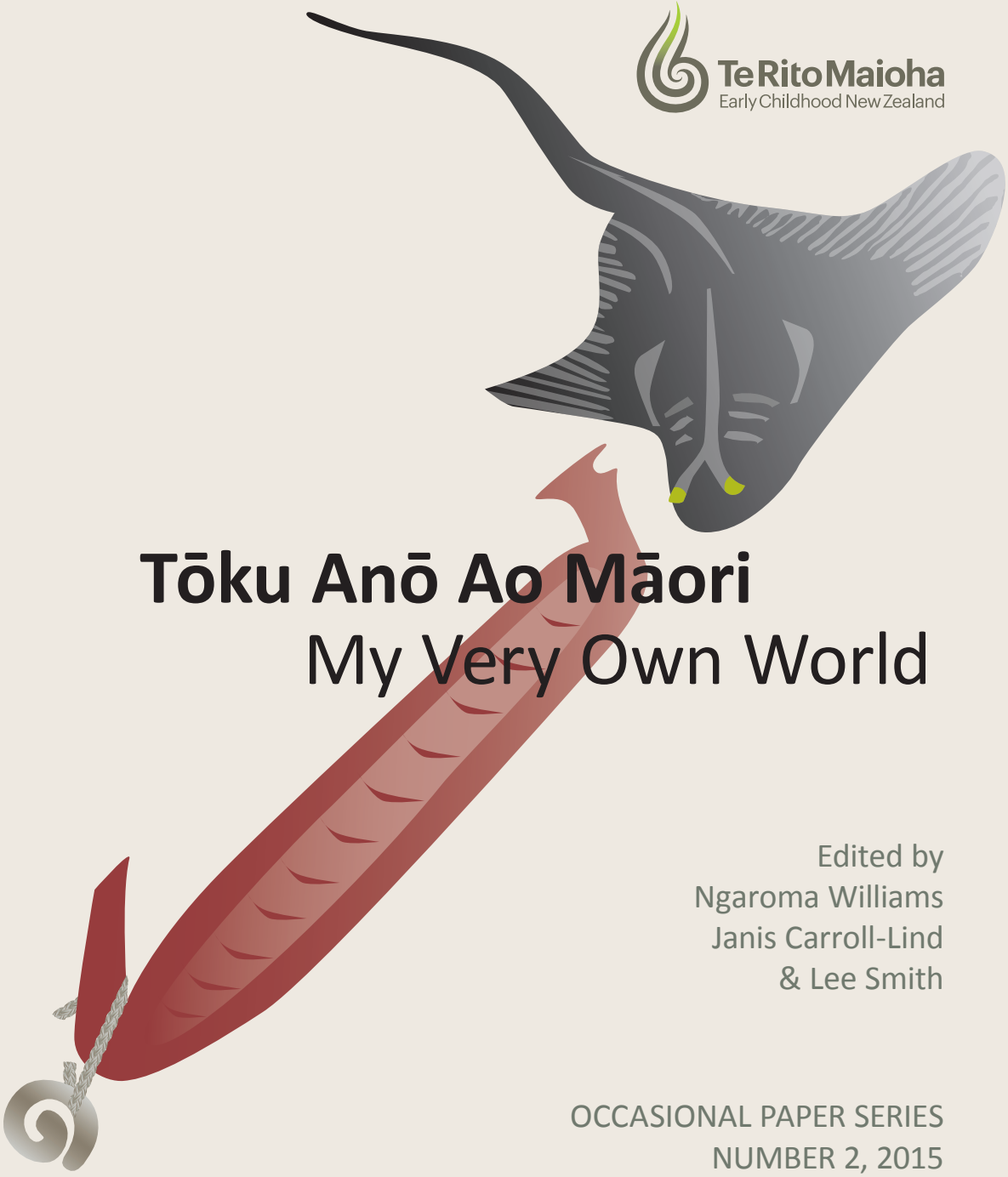
Te Rito Maioha
Early Childhood New Zealand



Tōku Anō Ao Māori
My Very Own World

Edited by
Ngaroma Williams
Janis Carroll-Lind
& Lee Smith

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HE MIHI

Ehara taku toa i te toa takitahi
Engari he toa takimano, nō aku tūpuna

Success should not be bestowed onto an individual alone
As it is not individual success but it is success of the collective

E ngā waka, e ngā mana, e ngā reo — tēnā tātou katoa

E te Kōkā Rangimarie Turuki Pere nāu i whakatakoto te manuka ki a mātou ki te āta titiro, ki te āta whakaaro, ki te āta wānanga i ngā kupu huna kei roto i ōu pou tarāwaho o Te Wheke. otirā ngā kupu katoa. Nō reira e te Kōkā, kāore he kupu i tua atu – he mihi, he mihi, he mihi.

Ki a koutou rā ngā tuākana, ngā tākuta katoa — ko Jo Māne, ko Margaret Taurere, ko Gina Colvin, ko Janis Carroll-Lind, ko Ani Mikaere, ko Kate Ord, ko Mere Skerrett, ko Lee Smith – nā koutou i arotake mai ngā kōrero a ngā kaituhi o tēnei pukapuka, Kei te mihi atu ki a koutou, ngā kākano i ruia mai i a Rangiātea.

He mihi whakamutunga ki a koutou, e te Kaunihera o Te Rito Maioha, nā koutou i whakanui, i tautoko te kaupapa nei. Nō reira, ngā manaakitanga ki a koutou.

Kotahi kapua i te rangi, he marangai ki te whenua, kia kohia tonutia ngā taonga i waihotia mai e rātou mā hei whakaruruhau mō tātou. Mauri Ora.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

We are humbled by the support and aroha given to us as a group to reflect upon the beauty and depth of our beautiful language of Aotearoa. Taking on the challenge that was placed before us by our revered Dr Rangimarie Turuki Pere we searched for the hidden meaning of the tikanga and words Dr Pere presented in her book: *Te Wheke*.

Our thanks to our doctorate leaders, our tuakana; Jo Māne, Margaret Taurere, Gina Colvin, Janis Carroll-Lind, Ani Mikaere, Kate Ord, Mere Skerrett,
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Lee Smith for sharing your knowledge and understanding. Thank you all for your tireless work in reviewing and editing our writing and supporting each of us.

Finally, our utmost thanks to Te Rito Maioha Council for the ongoing support provided for this publication. This has been a most pleasurable and rewarding experience for all.

We are forever humbled by the precious gift of the language of our tūpuna and will always hold it dear as our protector and shelter for us, te iwi Māori.

Ānei te mihi maioha ki a koutou katoa, mauri ora.
Nā ngā kaituhi katoa.

FOREWORD

Kātahi tonu te hiringa i kake ai a Tāne ki Tikitikiōrangi

There is only one power that enabled Tāne to fetch the baskets of knowledge and that was the power of the mind.

Ki ngā pouako i Te Rito Maioha,
Nā te hihiri o te mahara, ka tutuki tēnei kaupapa.
Nā koutou hoki ēnei kohinga kōrero
Kua mau hei hononga ki ngā akoranga a ō koutou tīpuna mō ake tonu atu.

Tōku Anō Ao Māori: My Very Own World is a collection of 15 papers written by pouako who teach Te Hā o te Iwi: Mātauranga Māori Teaching and Learning and Te Hā o te Manu Kura: The Teacher as Emergent Leader in Te Rito Maioha's Bachelor of Teaching (ECE) degree programme. The publication has been written over the past three years and all the contributors are to be acknowledged and congratulated on the quality of the content.

Tōku Anō Ao Māori is a pouako response to provide more relevant information for our students studying for the Bachelor of Teaching (ECE) qualification. The challenge has been to produce information to support the Kaupapa Māori and Mātauranga Māori content for our students.

The pouako have written these papers from their perspectives and experiences and cover a broad range of concepts and topics including Mātauranga and Kaupapa Māori, traditional Māori knowledge in the early childhood curriculum, and the importance of te reo Māori in affirming one's identity.

Some of the writers challenge current thinking on Kaupapa Māori research and propose new emergent frameworks. Others have suggested ways to reframe Mātauranga Māori in the early childhood curriculum as well as the importance of maintaining authentic traditional knowledge. Pouako were able to draw on their own personal experiences and observations on current practice in early childhood services and provide positive and constructive advice to educators to help them implement this kaupapa.

One of the key tenets highlighted in this publication is that educators need to be firmly rooted in their own culture to enable them to understand the importance of their role in implementing knowledge from te ao Māori and tikanga Māori.

One pouako writes about the importance of looking to the wisdom of the past, in order to gain understanding and meaning of the contemporary context, relevant and appropriate for today's generation and the future.

While the publication was developed for use within the Bachelor of Teaching (ECE) it is an invaluable and rich resource for all people working across the early childhood education sector.

These findings will help students and those working the in the early childhood sector to learn about the challenges of implementing this kaupapa.

Roimata Kirikiri
Pouhere Kaupapa Māori
Te Tari Puna ora o Aotearoa/NZ Childcare Association

A WESTERN APPROACH TOWARDS UNDERSTANDING MĀTAURANGA MĀORI and KAUPAPA MĀORI: PERSPECTIVES

Ngaroma Williams and Michelle Anderson

Rukuhia te mātauranga ki tōna hōhonutanga me tōna whānuitanga
Pursue knowledge to its greatest depths and its broadest horizons

Mātauranga Māori and Kaupapa Māori are two concepts with distinguishing features that have been misused and misunderstood by initial teacher educators. This paper provides, firstly, some conceptual definitions and secondly, a pathway to understanding and applying Mātauranga Māori and Kaupapa Māori as teachers within educational Aotearoa, New Zealand contexts.

Royal (2006) suggests that Mātauranga Māori is used to label a body of knowledge, with an assumption that many Māori use this term to articulate something essential about the Māori world, something unique and important. Yet the term itself may not develop into any particular action taking. An earlier article by Royal (2005) clearly describes Mātauranga Māori as being 'traditional Māori knowledge' and he is excited by what is happening within our communities of learners in Aotearoa. As Māori scholars and academics embed their discussions from a strong foundation, there is ample room to further advance our understandings of Mātauranga Māori.

Similarly, Mohi (1993, pp. 1–3) describes Mātauranga Māori in a traditional context as 'the knowledge, the comprehension or understanding of everything, visible or invisible, that exists across the universe. This meaning is related to the modern context as Māori research, science and technology principles and practices.' McNeill (2008) suggests that mātauranga infers that the knowledge is tested or credible. So if you were to further define mātauranga, there are two principal words — mātau, which is about 'being able to do' and ranga 'to weave'. Thus, when you place these two definitions together it actually alerts you that the 'able weaver' is actually 'a specialist'. Therefore the premise of

mātauranga that McNeill (2008) recommends, supports the two steps below that 'the specialist' will engage in.

1. Being able to locate and articulate the intracacies of the many time-spans of where these pools of knowledge are founded (past — epistemological bearings);
2. Being able to anyalyse and evaluate how this knowledge applies to the varying contexts, people, places and times (current — ontological existence).

The third step supports Royal's (2005) excitement:

3. Being able to create and expand upon pools of knowledge (Mātauranga Māori).

Kaupapa Māori over the past 10 to 15 years has become a term used to refer to academic investigation undertaken according to a Māori world view, and is based on Māori principles of understanding (Royal, 2006). Kaupapa Māori, however, is possibly more widely used and understood as part of the new Māori language immersion schools, Kura Kaupapa Māori — or schools with a Kaupapa Māori philosophy.

The word 'kaupapa' is derived from the principal word papa and therefore implies 'the foundation, basis, reason, principles, purpose, or philosophy'. Papa is also found in the name of our Earth Mother Papatūānuku, which is then embedded with whakapapa. Therefore, clear correlations can be made between kaupapa, whakapapa, atua (as included with the name Papatūānuku) and whenua. The prefix, kau, can represent an infinite continuum of past, present and future time. The writers therefore support the notion that Kaupapa Māori means the underlying and fundamental principles, beliefs, knowledge, and values held by Māori across all times.

Developmental stages for non-Māori to understanding the differences between Mātauranga Māori and Kaupapa Māori

As we observed students within an intial teacher education programme, the notion of being in a developmental stage resonated on many levels. Understanding of Māori, for non-Māori, develops through the learning of the language, and in the concepts that are embedded within the language. Having definitions of the two concepts quenches the thirst of knowledge for non-Māori. A definition, or more importantly, a break down of the words within the word, is the first step in understanding both the tangible and intangible. Each

part upholds or embodies the values of a Māori worldview and Mātauranga Māori. Without them, misunderstandings and assumptions can and have been made. Assumptions that Mātauranga Māori and Kaupapa Māori are the same or can be used interchangeably by non-Māori have resulted. This leads to misunderstandings of meaning, ethics, values and potentially, the advancement of knowledge.

Sociocultural theory permeates early childhood education in Aotearoa today. However, Piaget's stages are used to support the development and understanding of Mātauranga Māori and Kaupapa Māori and their differences. Piaget's theory is based on the stages a human goes through in the development of thinking and has since been proven to have limitations (MacNaughton & Williams, 2009). The stages are sensory, pre-operational, concrete and formal-operational and have been used here as signposts; signposts by which one can succinctly explain the transformation that occurs for a learner in understanding the differences between Mātauranga Māori and Kaupapa Māori in initial teacher education. Mātauranga Māori is the foundation or principles of Māori, such as tino rangatiratanga (Smith, 1990) and Kaupapa Māori is where these are used to research for, with, and by, Māori (Smith, 1997). This understanding does not come instantly or from reading; it develops over time through supportive relationships and the birth into a new world, a bicultural one.

The sensory stage

Like a newborn, the learner starts life in a new world, but in this bicultural world, the learner comes to it at varying ages and with varying experiences. Regardless of the variables the first stage begins with the sensory stage, where the introduction of Mātauranga Māori occurs. This stage needs more than the knowledge of a Māori worldview. Like an infant the learner needs to hear, see, taste and touch all that is Māori. This is where exposure to te reo Māori me ōna tikanga and Te Tiriti o Waitangi needs to take place. Remember that a child in this stage can understand more than she can speak and this also applies to non-Māori learners. Perhaps this is a good thing and despite the ability to speak, we should be silent, as being silent permits the opportunity for other senses to truly hear or have time for reflection. Of utmost importance in this stage are the relationships or attachments, just as it is for a child from birth through to ages 18–24 months. Having a person or people who will care and support you has the greatest impact on one's developing understanding of what is Mātauranga Māori.

Introduction of Kaupapa Māori at this stage is not advisable and creates confusion. In fact Mātauranga Māori content at this stage needs to be a natural part of the environment, not forced. The time needed to develop to the next stage will vary, just as it does for a child. The more practice opportunities and exposure to Mātauranga Māori that one has, will strengthen and support this development. In intial teacher education, having wall displays with the words in context promotes and supports growth. Organisations with policies and procedures that integrate Mātauranga Māori create an envronment that will accelerate growth, knowledge and understanding for the learner. This stage is about providing a supportive environment for the learner in which to be, and to absorb.

The pre-operational stage

In this stage the learner is egocentric and can be limited to seeing things from their own view. In this stage the ethics and values of the non-Māori will be challenged. The non-Māori will ask, 'how does this fit or does it fit into my values'? In this stage a learner may need to ask, 'what are my values'? Time to explore and know the self is important. When the learner has a sense of their culture and values, they can then be taught from text or directly about Mātauranga Māori; but experiences from the sensory stage must be drawn on. This connection will hopefully enable the learner to see what they are learning is something living or organic, not something to be filed away or not used.

At this point a commitment to a bicultural vision is integral for non-Māori to contribute to, to support and develop their understanding. Kaupapa Māori can be introduced later on in this stage (Meade, Kirikiri, Paratene, & Allan, 2011). This requires a holistic approach to teaching and as recommended in *Te Heru* where 'Kaupapa Māori approaches put whanaungatanga at the heart of pedagogy' (2011, p. 11). Here the learner can draw on the relationships formed and developed in the sensory stage and feel secure to share challenges to oneself, one's values and journey.

The concrete operational stage

In this part of the journey, the learner will begin to see others' points of view but thinking will still be tied to a concrete reality. For example, 'how do I do this with children?' or 'what I just did is different to what I think, therefore, what does this mean?' The seen, the tangible are emphasised. In this stage the learner can begin to suspend their own values and can see that a Māori worldview or knowldge does not need to fit into their own. Kaupapa Māori is often 'done' at this stage but the 'doing' is from a text book understanding of 'doing'. It is through this engagement that the learner begins to understand the abstract and 'being' which leads to the final stage.

It is in this stage that non-Māori are ready for Kaupapa Māori. Gaining a deeper understanding of a Māori worldview based on Māori principles does not give one the automatic ability nor the right to undertake academic investigation, as a non-Māori, with Māori. A paradigm shift from 'doing' research to 'being' research is required by non-Māori. This is a stretch of the mind, heart and soul. 'Being' research is what Smith, Fitzimons and Roderick (1998) describe as the practice and philosophy of living a Māori and culturally informed life. It is more than a lens or methodology that is taught in tertiary institutions. As a non-Māori reseacher, it would be possible to have the thinking, and perhaps even the understanding, but the living is more difficult, unless it is within a close working relationship with Māori. This would require a non-Māori reseacher to work in a bicultural partnership. This relationship would be a start to supporting the ethics and values required in an education system. The authors have had this relationship through research, in the classroom, and a deeper understanding has resulted. This relationship has benefitted our students and may have contributed to our high Māori student retention and successful completion rates (Meade, Kirikiri, Paratene, & Allan, 2011).

The formal operational stage

Abstract thinking and hypothesis mark this stage. A learner will be able to 'be' and use Kaupapa Māori as if it is, was and always will be, their own. The ability to move or transition between worlds with ease will be evident.

Including and building knowledge is important but it is our belief that success and retention must go beyond this and we sugget that institutions that are still in the development stages need to look beyond simply adding Mātauranga Māori in order to meet requirements from outside authorities, simply employing Māori to deliver the content. In fact, a teritary provider needs to have a bicultural or Māori worldview within their philosophy and policy. It is not to be treated as an add-on or an up-date. It is a way of being. As a non-Māori, this is where the transformation takes place that enables action and the essence of Kaupapa Māori.

'Being' the research does not really happen until this stage and may not happen for all. A question remains: can non-Māori use a Kaupapa Māori approach and fully reach the formal operational stage? Perhaps, but in partnership with Māori, rather than alone is preferable. Perhaps too, this stage is not at an undergraduate level.

Conclusion

Michelle Anderson: I recognise that I have used a Eurocentric framework in order to understand the development and differences between Mātauranga Māori and Kaupapa Māori for non-Māori. I did this as I saw the development of our students in this sequence, rather than to 'fitting' it within my thinking. Or perhaps I am being naive.

Ngaroma Williams: From my own Māori lens, the understanding of Western approaches to knowledge helps us to appreciate why the concepts of Mātauranga and Kaupapa Māori sit so easily within Aotearoa. It makes up just one more piece in a kaleidoscope of disciplinary parts. The challenge I leave here for further debate and critique is — could any Western approach to Māori knowledge be regarded as simply another fragment that might conveniently be tacked on to predominantly Western worldviews?

A people is a great and living people
only so long as it is mindful of its heritage
(Makareti Papakura, as cited in Sharples, 2009).

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About the authors

Michelle Anderson (Puerto Rico/Ngāi Tahu Whānui)

I am a senior lecturer at Te Rito Maioha Early Childhood New Zealand in Christchurch. I have a Diploma in Teaching (ECE) and a Masters in Education and I am committed to being a bicultural partner. This partnership is a living one and it means that I am aware of, receptive to, and able to take into account the views of others in early childhood, and perhaps more importantly the tangata whenua of Aotearoa.

Ngaroma M. Williams (Te Arawa)
I am currently the Curriculum Advisor Māori and a Senior Pouako for our Bachelor of Teaching (ECE) programme at Te Rito Maioha Early Childhood New Zealand. My passion is my language and I am looking at ways to enhance and increase understanding of Kaupapa Māori ideologies and Mātauranga Māori within teacher education programmes and the early childhood sector.

No reira e rere ana ngā mihi ki a koutou katoa
Mauri ora ki a tātou.

IS TRADITIONAL MĀORI KNOWLEDGE RELEVANT IN EARLY CHILDHOOD MAINSTREAM CENTRES TODAY? TE PIKO O TE MAHURI, TĒRĀ TE TIPU O TE RĀKAU

Tama Te Ora Kepa

As the young sapling is moulded
that is the directional growth of the adult tree

This whakataukī emphasises the need to provide positive guidance for mokopuna when they are still very young, as this is when values and beliefs are significantly influenced. In order for mokopuna to learn and develop to their full potential they must be firmly rooted in their own culture (Pere, 1997). This whakataukī challenges teachers to develop their skills and commitment to education that nurtures mokopuna in order to realise their full potential as Māori, and for mokopuna to know who they are and to speak with a Māori voice.

Dr Tamati Reedy (as cited in Nuttall, 2003) when describing education for today, states that there has been no protection, no sustenance and no nurturing for the Māori child. He identified three possible eras that brought about this state. Firstly, the 1840–1890s period of demoralisation, in which, despite the skills of Māori, they were being overwhelmed by the colonisation of Pākehā. Reedy describes the second era of 1890–1940 as 'the era of social reconstruction' (p. 61), when Pākehā-educated Māori began to present and defend the interests of Māori in Pākehā dominated institutions. Reedy describes the 1940–1980 period as the era of dislocation, when, following the loss of their land, Māori began to migrate to the cities to find work. This process disrupted Māori traditional learning and teaching processes.

The early childhood curriculum, *Te Whāriki,* is the first national statement for early childhood and the 'first bicultural document of this nature to be developed in New Zealand' (Ministry of Education, 1996, p. 7). Acting Secretary for Education, Lyall Perris claimed that *Te Whāriki* (Ministry of Education, 1996) is a curriculum for early childcare, from birth to school. The

document supports biculturalism as it reflects the unique place of Māori as tangata whenua in Aotearoa. According to Perris, the document includes the principle of partnership in Te Tiriti o Waitangi between Māori and the British Crown (Ministry of Education, 1996).

Orange (1990) advises that the impact of Te Tiriti o Waitangi in education for Māori has been debated for generations. The difference between what Māori parents learnt at school and what our tamariki and mokopuna gained at school has not advanced to a great extent. Educational success for Māori is dependent upon their ability to 'live as Māori' (Durie, 2001, p. 2). Allowing Māori to 'live as Māori' is to value, respect and provide access to our language and culture, although he also says we need to live in the world of the 21st century too.

Implications for teachers

It is important that all managers and teachers within the early childhood sector are competent and confident and aware of the consistency required to teach a bicultural curriculum. There must be a clear understanding of biculturalism and the implementation of te reo Māori and tikanga Māori. *Te Whāriki* requires teachers to understand cultural diversity, te reo and tikanga Māori. These processes may be marginalised, as a mere study of another culture, rather than a focusing on partnership where both English and Māori culture are parallel, as suggested in the curriculum document. Marginalisation might be putting Māori words and pictures on the walls of the self-proclaimed bicultural centre environment, but not engaging the children in the learning of these words, or only speaking te reo Māori at specific times and spaces during the day.

Building a good relationship with whānau and the community is based on trust. Trust is a two-way process that allows the children to see the adult in various places and situations, and indicates to the child that the adults have accepted him or her in their whānau context. Building good relationships also requires centres to meet the needs and wishes of the community by working in partnership with them.

Empowering children as competent and confident learners requires teachers to have 'tools in their kete' so they are able to promote te reo Māori and tikanga Māori, which in turn develops and sustains biculturalism in their centres. On the other hand, choosing not to use such tools and strategies fosters marginalisation of te reo and tikanga Māori. Teachers have the power to facilitate biculturalism to ensure Te Tiriti o Waitangi is utilised correctly, and the children are taught te reo Māori with passion and confidence.

Can teachers assist in the development of a healthy learning relationship?

For te reo Māori and tikanga Māori to be implemented in centres it must be holistic, child-focused, nurturing and supportive. The child must not be seen in isolation but as part of the family as a whole, and embraced in the concept of whanaungatanga. If all these things are immersed into early childhood centres, it will empower, build confidence, enhance identity and well-being and support a rich and successful future for children. It is also important that the teacher understands the concept of whanaungatanga and is open to cultural differences. The whānau style of learning supports Māori children to learn, because it encompasses values (cultural aspirations) and social process (cultural practices). This links to the four principles of *Te Whāriki*: empowerment, holistic development, family and community, and relationships. When incorporating the theory of whānau into centre interaction terms, the concept is essentially different from that of teachers who talk about resource and method of transition. It is important in centre environments that there is a whānau type relationship in order to develop a pattern of interaction where commitment and connectedness is paramount, where the responsibility for learning of others is fostered, and the centre becomes a safe location for learners to participate through the process of collaborative and collective decision-making.

Special skills are required for Māori to teach Māori, so what is the requirement for Pākehā teachers teaching Māori in a Pākehā environment? To maintain a healthy relationship, the teachers need to understand what defines relationships, as set out in the principles of *Te Whāriki*, the New Zealand Teachers Council (NZTC) Registered Teacher Criteria and in sociocultural concepts. All teachers must have some knowledge of tikanga Māori to ensure that the values are taught with respect. Therefore, centres require teachers who have the skills, the willingness to learn, and knowledge of spiritual values. Understanding values means people with good intentions love and care for those we are close to and are part of our primary social groups, such as children, parents, other family members and friends. Such teachers possess a sense and understanding of good family values, are considerate and careful with their conduct, are kind, caring, honorable, generous, compassionate, fair and peace-loving. These attributes relate to a tikanga concept known as whanaungatanga in te ao o te iwi Māori.

The implications of *Te Whāriki* on traditional Māori knowledge are to value each culture and to accept the differences. The return of kaumātua, kuia and

whānau into the child-learning environment is important for the wellbeing and wellness of all children and their whānau. Although the government's legal processes constrain early childhood providers in this regard, nurturing is a teaching practice that requires many people rather than one-on-one interactions with an adult. The barriers between *Te Whāriki*, as a bicultural document, and traditional mātauranga Māori are the adults' knowledge and use of te reo Māori and tikanga Māori.

Sociocultural learning is about having competent, confident and capable adults to deliver teaching to children in te reo and tikanga Māori and sharing the support with the people who matter in the child's life — whānau, kuia and kaumātua. Making time to learn from kaumātua and kuia in the rohe is important, as is making learning of traditional teaching real, and an integral part of everyday practice. Māori education requires both human and material resource support. Facilitating the availability of whānau and hapū to share their knowledge and stories with the centre teachers will ensure the delivery of quality knowledge and learning to the child. There are alternative ways of learning te reo and tikanga Māori, such as visiting a marae or even having an overnight stay.

The implementation of a bicultural curriculum in early childhood centres would be made easier by the concept of whānau or whanaungatanga. Empowering relationships and identification of values that reinforce the commitment of whānau to each other such as caring, sharing, respecting, helping, assisting, relieving, reciprocating, alongside the balancing of nurturing guardianship is crucial.

Tayler (2000) states, 'The changing social world and the developing understanding of multiple perspectives signal that early childhood teachers must reconstruct their beliefs about children and teaching and challenge some of the uncontested pedagogical assumptions that underpin philosophy and practice' (p. 265). Contextual changes are required that better cater for the national culture that is uniquely Aotearoa. For this to occur, all future teachers and learners need to adapt to different places and spaces, as culture is living and practised. Government, and both Māori and Pākehā cultures in Aotearoa, must make these changes.

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Tama Te Ora Kepa (Ngāti Kurī/Te Aupouri)

My passion is Māori education and since 1987, I have worked in early childhood centres and held senior positions within kōhanga reo in Kirikiriroa. I hold an Early Childcare Certificate, a Diploma in Teaching and a Master's Degree in Māori. I have been involved with the Ngāti Kurī (WAI 41) land claim since 1986 and I'm a Marae Kōmiti trustee in Kirikiriroa. In the last 15 years I have been a lecturer, pouako and Māori cultural advisor in an early childhood organisation.

ME MĀRAMA KI MURI, ME MĀRAMA KI MUA UNDERSTAND THE PAST to UNDERSTAND YOUR FUTURE: A DISCUSSION on MĀORI METHODOLOGICAL APPROACHES

Thomas Tawhiri

Introduction

As Māori we are very fortunate to have a rich oral history that has been passed down through the generations and we rely on these oral stories to authenticate our current worldview and identity. A question I often ask is, 'what can I learn from the wisdom of our pakeke and tīpuna to guide my research practices'? Furthermore, traditional methods of knowledge transmission such as pūrākau, whakapapa, whakataukī, tikanga and takepū (Māori values & ethics) are valid and relevant tools for any research undertaking by Māori. In the following discussion I will attempt to show the importance of looking to the wisdom of the past, in order to gain understanding and meaning in a contemporary context, relevant and appropriate for today's generation and the future. Te Ahukaramū Royal (1998) suggests that the current Māori thirst for knowledge of our past represents the search for those symbols which resonate deeply within us and provide us with a meaningful understanding of who we are.

Keelan (2001) argues that methodological approaches from a Māori perspective reinforce authentic Māori research practice underpinned by Māori values. Pohatu (2004) suggests qualitative methods based on tikanga Māori from his Ngā Takepū framework, is a series of Māori approaches that give the Māori researcher an opportunity to reflect on a process underpinned by key Māori customary concepts and attributes such as:

- The recognition of Tino Rangatiratanga/Mana Motuhake — to be able to determine how we will meet the research needs of our people, how to set a research agenda based on tikanga Māori, as articulated in mātauranga Māori from a strong kaupapa Māori research philosophy. For Māori by Māori — Mā te Māori, mō te Māori.

- The recognition of the mana of the whānau, hapū and tīpuna.
- The spirit of intent, respect and reflection on tikanga or ethical integrity (Pohatu, 2004).
- How iwi and hapū reclaim, determine, define, decide and protect their research interests, intellectual property, history and oral narratives through tikanga and kawa.

Research inspiration

My inspiration to examine more closely our cultural and traditional methods of knowledge and research has come from prominent Māori researchers such as Professors Linda and Graham Smith and their cutting edge work on Kaupapa Māori. Likewise, Professors Hirini Moko Mead, Mason Durie and Dr Ranginui Walker's work and research on both history and contemporary issues challenge the established research academies in Aotearoa and overseas. In recent years a younger generation of Māori researchers such as Jenny Bol Jun Lee and Te Ahukaramū Charles Royal have presented their research work on pūrākau to mainstream researchers in national and international forums. They state that pūrākau is not only an acceptable research approach but is a bona fide indigenous research methodology derived from the old knowledge of our tīpuna. Further to this, Taina Pohatu from Ngāti Porou and his work on Ngā Takepū, or Māori principled practice, continues to challenge the conventional mainstream thinking in social science circles.

Tikanga

The one essential principle underpinning tikanga is the notion of 'tika' or what is right and moral, and what is 'hē' or incorrect and wrong. The highest form of tikanga is encapsulated in the very essence of being Māori. These core values include whānaungatanga, mana, tapu, manaakitanga and aroha. Tikanga is observable, practical and open-ended, which allows for successive generations to apply tikanga in a flexible way, to fit the circumstances or the needs of each generation. Te Reo Māori remains central to the development of one's understanding of tikanga, as explained by Mead (2003) in the following passage:

> It is worth noting that one's understanding of tikanga Māori is informed and mediated by the language of communication. One's understanding through te reo Māori is different from one obtained through the English language (Mead, 2003, p. 2).

From a more pragmatic point of view, we can interpret tikanga as ethics in a conventional research context. The underpinnings of a Māori worldview and epistemology are regulated by tikanga Māori, most easily translated as 'custom.' Generally, tikanga Māori are appropriate ways of behaving and acting in relation to other entities for mutual benefit. Tikanga Māori is a framework of ideas and thoughts of values and beliefs organised as appropriate behaviour. Tikanga Māori are established precedents tested over time, and many remain as universal principles that are applied in contemporary contexts (Edwards, 1998).

Pūrākau — Māori story-telling

Te Rangikāheke — Cosmological Framework — A traditional view

Through pūrākau we can recount stories of creation, connection, re-location and re-acclamation to the origins of our very essence. Our stories tell of the transformation through the creation of the universe from the metaphysical to the physical world, from celestial to terrestrial beings, to the appearance of heaven and earth and the godly beings that resided in these realms. In Jennifer Curnow's 1983 thesis, written from the memoirs of Te Arawa chief Te Rangikāheke, tohunga, prolific writer and scribe for Sir George Grey, she describes Te Rangikāheke reciting through whakapapa, the beginning of the evolving universe down the ages to himself. He uses pūrākau to simplify complex scientific knowledge. According to the narrative, in the beginning there was only pure energy. Next came the evolving night, over aeons of time from the first to the tenth, hundredth, thousand, countless nights. Then came potentiality (for growth), then a yearning to seek and search, then awareness to the first creative thought, and finally the desire to create, from which all things came to be.

The process of the creation and the unfolding universe was a research framework on a grand scale. Te Rangikāheke has inspired me to look within our own Māori cultural perspective to develop a framework totally derived from our Māori worldview. As I analyse the evolving universe and its process, as told by Te Rangikāheke, I see a research framework emerging. We begin with the notion of potentiality, then the yearning to seek and search, then awareness, and then the emergence of creative thought into creative action.

Te Kore — *Te Kākano* — Potentiality/original.

Te Pō — *Kimihia, Rangahaua* — Seek, search, enquire, look for.

Te Ao — *Te Whaiao, ki Te Ao Mārama* — Awareness, consciousness, knowledge.

Te Whakaaro — *'Whaka-aro'* — Focus, meditation, contemplation, thought process, intelligence.

Whakapapa — *T*ā*tai* — Order, discipline, sequence, developmental, evolution of physical consciousness.

Our tīpuna were very aware of research. Their methods of observation were conducted through experiential learning of the esoteric, the divine connection to the laws of everything in creation, and how these spiritual laws impacted on daily life, through the strict adherence to the laws of tapu, where human behaviour or influence was moderated through restriction and adherence to the sacred laws imposed on a person, place, event or taonga (Mead, 2003). Likewise, with the order of the cosmos recited by Te Rangikāheke, from the metaphysical to the physical universe, and the spiritual and the natural world, where only forces of the same kind can affect one another. For example, in whaikōrero we use the saying 'Āpiti hono, tātai hono te hunga mate ki te hunga mate; āpiti hono, tātai hono te hunga ora ki te hunga ora'. This saying is distinctive because it illustrates the threshold that is never crossed between the living and the dead in the natural order of things, and is thus also reflective of our cultural practices on our marae, where the living and dead have their respective places in a tangible and intangible sense.

> In some cases the tapu of a place varies in intensity as in the case of a marae. When there is no ceremony on the marae the level of tapu is low and people can be relaxed and are able to move about freely. However, when a ceremony begins the level of tapu on the marae increases immediately and restrictions upon human behaviour are imposed (Mead, 2003, p. 65).

Therefore, I surmise that we have always been researchers through observation and experiential learning, which formed the basis for our survival and development as a people. We have questioned, observed, measured, interpreted and tested our interpretations of the world. The sum of these experiences forms the stories and the inspiration derived from the whakapapa of the cosmos given by Te Rangikāheke.

Furthermore, pūrākau lead to innovation, and deeper thinking in creating a diverse and dynamic higher knowledge system and institution known as **'**Wānanga,' its objects being to seek understanding and greater awareness of the celestial and terrestrial worlds and man's place within these realms. The notion of: 'kimihia, rangahaua te mea ngaro' (seek, search out knowledge and understanding from the past) highlights the importance of research in a

Kaupapa Māori paradigm and the pragmatic approach to using Māori research frameworks, methodology and methods.

Pūrākau on the world stage

In 2005, Jenny Bol Jun Lee from Ngāti Māhuta gave a conference presentation in Scotland based on the traditional Māori story-telling of pūrākau. Addressing other indigenous scholars, Bol encouraged and emphasised the decolonisation of research methodologies through Māori methodology, such as pūrākau, as a valid and relevant methodology in the reclamation of indigenous people and self-determination. Professor Linda Smith has been at the forefront of Māori researchers' decolonisation process and the focus on indigenous methodological approaches. 'It is about centring our concepts and worldviews and then coming to know and understand theory and research from our own perspectives and for our own purposes' (Smith, 1999, p. 39). Therefore, Kaupapa Māori theories have created the platform to re-search and re-present our own stories in culturally inspired genres.

Charles Royal (2000) refers to pūrākau as a genre of Māori story-telling that contains sophisticated and enduring explanations of nature and reality about the human condition. He mentions that 'pūrākau is a story within which are contained models, perspectives, ideas of consequence, to people who recite them. Pūrākau are not merely trivial stories for entertainment. As we have already seen, they contain the truth of who we are and how we came to be here, the creation of all things, the evolving universe, our Māori gods and our illustrious ancestors.

Whakapapa — The genealogical talking story

Whakapapa knowledge as a major tenet of Māori methodology represents knowledge of the holistic, interconnected and inter-related nature of entities within our Māori worldview. Tūhoe elder John Rangihau (1981) mentions that whakapapa is the most fundamental aspect of the way we think about and come to know the world as it is. Linda Smith, like Te Rangikāheke in her writings on Kaupapa Māori methodology, explains that whakapapa knowledge is inscribed in every aspect of our worldview and further affirms the inter-connections between entities when she explains that, 'Whakapapa also relate us to all other things that exist in the world' (1999, p. 8).

Implicit within whakapapa are the ideas of organisation, orderliness, sequence and evolution (Barclay, 2001). I refer to this approach of whakapapa as a

methodology because we can view research as an analytical tool to provide retrospective understanding of where we have come from, and inform on where we are heading. The researcher, the participants, the environment and the topic or issue under consideration are linked. Edwards (1998) further supports this notion and explains that whakapapa methodology is about nature, origins and interconnectedness of phenomena and extrapolates to predict trends and development in these relationships.

Māori worldview informs and constructs Māori cultural identity — in other words, what is often called our Māoriness (Karetu, 1979; Pere, 1979). Central to our Māori cultural identities are the many dimensions of Māori worldview that inform and influence our lives. Two important dimensions of Māori cultural identity are ancestral ties and kinship ties to entities within the Māori world.

Whakataukī — Māori proverbs

Māori story-tellers, like other indigenous peoples and cultures, use the medium of pūrākau to portray the Māori worldview or the view of the world through the Māori lens. Pūrākau and te reo Māori, as the language of expression, use patterns and structures that enable Māori story-tellers to identify mannerisms, nuances and behaviours unique to Māori, not accessible through the English language. Through story-telling, culture is seen as a 'lived' culture that influences the values, principles and philosophies of Māori.

> For research problems to be understood within the value systems of the researched people, it is important to incorporate their language in the research process. (Chilisa, 2012, p. 132)

For this purpose I have chosen to use whakataukī to illustrate the methods and tools to show the importance of Māori conceptual thinking and the value of language in defining research from a Māori perspective. This approach enables me as an emerging researcher to gain a deeper understanding of the tools and their interpretation from a Te Ao Māori perspective.

> Language, myth, truth, ancestral memory, dance-music-art and science provide the sources of knowledge, the canons of proof and the stimulus structures of truth. (Molefi Kete Asante, 1991, p. 19)

Whakataukī as a method

The following whakataukī explain the step-by-step process of the methods used in a cyclic approach I have named Te Toi Roa — The Long Journey (see

figure 1 for the model Te Toi Roa) to each section of the research I intend to follow. The importance of such a model enables a more structured and conventional approach to research methods followed by general researchers and evaluation experts. The main difference with this whakataukī model and approach is the interpretation of each step, derived from a Māori perspective and fashioned totally in 'tā te whakaaro Māori' as a simple template to follow.

- **Whakaritea mai te papa hei tipu mai te kakano** (planning, preparation, scope) — 'Preparation of the soil so the seed may grow'
- **He Kanohi Kōmiromiro** (information gathering, data collection) — 'Sharp eyed like the Kōmiromiro bird'. The sharp-sighted Kōmiromiro bird is likened to a very observant and perceptive person.
- **Kohia te iti, kohia te nui, ka puta ko te pai** (analysis, evaluation and synthesis) — 'Gather together the minute details and the broadest details for the greater good'
- **Ko ō whakaaro, ko ōku whakaaro, ka ora te Iwi** (making decisions) — 'Your thoughts and my thoughts are for the well-being of all'

Figure 1 — Te Toi Roa: Cyclic methods and tools for research

- **Me mārama ki muri, me mārama ki mua** (findings) — 'Understand where you have come from to understand where you are heading'
- **Kia matatū, kia tika, kia pono** (Final report/thesis) — 'Be resolute, be fair and honest in the pursuit of truth'.

> Folklore, folktales, stories in song and poetic forms, and the indigenous language through which they are communicated, are the data collection and analysis tools that provide the missing chapters of the history, philosophies, theories, concepts, categories of analysis, and interpretation of data research that invoke a postcolonial indigenous research perspective. (Chilisa, 2012, p. 139)

Ngā takepū

The Takepū methodology was created by Taina Pohatu of Ngāti Porou lineage. Taina was my mentor when I began working for Te Wānanga o Aotearoa in 2007 and I was very fortunate to have worked alongside him. The Takepū are referred to as Māori values and principles universal to all kaupapa and relationships — being treated as applied principles, bodies of cultural knowledge, key strategic positions, and multi-featured (Pohatu, 2004). The Takepū are recognised as cultural knowledge and wisdoms, encapsulating the key essence and quality of kaupapa and the relationships inherent in them. Takepū are central to fulfilling people's deepest hopes and aspirations.

The Takepū have been grounded in practice and therefore can be reflected on and used in kaupapa and relationships through time and place. Taina further explains that because the Takepū are 'lived' by everyone, usually unconsciously, people in a role of responsibility have an obligation to uphold the mana of the people in the process of using the Takepū. This instinctiveness requires us to respond to the question — are we consciously aware of the transformative potential that the Takepū hold to inform and guide people in kaupapa and relationships?

The core values for this research, Ngā Takepū, were created by Taina Pohatu. In his interpretation of Kaupapa Māori, Taina explains the concept of āhurutanga (safe space), a method where the Māori researcher, within the safety of Māori cultural paradigms, can explore, test, hypothesise and decide on the approaches to research. As a kaitiaki and person responsible for a research kaupapa, the main function is to inform (Te Whakamōhio), to guide (Te Arataki), to influence (Te Whakamārama), to re-energise/re-vitalise (Te Whakahou). Then one can consider who, what, why, and how the participants of the research are to be approached and engaged.

What does the Takepū do?

- Come from cultural sources of valued knowledge and wisdoms
- Constantly thought about and used in kaupapa and relationships
- Constructs, reclaims cultural positions.

How should the Takepū be used?

- Requires the heart to actively take part
- Clarifies how Takepū can be actively used.

Conclusion

During the course of this discussion we have explored the rationale, methodological thinking and cultural perspectives of tikanga, pūrākau, whakapapa, whakataukī and ngā takepū as major derivatives and substantive wisdom passed down from our ancestors. What is very clear from the many aspects explored in this discussion is the relevance and validity of Māori perspectives and approaches to research fashioned from our cultural foundations and worldview. I have provided but one perspective on a gold mine of thinking, emerging around Māori research and Kaupapa Māori, which gives Māori researchers the freedom to explore and view Mātauranga Māori and knowledge as a uniquely Māori process. Western research paradigms can no longer claim the higher ground on Māori research as we develop and strengthen our tikanga in research. It is important that we continue to claim and assert our research approaches such as pūrākau, whakapapa, and whakataukī where the knowledge has its roots in our very distant past is archaic, but is flexible enough to meet the dreams and aspirations of each generation. It is able to be shaped and fashioned so the present generation can contextualise the learning relevant and appropriate for their time. This is where the Takepū methodology provides a fresh look at Māori values and applied principles to engage appropriately with our people and indeed the success of future Māori research. The Takepū also provide cultural insights, filters, tools and reflections in relationship to kaupapa in a meaningful way, where we are making a conscientious effort to do things the right way and according to tikanga Māori.

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I was raised in Ōpōtiki and Wellington and have worked in a number of roles as a teacher, education reviewer and advisor, and iwi education manager. I have a passion for te reo Māori and researching tribal history. I have just completed a Master's thesis in Māori, on my tribal ancestor, Tūtāmure, from Te Whakatōhea. I have four children and live in Takapuwāhia, Porirua.

MAINTAINING TRADITIONAL MĀORI KNOWLEDGE in EARLY CHILDHOOD EDUCATION

Charlotte Mildon

In New Zealand, mātauranga Māori continues to evolve within early childhood education (ECE). In some cases, the transmission of indigenous knowledge to mokopuna has been distorted by religious patriarchal undertones. According to Monte Aranga, the epistemological knowledge of the indigenous peoples has been adulterated by Christianity and is now far removed from its original context (Aranga, 2002). The values and beliefs of the dominant European culture have effectively been assimilated into the cultural values and beliefs of the tangata whenua thus creating a gender imbalance for future generations of iwi Māori. Colonisation has infected many generations of Māori knowledge and the karanga for the authenticity of indigenous knowledge is long overdue. A critical analysis of mātauranga Māori in ECE will reveal how to de-colonise our own learning and teaching processes so that we do not re-colonise the mātauranga we share with mokopuna Māori in the 21st century and beyond. Maintaining authentic traditional knowledge in ECE requires an ongoing inventory of the personal and professional philosophy of the teacher in support of the holistic empowerment of Māori mokopuna in early childhood education.

In the 21st century, it is becoming more acceptable for ECE academic authors to generalise and conceptualise te reo and mātauranga Māori. In 1996, the Ministry of Education implemented *Te Whāriki*, the ECE state curriculum, with all intentions of marrying up indigenous concepts with the New Zealand Curriculum Framework. However, the European values and the values of the tangata whenua have very different cultural philosophies and the translations of te reo and English could not possibly correspond with one another. In some places, the English translation is completely different to the whakamārama Māori and I struggled to find evidence of how the 'English and Māori texts parallel and complement each other' (Ministry of Health, 1996. p.10). For

example, the whakamārama of Mana Atua and Mana Aotūroa had in-depth explanations in the Māori language version of the many gods and goddesses, from a Māori world view, but none of them were mentioned in the English translation (Ministry of Education, 1996).

Critically examining the western world view, the foundational cornerstones of science, technology, biomedical disciplines and religious doctrines, there are very few European disciplines that accept or even acknowledge the spiritual world views of the tangata whenua. Instead the Māori world view is defined as *mythology* and seen as *superstitious, evil,* and *black magic*. In contemporary New Zealand society, Christianity is the religious base that the government systems endorse, the foundation of which is the Bible, the oldest and most revised book in the history of mankind.

Irrespective of what your own values or beliefs are, all peoples in New Zealand are expected by law to place their hand on the Bible as a testament to telling the truth. Still today, the rituals of Christian prayers are performed before politicians meet in parliament. However, since the coming of the Pākehā, the patriarchal hegemony of Christian values has lowered the status of wāhine.

The theory of the Bible is primarily based on the superiority of a male god with no mention of an ultimate goddess at his side. Only one book, *Ruth*, written by a female, survived the many King James revisions. The first woman in the Bible, Eve, is accused of tempting Adam to be disobedient to God. Her sin was punishable by childbirth pain and death. Women are therefore responsible in the Bible for the downfall of man even though he was and still is the head of the family and the religious congregation.

On the other hand, the esoteric knowledge of the tangata whenua was traditionally interpreted by the tohunga, both male and female experts who were trained from infancy (Moon, 2003). The learning of te reo Māori did not stop at school but was a life time learning journey (H. De La Mere, personal communication, 2003; Kereopa, cited in Moon, 2003; Ngāti Kurī Tohunga, A. Muru, personal communication, 2012; Te Whanau a Apanui Tohunga, Ngāpuhi Tohunga, M. Korewha, personal communication, 2012). Prior to the arrival of Europeans, the origins of the spiritual phenomena and their natural environment was not interpreted through a gender-specific lens (Pere, 1982; Yates-Smith, 1998). Rather, the traditional tohunga acknowledge the synchronicity of the male and the female elements in the history of the people through karakia and chants (Kereopa, cited in Moon, 2003; Pere, 1982; Yates-Smith, 1998).

From an indigenous perspective, the interpretation of the word *atua* is not minimised to being specific to a male god or gods. The indigenous language interprets many words with either gender, like the word *ia* (he/she/it) or *tōna/tāna* (his/hers/its) (Yates-Smith, 1998). Likewise, the word *atua* acknowledges both genders because of the many female spiritual phenomena that exist in the universe (Yates-Smith, 1998). To interpret *atua* as anything else is a misinterpretation and misunderstanding of the culture of the tangata whenua. Based on these findings, it is evident that the English interpretation of *atua* is based on the values and beliefs of the western world. The definition of *atua* as a male god has been normalised today, but this serves to denigrate the timeless wisdom and epistemological origins of the tangata whenua and oppresses the mana of women and their children.

Te Whāriki interprets Mana Atua as a translation in the English language to well-being (MOE, 1996). Defining Mana Atua as well-being is a misinterpretation of the deeper philosophies of Atuatanga. In more simple terms, the Williams dictionary translates the word mana as 'power, authority or prestige' and the word atua as god, to describe a supreme male spirit (Williams, 2006, pp. 20, 172). In contrast to this, Dr Arikirangi Turuki Rangimarie Rose Pere, an international educator and traditional tohunga, defines Mana Atua as 'the divine right from Āio Mātua … within the ancient teachings of Hawaiki' (1991, p.14; Pere, cited in Ofsoske-Wyber, 2009). Authenticity can be a dilemma when it comes to traditional knowledge and Dr Pere often urges people to 'get it right' as the consequences can be detrimental to the evolution of the cultural values of future generations in New Zealand. Dr Pere (1982) describes her own inter-generational sociocultural education with her elders: 'The advantage I have, is that I have never been programmed by the 'State or Religion' (R. Pere, cited in an unpublished interview with Fe Day, 2012).

If ECE teachers do not have an awareness of mokopuna being conditioned by a state curriculum that is heavily influenced by the dominant culture, then mokopuna become vulnerable to colonisation. As an oral culture, it was the responsibility of the elders to tell pūrākau, sing takutaku (spiritual prescriptive incantations) and make whakairo and raranga into works of art to pass down the whakapapa, morals, values and beliefs of the people to the mokopuna.

All of these systems were used in the transmission of knowledge and told real life stories that instilled mana and pride in the mokopuna. It was the job of the learned tohunga kuia and tohunga koroua, who held great esteem in the traditional Māori culture, to guide mokopuna in the spiritual lores and mentor

them for roles of leadership. Now in the 21st century, mokopuna play western TV games, and aspire to being movie stars, pirates, ballerinas or an Indian, but none want to be a Māori tohunga.

At primary school I remember thinking I was lucky not having a Māori name. My parents said I would go much further learning English and forbade me to have anything to do with my Māoritanga. It was not until I felt quite lost as an adult that I went in search of my whakapapa and my culture. Every time I shared my research with my family about what the Pakēhā had done to Māori in New Zealand, they flinched as though I had whipped them. Even my aunties and uncles hung their heads in shame and did not want to acknowledge the colonising tools they had effectively utilised in our own family.

The dominant culture categorised some Māori as half-castes, so my parents told me I was about an eighth-Māori because they were only a quarter-caste. Some of my school friends said I didn't seem like a Māori because I didn't talk like one or act like one, so I was more like a Pakēhā. Growing up I did not understand what this did to my self-esteem as a wahine Māori.

Thirty years later, my mokopuna came home from an ECE centre at three years old, adamantly denying that neither his father nor mother were Māori. Of course both his parents are Māori and my mokopuna found it extremely difficult to accept that even I, his grandmother, was Māori, and so were both his great-grandmothers. The only major change in his life was starting at an ECE centre in Palmerston North.

According to Williams and Broadley (2012), the majority of ECE centres in New Zealand are predominantly staffed by European teachers, with only a small percentage of Māori staff in comparison. However unintentional it may seem, the values and beliefs of nom-Māori teachers are being subliminally fed into the minds and hearts of mokopuna Māori. Some mokopuna go to ECE centres from birth because their mothers have to work to make a living. As a result, an ECE staff member will become the primary caregiver of the baby and the ECE centre is largely responsible for the first five years of the child's everyday care and development. What long term effects does this have on mokopuna Māori?

If we gazed into the crystal ball, what silent messages could an ECE give our mokopuna, especially when the teachers do not understand the language, the culture and the values of the mokopuna in their care? Look what happened to my own mokopuna at three years old. ECE in the 21st century is a far cry from

the wisdom of an eighty year old grandparent whose life experience far extends the mātauranga Māori content of the ECE Bachelor of Teaching degree.

In my own childhood, I grew up in the arms of my maternal grandmother who lived with us from my birth. My Nanny was my primary caregiver until I went to school. She did not read books to me even though she was literate in both Māori and English but her transmission of knowledge was rich in cultural literacy — weaving kete, growing vegetables, caring for the chooks, singing Rātana hymns and mōteatea, karakia, Māori action songs, comical songs and old stories of her life experiences; all of which showed a deep spiritual cognisance of her fluency in the spoken and unspoken (spiritual) reo.

The spiritual, unspoken reo is almost non-existent in ECE today. Teachers in Te Kōhanga Reo and the Puna Reo centres in Gisborne have a special focus on the relevance of the spiritual content of Atuatanga Māori. It is not at all based on the religious doctrine of Christianity. The Steiner philosophy is somewhat similar to Maori spirituality, whereby it aligns the human being with a metaphysical theory of the physical, spiritual, elemental and esoteric phenomena in the universe. According to Papa De la Mere, the unspoken te reo is the real reo, and is otherwise known as the voices of nature (personal communication, 2003). In these contemporary times, te reo Māori has evolved to such a point that universities teach grammatically correct reo with transliterations and macrons; all of which devalue the original context of te reo Māori as told by our tohunga.

The spoken reo Māori is a challenge for many ECE teachers and a thorn in the side for others who struggle with proper pronunciation and phrases, even though *Te Whāriki* was implemented over 16 years ago. Williams and Broadley (2012) identified a number of responses to explain the deficit of te reo Māori in the teaching practice of ECE teachers and the one that stands out the most for me, is not using te reo because there are no Māori in the centre.

The effects of colonisation are evident in education today, uncovering multitudes of people who did not understand their whakapapa links, even though they were essentially Māori. One of my friends knew that her grandmother was somehow part-Māori but there was no one in the family to guide her in the learning of whakapapa, so she eventually surrendered to being Pakēhā. She looked like a Pākehā and spoke like a Pākehā and her children identified as Pākehā in a Steiner school. Even in my own family, my brother looks Pākehā and so does my daughter. If neither of them identified as tangata whenua, you simply wouldn't know the difference.

Similarly, there are many student teachers who begin the discovery of their own Māori cultural heritage when they research their pepeha and subsequently find contacts who share information about their iwi connections. Until that point and time, they denied their whakapapa, not knowing that this is only a result of many generations of colonisation. With all of these factors in mind, how is it that ECE teachers can assume that they can distinguish between Māori and non-Māori families from a tick box on a child's enrolment form?

A number of student teachers have shared stories of how the staff, head teachers and liaison teachers struggle with implementing te reo in their centres. Yet when the Education Review Office (ERO) inspector comes, the student teachers watch their superiors cover the walls of the centre with cultural resources and te reo phrases to make it look like te reo Māori is an everyday part of the centre's practice, when it really isn't. Is this what biculturalism looks like or is this in all reality, a gesture of tokenism to secure funding for the centre?

Biculturalism for ECE student teachers requires a genuine commitment and a conscientious awareness of the traditional values and beliefs of the tangata whenua found in te reo me ōna tikanga. The contemporary ECE interpretations of te reo and tikanga are also continuing to evolve, becoming increasingly conceptualised, generalised, shortened and simplified.

Many non-Māori teachers are strangers to the elders on the marae and lack funding for people resources; so instead, ECE teachers use CDs and books to compensate. It does not even come close to replacing the smiles and unconditional love of the knowledgeable and expert kuia and koroua on the marae. The ECE teachers suffice with singing contemporary waiata, inoi (Christian prayers) at meal times or mat times, and read contemporary fiction written in te reo to acknowledge biculturalism. Are the traditional pūrākau, mōteatea, whakairo, raranga and takutaku being shared with mokopuna in ECE centres?

Nowadays, teachers are reading modern stories that often have violent themes and abusive undertones; but more than often, this is all they have. The story of Māui starving his grandmother and taking her jawbone to make a fish hook is a contemporary version, but in all reality, which indigenous value of the tangata whenua supports cruelty to a kuia? This story has been re-told through a patriarchal lens to colonise traditional knowledge. It describes the grandmother of Māui as a nasty, ugly old woman who tries to kill her mokopuna for stealing her fiery fingernails. Which mōteatea supports this

description? Repeating stories like this destroys the mana of the tangata whenua and oppresses the value of cultural knowledge.

From these findings, it is critical to translate and examine the content of a book in te reo for abusive undertones, for they make very effective colonising tools. Violent and abusive undertones can subliminally imprint on the minds and hearts of the mokopuna and may not be a memory that can be easily erased. Not only can such undertones have an effect on the self-esteem of the child but it can also condition the child to think that violent, abusive behaviour is the norm in their culture when this may be far from the truth.

Another example of maintaining traditional knowledge in ECE is considering how the pūrākau have been termed 'mythology' today, the word myth being described in the dictionary as 'untrue, unproven or fictitious' (Collins, 2009, p. 57). Some ECE academics use whakataukī and traditional concepts to support their writing, but the cultural values and beliefs are sometimes lost in long-winded explanations that try to match up with European ECE concepts. Others define tikanga with modern day examples in ECE that simply don't match the English ECE concepts and end up looking more like academic camouflage.

With the interpretations of indigenous knowledge, some academics try to re-frame it, critically analyse it, re-name it, then re-define it some more until it is even more complicated than it was in the first place. Suddenly, it doesn't make sense anymore. Kupu are sometimes being used like a wordsmith tool to conceptualise mātauranga to give it a cultural perspective, even though it doesn't quite fit. The example of mana atua translating to wellbeing has superfluous explanations that act more like a smokescreen than a window.

The concepts defined in *Te Whatu Pōkeka*, a cultural teaching assessment for Māori children (Ministry of Education, 2009), is generalised for academic purposes and simplified by ECE teachers. The real essence of the tauparapara (traditional karakia) in *Te Whatu Pōkeka* is deep in an ancient theory of whakapapa Māori but is lost in the application of the English explanations with 'the ways of being, ways of knowing and ways of doing' (M. Kingi, personal communication, 2012). Is it any wonder that some Pākehā teachers are confused and can only locate *Te Whatu Pōkeka* on a bookshelf? It is not the whakapapa that is confusing but rather the academic interpretation that changes its meaning to make it fit into an ECE context. Adding unsubstantiated, patriarchal, hegemonic stories of a heroic playful and cunning Māui, makes the foundations of *Te Whatu Pōkeka* even more confusing. Teachers may well

ask, what does this look like in practice? How effective is an ECE assessment tool if the student teachers or graduate teachers don't understand it, although the sole purpose of the document was to inspire a cultural transformation in a teacher's practice? Some centres have never even heard of it, let alone practise it. For some centres, *Te Whatu Pōkeka* is that Māori book gathering dust on the shelf.

Another example of the generalisation of traditional knowledge is how the word karakia is being used in ECE to describe inoi. According to Papa Huirangi, there is a distinct difference between karakia and inoi and it has nothing to do with tribal dialect or mātauranga ā-iwi (Doherty, 2009; Tohunga H. Waikerepuru, personal communication, 2013). Defining Christian prayer as karakia undermines the very foundation of indigenous knowledge because the Christian prayer is a supplication to a male god who is acknowledged as being a supreme being to whom we pray. Therefore he is separate from us. The blessing of the food is a Christian doctrine which implies that the food is not in a wholesome state, whereas a *ruruku kai* (acknowledgement of the sources of food) more aptly acknowledges the spiritual and holistic source from which the food originates, and has no intention of changing the energy of the food.

Karakia is an acknowledgment of the many supernatural phenomena, whereby both the male and female entities and elements are personified in the physical universe such as the land, the wind, the sky, the moon, the sun, the stars, the waters, and the mist, to name but a few (H. Waikerepuru, personal communication, 2013). Dr Pere supports the metaphysical 'oneness' concept where all living and non-living beings are an inherent part of the universe within us, not separate from us (Ofsoske-Wyber, 2009; Pere, 1982; Pere, cited in an unpublished interview with Fe Day, 2010). When Dr Pere does a mihimihi, she begins with the mātua tīpuna, from whom we descend, and she is not just meaning Papatūānuku and Ranginui but rather, the ancient mother energies of Hawaiki (Pere, 1995).

Yet another example of sustaining traditional knowledge is the generalisation of the mihimihi and pepeha processes. In my undergraduate studies at Te Wānanga o Raukawa, the difference between mihimihi and pepeha was drilled into us as students. Sometimes we had to sit through a whole day of whaikōrero and hours of mihimihi sessions as part of our learning. Likewise at wānanga with Te Wānanga o Aotearoa, the mihimihi went until late at night in the wharenui, because it is not tikanga to ask somebody to shorten their mihimihi as this can trample on the mana of the person and the culture.

If you listen carefully to the mihimihi performed on the marae by a traditional kaiwhaikōrero, the koroua or kuia may begin with an ancient tauparapara followed by a greeting to the mātua tīpuna. He/she will then go on to acknowledge the hunga mate (the deceased), urging them to return to the spiritual homeland, Hawaiki. The spiritual kaitiaki and waka are sometimes acknowledged at this point, then all the living and non-living beings in the spiritual and the physical realms are remembered and revered as an integral part of the ancient history of Māori.

Once this has been completed, the speaker will mihi to the physical world, to the mountains and waters that sustain the people on the marae, the kuia and the koroua, the hau kāinga followed lastly by welcoming the manuhiri. This is only one example of a traditional formal mihimihi process. According to the lecturers at Te Wānanga o Raukawa, only then does the speaker begin their own pepeha — their own mountain, waters, marae, wharenui, wharekai, waka, whānau, hapū, and iwi of their descent.

Currently student teachers are being shown how to perform a pepeha but it is being called a mihimihi and this gives very little acknowledgement of the spiritual phenomena of the ancient world of Māori. What is simplifying this process really doing to the mana of the indigenous peoples? Learning the mihimihi is a decolonising tool but in this instance the pepeha is replacing the mihimihi which essentially makes it a contemporary re-colonising tool to devalue traditional knowledge and tikanga rituals.

Contemporary waiata that are short, simple and easy to remember are also examples of devaluing the culture and really only serve to rob the people of the ihi of the ancestors. It is actually an embarrassment to the elders on the marae to use short, contemporary songs as a waiata tautoko (supporting song) and some koroua sing their own mōteatea to ensure that this does not happen as it tramples on their mana. The traditional mōteatea hold much mana for the tangata whenua on the marae.

Often contemporary waiata in ECE are in the form of rhymes and ditties to a European tune and are used as second-language strategies for teachers to teach the mokopuna. The energy of these contemporary waiata not only lacks the ihi but often reflect religious Christian doctrines. Sometimes waiata are accepted simply because they are in te reo without recognising the underlying doctrines and intentions. But you just do it anyway because everybody else does. For example, the waiata, *Ka waiata,* is generally known as a women's song, but did you know you were singing to Mary, the mother of Jesus? When

some realise this they change the word Maria to Papa. As a teacher, can you honestly say you have translated karakia, inoi and waiata so that they genuinely reflect your own values and beliefs?

Some teachers believe that mōteatea are too long for mokopuna to learn but the ancestors have passed these mōteatea down for many generations. My own great-grandmother prided herself in singing *Pinepine te kura* every day and this is how my Aunty Charlotte learned it as a child (C. Nikora, personal communication, 2005). This mōteatea describes the history and genealogy, with different versions sung from all of my tribes in Hawkes Bay, Gisborne and Waikaremoana.

The kuia and koroua at the Hastings base wholeheartedly supported my teaching *Pinepine te kura,* to the student teachers even though it is very long. At first, the other lecturers at the base were concerned that it would be extremely challenging because the more lengthy, historical karakia and mōteatea were in stark contrast to the short, contemporary waiata and inoi being taught in ECE.

Last year, the Pasifika student teachers, took to learning *Pinepine te kura* like 'ducks to water' even though it was a third language for them. An Australian student teacher discovered a film of a three-year-old child singing it on YouTube and showed it to us all on the base. Initially, the student teachers would watch the film of this three year old singing it to inspire their own learning. Within two months, some of the year one students sang the first verse without any prompting, on completion of a class presentation and without reading the words. Within six months, the third-year students performed two verses at the end of year *noho marae*. The key indicator of success for the most outstanding outcome was when some of the mokopuna started singing *Pinepine te kura* spontaneously, during play at an assessment of one of the Pasifika student teachers.

Ko te manu e kai ana i te miro, nōna te ngahere
Ko te manu e kai ana i te mātauranga, nōna te ao

The bird that eats of the miro tree, the forest belongs to him/her
The bird that eats of the tree of knowledge, the world belongs to her/him

This year, the current year 3 student teachers have become really impassioned about the sustainability of authentic indigenous knowledge. As a group, they have all decided to learn what they consider to be the correct tribal version of the action song *Tūtira mai ngā iwi* composed by Wi Te Tau Huata. After urging

them to take responsibility for their own learning of te reo, making us as lecturers accountable for providing valuable learning opportunities in te reo, the students approached me with a request to learn the action song, *Kōtiro* M*āori e*, by Tommy Taurima. Although this waiata ā-ringa is long, it describes the matriarchal leadership of the eponymous chieftainess, Rongomaiwahine, the last wife of the charming ancestor, Kahungunu. Learning waiata like this inspires the student teachers to strive towards matriarchal leadership in ECE.

The student teachers were not only taking the lead in their own learning journey of mātauranga Māori in ECE but were even pushing their own boundaries of learning. The longstanding matriarchal leadership of Māori kuia in ECE awaits aspiring leaders of excellence, not obedient followers of authoritarian corporate leadership. It is so rewarding to experience these student teachers questioning the validity of knowledge, making sense of the invisible matriarchal leadership of the local tribe, Ngāti Kahungunu, and challenging the status quo of colonised whakaaro in their personal and professional practice. Maintaining traditional Māori knowledge in ECE demands that the female energies work in perfect synchronicity with the male energies to maintain the mātauranga of our ancient forebears for mokopuna:

> There is no limit to us as "Star Beings"... He Atua! He Tangata! ... I come from a world that gives the same divine right to all generations and both genders. There were four generations in our whānau when I was a child and we all linked into the Kura Huna (ancient school) ... there was no separation of the generations or genders … I don't know a world without my tribal brothers (R. Pere, cited in an unpublished interview with Fe Day, 2012).

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About the author

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I have worked as a Pouako at the Hastings base of Te Rito Maioha Early Childhood New Zealand for over three years. I received honours for my Master's thesis in Indigenous Studies at Te Whare Wānanga o Awanuiārangi and I am currently studying for my PhD; researching *romiromi* as a traditional form of healing in Aotearoa. The holistic wellbeing of future generations of mokopuna, whānau and our earth mother Papatūānuku is a strong focus of my thesis.

MĀ TE WAHINE

Tēnā koutou katoa

My name is Hiraina Ngatima Hona. My primary affiliations are to the tribes of Tamakaimoana, Ngāi Tūhoe and Ngāti Awa (Te Patuwai). I also have genealogical links to Ngāti Whare and Ngāti Manawa.

I am fortunate to have been raised in both worlds, indigenous and western, with experiences that have grounded me in the traditional values and belief systems of our people. This has contributed to my work at regional, national and international levels in land administration and management, sustainable development, environmental issues, land claims and education. I am presently employed by Te Rito Maioha Early Childhood New Zealand (previously called Te Tari Puna Ora o Aotearoa/New Zealand Childcare Association) as a lecturer delivering the Māori papers for the Bachelor of Teaching in Early Childhood Education. I am passionate about 'sharing the seed' whether that is a kūmara seed or simply the imparting of knowledge. I have a life-long love for learning and I aspire to encourage the same with others who have a particular focus on mokopuna, the future leaders of tomorrow.

This chapter draws on a presentation to the 2014 World Indigenous Conference on Education (WIPCE) at O'ahu, Honolulu, Hawaii.

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"Mā te wahine, mā te whenua Ka ngaro ai te tangata"

"It is by woman and land that mankind will perish"

The above proverb refers to the significant roles of the female progenitor, Papatūānuku — earth mother and the female human being — whare tangata — the house of mankind, asserting that if both land and women cease to continue, mankind will perish (Best, 1902; Gabel, 2013; Ministry of Justice, 2001; Pere, 1994; Walker, 1996).

It is from the voice of the wahine that this story is told, demonstrating the inextricable links to the land and the obligatory duties that are inherent in one's whakapapa to continue the legacies of our ancestors.
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I was born in the ancestral lands on the western border of Te Urewera country in Te Whāitinui a Toikairākau, Aotearoa (see Map 1) at a time when the land, resources, teachings, practices, culture and language were abundant. The physical landscape was the rongoā, the kete kai, the kura wānanga, the supplier of wai Māori. We could not want for anything more because our physical, spiritual and mental needs were being met in so many different ways — we were blessed!

Through the eyes of a child, going home to the hills was always exciting and at the same time very daunting for the long arduous journey seemed to take forever.

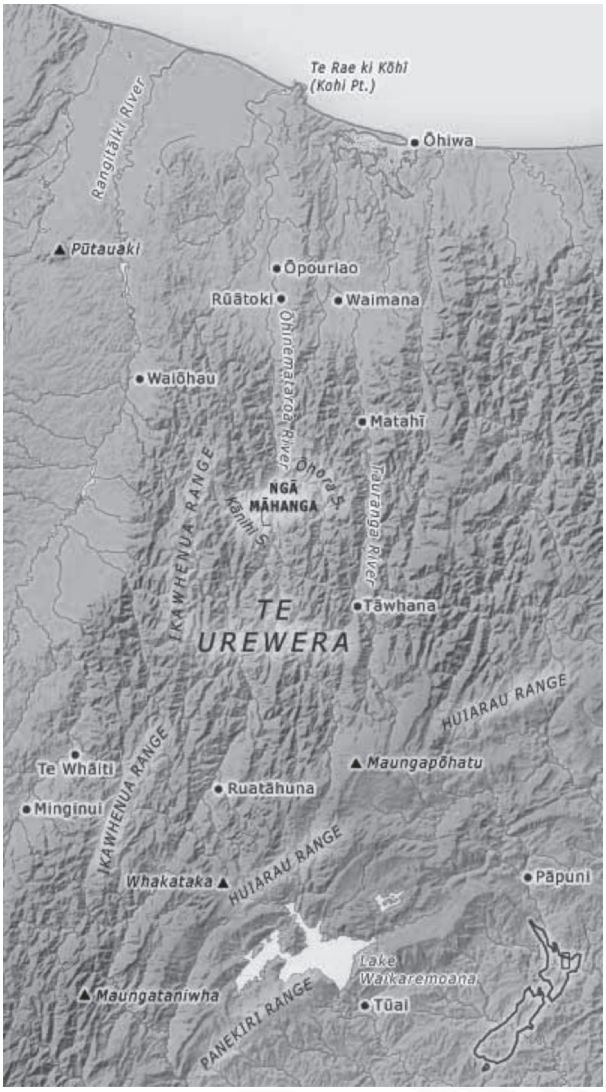
We would enter the gorge with its winding, dusty roads (see Figure 1) and the picturesque lush, natural bush lands seemed ancient, as though time had stood still, with giant native trees covered in moss, reaching up to Ranginui, the sky father (See Figure 2).

As we got closer we knew this ride would soon end and even as we got older the trip home never got easier. We entered the gateway to the old homestead, just managing to open one eye in order to get a glimpse of our koroua, Kererū, standing in the door way of the tōtara slab whare he'd built himself — its smoke bellowing out of the chimney — sigh, we were home at last!

Generally it took half a day or so to recover before we could take in the atmosphere and realign ourselves to the environment. There were the sounds of native birds and fresh running water gushing down the Tūtaengaro Stream (also known as Pigeon's creek, after our koroua), from the sacred mountains, Ōtohi and Titokorangi. There were the lush ancestral lands known as Te Pāhou; the communal gardens and watercress patch (Ōtohi punawai — fresh water spring) flourishing; the smell of fresh game meat and tuna cooking; the whānau conversing in te reo rangatira. The local marae where we all congregated was another playground, but was really a learning institute (Holloway & Hubbard, as cited in Te Awekotuku & Nikora, 2003, p. 13). This was our world that we were accustomed to by virtue of our whakapapa.

The next move was to find our cousins and hang together for the duration of the holidays. Togetherness (kotahitanga) meant to kai tahi (eat together), moe tahi (sleep together), hui tahi (discuss and debate together), katakata tahi (laugh together), waiata tahi (sing together), karakia tahi (give thanks together), kaukau tahi (bathe together in the Tūtaengaro Stream or the Whirinaki River) and to adhere to any instructions from our elders. On first

Map 1 — Te Urewera country and surrounding areas, North Island of New Zealand. The arteries of the land clearly demonstrate the water, or the bloodlines, that flow through the veins out to the sea. Te Whāiti (Te Whāitinui a Toikairākau) are the homelands discussed in this paper.

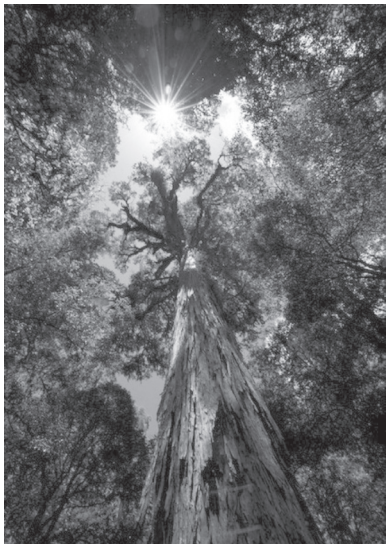


Source: Retrieved from https://www.facebook.com/maungamadness?fref=ts

Figure 1 — The dusty, winding road to Te Whāitinui a Toikairākau

Source: Retrieved from http://www.whirinakirainforest.info/info/tramping.htm

Figure 2 — Whirinaki Forest, Te Urewera



Source: Retrieved from http://www.rotoruanz.com/visit/to-do/1274/eco-tours/34374/te-urewera-treks-(1)/

glance it appeared chaotic but everyone knew their roles and if you didn't you just moved with your age group. Life seemed really simple and it was. The life style was holistic, at one with the natural surroundings — matemateāone (Ministry of Justice, 2001; Stafford, 1996; Te Awekotuku & Nikora, 2003).

There was always a lot of kōrero going on that were largely led out by our koroua. Everyone had to listen, no one dared not to (Mead, 2003, p. 36). Then people would arrive from other areas, or locals who came to see our koroua. Sometimes there were heated debates, challenges that we now understand were challenges to our grandfather's occupation of tribal lands. However, our koroua was confident and very learned in his identity, his role, his obligations and responsibilities to the wider hapū and iwi (Ka'ai, Moorfield, Reilly, & Mosley, 2004; Ministry of Justice, 2001; Stafford, 1996). The response from our koroua generally left people somewhat disgruntled or even foolish to have gone there. Tūroro often arrived and sometimes we got glimpses of our koroua attending to them, doing karakia and healing. These scenarios could be witnessed by all ages, at any given time, although those practices were discreet. We knew instinctively not to breach the boundaries. For example, only adults were involved in certain activities because of the tapu it entailed (Ministry of Justice, 2001, pp. 59–65).

Even as a child, I could gauge a sense of respect, importance, urgency, and relevance of relationships between land, people and culture, simply because those things were being practised before our eyes and the wairua conveyed directly, affected one's mauri. The mauri became aroused was the key cultural indicator to sit up and take note, regardless of your age or gender. Those subtle but constant reminders were instilled throughout our growing years in many different forms or forums. The mantra, *titiro, whakarongo,* were clearly understood to be the key teaching concepts; a very simple learning technique but appropriate for those times, given the firm commitment to the spiritual nature of things. Being obedient was therefore a form of protection to ensure our safety.

Our environment, surroundings and relationships instilled a strong sense of belonging, as expressed in the following whakataukī (Ka'ai et al., 2004, pp. 23–24);

Ko te wai te toto o te whenua
Ko te whenua te toto o te tangata

Water is the blood of the land
Land is the blood of the people

Waterways are like arteries in the human body and water is the blood that runs through the veins (arteries) of the land. Therefore land is the life blood that runs through the veins of our people. Land is in our blood, *'Ko au ko te awa, ko te awa ko au* — I am the river and the river is me' (Ka'ai et al., 2004, p. 52; Ministry of Justice, 2001, pp. 45–46; Te Wai Māori Trustee Limited, 2008; Tipa, & Teirney, 2003;).

The first teachings were to ground us, the mokopuna, in the values and belief systems of our ancestors. Those strategies would ensure continuity of the legacies we are to uphold and this is reinforced by the physical symbols embedded in the landscape, which is inextricably linked to us through whakapapa. (Mead, 2003). This notion is demonstrated in the following pepeha that is critical to our identity as it connects us, from the immediate physical landscape we call home, through to the main blood line of Papatūānuku that flows out to the seas, linking to the peoples of the Pacific (Ka'ai et al, 2004, p.54; Mead, 2003, p. 20; Stafford, 1996, pp. 10–11). (See map 2).

Ko Maungapōhatu te maunga rongonui
Ko Ōtohi te maunga tapu
Ko Te Pāhou te whenua, te ūkaipō
Ko Tūtaengaro te wai tapu o ngā mātua tīpuna
Ko Ōtohi te puna wai
Ka heke rā anō ki te awa o Whirinaki
Puta atu ki Te Moananui a Toi
Whakawhiti atu ki Te Moana Tāpokopoko a Tāwhaki
Ki Te Moananui a Kiwa
Ko Tamakaimoana me ngā pā harakeke o Tūhoe ngā iwi
ki Te Whāitinui a Toikairākau

Maungapōhatu is the principal mountain
Ōtohi is the sacred mountain
Te Pāhou are the lands we descend from
Tūtaengaro is the sacred water of our ancestors
Ōtohi is the spring of life
Both these main tributaries flow down to the Whirinaki River
Flowing on to the Great Sea of Toi
Across the billowy sea of Tāwhaki
And across the Great Ocean of Kiwa
The tribes are Tamakaimoana and Tūhoe
That reside at the Great Canyon of Toikairākau

Therein lies the true extent of our obligations and responsibilities, i.e., to share knowledge, language, traditions, culture, practices, values and beliefs. *'E mau ana ki ngā taonga tuku iho hai oranga mō te iwi kia kore ai e ngaro'.* This narrative is but one perspective and merely a snapshot of the treasures that have been left by our ancestors, and handed down from generation to generation, in order to sustain the legacies so they do not get lost forever. We understand that it is our duty to carry out these tasks in order to ensure continuity for the benefit of the present and future generations. The teachings suggest mokopuna of every generation play a critical role to ensure the sustainability of these treasures and a concerted effort must be invested in them in order for our unique culture and people to survive the ravages of change in the modern world.

'He mokopuna he taonga'

'Grandchildren are a gift'

Map 2 — The South Pacific, showing the likely sailing routes of the migration canoes, also demonstrates the links via the water bloodlines (seas) from Aotearoa across the great oceans.

Source: Retrieved from http://www.ngaituhoe.com/files/NgaTaongaOTeUrewerra.pdf

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About the author

Hiraina Ngatima Hona (Ngāi Tūhoe/Ngāti Awa)

I am currently working for Te Rito Maioha Early Childhood Education New Zealand, having had thirty years of experience in kōhanga reo. The stories told to me by my parents have supported my research into kaitiakitanga/sustainability for Tūhoe hapū and iwi. Ko au ko Te Urewera, ko Te Urewera ko au.

TAKU KURU POUNAMU

Paia Taani

Ko wai ahau?
He uri ahau nō te waka Mataatua
Ko Ngāti Whare, ko Ngāi Tūhoe, ko Whakatōhea me Ngāti Whakaue ngā iwi
Tokotoru ā māua ko taku tāne tamariki
He pouako ahau i Te Tari Puna Ora o Aotearoa i Ōtepoti
Mauri ora ki a tātou katoa.

He kupu whakataki

The Māori world is holistic, where everyone and everything is connected and dependent on each other. Whānau are integral to the learning and development of children and it is therefore essential that kaiako and whānau work in partnership to ensure that a child's sense of wellbeing, belonging and identity is nurtured and enhanced (Hemara, 2000; Ka'ai & Higgins, 2004; Ministry of Education, 1996). The Education Review Office (2012) notes that, 'Partnership is especially important for Māori children because of the central role of whānau in building children's sense of identity' (p. 3). The early childhood curriculum in Aotearoa promotes this and guides teachers in their practice to ensure that whānau are included and encouraged to contribute to their child's learning and development journey (Ministry of Education, 1996).

This chapter includes a whānau voice, written for the ECE centre my daughter was attending at the time, to support their learning of te ao Māori by providing a glimpse into our world. It is being shared to show ECE teachers the links between mātāpono Māori and practice and could perhaps support others on their bicultural journey to enable them meet the vision of the recently released *The Māori Education Strategy: Ka Hikitia — Accelerating Success 2013–2017:* which is, 'Māori enjoying and achieving success as Māori' (Ministry of Education, 2013, p. 13).

Te horopaki

Ko tōku reo tōku ohooho, ko tōku reo tōku mapihi maurea

My language is my awakening; my language is the window to my soul.

The language bond between my children and I is te reo Māori. The children's father speaks mostly English to them but also uses Māori and Tongan (his native tongue). Our children are bilingual and this is the world our daughter, Jade, has always known. The ECE centre was very supportive of Jade's two languages and made every effort to use as much Māori language as possible, within their capabilities. I also supported the centre staff with professional development and in daily interactions with the staff. There were many opportunities for the whānau to contribute to Jade's learning. On one occasion a notice arrived home with Jade's profile, asking the whānau to contribute to her book. This opportunity was taken to provide an assessment of her learning and of the centre's practices, using a framework where links were made to a range of mātāpono Māori.

Te kōrero a te whānau

Ahakoa he iti, he pounamu

Although it is small, it is precious.

Whanaungatanga

Jade seems to have established strong relationships in the centre. Having a family member on staff certainly helped her initial settling-in process. However, it is evident that she has built relationships with all kaiako and has friends at the centre who are a regular topic of conversation in our house. To us, whanaungatanga is an essential aspect of Jade's learning and development as happy children thrive and learn.

Wairuatanga and Mauri

Jade seems to glow when she performs waiata and constantly performs 'on stage' at home. Jade makes up her own songs and actions and enjoys watching the programme, Toi Whakaari, on Māori television. She also enjoyed watching the haka during the Rugby World Cup. Jade's language bond with Māmā is te reo Māori so it is wonderful that the centre works hard to provide an environment that nurtures her taha wairua and mauri, through te reo Māori me ōna tikanga and waiata. Jade is also showing pride in her Tongan heritage

as she requests the Tongan haka on YouTube and points out the Tongan flag whenever she spots one.

Whatumanawa

Jade expresses herself in a range of ways, verbal and non-verbal. She certainly enjoys singing and performing and practises her pūkana often. At home, I have observed her re-enacting her day and she often takes 'mat time'. I find this a valuable insight into Jade's view of the world.

Taonga tuku iho

We feel that the centre provides lots of opportunities for Jade to experience the treasures of her tīpuna such as te reo Māori, tikanga Māori and waiata Māori. In our view these are essential aspects of Jade's development as they connect her to her ancestors. These are a natural part of Jade's day at the centre and have helped to enhance her mana whenua and mana atua.

Taha tinana

Jade's physical wellbeing is nurtured and enhanced through the range of activities provided at the centre. There is a good balance between rest and activity. The walks in the community not only provide valuable learning; they ensure that physical fitness is maintained and also strengthen the links with the wider community.

Taha hinengaro

A range of experiences are provided for tamariki. Jade enjoys playing with her friends and her profile book shows her involvement in many group experiences. She likes cooking and painting and informs me that she likes the supermarket, writing her name, waiata, crocodiles, playing doctors and playing with trucks. As mentioned, Jade often makes up her own songs and actions, which to me shows her ability to not only express herself through song, but also her ability to think about the words and the relevant actions. Jade enjoys books at home and will often take on the role of kaiako during her mat times. Her world is bilingual; therefore she is speaking and thinking in two languages. We think this is, and will be, beneficial to her cognitive development. She has also developed some knowledge of computers through the centre and this knowledge is transferred to home. She is also proving to be quite the photographer and it is impressive that she is provided opportunities to do this at the centre.

He kōrerorero

Ko koe ki tēnā, ko ahau ki tēnei kīwai o te kete.

You at that and me at this handle of the basket.

How could this example of a whānau voice support ECE teachers on their bicultural journeys? From my perspective, this is a good example of a culturally responsive partnership between the centre and whānau. The Education Review Office (2012) identified a number of characteristics of such a partnership, which include involving whānau, recognition of, and being responsive to, the knowledge held by whānau Māori. The teachers appreciated this contribution to Jade's profile book as it gave them an understanding of her learning from our parental perspective. This has led to professional development about tikanga Māori and in particular, how these principles could be included in children's narratives. For this centre, there needed to be firstly, an understanding of a Māori world view so the teachers could not only confidently incorporate Māori principles in their narratives, but also that they were doing so in a genuine and respectful way.

This highlights the fact that while there are numerous publications to support and guide teachers on their bicultural journeys, support also needs to come from those who are living and breathing the very things that are being discussed in the books. Meade and Hanna (2003) support this perspective by stating that, 'Awareness and understanding of cultural differences can only happen through experiencing real relationships with Māori people and communities' (p. 3). Furthermore, this recognises and acknowledges the intent of Te Tiriti o Waitangi that Māori are tangata whenua and hold tino rangatiratanga over all their taonga (Network Waitangi, 2012). Within the context of the partnership between this centre and family, taonga is the knowledge held by the whānau about Jade's learning and development. It was appreciated that simple, open-ended questions were asked instead of pre-determined questions. Rather, the family was asked to contribute in their own way. This partnership reflects the approach taken by Ministry of Education (2013) who state that the vision of Ka Hikitia 'means ensuring all Māori students, their parents and their whānau participate in and contribute to an engaging and enjoyable educational journey that recognises and celebrates their unique identity, language and culture' (Ministry of Education, 2013, p. 3).

He kupu whakakapi

Jade has finished her early childhood education and now attends primary school. Her early educational journey was enjoyable and was enhanced by her kaiako allowing Jade to be Jade. An essential aspect to this journey was the partnership between centre and whānau to ensure that our language and culture were included in genuine and meaningful ways. In conclusion, I leave you with a waiata I often sing to my tamariki. It is a well-known waiata about how precious our tamariki are. I tend to change the words to suit each of my three children. The following is one of the versions I sing to Jade:

Te taonga o taku ngākau

Te taonga o taku ngākau	The treasure of my heart
Ko taku Pounamu e	Is my Jade
He kōtiro ātaahua	A gorgeous girl
He hine waiwaiā	A beautiful daughter
Ko te mea nui	The most important thing is
Ko te aroha	Love
Te aroha mō taku taonga	The love for my daughter
Me awhiawhi mai	Hug me
Taku Kuru Pounamu e.	My precious Jade

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About the author

Paia Taani (Ngāi Tūhoe/Whakatōhea/Ngāti Whakaue)

I have been teaching for 12 years, five in early childhood education centres and the last seven years as a Pouako/Lecturer at Te Rito Maioha. In 2011, I established Te Reo Pounamu Ltd and have since then worked in early childhood education, primary and tertiary settings, supporting others in their learning about te reo me ngā tikanga Māori. I am married with three tamariki and we all live in Dunedin.

TŌKU REO, TŌKU OHOOHO — MY LANGUAGE, MY AWAKENING

Tracy Dayman

Having been asked to participate in a group task to provide interpretations of kupu Māori I found myself in a dilemma. The following discussion outlines the dilemma of a second-language learner.

As a person of Tūhoe and Pākehā descent I find myself caught between two identities and, as a consequence, caught between languages, knowledge and meaning. I have grown up with English as my first language. That is not to say there was no value placed on te reo Māori in our household, but my father maintained throughout his lifetime with us that he could not and would not speak te reo Māori. In my father's childhood, Māori language and culture shifted from being the dominant way of living, to that of the Pākehā. The imposition of a majority language also means that the majority culture was imposed, and as many Māori at that time drifted away from their homelands, the threads that bound Māori together began to be pulled apart (Houia-Roberts, 2006).

When asked to provide meaning to the kupu *whakawhanaungatanga,* I defaulted to my first-language lens and simply translated the term to mean 'making or establishing relationships'. Keegan (2012) suggests that consulting a dictionary is an obvious method for a reader or a language learner. Referring to the dictionary is one of the main strategies in my second-language learning repertoire. I did not offer this simple answer to my colleagues but I sat and listened with intrigue as they pulled me down from the surface of the word. I then realised that as a second-language learner, I have been a surface dweller — taking into account only the face value of the language.

I watched as my colleagues teased apart each element of the word, providing a richer meaning:

- Wha — *ngā hau e whā*, the four winds drawing people together in celebration, in work and in mourning
- Ha — breath given to us in birth, connecting us with our bloodline, drawing us together with others

- Ta — connected to the kupu, *tā moko*, which when broken down by my colleagues, indicated our tamariki or mokopuna being copies of their parents, grandparents and ancestors.

Houia-Roberts (2006) believes that identity crisis and conflict are characteristics of assimilation, acculturation and accommodation. The low status of Māori saw my father, like many others, shift away from his whānau; a shift that took him from the heart of the Tūhoe rohe to the remoteness at the bottom of the South Island. My father lost everyday connections to te reo Māori and as a result the threads to te ao Māori were barely visible for us, his children. Consequently, our Tūhoe identity was weakened by a lack of knowledge and a lack of connectedness.

As I sat watching and listening, I realised the depth of *whakawhanaungatanga*, the influence of culture on language and understanding. Only the face value of a word can be captured in a dictionary or book, with examples that attempt to anchor the meaning. It is *whakawhanaungatanga* in action that brought this word to life for me. Our culture and lived experience of language provides us with greater meaning and allows us, when reading, to create our own interpretations, our own illustrations. Like many storybook characters I was taken into another world where I saw beyond the surface. Each segment of the word was teased apart to examine the multiple meanings and possibilities, and then reconnected together with threads that created pictures and therefore meaning in my mind.

Toitū te kupu, toitū te mana, toitū te whenua.

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About the author

Tracy Dayman (Ngāi Tūhoe/Kotirana)

Kia ora. I was born in a small rural community at the top of the South Island and was encouraged to learn Māori by correspondence while at high school. I continued my interest in te reo me ōna tikanga Māori during Teachers' College and throughout my teaching career. I trained as a Resource Teacher: Learning and Behaviour Māori at Victoria University, Wellington. I am currently working as a Pouako at Te Rito Maioha Early Childhood New Zealand.

TIKANGA and REGULATORS of HUMAN CONDUCT

Pikihora Brown-Cooper

Introduction

This chapter will explain the relationship between the principles of tikanga and Māori cosmology, with reference to the creation and the exploits of Māui-tikitiki-a-Taranga. Discussions surrounding each cycle and cause will be the basis for describing how tikanga operate as regulators of human conduct today.

Tikanga and Māori cosmology

The relationship between the principles of tikanga and Māori cosmology can be explained through discussion of the following topics:

- The origin of tikanga
- Te Timatanga and the development of tikanga
- Māui setting the scene for the present

The origin of tikanga

Tikanga is not something I have learnt from text books, and although I have read much literature, I believe it to be a taonga handed down, observed and practised. It is certainly part of who I am, and the basis of my ideals and philosophies.

According to traditional stories, Hawaiki is the traditional Māori place of origin. It is here that Io created the world and its first people. It is from Hawaiki that tikanga originate, and is from here that Kupe and many tūpuna commenced their intrepid journeys to Aotearoa. This is the place from which each person comes, and it is where each will return after death (Royal, 2003).

Hawaiki is a sacred realm. It is the birthplace of the world, where the first woman was fashioned from its soil. The act of tikanga was embedded during this formation, through karakia recited by Tāne-nui-a-rangi. It is also home to

the gods, including Māui, who fished up the North Island of Aotearoa — Te Ika a Māui.

The actual location of Hawaiki has never been confirmed. It is regarded as a mysterious place, where people turn into birds or descend to the underworld. Hawaiki is also a symbol of creation and regeneration. It is the source of human life and represents all that is benevolent in humanity (Sorrenson, 1979).

Hawaiki is rich in Māori history, mythology and tradition. It is deeply associated with the cycle of birth, life and death. It is often referred to in songs, proverbs and genealogies. Many stories foretold about Hawaiki were accepted as fact; by our tūpuna, until the arrival of European missionaries who replaced Māori history and tradition with their own religions.

According to Dr Ranginui Walker (1978), 'a myth might provide a reflection of current social practice, in which case it has an instructional and validating function or it is an outward projection of an ideal against which human performance can be measured and perfected' (pp. 19–20). Therefore, understanding the origins of tikanga helps us to interpret our history, shape the present and prepare us for the future. We need to engage and remain connected with our past, so we can understand the theory behind our practices.

This is how we learn why events occurred. We learn about others, we make connections through whakapapa, whaikōrero, waiata, mōteatea and we learn more about ourselves in the behaviours we portray, the behaviours we impose, and the behaviours of others. Tikanga provide us with a guide in dealing with human behaviour, understanding, and measuring human behaviour. With this great inheritance it is necessary we accord the awe to the origins of tikanga me ngā atua,

Te timatanga and the development of tikanga

According to tradition, our history illustrates how Māori perceive their environment and the inter-relationship of the spiritual world, the living and the natural world. It is here that the spiritual conception of the universe served in developing the values and sanctions of Māori society (Ministry of Justice, 2001).

Irwin (n.d., p. 17) describes the Māori world view as a three-tiered structure, as depicted in the following diagram.

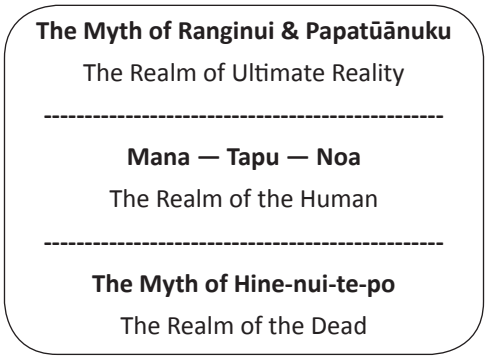

Figure 1 — Māori World View

In brief, the first tier represents the spiritual realm; the second represents the present day and the third is the tūpuna who are now under the care of Hine-nui-te-pō. The dotted line means each realm is not closed off from each other. It is believed that atua Māori and our tūpuna exist alongside each other. For me this diagram illustrates the link between tikanga and Māori cosmology. It shows how the spiritual world still exists in the physical world, where aspects of tikanga are practised. These include the recitation of karakia, the use of whakataukī, and ritual encounters such as hongi, pōwhiri, poroporoaki and whakatau. The representation of tūpuna who have passed on, continues to live through us and through generations that follow. Here, aspects of tikanga continue through the recital of whakapapa connecting generations to the present, to their tūpuna, and through to the past.

Pākehā, according to Patterson (1992), believe the past should remain behind. One's aims, aspirations and goals relate to the future, which lies ahead. For Māori the opposite holds. The past is ahead not behind, and it is there that one finds one's models, aims, aspirations and goals.

I agree with Patterson, as the past provides us with a foundation to live by. Our past provides us with guiding principles that assist with determining the survival and continuation of cultural heritage. It provides knowledge of how to behave in different situations, whilst giving opportunities for roles to be developed and encouraged. It allows us to take responsibility for our own actions, our own teachings and own learning, providing options for the paths we wish to take. This is reiterated by Marsden (1992) who points out that, by existence in the cultural milieu, the process of learning is inherent in the workings of each institution so that the instilling of values, norms and attitudes is affected by the apprenticeship to tribal life. Therefore Māori did not develop

the idea of a goal of history, as the idea of rewards and punishment came from the gods in Hawaiki Nui.

It is through the creation that tikanga began to emerge, and it is during this period that concepts such as utu, mana and tapu were first illustrated. The creation story is where whakapapa originates from and is provided through the following cycles, each influencing the way Māori society operated:

- Te Kore;
- Te Pō;
- Te Ao Mārama; and
- The creation of human-kind.

Te Kore, the first cycle could neither be felt nor sensed, thus it was the period of expressed ideas, of primal and elemental energy, and as further described by Marsden, Te Korekore is the womb from which all things proceed. From Te Kore, the characteristics pertaining to positive and negative forces and the elements of female and male energy are illustrated, creating an ideal of potential being. The aspects of tikanga are executed through mana being the power within and from which all things proceed, and tapu and noa, by which all things are respected.

Te Pō, the second cycle, represents the realm of becoming. It was the period of darkness and ignorance, where all the un-seeable emerged. Through the darkness Papatūānuku, the primary nurturer and the female principle, the life principle of the land was conceived, hence the procreation of the universe. From Te Pō is the conceptualisation of becoming, and through this stage the concepts of the female principle, and life principle of the land are born. This is an excellent example to demonstrate the execution of tikanga that is very much embedded in this stage whereby mana wāhine and mana whenua emerge.

Pere (1982, p. 17) highlights a common saying, 'He wahine, he whenua, e ngaro ai te tangata' which is often interpreted as meaning 'by women and land, men are lost'. According to Mikaere (1994), this refers to the essential nourishing roles that women and land fulfil, without which humanity would be lost. I agree with both positions as it is through these perceptions that we are able to fully understand our environment, and the inter-relationship between the spiritual world, the living and the natural world. The genealogical recital of Te Kore and Te Pō, culminates in two names, Papatūānuku and Ranginui; they are both cited as the first cause from which the female and male principles are derived.

Te Ao Mārama, the third cycle, is the world where light emerged, i.e., the world in which humans inhabit, after the separation of Papatūānuku and Ranginui. The close embrace of this primeval pair, shut out the light. During the darkness they begat many children, known as the departmental gods of nature. The following offspring are recorded as taking part in the separation and they have played an important role in the development of tikanga:

- Tawhirimātea (God of winds and storms), who opposed the separation of Papatūānuku and Ranginui;
- Tūmatauenga (God of man and war), who became angry with his brothers for not retaliating against the attack of Tawhirimātea;
- Haumiatiketike (God of fern root and wild berries) who offered support at the time of the separation by burrowing into the ground;
- Rongomatāne (God of kūmara and cultivated crops, as well as God of peace), who acted as the peacemaker during the uproar caused during this time;
- Tangaroa (God of the sea), who possess several gifts, chief of these being the art of carving; and
- Tāne (God of forests), responsible for initiating the separation and finally accomplishing the task after his four brothers' failure to support of him.

Tawhirimātea sought utu against his brothers for separating their parents. Tūmatauenga sought utu for the weakness of his brothers for not retaliating against the attack from Tawhirimātea. Tūmatauenga turned his brother's children into food and common goods, which illustrate tapu and noa. The positions held and the roles played by each brother in the separation of their parents signify the concept of mana in regards to the strength to fulfil their deeds and tasks at this time.

Before the initial creation of human kind, the intrepid Tāne ascended to the heavens to retrieve the three baskets of knowledge. The ascent of Tāne through the heavens symbolises an individual's striving towards insight and understanding by securing the ultimate role as the most powerful successor of this period.

Te Ira tangata, the fourth creation of human kind is when Tāne-nui-a-rangi went in search of the female element and in so doing sought many female companions to take on the likeness. As described by Buck (1987/Reprint) this search was sought through the Apa of the twelve heavens, and through other dwellings he took. He procreated with Hinewaoriki, producing the trees, Kahika and Matai. He then procreated with Mumuhanga and together

produced the Tōtara tree. He procreated with Punga to produce insects and vermin; with Parauri to produce the tūī bird; and he also procreated with Hinetūparimaunga and produced the personification of water. Yet with all the effort, he was not successful in obtaining the uha required, from which the iho tangata could be born.

Whatahoro (1997) explains that on further search for the ultimate female element, Tānematua was directed by Roiho, Roake and Haepuru, (brothers, who dwelt in the heavens with Ranginui), to seek out the element from earth, for in that place is the female in a state of virginity and potentiality — she is sacred, for she contains the likeness of man.

Upon Tānematua finding the uha from the Kurawaka of Papatūānuku, the realm of Te Ira Tangata was established, which Tānematua inhabited. Once retrieval of the uha was gained, necessary formalities occurred with the chanting of karakia. Tānematua breathed life into the creation through the hongi, and together with Hine-ahu-one, became the procreators of humanity. After procreating with Hine-ahu-one, a daughter was born, Hine-titama, with whom Tānematua cohabitated and produced many children.

When Hine-titama realised that her partner was also her father, she left for the Underworld of Rarohenga and became Hine-nui-te-pō, and although referred to as the 'Goddess of Death' for her slaying of Māui, she was really a kindly deity who was friendly to the descendants of Tānematua (Williams, 1985).

The search for the ultimate female element symbolises Tāne's determination for creativity, leadership and aspects of whanaungatanga, tapu, noa being evident. The role played by both Hine-ahu-one and Tānematua constitutes the beginnings of partnership and becoming one. This symbolises mana together with tapu and noa, followed by aspects of whanaungatanga, aroha, manaaki and awhi. Hine-titama set the precedence of not accepting incest, as she fled from Tānematua to become Hine-nui-te-pō. This act symbolises the loyalty and respect that both male and female should accord towards each other.

The attribute awarded to Hine-nui-te-pō is her kindness towards the descendants of Tānematua. It has also been recorded that Hine-nui-te-pō vowed to Tāne that she would look after all of their descendants once their time with him had ended. This portrays the continued role set down by Papatūānuku. A tribute should also be made to Hine-te-iwaiwa, who established the powers and responsibilities that women held in traditional times. She is the exemplary figure of a wife and mother and provided the precedence for all women who followed.

Māui setting the scene for the present day

Of all legends discussed from the Polynesian era, none have been more frequently quoted than those that recount the adventures of the demi-god Māui-tikitiki-a-Taranga. Throughout Polynesia, almost every tribal group has its own version of feats of the great Māui. What makes this part of history vital to tikanga, is that human performance can be measured through some of these principles and underlying themes. It also sets the scene by introducing some of the main principles of tikanga that are evident today.

Taranga believed her youngest child Māui-tikitiki-a-Taranga, had died at birth so she cut off her topknot of hair (her tikitiki), wrapped him in it and put him into the sea to be cared for. Many years passed, during which Māui had been nurtured by his tupuna Tamanuikiterangi, until he eventually returned to the pā, where his mother Taranga and brothers awaited.

Māui was not a great fan of his brothers. The brothers all despised him. As the youngest born and having been brought up with his tupuna they also envied him, because of his talents, skills and the knowledge that he held. Māui obtained a special status and played an important role within society through his upbringing and the position born in the family. This special status allowed Maui to spend time with the wider kin group, learning and observing traits from those around, and at the same time gaining vast knowledge about his whānau. He embodied the aspect of whakapapa and pōtiki that are now considered to be taonga within Māori society.

Implementation of present day tikanga

Pōtiki have many more opportunities than their elder siblings as they can attend hui, tangi and many more other events with their tūpuna, as in most cases the pōtiki will be looked after by their tūpuna for long periods of time, therefore gaining much knowledge and information pertaining to whakapapa.

This status is still recognised today, and has been illustrated amongst my own whānau. My father, being the pōtiki of sixteen children born, spent much of his time attending hui tangi, hui whenua and hui whānau with my tupuna whaea, as my tupuna matua died when my father was seven years-old. He learnt and acquired so much knowledge by attending those gatherings that he was recognised and acknowledged by his tuākana who would come home quite often to seek information about whakapapa and history.

These opportunities have occurred through my own upbringing. Although I am not the pōtiki but the middle child of a whānau of twelve, I consider myself to be more fortunate than those younger, as by this time I had already been exposed to many opportunities that established and developed the roles I was to take. For example, I'd sit at my nanny's feet and listen to kōrero about whakapapa, and stories about the whānau. I'd observe my kuia carrying out the karanga and pōwhiri formalities and, at the age of eight, I was required to stand beside her to perform this task. Other examples include being able to recite whakapapa and apply practice of karakia according to the situation, standing to tautoko my dad after each speech he made, and learning about manaaki and tiaki tangata by observing and assisting with preparation of the whare hui and whare kai. I acquired much knowledge and experience from time spent with my tupuna and my dad. My dad had already set the pathway and my purpose was now to act as a role model for my younger siblings.

The role I play today is being the kaitiaki of our whānau history, which was passed down to me before my dad's passing. I am the speaker for my whānau pertaining to our whenua as well as supporting and providing awhi to my mother and reasserting the balance of wāhine amongst my wider whānau today.

One of the themes that make up the intrepid journeys and adventures of Māui relates to finding his father. According to Māori traditional stories Māui was also known to be a trickster, where he could change his form and identity through recital of special karakia (Internet Sacred Text, n.d.). Becoming suspicious of his mother's adventures, he tricked her into thinking it was still dark, having covered the gaps of their house to prevent light from getting in. Taranga became startled that she had slept until the sun had risen high in the sky, and through such startle, forgot to check that she was clear to proceed with her adventures. Māui followed his mother to an open cave that ran deep into the earth, and to enable him to continue, he recited a special karakia and turned into a kererū. Whilst perched on the manapau tree, he witnessed his mother and father talking and began dropping berries onto his father's head, possibly for want of attention. This act soon came to an end when Makea-tūtara threw a stone causing Māui to fall from the tree. As he fell, Maui changed back into his human form. Makea-tūtara then took Māui and performed the tohe rite, to give the power to challenge Hine-nui-te-pō, so that Māori would become immortal. However, due to a mistake in the ceremonial process that could not be undone, Māui's final deed was unable to be accomplished.

Through these adventures of Māui we gain understanding of tikanga through karakia. We see that karakia does not have a direct interpretation as a prayer but rather serves as a functional tool and used in everyday situations such as for food, work or health. It is important that karakia used for ceremonial purposes within Māori society need to be conducted and executed correctly, to ensure no harm comes to those involved.

Other stories surrounding the great Māui-tikitiki-a-Taranga involve Mahuika (Goddess of fire), Muri-ranga-whenua (Māui's grandmother, whose jaw bone was used to fish up the North Island and slow down Tama-nui-te-rā), and Hine-nui-te-pō (Goddess of the underworld, from whom Maui tried to retrieve the essence of life to allow all to be immortal). These stories describe the acts of Māui and his tūpuna, providing an account of how Māui embarked on each situation to gain respect, power and trust over his tūpuna.

Social control in traditional Māori society was maintained by an interlocking system of rank, mana, utu and spiritual beliefs pertaining to tapu and mauri. In addition, the acts undertaken by Māui during this time provide for Māori an understanding of different natures and states of life that define human culture, thus providing a model of human behaviour, i.e., how one is expected to behave in differing situations.

Stories and legends that surround the endeared feats of Māui-tikitiki-a-Taranga teach respect, trust, and value, and it is through these stories and legends that underlying values and principles from traditional times have been adopted within Māori society to serve as a purpose of measuring behaviour.

The acts of Maui following each event create a foundation of lessons for humanity to follow and apply within their own perceived lives. Respect for kaumātua and kuia and kaumātua and kuia trust toward their mokopuna are vital within Māori society. A basis of trust and respect must be established before passing on taonga, and until trust has been established, kaumātua and kuia would be reluctant in handing down knowledge and aspects that are regarded integral to the whānau, hapū and iwi.

The regulation of human behaviour through tikanga

In order to understand tapu, Māori believe that humans consist of three parts- Tinana, mauri and wairua. While the spirit could leave the body at will, the mauri could not. This is reiterated by Barlow (1991) who states mauri enters and leaves at the veil which separates the human world from the spirit realm.

Tapu is the sacred force that has originated out of acts performed by atua Māori within traditional Māori society. This aspect of tikanga is regarded as one of the most important means of regulating human behaviour within Māori society today. There are three kinds of tapu — sacred, prohibited and unclean.

The meeting house is tapu in the sacred sense and the consumption of food which is noa (the direct opposite of tapu), is prohibited there. Valuable artefacts are imbued with tapu to prohibit children from touching them. Tapu in the unclean sense applies to menstrual blood, sickness, death, and toilet facilities. Personal tapu in the sacred sense served to enhance the rank of an individual, i.e., the higher the rank, the greater the personal tapu. The most sacred part of a person is the head. Articles of toilet that come in contact with the head such as combs, brushes, scarves, hats, and towels are deemed tapu by contagion. It is a breach of tapu to put these on a table or in a place where food is prepared.

Tapu restrictions are all-pervading. Wāhi tapu, urupā and death are tapu in the unclean sense as exemplified by the custom of washing hands to purify one's self before resuming normal activities. In the construction of meeting houses, the tapu exercised while the work proceeded, keep women and children away so that the workers concentrated on their tasks. At the completion of a meeting house, whakanoa rite is performed to remove the tapu and open the building for general use.

Firth (1972) mentions variation in the intensity of tapu on artefacts. For example, a war canoe holds a larger amount of tapu than a river canoe does. This ensured that greater care was taken of the former. Tapu also applies to a number of places that might be termed sacred precincts. These included wai tapu, where people bathed to remove illness, wāhi tapu and urupā, maunga tapu, ana tapu and tūahu. The heketua is a sacred precinct which ensured that human waste was disposed of in such a way that it could not be used for mākutu.

Tapu also serves to protect and conserve natural resources by a rāhui, or a closed season. When a rāhui is in force on shellfish beds, no one is permitted to collect kaimoana. A rāhui can also be imposed in the event of a drowning, out of respect for the deceased. Infringement of rāhui meant that the gods withdrew their protection and the mauri was exposed to the influence of evil spirits.

Associated with the mauri and personal tapu of an individual was the concept of mana. The higher the rank of a person, the greater the mana. While high mana could be inherited from illustrious ancestors, an individual could also

increase his or her mana through hard work and leadership. Tapu and mana helped to reinforce the leadership role of the Chief.

All living things are believed to possess mauri. To give expression to that mauri the tohunga concentrated the mauri of the kūmara, for example, in a mauri stone. He prayed over the mauri to ensure crops would be abundant and then hid it away from the enemies. If the crops were poor the mauri would be recovered and incantations performed over it to revive it. This procedure was also applied to the mauri of fisheries and forests.

Utu was the temporal institution for social control which operated at several levels. In intertribal or hapū relations, utu was sought for territorial invasion or past murders and defeats. These were considered as reasons for making war. At the personal level, utu was taken for a slight to chiefly mana. For instance if a rāhui was transgressed without spiritual retribution, the chief would expect punishment directly. Personal offences were also dealt with by utu through the custom of muru in compensation. A tauā muru was a raiding party seeking compensation for an offence. A tauā wahine was an avenging party in cases of adultery or other sexual offence (Biggs, 1966).

From tapu, ritual aspects emerge that portray how tikanga is applied within Māori society. The rituals of encounter between tangata whenua of a marae and manuwhiri were designed first to determine whether visitors came in peace or war, and secondly to welcome them as waewae tapu that ritually neutralises their alien tapu and any negative spiritual influences that might accompany them. Ritual encounters also differ from iwi to iwi, and depending on tribal affiliation some encounters will not entirely honour the next iwi (Mead, 2001).

These are many examples of the awakening of tikanga, and as pointed out by Mead (2001), tikanga and practices are being re-awakened, revived and practised again — not universally — but certainly by an increasing number of people. These aspects contribute towards Māori society and, I believe, they were adapted by traditional Māori society to assist with regulating and measuring human behaviour.

Conclusion

We find stories, embedded within the creation cycles that illustrate particular ways individuals acted and how they secured their positions in the world. They stand as a model for individual and collective behaviour and aspirations.

What we gain from the event of Māui's birth and his upbringing is the setting of tikanga. By capturing the sun, entering the underworld, or fishing up the North Island, Māui represents the character of the individual who can bring about change and development in a community. These characteristics not only indicate that legendary heroes act as exemplars of human potential; they also provide Māori with an understanding of different natures and states of life that define human culture, by understanding the world and how one is expected to behave in differing situations.

From the sacred realm of Hawaiki the birth of Māori society began, giving Māori an origin and a foundation on which to base their stories. From the origin and foundation emerge the underlying principles of tikanga-initiated development, as illustrated through a model representing 'human behaviour'. Emerging from this model are ideals, philosophies, values and practices that inform how human behaviour was regulated during this period.

Māori tradition, like Western tradition is always changing, adapting and responding to new needs, challenges and ideas. There is no rule that indicates things developed cannot be passed on with improvements. This includes tikanga and models that can be adapted to meet the needs of our changing world.

To understand our social beliefs structures and social control mechanisms we need only to look back to the cycle of Māui-tikitiki-a-Taranga, from where the understanding of tapu, noa, utu, and mātauranga first arose. Māori are intrinsically related to everything in the Māori world view through whakapapa, whereby everything is a living force and intrinsically holds tapu, mauri and wairua.

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I am captivated by waiata and how this wonderful tool expands our emotions and thinking. My passion is my language and with waiata I wish to increase awareness and knowledge of its effectiveness within the lives of Māori. My current positions are Leader Education Delivery and Pouako at Te Rito Maioha's Whangarei teaching base.

HIDDEN MESSAGES WITHIN WHATUMANAWA

Ngaroma Williams, Arthur Savage, and Arapera Witehira

Ngā Kaituhitihu:

Ko Te Arawa te waka
Ko Tamatekapua te tupuna
Ko Ngāti Hurunga-te-Rangi, ko Tuhourangi ngā hapū
Ko Ngaroma Williams ahau
Kei te tuku mihi maioha ki a koutou katoa.

Ko Ngāti Porou me Ngāti Tamaterā
ki Hauraki ngā iwi
Ko Pōkai me Te Pae o Hauraki ngā marae
Ko Te Whānau a Pōkai me Ngāti Te Roro ngā hapū
Ko Horouta me Tainui ngā waka
Ko Arthur Savage ahau

Ko Matawaia te marae
Ko Miiria te wharekai
Ko Te Rangimārie te whare tupuna
Ko Ngātokimatawhaorua te waka
Ko Ngati Hine te hapū
Ko Ngāpuhi me Ngāi Tūhoe ngā iwi
Ko Arapera Herewini-Witehira ahau.

He Kōrero Whakataki

This chapter is based on the notion that when looking at kupu Māori, rather than always applying the obvious, or written understanding or interpretation of the word, there are deeper messages that are contained, waiting to be acknowledged. Dr Rose Pere regards these as kupu huna, the hidden words or messages (2012). As a result of this ideological view, our group of writers set out to explore a hidden message captured within the word whatumanawa.

Pere (1991) describes whatumanawa as being the important emotions of a child's development, an innate creativity and source of energy, both negative

and positive, to be expressed rather than depressed. This is also in line with what Ryan (1995) states as he describes whatumanawa to be emotions and feelings; he also includes kidneys. It is interesting that kidneys are connected to emotions or feelings. The kidneys perform a wide range of vital functions to ensure a healthy body such as removing wastes and water from the blood, balancing chemicals in your body, releasing hormones, helping control blood pressure, helping to produce red blood cells and producing vitamin D, which keeps the bones strong and healthy. To connect the kidneys to the whatumanawa is as Pere states 'a source of energy both negative and positive, to be expressed rather than depressed'. The kidneys are therefore integral towards controlling negative and positive elements of the body.

Whatumanawa — a hidden message defined

Whatumanawa can be viewed as four separate words:

1. **Wha**tumanawa — four
2. Wha**tu**manawa — shortened name of Tūmatauenga (kaitiaki of mankind)
3. Whatu**mana**wa — prestige
4. Whatumana**wa** — time

Wha and Tu

Wha — within this interpretation, the writers suggest that it denotes ngā hau e **whā**' (the four winds) belonging to Tawhirimātea, the kaitiaki of all weather elements of the world.

Tu is a shortened name for **Tū**matauenga, the guardian of war and mankind.

Mātai Hinengaro

The relationship between Tawhirimātea and Tūmatauenga lies within te ao Māori cosmogony. A whakapapa recollection is that when the children of Ranginui and Papatūānuku decided to separate their parents, Tūmatauenga leapt forward to claim tuakana status over his siblings. He made the first attempt, cutting at the sinews of both parents causing them to bleed. Unfortunately his efforts were unsuccessful. It was Tāne, kaitiaki of forests, who eventually separated his parents and secured tuakana status over his siblings (Ministry of Justice, 2001). Tawhirimātea was angered by his siblings' actions inflicted upon their parents and flew to be with their father in the heavens, while his other siblings remained on earth with their mother. To show his continual contempt for the actions of his brothers, Tawhirimātea sends down his wrath in the way

of howling storms, tornadoes and hurricanes. The rain, however, has its origins within the many cosmogony stories of iwi. One account the writers recall is ngā roimata o Tawhirimātea (the teardrops of Tawhirimātea), which represent his yearning for his mother; and as he gazes down upon her, he ensures that rain cleanses her of the impurities his brothers exposed her to.

Mana

Mana is defined in English as authority, control, influence, prestige, power and honour.

Mātai Hinengaro

A person is born with mana; it is inherently acquired through one's whakapapa. This refers to the status or rank of one's lineage. For example, one is born into the role of tuakana or teina, therefore inheriting the mana that complements your role to carry out your responsibilities that benefit the collective (Barlow, 1998).

Mana can also be derived from being a descendant of tūpuna who were well known for their mahi. Some whānau are known for their specific skills, traits and abilities which all come from their tūpuna. There are certain families who are highly regarded for their weaving, sporting abilities, musical talents and so on.

There is also the mana that people give to you when they recognise and acknowledge your mahi, actions and contributions. However, just because a person is born from strong lines, this does not mean he/she will have great mana amongst the people. The mana you are born with sets you off. However, it is the way in which you conduct yourself throughout life that either strengthens your own personal mana, and by that the mana of your tūpuna, or weakens your own personal mana. Whakaiti, or humbleness, is a highly valued quality in te ao Māori and many of our great leaders are very humble people. Hence this is an integral part of their status. A whakataukī that aligns to this concept of mana is 'waiho mā ngā tangata hei kōrero' — leave it for the people to sing your praises. This is exactly how people give you mana.

Wa

Wā translated into English is time. So time must be placed within the context of the three words defined above.

He aha te pūtake o te whatumanawa? — What is the essence of whatumanawa?

Wha and Tu inherent in all of us are positive and negative energies, as reflected within the cosmogony story of Tawhirimātea and Tūmatauenga. Mana is a taonga, an inherited birthright that provides us with a platform to commence our life journey. The challenges we face throughout our life journey, is life-long: wā as time has no limits.

The essence of whatumanawa is to ensure one's balance of positive and negative energies can sustain and further enhance one's mana throughout the journey of life.

He kōrero whakakapi

This chapter was based on Dr Rose Pere's ideological view of kupu huna — the hidden messages, and was applied to the word whatumanawa. The authors acknowledge that mana is essential to many relationships, and that it is people who are required to continually uphold the mana of others, themselves and of all things. The kupu huna approach is about extending our capabilities, being critically aware and making sense of how knowledge is, and can be, acquired. An analogy that Ngaroma describes is aligned to the lakes within her Te Arawa rohe — all streams and rivers of the district feed into our lakes, and all our lakes are interconnected. The lakes are the storage of ngā puna mātauranga and all the contributing streams, rivers continually adding to this mass of knowledge. When one has a whakapapa to these geographical features, the act of deconstructing and acquiring knowledge takes on a more focused process. As you have a context, you can locate the knowledge from within a specific timeframe and most importantly, you have empathy which enables you to deconstruct and make sense of it all.

The authors have reflected on this process and can see the potentiality that we can all utilise more effectively within our teaching and learning profession. This is the effect the kupu huna approach can have on us, as there are many interpretations within the traditional knowledge of indigenous peoples that could serve as the basis of new creativities.

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I am currently the Curriculum Advisor Māori and a Senior Pouako for our Bachelor of Teaching (ECE) programme at Te Rito Maioha Early Childhood New Zealand. My passion is my language and I am looking at ways to enhance and increase understanding of Kaupapa Māori ideologies and Mātauranga Māori within teacher education programmes and the early childhood sector.

No reira e rere ana ngā mihi ki a koutou katoa
Mauri ora ki a tātou.

Arapera Witehira (Ngāpuhi/Ngāti Hine)
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WAIATA ORIORI in EARLY CHILDHOOD CENTRES

Rotu Mihaka

Introduction

Waiata oriori in the late 19th and early 20th century were seen as lullabies for young tamariki. Best (1922), however, explains that oriori are more dense and complex and could not be fully understood by infants. And while they tell a story and are used to embed iwi traditions and lore into a child's mind, tunes for waiata oriori are generally simple and unconstrained (Hemara, 2000).

Can oriori be a part of early childhood education curriculum? In kōhanga reo, as part of their daily ritual, tamariki are exposed to simple waiata oriori rather than nursery rhymes. The oriori tell stories about the geographical environment and the whakapapa links to the kōhanga reo, that remind tamariki and whānau where they are from. Oriori relate to things tangible or intangible.

The oriori can be sung anywhere and everywhere. However, it would be more appropriate to be sung at mat time, when putting babies to sleep, and at whakatau.

While waiata oriori can be intricate and intense, I believe they can be used as a teaching tool in the early childhood curriculum.

Nō hea ahau?/Where am I from?

Nō Te Arawa ahau
Ki te taha o tōku māmā
Ko Matawhaura te maunga
Ko Roto-wha-iti i kitea a Ihenga te moana
Ko Ngāti Pikiao te iwi
Ko Ngāti Parua te hapū
Ko Tahuriorangi rāua ko Hemi ngā tāngata
Ko Rotu Mihaka tōku ingoa

Ko Mataatua te waka
Ki te taha o tōku pāpā
Ko Taiarahia te maunga
Ko Ohinemataroa te awa
Ko Ngāi Tūhoe te iwi
Ko Te Urewera te hapū
Ko Wiremu rāua ko Rigby
ngā tāngata

Te Whāriki, the early childhood curriculum empowers the tamaiti to learn and grow, involving extended whānau and the wider community, that allows the tamaiti to learn through responsive and reciprocal relationships with people, places and things (Ministry of Education, 1996). Not only does this apply to the tamaiti, it also applies to educators, teachers and adults who work alongside them in early childcare (Gibbs, 2006). Centres that compose their own waiata oriori can take pride in such taonga. Links can be made to the goals and strands of *Te Whāriki* (Ministry of Education, 1996). For example:

- **Mana Reo** (communication), where tamariki and pakeke experience an environment rich in stories and symbols of their own and others' cultures. Waiata oriori tell that story.
- **Mana Aotūroa** (exploration). The waiata oriori should identify geographic features similar to those of the local iwi, allowing participants to develop working theories for making sense of the natural, social, physical and material worlds.
- **Mana Tangata** (contribution). Participation in the composing and learning of waiata oriori should be done as a collective to encourage and learn alongside each other.
- **Mana Whenua** (belonging). The waiata oriori will be the pride and joy of the centre and can be shared with others, knowing there will be a connection.
- **Mana Atua** (well-being). The revival of original waiata will see the survival of a Māori oral tradition. Waiata oriori are also seen as a pacifier to calm tamariki and pakeke, thereby taking care of one's well-being.

Waiata Oriori — a genre of Waiata Mōteatea

Waiata mōteatea were an everyday occurrence in traditional Māori society and the words and expressions preserve the wisdom and knowledge of tūpuna (see: http://www.korero.maori.nz/forlearners/waiata.html). Waiata mōteatea is the term used to acknowledge traditional Māori chants utilising song-poetry and melodies of limited range (Royal, 1997). The many genres of waiata used for different purposes include **waiata oriori** (lullabies), **waiata tangi** (laments), **waiata aroha** (songs of love), **ngeri** (a type of chant), **manawawera** (a form of challenge) **and waiata poi** (poi songs). When performing a waiata, it was important to choose one appropriate for the occasion. The song depended upon the circumstances and when there was direct emphasis, rather than objection, a song was usually performed in recited style without melodic organisation (Orbell, 2004).

As stated, the range of waiata mōteatea includes waiata tangi, referred to as laments; waiata aroha, often focusing on a lost or distant lover or even a loss of a pet; waiata whaiāipo, a type of waiata aroha, although the language used is bolder; waiata tohutohu are message-bearing songs and waiata oriori contain important information for the infant (Ka'ai, Moorfield, Reilly, & Mosley, 2007).

Mōteatea enjoyed wide currency in traditional Māori society as an integral part of the whare wānanga, of the whare kōhanga, the whare rūnanga, the whare tapere and so on. Mōteatea still play a wide variety of roles, from consoling the heart of an afflicted lover to informing people of a calamity. They incite a people to warfare and may even curse others. Mōteatea relate genealogy and can initiate a youngster into the curriculum of the whare wānanga (Royal, 1997).

Mōteatea, therefore, are multi-purpose and take on a number of forms. They can be long or short, cryptic or direct, whimsical or serious, funny or humourless. Mōteatea is an extensive oral-literature form which rivals the great folk-song and poetry traditions of the wider world.

By understanding the contextual style of different types of waiata mōteatea one can better appreciate why they are sung and their appropriateness to the occasion. The waiata Tirotiro is such an example.

Waiata Oriori, Waiata Aroha

Tirotiro	**Kaitito: Te Putuangaanga Mihaka 2003**
Tirotiro ki taku tau	Looking, searching to my beloved
Kei hea rā? Kei hea?	Where is that? Where?
Kei runga kē, kei raro kē?	Is it above, or is it below?
Kei roto i taku moemoeā	It is in my dreams

This waiata, a lullaby, was composed by the late Te Putuangaanga, as he sat quietly cradling his mokopuna. This koroua of Ngāti Te Takinga, Ngāti Pikiao, Tūhourangi, Ngāti Wahiao iwi, Te Arawa waka descent, begins chanting with a soothing tone, trying to calm his mokopuna, who only stirs, whimpering in his arms.

This waiata oriori does not share a whakapapa like most others. However it shares an event that the mokopuna will relate to as he begins to understand its meaning (Kai'ai et al., 2007). Oriori are used to arouse the interest of the mokopuna in tribal mythology and the traditions that mythologies contain (Ngata & Te Hurinui, 1974).

My understanding (with agreement from the koroua) is that he is looking at his first-born male mokopuna, who will carry his name. The expression of emotion is shown on his face and in his voice, a soothing drone. The human voice is one of the principal conveyors of social and affective communication. From the earliest stages of development, infants respond to vocal expressions from their mothers (Fernald, 1989; Fernald & Morikawa, 1993).

The influence this oriori has, sung repeatedly in the early childhood setting, with the same affectionate tone as that of the koroua, can be seen as children and adults build on their own strengths and cultural backgrounds in learning (Ministry of Education, 1996). The oriori is a valuable and meaningful learning tool and can be sung spontaneously throughout the early childhood curriculum. This encourages everyone to learn with and alongside each other and to have an appreciation of te reo Māori as a living and relevant language, especially here in Aotearoa.

Looking down at his mokopuna the koroua is asking, 'Where are you, moko?' (as the moko stirs), 'Where are you going to, moko?' (as the moko begins to whimper), 'Are you going places? Where are these places? Wherever you go moko, you will always be in my thoughts in my dreams'. These places can be anywhere. However, the Māori world views this as **titiro whakamuri, hoki whakamua** — we are the future, the present and the past. This can also relate to the Māori cosmological world including te kore, te pō, and te ao mārama.

E kore, e kore	Nothing, nothing
E pō e pō	Night, night
E ao, e ao	Light, light
Tākiri mai te ata	It is dawning
Kōrihi te manu	The bird sings
Tino awatea	It is broad daylight
Ka ao, ka ao	It is day, it is day
Ka awatea	It is daylight
Tihei mauri ora	The essence of life

Tirotiro was presented to Ngāti Te Takinga in 2003 by Te Putuangaanga and spiralled throughout Ngāti Pikiao. He also gifted this oriori to kura and kōhanga reo in the Rotorua region and the various institutions he was associated with, such as Te Tari Puna Ora o Aotearoa/New Zealand Childcare Association and Te Wānanga o Aotearoa. He shared this taonga when he travelled overseas or

when whānau travelled back to Aotearoa for holidays. Tirotiro has four lines with lots of meaning. Used as a lullaby at many different occasions, it can be interpreted in the way a whānau wants to interpret it. Nevertheless we must always return to the original source.

Whakamutunga

There is a place for waiata oriori in the early childhood setting. A waiata oriori should hold the centre in high esteem as it will tell their story — their whakapapa.

Nō reira e te iwi, it is with great pleasure that Tirotiro can be shared with many, a legacy the koroua left for his mokopuna.

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Rotu Te Uwhikura Polly Mihaka (Te Arawa/Ngāi Tūhoe)
I am currently working for Te Rito Maioha Early Childhood New Zealand as well as studying for a Masters in Matauranga Māori. My thesis is based on the performance of waiata mōteatea. My interest in waiata began when I was a very young girl, listening to my parents sing. There is no scarcity of waiata Māori composers and the knowledge of speaking te reo Māori fluently has supported the many compositions we hear today.

WHANAUNGATANGA

Sandi Tuhakaraina

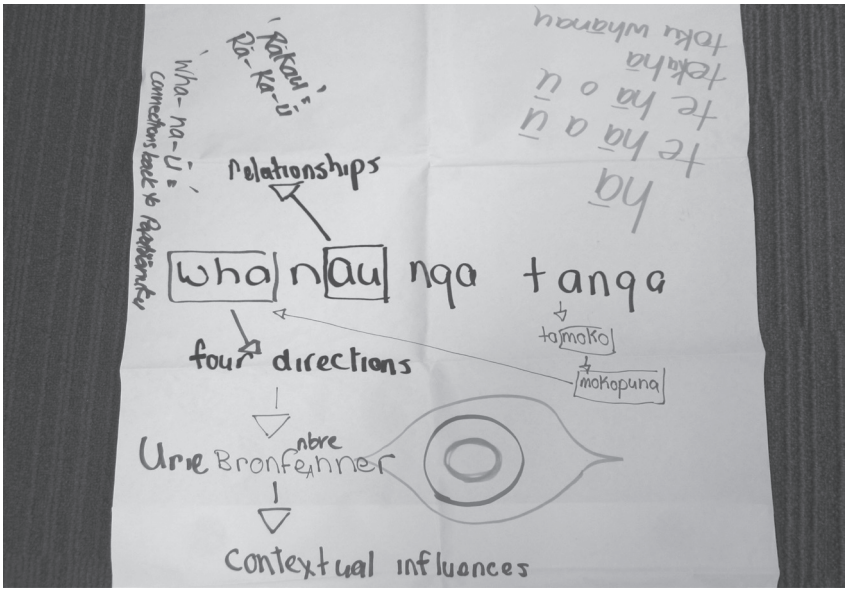
In 2012, pouako and Māori lecturers from ngā hau e whā came together to engage in cultural practices and learning relevant to their positions as leaders at Te Tari Puna Ora o Aotearoa/NZ Childcare Association. Te Tari Puna Ora o Aotearoa (now called Te Rito Maioha Early Childhood Education) is a major provider in early childhood education and is committed to developing Te Tiriti o Waitangi learning and practices. To support this commitment, pouako meet annually to build and maintain personal and professional relationships.

One aspect of the learning involved the renowned tohunga kuia, Dr Rose Pere, who shared her knowledge and truths of ngā taonga a kui mā, a koro mā.

In this chapter, I hope to bring another perspective to the term **whanaungatanga** and provide examples for early childhood settings to consider when planning a programme of visible, bicultural and bilingual practices.

Dr Rose Pere inspired my thinking and understanding of taonga tuku iho, referring to knowledge passed down from kuia and koroua. According to Pere (1982) she grew up surrounded by elders who wrapped her in traditional cultural values and practices. Today, she passes on her knowledge to pouako to incorporate into their teaching, in order to enrich students' learning of cultural practices. Ideally, this learning should have a ripple effect out to tamariki and whānau in early childhood settings.

Whanaungatanga was the word our group explored and examined through the approach of *reo huna*. *Reo huna* refers to the hidden concepts and messages within a word, thus providing a deeper perspective into understanding Māori people and our language. This approach encouraged me to think and view the word differently, while working collaboratively made the task valuable as shared thinking was accepted and affirmed. The diagram below shows the concepts discussed.



Whanaungatanga

Whanaungatanga is "relationships, kinship, group dynamic" (Ryan, 2008, p. 401).

According to Pere, whanaungatanga involves 'the practices that bond and strengthen the kinship ties of the whānau' (1982, p. 23) from the past, the present and future. Aroha, loyalty, obligation, caring and nurturing are values and practices essential to whānau maintaining connections (Pere, 1982). Meade, Kirikiri, Paratene, and Allan describe whakawhanaungatanga as 'semantically synonymous with familyness' (2011, p. 3) and at the heart of this concept are relationships. Rangihau describes his own view of whanaungatanga as 'the warmth of being together as a family group' (as cited in Love, 2004, p. 43). I experienced a sense of warmth, aroha and strength not only as I re-connected with pouako and colleagues but with tangata whenua who are seen as extended family. Opportunities to come together help develop and strengthen our relationships with each other.

Mihimihi is an example of promoting whakawhanaungatanga as people stand to introduce themselves. They are linking themselves to their whakapapa of people, places and things, and gaining a sense of tūrangawaewae, or belonging, among acquaintances, family, and friends. During this process,

connections are being established. Mihimihi for tamariki in early childhood is one way of promoting a child's connections to his or her community. These can be simple and varied, for example:

Mihimihi that embrace whānau whakapapa:

Tēnā koutou	*Greetings*
Ko Ana Tuitupou ahau	*I am Ana Tuitupou*
Ko Erina Tuhakaraina tōku māmā	*My mother is Erina Tuhakaraina*
Ko Josh tōku pāpā	*My father is Josh*
Ko Izayah tōku tungāne	*Izayah is my brother*
*T*ēnā *koutou, tēnā koutou,*	*Greetings to you all*
Tēnā koutou katoa	*Greetings to everyone*

Mihimihi that reflect whānau whakapapa (place):

Tēnā koutou	*Greetings*
Ko Lexi Tuhakaraina ahau	*I am Lexi Tuhakaraina*
Nō Whakatū ahau	*I am from Nelson*
Ko Maungatapu te maunga	*Maungatapu is the mountain*
Ko Maitahi te awa	*Maitahi is the river*
Tēnā koutou, tēnā koutou,	*Greetings, greetings*
Tēnā koutou katoa	*Greetings to everyone*

Mihimihi that reflect whānau group:

Tēnā koutou	*Greetings everyone*
Ko Quinton Tuhakaraina tōku ingoa	*My name is Quinton Tuhakaraina*
Ko Rata tōku whare kōhungahunga	*Rata is my early childhood centre*
Tēnā koutou, Tēnā koutou	*Greetings, greetings*
*T*ēnā *koutou katoa*	*Greetings to everyone.*

Hā

The word *Hā*, according to Williams is 'breath, taste, sound, tone of the voice' (2002, p. 29).

Dr Rose Pere offers a deeper, spiritual meaning: hā is the breath of life from ĀIO Wairua, 'the divine parents, the great spirit, the creators of everything across the universe' (1997, p. 16). In my opinion, the notion of hā, signals a sense of caution, of how messages are exchanged and received to allow *wairua ki te wairua* to occur respectfully between speaker and listener. This further suggests that a sense of connection is being formed through the power of communication, tone of voice and sounds. It is therefore not only

a physical realm but also a spiritual realm between peoples. How a person engages with other people, places and things can impact on how relationships are physically, socially and spiritually maintained.

Early childhood programmes reflect physical learning opportunities for tamariki through obstacle courses, swings, climbing frames, riding on toys etc. But, how are spaces intended to nurture children's wairua offered? According to *Te Whāriki*, 'adults should acknowledge spiritual dimensions and have a concern for how the past, present, and future influence children's self-esteem' (Ministry of Education, 1996, p. 46). Tamariki should be socially and spiritually engaged in sounds of experiences that reflect 'ngā karakia, ngā mōteatea, ngā whakataukī' (Ministry of Education, 1996, p. 34).

Au

The word *au* means 'I, me' (Ryan, 2012, p. 42).

These traditional Māori terms are used to greet and make connections between the speaker and his or her whānau. Au (I) do not stand alone, but belong to a larger social structure that connects Au to the past, present and future through whakapapa. According to Mead 'whanaungatanga embraces whakapapa' (2003, p. 23). The notion of whakapapa is building layer upon layer, strength upon strength and knowledge upon knowledge (Barlow, 1991).

Another perspective the group reflected on were parallels between whanaungatanga and Urie Bronfenbrenner's, ecological model. His model is described as a 'set of nested Russian dolls … and levels of learning' (Ministry of Education, 1996, p. 19) between the child, family, adults, and community within an early childhood learning environment. A Māori perspective draws similarities to levels of learning within a marae context. For example, mokopuna play freely on the marae, unless there is a pōwhiri taking place. Rangatahi help in the dining room, setting and clearing tables. Pakeke are involved in the cooking of meals while kaumātua maintain the tikanga and kawa, welcoming manuhiri onto the marae. At each level the individual is being supported by the wider whānau but the individual is required to reciprocate their support and help by being an active participant in marae activities. *Te Whāriki* states 'adults working with children should demonstrate an understanding of different iwi and the meaning of whānau and whanaungatanga (1996, p. 42). This suggests that early childhood education settings should liaise with local tangata whenua. This would support early childhood communities to gain an understanding of iwi dialect, stories, songs, whakataukī and cultural practices.

HE WHAKATAUKĪ MŌ TE WHANAUNGATANGA

(A proverb for people)

He aha te mea nui o te ao?
He tangata, he tangata, he tangata

What is the most important thing in the world?
It is people, people, people.

Tā moko

An examination of ta in *tanga,* in *whanaungatanga,* recognises reo huna: tā, moko, tā moko and mokopuna. Tā is 'pigment dye, paint, print, tattoo, flock, group' (Ryan, 2008, p. 285).

Moko is 'logo, tattoo, lizard, abbreviation for mokopuna' (Ryan, 2008, p. 180).

According to Michael King (cited in Simmons, 1986), pre-European moko 'was part of an expression of a unified view of life'. However, post-European moko 'grew out of awareness of the Māori as a threatened minority group that needed to assert its identity …' (1999, p. 23). The art of Māori tattooing has been revived over the last few decades which suggests that tā moko is providing a sense of identity and belonging to tribal groups, and could be described as symbols of story-telling to convey whakapapa.

Mokopuna are grandchildren that link tīpuna to the present and the future and tīpuna link mokopuna to the past (Pere, 1982). Traditionally, tīpuna and mokopuna lived communally and as a result mokopuna naturally lived cultural practices (Pere, 1982). However, these traditions have been weakened as whānau do not always live close by in order to maintain the same tīpuna and mokopuna relationship. In some situations, the early childhood setting is going to be a place where mokopuna may experience for the first time, cultural practices and learning of the Māori language. How prepared and ready are early childhood leaders in developing a curriculum that states, 'children develop an appreciation of te reo Māori as a living and relevant language' (Ministry of Education, 1996, p. 76)

Conclusion

The warmth of being together as a whānau is whanaungatanga. This warmth started when the first kaikaranga sent her message to welcome Te Tari Puna Ora o Aotearoa whānau on to the marae. The tangata whenua showed their aroha through ensuring we were well cared for. I relished the kōrero Dr Rose Pere

provided as she came from a place of lived traditionalism. The opportunity to gain a shared understanding of te reo huna was enriching and affirming.

I finish with a whakataukī that illustrates the harakeke to the child. The rito, or centre shoot of the flax, represents the child, to be nurtured and protected, surrounded and supported by the whānau, hapū, iwi and, in today's world, early childhood settings and communities where they can 'grow up as competent and confident learners and communicators … secure in their sense of belonging and in the knowledge that they make a valued contribution to society' (Ministry of Education, 1996, p. 9).

HE WHAKATAUKĪ MŌ TE HARAKEKE

(A proverb for the flax bush)

Ka whānau mai te pēpi,
Ka takaia ki te harakeke.
Ka noho te harakeke, hei kākahu, hei rongoā,
Hei mea tākaro,
Hei oranga mōna, ā mate noa ia.

When a child is born
He will be wrapped in the muka cloth made of flax.
The flax shall provide clothing, medicine,
toys for play and leisure
and shall provide the means for living and survival,
health and wellbeing
throughout his life's journey.

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About the author

Sandra Tuhakaraina (Ngāti Kahungunu ki Te Wairoa)

I am a Pouako at Te Rito Maioha Early Childhood New Zealand in Nelson. On my mother's side I come from the Hawke's Bay region and from England and Scotland on my father's side. The learning of te reo Māori me ngā tikanga was ignited when I attended kōhanga reo in the early 1980s. Whanaungatanga within both world views continues to energise and strengthen my teaching and learning.

RANGATIRATANGA — LEADERSHIP in EARLY CHILDHOOD SETTINGS

Pania Kawana

Leadership as defined by Ryan (2005) is a combination of '*kāea, kaiārahi, kaihautū*' (p. 275). All of these terms refer to a person or persons who demonstrate the ability to lead by example and to move towards a shared goal or destination. A kāea is someone who leads a kapa haka group in song. They determine the tune or melody for everyone to follow. A kaiārahi is a person who leads others in song or karakia as they determine the pace and speed in which is it learned or performed. A kaihautū is the person who steers or directs the waka towards its destination — which requires someone who can effectively communicate with groups of people.

Quality practices within the early childhood setting can be linked to leadership (Rodd, n.d.). We should therefore consider why teachers are not always encouraged in their initial teacher education programmes to aspire to leadership roles. Leadership requires a broader understanding of diversity in the sector, as well as knowledge and awareness of the demands that encompass the centre, the tamariki, their whānau and wider communities.

The document, Ministry of Education (2010), was released after consultation with those working within the Māori medium sector of education and provides a framework for effective leadership. It is metaphorically symbolic of a korowai and uses whakataukī to guide its interwoven meaning and intent. Te Aho Tapu is the first and main thread. This represents a focus on learners, ngā mokopuna, and represents Māori learner success. The whenu descend from te aho tapu and are the seven roles of leadership — kaitiaki, kaiwhakarite, kanohi mataara, kaiako, kaimahi, kaikōtuitui and kaiarataki.

The aho weave 'through the whenu, binding the korowai together as a wearable garment. Each of the aho depicts a key focus for leadership' (Ministry of Education, 2010, p. 12). Katene (2010) discusses three types of leadership: (1) transactional; (2) traditional; and (3) transformative. To explain the characteristics of transactional leadership Katene describes the process of daily

transactions between leaders and followers that are reward orientated. He then describes transformational leadership as future and change oriented. It is an extension of transactional leadership, but the followers are motivated by the leader to produce more. Durie (2006) argues that this form of leadership is insufficient, and that leaders can be identified and nurtured from a young age.

Manaia (2011) describes the changing face of Māori leadership and discusses ways in which to engage and nurture future Māori leaders. He asks us to focus on responsibilities now, and to never forget who we are and where we come from. This nurturing of Māori identity is a direct outcome of kōhanga reo, and an important factor as the population of Aotearoa continually grows and diversifies.

Traditional leadership is dependent on believing in traditional authority systems. It also recognises the roles that others play. This type of leadership fits well in centres, where everyone has a role and responsibility. These reciprocal relationships enhance individual and collective strengths, and it means that staff and whānau can work towards a common goal or vision. It is also present when skills are recognised and utilised at different times, for different kaupapa.

Katene (2010) acknowledges the fact that current Māori ways of being and doing owe a lot to earlier generations of leaders and traditional practices. These still have relevance for us today, helping to guide our practice where tikanga and kawa are concerned. But more importantly, we can build on past successes to create new practices that move with the times. As Katene states 'leadership will be ongoing and ever changing. New personalities will emerge. They will have their own unique styles of leadership to meet the challenges of the day and take advantages of the opportunities of tomorrow' (2010, p. 13).

Durie (2003) maintains that effective leadership needs to reflect the aspirations of the community, professionalism, tribal governance, good communication and liaising between a range of leaders and groups as well as good government. There are many contested ideas around these models of leadership, but in my opinion, there should be a combination of all three. Good leadership therefore, is fundamental to the success of the kōhanga and requires everyone to be responsible at different times, supported and guided by those who also share common goals. This fits a distributive leadership style, but is one that requires us all to work at.

Ra-ngati-ra

As I sat and listened to Dr Rose Pere, my mind wandered as I pictured her description of the word above. This is my interpretation of what she shared.

Ra as in rākau, is mankind's connection to Tāne Mahuta. We are all offspring of Tāne, and stand as a reminder of his role in separating his parents to reveal the world we live in.

Ngati, as in people, is a collective who are all unique, while still claiming a connectedness, or bond, because we all emerged from the same source.

Ra as in Tama-nui-te-rā, is the divine spark that gives sustenance for us all to grow. It also serves as rongoā, gifting us with the ability to rid ourselves of the things that cause us to become spiritually unbalanced.

To summarise Rose's kōrero in my own words, I would say that the metaphor used here (of a tree) is very appropriate when talking about rangatiratanga.

A good leader (or tree) needs to be grounded and supported by or in the whenua, which is represented by the collective. It needs nourishment from the sun and balance from the environment in which it grows in order to reach its full potential.

The word rangatira can also be deconstructed and defined within the two words *ranga* and *tira*. Ranga is short for raranga, or the art of weaving, while tira refers to a group of people. This description implies that a good leader should possess skills that enable him/her to 'weave' people, groups and kaupapa together. The benefit of working together in this way nurtures unity amongst groups or organisations and is fundamental to the success of all.

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About the author

Pania Kawana (Ngāti Kauwhata/Ngāti Raukawa/Ngāti Kahungunu)
He Pouako ahau i Te Rito Maioha ki Te Papaioea

Following my training, I worked in kōhanga reo until moving to teach at Te Rito Maioha six years ago. I studied Māori Design and Art at Te Wānanga o Raukawa and have a passion for weaving. I have also studied at Te Wānanga o Aotearoa, focusing on Te Reo Māori and I'm currently enrolled to begin my Masters of Education.

MĀORI ACHIEVEMENT

Hiraina Hona

Kotahi tonu te hiringa i kake ai a Tāne ki Tikitikiōrangi
Ko te hiringa i te mahara

There is only one power that enabled Tāne to fetch the baskets of knowledge
And that was, the power of the mind

Introduction

When I reflect upon my own upbringing, between the bush at te wā kāinga in Te Urewera, Te Whāitinui a Toikairākau and urban Rotorua, I feel and know that I am privileged to have been raised in both worlds. However, in the context of those times, it was very challenging to be Māori — let alone get an education. In the urban setting it was actually uncool to be Māori; everywhere you turned, most Māori kids had a Pākehā name. Those with a Māori name like me were stigmatised, teased and ridiculed by everyone, including the teachers, and even by the Māori kids with Pākehā names. I was proud of my identity and I showed it. So when the roll was called and a sudden break in the flow of names would happen, this always indicated to me that my name was next and the teacher would let me know that because it caused an interruption. As the teacher mangled my name to the point that it was unrecognisable, I refused to answer. I thought, that is not my name. Again the teacher bellowed out this strange name and this time looked sternly at me. Again I did not answer. 'Right', she says, 'for your defiant behaviour you can go outside and wait'. I refused to move and said to her, 'that is not my name, my name is …' and I uttered it exactly how I wanted her to do so. The teacher then replied, 'okay then, have it your way' and moved on to the next name; no apology — nothing!

At the age of five, this was one of my very first experiences of protest, encountering institutionalised racism in the mainstream system. And that's when I knew we were different, because we were being treated as such. So I had to adjust to the long road ahead. I knew to expect the unexpected and if I

wanted to succeed I had to play their game. I was grounded in the knowledge of who I was and where I came from and I was adamant that no one was going to take that away from me. So I 'dug my heels in' and made sure I did not fall off that waka because I wanted to be a part of it. I wanted to learn new things. I wanted to have the same opportunities and I wanted to achieve!

Therefore it is only appropriate that I begin with the above whakataukī to not only show the source of Māori knowledge but more so to highlight the determination of Tāne to succeed. Validating Māori achievement is in our whakapapa, our DNA (Ka'ai, Moorfield, Reilly, & Mosely, 2004; Mead, 2003; Smith, 2000; Te Rito, 2007). The whakataukī also implies that in order to be successful one has to be focused, enabling the power of the mind to move the intention to the stage of doing and then achieving.

The three baskets of knowledge, **te kete tuauri, te kete tuatea, te kete aronui** were obtained from the twelfth heaven, Te Toi o ngā Rangi, where the supreme god, Io matua kore, resided and permitted Tāne to take the baskets of knowledge, and to disseminate them on earth for the benefit of mankind. This was, by no means an easy feat for Tāne, who had to ascend eleven other heavens before reaching the twelfth, at each level overwhelming challenges were presented to test his ability to cope, to comprehend and to endure the assessment process. Tāne was also subjected to bullying tactics by his older brother, Whiro, who was infuriated that Tāne had been given the leadership role that he believed was reserved for him by virtue of whakapapa.

Tāne stepped up and fulfilled the role that was required of him. Tāne aspired to the twelfth heaven; his sights were set very high from the start and he knew by accepting this task he would also have to accept the consequences — Whiro's actions being but one consequence. Those who have sought knowledge would know there are many sacrifices to be made, many obstacles and tests of endurance. So a strategy is important in order to succeed. There is no doubt in my mind that Tāne had a strategy that was etched in the power of his mind; otherwise we would not possess knowledge or possibly even exist today as a resilient and vibrant people, having survived the tides of colonisation with our kete mātauranga intact.

Through the efforts of Tāne, we now know (Best, 1923; Karetu, 2008), that each of the three baskets contained specialist and lifestyle knowledge in order for mankind to survive:

Te kete tuauri: peace, love and all things good

Te kete tuatea: warfare, black magic, agriculture, tree or wood work, stone work and earth works

Te kete aronui: incantations, literature, philosophy and all forms of rituals employed by man

The three baskets of knowledge are applicable to people, places and things and they have catered for our needs since the beginning of time. But the world has changed dramatically for Māori, therefore requiring a new focus.

For some years now I have toyed with the notion of a fourth kete. Out of curiosity I googled 'te kete tuawhā' referred to by Karetu (2008) as '**te kete aroiti'**. Was I surprised that I'd scored a hit on Google? Yes and no! Yes, because it seemed like a long shot and I had wondered if others had even ventured there and if so, maybe they had arrived at the same place as me — where to from here? No, because Timoti Karetu was the author of this notion and being a recognised repository of traditional and contemporary mātauranga ā-hapū, mātauranga-ā-iwi, it seemed te kete tuawhā was a natural part of the process of developing and acquiring knowledge (Ngati Kahungunu Iwi Incorporated, 2008).

The term 'te aroiti' refers to things that are deemed insignificant, therefore given little regard. Karetu says this kete contains 'tolerance, compromise, mutual respect, acceptance of difference culturally, socially and linguistically, with the acceptance that difference is not necessarily divisive but conducive to the creation of a more interesting human mosaic' (p. 88). He goes on further to state 'this kete, in my opinion, is a kete of some considerable importance with language, and attitudes to language, one of its principal foci' (p. 88).

The reference to this kete as 'te aroiti' being somewhat insignificant appears to contradict his kōrero and when studied against the backdrop of the contents of this kete, this would suggest the items are not only significant, but pertinent to contemporary times. How are we then to interpret this rendition of 'te aroiti'? Or, is it a play on words meaning the opposite to what is intended, that is, iti — small, but really meaning big, important and significant. Or does it even matter? The point is, we must learn to see the world anew. We must learn to adapt according to our present needs in order for our culture to survive the tides of diverse change. **Te aroiti** is timely and it brings the modern Māori into perspective by anchoring the present day contexts into traditional teachings such as te kete tuawhā.

Mead (2003) discusses Mātauranga Māori by using the analogy of reassembling Humpty Dumpty from his great fall, to demonstrate how arduous this task

is because the pieces are not only shattered, they are scattered as well. It is assumed the pieces have become infused, as well as confused, in the process which requires a diverse reconstruction effort or as Karetu states an 'interesting human mosaic'. This has forced educators, thinkers and researchers to put the pieces into new places, to embrace new technologies and new information and try to make sense of the changing world through Mātauranga Māori (p. 306).

The purpose of this discussion is to demonstrate that Mātauranga Māori is integral to Māori achievement and there is definitely a place for it in contemporary times. If we only open our minds and hearts we will see that Mātauranga Māori is capable of meeting the needs of everyone (Durie, 1998; Kiro, 2000; Smith, 1997).

Mā te hinengaro te ngākau ka kitea
Mā te ngākau te hinengaro ka mārama

The mind enables the heart to see
The heart enables the mind to understand (Kruger, 2004)

(Turumakina Duley, 2012)

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About the author

Hiraina Ngatima Hona (Ngāi Tūhoe/Ngāti Awa)

I am currently working for Te Rito Maioha Early Childhood Education New Zealand, having had thirty years of experience in kōhanga reo. The stories told to me by my parents have supported my research into *kaitiakitanga/sustainability* for Tūhoe hapū and iwi. Ko au ko Te Urewera, ko Te Urewera ko au.

WHANAUNGATANGA as PEDAGOGICAL LEADERSHIP

Jo Mane, Pikihora Brown-Cooper, and Arvay Armstrong-Read

Knowledge is of the head,
Knowing is of the heart[1]

The triennial World Indigenous Peoples Education Conference provides a dedicated forum for indigenous people throughout the world to gather and share their stories of struggle and success. It is a forum to seek knowledge and practical examples of teaching and learning that make a difference to indigenous realities. A key aspect of the conference is allowing indigenous people to share and learn about models of practice and teaching which motivate, mobilise and influence change. It is also about how indigenous people re-claim and re-assert their own knowing and ways of doing and being. This chapter is based on our presentation at the 2014 Conference in Hawaii. In it we describe a research project that explores the concept of whanaungatanga as a key feature of pedagogical leadership.

The assertion of whanaungatanga as pedagogical leadership came about through research undertaken as part of Te Tari Puna Ora o Aotearoa/New Zealand Childcare Association's third Flagship research project. This chapter discusses whanaungatanga as a legitimate expression, essential to the foundations of pedagogical leadership and places further emphasis on the need for Māori to re-claim, re-iterate and re-affirm collective approaches as Māori ways of being. This chapter draws on the Flagship 3 project to further articulate the claim of whanaungatanga as pedagogical leadership.

A simple definition of the word whanaungatanga is relationships (Ngata, 1994), derived from the word whānau, meaning family. While the concept of whanaungatanga is in traditional Māori society based on genealogical links (Mead, 2003), it is a term used also for describing close, familial and reciprocal relationships (Mead, 2003). It is used in contemporary times to describe groups

1 Marsden, 2003

who work towards a common purpose. Importantly, the construct of whānau is articulated as a key principle in Kaupapa Māori research approaches (Smith, 1997). While defining the word whanaungatanga as relationships, further definitions, entailing the complexities and intricacies of its meanings will be elaborated on in this discussion.

This is a collaborative piece of writing from three Kaupapa Māori researchers, each with our own diverse experiences and understandings of Kaupapa Māori and our 'lived experiences' of whanaungatanga. Discussion as such highlights the importance of the concept and action of whanaungatanga to Māori leadership and consequently to pedagogical leadership.

In facilitating a research and professional development programme the Flagship 3 project introduced third generation activity theory and expansive learning theory (Engeström, 2001) as a potential tool for early childhood teachers to support their practice of pedagogical leadership. The project also explored the alignment between activity theory, expansive theory and Kaupapa Māori theory (Ord, Smorti, Carroll-Lind, Robinson, Armstrong-Read, Brown-Cooper, Meredith, Rickard, & Jalal, 2013).

Both participants and the research team clearly recognised key concepts within the model of third generation activity theory as relating to their own experiences in te ao Māori, particularly so to the roles of working as a collective system. This is exemplified in the organisation and running of marae hui (Ord et al, 2013). Such organisation is reflective of Engeström's systems of activity, but from a context that is authentically Māori.

The project highlighted whanaungatanga as an example of what was recognised as Māori knowledge, knowing and understanding — mātauranga, mōhiotanga, māramatanga — and ways of being and doing. While the Kaupapa Māori research team recognised this aspect early in the project as important to the research process, centre participants also articulated aspects of alignment between the activity theory model and Māori ways of 'being' during the project. In particular this was through their own experiences in their roles on marae but also through discussion that emphasised whanaungatanga as an important part of their early childhood centre's culture (Ord et al, 2013).

While the focus of the project was on providing an alternative tool for participants to understand and ideally strengthen pedagogical leadership, the research team identified alignments in terms of participants taking up the tool of activity theory. A major alignment was the link between the culturally

situated concept of whanaungatanga and the emphasis within activity theory of groups working on a shared task. Within the Kaupapa Māori cluster of centres the researchers had an early gut feeling, or hunch, that centres who worked from the base of whanaungatanga were exemplifying pedagogical leadership. This was shown in their commitment to inform, to empower and progress their centres and their centre whānau, where the thinking around pedagogical leadership was essentially linked to practices that supported the centre system in providing the best learning and teaching outcomes/ environment for children. This was particularly more so within the context of, and understanding of, whanaungatanga.

Our discussion emphasises that the understanding of whanaungatanga is more than 'team-work', the oft-used colloquial expression for groups of teacher working together within early childhood settings. Whanaungatanga is understood as a deep commitment to developing alliances and practice that build collective strength, which strengthens the purpose of the collective. The collective in a Māori context is expressed as being representative of the societal structures of whānau, hapū, iwi and waka (Ministry of Justice, 2001)

We suggest that as a discourse, whanaungatanga has the potential to describe the complex nature in which relationships are in constant motion. In using the word whanaungatanga, we need to be consciously aware of the naming of this term and the potential for it to be lost when taken from a Māori context into a western discourse. This writing positions whanaungatanga as a discourse of respect, to ensure the essence of this principle is not lost or used in an isolated or stagnant form (Te Rangihiroa, 1925). Whanaungatanga, as with all Māori principles, cannot be defined as a mere translation (Barlow, 1991). That would be to say that our world view is all the same. More precisely the use of tikanga Māori principles is holistic and has deeper meanings than the word seen in isolation (Hirini, 1997). Each kupu Māori is connected to a repertoire of meanings dependent upon the context in which these are utilised (Mead, 2003). 'While whanaungatanga may simply be defined as relationships, the complexities of whanaungatanga involve accountability, responsibility and reciprocity amidst other key considerations' (Ord et al., 2013, p. 30)

The concept of whanaungatanga is frequently being drawn upon to share understandings of relationships, which are used interchangeably and in a number of different disciplines. More recently Māori scholars and academics (Bishop, 1996; Bishop & Gynn, 1999; Ritchie & Rau, 2005), through research, have drawn upon the value of whanaungatanga in an attempt to highlight the

importance of relationships in educational contexts. This body of writing is a precursor to extend and add to a body of growing literature that positions whanaungatanga as a powerful tool to assert our claims as Kaupapa Māori researchers. There is a growing prospect for the approach of whanaungatanga to be theorised and shared within a range of contexts.

This discussion seeks to examine the discourse of whanaungatanga in a range of contexts, but more specifically, as pedagogical leadership in relation to the work completed by the Kaupapa Māori research cluster within the Flagship 3 project. Throughout the following discussion whanaungatanga is described in a number of different contexts and situations, each with its own dynamic circumstances. We argue that whanaungatanga is a highly dynamic and fluid principle that provides a platform for pedagogical leadership.

Whanaungatanga/commitment

Of significance to our research approach was our understanding and commitment to whanaungatanga within the research team, between the research team and centre participants, and within centre environments (Ord et al., 2013).

As an integral part of the research work, both from the onset and throughout the research journey, whanaungatanga was a practice embedded in the research approach that ensured the research conducted would honour both the voice of the participants and the intent of the project. An example of this is how we worked with participants to negotiate how the project would best meet their needs in terms of the location and timing of monthly workshops.

Whanaungatanga/whakapapa

The three researchers in the Kaupapa Māori cluster all have whakapapa ties to the region in which the researchers and participants lived (Ord et al., 2013). As a key value within te ao Māori, the essence of whanaungatanga is further accentuated in that we, as researchers were localised within our own tribal rohe. Discussion around insider-outsider research (Smith, 1999) is also significant to our experience in that while we undertook the research project as employees, we whakapapa to the region, live and work in the region and are committed to Māori advancement and the development of whānau, hapū and iwi. Smith (1999) asserts that being ethical, respectful and humble are standard requirements of how researchers belonging to their communities undertake research. Critical analysis is further important

to informing our approach as Kaupapa Māori, community based researchers. It is further significant to add that for researchers based within their own communities, there are high expectations and accountabilities in terms of ensuring authentic and enduring relationships.

Our kinship ties to the region were integral to the research conducted as it allowed us to work with our own iwi and with people we already knew and with whom we had existing relationships. It provided the opportunity to re-establish and to forge new relationships. This assisted us to develop respectful relationships In order to facilitate a process that was collaborative, inclusive and reflexive (Smith, 1999). It also meant we were mindful of considering the involvement of centres that demonstrated whanaungatanga in their own practices.

Whanaungatanga as collaboration

The suggestion that the project invite two participants from each participating centre came from initial discussions between the co-directors of the project in terms of the importance of succession. This was considered a matter of importance in te ao Māori due to a lack of succession planning in recent decades. This approach was further seen as being relevant to the project in terms of succession within early childhood centres. The proposal to involve two leaders per centre was further validated in the doctoral thesis of Lesley Rameka (as cited in Ord et al., 2013). Rameka (2012) ascertained that sole participants involved in professional development programmes found the process of interpreting and feeding back to their centre settings isolating and lonely. Many of the participants in Rameka's study also mentioned how they would have felt more comfortable had they shared the professional learning context with a colleague.

Having two participants per centre involved in the project enabled a process of sharing that would continue to show benefits for the research whānau. As the research unfolded, we began to see the diverse opportunities in which whanaungatanga was afforded. From this process participants were able to share their discussion around the learning with an in-centre colleague between workshops. Further collaboration was evident in the sharing that took place between all participants during the programme workshops. The professional discussion between the participating centres in the workshops was significant learning and also created a widening sense of whanaungatanga across the cluster.

Whanaungatanga as pedagogical leadership

As discussed previously during the project, the best approach for conceptualising Engeström's (2001) expansive learning model was by sharing and discussing it. Having time to become familiar with the model was important to understanding it and consequently in gaining confidence to take up the model. During the project, the research whānau noted that this approach gave them the time and opportunity to discuss and to clarify new knowledge, as well as sharing and listening to what they were learning and experiencing from each other.

From this position we assert whanaungatanga as pedagogical leadership. We posit that whanaungatanga has the ability to facilitate discussions while also maintaining a respect for one another. There is a strength that comes when teachers are able to collaborate within respectful relationships and sharing diverse viewpoints and circumstances (Noddings, 1995 as cited in Ritchie, 2005). As teachers become more responsive in their relationships, whanaungatanga becomes an integral principle that facilitates rigorous analysis and cohesive and collaborative discussion. This potential creates a space to unravel complex knowledge and understandings that can provide a platform to question, probe and gain deeper insights into one's own teaching practice.

Research undertaken by Cheryl Rau (2002) identified whanaungatanga as a Māori-preferred pedagogy that empowers Māori through collaborative learning processes. This was similarly shared within the Flagship 3 project where the research whānau discussed leadership in the sense of whanaungatanga as a shared and collaborative relatedness to each other.

Whanaungatanga is described by Ritchie and Rau (2004) as a concept that shares the way in which families and teachers participate in an exchange of expertise within the early childhood sector. Similarly within our project was the ability for teachers within diverse services to share experiences with one another to assist in developing leadership attributes. This sharing or way of being with one another is a form of whanaungatanga that highlights the multiple methods in which whanaungatanga can be enacted. Ritchie (2005) reiterates the importance of deliberate strategies to strengthen relationships through opening up spaces that foster skills in listening and dialogue.

As kaupapa Māori researchers we came into the research landscape with a grounded knowledge of whanaungatanga and considered the potential

it had in bringing people together. Through the findings we also learnt that the discourse around whanaungatanga had even greater potential because it works to inform an expansive and transformative approach that gives heightened responses to the way in which teachers can facilitate their own pedagogical practice and further develop leadership capacity. Whanaungatanga is here positioned as a theoretical framework in which to further understand pedagogical leadership. In this instance we have begun the discussion, but realise also that there is still much work to be done in theorising whanaungatanga as pedagogical leadership.

Definitions of and diversity in kaupapa Māori

This section discusses the fostering and promotion of kaupapa Māori praxis (Freire, 1972; Smith, 1997) and research, as part of our experience as kaupapa Māori researchers who work within a bicultural organisation. Discussion as such can be complex when defining kaupapa Māori in settings that are not specifically kaupapa Māori and can be challenging in multiple ways. How we define kaupapa Māori, in terms of addressing the diversity within it, is a particular challenge.

In relation to our work as part of the Flagship 3 project and in exploring what kaupapa Māori meant to us, resulted in the Māori research team arriving at a consensus to apply a lens we describe as 'Ngākau Māori.' Essentially this focused on ensuring not only a 'voice' (Royal, 2006) that was distinctly Māori, but a diverse voice, within the parameters of what is understood as kaupapa Māori. As we continue to embark on a journey where kaupapa Māori theory continues to develop, it is our intention to contribute to this ongoing discourse and thus make a positive difference to the aspirations of te ao Māori.

Questions around kaupapa Māori?

As kaupapa Māori researchers, our involvement in the Flagship 3 project first meant an examination of the research questions and asserting our position as kaupapa Māori researchers. Through examining the research selection criteria, further clarity around what is understood as kaupapa Māori was queried. Key questions posed were:

- Who determines kaupapa Māori?
- How is kaupapa Māori defined?

Further thinking was needed to consolidate and ascertain what these questions meant for each of us, and how the group would lead the project

forward (see Ord et al., 2013) for our cluster. In seeking to understand and represent Māori as Māori (Cram, 2006, p. 34), we needed to further explore our own thinking and our belief systems about what informed our views of kaupapa Māori.

A certain reality realised with this line of query is that there were relatively few centres in the region that could be specifically defined as kaupapa Māori outside of kōhanga reo environments. Kaupapa Māori assumes Māori speaking environments as the norm (Smith, 1997). While there was interest to invite kōhanga reo to participate in the project, time constraints for the project did not allow for consultation with the appropriate parties. In retrospect this also facilitated the ability to include centres that did not strictly identify as being kaupapa Māori.

Kaupapa Māori has developed over the last three decades, where the focus has been on establishing Māori language, culture, knowledge and identities as valid and normal. But there are other realities that need be considered. Realities such as how we bring our many whānau with us on the journey that is kaupapa Māori. How do we politicise, motivate and inspire commitment to build on the critical action of tino rangatiratanga where whānau actively determine their own lives and that of their future generations?

Constructs of Ngākau Māori

Although the research selection criteria for the project specifically included kaupapa Māori, there were concerns of how to include centres that might not necessarily define themselves as being kaupapa Māori, but worked from strong foundations that valued te reo Māori me ōna tikanga. An integral approach to kaupapa Māori is to be inclusive and this was taken on board. While the cluster facilitator came from a background where kaupapa Māori was specific to being Māori-led within te reo Māori speaking environments, the shift to incorporate other dimensions of practice that hold the potential to further align to and add to the discussion of kaupapa Māori was broached. This led to discussions of what we began to describe as 'ngākau Māori'. After considerable dialogue, the Māori research team collectively agreed that centres who identified as 'ngākau Māori' (having the desire to implement kaupapa Māori and tikanga Māori in practice) would have the opportunity to be part of the project. The existing research selection criteria was then amended to recognise the inclusion of 'ngakau Māori' (Ord et al., 2013) within the project's definition of kaupapa Māori.

In doing so, the approach taken worked from a position that informs kaupapa Māori as neither 'singular, fixed or prescriptive' (Hoskins, 2001; Pihama, 2001), but was forward focused, embracing the complexity of diverse Māori lived realities (Lee, 2005). From this point, kaupapa Māori provided the foundation for theorising 'ngākau Māori', in terms of recognising diversity within kaupapa Māori theories and practices. 'Ngākau Māori' was part of how we made a start in naming that diversity. The intention was not to dilute or soften what is understood as being kaupapa Māori, but to build on the strengths and understandings of kaupapa Māori.

As the terminology of 'ngākau Māori' was something that was considered as being of significance to the kaupapa Māori research team from the inception of the project, aside from the work undertaken for the Flagship 3 project (Ord et al., 2013), literature specific to its meaning within a kaupapa Māori context has still to be written. Although there are likely various shapes and forms of what 'ngākau Māori' has looked like in our past history, the shift within some mainstream education settings (Bishop, 1996; MacFarlane, 2005) aspires to more meaningful spaces that honour, reflect and represent Māori values, worldviews and related issues. As an area of theoretical discussion to be further explored and developed, the concept of 'ngākau Māori' has the potential to add to the growing body of literature that discusses the diversity within kaupapa Māori. The following whakataukī explains the concept of 'ngākau Māori'.

Hutia te rito, hutia te rito o te harakeke
Kei hea te komako e kō?
Kī mai ki ahau he aha te mea nui
Māku e kī atu
He tangata, he tangata, he tangata e

This whakataukī speaks of the critical importance of humanity. As Māori researchers our approach has been to consider how to be inclusive of Māori diversity within kaupapa Māori settings. The development of kaupapa Māori has been specific to transforming Māori realities (Smith, 1997; Smith, 1999) through social liberation and cultural action (Freire, 1972; Royal, 2006; Smith, 1997) over the last 30 years. Therefore we need to consider how we foster commitment to kaupapa Māori in settings that sit outside of what is strictly seen as being kaupapa Māori. The aspects surrounding 'ngākau Māori' indicate that even if one is not sitting within the full constructs of a solid kaupapa Māori position, the concepts inherent within 'ngākau Māori' come essentially from te ao Māori.

Ord et al. (2013) describe 'ngākau Māori' as '…. the means to accomplish principles of kaupapa Māori from the heart, in meaningful ways, where core aspects relate to the practices held within kaupapa Māori …' (p. 44). With dialogue and further examination of the concept of 'ngākau Māori', our thinking was drawn outwards so as to challenge and expand our own views of kaupapa Māori. As Māori researchers, we encouraged that notion and saw the importance of this concept as an opportunity to foster and promote inclusion (Ord et al., 2013). Inclusion of 'ngākau Māori' in the selection criteria is signalled as important in terms of the researchers facilitating a process that was inclusive of centres that had a strong commitment to te ao Māori.

So what does this tell us?

- For the Flagship 3 project, kaupapa Māori and ngākau Māori were supportive and enhancing of each other, with genuine relationships built and critical learnings shared;
- Aligning kaupapa Māori with 'ngākau Māori' for the project helped to enhance principles of pedagogical leadership by bringing whanaungatanga to the forefront;
- Māori ways of knowing, being and doing are a true authentic practice of 'Māori heart and Māori at heart'; and
- Including centres that worked from a basis of 'ngākau Māori', facilitating practices of inclusion and acknowledging the diversity within kaupapa Māori.

Including 'ngākau Māori' centres in the project meant that the four centres participating in the cluster were either Māori-led or sat under the umbrella of a Māori-led organisation. The biggest distinction between the selected centres was that only one centre identified as a Māori immersion centre whereas the content of te reo Māori used in the other centres was gauged between 10–20 per cent at that time. While this varied significantly to the original intent of involving a kaupapa Māori cluster in the project, it was not only a reflection of the reality of centres in the region but also indicative of how key Māori values were embedded into some centres' practice. The centres that showed a real passion and strength in their commitment to whānau and whanaungatanga in their discussion and their actions were in fact 'ngākau Māori' centres. This is seen also as a key contradiction where the principles of kaupapa Māori are usually aligned to kaupapa Māori developments rather than English medium environments. It also highlights the impact of kaupapa Māori principles and values within settings that are identified as mainstream, as experienced in the

Flagship 3 project, which saw genuine commitment to such values through pedagogical leadership that was essentially driven by strong Māori leadership.

For two of the centres involved, the concept of their centres as a collective was representative of the child as part of their whānau and of the whānau as part of the centre and inclusive of their wider communities (Ord et al., 2013). These centres quickly expressed understanding of third generation activity theory in that they already worked from a strong position of whanaungatanga and were dedicated to working with a clear commitment to not only the children in their care but also to all centre staff, parents and their communities. They expressed an active commitment in sharing information with what they considered as their wider whānau and community. These centres consciously worked as a system, based within concepts of whanaungatanga, where they were intent on sharing, informing and implementing new learning with all involved in their centres. The value of whānau and whanaungatanga was consistently articulated and advocated by the centres concerned. For the centres that worked from this position of whanaungatanga, their ability to adapt third generation activity theory and expansive learning theory in practice was at times seamless. In our view as kaupapa Māori researchers, this was an embodiment of their commitment to practices implicit to whanaugatanga.

Attention was drawn to data that voiced what we considered as aligning to key principles of whanaungatanga. Explicit data drawn from workshop discussion and follow-up interviews (Ord et al., 2013) highlighted that the participants most able to utilise the model

- were generally focused on achieving an outcome that enhanced the learning and teaching environment of the tamariki;
- spoke about themselves as part of a whānau that included tamariki, teachers, staff, parents, other whānau members and the wider community;
- spoke about the importance of sharing the model with their team and whānau members in terms of sharing the learning gained;
- raised the importance of the language used in working with the model as needing to be whānau-friendly or inclusive in terms of engaging whānau interest, understanding and its potential implementation;
- were focused on empowering the collective of whānau in terms of new knowledge gained; and
- expressed their commitment to their centre whānau as an ultimate priority.

These aspects were consistently discussed by two of the centres in particular, demonstrating how the concepts of whānau and whanaungatanga are embedded in their centre practice.

We found that activity theory as described and discussed by Engeström and Nuttall et al has the potential to provide a theoretical and practical framework consistent with kaupapa Māori commitment to whanaungatanga. In sharing our experiences as kaupapa Māori researchers our stories repeatedly resonate with other indigenous realities. As indigenous peoples we re-search ways in which to move forward; ways that work to re-build, retain and stabilise our indigenous identities as integral to ensuring our futures and our collective survival. The sharing of indigenous experience shows that there is still a long journey in front of us. We have yet to move beyond survival, where holding on to our own unique authentic identities and ways of being is consistently contested in spaces that are no longer ours. So it is as indigenous peoples that we look for tools and strategies that assist us to rebuild ourselves, our identities and our futures. In many cases the very tools are within us and within our own societies. At this time, our key learning is that through Engeström's model of third generation activity theory and expansive learning theory, we are reminded that in looking outside of ourselves we see what is already held within.

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About the authors

Jo Mane (Ngāpuhi)

Ko Jo Mane tōku ingoa. E noho ana tōku whānau i raro i te maru o Maungataniwha i te rohe o Ngāti Kahu, ā, ko Mangatāore te ingoa tawhito o tō mātou nei wāhi noho. I have a strong commitment to te reo Māori, Kaupapa Māori education and other Māori developments within my tribal region, from the base of whānau, hapū and iwi. In the last 15 years I have been involved in Kaupapa Māori research, including study at postgraduate level, working in community education and development, and lecturing in early childhood education.

Pikihora Brown-Cooper (Ngāpuhi/Ngāti Hine)

I am captivated by waiata and how this wonderful tool expands our emotions and thinking. My passion is my language and with waiata I wish to increase awareness and knowledge of its effectiveness within the lives of Māori. My current positions are Leader Education Delivery and Pouako at Te Rito Maioha's Whangarei teaching base.

Arvay Armstrong-Read (Ngāti Hine)

I celebrate the essence of being a Māori women and I consider it a privilege to accompany such esteemed Māori women in this writing project. From Te Tai Tokerau, I am committed to transformative practices that inspire, motivate and empower whānau, hapu and iwi development and opportunity. My interest in early childhood education began when my own children attended kōhanga reo.

MĀTAURANGA WAHINE

Charlotte Mildon

He Atua. He Tangata. Behold a God/dess! Behold a Human – who has the same blueprint, the same breath and is in the image of the God/dess head itself (Pere, as cited in Raua, 2001).

There are two foundational theories at the core of my recent research of matriarchal leadership in the indigenous Māori culture. The research seeks to restore the mana of tohunga kuia, the seemingly invisible cornerstones of the tangata whenua. In early childhood education, these kuia (and koroua) support the next generation of teachers, guiding and leading them by example. These elders are walking the talk so that we, the next generation, will follow in their footprints.

The Mana Wahine theory first inspired me in my academic journey to stand up and sing the unsung songs of my kuia. However, the patriarchal values of Christianity have played a huge role in the loss of Mātauranga Wahine, especially with the displacement of female spirituality, even though women have been involved in traditional leadership up to the present day (Evans, 1994; Hamilton-Pearce, 2009; Smith, 1999; Yates-Smith, 1998).

> Ministers of the word were male, stamping the patriarchal seal firmly on the Māori congregation. Implicit and explicit messages were conveyed to Māori women and men that the male was superior, and the inferior female should know her place (Yates-Smith, 1998, p. 3).

The patriarchal Christian dominance has also had an effect on the infrastructure of Māori women in society. In the decolonisation process, Māori women have been re-writing and re-righting their history, using a Mana Wahine theory and methodology, asserting our Atua Wāhine heritage into contemporary Māori society in order to reclaim the birthright of our female spiritual leadership (Hutchings, 2005; Smith, 1999; Yates-Smith, 1998). Hence the colonial and patriarchal ideologies and hegemony are being vehemently challenged by Māori women in the 21st century. The issues pertinent to Māori women present

an opportunity for us as Mana Wahine to interpret our own sites of struggle instead of them being interpreted for us by men (Evans, 1994; Hamilton-Pearce, 2009; Hutchings, 2005; Irwin, 1992a; Irwin, 1992b; Jenkins, 1992; Smith, 1993; Smith, 1999; Waitere-Ang & Johnston, 2000b; Yates-Smith, 1998).

> 'Ki te mārama i te tangata, me mārama hoki i tōna ao'
>
> 'To know the woman is to know her world.' (Evans, 2010, p. 1)

Wiessner (1998) describes how the dominant society has defeated the Indigenous peoples: the deep spiritual bond with our sacred mother earth, burial grounds and spiritual beliefs have been severed as a consequence. Acoose (1993) confirms the deconstruction of five generations under Christian patriarchal rule, with the generational burden still heavy as a result of physical, psychological, sexual and spiritual abuse. The bigger picture of Whānau Ora, although controversial, calls for Māori women and their families to collectively take a stand against the colonisation process by reconnecting with the cultural and spiritual values of our indigenous people (Acoose, 1993).

The journey of decolonisation requires women to love nature and to transmit the spiritual and cultural knowledge to our families. The responsibility sits with the grandmothers to take ownership of Mātauranga Wahine and to direct the education of this cultural taonga to effect healing for the next generation of mokopuna.

> Women's deep concern for the environment, their concern for maintaining diversity and their holistic desire to raise healthy children is an intimate part of most indigenous women's lives. These concerns are embedded in their daily lives, experiences, interactions and perception of reality ... a distinctive knowledge … that is holistic. (Hutchings, 2005, p. 51)

This applies not only to our kuia Māori, but to the medicine women and elders who are the wisdom keepers of other indigenous cultures, similarly laying claim to the nurturing of our mother earth for the sake of future mokopuna (Grandmother Sky Weaver, personal communication, 2010). In almost every aspect of our lives as women, the Mana Wahine theory exists in the landscapes, the mountains, the seas, the stars, the moon, the great darkness, the forest, the mist, the rainbows — to whom we all whakapapa as Māori women (Evans, 1994). Mātauranga Wahine thus has an ancient whakapapa that is true to the source of divine femininity.

> The deeds of the Atua Wāhine are the blueprint for the feminine dimension of the divine … the first being created was not only divine but a woman (Evans, 1994, p. 54).

The purpose of sharing Mātauranga Wahine is to enable future generations of mokopuna, tamariki and young Māori women to glimpse into the world of spiritual matriarchal leadership that they may never otherwise have had the opportunity to follow. Aroha Yates-Smith's research regarding atua wahine calls into question the ethnographer's obsession with Māori male figures as the primary figures in Māori society … evidence from karakia, waiata, kōrero, mōteatea and a range of oral accounts from tribal authorities highlights the presence of atua wahine as critical in understanding Māori worldviews … all too often those genealogical tables contributed to the invisibilisation of Māori women ... renders invisible the role of the feminine … interpreted by Pākehā men, thereby being relocated within colonial notions (Pihama, 2001, p. 267).

Our tamariki in schools and ECE centres are only introduced to the male atua and the knowledge of the female atua is rarely found in educational books, because it is an ancient knowledge that the wisdom keepers have kept safe from exploitation.

Dr Arikirangi Turuki Rangimarie Rose Lambert-Pere, a tohunga kura waka and international educationalist, was surrounded from birth by the matriarchal leadership of kuia. She asserts her connection to Papatūānuku and other magnificent feminine beings who work beside the male atua. Many years ago, Dr Pere personified the ancestral *tipua* to me by placing her palm over my forehead and asking if I could see Haumapuhia spiritually (R. Pere, personal communication, 2001). Even though I was willing, with my eyes closed or open, I could not see her. Dr Pere proceeded to ask me if I could feel this ancestress but still, I could not. Dr Pere then asked what colour I could see and I described a light-blue colour to which she said 'See, I told you that she loves you. She will always be with you when you travel and she will keep you safe' (R. Pere, personal communication, 2001). This is the way in which I was introduced to many spiritual phenomena with Dr Pere, and in time I came to appreciate how to become one with my tribal tipua and ancient kaitiaki. However, not all mātauranga of our ancient ones is based on the teachings or authentic tribal identity of the tohunga. Some years ago, a Māori author, now an esteemed professor, portrayed our ancestress Haumapuhia very differently. In 2003 Professor Ngahuia Te Awekotuku published a book called *Mythic Women* in which she portrayed a fictional story of Haumapuhia, the female taniwha of

Lake Waikaremoana, with explicit descriptions of physical and sexual abuse and murder. There was no evidence or tikanga to prove or misprove this story, but once you have read it, it is too late. The story depicts a father beating his daughter because she did not fill the water gourd fast enough. As the story goes, Haumapuhia was too busy aborting her own father's baby in a hole she had dug out with her bare hands. Once she buried the newly-born baby, her father pushed her into the water and held her head under as she fought for her life, until she stopped moving and drowned (Te Awekotuku, 2003). There are so many underlying themes in this story that it is hard to know where to begin. Can the lens through which the author wrote this story be a result of the generational abuse of patriarchal colonisers?

As a mokopuna of Haumapuhia, I was saddened to read something as degenerative as this about my ancestress, whom I had only just discovered. When I asked Dr Pere about it, she quietly acknowledged that this was the way Ngahuia saw it. Imagine how a Tūhoe mokopuna might feel after reading such a shocking portrayal of what she might consider to be her matua tipuna. How might a story like this affect the mana of mātauranga Māori and mokopuna Māori or set a benchmark for abuse and violence in Māori families?

Professor Te Awekotuku (2003) identified the women she writes about in her book as mythical, but does not distinguish her tribal identity or rites of passage to write about the ancestress Haumapuhia and the father figure in a way that is debilitating to the mana of wāhine Māori. However unintentional, it is this kind of European colonisation that has contaminated the indigenous culture of the tangata whenua and needs to be addressed by Māori in the 21st century (Moon, 2003).

How do we stop these unconscious effects from being planted in the psyche of our children in the 21st century as the incest whakaaro serves to further oppress Māori of both genders? Dr Pere states that the 'church groups must stop changing Māori into a sexist language' (Pere, as cited in Poupou Karanga, 2011, p. 38). A classic example of this is Samuel Robinson (2005), raised in and a resident of Australia but identifying himself as a Māori tohunga, who describes Tāne as having sexual desires towards his mother and 'not being satisfied with his wife' (p. 35). Robinson introduces non-Māori concepts into the story of atua Māori with undertones of incest once again as he condemns Ranginui for being jealous of his own son, Tangaroa, for caressing Papatūānuku's body as though he was having an affair with his own mother (p. 32).

Interpretations like this make us aware of how the sacred knowledge of Māori has been misconstrued. There is no evidence in mōteatea or pūrākau to support these notions prior to European contact. The lens Robinson has used to interpret the atua demeans the mana of the atua (both male and female) and falsely incriminates and invalidates the spiritual values and beliefs of the tangata whenua. Not only is this accusation disturbing, it is unhealthy for our mokopuna to digest these fabrications.

What is even more frightening is that these untruths are being told in our own communities to our Māori children at school and pre-schools. Our mokopuna are being unconsciously introduced to concepts of abusing women and incestuous relationships. What effect will such undertones have on the mana and self-esteem of our mokopuna Māori? These concepts of abuse and incest are not part of the ancient language of the tangata whenua, nor do they align with the values and beliefs of the indigenous Māori culture (Pere as cited in Poupou Karanga, 2011). What can we do about this personally from a social justice perspective as a teacher, a mother, an aunty and a grandmother?

The Implications as teachers

As a pouako at Te Rito Maioha Early Childhood New Zealand in Hawkes Bay, I have had the opportunity to look at and observe student teachers through many culturally diverse lenses. From my observations, one of the main issues they struggle with is learning te reo Māori and understanding the Māori concepts of tikanga through a holistic world view.

The Māori world view is bewildering for the greater majority of student teachers and lecturers, both Māori and non-Māori. The curriculum is underpinned by a patriarchal version of Māori history, related by both non-Māori and Māori, male and female authors. Many of the historical stories of Māori are deemed 'mythical' which in essence is saying that they are fairy-tales. In other words, the traditional pūrākau have evolved from their original form into a Pākehā lie that undervalues the knowledge base of Māori.

Often the pūrākau are re-written from an angle that places men in positions of power over women and have abusive connotations to women and their children (Te Awekotuku, 2003; Reed, 2004). In the 21st century, people are repeating these stories to our mokopuna and manifesting notions of male chauvinism, thereby trampling on the mana of women. In doing so, the seed is planted in the minds and hearts of our mokopuna that women are mere chattels and are not to be trusted; therefore we must abuse them, punish them, and kill them.

The implications clearly point to teachers making sense of mātauranga Māori before sharing it with mokopuna. Are we being consciously aware of the subliminal effects that some mātauranga Māori may have on the values of our future mokopuna? In some cases, stories have a western patriarchal interpretation that describes Māori as insensitive, unfeeling natives who have no sense of respect for women, no family values and no regard for the kuia. In reality, the family values in Māori culture are the complete opposite and yet this is what we may be feeding into the unconscious belief systems of our mokopuna today. Consequently, ECE teachers need to be conscientious in examining the stories they are sharing with mokopuna Māori for they may have adverse effects in their lives.

Re-telling Māori pūrākau that normalise crimes of incest and rape to dominate and oppress women can cause irreparable damage to the self-esteem of our children. How would you feel if you thought that your ancestors were like that? Through a child's eyes, this may be a vision that is difficult to erase. What is even more disturbing is that these stories are not true, but can be labelled as fiction, making it acceptable.

It is time to start re-righting and re-writing some of our own stories so that we can restore the mana of Mātauranga Wahine to its rightful place. As women and teachers, ongoing critical reflection of our understanding of Māori knowledge is important, especially pūrākau that have been tainted by patriarchal dominance. It impels teachers to be the God/dess so the mokopuna will mirror the image of who we really are. The wisdom of the grandmother acts as the backbone of pre-school education and exemplary role modelling will grow and develop in the spiritual whare tangata of life as a blueprint for all our mokopuna.

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I have worked as a Pouako at the Hastings base of Te Rito Maioha Early Childhood New Zealand for over three years. I received honours for my Master's thesis in Indigenous Studies at Te Whare Wānanga o Awanuiārangi and I am currently studying for my PhD; researching *romiromi* as a traditional form of healing in Aotearoa. The holistic wellbeing of future generations of mokopuna, whānau and our earth mother Papatūānuku is a strong focus of my thesis.

NGĀ ĀHUATANGA O NGĀ ATUA TĀNE NŌ MAI RĀ ANŌ: CHARACTERISTICS of MALE DEITIES in LEADERSHIP ROLES

Arapera Witehira, Mere Smith and Waana Watene

Introduction

As strong wāhine Māori we are making links from our own experiences and achievements in leadership roles, to those teachings which have been handed down from our tūpuna, the taonga tuku iho a kui mā, a koro mā. It is through the combination of these teachings that we acknowledge our awareness and understandings, coming not only from our earthly parents, whānau, hapū, and iwi, but also from a divine source as we recognise we each have godly origins. Ngā Atua Māori are our first leaders and we notice that the characteristics they possess throughout the process of separating their parents, Ranginui and Papatūānuku, are taonga handed down to us in our physical world. We discuss this event within te ao Māori and make links to tamariki and their learning today, respecting that they are taonga tuku iho from the atua. It is important that tamariki, leaders, whānau, hapū and iwi stand as strong leaders in both of our worlds — te ao Māori and te ao Tauiwi.

In order for us to gain an understanding of ngā atua Māori, also referred to as ngā kaitiaki, or caregivers, of te ao Māori, it is necessary for us to journey back to the origins of Māori whakapapa and in particular, to the three phases of the creation of the world as discussed in the Ministry of Justice document (2001).

Te Kore: energy, potential, the void, nothingness;

Te Pō: the dark, the night;

Te Ao Mārama: emergency, light and reality, the dwelling place of humans.

It is believed that the first phase, Te Kore, refers to a place of darkness which was a world of void. It was also within Te Kore that much potential existed and it was a place where all things would be developed and created. Te Pō,

is where Ranginui and Papatūānuku lay in a loving embrace. It is within Te Pō that they had over 70 children. The teachings of Māori Marsden provide an understanding of the depth of these phases mentioned above. He discusses what it means to be fully human and the link of human to godly origins.

To be fully human

To be fully human is also to be at the centre of the universe, beyond space and beyond time.

To be fully human is to be one with the human race, the people of the past, as well as the people of the present.

To be fully human is to be one with the universe and to take part in the whole movement, 'mai i te kore, ki te pō, ki te ao mārama' — from the nothingness, to the night, to the full daylight.

To be fully human is to be one with Io, at the centre and at every part of the universe, whether in the 'dark night', or in the 'dark light' as spoken of by some western mystics.

Te tangata — The human person

Living in this world of darkness restricted the growth, the progress and knowledge of these children (Ministry of Justice, 2001). They became restless and frustrated, causing much sadness and anger amongst themselves, and so they began to discuss how they could be freed from their gloomy state and explore the world outside of this world of darkness.

According to Alpers (1964), five of the brothers agreed to separate their parents. Rongomatāne tried first, followed by Tangaroa and then Haumietiketike who was followed by Tūmatauenga. Orbell (1998) provides a very brief summary of traditional Māori belief relating to the separation of Ranginui and Papatūānuku. In order to make room for man, it was necessary for Tāne Mahuta to separate his parents (Alpers, 1964). Ka puta ko te ao mārama — Light entered the world.

Ngā kaitiaki o te ao Māori

For the purpose of this chapter we will be focusing on:

- Tāne Mahuta: Kaitiaki o te ngahere. Tāne Mahuta reigns over his forest domain.

- Tangaroa: Kaitiaki o te moana. Tangaroa reigns over his sea domain.
- Tawhirimātea: Kaitiaki o ngā hau me ngā marangai. Tawhirimātea reigns over the elements.
- Tūmatauenga: Kaitiaki o te pakanga. Tūmatauenga reigns over the wars.
- Haumietiketike: Kaitiaki o ngā māra Māori. Haumietiketike reigns over uncultivated foods and the fernroot.
- Rongomatāne: Kaitiaki o te rangimārie, te kūmara me ngā mahinga kai. Rongomatāne reigns over cultivated foods and peace.
- Rūaumoko: Kaitiaki o ngā rū whenua. Rūaumoko reigns over earthquakes and tremors.

Each of the brothers is revered within their own domains. We will identify the characteristics that are innately seen as descendants of ngā kaitaiaki Māori and we will provide examples of those characteristics and dispositions found within our tamariki while at play, thus reflecting their developing leadership skills.

Tāne Mahuta

Tāne Mahuta was the youngest of the brothers who came forward to separate Ranginui and Papatūānuku. He observed the failures of his tuākana and stategised how he could succeed. He struggled in vain to rend their parents apart with his hands and arms. He paused, then firmly planted his head on his mother, his feet raised up, resting against his father. And then, placing the strain into his back and limbs, with mighty force separated Ranginui and Papatūānuku. (Grey, n.d). After his triumph, Tāne Mahuta remained with Papatūānuku and clothed her with trees, birds, insects and animals, which all walk on Earth Mother, including man (Leather & Hall 2004). Tāne Mahuta displayed dispositions of nurturing and caring for his mother. Similarly, tamariki possess those same qualities as they play and explore, focused on the tasks or challenges facing them. Examples of these are seen when routines interfere with the child's learning. Mat time, kai time and sleep time can all restrict a child from completing a task they have been passionately working on, and the same determination seen in Tāne Mahuta's efforts is what drives the child to insist that they continue with their play until what they want to achieve is met. Hemara (2000, p. 78) refers to **mana tangata** as the power an individual gains through their abilities, efforts and also through taking advantage of all opportunities. The tamaiti takes on these challenges and opportunities on a daily basis and like their tupuna, Tāne Mahuta, they too have the capabilities of success.

Tangaroa

Te Koha a Tangaroa, written by Mere Whaanga (1990), depicts the aroha that Tangaroa had for his tamaiti, Pāua. He presents Pāua with a special gift to protect and to keep him sheltered and safe from harm. These are concerns seen between tamariki as they play, work, share, interact and work collaboratively, not only with their peers but also with their whānau. Shirres (1997) and Patterson (1992) (as cited in Ka'ai et el 2004 p. 14) express that just as the atua are a part of te taiao (the natural world), so tāngata Māori — who live within the natural world — are connected to the atua. This therefore reaffirms the notion that the Māori child possesses godly origins. The unpredictability found in Tangaroa is also seen during the transitioning of tamariki throughout their learning environment. Within the narratives of Māori traditions and knowledge of **ngā atua** are the origins of concepts such as mana, wairua and mauri (Walker 2008, p. 6). *Te Whatu Pōkeka* suggests 'a view of Māori children who, in their journey through to conception, are adorned with their own mana, mauri, and wairua, inherited from the world of atua. To embrace, tautoko, and tiaki underpin all their activities' (Ministry of Education, 2008, p. 47).

Tawhirimātea

Tawhirimātea was the only sibling who did not agree to the separation of his parents and he chose to remain in his father's company. As a reminder of his disapproval of separating Ranginui and Papatūānuku, he continues today to inflict great destruction on his brothers (Barlow, 1991). The child is calmly involved in play and often prefers to work alone. However, he is aware that his peers are close by. The characteristics of tamaiti are calm, warm, caring, and charismatic. Charisma is a quality that leaders exhibit from a young age; drawing others to them as independent learners (Burns, 1978). In contrast, the characteristics of the child often change to being energetic and unpredictable. The child is easily frustrated when misunderstood and becomes assertive if they feel they are not being heard. Hence he is capable of standing up for himself in situations where he is not happy. This enables the child's energy to expand, the mind to think, and to have some control over how the body behaves. It enables the personality of the person to be vibrant, expressive and impressive (Mead, 2003, p. 54). Relationships between the child, his parents, whānau and adults are important to the child. These adults are responsible for mentoring and empowering the child to be an independent and autonomous learner. Children learn from collaboration with adults and peers through

guided participation and observation of others, as well as through individual exploration and reflection (Ministry of Education, 1996, p. 9). It is through these experiences that the child is able to become confident in his or her accomplishments, before moving on to new challenges (Royal Tangaere, 1997). The **mauri** of the child is vital and is an essential and inseparable part of the child's being. When the body is physically and socially well, the mauri is in a state of balance. (Ministry of Education, 2009, p. 51).

Tūmatauenga

Known not only as the god of war, Tūmatauenga is also the god of man. He proposed that rather than merely separating their parents, they should slay them. He was responsible for introducing opposing forces to the world, right and wrong, good and evil, health and illness. Tūmatauenga was also determined to gain control over this brothers as he continues in his efforts to subdue the world (Barlow, 1991, p.12). This trait of the child links to being brave and fearless as the child has no hesitation in speaking out and standing up for what he believes in. The common themes that emerge from this image of the child are collective power, potentiality, and personal power. He challenges new knowledge and new learning, is resilient, and has distinctive strengths and aspirations (MoE, 2009, p. 52). The child enjoys physical rough and tumble games and through their communication skills and problem solving processes, is confident in interacting with other people, places and things.

The **mana** of the child enables them to focus on and to be vocal about activities provided in their place of learning which encourage empowerment and autonomy. Learning environments are expected to allow the child to develop lasting relationships with peers, adults and the environment. This permits the child to become expressive, creative and self-confident, enabling them to make their own decisions on how to interact and manipulate the learning environment. This links directly to the *Te Whāriki* principle of whakamana, which affirms that the mana of the child is increased when the child has freedom to think, create and take more responsibility for their own learning and decision making (Ministry of Education, 1996; Ministry of Education, 2009; Walker, 2008). Children must be supported, respected and given choices in order for them to reach their potential (Ministry of Education, 2008). This allows the child to trust in themselves, their judgments and the ability to think for themselves and to become confident and competent learners and leaders (Ministry of Education, 1996).

Haumietiketike and his brother Rongomatāne

They hid by their mother, Papatūānuku, in her tight embrace which reinforces a safe and secure connection, thus affirming the bond of **tūrangawaewae,** mana, oranga and whakapapa (Ka'ai, Moorfield, Reilly, & Mosley, 2004).

As the elder brothers forcibly separated their parents, Haumietiketike was moved by compassion to behold his mother's nakedness. Sensing urgency and protection, he clothed her, while also concealing himself from the fury of his war-avenging brother, Tūmatauenga. The entanglement of vines and coverings of fern root are what we see within the realms of Tāne Mahuta.

Haumietiketike's leadership skills are evident in his respectful and modest regard towards his mother. Other leadership includes his non-boastful nature, the use of initiative, and creative thinking skills that were applied in his efforts to offer protection. He is a natural healer and protector, while also being meek and uncontentious.

The gentle touch of Haumietiketike can be used to temper outbursts of anger and frustration. The warm embrace of kindness can be used to show care and compassion. The calm and serene **wairua** can offer reassurance to dispel despair and sadness. Such leadership qualities as manifested by Haumietiketike's need be given the same respect. It is the quiet nature that nurtures the fires within the turmoiled child.

A challenge that early childhood educators can face is firstly to become more alert and attentive to the dispositions of Haumietiketike, then to scaffold children to take on the role of kaiako to promote and foster these natural dispositions that the less timid child displays naturally. The child who freely creates, using available resources enables him or her to express ideas and talents naturally.

Rūaumoko

The youngest of Papatūānuku and Ranginui's children resides within the nurturing caress of his mother, commonly referred to in te ao Māori as **ūkaipō** (Barlow, 1991). This is the place in which he receives warmth, reassurance, comfort and nourishment. He is a steadfast and reliable companion to his mother; all evident in his enduring feelings of loyalty and devotion.

The behavioural characteristics that Rūaumoko often depicts are being the moody mover and shaker, forever alert, sensitive and attuned to the current

situation within his immediate environment. Although being the youngest of 70 brothers, his often impulsive assertiveness and determined behaviour prides him in having the last say, thus affording him respect from his elder brethren. The child experiences anxiousness and uncertainty due to new environments.

Conclusion

The Māori world view creation story depicts an account of the separation of Ranginui and Papatūānuku, revealing the leadership characteristics, traits and skills used by their seven children in strategising a successful plan. Today, these same leadership skills are evident in tamariki Māori when demonstrating persistence and determination to achieve tasks that require focus and concentration. It is evident in their problem solving dispositions as they seek peaceful resolutions while interacting with their peers. Their emerging leadership skills are also evident in their calm and gentle approach, as they assist to nurture the timid and unsure child when confronted with uncertainty. These experiences become their success stories of leadership as they learn to cultivate both verbal and non-verbal communication skills (Ministry of Education, 1996).

It is their 'right' that all children within early childhood education come to know and learn and participate in these shared centuries-old legends of Māori tūpuna, Māori gods and kaitiaki, Māori customs and traditions. Stories of the Māori creation such as the parting of Ranginui and Papatūānuku and of their children are part of Aotearoa's history.

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Arapera Witehira (Ngāpuhi/Ngāti Hine)

Ko Ngātokimatawhaorua rāua ko Mataatua ngā waka
Ko Hikurangi ki Te Taitokerau rāua ko Hikurangi ki Tūhoe ngā maunga
Ko Teraparapa rāua ko Rangitaiki ngā awa
Ko Ngati Hine rāua ko Patuheuheu ngā hapū
Ko Ngāpuhi rāua ko Tūhoe ngā iwi
Ko Arapera Herewini-Witehiira tōku ingoa.

Arapera is an early childhood education lecturer who has a strong upbringing in te reo Māori and tikanga and is passionate about sharing this knowledge. She is currently a Pouako at the Manukau teaching base for Te Rito Maioha Early Childhood New Zealand and the proud owner of a recently-opened total immersion te reo Maori whare kōhungahunga in Kaitaia.

Waana Watene (Waikato/Maniapoto/Te Arawa)

Ko Tainui, ko Te Arawa, ko Horouta me Tākitimu ngā waka
Ko Pirongia, ko Moehau, ko Matawhaura, ko Maungahaumia me Titirangi ngā maunga
Ko Tikapa te moana
Ko Waipā, ko Waihou, ko Waipaoa me Uawa ōku awa
Ko Rotoiti te roto
Ko Te Kaharoa, ko Pohatuiri, ko Mātai Whetu, ko Tapuaehāruru, ko Hauiti me Tākipu ngā marae

Ko Waikato, ko Ngāti Maniapoto, ko Ngāti Maru, ko Ngāti Pikiao, ko Te Aitanga a Mahaki, me Te Aitanga a Hauiti ngā iwi
Ko Waana Watene tōku ingoa.

Over the past 20 years, I have worked in a range of ECE settings including a bicultural early childcare centre, home-based childcare, Parents as First Teachers, and now tertiary education. As a lecturer for Te Rito Maioha Early Childhood New Zealand, teaching is the heart and soul of my passion and is where I feel I have made the biggest difference to the learning of our students.

Mere Smith (Ngāti Hine/Ngāpuhi)
Ko Ngātokimatawhaorua te waka
Ko Motatau me Matawaia ngā marae
Ko Motatau te maunga
Ko Taikirau me Taumārere ngā awa
Ko Ngāti Hine te tupuna
Ko Ngāti Hine te iwi
Ko Ngāti Te Tarawa te hapū
Ko Mereana Coffey-Smith ahau.

Mere has worked in early childhood since 1986, beginning in te kōhanga reo. After gaining her Diploma of Teaching in 1988, she moved into mainstream ECE, in south Auckland. In the early 1990s she was contracted to support the Auckland College of Education Professional Development Team to implement Te Whāriki into early childhood settings. In 1998 she was a lecturer in Wintec's ECE programme (Waikato). In 2012, Mere was employed by Te Tari Puna Ora o Aotearoa, as a lecturer and Pouako, where she continues to work towards bicultural development, which includes teaching Te Tiriti o Waitangi and te reo Māori me ōna tikanga.

PAPAKUPU — GLOSSARY

ahikāroa: the long-burning fires
ana tapu: sacred caves
ao: world
ao Māori: the Māori world, cosmogony, creation stories
aroha: love, empathy
atua: god/ess
hinengaro: mind, intellect
hongi: Nose pressing formality to signify the breath of life
hapū: sub-tribe, pregnant
harakeke: flax
heketua: privy, toilet
ihi: power, pride
iho-tangata: humankind
iwi: tribe, clan
kaiako: teacher, learner
kaiarataki: leader
kaimahi: worker, employee
kaiwhakarite: organiser
kaikōtuitui: liaison person
kaitiaki: guardian, care-giver
kanohi mataara: visionary
karakia: to pray, prayer
karanga: to call, call
kaumātua: elderly male, grandfather
kaupapa: project, issue
kete: basket
kōhanga reo: Māori language immersion pre-school
kōrero: to talk, narrative
koroua: elderly male, grandfather
korowai: cloak
kuia: elderly female, grandmother
kupu: word
kura: school
kura-waka: pubic region
mahi: to work, job
makutu: sorcery
mana: authority, prestige
mana motuhake: right to self-determination
marae: central hub, Māori meeting place for cultural events
marae hui: marae events
māramatanga: clarity
mātāpono: principle
mātauranga: knowledge, education
matua: parent
maunga tapu: sacred mountains
mauri: life energy
mihi/mihimihi: to greet, greeting
mōhiotanga: knowledge
mokopuna: grandchild
ngā hau e whā: the four winds
Ngākau Māori: Māori heart or Māori at heart; viewed as having the desire to implement kaupapa Māori and tikanga Māori aspects within one's life or practice
oranga: livelihood, welfare
oriori: instructive traditional sung-poetry
pakeke: adult, parent
pepeha: affiliations speech
pō: night

pōtiki: youngest born
pouako: teacher, instructor
pōwhiri: formal welcome
punawai: springs of water
pūrākau: traditional narrative
rangatira: leader, chief
raranga: to weave
reo: language
rohe: district
rongoā: healing medicines
take: just cause
tamaiti: child
tamariki: children
taniwha: supernatural being, chief
tangata whenua: people of the land
tapu: prohibited, sacred
Tauiwi: non-Māori person
Tautoko: to support
Te Tiriti o Waitangi: The Treaty of Waitangi
tiaki: to care for, look after
tikanga: general behaviour guidelines for daily life and interaction in Māori culture.
tinana: body, physical
tino rangatiratanga: power of governance and authority
tipua: supernatural being, phenomenon
tipuna/tupuna: ancestor
titiro: to look
tohunga: expert
tōtara: native tree
teina: younger sibling of the same sex
tūahu: places of worship
tuakana: older sibling of the same sex
tuawhā: fourth
tuku iho: inherited, handed-down
tuna: fresh water eel
tupuna matua: grandfather
tupuna whaea: grandmother
tūrangawaewae: spiritual and physical base
uha: the female element
ūkaipō: homelands
urupā: cemeteries
utu: price, revenge
waewae tapu: first-time visitors
wahine/wāhine: woman/women
wāhi tapu: sacred areas
waiata: to sing, song
waiata ā-ringa: action song
wai Māori: natural, fresh water
wai tapu: sacred waters
wairua: spirit
waka: canoe, vehicle
wā kāinga: homeland
wānanga: to discuss, to ponder
whakaaro: to think, thoughts
whakairo: to carve, carvings
whakarongo: to listen
whakapapa: henealogy lines
whakatau: to welcome
whakataukī: proverbial saying
whānau: family, to be born
whānau ora: family wellbeing
whanaungatanga: familial relationships
whare: house, building
whare tangata: womb
whare kōhanga: early childhood learning centre
whare rūnanga: house of discussion
whare tapere: house of entertainment
whare wānanga: house of higher teaching and learning

KO TE RITO MAIOHA E KARANGA NEI

Kaitito: Ngaroma Williams
Kaiwhakapākehā: Arapera Witehira

Nau mai, piki mai e ngā iwi e
Ngā iwi o ngā hau e whā
Whakanuitia te reo rangatira i roto i ngā mahi whaikōrero
Ko Te Rito Maioha e karanga nei
Haere, haere, haere mai
Mā tāu rourou kupu
Mā tāku rourou kupu
E tutuki ai ngā wawata, ngā moemoeā
Kia tū tangata tātou mō ake tonu atu
Mā Io Matua hoki hei tautoko
Whakahokia x2

May the call be heard from Te Rito Maioha

We extend our call to be heard from the four winds
Let us celebrate the language of our land,
Let it be heard through the oratories of our tūpuna.

Te Rito Maioha extends the call
Welcome once, Welcome twice, Welcome thrice,
With your baskets of language
With my baskets of language
our dreams and aspirations will be fulfilled
We will stand strong as a people forever
We stand strong through the hand of the creator.

https://www.youtube.com/watch?v=b2fEu82UDtg

Abstract

Te Rito Maioha Early Childhood New Zealand (ECNZ) is a leader in the provision of bicultural, centre-based early childhood teacher education. 'Te rito' (the new shoot at the centre of the harakeke) symbolises the young child, also the learner, embarking on a journey of growth and having limitless potential. 'Maioha' means held in high regard, deeply respected, hence one literal translation of 'Te Rito Maioha' is 'the treasured shoot'. The English text acts as a qualifier to indicate that our focus is on learners within early childhood contexts and that our perspectives are shaped by our Aotearoa New Zealand location.

Established in 1963, the Association (previously known as Te Tari Puna o Aotearoa/NZ Childcare Association), is governed by a Council made up of elected and appointed members, who are led by a National President and supported by a National Kaumātua. Our teaching staff are employed at 11 locations throughout New Zealand. Pouako provide cultural leadership in mātauranga Māori and te reo Māori at the teaching bases as part of Te Rito Maioha's commitment to increasing early childhood teachers' knowledge of Te Tiriti o Waitangi and New Zealand's dual cultural heritage.

Tōku Anō Ao Māori: My Very Own World has evolved as a result of the 2012 Pouako Hui, held at the Tunohopu Marae in Rotorua, in which Dr Rose Pere was the keynote speaker. Dr Pere inspired the Pouako to tell their stories and by using the tuakana/teina concept, Pouako supported each other to embark on writing about their unique perspectives and to foreground kaupapa Māori concepts, early childhood education and research from their own diverse world views and lived experiences. Topics such as the creation story are brought to life through different lenses.

Originally intended as a teaching resource for Te Rito Maioha's lecturers and students, this book may be of interest to other practitioners and those wishing to increase their knowledge and understanding of the attributes, tikanga and values that underpin Māori concepts related to te ao Māori me ōna tikanga.

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