gratitude that mokopuna have received wahakura, that my hands have travelled the distance, and for the reciprocity of aroha from the pā harakeke. The wahakura is indeed an embodiment of te reo o te pā harakeke me ōna tikanga. Every whenu, every weave, every interrelationship threaded through, over and under, is a pathway of woven whakapapa, seeded in sustainable practices that ground us to Papatūānuku. Row after row, whenu, strands follow and create patterned pathways, ara, that call for a balance of wairua, hinengaro, tinana and whanaungatanga. This patterned trajectory is te ara tika, te ara kākano, the path of the seed, sown forth from Rangiātea, woven with all embedded systems of hauora and waiora. Wahakura, as their name suggests, waha (gateway, entrance), kura (sacred), are a gateway to the divine, to that which is highly treasured. From the first weaving pattern, the karanga at the waharoa, to the clearing of pā harakeke, to the gathering, preparing and weaving of whenu; wahakura are the weaving of whānau, the weaving of aroha, and the weaving to manifest sacred potential. Wahakura are waka o ngā mokopuna, waka oranga, vessels of wellbeing because they are an integration of mauri. The mauri of Papatūānuku, the mauri of the kairaranga,
the mauri and life force of Ngākau Māhaki as the wahakura sit nestled in the whare awaiting their intended mokopuna, and the mauri of the whānau to whom they are given. They are fashioned with tools that cannot fail because they are forged in aroha and eternal principles. Wahakura are a manifestation of sacred potential because they house and embrace ngā taonga tuku iho, the wisdom of the ancestors, whilst protecting and cherishing the new generation transitioning in to Te Ao Marama.
Bibliography


Declaration

Name of candidate: Tanya White
This Thesis/Dissertation/Research Project entitled: Mana Mokopuna: Mai i te Waharoa ki te Wahakura: Activating Sacred Potential for Mokopuna Through Raranga and Tikanga Pā Harakeke

is submitted in partial fulfillment for the requirements for the Unitec degree of Master of Creative Practice, Creative Industries

Principal Supervisor: Leon Tann
Associate Supervisor/s: Victor Grbic

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: ..................................................

Candidate Signature: ……Tanya White……..Date: ……2.05.2018………………

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Full title of thesis/dissertation/research project ('the work'):
Mana Mokopuna: Mai i te Waharoa ki te Wahakura: Activating Sacred Potential for Mokopuna Through Raranga and Tikanga Pā Harakeke…………………

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