



# NGA REANGA YOUTH DEVELOPMENT



Māori Styles

Teorongonui Josie Keelan

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Ko Kohokohonui te maunga

Ko Tikapa te moana

Ko Mara-tu-ahu te tangata

Ko Ngāti Whanaunga, Tainui waka te iwi.

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## Foreword and Acknowledgements

*Ko te tīmatanga o te rā ko te oreore  
Ko te tīmatanga o te oreore ko te mōhio  
Ko te tīmatanga o te mōhio ko te mārāma  
Ko te tīmatanga o te mārāma ko te mahi  
Ko te tīmatanga o te māhi ka maua  
Kia whakamaua kia tinā  
Haumie! Hui e! Taiki e!*

At the beginning of the day is movement  
At the beginning of the movement is knowing  
At the beginning of the knowing is understanding  
At the beginning of the understanding is doing  
At the beginning of the doing is the practice  
Grasp firmly  
Let it be heard! Let it be discussed! So it is!

*Tēnā koutou katoa*

Over a period of ten years I have developed and written three models of *taiohinga Māori* Development and have taken the opportunity to put them all together in one publication, along with additional work to complement those three pieces. I have used the Māui stories to guide you through the work, which is why you will find a Māui story between each chapter. Each story starts with an analysis where key messages are identified. These are then expanded on in the chapter about the MĀUI Model. The stories chosen provide something of a basis for the following chapter with some reference to them in the body of the work.

Why Māui you ask? He is an ancestor hero, a role model of what to do and what not to do. He was a change agent; he sought to make a difference and set about doing so. He never took no for an answer. He planned, took stock of and used his resources, created and invented when he needed to, and always looked outside the square. *Whānau* were important to him even though they did not know how to interact with him, and subsequently he was ruthless where they were concerned. He was both admirable and despicable, and we can learn from either quality. Despite how he may have used others to achieve his ends in some of the stories about him, humankind is the beneficiary of many of his actions. Māui is known to most New Zealanders, Māori and non-Māori alike, and he can be found in many of the stories of other Pacific nations. This is perhaps the fourth book on youth development from a New Zealand perspective and, maybe, the first from an indigenous world view. It therefore adds value to the field in both of these contexts.

A work like this has had input by many people and I have endeavoured to acknowledge as many as possible. If I have left any of you out, *aroha mai*, forgive me, but know that in my heart you are forever remembered and celebrated through this publication.

With respect to *E Tipu E Rea* I would like to thank Charles Cairns, Kevin Crall, Renee Davies, Tammy Dehar, Marama Gardiner, Doone Harrison, Waata Heathcote, Toby Hohapata, Carrie Hunter, Tiahuia Karaka, Mere-Tauira Keelan, Rawinia Kingi, Tumanako Kururangi, James Leota, Hohepa Lundon, Betty June McClutchie, Bobbi Morice, Kararaina Ngoungou, Anlea Olsen, Hollie Pohatu, Joella Pryor, Nadja Studer, Stormie Waapu, Rawiri Waititi, Korena Wharepapa and Keriana Whati. They were the youth participants all those years ago and are now achieving as parents, in the workplace, in academia, and in their communities. In addition, Ted Koopu (camera) and Neil Gibb (post-production) who worked with me in producing the video that was part of the original package; Adrian Neal who designed the original graphics for the first print-run of the resources; Tangi Edwards who was the cook at the *wānanga* and Hope Te Ua who was the Research Assistant.

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With respect to the MĀUI Model and the work on *wānanga* as a teaching and learning model, I would like to begin by acknowledging the many young Māori who participated in the Growing Young Maori Entrepreneurs research *wānanga* who were:

Ngā Puhī, Ngāti Hine, Te Rārawa, Ngāti Whātua, Ngai Te Rangī, Ngāti Kahungunu, Whakatōhea, Ngai Tūhoe, Ngāti Porou, Te Ati Awa, Ngā Ruahine, Ngā Rauru, Ngāti Raukawa, Ngāti Rangī, Ngāti Tūwharetoa, Ngāti Tūkorehe, Te Whānau Apanui, Te Ārawa and who were students at:

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Finally, to Eva-Laraine Martin for her awesome graphic designs which add a little more life to the work.

*He mihi pakupaku tēnei ki a koutou katoa. Kāre he kupu  
hai whakamārama i ngā  
taonga i whoatu koutou ki tēnei mahi arā, ki āu.*

This book is a small token of my appreciation as words are inadequate to express my thanks for your contributions to all of the work and to me personally.

*Nō reira e hoa mā,  
noho ora i roto i wāu mahi hai ōranga mō ngā taiohinga katoa; hākoa nō hea, hākoa nā wai.*

Therefore my friends,  
be happy in your work with young people; no matter where they come from  
and to whom they belong.

**Teorongonui (Josie) Keelan  
Ngāti Porou, Ngāti Awa, Tūhoe**

When a Māori word is first used, only then is a translation provided. A glossary is in the back of the book for on-going reference. In addition, spelling follows my *iwi* dialect which provided for some interesting editing notations by readers at various times. An example is my use of *pōhiri* rather than *pōwhiri*. A Māori word is usually italicised the first time it appears.



## The Events at Māui's Birth

*All the versions of Māui's birth acknowledge he was born prematurely, although some interpretations speculate that he was an aborted foetus. It can therefore be safely said he was not a full-term baby. In one version recorded by Best (1982), it is said that he was born after twelve days of labour on the 30th day of Tāperewai (September or October). He was wrapped in his mother Tāranga's tikitiki (topknot or girdle) and taken by her attendants to the cave Whāraurangi, in a reef or rocky coastline, where the bones of Murirangawhenua lay. In some stories Murirangawhenua is his grandmother and in others an elderly woman who assumed responsibility for his upbringing from infancy until he returned to his birth family. Yet in others, Murirangawhenua's gender is not clear.*

*In one version Mokomokouri, said to be Māui's uncle, was walking along the beach when he observed a common summer phenomenon - the shimmering air often seen on beaches on a hot day. There was a difference to this shimmering air, however, because it did not recede as he walked toward it. Instead, it stayed in one place. As he reached the shimmering spot on the beach, he found a mixture of jellyfish and sea foam and in the centre of this was a baby. He took the infant home to his wife Taputeranga for the two of them to raise together. The baby was baptised Māui-Tikitiki-Ā-Tāranga.*

*In another version recorded by Best, the embryo that was to become Māui was deposited in a cave at Te Kau-Roa-A-Maura named Kowhaonui-O-Mokomokouri. Moko was instructed by a strange being to go to the beach at Haumiri where he found Māui enveloped in sea foam. He took Māui to his wife Māuimui to care for him. Tawhirimatea gave Māui his name when the tua (naming rite) was performed at Te Auroa.*

*In yet another version recorded by Best, Tāranga took the premature baby to the seaside. There she pierced a hole in the hollow stem of a piece of kelp. She put the baby into the stem and closed the opening, then threw the stem into the Pool of Mārau. She made a speech, assigning the baby into the care of the supernormal beings who lived in the ocean. The baby was swept out to the water desert of Māhora-nui-ātea where he was nurtured by strange beings. When he was well*



grown, the beings brought him back and deposited him on the beach at Te Rēhua. He was covered in sea foam and a jelly-like substance to protect him from being attacked by sea birds. Timutahi, who, from an elevated position, had observed the birds hovering over the spot where Māui had been deposited, found him. Timutahi then took him to the place where rites were performed to remove tapu (boundaries guiding appropriate behaviours) after which he took the child to the fireside to be warmed. Māui was reared here until he was able to take part in village sports.

In a Tuhoe version also recorded by Best, when crossing the waterside at Ōwainewaha one day Tāranga cast the embryo away in the bark that she was using to tie her hair back. Ocean beings, including Karumoana, took the embryo to Murirangawhenua at Awaroa where the developing Māui was cradled in ocean foam and nurtured by ocean beings of Hinemoana. A South Island version has it that the embryo was taken by Mū and Weka and developed into a human being. Aonui and other personified forms of clouds, took Māui-Tikitiki to the heavens where he dwelt at Maru-Te-Whareihi.

The common elements in each of the stories begin with Tāranga's long and difficult labour after which Māui was given to the elements because he was not fully formed and thought either not to have survived or to be incapable of surviving. The embryo that was to become Māui was then nurtured by the elements and various beings until fully formed at which time the child was returned to humankind. The embryo had been wrapped at birth in one of his mother's personal belongings that was described as being either her girdle or her hair wrap. A girdle and a topknot (an extension of which can be her hair wrapping) are called tikitiki (Williams, 1985) and this was integrated into one of the names by which he is known, Māui-Tikitiki-Ā-Tāranga. In addition to the long, difficult and premature birth, a key message here is that of identity. The foetus that was to become Māui was wrapped in his mother's tikitiki and he was named to acknowledge that fact. Therefore in the context of taiohinga (youth) Māori development, identity is important.

The second element was that he was cast out by his mother or, as in one version, the attendants at the birth. Such action of casting out the baby probably occurred because he was not fully formed and therefore not expected to live, or that he was thought to be dead. Tāranga and her attendants might have thought at the time that it was better to cast him out before becoming attached to him. In one version his mother makes a speech of declamation when she casts him out. She probably did this to deal with any feelings of guilt that she might have about disposing of or rejecting the unformed infant. However, the embryo is raised in the water desert (a poetic translation of the ocean) by the creatures of the sea so it was nurtured to full growth. That reference identifies the link to human development where the embryo begins its growth in amniotic fluid and where it is protected until it is ready to enter the world.

The fully formed baby is returned to humankind and left on a beach to be found. However, it is left protected by jellyfish, seaweed and sea foam, a continuation of the water metaphor for amniotic fluid. Māui is initially referred to in most stories as the embryo and then the baby. He does not become a person until the tapu is lifted during the purification ceremony (ritual to remove tapu) and he is named at the tua rite. Nurturing is important in the early stages of development. But here nurturing is communal rather than parental, a quite different concept from that which is promoted in most parenting advice. In Māui's case, his mother had given up her right to care for him as a newborn and infant. Instead others did so, making it clear that

*where parents are unable to provide, others are needed to fill the breach. Here is another key message for taiohinga Maori development. Adult connections are important and where parents are unable to provide these in a meaningful way, others are needed. Thus the way is paved for mentoring, fostering and/or adoption.*

*Another recurring element relates to the ways in which the baby Māui is found, as described previously. These can all be interpreted as the need to investigate things that seem to be different from the usual. They also signal the continued engagement of the supernatural forces represented by the natural elements and by the child who in turn represents humankind. The other important concept in this part of the story is the occasion of the event. Māui's life as told in the stories is full of events beginning with his birth. Such a focus can be interpreted to mean that events may arise, creating opportunities for action. Thus other key messages include the value of investigating the unusual and different, continued engagement with the supernatural, which could also be interpreted as spiritual well-being, and that opportunities are created by events.*

*The baby is taken into a household other than that of his parents to be raised. In most versions, it is usual that the household is that of a couple. No age is given to the couple but one gets a sense they were aged and perhaps childless. In one version, a grandparent who is dead raises him. This is the version in which the premature baby is taken to the cave Kowhaonui where Murirangawhenua's bones lay. That provides the link to the story of Māui fishing up Te Ika A Māui (the North Island of New Zealand) and gives one of the explanations for his use of her jawbone in the story.*

*From these stories the most significant key message is that of nurturing. Māui is nurtured by a variety of beings until he is ready to return to the world of humans. The different elements of nurturing are those that are organic and those that are relationship focused. The organic elements of nurturing are those that ensure full growth, specifically those that provide nutrition. The relationship-focused elements of nurturing are those associated with the practices of manaaki (respect and kindness), āroha (love), tautoko (support), tiaki (protection) and tuku (release). That is, for baby Māui to be nurtured, the relationships he needed were those that provided respect and kindness, love, support and protection in ways that would also allow him space to grow and develop. Here is a good description of the ideal relationship between a mentor and mentee or a tuakana (older sibling or person) and taina (younger sibling or person), an older relative and the mokopuna (grandchild), from a matauranga (knowledge) Māori perspective.*

**Key messages derived from the story of Maui's birth are:**

Identity is important in the world of the young person

Nurturing is critical to the physical, mental and social development of a young person

Nurturing is the responsibility not only of the parent(s); it is the responsibility of the whole community

Curiosity should be encouraged

Teach young people to be respectful of what is seen and unseen, known or unknown

Opportunities arise when young people feel secure within themselves; they are enabled to recognise and grasp opportunities

Create opportunities for young people to take action

Whānau are critical in all aspects of youth development



## Chapter 1

# Contextualising Māori Youth Development

There is good reason for naming the book *Ngā Reanga: Youth Development - Maori Styles*. In a mātauranga Māori (Māori knowledge) context, *ngā reanga* is a reference to the next generation (Moorfield, 2009). There are several meanings for the root word *rea* and the two most relevant to this work are, “spring up, grow” and “fresh spring growth” (*rearea*). The metaphor of *rea* suggests that youth development in a mātauranga Māori context is an organic process: that it is a factor in a longer-term process of reaching maturity. That position can be compared to the various non-Maori theories of psychosocial youth development that argue the same position that youth is a stage of human growth and social being. It is the *rea* of the *whakataukī* (proverb) “*E Tipu e Rea*” that is presented later in the work as a mātauranga Māori theory of youth development in the context of development in general. It is probably best represented in an image of the *koru* (curled shoot) as depicted in a picture of the unfolding fern leaf.

In relation to Māui we are all *rea* on his *whakapapa* (genealogy). We symbolise the growth of generations of descendants since he last walked the earth and attempted to overcome the power of Hinenuitepō, she who exercises the power of Death. We guarantee his immortality and are the evidence of his many successes and failures, his want to be included, his need for acceptance, his desire to challenge and be challenged, his bad temper and distress. We are also evidence of his want to share his achievements, and in our ability to be dysfunctional. He provides for us and for young people, many examples of what to do and what not to do; so much so that his life story can add value to the practice of youth development.

Youth development is a field of study that has grown in the last 20 years from a position of human growth to encompass a range of positions and theories. It has especially focused on ways of working with young people that support their participation, link them to their communities and build on their capabilities. That does not mean to say it has moved away from negative framing. But it is being balanced out with a focus on their infinite possibilities where youth are

seen as more than just problem children. Certainly the picture of the koru suggests infinite possibilities.

The use of the phrase “Māori styles” in the title is a colloquial phrase referencing Māori culture. There is no pretense but rather just an informal way of doing things. However, that does not mean everything is presented in an informal way, nor that the processes Māori use are informal. In fact, it is often the opposite with many rituals undertaken in very formal situations. The use of the colloquial “Māori styles” in this case is done to suggest that a style does exist. So a purpose of the book is to explore what that style or styles might look and sound like and take to make happen. Although this book, with its title, was already started, Ware and Tāpiata-Walsh (2010) first used the phrase in their article about youth development from a taiohinga Māori world view. Initially, after their article appeared there was the challenge of renaming this book. However, the decision was made to continue with its original name and to acknowledge their work. In that way we all reinforce the idea that there is a Māori style. But why write a book about youth development with a strong mātauranga Māori flavour?

Mātauranga Māori in simple terms is knowledge that has its origins in the Māori world. Those who investigate, argue for and write from this field of knowledge present an alternative way of viewing the world. It is as relevant as writing and knowledge from any other world view and, as with knowledge representing those other world views, the requirement also exists for evidence. Māori require evidence of the validity of the knowledge from within their world view in much the same way that others do. In fact, Māori are more demanding of evidence because they do not want their knowledge to be said to be wanting. It is after all, a matter of *mana* (standing), and mana is important in the Māori world because it is dependent upon relationships and accords levels of respect to those who have it. Also, Māori have lived for a long time with their knowledge being undervalued in their own country, and yet valued outside of it. Mātauranga Māori therefore has its place in the world as a knowledge base that can contribute to the knowledge economy in general; in this case, the knowledge economy of youth development.

### Youth Development

Much of what is written in the field of youth development presented in Aotearoa New Zealand is from a very Eurocentric or North American viewpoint with a little bit of Australia thrown in for good measure. Even in those contexts, it can be distilled into smaller representative groups, for example primarily white or primarily middle class or primarily what are termed ‘at risk’ young people. In the human services industry, including youth work New Zealanders suffer from cultural cringe and will readily adopt practices, frameworks and models from overseas without first looking to see if there are good ones locally. Part of that has happened because not enough has been written about what works in this country. The reasons for this include a relatively small and underpaid industry with few academics and researchers to support it with research and publications. In addition, there is the attitude that the only thing that matters is the work and one does not blow one’s own trumpet by writing about how great the work is that one does. However, there are a small and growing number of publications with only three books thus far published that privilege the Kiwi<sup>1</sup> voice in youth development, the first by the National Youth

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<sup>1</sup> New Zealanders are generally referred to colloquially as ‘Kiwis’ after the national bird which is flightless, lives on the ground and prefers the night rather than day time! What does that say about New Zealanders?

Council titled *Youth in Perspective* published in 1980, then Lloyd Martin's *The Invisible Table* published in 2002 and his *Small Stories* published in 2012 (Martin & Martin). In addition, there are the many reports and literature reviews that contribute to the field.

Of all that is known about youth development, the indigenous voice has not been entirely silent, but hardly heard above a quiet whisper. Here the reference to indigenous is to the people who first lived on the land and, in Aotearoa New Zealand, they are the New Zealand Māori. The reference, therefore, is to Māori who belong to the tribes, sub-tribes and extended families of the first nations, and not those who have been born of those who sought to colonise those first nations. The distinction is made because there are those who argue that the term 'indigenous people' is inclusive of anyone who has been born of the land, and therefore all the descendants of every migrant since the arrival of those first nations are indigenous. Such an argument can and does undermine the position of first-nations people and is sometimes presented to do precisely that. Other times it is presented to stimulate discussion on the subject.

Māori do not argue against the fact they are the descendants of migrants; they celebrate it. Their whakapapa (genealogy), *waiata* (chants and incantations) and *pūrākau* (stories) tell of those migrations. What Māori do argue is that as first nations, their position in and on the land is different from that of all those who came several centuries later. They argue that their position of indigeneity is because they established the first language, the first communities, the first culture, the first laws and lores, the first communion with the land and environment. From that perspective they argue they are the indigenous people, the first nations. So it is that the Māori perspective of youth development is the focus of this book because youth who are of Māori descent are the descendants of those first nations and in almost every case, the descendants of those who came after also. They have a dual place and role in the nation we now know as (Aotearoa) New Zealand and with that, a greater responsibility to care for place. For them it is a heavy burden with which to come to terms. Many never do.

What has been written about indigenous youth, especially in developed nations like New Zealand, has tended to focus on pathology. We know about the incarceration of indigenous youth, their suicide rates, their poor education achievement and high unemployment. We know they have high teenage pregnancy rates, are much more likely to be risk takers, smoke at an earlier age, try drugs of one sort or another, live in situations of poverty or low income and overcrowding. We know that when they participate in activities that are from their cultural world view like *Manu Korero* in Aotearoa New Zealand which are the annual secondary school speech competitions, and the various *kapa haka* (performance group) competitions, they excel. We also know that for many, unfortunately, that level of attainment is not achieved elsewhere in their lives. We know much about them and none of it is particularly uplifting. What we do not know much about are theories and models of working with them from within their cultural world view. This book is a contribution from that pool of knowledge. Note the use of the word 'from'. The intention here is not to contribute *to* indigenous space but rather in the context of *koha*, an expression of contribution, to place before the reader points of view on youth development from an indigenous world view. In return, the expectation is that the contribution is appreciated and returned through a debate about its content, its application in real life and additional writings from other indigenous perspectives.

The theories and models presented in the book are not the only ones in the human services industry that privilege indigenous/Māori frameworks. There are many others like Pohatu's *Āta* (2004), Durie's *Te Whare Tapa Whā* (1994) and Pere's *Wheke* model (1991). The difference is that whilst the others were written for application when working with Maori in general, the ones in this book were developed specifically for the youth development sector of the industry. They are an attempt to put the Māori stamp on youth development in Aotearoa New Zealand, and to declare that there is a mātauranga Māori of youth development and it does not sit in negative statistics. The chapter therefore provides a backdrop to that declaration, placing it in the contexts of youth development and mātauranga Māori.

This is followed by a discussion on sites of Māori knowledge in Chapter Two wherein comparisons are also made with similar sites from the non-Māori world view. Chapter Three is a presentation of the *E Tipu e Rea* youth development framework and Chapter Four the *Ka pu te ruha ka hao te rangatahi* human development model. Chapter Five is a presentation of the MĀUI Model of entrepreneurship and how it was arrived at through an analysis of fifteen Māui stories. Chapter Six is an examination of the concept of wānanga as a method of teaching and learning. Wānanga was the methodology used to test and examine whether or not *E Tipu e Rea* and the MĀUI Model presented in this book worked. Chapter Seven, the final chapter, is a synopsis of the value of the models in terms of (taiohinga) Māori development particularly for youth and social work practitioners, teachers, public-policy analysts in Government and non-government organisations. Taiohinga was bracketed because the models can be, and are being applied, in a variety of situations. In between each chapter is the analysis of a Māui story. The purpose of those sections in the book is to draw the reader into the book and to the MĀUI Model in Chapter Five. The stories, if you like, present a case study of the development of an individual from birth to death. They provide an explanation of why things are and why the person that was Māui was the person he became; his relationship with his family, community and environment; his not fitting in and yet his significant contribution to the future of his fellow beings. With analysis they provide us with more knowledge of the Māori world view than the fact that they are stories. Having him central to the book is likely to invoke criticism that it is male-centric and ignores the place of the female. That is a challenge for the next writer or perhaps the next book.

### **Definitions of Youth**

Over the last 20 years or so, youth development has begun to diversify as a field of academic study. Where once research in the field of youth development was confined to the human growth and behaviour of adolescents, it has since expanded. Now it includes political and economic aspects in addition to the social, physical and psychological development related to young people from pre-teens through to young adults. Increasingly, the spiritual dimensions of youth development are also being written about. Spirituality is not about participation in organised religion. In this book it is about how young people engage in, are informed and enriched by all that surrounds them and have a deep and abiding respect for the same. Such a definition can include organised religion and beliefs in a higher being or state of being.

In the youth development field there are many debates and discussions about the definitions of youth, discussions that can consume Māori and commentators on Māori, especially the media. A good example is the media (newspapers, radio and television) reporting on the attendance at the 2005 Hui Taumata (The name of two economic summits where the focus was Māori economic development), stating that young people were not represented. They also sought supporting statements from Māori who were not present at the *hui* (gathering) as evidence for their assertion. In reality, at least a third of those attending were under 30 years of age, and some of that group were still at school. At one point during the hui those under 30 felt compelled to make a statement of support, given the noise outside the conference asserting they did not exist. However, in that context – a hui Māori reported by mainstream media - the question is, whose definition dominates?

There are several definitions of youth. Three are given focus here, those of the United Nations for an international context, the New Zealand Government definition for its national context and a Māori one for the *mātauranga Māori* context. The first two have an age-bound definition, the latter a stage of development that can be associated with age but is not bound by it. It is rather an age definition bound by behaviour and social expectations.

The United Nations has a membership of 193 countries at the time of writing, and was established in 1945 after World War 2. It defines youth in two contexts – in relation to the United Nations Convention on the Rights of the Child (UNCROC) and the other having an International Year of Youth focus. Under UNCROC (1989), children are defined as being those people from birth to 17 years of age. In announcing the last International Year of Youth was to be from 12 August 2010 to 11 August 2011, the UN identified youth as being those aged between 15 and 24 and that in 2010 there were about 1.2 billion in that age group – about 18% of the total world population. Youth populations however vary from country to country and sometimes it is simpler to look at those who are under thirty years of age which takes the percentage of the population who are ‘youth’ up to 60% plus to get an idea of the scale of what some countries are dealing with.

In Aotearoa New Zealand, the Government’s lead agency for youth development, the Ministry of Youth Development (2002), defines young people as those between the ages of 12 and 24 years, which is the accepted international definition. The Ministry’s definition is often referred to because it determined the age of the youth participants in much of the research that informs the models presented in this book. No reason for the age definition has been given. However, given that current research (Office of the Prime Minister’s Science Advisory Committee, 2011) indicates that young people physically mature much earlier than they used to, and psychologically and cognitively mature in the mid to late twenties, the definition seems right. From a Māori world view it would be useful to have a look at some of the Māori discussion about youth. That after all is the context in which youth is being addressed here.

To begin with, the Government’s lead agency for Māori development, Te Puni Kōkiri, defines *taiohinga Māori* as those Māori between the ages of 15 to 24, which is at odds with the official Government definition. Is either definition in line with Māori cultural definitions of youth?

Māori, like any other ethnic group, had words to define age groups or more appropriately, stages of development. Table 1.1 provides a list of those words specific to children and young people with definitions taken from the Williams (1985), Te Matatiki (1996) and Ngata (1993) dictionaries as well as the online dictionary *Te Aka Maori* or *Te Whanake Maori Dictionary* (Moorfield, 2009). The latter has been consulted at various times during the writing of the book because of its immediacy more than anything else.

**Table 1.1**

**Māori word definitions in English and associated age grouping**

WORD	DEFINITION	AGE GROUP
<i>Hengahenga</i>	Girl	Not in common use today
<i>Hika</i>	Girl	Not in common use today
<i>Hine</i>	Girl, daughter	Term of address to a girl or younger woman
<i>Huatahi</i>	Only child	Throughout life Not commonly used nowadays
<i>Kōhungahunga</i>	Baby	Newborn to toddler
<i>Kō</i>	Shortened version of <i>kōtiro</i> - girl, younger woman, babe, darling	Used when addressing girls and young women
<i>Kōhaia</i>	Girl	Not in common use today
<i>Kōhine</i>	Adolescent female, daughter	Again used when referring to adolescent females but usually when referring to adolescent females who are closely related. Not used by all tribes
<i>Kōtiro</i>	Girl	Child to teenage girl
<i>Mokopuna</i>	Grandchild	Throughout life
<i>Ōhinga</i>	Childhood, youth	The origin of <i>taiohi(nga)</i> which is becoming more and more commonly used
<i>Peepi or Pepe</i>	Baby (Borrowed word)	Newborn to toddler. A 'new' word.
<i>Pōtiki</i>	Youngest child	Throughout life. One is always a <i>pōtiki</i> if the youngest child
<i>Rangatahi</i>	Youth. Emerging leader.	All young people including young adults
<i>Rēanga</i>	New growth	A reference to the next generation
<i>Tamāhine</i>	Daughter, girl	One is forever a <i>tamāhine</i> no matter what age, however the word is used also in reference to girls including adolescent girls
<i>Tamaiti nohinohi</i>	Small child	Toddler. A term that references the child seeking the comfort of the mother's breast for feeding
<i>Tamaiti</i>	Child	Generally any child of any age. One is forever



		the child of their parents. More commonly used in reference to those who are newborn through to those at about 12 years
<b>Tamaiti tāne</b>	Child, boy	Birth to about adolescence
<b>Tamaiti wāhine</b>	Girl	Not in common use but usually refers to a female child from about 5 through to young adulthood
<b>Tamaiti tikotiko</b>	A child unable to control the bowels	A derogatory term used by adults to insult an adolescent or young adult. A way of saying 'you arrogant young so-and-so'
<b>Tamariki</b>	Children	The plural of child
<b>Taitamariki</b>	Young person of either sex	Teenagers
<b>Taitamāhine</b>	Adolescent female, daughter	Used when referring to adolescent females
<b>Tama</b>	Son	A term of affection used by parents, grandparents, aunts and uncles
<b>Tamatāne</b>	Son, boy	One is always a son but generally used in reference to boys aged from about two or three up to early adult
<b>Taitama</b>	Adolescent male	A less personal or affectionate term generally used when referring to groups of males
<b>Taiohinga</b>	Youth, adolescence	Teenagers especially those still at school
<b>Tore</b>	A girl not of a marrying age	A girl not of a marrying age
<b>Whakatipuranga</b>	The tipu is the swollen lump before the shoot appears	'Ngā whakatipuranga' is another reference to the next generation
<b>Whanaketanga</b>	Period of growing up, childhood, youth, development	Usually used in reference to development

Although the table shows there are various terms used for children and young people it is by no means complete. There are and will be other *hapū* and *iwi*-specific terms. The two words most used currently when referring to young people are *rangatahi* and *taiohi(nga)*. Of the two, *rangatahi* is the most recognised when referring to young people, especially teenagers.

It is a fishing metaphor used in relation to emerging leadership. A review of Māori newspapers published between 1874 and 1932 on its use show that it was most used when the *whakataukī* (proverb where the author was unknown), "*Ka pu te ruha ka hao te rangatahi*" was quoted or referred to (Ministry of Education, 2009). In the context of the *whakataukī*, the reference is to sustainable leadership with the youthful or younger leaders taking responsibility for leadership roles. Chapter Five has a greater discussion of the *whakataukī* in the context of human development.

There is an argument for redefining *rangatahi* for use when referring to young adults as opposed to adolescents or teenagers, which is its most used application nowadays. The redefinition seems logical because again, the review of its usage in Māori newspapers from 1874 to 1932

indicates it was usually used at that time in reference to Apirana Ngata and his cohorts who were members of Te Kotahitanga o Ngā Tamariki o Te Aute, an association of ex-pupils of Te Aute College - a boarding school for Māori boys run by the Anglican church. They were also usually the authors of the said articles. Those 'old boys' of Te Aute were concerned about the state of Māori development when the articles were written, showing that not much has changed in the intervening a hundred plus years. At the time they were fully active and they were in their twenties and thirties, not their teens. How is it then that rangatahi has become so associated with teenagers?

It is difficult to define the point at which rangatahi replaced taitamariki as the Māori word to use when referring to teenagers. Despite the almost wholesale adoption of rangatahi, taitamariki is still applied in different settings. For example, it was used in the Māori reports of the Youth Health Surveys conducted in 2001 (2003) and 2007 (2008). Its application was on the advice of the *kaumātua* (elder) on the Māori advisory group for the research, David Wharemate. Earlier works have presented some argument on the adoption of rangatahi in relation particularly to teenagers (Keelan, 2001). To be specific, it has been suggested that books on learning the Māori language by Hoani Waititi, published in the 1960s, had some influence.

The books were titled Te Rangatahi 1, Te Rangatahi 2 and Te Rangatahi 3 (Waititi, 1964). On the inside they carried the whakataukī, "*Ka pu te ruha ka hao te rangatahi*". They were a text used primarily in high schools throughout the country in the 1960s and 1970s, and to a lesser extent the 1980s, when several others began to appear on the market. It was during the mid to late 1970s that rangatahi began to be used in earnest in reference to young people generally. But again it was not in reference to a particular (age) group but rather in the context of sustainability in recognition of an emerging leadership. For example, it was the time of Ngā Tamatoa, an activist group made up of young Māori who were in the main at university. They were responsible for the focus on Māori land, *te reo* Māori petition presented by Hana Te Hemara and others to Parliament on the 14th September 1972, and Treaty of Waitangi breaches, for their generation. By the 1980s, the word was in use for youth in general and by the 1990s it had been adopted to refer to all youth and not just those who were Māori. It had however become more associated with youth who were still in school and they have very definite ideas about who youth are and that definition does not include anyone over school age.

Recently, the word taiohi(nga) has come into usage. It is not a known word and a search of old Māori newspapers does not throw the word up. It is therefore difficult to say where the word has come from. However, the list provided earlier includes ohinga which is in various dictionaries. The addition of the prefix *tai* qualifies the meaning of the word as being youth or adolescence in much the same way that it qualifies taitamariki as being children who are adolescents.

All Government departments and ministries in Aotearoa New Zealand have both English and Māori names provided by Te Taura Whiri i Te Reo Māori. The Māori name of the Ministry of Youth Development, the lead government agency for youth development, is Te Manatū Whakahiato *Taiohi*. When it was the Ministry of Youth Affairs its Māori name was Te Tari *Taiohi* and the Ministry of Youth Affairs was established in 1988. So its re-introduction back into our

vocabulary was well over 25 years ago with no discussion about its use at all. In fact, the then Ministry of Youth Affairs and current Ministry of Youth Development both use rangatahi more than they use taiohi despite their Māori name!

The Ministry of Education has a youth magazine called *Taiohi* but its reports and policy documents use rangatahi. For example, in the Māori language version of *Ka Hikitia Managing for Success*, rangatahi is first used on page 9 in the introductory piece written by the then Deputy Secretary of Maori Education, Apryll Parata, where its origins in relation to the whakataukī “*Ka pū te ruha ka hao te rangatahi*” are clear in the phrase – “*Kei te hao te rangatahi nei*”. Rangatahi is then used throughout the remainder of the document. Television programmes where Māori content is high and the target audience is Māori (school-aged) youth, use taiohi more and more frequently. At Involve 2010, the biennial youth development conference, a new organisation combining the old National Association of Youth Workers and New Zealand Association of Adolescent Health and Development was announced: its name - Ara Taiohi.

Slowly, taiohi is coming into vogue as the Māori word to use when referring to school-aged youth/teenagers. That allows for rangatahi to move back to being used when referring to young adults and emerging leaders.

Every two years a Young Māori Leaders Conference, funded by a bequest, is held in Wellington. First Foundation, the organisers of the conference, are quite clear that it is for rangatahi in the 25 - 35 age group because they see this group as being the likely successors to current Māori decision makers – a view consistent with the much earlier reference to sustainable leadership. The conference organisers find it frustrating that young Māori under 20 years of age attend every conference and they field the usual complaints that the conference does not cater for this group. Obviously they are not communicating their target group to the public in general. However, that may also be a result of the public’s perception of who are rangatahi. There is also the issue of adult Māori in their 30s and 40s wanting to be included in a youth activity and in some cases arguing loudly that they are indeed youth.

One theory about this could be that they fall between groupings, yet want to belong; or they are at the bottom of the pecking order in the upper aged group and want to return to being in a more powerful position. However, if the rangatahi definition (those between the ages of 20 and 35) was used, this might provide for their need to be included. Thus taiohi can be those aged 12 to 17 or 18, and rangatahi those aged 18 or 19 to 35. Such a definition would require a change of the official New Zealand Government definition. It is, however, more in line with how young people tend to define youth. It is also more in line with actual Government policy, because although the Government defines youth as being those aged 12 to 24, most youth policy targets those in that age group who generally attend school.

But what does age mean in the context of youth development and what does it have to do with the discussion here? The age definition is policy driven. It provides Government and its agencies with a defined group for policy, programming and associated funding considerations. It impacts on whānau, hapū and iwi and colours their ways of knowing so they discard their own

references and begin to parrot those of policy makers, usually to comply with funding requirements.

### Current Government Policy

The Government in Aotearoa New Zealand does not have a national youth policy generally for, or specific to, Māori youth. There are, however, several policies that impact on youth that have different lead agencies. Table 1.2 provides a list of some that administer policies and programmes impacting on the lives of young people aged 12 to 24 in 2014. It is not a comprehensive list and it is important to note that government agencies change over time both in name and responsibilities so it is useful to check those listed here against the reality. A full and current list can always be obtained by undertaking a search on the internet.

**Table 1.2**

**A selection of Government agencies and policy areas that impact on youth in Aotearoa New Zealand in 2010**

AGENCY	POLICY AREA IMPACTING ON YOUTH
Accident Compensation Commission	Administration of compensation for those who have had accidents no matter what age.
Child, Youth and Family Services	Care and protection of children and young people up to the age of 18 years if they are in the youth justice system.
Council of University Approvals Process	Approves qualifications for universities.
Department of Corrections	Manages the prison system. New Zealanders can be imprisoned for various offences from the age of 18, although there are calls for prison sentences for young offenders who commit 'serious' crime. Over 50% of those in prison at any one time are Māori.
Department of Courts	Due processing of those appearing before the courts - Family Court, Youth Court, District Court, High Court.
Department of Internal Affairs	Administrates community development funding and advises those seeking such funding.
Department of Labour	Passports, immigration, work force development
Industry Training Organisations	Monitor training standards of different industries. Focus more on industries that have requirements for periods of apprenticeships.
Inland Revenue	Collects tax from young people who work. Monitors student loans for repayment purposes.
Land Transport Agency	Responsible for driver's license testing and monitoring. The current law says that a driver's license can be obtained by anyone aged 15 years and older. There is current debate about extending the age to 16 and even 18 years.
Marsden Fund	Funds research, some of which impacts on young people.

Ministry of Economic Development	Focus on economic development issues of the country as a whole.
Ministry of Education	Education overall.
Ministry of Health	Policy agency for, and funds health and disability services.
Ministry of Pacific Island Affairs	Development issues for Pacific Island communities in New Zealand.
Ministry of Social Development	Mega ministry that has final say over other agencies including the Ministry of Youth Development.
Ministry of Youth Development	Lead agency for overall youth development policy.
NZ Police	Administration of the law. Issues gun licenses. A 16-year-old can obtain a gun license.
New Zealand Qualifications Authority	Sets education standards and approves qualifications for polytechnics, private training providers and secondary schools.
Office of Film and Literature Classification	Determines what one can read and watch by age and family/group.
StudyLink	Manages student loans and allowances.
Te Puni Kōkiri (Ministry of Māori Development)	Māori development issues. Current focus is on Māori potential which fits nicely with strengths-based and resiliency theories as well as Bronfenbrenner's focus on the impact of environment (2004).
Tertiary Education Commission	Funds tertiary education and research in education.
Treasury	Directs and monitors the economy.
Work and Income New Zealand	Administration of welfare benefits including Independent Living Allowance that allows young people under 18 years to live independent of their family.

In 2011, the Report of the Māori Youth Council to the Minister of Māori Affairs titled “In Their Own Words” was released. Although it is not a policy document in the usual sense of the word, four common themes are present in the recommendations:

- Greater use of whānau and community-based initiatives
- Improved access to information
- More targeted resources; and
- Greater use of te reo Māori to engage youth.

In addition, the Government does have a Youth Development Strategy (Aotearoa) administered by the Ministry of Social Development through the Ministry of Youth Development. The strategy provides Government and non-government agencies with a framework by which to devise and plan for national, regional and local youth development. It unashamedly promotes positive youth development with noticeable connections to Bronfenbrenner's ecological theory (2004), to resiliency theory and its companion strengths-based practice.

The Youth Development Strategy Aotearoa (YDSA) (2002) says youth development is:  
Beyond . . .

Focusing	on 'at risk', negative labels, problems
Blaming	teachers, parents, television
Reacting	in an ad hoc manner to youth issues
Fixing	single youth problems in isolation

Towards . . .

Understanding	young people as partners in their development
Encouraging	adults to be supportive mentors
Planning	being intentional, having a plan and having high goals
Achieving	an inclusive/economy society where young people are innovative and energetic participants

The YDSA approach has six principles. It:

- is shaped by the big picture
- is about young people being connected
- is based on a consistent strengths-based approach
- happens through quality relationships
- is triggered when young people fully participate
- needs good information

Since the release of the YDSA the Ministry has published a number of resources that promote the approach espoused in the strategy. Included in that list of resources is *E Tipu E Rea* (Keelan & Associates, 2001), contributed to by 26 young Māori. A fuller discussion including some of the criticism of *E Tipu E Rea* can be found in Chapter Three. Along with *In Their Words*, the two documents value and give strength to taiohinga Māori voice.

There were and still are Māori critics of the strategy. Their criticism is that although it does have a section on the Treaty (Ministry of Youth Development, 2002, pp. 13 - 16) and one titled *Key Issues for Specific Groups of Young People* (ibid; pp. 40 – 43), including Māori, what there is in respect to Māori youth is inadequate. They do not specify what should be added when making the criticism. Instead they talk at length about Treaty partnerships. Unfortunately, just talking about Treaty partnerships is not enough. What are needed are concrete suggestions that can demonstrate how this might happen in practice. *E Tipu E Rea* is the one resource in the YDSA family of resources that focuses specifically on Māori youth. It provides activities and practical steps that can be taken to realise the YDSA for taiohinga Māori. *E Tipu E Rea* can currently be found in the publication's section of the Ministry's website.

Another way in which to deal with the criticism that there is no place in the YDSA for the Māori voice is to focus on its vision, principles, goals and objectives. When they are discussed thoroughly, no one says they are different for young Māori. Everyone agrees that the vision of Aotearoa New Zealand being “a country where young people are vibrant and optimistic through being supported and encouraged to take up challenges” (ibid; pp. 15) is one everyone can aspire to. Similarly, it would be very difficult for any Māori to disagree with the Aims and Goals of YDSA (ibid; pp. 25-26) listed below (Māori has been added and *italicised* to the original to make the point):

<b>Aim 1</b>	All young <i>Māori</i> people have opportunities to establish positive connections to their key social environments
<b>Aim 2</b>	Government policy and practice reflect a positive <i>Māori</i> youth development approach.
<b>Aim 3</b>	All young <i>Māori</i> people have access to a range of youth development opportunities.

<b>Goal 1</b>	Ensuring a consistent strengths-based approach.
<b>Goal 2</b>	Developing skilled people to work with young <i>Māori</i> people.
<b>Goal 3</b>	Creating opportunities for young <i>Māori</i> people to actively participate and engage.
<b>Goal 4</b>	Building knowledge on <i>Māori</i> youth development through information and research.

Add to these the goal and objectives of *E Tipu E Rea* (Keelan et al, 2002):

<b>Goal</b>	Increased capacity for <i>taiohi</i> Māori to participate in all aspects of Māori development.
<b>Objective 1</b>	Involve <i>taiohi</i> Māori in activities that are important to them.
<b>Objective 2</b>	Integrate contemporary issues into any development project for <i>taiohi</i> Māori.
<b>Objective 3</b>	Provide opportunities for <i>taiohi</i> Māori to integrate tikangā of their ancestors into their activities.
<b>Objective 4</b>	Ensure the soul of <i>taiohi</i> Māori is nurtured in all activities.

and the activities in *E Tipu E Rea*, the 2011 report, the writings by others with a keen interest in the positive development of young Māori like Wheturangi Walsh-Tāpiata, Felicity Ware, Nicole Coupe, Joanna Kidman, Terryann Clark, and the opportunities are endless. So how does this Aotearoa New Zealand definition of youth development stand up in the international context?

### **An International Perspective**

Youth development historically has its foundation in two approaches. One is a want to control the activities of young people. The other is the growth of psychological theories, especially those that relate directly to young people. The first approach can be found when looking at the histories of women and children (Davis, 1999). It is probably this history that led to the research

body that focused on youth subcultures<sup>2</sup>, because when looking at the history of women and children, especially during industrialisation, there is evidence of the formation of youth groupings. Such groups usually formed for mutual support when youth were forced out of homes that could not support them. As yet the concept of the 'history of young people' still has to emerge. However, there are instances throughout history where young people feature significantly, notably in the last 500 years in the growth of urban centres, the Industrial Revolution, and in the many wars that have depended upon the availability of young men in particular. The second approach grew in the 1950s. It is perhaps best represented by the concept of personal identity that Erikson (1950) proposed is developed during adolescence.

The want to control young people is the belief by adults that if young people are occupied, they do not have the opportunities to 'get into trouble'. Amazingly, young people have bought into that idea so well that you often hear them talking about the need for things to do so they will not 'get into trouble'. Such a concept of control harks back to a Middle Ages Christian notion that all children are born "incomplete and if unbaptised, as inherently polluted" (Davis, 1999, pp. 47). That idea quite naturally leads to the notion of putting structures around their lives in order to control their impulses and to minimise the possibility they will become 'evil'. Organised education therefore became important as one way by which morals could be taught to control 'impulses'. It was also another way by which to control the behaviour of youth by confining them to allocated space in addition to all the other reasons for doing so. The adult need to control is still prevalent and is best illustrated by curfews that are imposed on young people in communities around the world as a means by which to 'control' juvenile crime.

As noted by Walsh (2002) in reference to curfews on youth in Britain:

"The potential to impose blanket curfews upon our nation's youth was first provided for by sections 14 and 15 of the Crime and Disorder Act 1998 (CDA 1998) [see further Walsh, 1999]. Local child curfew schemes were just one amongst many measures that the Labour Government introduced with a view to furthering their principal aim in relation to youth justice: namely, the prevention of offending by children and young persons (CDA 1998 37). Crime is thought to be best prevented by 'nipping it in the bud'. ". (pp.70-81)

In the United States of America, curfews were and are imposed for the same reasons. In addition, it is thought that curfews provide protection for youth who may be victimised by other youth out in public (Herschel, Dean & Dumond, 2001). The same article also raised a cautionary note on curfews for their potential to reinforce stereotypical racist views of crime. However, almost without exception, studies into the use of curfews demonstrate they are ineffective as a means of control overall (Males, 2000 and McDowell, Loftin & Wiersma, 2000).

New Zealand authorities regularly institute youth curfews, especially small towns. Youth Law, a community law centre for children and young people throughout Aotearoa New Zealand, informs

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<sup>2</sup> 'Subcultures' is a reference to groups formed of the like-minded for example the bodgies and the widgees in the 1950s through to the emos and skaters in more recent times. Some subcultures attract attention because of the violence associated with the rituals of entry; some because of their group behaviour and clothing. However, youth subcultures have been around for centuries as youth have found support in the group that is not available elsewhere.



the public that curfews are not legally enforceable in New Zealand. However, they also say that a police officer can speak to a young person about the dangers of being out late. The Police can also remove young people from a public place if they are in danger or have committed a crime, but this is different from a curfew. On the other side though, young people can refuse to go home, at which point the Police can remove them into the care of Childr, Youth and Family. Police intervention is the way in which most curfews are enforced.

Theories of youth development with a psychological approach really came to the forefront during the 1950s. That is not to say that early theorists of psychology did not address a stage of growth and development that was specific to young people. Rather, it is that the theories became more specific to young people at that time. Over the decades different theories have been popular as social attitudes to young people changed. Unfortunately most are Eurocentric and very middle class but that has not stopped their application in Aotearoa New Zealand. At the moment the theoretical approaches that have prominence are as mentioned earlier, Bronfenbrenner's ecological model (2004), resiliency (Bogenschneider, 1996), and a companion approach, strengths-based. However, resiliency and a strengths-based approach have different applications because the fundamental premise of both does not come from a position of class, race or ethnicity but rather from one of deprivation.

The strengths-based approach is fairly straightforward: it is an approach that focuses on the strengths of the person (Saleeby, 1997 and Constantin, Benard & Diaz, 1999). When strengths are identified, a programme based on these can be designed. The same principle can also be applied to whole communities or in the case of Māori, whānau, hapū and iwi. Or as Utesch (n.d.) says "[A] strengths-based approach is characterised by its emphasis upon capacities, competencies and resources that exist within and outside of the individual, family or community". In support, Stumpfig states:

"[T]he core ideas of the strength perspective are empowerment, membership, regeneration and healing within, synergy, dialogue and collaboration. Empowerment is reference to the person discovering the power within rather than the taking of power from somewhere else or being given it. Membership is reference to the sense of belonging and the rights and responsibilities that go with it. The notion of regeneration and healing again is a process that occurs from within that is supported by the right kind of caring environment where dialogue and collaboration take place..." (2000).

In business and career planning, one approach is to encourage potential entrepreneurs, business owners, leaders, and those seeking to join the work force to take into consideration their strengths and to play to these when developing their enterprise or career (Bolles, 1995 and 1997).

A companion theory to the strengths-based approach is resiliency theory, which recommends identifying protective factors that provide the person with the ability to cope with adversity; for example for a young person, that may be connection with an adult. That is, their connection with an adult provides the young person with the resilience to cope with adversities that may arise.

The argument is that resiliency focuses, like a strengths-based approach, on the positives in a young person's life.

An issue for some in applying resiliency is that it is a theory that has its origins in studies of adults and young people who have survived and cope well in society, despite the adversity they may have experienced, or still do experience. In other words, it has its origins in deficit modeling and not every person grows up in a situation of adversity. Others would argue that surely what is more important is the best for young people and if resiliency offers a way of working that benefits them, then why not use it. Another criticism of resiliency is that it does not acknowledge spirituality. It would depend upon what that criticism is focused on. If the criticism is really about the lack of reference to organised religion, then the criticism lacks understanding of the place of community in the resiliency theory. Surely organised religion is part of the community? The criticism might have more teeth to it if a wider understanding of spirituality as a state of being was the focus.

In Bronfenbrenner's (2004) bioecological theory of human development the child or young person is the central focus. In that way the young person affects and is affected by the environment in which that young person lives. Bronfenbrenner's theory identifies three systems in which the person engages: the macro, the exo and the micro. Working in from the largest of these toward the young person in the centre, the macrosystem includes attitudes and ideologies of the culture(s) in which the young person lives. Culture(s) has been noted because in these times of intermarriage and a world that becomes smaller and smaller, young people often traverse more than one culture. The next system, the exosystem, includes the mass media, the community, the school system and medical institutions. The inner system or mesosystem is said to impact on the young person the most. It includes family, the classroom, religious settings and the peer group. Each of the three systems is impacted by the chronosystem, which is effectively time.

The most important setting for the young person is the family because that is supposedly where most time is spent and because it has the greatest emotional impact. Other important settings include the extended family, school, health care, and the community in general. The development of the young person therefore is dependent upon how each of those settings affects the young person, and the input the young person makes to them. It is therefore a theory that promotes roles and responsibilities.

Although all can be used in a group context, the focus of the theories is the individual rather than the group. They can all therefore remove the young Māori person from the whānau, depending upon how they are put into action, and therefore could do more damage than good. Used in the context of whānau, they can all contribute to on-going sustainable whānau development because the focus is on the positive rather than the negative. For example, what resiliency theory has done is to identify protective factors (Benard, 2006 and Saleeby, 2006). These have been integrated into the YDSA and are identified as caring relationships, high expectations, opportunities for participation and contribution. It is possible that these very protective factors can have the outcome of undermining important aspects of culture, some of which are in fact beneficial to young people as they explore the world because those factors provide boundaries

within which that exploration can be done. However an examination of each of the protective factors in the YDSA will be done in the context of mātauranga Māori to see how much they change cultural relationships between young people and others in the whānau; how much they enhance those relationships; how much they reinforce the cultural being of the young Māori person.

From a mātauranga Māori perspective, caring relationships include not only the parents, but the whānau in general and the community at large, perhaps best represented by either the hapū or iwi. The relationships occur in a way that reinforces and celebrates the world view out of which the young Māori has emerged. They do not remove the young Māori from them because this may result in other problems, as noted in Leoni's work (2007) on young Māori leaving state care where they became disassociated from whānau and indeed any support networks. But perhaps it is best to describe the role and function of the whānau, hapū and iwi as being one that nurtures the young person's mana so the young person has choices, makes considered decisions and reciprocates in some way. How does the whānau do this?

There are many points at which the young person's mana is nurtured and reinforced. Often those points are associated with the land and naming. Perhaps the first point at which this is expressed in the modern context is during the ceremony associated with burying the *whenua* (placenta) after birth. When done, it is a means by which children are irrevocably tied to the land for the duration of their lives. They are forever committed to caring for that land because they are linked to it in a very personal way. They are also regularly reminded by their whānau, especially their parents, of that link to the land. The site of the burial is important too because it will determine where the allegiances of the person will lie, especially when the person has two or more quite different tribal, cultural and ethnic backgrounds in the mix. To bury the *whenua* in a site is to indicate to the child where expectations of identity, and therefore culture, lie. Unfortunately for many young Māori, the ritual associated with, and therefore the burial of, the *whenua* is not common nowadays. Those most likely to continue the ritual are those who are educated and middle class, and those who are still deeply immersed in the culture because they live within close proximity to their *marae kainga* (home base) and participate in the rituals associated with it. The two groups are not necessarily the same although they can be, and usually are, related. Those who have not been tied to the land in this way are likely to be found among those who contribute to high negative statistics, although no research has been done to support such a statement; it is an assumption.

There was a period in the history of Aotearoa New Zealand when the usual practice after childbirth was to dispose of the *whenua* by burning or flushing, which was done at the maternity hospital. Nowadays Māori are asked if they wish to take the *whenua* with them on leaving hospital, and in fact the option is given to all parents nowadays, no matter the ethnicity. When asked, the answer is one for careful consideration for the Māori parent because of the long-term implications their decision can have on the child. However, added to this is the fact that more and more Māori are becoming disconnected from their iwi and *marae kainga*. If the parents are disconnected and do not know their *marae* and iwi *kainga*, where can they bury their child's *whenua* to bind them forever to the land and to affirm identity? One solution would be for local authorities to provide space for this: a place where anyone, Māori and non-Māori can bury

placenta and at the same time plant a tree so that there are always tracts of green in the boundary of the local territorial authority. In that way, people have a place to which they are physically tied. It would also be a way by which to affirm the country's desire to develop the environmental consciousness of the population: a controversial but nonetheless environmentally sound idea.

The disposal or burial of the *pito* (section of the umbilical cord nearest the baby) was another point at which affirmation of identity was expressed physically. In some iwi, it was buried in the same place as the *whenua*; in some it was buried in a separate and no less *tapu* place; in others yet again, it was never buried but kept in a special container within the family living space. Again, how the *pito* was disposed of expressed very clearly to the child/young person/adult exactly where allegiances, and therefore identity, lay. And yet again, the loss of that practice could be said to contribute to the loss of identity and therefore the loss of a strong knowing of place and culture.

Another point at which the *whānau* reinforces the place of the young person is in the relationships it provides through *whānau* and *hapū*. The best expression of these relationships is at *hui*, whether they are the *whānau* ones expressing rites of passage, including *tangi* (periods of grieving), or the *hapū* ones celebrating success in social, political and economic activities. *Hui* are opportunities to reinforce culture, practice roles and responsibilities, and provide examples of expected and accepted behaviours. Often those expected behaviours flow over into other environments. An example is the cleanliness of a Māori environment in a mainstream tertiary institution in comparison with other parts of the same institution.

Māori students, on entering the Māori environment, will immediately fall into the expected behaviours, especially when they are knowledgeable about them. Those Māori who do not know those expected behaviours, as well as non-Māori students who enter it, will learn how they are expected to behave and adjust accordingly. Rubbish left where one is sitting is rare, as is graffiti. The rules of the *wharehenui* (ceremonial or sleeping house) are applied in that the speaker has the floor and is interrupted only when subject matter is being repeated or the point is no longer being addressed or points of view are asked for. That behaviour can count against Māori students in other parts of the learning institution because the opportunity to speak created by the rules of the *wharehenui* do not apply – it's a case of whoever has the loudest voice and wants to be heard most instead. Heckling in jest is acceptable (in the *wharehenui*); heckling in anger is frowned upon but tolerated up to a point. Rudeness may bring activity to a complete halt. A request by an older person is responded to even when it interrupts flow of thought. Such behaviours may unfortunately not always transfer to other parts of the institution where expected behaviours differ. Similarly, the modern notion that everyone has the right to express their point of view does take effect and impacts on Māori expectations of roles and responsibilities. The impact on young Māori is the confusion over what is appropriate behaviour in the different cultural contexts in which they move and operate.

Youth development as promoted in the YDSA provides for youth participation and an expectation that young people should be heard as well as seen. The *whānau* expectation is that participation is a community activity in which individual input can be acknowledged but is not necessarily a

focus because young people are only some of the actors in a whānau. Young people can have input into and take responsibility for activities that affect them, but not necessarily where the outcome is for the whānau in general. Here, as in many family situations, adults take responsibility and therefore are answerable for the results. Even more so, specific adults take that responsibility and they can either be the eldest in the family or someone who has been given that responsibility through their willingness to take it. The point is that young people are not required to take responsibility for whānau outcomes but have the right and associated responsibilities for contributing to them like any other group in the whānau. To expect support is to acknowledge the responsibility of returning that through service to the whānau, and therefore the community. That level of participation in whānau is often overlooked, and in most instances these days, completely forgotten. It also does not fit comfortably with all of the non-Māori notions of participation, and can be considered as patronising and not participatory at all. That idea of participation is a problem for every culture where it intersects with another, especially where the other culture is the more dominant in society in general and determines how that society should behave.

From a mātauranga Māori perspective, opportunities for participation and contribution include having access to te reo Māori, the usual practices of being Māori within whānau, hapū and iwi contexts, being close to (Māori) leaders who can act as role models, and being part of a succession plan for decision-making organisations. But imagine what the YDSA would be like in the contexts of some of the mātauranga Māori human services models already mentioned?

Pōhatu's Āta model (2004) promotes consideration before taking action. It builds on the word 'āta' which means to give due consideration and, when used in tandem with another, adds the dimension of giving considered thought before taking action. For example "āta haere" is the colloquial "take your time" or "be careful". Pōhatu asserts that Āta:

- Focuses on our relationships.
- Informs behaviours when engaging with others.
- Intensifies perceptions in relation to quality time and space, effort and energy, respectfulness, reciprocity, reflection and critical analysis, discipline and ensures that transformation can occur.
- Incorporates planning.
- Incorporates strategising.

It is a good model to use in a mentoring context - that "connection" referred to in the YDSA.

Pōhatu's Mauri model (2002) is based on the concept that people have an innate essence that is affected by and can affect the environment. It is the Māori bioecological model of human development. There are three stages in the Mauri model – Mauri *moe*, Mauri *oho* and Mauri *ora*. Table 1.4 presents the different elements of the model.

**Table 1.3**

**Pohatu’s Mauri Model**

<b>Mauri Moe (Tihe)</b>	<b>Mauri Oho (Tihe)</b>	<b>(Mauri Ora (Tihe)</b>
Kaiarataki (unrealised potential) Mātao (distance, isolation)	Mahana (warmth is experienced) Spark of interest, possibility of change	State of being fully aware Participants plan towards change taking place
<b>Unrealised potential for change</b>	<b>Need for change is acknowledged</b>	<b>Change has been achieved</b>
Tihe adds depth to the analysis of Mauri Moe	Tihe adds depth to the analysis of Mauri Oho	Tihe adds depth to the analysis of Mauri Ora
<b>Evaluation</b>	<b>Evaluation</b>	<b>Evaluation</b>

(Source: Leoni, 2007:59)

Instead of referencing Bronfenbrenner’s bioecological model in relation to YDSA, why not use Pōhātu’s Mauri model when working with young Māori?

The naming of Durie’s Te Whare Tapa Whā (Tapa Whā) model (1994), when loosely translated, means “the four-sided house” and is therefore usually illustrated with a picture of a wharenuī (large house), also referred to as a *whare moe* (sleeping house) or *whare tīpuna* (ancestral house). The model is based on the idea that the Māori person needs four essential elements to be able to function fully in society – *te taha whānau* (family), *te taha hinengaro* (mental health), *te taha tīnana* (physical health) and *te taha wairua* (spirituality). It is perhaps the most well-known of all the Māori models in the human services and is applied particularly in the health and social services sectors, by Māori and non-Māori alike. It is a bioecological model of human development located in a Māori world view.

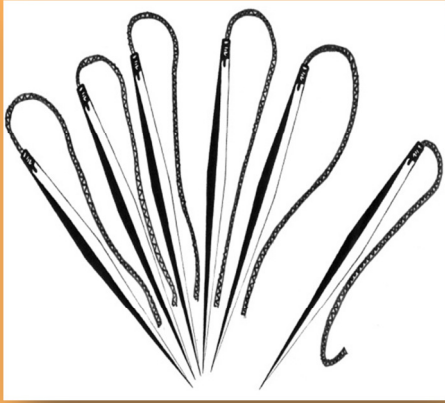
‘Te taha whānau’ emphasises the value of the family in human development. The focus of ‘te taha hinengaro’ is the psychological well-being of the person. ‘Te taha tīnana’ is reference to the physical well-being and ‘te taha wairua’ is the spiritual well-being. When Durie first proposed the model he had a fifth element, that of the land which one supposes was the floor of the house, because it just makes sense as land provides a foundation and at the moment the model has no foundation. But the inclusion of land at the time when he first began to present the model, 20-odd years ago, created tension and so was left out. The five-sided house therefore became four-sided. Taking into consideration an earlier point made about the burial of the whenua in the land to emphasise identity and to tie the person to the land, inclusion of land in the model makes sense; even more so given whenua is the word for both land and the placenta. Imagine the power of the model had land been kept as the fifth element, or if it was now added, even though that addition would still be fraught with political implications?

Te Wheke (the Octopus) is also a bioecological model of human development based on the concept of the eight arms of the octopus. It is the work of Rose Pere (1991) and is her idea of the healthy person integrating various aspects of whānau, hapū and iwi. The head of the octopus represents the family; the eyes represent *waiora* (or the state of total well-being for the individual and family). The tentacles or arms of the octopus represent the following:

<b><i>Wairuatanga</i></b>	Spirituality
<b><i>Hinengaro</i></b>	The mind
<b><i>Taha tinana</i></b>	Physical well-being
<b><i>Whanaungatanga</i></b>	Extended family
<b><i>Te Whānau</i></b>	The family
<b><i>Waiora</i></b>	Total well-being for the individual and family
<b><i>Mauri</i></b>	Life force in people and objects
<b><i>Mana ake</i></b>	Unique identity of individuals and family
<b><i>Hā a koro mā, a kui mā</i></b>	Breath of life from forebears
<b><i>Whatumanawa</i></b>	The open and healthy expression of emotion

### Opportunity

The existence of the models indicates there is no need for cultural cringe when improving on delivery of services to taiohinga Māori. Rather there is more the need to celebrate. The models in this book add to the list, but what is needed is the commitment to taking the time to understand all of them and for them to live through application. If the taiohinga Māori population continues to grow while, at the same time, their identity as Māori is constantly undermined, the future for Māori looks very bleak indeed. If the way to engage with taiohinga is by using models and ways of 'being' from outside their cultural context, then all that does is contribute to the distancing from their cultural environment, their loss and the weakening of Māori culture and society as a result. Is that what we want for the future of Māori - surely not? That is, unfortunately, a likely outcome when taiohinga Māori replace whānau with other groups, or are taught models and ways of being that come from other cultural contexts. However, that situation can also be viewed from the perspective of Māui. We, his descendants, can take his example and challenge the known and unknown to ensure we do not assist in the deprivation of rights and responsibilities in the long term. That attitude has the ring of opportunity, action and positivity about it.



## **Māui Reunites with His Family**

*Sometimes known as Māui the Dart Thrower, here is the story of Maui's reunification with his mother and brothers. It occurs when Māui accompanies people from the village in which he has been raised to a dart-throwing competition on the beach at Haumiri where his mother and brothers lived. At the competition, Tūrongonui made the farthest cast of a dart and no other was able to best him until Māui decided to contest him. To add distance to the casting of a dart, the thrower would bounce a dart off a mound of earth. Māui, however, asked his brother Māui-pae to lay face down on the dirt and then used his back off which to bounce his dart. In another version he asked all of his brothers to lie on the ground and used all of their backs to add distance to his throw. At this stage, Māui was unknown to his siblings and during the competition he threw further than Tūrongonui and no one was able to surpass him.*

*At the end of the competition, another brother, Māui-mua, invited Māui home for a meal. When they reached his mother Tāranga's home, Māui-mua asked him what his name was to which he replied, Māui-Tikitiki-A-Tāranga. Tāranga who overheard this exchange asked him where he was from to which he replied that he was from a far land. When she asked him what his name was, he told her, to which she replied that she did not have a child of that name. When she asked him who his mother was, he told her that she was. She replied that her only children were Māui-mua, Māui-roto, Māui-taha and Māui-pae. Māui then told her the circumstance of his birth and how he had been raised by Murirangawhenua (or others depending upon the iwi origins of the story). It was at this point Tāranga conceded he was her child and they celebrated his return to the family.*

*In two slight variations, Māui casts the dart to find the way that Pani took to the underworld. In another, Māui follows his brothers home to their mother and when she counts her children at night there is an extra child. When she counts again Māui has hidden away so she makes the correct count. However, Māui comes out of hiding and hides several times to create confusion for Tāranga and this is presented as the first evidence at the way in which he uses deceit and subterfuge to cloud reality.*

*The first points to come out of the story are those of observation and practice. To know how to*



*throw a dart, Māui would have had to spend time observing how this was done and then he no doubt would have practiced, although there would be those who would argue he would have said a karakia (incantation) to enhance his ability to throw a dart. Practising would have occurred in private so he could surprise everyone with his ability. In this way he could enhance the stories about him being different and gifted, as it would seem as though he had just picked up a dart and thrown it without any tuition or practice. Next is Māui's desire for competition. He is not afraid of competition; in fact he welcomes it and seeks it out. Here is the encouragement to face competition but also to prepare for it.*

*The next key concept is that of caution. Māui does not make himself known to his brothers although he is interested in the fact that at the competition he meets these people who have the same name as he. This probably gave him time to find out a little more about them. Once engaged with them, Māui's curiosity meant he was keen to accept the invitation to accompany them back to their mother, Tāranga's house for food. When questioned by Tāranga, Māui demonstrated he could be honest when necessary although in one version of the story Māui plays games with Tāranga. This can be interpreted in a human development context as one way by which he is able to cause some mischief to the mother who abandoned or rejected him. In fact many of the ways in which he uses members of his family to achieve his ends can be interpreted as the revenge of the abandoned child. More important, however, is the need for identity. Māui establishes his identity both in relation to his family and as an individual (the demonstration of his skill as a dart thrower).*

**Key messages from the story are:**

Be observant

Practice is necessary to develop competence/excellence

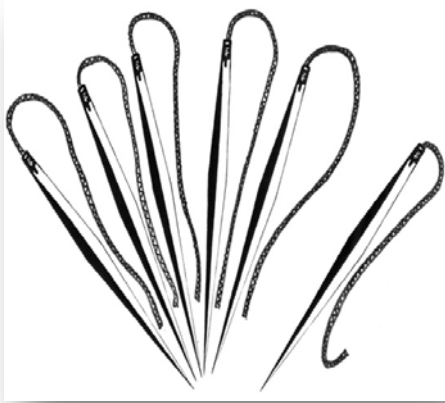
Competition is a positive element in human development

Be cautious when and where necessary

Be curious about possibilities

Honesty is important

Identity is important to families and individuals



## Chapter 2

### Sites of Māori Knowledge Informing Youth Development

The connection between the spear-throwing story and sites of Māori knowledge is one of introduction. Our first introduction to Māui is usually oral; we have heard the stories being told in our homes, at schools and during *whaikōrero*, the formal speech-making of Māori social activity. Storytelling, as is the case in many cultures, is one way by which Māori knowledge about a variety of subjects is passed from one generation to another. Storytelling is but one site of Māori knowledge and as an oral site it is the most common means by which knowledge is transferred. That is because it is immediate in terms of ceremony and everyday life. Stories are heard and performed and people are on the receiving end of them on a regular basis. Their execution is generally familiar for those reasons.

The focus on the oral in this book is the reason for the lack of discussion on other sites like *whakairo* (carving), *tukutuku* (woven panels), *kōwhaiwhai* (painted panels) and the various methods of *rāranga* (weaving). Another reason is that for the most part traditions and culture were primarily transmitted orally. Tribal, and therefore Māori, culture was an oral culture with additional tools to prompt memory. Those tools will be referred to in the chapter when and where appropriate.

In the environment of the *pā* (palisaded village), or what is now referred to as the marae, the culture still is primarily oral. However, if one was to consider the non-oral sites, some discussion or storytelling would be involved to get a greater understanding of what those works are conveying to those who would gaze upon them, for example *whakairo*. The reality is, only the *tohunga* (experts) of those arts truly understand the nuances of the stories they contain without some explanation. The notion that experts are the most informed in their fields of expertise is not peculiar to Māori but shared in every culture around the world.

Using oral sites also acknowledges those who have the knowledge of those sites, which does not necessarily mean those who would use them. What is meant, for example, is someone who is an

orator but who may not necessarily be knowledgeable about all aspects of *whaikōrero*, the Māori version of oratory. Another example is the person who may have learnt the various aspects of *whaikōrero* off by heart but have no real understanding of the depth required to be an expert in the art. That aspect – the lack of knowledge – is perhaps the most important reason for a focus on oral sites, because people often use them without any understanding of their depth.

An example is the regular use of *whakataukī* at the beginning of reports, supposedly to provide a philosophical reference point. However, that is where their use begins and ends, as there is no continued reference to them in the body of the work. So what was the point of their inclusion? For Government departments, was it a nod in the direction of Māori *tikanga* (correct procedure and custom), an act to demonstrate a modicum of acknowledgement by one of the Treaty partners or the culture of the other Treaty partner? Or, was it a tick in a box to meet requirements? It might be that those who would use *whakataukī* in that way do not realise such usage demonstrates their own lack of knowledge, let alone the shallowness of that knowledge. In most cases, unfortunately, Māori have usually contributed to the usage by providing the *whakataukī*. Again unfortunately, for some reason they did not advise the authors, if those were others, on how to incorporate the *whakataukī* into the body of the work. Perhaps they did not know how. It is a sad indictment on how modern and different use of language can displace old ways of knowing.

The challenge therefore is to examine some of the oral sites to have an understanding of the messages about youth development from the *mātauranga* Māori context and to make that understanding relevant in a contemporary Māori world. The argument is that those sites are relevant but it is a matter of interpreting them so they can contribute some learning to nurture the kernel or the burgeoning shoot that is the *reanga* to become a fully-grown plant - although possibly hybrid in the modern world. It is not enough to quote, sing, or recite but to engage with them so they become Māori that is normal and usual. But finding *reanga* is not just about the oral transmission; it is also about the way in which it is done. Here, the reference is to poetry, singing, storytelling, proverbs and most significantly, the use of metaphor in each one. Each of the oral sites of knowledge will be discussed to include their value in a Māori youth development framework.

## **Karanga**

It is significant to start with the *karanga*. Performed by women from both *manuhiri* (visitor) and *mana whenua* (those who occupy the land) during the *pōhiri* (welcome) ceremony, the *karanga* is in many tribes the female version of the *whaikōrero* or formal speech. It is a calling cry during which the woman or women calling cover a number of topics. They greet the visitors and link their arrival to the purpose of the gathering. They invoke the spirits of the ancestors to support the gathering. They acknowledge the recently departed of all who are gathered. They ensure that all present are informed of the purpose of the gathering. They give notice to those present how welcome the visitors are or if there are outstanding debts on either side, which notifies the speakers that there may be some “unfinished business” that can be addressed in *whaikōrero*. Finally, they provide the opportunity for everyone present to take their place so the *whaikōrero* can proceed. The voice used is suggestive of song or wailing depending upon the occasion.

Where the occasion is joyous, the voice is one of song. Where the occasion is sad, the voice used is the wail of the bereaved.

Despite the simplicity of the pattern, a caller who excels will use metaphor throughout the process. She will have a depth of whānau, hapū and iwi knowledge to deliver memorable karanga. Such a caller is usually regarded with deep respect. Her presence is noted at every gathering and she will be taken with the whānau, hapū and iwi whenever they are travelling outside of their boundaries. If she is present in a group, whether manuhiri or *hau kainga* (locals), the 'other' side will feel honoured by her presence and inadequate if they cannot field a caller with the same level of expertise.

The call is an opportunity not only to indicate that the visitors are welcome but also to inform all those listening about some of the events that have marked the whānau and hapū history in particular and the iwi history generally. In those tribes that forbid the participation of women in the formal speechmaking, the karanga is Māori women's opportunity to do so. Certainly *kuia* (elderly women) interviewed in a Ministry of Women's Affairs research project in 1995 during National Māori Language Year seemed to think so. And who would dispute those elderly keepers of culture who can stop a male speaker in full flight with a single comment or a waiata from the sidelines - both expressions of displeasure. A caller therefore is important as she represents the very best of female skills in the art of speaking. Ngapuhi are the only tribe where women will call the visitors on to the *marae ātea* (the courtyard which is the domain of the god Tūmatauenga immediately in front of the main carved building) but are unlikely to respond. Instead the men take on that role. Te Atiawa men also have a role in responding to karanga but that is usually at the end rather than from the beginning, for example at the point at which manuhiri enter the wharenuī.

Men from other iwi will occasionally also respond to the karanga; when they do so their action is regarded as an intrusion into the world of women. However, they may be doing so because none of the women in the group are responding and they find it necessary to step into the breach. Not to reply is considered both rude and a demonstration of lack of ability. The group that does not reply therefore loses mana (standing) and can be treated with the right amount of disdain during the whaikōrero.

Traditionally, not every woman was accorded the responsibility for calling. Usually it was the domain of women from particular whānau who were trained for the responsibility. It was also a role for older women, although the modern distribution of the whānau has meant in some instances that young women have found themselves having to step up so that tikanga is correctly observed. A *kaikaranga* (caller), once identified, spent time with the older and skilled callers, learning in situ. When the instructor felt the pupil was ready she allowed her to call. The pupil would be responsible for calling on those occasions of less standing and would not assume responsibility for the most important ones until her instructor handed that over in full. Nowadays, wānanga are held for the transmission of knowledge associated with karanga and any woman who is interested attends them. Although it is important in the transmission of knowledge associated with the role, it does mean that whānau whose responsibility it had been for centuries can find themselves pushed out or undermined. In a very hierarchical society like

Māori society, the displaced whānau can find themselves lost as they struggle to find a new place and new role, and as they do so, the knowledge they have held for generations is lost.

In research conducted by the Ministry of Women's Affairs in 1995 and later collated by Haemata (2006) to celebrate te reo Māori, some of the women interviewed spoke about the capability required of the kaikaranga. They were talking specifically about the lack of depth evident in the calls heard at that time. They made reference to what seemed to be rote learning of the process to be followed by scant display of knowledge of whakapapa or history of the whānau, hapū and iwi of either the local people or visitors. The *karanga wānanga*, which have become ways by which women nowadays are learning to karanga, contribute to the lack of depth, as the focus tends to be one of process rather than depth of knowledge. Perhaps depth comes with experience and improved competency in te reo Māori?

In addition, it was unusual for a woman who was still capable of bearing children to be a kaikaranga. The argument for that situation was that as they are the *whare tangata* (House of Humankind), their responsibility and that of the whānau was to protect them from the possibility of being assaulted, thereby losing or being unable to bear a child and continue to contribute to the health and well-being of the whakapapa. However, times have changed and child-bearing women can sometimes find themselves either calling visitors on to marae or replying as manuhiri. That is not because of a change of attitude to the role of a woman, but to the fact there may be no older women present or those who are present are not prepared to shoulder the responsibility.

When taiohinga Māori are in a group either welcoming or being welcomed, they get a clear indication of the role women have to play in the process. As nothing happens until the kaikaranga sends out the invitation for the manuhiri to enter on to the marae ātea, they learn that the woman's voice is important in the context of Māori society. It is not less important than the men's, because their voice would not be heard had the women's call not created space for the men or those who participate in the whaikōrero. It is an affirmation of the complementary roles of men and women. It is unfortunate that an understanding of that complementarity is not always known or acknowledged. Instead, the role of the speaker(s) in the whaikōrero has been accorded higher status as time has passed.

Taiohinga Māori generally participate in either party. They support the kaikaranga but are not immediately behind or surrounding her unless they are the main party in which case their presence is noted immediately. Their participation is one of learning and observing unless of course one of them is the kaikaranga, which is most unusual but often the case, in situations where the marae at which the event is being hosted is school based, and many schools in Aotearoa New Zealand have a marae.

The supporting role young people play is as important as that of the kaikaranga (they provide her with protection during a process fraught with tension) and they do that by surrounding her or providing protection at her back so she is not exposed. Such action, although not necessarily explained, allows taiohinga to experience the importance of working together in order to accomplish a particular activity.

The important considerations for youth development therefore are:

- Women's roles are complementary to men's.
- Young people help to protect the kaikaranga by making sure she is not exposed.
- Youth are in a state of learning and the role of those who work with them is to be able to inform them of the exchanges occurring in the karanga so they can participate fully.

Often in contemporary society there is much discussion about what is perceived as the male domination of Māori society. Even Māori have come to believe that, with young Māori men 'strutting their stuff' on the marae much like roosters in a chicken coop, and young women displaying subservient body language and being unwilling to take leadership roles when these are offered. Instead they may offer these roles to the young males. The complementarity of men's and women's roles is highlighted in the pōhiri process where nothing happens until the women call and the men complement her voice with their speeches, and everyone complements both the karanga and whaikōrero with the waiata. That lesson of complementarity is the one that is essential in the context of Māori youth development, so taitama (young men) and taitamāhine (young women) understand they have equal standing in the arena of the marae and therefore in the context of their whānau, hapū and iwi.

By protecting the kaikaranga, young people, both male and female, understand and are able to demonstrate their collective commitment to their grouping. They commit to protecting the person whose voice tells their story and acknowledges others; who links the past and the present, the visitor and the home people; who indicates the purpose of the gathering and calls for protection and guidance of the ancestors and spirits during the gathering. Knowing that role in the context of the pōhiri provides taiohinga Māori with a clear sense of involvement and engagement in aspects of the culture of their ancestors. It is an acknowledgment of the importance of a role they can play in their whānau, hapū and iwi.

However, to be able to participate in these ways requires those who work with them to also understand and know those very processes. That is, unfortunately, not always the case, and furthermore those who might have that knowledge may not necessarily know how to impart it in a way that is readily acceptable to young people. Finding people who have the knowledge and the skill to pass it on is a challenge for all those who choose to work with taiohinga Māori. Local marae are a good place to start as are the nearest secondary school or tertiary institution where tikanga is taught.

### **Whaikōrero**

In a formal gathering the karanga is followed (with some exceptions) by the whaikōrero. The exceptions are usually associated with the process of the *hariru* and *hongī* (shaking of hands and pressing of noses). For example, in both Te Atiawa and Ngapuhi the karanga is followed by the hariru and hongī, not the whaikōrero.

The purpose of the whaikōrero is to provide the speaker with an opportunity to inform and debate the topic of the gathering or to celebrate and remember. The whaikōrero is highly

structured and that structure can change from iwi to iwi and speaker to speaker, but essentially remains similar in delivery. Poia Rewi (2004) identifies the following components:

*“tauparapara, whakaaraara, mihi, mihi ki te Atua, mihi ki te hunga ora, ko te mihi a ngā kaikōrero manuhiri ki te pae, ki te hunga ora, Ko te mihi a te manuhiri ki te manuhiri, Ko te mihi ki te wharenuī, ki te marae, Ko te poroporoaki i ngā mate, Mihi ki te kāhui ariki, Ko te kaupapa o te rā, Ko te waiata, He kapinga kōrero, Apiti hono tātai hono, Ko te haka, Ko te tuku koha.”*

The whaikōrero usually begins with a *tauparapara* defined by Rangi Walker in Michael King’s *Te Ao Hurihuri* as “a poetic chant containing a traditional or philosophical statement” (1975, p. 24). Rewi’s informants said the purpose of the *tauparapara* is to lift the speaker out of a sacred state of being, presumably so the speech can be delivered; or it can be a dedication to the speaker’s life force; or a means by which to awaken the mind of both the speaker and the listeners so they will focus on what is being said. *Tauparapara* may include *pātere* (chants that mention geographical features), *tau* (which may be interpreted as *karakia* or an abbreviation for *tauparapara*), *waiata*, and *manawa wera* (chants that vent the spleen – in other words express anger, dissatisfaction or dislike). It is important to note that *tauparapara* make genealogical connections. Not all iwi or speakers use *tauparapara* although these days it is assumed that a *tauparapara* will precede an excellent whaikōrero.

In this day and age, most listeners have no knowledge of the *tauparapara*. Some do not even know its purpose in the structure of the speech. There are a few who may know the words but a very small number of those present (maybe one or two) will actually know its depth. They are the ones who understand metaphorical references that have been lost to the majority of listeners. But a *tauparapara* can also be used as a teaching and learning tool precisely because of the content in those same metaphors. Most *tauparapara* used these days are standard memorised pieces with very few being composed as the speaker proceeds through the speech. However, a speaker may take liberty with a known *tauparapara* and edit it to suit the occasion. Such action can be met either with scorn for abusing what is essentially a piece of poetry or admiration for the ability of the speaker to ‘cut and paste’.

In the context of taiohinga Māori development, knowledge of *tauparapara* can be used to develop self-confidence and cultural integrity/pride. Being knowledgeable about at least one *tauparapara* from within the whānau, hapū and iwi is an affirmation of identity. Reference has already been made to the importance of identity in human development. Having knowledge of and being able to recite and discuss the meanings of a *tauparapara* for a young Māori could give a clear indication of place.

For those who work with young Māori, it is not necessary that you have that knowledge, but that in the process of working with young Māori you are able to provide opportunities for them to acquire and use it.

The *whakaaraara* is the call to alert the listeners that a speaker is about to begin. That call may occur whilst the speaker is still sitting, as the speaker rises to speak, or after the *tauparapara*.

The call may consist only of the phrase “*Tihe mauri ora!*” (*tihe*<sup>3</sup>, to sneeze; *mauri*, life force; *ora*, healthy state) celebrating the Māori creation story by acknowledging Tane’s creation of humanity by breathing life into Kurawaka (the site where soil was used) to form Hine-ahu-one, the feminine life-force. Following the *whakaaraara* and *tauparapara* are a series of *mihi* or acknowledgements, starting with an acknowledgement of God(s). The ‘s’ is bracketed because in the modern context the Christian god is the most likely reference although a speaker may also make mention of the main gods from Māori cosmogony at the same time or throughout the *whaikōrero*.

Not all *iwi* or speakers include an acknowledgment of God, especially the Christian god as part of the *whaikōrero*. It is definitely a post-Christian addition and a feature of the modern *whaikōrero*. The acknowledgement of God is followed by an acknowledgment of the people present, especially the visitors. Another *mihi* that might be part of the process consists of acknowledgments by visitors of the designated host speakers, and to the ‘living’ in general. Sometimes a speaker from the visiting party, especially the first visitor, will acknowledge the people or different groupings in the larger group of which the speaker is a part. Such an acknowledgment is sometimes done prior to the speaker actually delivering the *whaikōrero* to the gathering and may be done because some of those among the visitors may or may not be known to the speaker. Another set of acknowledgments are to the *whareniui* and *wharekai*, where the proceedings take place.

This is not a standard part of the procedure but has become part of the process of those new to the art of *whaikōrero*, implying a post-colonial adoption. Only *manuhiri* deliver this *mihi* as it is not the usual practice for *tangata whenua* to greet their own house and land. Every *whaikōrero* should also include an acknowledgment of and/or farewell to the dead. Often this is done before the acknowledgement of the living and provides the opportunity to make special mention of the known recently departed, especially where they have made significant contributions to the *hapū*, *iwi*, and/or community at large. Another inclusion is the acknowledgments of the aristocracy, mainly done in the presence of *Te Arikinui* (aristocracy) and/or on *marae* affiliated to *Tainui waka* (canoe), otherwise not done at all. Once the *mihi* or greetings are over, the *whaikōrero* moves on to the topic for the gathering.

The content part of the *whaikōrero* deals specifically with the purpose for which the gathering is taking place. A skilled speaker may never refer directly to that purpose at all. Rather, he or she may use metaphor to guide listeners to it. Many of those metaphors are references to stories handed down through generations of storytelling. When such a speaker holds forth it is a test of listeners’ depth of knowledge to be able to get the full meaning behind the speech. Sir George Grey wrote about this when he said:

“...the art of the orator was shewn[sic] by his selecting a quotation from an ancient poem which figuratively but dimly shadowed forth his intentions and opinions. As he spoke, the people were pleased at the beauty of the poetry, and at his knowledge of their ancient poets, whilst their ingenuity was excited to endeavour to detect from his figurative language what were his intentions and

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<sup>3</sup> Sometimes spelt as ‘tihei’



designs, quotation after quotation as they were rapidly and forcibly chanted[sic] forth made his meaning clearer and clearer, curiosity and attention were by degrees riveted upon the speaker, and if his sentiments were in unison with the great mass of the assembly, and he was a man of influence, as each succeeding quotation gradually removed the doubts which hung upon the minds of the attentive group who were seated upon the ground around him, murmur of applause rose after murmur of applause, until at some closing quotation which left no doubt as to his real meaning, the whole assembly gave way to tumults of delight, and applauded equally the determination which he had formed, his poetic knowledge and his oratorical art, by which under images beautiful to them he had for so long a time veiled and at last so perfectly manifested his real intentions.” (Grey, 1926, pp. 245-270)

Nowadays such speakers are seldom heard although efforts are being made to revive the art of *whaikōrero* through *wānanga* specifically for that purpose. Instead what often happens is speakers will stand, recite a long *tauparapara* and then barely speak on the purpose of the gathering, followed by a *waiata* or accompanying song. The process has been delivered but certainly it lacks depth.

Normally the place of *taiohinga* Māori during *whaikōrero* is to listen to and observe the speaker in action, in preparation for the day when they are the speaker. While they listen, they learn the format and the stories that add depth and intrigue and challenge the intellect. Competitions like *Ngā Manu Kōrero*, an annual event in both English and *te reo* Māori for *taiohinga* Māori at secondary school, provide opportunities to develop and practice the skills associated with *whaikōrero*. Each of the sections requires the learning of a *whaikōrero* where the topic is set, and one where the participants are given a set of topics from which they select and then construct a *whaikōrero* in the nature of how one is delivered on the *marae ātea* – ‘off the cuff’. *Ngā Manu Kōrero* does not limit the participation to males only or limit female participation to the English section only. In that way, the female skill level in *whaikōrero* can be maintained, although most likely in this day and age utilising masculine notions of correct *whaikōrero* rather than the feminine. What is clear when *taiohinga* deliver their *Ngā Manu Kōrero whaikōrero* is that they have a tendency to ape the delivery of older speakers – the clearing of the throat; the studied movements of arms, hands, head and eyes; the use of props like the *tokotoko* (walking stick) to give emphasis. It is refreshing when they use movements more suited to their age, their time and place.

There are those who will teach only *taitama* the art of *whaikōrero*. They argue that is because the *whaikōrero* take place in the space of *Tūmataunga*, the god of War. They argue it is not the space for *wāhine* (women) let alone *taitamāhine* because they are the *whare tangata* and therefore must be protected as they have the responsibility for the continuation of the *whakapapa* (genealogy). Stories abound of the women who delivered *whaikōrero*, so our history demonstrates that perhaps the privileging of males in the art of *whaikōrero* is another post-colonial practice that has become accepted as *tika* (correct). Those stories of women who did deliver *whaikōrero*, however, should be put into context.

Where women did engage in *whaikōrero* they were usually, but not always, past childbearing age. In addition, like the older men who are most often seen delivering *whaikōrero* these days, they had acquired the knowledge and capabilities as orators to do themselves and their *whānau*, *hapū* and *iwi*, justice. It is this capability that is perhaps most important in the context of *taiohinga* Māori development and that is what *Ngā Manu Kōrero* teaches the young people who compete. Thus *whaikōrero* is not just about the posturing associated with, and the fluency of, the language; it is also about knowing what it is you are talking about, and knowing your audience and their ability to be able to understand exactly what it is you are saying, otherwise what is the purpose of the *whaikōrero*?

Youth development Māori styles, require that both young women and young men should be taught the art of *whaikōrero*. Once taught, they should then be provided with the opportunities to demonstrate what they have learnt and be provided with positive critique of their efforts. Opportunities would include when visitors arrive at the school, youth group, sport club, at the beginning of a *get-together*. Opportunities abound and each of us is limited only by our imagination as to what those might be.

This particular aspect of youth development Māori styles provides a challenge to everyone who works in post-modern Māori society because it challenges many notions of what is *tika*. However, if young women are not taught *whaikōrero*, they will not be able to fulfil another role they will have as *kuia* (elderly women) – the ability and right to instruct and censure speakers from the comfort of the *mahau* (verandah).

All speeches are often each followed by *waiata*, which are stories told in chants.

### **Waiata**

*Waiata* are sung after a speech, as a relish. They should add to the content of the speech and are expected to be relevant to the occasion. They are also another opportunity to inform and educate listeners. For a time, modern pop tunes either in English or *te reo* Māori were sung. Sometimes they had no relevance to the purpose of the occasion but were sung merely because of pressure to conform to the process. Nowadays, there is an expectation that traditional *waiata* will be sung, as in many *whānau*, *hapū* and *iwi*, effort has been made to re-learn them. Those who sing anything that is even slightly modern are considered to be inferior in the arts necessary during the *pōhiri* or welcoming process. Although nothing may be said about it, the result is that they may forfeit some of their *mana* during the process, although that is not always the case as leniency is often provided. Unfortunately, that very leniency can contribute to on-going loss of the art of *waiata*, and therefore the *mātauranga* Māori contained therein.

*Waiata* can also be sung at other times for entertainment or to make a point during a gathering. Sometimes a speaker will perform a *haka* instead which is another form of *waiata* but spoken rather than sung or chanted, and performed with actions – an ancient version of the modern hip hop, if you like. However, both can be performed on other occasions when wanting to make a point.

The words of haka either tell a story or make a point about a particular issue. Many are quite political in their content, for example, 'Poropeihana' composed to protest at the introduction of the Parliamentary bill on the prohibition of alcohol, and especially Apirana Ngata's introduction of the law as a means by which to ensure mortgages on farms were repaid. Other haka, such as 'Ruaumoko' are quite sexual in their content. In discussing Ruaumoko in his review of Alan Armstrong's book *Māori Games and Haka* (1964), Koro Dewes (1965) makes the following observation:

“[O]n the other hand 'Ruaumoko's' meaning might not be clear even to a serious student of Maori—a literal translation in English would not convey the meaning because what is alluded to is woven around mythical labels and natural things.”  
(pp.126-141)

His comment confirms that often the depth in waiata compositions is such that the listeners do not necessarily comprehend the full extent of what they are hearing. Instead they are captured by the emotion of the performance only and not the combination of words and performance. That response is no different from screaming fans at a (modern) concert of their favourite band or singer.

Taiohinga participation in haka is usually as performers. They participate during cultural competitions, at whānau, hapū, iwi and community occasions or as an opener for sporting fixtures. The latter has become normal particularly between secondary schools and those sports fixtures that are primarily Māori. Taiohinga can learn a lot about and from the haka if they are taught the meaning as well as the raw energy it can produce through its performance. A well-performed haka requires focus and discipline, so to participate in one is to become focused and disciplined in the same way as learning a martial art. Well-taught in the art of haka, taiohinga do not 'lose the plot' and enter into brawls with others – they should be too tired! In addition if they are well-taught, they will understand the metaphors and therefore the messages of the haka, some of which deplore the use of violence as a means by which to assert authority.

Kapa haka is undertaken in many schools across the country. There are regional school competitions that feed into national school competitions at primary and secondary levels. Engaging in these competitions means involvement in regular practices that often take up any spare time the young people have. It uses up their weekends and the weekends of their whānau, and those who commit to it willingly give that time. It requires a level of fitness that often sees the young people who engage in kapa haka lose weight and reach levels of fitness they had otherwise not known. It asks them to be focused, committed and disciplined and, as their families and teachers will tell you, those who participate in this activity deliver on all those things. The challenge for all involved is capturing that same sense, the values that bring out the very best in the young performers in other aspects of their lives. That transference does not always occur and all those who have worked alongside the young people and do research on that very same phenomenon are at a loss as to why that should be so. Perhaps it is to do with identity.

To participate in kapa haka is to affirm identity in a way that generates pride. All young people who participate give their all and they generally know they have the support of their whānau who have been there sewing uniforms, cooking meals, providing the support to ensure they are able to do what they do on stage. In the context of taiohinga Māori development, those are the defining elements: identity and whānau support. That is not as evident once they move outside of the kapa haka environment.

Another performance method of storytelling for Māori is the *poi*. This is storytelling in the form of waiata accompanied by dancing using the instrument of a poi (a ball on the end of a string) adding action to help with understanding the words. It is a performance art usually done by women nowadays as a means by which to display feminine wiles and to flirt although more and more groups in competition are including men. Traditionally men also used the poi to strengthen their wrists and to develop suppleness in anticipation of using weapons during warfare. In recent times the poi has become another political tool.

The words in the musical accompaniment to the actions contain information the performers have identified as important for the occasion. They might have been composed specifically or the point might be one that is well-known to all those listening and also thought to be relevant to the occasion. Taranaki has a unique style when performing poi – they use the bass drum to mark time. It is a reminder to both the performers and the audience of the role the British army played in the confiscation of their land in the 1800s.

Taiohinga participation in the poi is again as a performer. And again, those performances are often during cultural competitions or when entertaining at whānau, hapū, iwi and community functions. Like all the other performance methods above, the poi can add to knowledge if those performing are well informed about the content and meaning of the words to aid in their performance. That knowledge, as when performing the haka, is good for understanding not only the language but also its context and history and in affirming identity.

The important considerations for youth development therefore are:

- Waiata in its many forms provides opportunities for taiohinga Māori to participate in the demonstration of their culture in action.
- It also provides them with the opportunity to affirm their identity as Māori and as a citizen of the whānau, hapū and iwi.
- Waiata enables taiohinga Māori to see and feel the support they receive from whānau.
- Waiata is a way by which taiohinga Māori can demonstrate the unique contribution their culture makes to national identity in a global context - the one thing that makes them different from every other person on the planet.

Then, there are the pūrākau - ancient legends, myths and incredible stories (Williams, 1985). The Māui stories are pūrākau.

## Pūrākau

All societies have pūrākau. Their purpose was to inform and educate through the medium of entertainment, as stated by Lisa Cherrington (2002):

“Traditionally, pūrākau have been handed down from generation to generation to provide advice and insights to the thoughts, actions and feelings of our ancestors... In contemporary Māori society, knowledge and use of pūrākau has increased alongside the resurgence of Māori language and identity.” (p. 118)

Pūrākau were educational tools during an age when information and knowledge were transferred orally.

The storyteller influenced the telling of the story. Storytellers changed content when they wanted to make it relevant to the listeners. Their tellings of the story account for the many versions of any one story. The result is that sometimes nowadays there is debate over which is the true version. The reality is that they are all true versions because fundamentally the lesson they contain is still the same. All that may have changed is the name of the protagonist, some of the minor characters or the place where an event occurred. It is the educational aspect of the stories that is of interest in relation to youth development. Each story contains key messages that can be identified by analysing the stories. That analysis can then be used to develop a model and that was done with the set of stories about Māui-Tikitiki-A-Tārangā to determine whether or not they contained a model for young Māori entrepreneurs. Key messages can in addition be used as a guide when teaching content. Another way the stories can be used to teach is to allow young people to analyse the stories themselves so they can take ownership of them and their key messages. Note that the key messages may be different for each occasion and that is perfectly okay because the stories were not told to teach only one set of messages, but to fit an occasion or purpose. It is up to the teller of the story to get the message across and the listener(s) to take away their selected message.

Many pūrākau have been turned into children’s stories. Certainly that is primarily how the Māui stories are transmitted these days. In some ways there is some benefit in the allocation of the stories to children’s literature – most children in Aotearoa New Zealand, with the exception of new migrants, are likely to be familiar with them and they therefore enter the New Zealand consciousness. The result is if one were to talk about the stories in other contexts, for example Māui in the context of entrepreneurship, many New Zealanders would not have to take a huge leap in understanding. They know the stories, especially the five or so main ones; they know the main protagonist; they can identify with the content. In the context of taiohinga Māori development – that is in itself important – young Māori can identify with the content and therefore it has cultural integrity for them.

They can read and hear the stories, act them out, write about them, put them into song and dance and in the process be affirmed as Māori and as citizens of Aotearoa New Zealand. They can use the protagonists as role models, learn the teachings in the stories to help them make life choices; the stories are repositories of knowledge to be used in the most positive of ways by all, and in this case taiohinga Māori.

The important considerations for youth development therefore are:

- Purākau have hidden meanings that can help taiohinga to make sense of their world.
- Purākau complement reality by providing other points of view by which to consider issues.
- Purākau often began as simple stories about ordinary folk but over time grew to be fantastic adventures, and therefore let us know that even the ordinary and everyday person can grow in reputation and deed.

### Whakatau(ā)kī

In some iwi, whakataukī applies to all aphorisms or proverbs and in this book is used as such. Also in this book, the word 'proverb' is used rather than 'aphorism' and the reason is simple: proverb as a word is understood by most people, aphorism is not. But in some iwi, whakataukī are proverbs where the author is unknown and *whakatauākī* are proverbs where the author is known.

Like every culture, Māori have many proverbs with some used more often than others. One contention in this book is that these proverbs and the pūrakau referred to previously are sites of Māori theory but we have lost the ability to be able to understand their content let alone use them for that purpose. Most proverbs are from specific tribes, in fact, specific whānau and hapū, and used only by them. But there are some which, although originating in a particular iwi, are quoted by others also. The two proverbs in this book are examples of that type of proverb.

Like all the oral methods of communication mentioned previously, proverbs are metaphorical in nature. The Karetu revised edition of the Brougham and Reed *Maori Proverbs* (1987) categorises 513 different topics covering 968 whakataukī. That coverage, although extensive, did not include many that were deemed by Karetu to be obscure, which suggests that the wealth of subject matter was far greater. He also makes reference to the use of whakataukī in whaikōrero to make a point without a great deal of explanation. However, that is based on the assumption that listeners are knowledgeable about whakataukī and familiar with those being used in a whaikōrero.

The ones in the youth category of the Karetu revised edition, with their translations, and Karetu's accompanying explanation, are:

*"Ka pū te ruha ka hao te rangatahi."*

"The old rags lie in a heap, while the net is used for fishing."

When the old net is worn out and cast aside, the new net is put into use. The saying was applied to the Young Māori Party in its heyday.

*"Ka haere te tōtara haemata, ka takoto te pukatea wai nui."*

"The tōtara chips float while the pukatea lies in deep water."

Young people may travel while older people are forced to stay at home.

*"Mahia ngā mahi kei tamariki ana."*

"Make the most of your time while you are young." (p. 118)

In the Karetu revised version, *Ka pū te ruha ka hao te rangatahi* is in the youth category. In the same book, *E Tipu e Rea* (which is another whakataukī presented in this book) is in the *Māoritanga* category. The two chapters where those whakataukī are featured provide in-depth discussion about them.

The important considerations of whakataukī for youth development therefore are:

- They are sites of theory.
- They provide guidelines of expected behaviours.
- They suggest what is possible for taiohinga to achieve.

For those who work with taiohinga Māori, it might be useful to have a whakataukī that becomes the motto of your group. Seek one local to the area, hapū or iwi. Encourage the young people to learn it off by heart and to discuss its meaning. Set a competition to see who can write the best poem – think spoken-word poetry, hiphop – or song. It engages, helps the learning process and makes the whakataukī relevant in the modern-day place of those young people.

### **International Context**

There are two aspects to the international context discussed in this chapter. The first is around the use of traditional stories sometimes referred to as myths and legends as methods of teaching important lessons and telling histories. The second is that of the trickster. Several people say that Māui, the stories of whom feature in this work, belongs to the genre of the trickster. It is a definition of him that unfortunately has all sorts of negative connotations. However, it is necessary to understand the place and purpose of the trickster before deciding whether or not he belongs in the genre.

### **Stories: Myths and Legends**

Almost every person in Aotearoa will grow up with stories, myths and legends from both Māori and non-Māori world views. They are available in books, television programmes, movies, games, online sites, in comic form and are told and retold year after year to the point where they become fantastical sometimes beyond belief. Most often the first introduction to this set of stories is from parents who will either retell them from their memory of hearing them as children, or from books they have kept, bought or borrowed for the purpose. Often at the time of the re-telling, there is some discussion about the reasons the protagonists would have taken the action that had occurred, therefore ensuring the story served its purpose: to teach a lesson. Stories of whatever genre are not just read or told for their entertainment value, but also for the lessons they contain. But what are myths and legends and what is their purpose? Are pūrakau the same thing and therefore are the Māui stories pūrakau or are they myths and legends and is such a differentiation really important? And what has that all got to do with youth development?

Myths and legends are almost always described as being truths about what it is to be human (Rosenberg, 1997 and Simpson & Coombes, 2001). They are journeys of discovery that present profound human truths. The main characters in myths and legends go through a series of tests that reflect on the human condition and tell of the close relationship between animals and

humans. There are often some religious elements to the stories. There are six main archetypal plots. These are outlined in Table 2.1:

**Table 2.1**  
**Archetypal Plots (Simpson and Coombes, 2001)**

ARCHETYPE	PLOT / STRUCTURE	GIFT
Orphan	How I suffered/How I survived	Resilience
Wanderer	How I escaped/ How I found my way in the world	Independence
Warrior	How I achieved my goals/ How I defeated my enemies	Courage
Altruist	How I gave to others/ How I sacrificed.	Compassion
Returned Innocent	How I found happiness/ The Promised Land	Faith
Magician	How I changed my world.	Power

Every plot except that of the ‘returned innocent’ can be found in the Māui stories unless Māui is viewed as being innocent in terms of his lack of knowledge of human interaction leading to his poor relationships with his family and community. However, he did not find happiness nor the ‘promised land’ unless his fishing up of Te Ika Ā Māui meets that criterion. What therefore is the case of Māori myth and legend?

In considering Māori myths and legends, Margaret Orbell said that “[T]raditions from different parts of Aotearoa have a general similarity, despite their differences” (1995: 11). The statement acknowledges that the tribes had different ways of telling the same story. Orbell also writes that, “the interaction of tradition and the landmark reinforced belief: while the myth explained the existence of the landmark, the presence of the landmark confirmed the truth of the myth” (ibid: p. 11). In other words, the myth moved out of the realm of make-believe and into the realm of fact. The movement from make-believe to fact would support the Māori belief that Māui was a real person, hence his appearance in whakapapa. Notwithstanding the criticisms of his work, Alexander Reed (2004) wrote:

“The creation myths of the Māori were inherited from their Polynesian forebears, but through centuries of isolation from the main current of thought, a rich and distinctive tradition was developed. In detail as well as in broad outline, many of these beliefs are akin to the universal speculations of other peoples, but have a quality that is shared only by the legends of Polynesia. On the other hand, the development and adaptation of Polynesian mythology, and the new elements introduced by Māori, provide a fascinating study in cosmogony.” (p. 1)

Reed’s linking of Māori stories to the rest of Polynesia and therefore the Pacific, is confirmed in Māui, a figure who features throughout the Pacific. His presence in almost every part of the Pacific would support the idea that any model that emerged out of an analysis of the stories about him is international because they are told in many variations in almost every Pacific nation. This is evidence for young Māori and young people from Aotearoa New Zealand



generally that they have clear connections going back eons and not just in the last 600 years or whenever it was their parents migrated to this country.

Māori myths and legends therefore do follow the archetypal plots of myths and legends. They have their origin in the greater alliance of Polynesia but have been adapted over time to be relevant to Aotearoa, the place in which Māori found themselves living as a result of migration. Through the adaptation, many of what may have started out as myths became legends as they name actual places and became based on real people as opposed to purely gods and god-like beings. In some cases, the human took on god-like stature as the story grew in the fantastic.

The inclusion of myths and legends is because just like every other story told they provide examples of behaviours, rights and responsibilities. They are a good way to help young people to understand what is expected of them as they progress through to adulthood. They provide examples of good and bad behaviour, of how to challenge authority in a win-win situation. They also provide examples of the likely outcome of both behaviours. Probably the best way to get the message or messages they contain across is to work with young people to create a performance or art piece because it requires some investigation and understanding of the story. In youth development Māori styles, such a piece of work is another way to affirm cultural integrity and adds to the *kete* (basket) of knowledge young people carry with them for their lifetime.

### Trickster Discourse

In the movement to reclaim and celebrate culture, indigenous people the world over have begun to acknowledge the place of the trickster. That is not to say the trickster had not been written about before. Certainly anthropologists and sociologists had done so. In his essay on trickster discourse, Vizenor noted how social science has presented tribal cultures. He says:

“[S]ocial science theories constrain tribal landscapes to institutional values, representationalism, and the politics of academic determination. The narrow teleologies deducted from social science monologues and the ideologies that arise from structuralism, have reduced tribal literatures to an ‘objective’ collection of consumable artifacts.” (1990, pp. 277-288)

Included in the tribal literatures he is referring to are the stories about tricksters. On reading that statement, it is easy to place the Māui stories as ‘reduced consumable artefacts’. Their purpose as educational tools for all ages has been reduced to stories for children to be read either in the early years of school or at bedtime. It is time to reclaim them for everyone – children, adults, communities and organisations (public and private). With that in mind it is useful to look at the trickster personality and to decide whether it fits with what we know about Māui.

The trickster is usually an animal, bird or insect that represents humankind and is usually, though not always, male. The descriptions of the trickster are not flattering and include lawless, asocial and amoral (Tekpetey, 2006). The Māori words used most to describe Māui are *taurekareka* (rascal), *porohianga* (mischief) and *haututu* (mischievous, insubordinate,

troublesome). The literary function of the trickster was to expose the danger of indulging in such behaviour and to allow humans the opportunity to experience it vicariously. The trickster faces the same life struggles as humans and is a social being who marries, has children, has an occupation but may not be particularly good at it, does not make and keep friends because of anti-social behaviour, is an opportunist and thief. As Tekpetey says when referring to Kweku Ananse, the trickster spider of the Ananse people:

“Kweku Ananse is an opportunist and thief who will take advantage of whatever possibilities a situation may hold out for him. He ignores few opportunities for trickery and self-aggrandisement, and his greed is only matched by his viciousness. Whatever the circumstance, Kweku Ananse moves in and masters it or he loses the game. He wins some and loses others, but always returns for more, incredibly returns to create challenges where they do not exist and meet challenges where they exist.” (2006, pp. 74-82)

In one of the few references to a trickster who was human, Yiannis Gabriel (2003) writes about Odysseus. He is talking specifically about Odysseus the manager and organiser. He describes him as trickster and bricoleur, schemer and bully, lover and family man, leader and reader of situations. He says that Odysseus is the prototype of the modern manager using subterfuge, trickery and disguise to pursue a goal, downsizing his crew as situations demanded and displaying a wide range of leadership virtues and vices. Vizenor argues, however, that the trickster is post-modern. He says:

“[H]istories read the past, or the past in historical present; criticism reads the narrative, and the trickster reads neither; here in trickster discourse, the trickster unties the hypotragedies imposed on tribal narratives – tribal narratives have been under-read in criticism and over-read in social science.” (1990, pp. 280-281)

His argument that the trickster is post-modern applies to the analysis of the Māui stories in this book. It is an attempt to make them relevant in a modern context as sites of learning in the world of entrepreneurial endeavour. Therefore the original lessons the stories contain have been taken and interpreted to fit expectations of 21<sup>st</sup> Century behaviours. The details of some of the stories are set out as vignettes with a list of key messages relevant in terms of youth development identified in the story. These will be used in a later chapter to discuss a model of (youth) entrepreneurship.

### **Metaphor**

Metaphors are used extensively in whakataukī and the stories about the ancestor hero Māui. A metaphor brings together two different ideas to create a new one (Cameron & Deignan, 2002). For example, the expression “the captain of industry” brings together the domains of the military and commerce (Keelan & Woods, 2006, pp. 1-20). An example is the story of Māui slowing the sun when he uses karakia to protect himself and his brothers and a net to physically restrain the sun, bringing together the domains of religion and technology. The identification of key concepts in the stories is another way of explaining the metaphors – what Cameron and

Deignan identify as emergentist discourse – the “behaviour in the dialogic dynamics of contextualised interaction: that is as people talk with each other” (2002, pp. 671-690).

The definitions are used because the stories had oral beginnings and to a large extent are still shared with the community at large in oral contexts – people talking with each other. So when the stories are told to identify key concepts that may then be interpreted into the behaviours of the entrepreneur or in the context of youth development, two quite different ideas are being brought together to create a new one. However, in the case of a Māui story, each one contains several metaphors and each metaphor adds another dimension for interpretation. The possibilities are endless, and the stories with their many metaphors are a rich source of material when working with young people.

Although Cherrington’s (2002) article about the use of Maori mythology in clinical settings has an emphasis on the training of clinicians in the use of pūrakau, she refers to other work. For example, in Puerto Rico where biographical stories of their heroes were used when working with adolescents. She says that group discussions were held identifying cultural themes and coping strategies much in the same way the Māui stories told in between each of the chapters of this book have been analysed. Her article gives some good reference points that youth development workers might like to think about in integrating pūrakau into their work with taiohinga Māori. Some may think such an activity does not acknowledge the age group of the young people; however, it is about taking something from within their cultural world view and enabling exploration of the ideas and messages contained within. That can only enhance that world view.

## **Conclusion**

In terms of youth development from a Māori world view, using any of the oral sites of knowledge discussed here are valid methods of working with taiohinga for a number of reasons. It makes sense because they validate the young person culturally; it tells them that their cultural world view is valid in the world in which they move. It makes sense from the perspective of validating creative thinking because the use of metaphor helps to extend not only that creative thinking but also their ability to think critically about the ways in which they express themselves. Te reo Māori and Māori customs and values are as deep in their content and application as any other means of communicating or knowing. It helps taiohinga Māori when they hear, see and read things that disparage their cultural world view and ways of knowing: they know better. They have insider knowledge others do not; they have the armoury to be able to stand up against the criticism within themselves, from within the communities in which they move or in the world generally. They know their world view is valued by others because they have the evidence; even if that evidence is a book in the children’s section of the library or bookstore, it is nevertheless, evidence, and they need to know it is evidence. Youth workers and others who work with taiohinga Māori can affirm that by pointing out to them the evidence all around them that affirms their place as young citizens in their Māori and New Zealand contexts.

Two of the sites of Māori knowledge presented are closely aligned with each other. That is because they usually occur in the same ceremony as the pōhiri and the structure of their delivery is essentially similar. They are the karanga and whaikōrero. That structure lends itself to a format of engagement with taiohinga Māori. It is an example of how the complementarity of

men’s and women’s roles provides space for taitamāhine and taitama to work together and support each other in all they do. The presentation here is the first time the format has been made public and is another way of building on something that belongs to whānau, hapū and iwi as a whole and viewing it in its application to a group within those three units.

**Table 2.2**

**Karanga and whaikōrero as formats of engagement with taiohinga Māori development**

Stages of Whaikōrero	Taiohinga Māori Development
<i>Tauparapara</i>	The process of relationship building – young person and youth worker; young person and young person; young person and community; within the group; youth group and sponsoring organisation; organisation and community; organisation and another organisation; community with another community
<i>Whakaaraara</i>	Grabbing attention; putting a stake in the ground; claiming space
<i>Mihi</i>	Acknowledging the young person/people and the contribution they make to whānau and community
<i>Ko te poroporoaki i ngā mate,</i>	Acknowledging those who have paved the way (there are always those who have been there before and we often forget that thinking what we are doing is new, different and perhaps innovative)
<i>Mihi ki te kāhui ariki</i>	Acknowledging leaders
<i>Ko te kaupapa</i>	Focus on the purpose whether it is the individual young person or the group or the whānau
<i>Ko te waiata</i>	Focus on the outcome for the young person, their whānau/, group, community
<i>He kapinga kōrero, 'Apiti hono tātai hono'</i>	Know when to bring the relationship to an end allowing the participant(s) to be independent. Preparing them for their independence
<i>Ko te haka</i>	Celebrate the outcome
<i>Ko te tuku koha</i>	Build in a means for the participant(s) to pay forward

**Tihe mauri ora!**



## **Māui's Relationship with His Mother**

*Descending to the Underworld with Tāranga is a story about identity and relationships as Māui seeks to know his mother. It is also about observation, planning, preparation, reflection, the seeking of examples, learning and understanding.*

*The basic facts of this story are that after Māui had been with his family for a while, he observed that his mother only slept at the house; during the day she disappeared. He asked his brothers if they knew where she went and they said they did not. Māui decided he would find out and planned to do this by blocking the gaps in the house, creating the illusion it was still dark. The sun's rays would not shine through until the sun was high.*

*When he had finished doing this, he asked his mother if he could sleep with her at her end of the house. She agreed because she wanted to build her relationship with him by spending more time with him. When she was sleeping soundly, he took her kilt and hid it so she would have to spend time looking for it in the morning, thereby delaying her leaving just a little bit longer. When Tāranga woke in the morning she asked if it was time to rise to which Māui replied that it was not. Eventually she rose but took some time to find her kilt. When she left the house, Māui watched her. He noticed that she went to a clump of toetoe mata (cutty grass) and disappeared. Māui went to the spot where he had seen her disappear and pulled up the plant. Underneath he found an entranceway to Rarohenga, the Underworld where the sun was shining just like it was in the upper world.*

*Māui returned to his brothers and asked them who would go to Rarohenga. They replied that it had to be him because the tohi (baptism) rite had been performed over him and not over them. Māui agreed and went to the cave at Kowhaonui where he lay face down on the bones of his ancestor Murirangawhenua. There he recited a karakia to the spirit of Murirangawhenua seeking power to transform himself into a bird. As he concluded the karakia, a white pigeon alighted on the pole that supported Murirangawhenua's wrapped bones and Māui decided he wanted to take the form of the pigeon because it had appeared during his karakia. He took the bird, and recited another karakia to assume its form but as he finished he heard the pigeon telling him to go back to the house and await Tāranga. The pigeon also told him that if he asked her where she went, she would tell him. Next, he was to ask her how she got there and then not to ask her any more questions. Māui agreed and returned to the house.*

*That night Māui asked her where her other home was and as the pigeon had said, she told him it was*

*in Rarohenga. He then asked her where the route was and she replied it was by way of Poutererangi, the passage of Tahekeroa that was watched over by Te Kūwatawata, one of the children of Ranginui and Papatuanuku. Māui then asked her if she went to Rarohenga in the form by which they knew her. She told him the form he and his brothers saw her in was not a normal human form. They then went to sleep.*

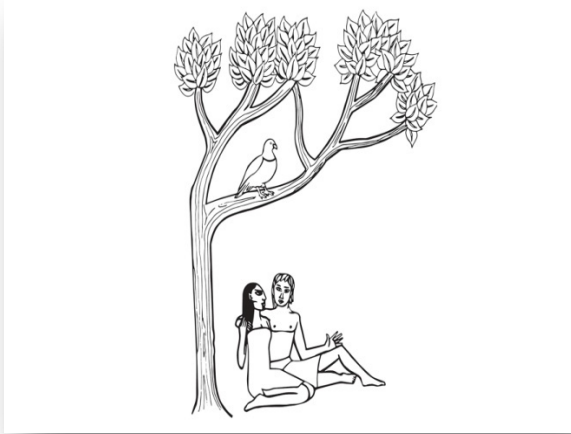
*When Tāranga eventually decided to leave the house, she couldn't find her kilt again because Māui had hidden it among his belongings, so she left without it. Māui overheard her say that the kilt was important in her descent to Rarohenga, as it was the means by which she would be comely. After she had left he took her kilt and went again to the cave at Kowhaonui and lay on the bones of Murirangawhenua. There he recited a karakia to open up a passageway to Rarohenga. Again a pigeon alighted on the pole and this time it told him if he took its form he would reach the Underworld. Māui did this and hung Tāranga's kilt around his neck.*

*Māui set off and when he arrived at Poutererangi he asked Te Kūwatawata if he would reach his destination in the form of the pigeon. Te Kūwatawata told him that he would and confirming that he was speaking to Māui, warned him to be on his best behaviour because his reputation was known. Māui then asked him what was happening in Rarohenga to which Te Kūwatawata replied that the festivities pertaining to Rango were being celebrated. These are celebrations of summer pastimes so we know that this event took place in summer. Māui then began his descent into Rarohenga and when he arrived at Māwhera where his mother was staying, he landed on a pohutukawa tree. The people saw him and attempted to slay him but Māui flew to the top of the tree to avoid their spears. One man climbed up the tree and as he prepared to throw his spear, Māui defecated into his eye much to the amusement of the people. Māui then flew to a rata tree and the people decided they would capture the bird and keep it as a pet. As they stood looking up into the tree, Māui continued to avoid capture by defecating on them with devastating accuracy. The people noticed however that the faeces of the bird smelled like those of a human. Tāranga eventually heard about the strange bird and remarked that it was probably Māui who had followed her to Rarohenga.*

*Tāranga left the village and called out to Māui to confirm that it was indeed he. He replied that it was and she asked that he reveal himself to her. He then landed on her shoulder and she took him into the house where he resumed his human form.*

**Key concepts and messages in the story:**

- Identity is important to a young person
- Relationships are necessary for rounded development
- Be observant of others and what is happening around you
- Planning is important for success
- Preparation is a necessary component of planning
- Reflect on action taken – look for examples
- Learn from others and from what you have done
- Seek understanding



## Chapter 3

### *E Tipu E Rea*

*E tipu e rea mō ngā rā ō tou ao  
Kō tō ringā ki ngā rākau ōte Pākeha hei ara mō tō tīnana  
Kō tō ngākau ki ngā taonga ā ō tīpuna Māori, Hei tikitiki mō tō māhuna  
Kō tō wairua ki tō atua, nānā nei ngā mea katoa.*

Grow up oh tender youth in your own time  
Your hands to the tools of the Pākeha for your material well-being  
Your heart to the customs of your ancestors to wear as a plume upon your head  
Your soul to your God, the maker of all things.

Source: Brougham, Reed, Kāretu Ed, 1987

‘*E Tipu e Rea*’ was written by Apirana Ngata in 1949 for Rangi Barcham (nee Bennett) (Keelan, February 2003). Previously it had been reported that she had said it had been written by him at a hui at Uepōhatu Marae in Ruatorea (Keelan, 2009), although it is also said the event took place in Pōtaka. Ngata’s signature when he wrote the whakataukī in Rangi’s autograph book notes Pōtaka as the place where it was written.

Rangi was a girl of about seven years when Ngata wrote it in her autograph book – a book full of messages to her from various known Māori leaders of the time, including Te Puea Hērangi and Turi Carroll.<sup>4</sup> Her father, John Bennett, was involved in many Māori development activities and his family often accompanied him to hui around the country which was why she was at Potaka when her father asked Ngata to write a message for her in the autograph book.

Rangi’s part as the muse of the whakataukī has been forgotten in the story about it. Instead, others have a tendency to claim it for different reasons. For example, it is the motto of Ngata

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<sup>4</sup> The author was able to view the autograph book on meeting Rangi Barcham in 2003.

College in Ruatorea who have the phrase '*E Tipu e Rea*' on the school monogram. Because of that fact and that the school is named after Apirana Ngata, the school and its alumni tend to think they have a prior claim. They have no more claim than anyone else.

In addition, because Ngata was the author of the whakataukī and he is Ngāti Porou, there is a tendency to think it is Ngāti Porou – it is not. It just happened to be written by a Ngāti for a little girl who is from distinguished Te Arawa and Ngati Kahungunu families. Therefore you could say that if anyone 'owns' it, it is that little girl and her descendants. However, it has been widely quoted in a variety of settings, and for a variety of reasons many people and groups claim some form of ownership. It has entered into the realm of public property.

Rangi herself has expressed sadness at the fact that as the muse of the whakataukī she is constantly overlooked. She can recount occasions when she has sat at hui, training courses and lectures and heard the whakataukī being used with no reference to either herself or its origins. *E Tipu E Rea: a Framework of Taiohi Maori Development* is a small token of appreciation to Rangi and to her family for sharing Ngata's words of wisdom, especially written for her, that have become part of the fabric of Māori development.

In addition to writing the whakataukī, Ngata also provided a translation for Rangi and her family.<sup>5</sup> It differs a little to the one above done by Timoti Kāretu and reads:

“Grow o young one (understood, dedicate) for the days of your world  
(Dedicate) your hands to the skills of the Pākehā to guide you on life's way  
Your spirit to the treasures of your ancestors as a proud diadem to your brow  
And your soul to your maker from whom all things cometh.”

Whatever the slight differences in translations, the message is the same and it is that message which is the focus of this chapter.

### **A Framework of Taiohi Māori Development**

*E Tipu E Rea: A framework of Taiohi Māori Development* (Keelan et al, 2002) was written for the Ministry of Youth Development [MYD]. It was written because when a consultation was done for the National Youth Suicide Strategy in the late 1990s, taiohinga Māori had said that a big issue for them was their being excluded from whānau, hapū and iwi decision making. The MYD invited proposals on writing a programme to involve young Māori in decision making. The author's proposal was to involve 30 young Māori in designing such a programme. They were to be selected by community-based Māori organisations. Their ideas and input would be sought by way of three wānanga. Each wānanga would target different age groups but would follow exactly the same programme and use the same instrument in designing the output of the wānanga.

The community-based organisations included Ngāti Awa Social Services, Te Runangā o Ngāti Porou, Waipareira Social Services, Ngaiterangi Taura in Auckland and Kōkiri Marae Health and

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<sup>5</sup> A photocopy of Ngata's translation was provided to the author by Rangi after their meeting.



Social Services. All of the organisations were given criteria by which to select the young people who would attend the wānanga. There were not many of these but included an equal number of males and females (ignored by one organisation that nominated females only), in the age range for each wānanga and young people who were not *tekoteko* (the figurehead atop the whareniui on a marae) and therefore unafraid to put their point of view forward.

The young people selected by the agencies were aged between fourteen and twenty six years and were from rural and urban environments. They included the employed and unemployed; those in school and at university; those on benefits and some who were young parents. A criticism when the model has been presented to the public is that no seriously at-risk young people were involved in the design. Other criticisms included that there were no disabled participants, nor any who were openly gay/lesbian. Each criticism is valid but does not detract from the ideas of the youth participants.

The outcome of the wānanga series were three amazingly similar sets of activities the young people thought were important in a programme for young Māori. The similarity could be for a number of reasons, the first being the tool used. It could have determined how the young people thought, although at each wānanga once the tool had been explained the young people were left to work in small groups and the only intervention of the adult facilitator was at their request.

The second possible reason for the sameness of the activities they identified was that the young people were nominated by the same organisations for each wānanga so, although they did not necessarily know each other, some knowledge transfer may have occurred that was not accounted for during the wānanga. The third possible reason is that, despite the age range, the participants were a true reflection of how young Māori were thinking at the time and in reality they are more similar than different. The only major difference was in sophistication of language. That is, each age group used language expected of their age group. However, the language used in the final logframe presented to MYD prompted comments that it sounded too bureaucratic. As some of the taiohinga who attended the wānanga were heavily involved in the organisations that nominated them and had been involved in negotiations with government, the fact that they had learnt the language of bureaucracy should come as no surprise. The work sheets from each wānanga did show, however, that each had its own language set.

At the end of a wānanga, the participants nominated one of the group to have input into the final work. In reality, through the use of email, the various drafts of the framework of activities were sent to as many as possible for their input and approval of the final one presented to the then MYD. A copy of the activities they identified as being important in a programme for taiohinga Māori is in the following chapter with the permission of MYD.

The logistics framework, a planning tool demonstrating the relationship between a number of different factors, was used at each of the wānanga to put the activities together. The framework showed the relationship between the goal, objectives, outputs and activities with indicators, means of verification, risks and constraints and risk management intersecting. View the young

people's ideas in the framework in the next chapter for an idea of how each of the various factors relates to each other.

The wānanga facilitator's role was to set the scene out of which the ideas would flow, to motivate, to answer questions, to be the "bouncing board" for the ideas. Each wānanga was an amazing place of emotion (high and low), ideas, laughter, music, colour, food and drink as everyone lived, learned and worked together in a marae setting. There was also a co-facilitator – a taiohinga studying for her Bachelor's degree at the time - and a caterer, with the youth participants maintaining the cleanliness and tidiness of the marae where the wānanga took place.

At the time of designing the activities, a framework or model based on '*E Tipu e Rea*' was written to give context to the activities. The decision to use *E Tipu e Rea* was made because it seemed to have all the right ingredients, and also because it is oft quoted in whaikōrero to provide a philosophical framework for strategic plans and reports, many of which have nothing at all to do with young people. Durie (2001) has identified that is because it has within it all the right ingredients for and of development. In his words, "Ngata was encouraging Māori youth to seek out knowledge derived from science and technology and to blend it with Māori customary knowledge, retaining in the process a wider spiritual context" (p. 3).

To aid in a better understanding of the whakataukī each line has been analysed to identify the elements therein. Those have been translated for application in a contemporary setting. That was done to provide some guidance on its application as metaphors can be left open to interpretation. However, there is still room for movement.

*"E tipu e rea mo ngā rā o tou ao"*

"Grow up oh tender youth in your own time"

The line "*E tipu e rea mo ngā rā o tou ao*" is an exhortation to the young Rangi to grow in her time and place. By 'time and place' it is argued Ngata meant the time and place of the young person or young people who are the focus of any programme or activity. It is further argued that what is important is that in the designing of programmes for young people, their needs and wants are placed at the centre of the planning and designing; this could only be done with integrity if they are fully involved in the planning. In the context of participation, the argument sat along various scales depending on the different models of participation used.

Too often in the past, adults have taken sole responsibility for the design of programmes and activities for young people. The potential outcome of such design methodology is a lack of participation and/or a lack of success. So Ngata's exhortation to Rangi to grow in her time and place is also a timely reminder to adults to ensure programmes are relevant to the time and place of the young people who will be engaged. It is also a reminder to young people to enjoy their age and not to want to grow up before necessary – something difficult to do in an age where young people feel the pressure of society to engage in behaviours that suggest a much older perspective.

In Roger Hart's work (1997) he addresses the issue of youth and adults working together. A tool based on the metaphor of the ladder is also based on an earlier piece of work by Sherry Arnstein (1969, 1971) about levels of community participation. Hart's 'ladder of participation' suggests there are eight rungs or levels of participation. They are presented in Table 3.1 with Arnstein's rungs alongside for comparison.

**Table 3.1**  
**Hart and Arnstein's Ladders of Participation**

HART'S LADDER	ARNSTEIN'S LADDER
8) Young people-initiated, shared decisions with adults	Citizen Control
7) Young people-initiated and directed	Delegated Power
6) Adult-initiated, shared decisions with young people	Partnership that enables negotiation and engagement in trade-offs
5) Consulted and informed	Placation
4) Assigned but informed	Consultation
3) Tokenism	Informing
2) Decoration	Therapy
1) Manipulation	Manipulation

Both works are criticised for different reasons. Hart's because he places adults in a shared decision-making position with young people at the top of the ladder, Arnstein's because she allows people (citizens) to have control. Hart's critics are those who assert that real youth participation is youth initiated and directed, which currently sits on the 7<sup>th</sup> rung rather than the top. Arnstein's critics are usually authorities, which perceive that citizen control does not acknowledge their (the authorities') own governance roles. However, the real value of the two ladders is that they allow us to examine how participation occurs and where those who work with young people and communities sit on the ladder. For the time and place concept in *E Tipu E Rea* to work, youth participation must occur. In the context of Hart's ladder, that is probably going to occur at the levels of rungs six, seven and eight. In the case of the designing of E Tipu E Rea, youth participation occurred at Level Six.

In the opening to an article published in 2001, Shier offers an alternative model to Hart's. In it he offers five levels of participation:

- Children are listened to
- Children are supported in expressing their views
- Children's views are taken into account
- Children are involved in decision-making processes
- Children share power

In addition he presents three stages of what he calls commitment at each level: openings, opportunities and obligations. His model is a tool for planning participation. The issue here is participation and the question that should be asked is that whether in a mātauranga Māori or tikanga Māori context participation is different. Rawiri Taonui provides some evidence of what participation of children, and presumably young people, used to be when in 2010, he wrote an article published in the *Alternative* to counter the evidence of Māori violence toward children in which the following quotes can be found:

“The obstinacy of the children exceeds belief; the son of a chief is never chastised by his parent. The boys are brought up entirely by the men; and it is not uncommon to see young children of tender years, sitting next to their parents in the war councils, apparently listening with the greatest attention to the words of war uttered by the chiefs . . . They also ask questions in the most numerous attended assemblies of chiefs, who answer them with an air of respect, as if they were a corresponding age to themselves. I do not remember a request of an infant being treated with neglect, or a demand from one of them being slighted.” (Polack, 1838)

“Both parents are almost idolatrously fond of their children; and the father frequently spends a considerable portion of his time in nursing his infant, who nestles in his blanket, and is lulled to rest by some native song . . . The children are cheerful and lively little creatures, full of vivacity and intelligence. They pass their early years almost without restraint, amusing themselves with the various games of the country.” (Angas, 1847)

“In general they show great affection for their offspring; indeed the children are suffered to do as they like. They sit in all their councils; they are never checked; once, and once only, I saw a man whose child (an infant, one or two years old) was very troublesome, take him up and run out with him to a river close by, in which he kept ducking him until he ceased crying. The children seem to be more precocious than those of Europeans and however unruly in younger days, when about 16 they become quite men, and frequently as grave and staid . . . .” (Taylor, 1855)

“Curbing the will of the child by harsh means was thought to tame his spirit, and to check the free development of his natural bravery. The chief aim, therefore, in the education of children being to make them bold, brave, and independent in thought and act, a parent is seldom seen to chastise his child, especially in families of rank. Were he to do so, one of the uncles would probably interfere to protect his nephew, and seek satisfaction for the injury inflicted on the child by seizing some of the pigs or other property of the father.” (Shortland, n.d.)

What those excerpts also show is how children’s input at hui was listened to, taken into account; they were supported to make their point of view known, involved, and therefore shared power. Māori need to return to that situation so their children and young people feel valued. That could

contribute to a lowering of the statistics that provide a somewhat negative view of their current place in our society. Māori have to relearn much that was unlearned in the interaction with the 'other' who has become the life partner.

*“Ko to ringa ki ngā rākau o te Pākeha hei ara mō tō tīnana”*

“Your hands to the tools of the Pākeha for your material well-being”

The second line of the whakataukī is a reference to accessing non-Māori resources for taiohi well-being. It is not that they are the only resources to access but their inclusion is important in a contemporary Māori setting. Māori are affected by all that is around them and have the ability, acknowledging limitations, to access a range of resources, in this case all that is non-Māori. Although when he wrote the whakataukī Ngata was referring specifically to Pākeha because they were the main grouping of 'other' at the time, he was encouraging young Māori to take advantage of all resources available to advance in the world. Certainly taking advantage of resources available is what anyone, individual or group, must do to make a dream or an idea work: seek out the resources from whatever source.

However, this line is the controversial one in the whakataukī. It is used as evidence that Ngata was colonised to the point of promoting the adoption of Pākeha knowledge, to the exclusion of all things Māori. Often the quoting of the whakataukī ends at this line, denying the full extent of the framework it presents, and thereby limiting understanding of its content. However, that argument displays a complete lack of knowledge of the man who was Apirana Ngata and of the whakataukī in full. Ngata did not promote the disposal of Māori culture, but rather the adoption of everything, including that which was non-Māori, to enhance the lives and position of Māori. He was all about strengthening the position of Māori. Those who would say otherwise display an ignorance of the man and would deny him his achievements, which were many. Their criticism of the whakataukī demonstrates their own lack of knowledge of what it contains.

In both a mātauranga Māori and tikanga context, to seek knowledge and information from another source was applauded, especially if it was to benefit everyone. Ancient Māori were not averse to adopting new technology when it presented itself and certainly they did so when first contact was made with the next wave of settlers. What they saw was the opportunity to improve their living conditions, to extend their power bases and to move forward into the future. They took that opportunity and in the late 1700s and early 1800s were dominant in the economy of a developing nation that was to become Aotearoa New Zealand.

*“Ko tō ngākau ki ngā tāonga ā o tīpuna Māori hei tikitiki mō tō mahuna”*

“Your heart to the customs of your ancestors to wear as a plume upon your head”

Here is the evidence to allay the criticisms of those who would say Ngata was about the adoption of *Pakeha* culture to the detriment of Māori culture. “*Ko tō ngākau ki ngā tāonga ā o tīpuna Māori hei tikitiki mō tō mahuna*” is about cultural integrity and the culture Ngata referred to in the line was specifically Māori. In it he exhorts the young Rangi to actively participate in the

culture in a positive way. The metaphor he used was the *tikitiki* (topknot). In *tikangā* terms the head is the most sacred part of the body: it is *tapu*.

When Māori first decreed that the head was the most sacred part of the body they had no scientific evidence as we now know it, but they knew from observation that the head was essential in the thinking, doing and being process. So in using the *tikitiki* as the metaphor, Ngata was saying that it was important for young people and especially *taiohinga* to learn, know and understand their culture in an intimate way. He was also saying they should be seen to be engaging with their culture much in the same way as the wearing of a topknot is tangible. It can be seen and is a physical manifestation of adornment. Therefore Ngata is encouraging real engagement seen by participation in actual cultural activities as opposed to just wearing a t-shirt with a Māori phrase or design or a piece of jewellery with a noticeable Māori design. In another context, Māui's name, Māui Tikitiki a Tāranga made reference to the *tikitiki* of his mother. Its inclusion in his name identified him as the child of Tāranga; therefore the *tikitiki* can be seen as an identifier and a marker of belonging. Thus engagement in the culture is a marker of belonging.

In a youth development context, the requirement of those who would work with *taiohinga* is to ensure the opportunities for them to engage in activities that affirm their cultural identity. Those opportunities provide the cultural integrity referred to in the *whakataukī*.

*“Ko tō wairua ki tō Ātua, nāna nei ngā mea katoa”*  
“Your soul to your God, the maker of all things”

The final element of “*E Tipu e Rea*” is that of spiritual integrity. Ngata was a practising Christian so when he wrote the *whakataukī* he was thinking of that religious system. However, this element can be viewed as embracing all religions because of the way it is written. The phrase “*Tō wairua ki tō Ātua, nāna nei ngā mea katoa*” just mentions God and does not refer to a specific God, providing further evidence that the *whakataukī* is all-embracing.

The line is not necessarily a reference to attendance at church or of participation in organised religion but can also refer to caring and acknowledgement. Here is another line that can be conflicting for both Māori and non-Māori.

For many Māori any reference to God is a reference to colonial forces and therefore to loss. Pre-European Māori, like any society, were very religious and paid homage on a daily basis to a variety of gods, both major and minor. Religion was ingrained into daily activities and not reserved for observances on a particular day. Ngata's reference therefore to a spiritual dimension follows established patterns that precede colonisation.

In a youth development context therefore the line is about caring for the young person's spiritual needs. Some practitioners may view this as practicing religion. Some may view it as the integration of aspects of religion into the programmes they undertake with *taiohinga*. Still others may view it as the integration of respect for everyone and everything that is a part of the

world in which taiohinga move. And yet others, that it is about the taiohinga being central to everything that impacts on their lives. Each of those perspectives is right and valuable in its own way and all contribute to the achievements of the sentiment behind the line.

### ***E Tipu E Rea* Framework**

When the *E Tipu E Rea* model was written, as opposed to the set of activities that the young people had developed, it included guidelines for those who used it with more expansive explanations in the body of the text. Table 3.2 below shows the elements of the *E Tipu E Rea* model with guidelines.

**Table 3.2**

***E Tipu E Rea*: Guidelines for implementation**

ELEMENT	GUIDELINES FOR IMPLEMENTATION
Time and Place	<ul style="list-style-type: none"> <li>• Relevant to the here and now of the young people involved.</li> <li>• Uses the space of young people.</li> <li>• Young people involved in deciding on content.</li> <li>• Programme moves at the pace of young people.</li> </ul>
Resourcing	<ul style="list-style-type: none"> <li>• Programme resourced to ensure success.</li> <li>• Programme resources suit the needs of the young people involved.</li> <li>• Young people involved in identifying and securing resources.</li> </ul>
Cultural integrity	<ul style="list-style-type: none"> <li>• The culture(s) of young people involved is integrated into the programme.</li> <li>• Young people are encouraged and supported to know about their culture and the cultures of others.</li> </ul>
Spiritual integrity	<ul style="list-style-type: none"> <li>• Spirituality is integrated into the programme.</li> <li>• Spirituality is regarded as normal.</li> <li>• No one is teased or mocked for their beliefs.</li> <li>• Respect is highly valued as a norm.</li> </ul>

The *E Tipu E Rea: a Framework for Taiohi Maori Development*, which combined the analysis of the whakataukī and the activities designed by the youth participants, was presented to the then Ministry of Youth Affairs in February 2001. Eleven of the young people involved in the wānanga

were able to be involved in the presentation. For about five years after its presentation, the Ministry delivered at least six workshops promoting it at various locations around the country. It is still available as a resource.

Despite the lack of acknowledgement of the muse of the whakataukī it is used often by different organisations in the presentation of their strategic plans, reports, and funding proposals. In almost all instances, it is not unusual for there to be no further reference in the body of the text thus continuing to undervalue its contribution to our collective knowledge base. It is undervalued because most people do not fully understand the extent of the meaning it contains.

The *E Tipu E Rea: A Framework for Taiohi Maori Development* is presented in the next chapter with the permission of the Ministry of Youth Development. The presentation is exactly the same as it is in the word document available through the Ministry's website, except for the glossary because one is provided for the entire book.





## Taking Fire from Mahuika

*As with the other stories there are several versions of this story with slight variations in each. Essentially, however, the story is the same. Māui decided that he would go and get fire from Mahuika and in doing so, acquired fire for the benefit of humankind.*

*Māui set off to the place where Mahuika lived and on meeting her, asked for fire. He did this several times. She would give him one of her fingers, which carried the fire and he would set off in the direction from whence he came. However, on reaching a particular stream sometimes referred to as Taiau (Best, 1982) he would throw the burning finger into the water and return to Mahuika saying he had an accident and had dropped the fire into the water. Mahuika would give him another fiery finger and this carried on until Mahuika became angry and threw the subterranean fires at Māui and thus humankind had its first ever scorched earth action taken against it.*

*Māui chose to escape the flames by taking on the form of various birds that got bigger and stronger in each form as he fled Mahuika's wrath. Unfortunately he couldn't get away from the fires and had to ask for help from the personified forms of rain. In one version this is Ihorangi and the offspring of Tuanuku and Ranginui. In another, Māui called upon Whaitiri and Tāwhirimateā who sent Uanui (the Great Rain) and Uaroa (the Long Rain). The rains subdued Mahuika's fire and she sought shelter in the earth, stones and trees. Thus was humankind able to both create fire from using these elements and subdue its rage by using water to extinguish it.*

*There are two versions of the reason for Māui going to get fire. In the first it was as a result of his visit to the Underworld with Tāranga. Whilst there, Tāranga was unable to cook their meal because there was no fire. Māui noticed smoke rising from a hill in the distance and he asked Tāranga about the smoke. She told him the smoke came from his elder Mahuika and warned him not to go near the elder. Māui, being daring and over-confident, declared that he would go to Mahuika to ask for fire. In the other versions, Māui extinguished the fires of the village so that someone had to go to get fire from Mahuika and of course that person ended up being himself because he cast spells to ensure that any other person who was selected would refuse to go until eventually he would be asked to undertake the task.*

*The Mahuika story accentuates the fact that Māui was not above using subterfuge, thus enhancing his reputation for deviousness. It is also interpreted in the feminist context as being evidence that Māui was a misogynist; specifically that when Mahuika (female) had fire she shared it with others but when Māui (male) took fire from her, he kept it for himself. However, the story of Māui learning about Mahuika's control of fire suggests that in fact she did not share fire to cook with. Therefore Mahuika kept fire to herself and it wasn't until after she was vanquished by Māui and had fled into the earth, rocks and trees that she began to share.*

*Another interpretation that lends understanding to his actions in deliberately taking fire from Mahuika is that of Māui asserting control. He understands that Mahuika is a source of power and to vanquish that power he must remove the source of it, her fingers of fire. In taking Mahuika's power away from her Māui almost destroyed humankind. He was able to prevent this by asking for help. With this help he was then able to assert control over Mahuika's destructive power.*

*Destroying the competition, however, is not the only choice. What should be taken into consideration are the consequences of the decision. Māui had been warned of Mahuika's awesome power yet he still chose to pursue action to subdue her. Here is evidence of the risk that he was prepared to take in order to assert the power of humankind.*

*Mahuika's actions in retaliating against Māui's can be interpreted as a time of testing. That is, Māui was being tested to see how long it would take him to recognise the limitations of his ability and realise that he would have to ask for help. The learning here is to recognise one's ability and also to know when to ask for assistance. When he asked for help, it was of water-beings, personifications of rain. Again Māui is being nurtured and cared for by water. Perhaps this is another reference to him being nurtured in the womb with the water-beings representing the amniotic fluid. In asking for help, however, he has access to other expertise and is able to succeed in exerting control over an otherwise dangerous being and situation.*

**Key concepts in a taiohinga Māori development context:**

Understand competition and decide how to relate to it

Failure may sometimes seem inevitable but as much can be learnt from failure as from success

Know limitations and when to ask for help

Asking for help may facilitate access to expertise

There is no escape from being tested



## Chapter 4

### The “Rea” in Youth Development

What appears in this chapter is not an exact replication of the booklet available on the Ministry of Youth Development’s website as to do so would be to repeat information in Chapter Three. Instead, what is included is only information that adds value to what has been presented, the actual activities and the names of the young people whose ideas and words describe those activities. Note that the framework was tested and evaluated by Paewhenua Hou an independent consultancy. The outcome of that work was not favourably disposed to *E Tipu E Rea*. However, the framework has persisted and an examination of online hits indicates it is referred to in many different pieces of writing.

The original package presented by the author and a group of the youth participants on the 12th of February 2001, looked significantly different to that which appears on the Ministry website. It included a booklet of the framework of activities, a DVD explaining the framework based on the whakataukī and an academic paper also explaining it. Nowadays there is only the booklet of activities although the academic discussion can be found elsewhere, including the previous chapter.

The original colours were the blues of the Ministry’s paua-coloured logo rather than the orange and green of the YDSA branding. The youth participants decided on the design and colours after the designer submitted his designs for their consideration. His colours were brown and green – almost the same as those that were to become the YDSA branding! Students at Te Ara Poutama, the Faculty of Māori Development at Auckland University of Technology [AUT], also had input into the design and colours used. Neither they nor the participants liked the original brown and green and settled on the variations of blue, although there were those who had wanted the red,

white and black seen prominently in the Māori (Tino Rangatiratanga) flag. The koru, on the cover design of both the original document and the Ministry's version, appeared on every page of that original document. It symbolises growth and development, bringing a feeling of dynamic movement forwards and upwards.

The information and ideas are the work of the following taiohinga who were all aged between 14 and 26 at the time of writing:

Charles Cairns, Kevin Crall, Renee Davies, Tammy Dehar, Marama Gardiner, Doone Harrison, Waata Heathcote, Toby Hohapata, Carrie Hunter, Tiahuia Karaka, Mere-Tauira Keelan, Rawinia Kingi, Tumanako Kururangi, James Leota, Hohepa Lundon, Betty June McClutchie, Bobbi Morice, Kararaina Ngoungou, Anlea Olsen, Hollie Pohatu, Joella Pryor, Nadja Studer, Stormie Waapu, Rawiri Waititi, Korena Wharepapa, Keriana Whati.

Also recognised for their important contributions are Adrian Neal (layout and design of the resource), Tangi Edwards who was the caterer at the wānanga, and Hope Te Ua, research assistant and co-facilitator.

The framework used in the design workshops is the work of the Ministry of Foreign Affairs and Trade - *Logical Framework Analysis: a Tool for Project Preparation and Management*.

The idea of the activities kit presented here is to help improve how you involve taiohinga in your work and hopefully encourage them to become involved in Māori development. The kit includes practical advice and ideas on how to make this happen.

### **Ko wai tēnei I taea te whakamahi – Who can use this? Yes! You can use it.**

*E Tipu E Rea* is for any group, organisation or individual of any age who works with taiohi Māori. It can also be used by taiohinga who are looking for ideas about how to become more involved in their communities. Notwithstanding the discussion in Chapter One, the target group is taiohinga aged between 12 and 24.

### **A Hea – When?**

*E Tipu E Rea* can be used at any time. If you don't have any ideas on how to involve taiohinga in your work, *E Tipu E Rea* may help you. If you already involve taiohinga, then it may spark bigger and better ideas about future projects with them.

### **I Hea – Where?**

*E Tipu E Rea* can be used in any place. Some of the activities are big and some are small. Some may require funding, special equipment or, more importantly, special people. You should find activities that suit your needs and resources. If you do not, then maybe they will stimulate ideas.

## I Taea Ai i te Whakaritenga – How can you use E tipu e rea?

For the goal of *E Tipu E Rea* to be achieved, you need to do at least one of the activities described in each of the objective sections. As a starting point, you might like to ask yourself the following questions:

- Are taiohinga Māori involved in your work and, if they are, what roles do they have?
- Do you have ideas about how you would like to involve them in your work?
- Do you have existing projects they might be interested in?

If you think taiohinga Māori involvement is a good idea then look at the activities to get some ideas. You should be able to find an activity that suits your needs.

## Hai Tīmata - Getting Started

Each activity has practical tips and suggestions to help you start and guide you through the process. If you can see where you can improve on the process suggested, then do so. Everything can always be improved on and you might have a better way of doing things.

Sometimes a book is recommended or a contact name and address is given. These can go out of date quickly so it is useful to also do your own research for resources.

**Note:** *E Tipu E Rea* emphasises the involvement of taiohinga. There are constant reminders of this throughout because sometimes it is easy to forget about involving them in decision making. Finally, it is important to celebrate your achievements and especially those of the taiohinga who have been involved in the work. You can celebrate and share time with them by:

- Having a *kai* (meal, snack) together.
- Watching a movie or video.
- Giving a *taonga* (gifts) as a token of appreciation. These could be certificates, kete, *pounamu*, *wheua*, t-shirts.

If you are lost for ideas, ask the taiohinga you work with. They will have a lot of ideas about how they would like to celebrate their achievements.

## Hai Kōrero Whakamutunga – The Final Word

In the following pages, you will find some suggested activities that will help you to increase the ways taiohinga Māori can join in Māori development at whānau, hapū, iwi and community levels.

## A Framework for Taiohi Māori Development: The Goal, Objectives and Output

### TOHENGGA – GOAL

Increased capacity for taiohi Maori to fully participate in all aspects of Maori development.

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Within a census period, an increase in census statistics of those identifying as Māori and their iwi indicating an awareness of their identity.</li> <li>• Within five years of undertaking a programme of activities, the organisation is able to measure greater participation of taiohi Māori in different elements of society, e.g. in business or the rūnanga.</li> </ul>	<ul style="list-style-type: none"> <li>• Whānau, hapū, iwi celebrations of the achievements of taiohi members.</li> <li>• Iwi registrations increase.</li> <li>• Youth-driven projects increase in number and are visible.</li> <li>• Census statistics (decrease or increase).</li> </ul>	<ul style="list-style-type: none"> <li>• Not enough Māori organisations to cater for needs.</li> <li>• Lack of resources to involve taiohi in Māori projects.</li> <li>• A breakdown in the delivery or presentation of activities.</li> <li>• Māori organisations may need additional support to develop and deliver programmes or initiatives for taiohi Māori.</li> </ul>	<ul style="list-style-type: none"> <li>• Involve taiohi Māori right from the beginning of the project.</li> <li>• Provide a stable foundation of capacity building for Māori organisations.</li> <li>• Provide incentives to taiohi and Māori organisations for their participation.</li> <li>• Appraisals and/or evaluations of the activities and facilitators.</li> <li>• Build resources for project and training into your organisation's business plans.</li> </ul>

## NGĀ WHĀINGA TUATAHI – OBJECTIVE 1

To involve taiohi Maori in activities important to them

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Each activity can be adapted to the tikanga of a young Māori person's whānau, hapū and iwi.</li> <li>• Each activity includes tikanga that adds to young Māori people's knowledge in the areas they are interested in.</li> <li>• Taiohi will participate or be involved in the activities.</li> <li>• Taiohi will continue to be involved in other aspects of the organisation.</li> <li>• Taiohi will go to Māori organisations with their own ideas for activities.</li> </ul>	<ul style="list-style-type: none"> <li>• Highlight taiohi activities in an organisation's or group's reports or newsletters.</li> <li>• There is an increase in the number of taiohi Māori involved in or present in an organisation.</li> </ul>	<ul style="list-style-type: none"> <li>• Groups wanting to use the activities in the kit lack information and knowledge about tikanga at <i>whānau</i>, <i>hapū</i>, <i>iwi</i> and general Māori levels.</li> <li>• Groups lack financial resources to do the activities either in the kit or those identified by taiohi Māori.</li> <li>• Staff/adults within an organisation have limited skills and understanding of how to work with taiohi Māori.</li> <li>• Balance the needs of taiohi with tikanga Māori practices.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify the resources required for activities and include these in annual planning hui for your organisation.</li> <li>• Identify training opportunities for staff around working with taiohi Māori.</li> <li>• Use appropriate opportunities to examine and discuss tikanga practices with taiohi, pakeke, kuia and koroua in your organisation.</li> </ul>

See Activities 1, 2 and 3.

## NGĀ WHĀINGA TUARUA – OBJECTIVE 2

To integrate contemporary issues in any development project for taiohi Māori

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Taiohi participate in activities whether these are at whānau, hapū, and iwi or community levels.</li> <li>• Appropriate activities are offered whenever they are needed.</li> <li>• Activities respond to issues currently facing taiohi.</li> </ul>	<ul style="list-style-type: none"> <li>• Programmes meet the needs of taiohi.</li> <li>• Taiohi develop skills to cope with challenges in their lives.</li> </ul>	<ul style="list-style-type: none"> <li>• Range of activities is not extensive enough so the needs of some groups are not met.</li> <li>• Activities don't reflect the needs of taiohi Māori.</li> </ul>	<ul style="list-style-type: none"> <li>• Revise the programme every two - three years to take into consideration both the needs of taiohi Māori and the capability of your organisation.</li> <li>• Ensure that programmes and activities are flexible enough to address current issues for taiohi Māori.</li> </ul>

See Activities 2 and 4

### NGĀ WHĀINGA TUATORU – OBJECTIVE 3

To provide opportunities for taiohi Māori to integrate the tikanga of their ancestors into their activities

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• An increase in census statistics of taiohi Māori who identify as being Māori &amp; can identify their <i>iwi</i>.</li> <li>• Able to measure greater participation of taiohi Māori in different aspects of an organisation or community.</li> </ul>	<ul style="list-style-type: none"> <li>• Whānau, hapū, iwi celebrations of the achievements of taiohi members.</li> <li>• Iwi registrations increase.</li> <li>• Kaupapa taiohi Māori projects increase in number and visibility.</li> <li>• Increased numbers of Māori tapping into organisations and other resources available.</li> <li>• Census statistics (decrease or increase).</li> <li>• Increased numbers of taiohi involved in whānau, hapū, iwi and community activities.</li> </ul>	<ul style="list-style-type: none"> <li>• Not enough Māori organisations to cater for needs.</li> <li>• Limited resources including capacity to deliver programmes or initiatives to taiohi.</li> <li>• Balancing traditional ideas against what or how taiohi choose to be involved in whānau, hapū, iwi and community activities.</li> </ul>	<ul style="list-style-type: none"> <li>• Consult with taiohi.</li> <li>• Provide a stable foundation of capacity building for Māori organisations.</li> <li>• Provide incentives to taiohi and Māori to improve participation opportunities in their work.</li> <li>• Appraisals or evaluations of activities to ensure they meet everyone's needs.</li> <li>• Developing strong relationships between taiohi and adults who hold cultural knowledge.</li> </ul>

See Activities 5, 6, 7 & 8

### NGĀ WHĀINGA TUAWHĀ – OBJECTIVE 4

To ensure that the soul of taiohi Māori is nurtured in all activities

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Taiohi Māori have confidence to participate in any aspect of Māori development.</li> <li>• Taiohi Māori have a sense of belonging to Māori whānau, hapū, iwi and communities.</li> </ul>	<ul style="list-style-type: none"> <li>• Taiohi Māori share their stories with Māori whānau, hapū, iwi and communities.</li> <li>• Taiohi succeed in their chosen pursuits.</li> </ul>	<ul style="list-style-type: none"> <li>• Finding out what taiohi need for a holistic approach to their wellbeing.</li> <li>• Designing or including activities in all work that nurture the wairua of a taiohi.</li> </ul>	<ul style="list-style-type: none"> <li>• Developing activities in partnership with taiohi.</li> <li>• Aligning cultural practices like whakawhanaunga-tanga with your organisation's own practices.</li> </ul>

See Activities 9, 10 & 11



## NGĀ WHAKAPUTANGA - OUTPUTS

A range of activities that can be implemented by organisations depending upon their capacity to deliver

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• <i>E Tipu E Rea</i> is made available to Māori and iwi organisations and communities in the most accessible format for them.</li> </ul>	<ul style="list-style-type: none"> <li>• Organisations and individuals are able to obtain and use the activities.</li> <li>• Organisations are able to undertake an activity no matter the level of their capacity to deliver.</li> </ul>	<ul style="list-style-type: none"> <li>• The range of activities does not have enough variety in levels to cater for the ability of organisations to deliver.</li> <li>• The range of activities does not have wide enough coverage.</li> <li>• Ensuring that people who work closely with taiohi are able to receive and use <i>E Tipu E Rea</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide flexibility within the range of activities to allow for new activities to be added. These can be developed by organisations that then suggest that they be added.</li> <li>• Promotion of the activity kit needs to be constant and take into consideration the various levels at which organisations operate.</li> <li>• Identifying target audiences and ensuring these groups receive copies of <i>E Tipu E Rea</i>.</li> </ul>

## Ngā Mahi

### Activities and Practical Tips

#### ACTIVITY 1

Find out what taiohi want by interacting with them either through hui, kōrero or survey

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Implement one information gathering process a year to update information on what taiohi want.</li> <li>• At least one youth driven project a year.</li> <li>• An increase in taiohi using services each year.</li> </ul>	<ul style="list-style-type: none"> <li>• Keep a record of the information gathered.</li> <li>• Keep a record of the young people attending.</li> <li>• New activities implemented reflecting information gathered.</li> <li>• Sustained contact between taiohi and your organisation.</li> </ul>	<ul style="list-style-type: none"> <li>• Limited resources among those who have interest.</li> </ul>	<ul style="list-style-type: none"> <li>• Maintaining interest/contact with taiohi beyond specific projects or activities.</li> <li>• Organising hui around other activities that taiohi are involved in.</li> </ul>

## Practical Tips

### ACTIVITY 1

Find out what taiohinga want by interacting with them either through hui, kōrero or survey. This does not have to be a long hui (an hour or two at the most).

#### Goal

Find out what taiohi want.

#### Objectives

Development of a possible programme of activities.

Taiohinga have ownership of programme of activities.

#### Output

Taiohinga engaged in activities that are relevant to their needs.

#### Process

Work with group of taiohinga to organise hui.

What needs to be organised includes:

- Venue. Someone has to book a venue. Get one of the young people to do this because it builds leadership.
- Promotion. Someone needs to tell the young people about the hui. The young people will have some ideas on how to do this.
- The programme for the hui. Give it some structure and provide opportunities for the young people who are working with you to organise the hui to lead it. Be available to give support while they do this.
- Refreshments. If you are going to include some refreshments how will these be provided?

#### Here is a suggested programme:

Karakia: Short opening prayer

*Mihi Whakatau*: Welcome speech

Gathering ideas:

- Get everyone to write down his or her ideas on a piece of paper that you have supplied.
- Going around the room, ask every person present to read out one suggestion. Continue to do this until you have everyone's suggestions up on the board. Where an activity has come up more than once put a tick next to it. This will give you a list of the more popular ones. You now have a list of activities.
- Next, you will need to organise how these can be implemented. Some of the young people will be interested in doing this, and it may be useful to organise them into teams to make things happen. This will also maintain interest.

Karakia: Short closing prayer

## Tikanga Māori

It is important to include:

- Karakia at the beginning and end of the hui
- Mihi whakatau after the opening karakia to welcome everyone
- Awahi and manaaki

## Ngā Mahi - Activities

### ACTIVITY 2

Set up a website where taiohi can access information, voice concerns and write submissions

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Organisations establish a website once a decision is made to do so.</li> </ul>	<ul style="list-style-type: none"> <li>• Link/hit indicators on each page of website.</li> <li>• Website serves as place for taiohi &amp; adults to share &amp; exchange ideas.</li> <li>• Taiohi are accessing website to share ideas and information with one another.</li> <li>• Other organisations ask for assistance in establishing or linking their sites to yours.</li> </ul>	<ul style="list-style-type: none"> <li>• Technological challenges for adults.</li> <li>• Safety issues such as inappropriate use by other people, including adults.</li> <li>• Keeping information current.</li> <li>• Maintaining or keeping up with technological advances.</li> <li>• Expenses in maintaining, updating your website.</li> </ul>	<ul style="list-style-type: none"> <li>• Continually review content on website.</li> <li>• Plan for upgrades where necessary.</li> <li>• Identify and maintain contact with other organisations (especially through links on your website).</li> <li>• Taiohi share their skills and knowledge with adults less familiar with computers and the Internet.</li> </ul>

## Practical Tips

### ACTIVITY 2

Set up a website where taiohi can access information, voice concerns and write submissions.

This activity is not for everyone. Before you get going, here are some questions that you will need to answer:

- Do I, or the organisation/group that I belong to, have the ability and skills to build and maintain a web site?
- If I/we do not have the skills to do this, where and how can we get this done?
- Is that going to cost us money, if so, how much and where are we going to get the funds?

- Is there a website for us that already exists on the Internet? There are many templates online that are free. One of those might suit you.
- If I/we build a website, what is its purpose? That is, what will it do?
- Who will be using the website and who is the target audience?
- What information will be on the website?
- How do I want a visitor to interact with my website?
- Is a website the best way of reaching your audience?

When you have answered the above questions, then you are ready to proceed.

### **Suggestion 1**

If you are near a tertiary institution or training provider that has a multi-media or computer course, they might be interested in building the site for you as a project for their students. Approach them and find out. Sometimes they may do this for nothing. However, be prepared to pay the student or students who work on this for you. This may be how they earn money to supplement their student allowance or loan.

### **Suggestion 2**

You may be able to negotiate a scholarship for one of the young people in the group that you are working with to attend the course to learn how to do this for you.

### **Suggestion 3**

Search the Internet for useful and interesting sites. If you do not have access to the Internet at home or through your place of employment, then you can do this at the library or at a cyber cafe. Encourage the young people that you are working with to do this. They are likely to find sites of interest to them and these will be useful when you develop your own site.

#### **Here are some taiohi-focused websites that may give you ideas:**

[www.urge.org.nz](http://www.urge.org.nz)

[www.trippin.co.nz](http://www.trippin.co.nz)

<http://news.tangatawhenua.com/>

<http://www.maorifuturemakers.com/>

Because web sites go out of fashion, you can look for others that might just provide the right kinds of inspiration for you.

## Ngā Mahi - Activities

### ACTIVITY 3

Set up taiohi rōpu (such as marae committees, iwi authorities and councils) to address youth issues

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Increase in taiohi rōpu engaged or in partnerships with Māori organisations.</li> <li>• Taiohi are active members of Māori decision-making bodies.</li> </ul>	<ul style="list-style-type: none"> <li>• Establish a register of taiohi rōpu (group).</li> <li>• Taiohi rōpu are established at all levels of whānau, hapū, iwi and community groups.</li> </ul>	<ul style="list-style-type: none"> <li>• Taiohi may not take a keen interest in politics therefore only a limited number will want to participate and this may not be enough for a rōpu.</li> <li>• Adults are reluctant to involve taiohi in their work.</li> <li>• Managing or developing processes that allow for effective and meaningful participation by taiohi.</li> <li>• Providing adequate resources to support taiohi rōpu.</li> </ul>	<ul style="list-style-type: none"> <li>• Incentives for taiohi to participate, e.g. financial assistance with attendance, travel with annual trips somewhere outside of <i>rohe</i> (district).</li> <li>• Developing good processes.</li> <li>• Identifying groups who are doing well and seeking their advice and support.</li> <li>• Including maintenance of taiohi rōpu in your annual or strategic planning hui.</li> </ul>

### Practical Tips

### ACTIVITY 3

Set up rōpu taiohinga (such as marae committees, iwi authorities and councils) to address youth issues.

This is obviously an activity that different levels of organisations can be involved in; however, you will need to be careful of overlaps in activities (for example taiohi rōpu at council and iwi authority levels). Protocols will obviously need to be worked out in this case. Here are some questions that you will need to answer:

- What would a rōpu taiohinga do?
- Is there an existing one? If so, at what level does it operate? For example is it local and what does it do?
- Do taiohinga want a rōpu? How would I find out if they do?
- Do I and/or my organisation have the ability to organise and run a rōpu taiohinga?

### **Suggestion 1**

Spend time with groups of taiohinga finding out if they are interested in forming a rōpu and what they think such a group would do.

### **Suggestion 2**

Find out if rōpu taiohinga exist. Some local authorities have youth councils attached, as do some iwi authorities. There is no National Youth Council, although there is a Federation of New Zealand Youth Organisations that is made up of national youth bodies like Scouts and Girl Guides. There are also other national bodies that have a focus on youth issues, but no national organisation that focuses on taiohi issues.

### **Suggestion 3**

If a rōpu exists, but you still want to form another one that focuses specifically on taiohinga at whatever the level (for example marae, whānau or regional), then you will need to work out some procedures that set out how the two rōpu will relate to each other. Avoid re-inventing the wheel. To do this, you will need to organise a hui at which the two rōpu will talk about what they do and how they can work together.

### **Suggestion 4**

Before you have the hui above, you will need to work out what it is that you want the rōpu to do. In other words, you need to be clear on the:

- Goal
- Objectives
- Activities
- Outputs or outcomes

### **Suggestion 5**

Assign jobs to the people involved.

### **Suggestion 6**

Work out a budget because you will need some funds to run the rōpu. If it is a small marae or whānau rōpu taiohinga then you should be able to raise the funds you need locally. If the rōpu is larger you may have to go to regional or national sources of funds like Lottery Youth.

Other funding sources can be identified through two Funding Information Service databases: Break Out and Fundview. Break Out provides advice for individuals seeking funding and Fundview provides advice for community groups. These databases list both government and non-government sources of funding, closing dates for applications, eligibility criteria, and the amount of money available. The databases can be accessed from many sites around New Zealand, including many public libraries, Citizens Advice Bureau, Te Puni Kōkiri and Department of Internal Affairs' offices. The Funding Information Service has a website: [www.fis.org.nz](http://www.fis.org.nz)

### **Suggestion 7**

Involve taiohinga at all stages. Do not proceed past 'suggestion 1' if they are not involved. In this way you will be developing leadership skills, affirming community involvement and acknowledging the value of taiohinga in organising and decision-making.

**ACTIVITY 4**

Publicise activities by using local newspapers, radio stations or television

<p><i>Tūtohungia:</i> Indicators</p>	<p><i>Ngā Whakatūturutanga:</i> Means of Verification</p>	<p><i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints</p>	<p><i>Ngā Whakahaere Tūpono:</i> Risk Management</p>
<ul style="list-style-type: none"> <li>Articles and stories about the achievements of taiohi Māori regularly appear in local newspapers, on local radio stations and on television.</li> <li>Taiohi Māori radio programmes throughout the country, particularly on iwi radio stations.</li> <li>Programmes on these stations will broadcast issues of interest to young people.</li> <li>Television programmes, particularly for taiohinga Māori, will continue to focus on issues of value to this age group.</li> <li>Other youth-oriented programmes on television will begin to reflect the issues relevant and important to taiohi Māori.</li> <li>Television and radio programmes for older taiohi Māori will begin to play on air within the next five years.</li> </ul>	<ul style="list-style-type: none"> <li>Survey taiohi Māori to ascertain listening and watching rates.</li> <li>Survey general community on their observations of articles &amp; programmes.</li> </ul>	<ul style="list-style-type: none"> <li>Limited interest from newspapers wanting to publish stories about taiohi Māori achievements.</li> <li>Limited interest from other media.</li> <li>Programmes running at inappropriate times for taiohi Māori.</li> <li>Taiohi would prefer to listen or watch other programmes.</li> </ul>	<ul style="list-style-type: none"> <li>Promote the idea that the radio stations will be increasing their listeners.</li> <li>For the newspapers, promote the idea that it will encourage taiohi Māori their whānau and friends to read newspapers.</li> <li>Persuade radio stations that their taiohi Māori programmes air when taiohi are not involved in other activities.</li> <li>Take ideas to radio stations and newspapers about content that is interesting to them, taiohi Māori and the general public.</li> </ul>

## Practical Tips

### ACTIVITY 4

Publicise activities by using local newspapers, radio stations or television.

#### Publicity

Getting some positive publicity is good for a number of reasons. The best reason is that it recognises the work and involvement of taiohi Māori in constructive ways.

#### Suggestion 1

You need to make the right contacts. Here are some 'rules' suggested by Jenni Raynish in her book *Getting Famous for Free in New Zealand: A step-by-step guide to how your youth group/organisation, business, sports club or service group can hit the headlines* (1996). This book is recommended because it is easy to read, is a good 'how to' book and is New Zealand focused. There are however many other resources online.

- If your activity will affect people in your neighbourhood, contact your community newspaper and local/iwi radio station.
- If the activity or event will be of interest to a wider group, then add the daily newspaper and in some areas your local television station.
- If it's a truly huge event, like a visit by some famous person, contact the national television stations, women's magazines and all major radio stations.
- When you are considering publicity, you need to make your news or story as relevant and interesting to as many people as possible.

#### Suggestion 2

Keep an eye on the media. Look at the kinds of events they like to cover. You will find local/iwi papers, radio and television stations like to cover feel good stories about their local communities. Capitalise on this every time you have a positive taiohi achievement story.

#### Suggestion 3

Build up contacts with the media. It will make it easier for you to get your stories published.

#### Suggestion 4

Practice what you are going to say by writing it down. Sometimes they may ask you to send in a written piece. To make your story as newsworthy as possible make sure you cover the following points:

- Who?
- What?
- Why?
- When?
- Where?
- How?



Here is an example:

**Who?**

Kia ora. My name is [insert name] and I'm the [insert position and organisation]. We have a mentor programme to provide positive role modelling for taiohinga Māori in the local community.

**Why and what?**

Next [insert day and date], we're having a seminar for the people who are mentors and our guest speaker is [insert name]. I'm ringing to see if you would be interested in covering the event.

**When?**

[Insert name] confirmed at least three months ago that she would be able to take time out of her busy schedule for our event.

**Where?**

The seminar starts at [insert date and time of event] and will be at [insert venue].

**How?**

I'd be pleased to provide any other information about the visit and our organisation. If you want I am willing to spend some time with you. We could make an appointment now.

**Suggestion 5**

Always make a follow up call. If they said no the first time around, they may change their mind the next time.

**Suggestion 6**

Find out what the deadlines are for getting stories to the media.

**Suggestion 7**

Photos make a difference. Create situations that will make an interesting photo.

### **Suggestion 8**

#### *An Annual Publication*

The activities here also include the possibility of an 'annual'. An annual is a publication that comes out once a year. It will be a collection of the stories and events that have happened during the past year as a result of someone or some group using the ideas in *E Tipu E Rea*. You might complete an activity or send one in for inclusion in future. It's another way of celebrating success and achievement.

The annual can be published by anyone. However, to do that you need to ask yourself the following questions if you decide to pursue it:

- Do I and/or my organisation have the skills, ability and budget to publish an annual?
- What are some examples of annuals that I might use to give me some idea of what can be done?
- What is involved in putting an annual together?

### **Suggestion 9**

Have a look at magazines that celebrate achievers. Try your local high school or your local library.

Kōkiri Paetae is a bilingual newsletter published by Te Puni Kōkiri every six weeks. The newsletter celebrates and highlights Māori achievements in the community. You can check out a copy on the website: [www.tpk.govt.nz](http://www.tpk.govt.nz)

### **Suggestion 10**

Talk to publishers of Māori targeted magazines to find out what would be involved. Two national magazines that you might be familiar with are TūMai and Mana.

### **Suggestion 11**

You will need to work out a plan to get contributions, record subscriptions, get the layout design completed ready for publication. Of course this will all cost money so a budget is essential.

### **Suggestion 12**

You may have to consider advertising to help you pay for the cost of producing the annual. Look for advertising that is appropriate to the *kaupapa*, for example, clothing labels that young people are interested in or companies that promote healthy images.

## Ngā Mahi - Activities

### ACTIVITY 5

Set up kapa haka and drama groups and festivals as ways for taiohi Māori to express their various issues and concerns

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• At least one kapa haka performance a year within a rohe or sponsored by an organisation that enables taiohi Māori to express their ideas on various taiohi issues.</li> <li>• At least one drama performance a year within a rohe or sponsored by an organisation that enables taiohi Māori to express their ideas on various taiohi issues.</li> <li>• Increase in Māori performing arts groups with high taiohi participation rates.</li> </ul>	<ul style="list-style-type: none"> <li>• The organisers of the kapa haka performance register the number of groups performing and/or the number of young people performing.</li> <li>• The organisers of the drama performance register the number of performances done, the number of young people performing.</li> <li>• Increase in number of performing groups with taiohi leading or developing material for the groups.</li> <li>• Key taiohi issues expressed through performance mediums.</li> </ul>	<ul style="list-style-type: none"> <li>• Groups and organisers may not be interested in participating in these festivals.</li> <li>• Limited opportunities to perform or share ideas with other groups in the community.</li> <li>• Cultural barriers such as familiarity and fluency with te reo Māori or kapa haka.</li> <li>• Competing interests may limit involvement of some taiohi.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide incentives to organisations that participate, e.g. prizes.</li> <li>• Promote activities through local newspapers, radio and where possible television.</li> <li>• Provide adult mentors/tutors to support taiohi leaders in groups.</li> </ul>

## Practical Tips

### ACTIVITY 5

Set up kapa haka and drama groups and festivals as ways for taiohi Māori to express their various issues and concerns.

Many of you already do this, so here's a very obvious suggestion to those who don't:

#### Suggestion 1

Most communities have someone who is involved in or teaches either kapa haka or drama. Approach them and ask for advice. You might find that they are interested in working with you. If you don't know anyone who could advise or tutor the kapa haka, contact the national office of the Aotearoa Traditional Māori Performing Arts Society through the following contact details:

Aotearoa Traditional Māori Performing Arts Society

Email: [admin@atmpas.org.nz](mailto:admin@atmpas.org.nz)

Website: [www.atmpas.org.nz](http://www.atmpas.org.nz)

The office might be able to recommend someone who lives near you.

#### Suggestion 2

There are also some Māori dance, music and drama groups that work with taiohinga Māori. If you contact them they might have some handy hints on how to get started. Do an online search to find who they are – they change regularly as groups form and disband – so you will need to do some searching either online or through your networks.

#### Suggestion 3

Organising a festival can be as big as you want it to be. It can be at a local level with various pā and/or groups involved, or it can be at a regional or national level like the secondary schools kapa haka performances. Remember that a festival does not have to be a competition. It can also be an occasion that provides an opportunity for people to get together and have fun. Where something exists, do not reinvent the wheel. Rather, join in and see what a difference you can make. If there is nothing around that is anything like your idea then you need to ask yourself the following questions:

- What is the purpose of the festival? (Goal)
- Why organise a festival? (Objectives)
- Who would participate in the festival?
- Where would the festival be held?
- When would the festival take place?
- What activities will be at the festival?
- What needs to be done to organise the festival?
- How much will it cost?
- How will I/we get the funding?
- How will it be done – wānanga style, classroom style?

## Ngā Mahi – Activities

### ACTIVITY 6

Establish a buddy system based on the principle of the tuakana/teina relationship

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Tuakana/teina programme established shortly after a decision to proceed with the activity.</li> </ul>	<ul style="list-style-type: none"> <li>• Register the number of taiohi participating in tuakana/teina programmes.</li> </ul>	<ul style="list-style-type: none"> <li>• Limited interest in mentoring programmes, funding or resources (including adults who will act as mentors for taiohi).</li> </ul>	<ul style="list-style-type: none"> <li>• Organise promotional stories of tuakana/teina partnerships in local papers and on radio and television where able.</li> <li>• Keep costs low by encouraging tuakana/teina partnerships to explore ways in which they can develop their relationship without the need for a lot of money, e.g. going on <i>hīkoi</i>.</li> <li>• Identify similar programmes and share resources with them.</li> <li>• Match taiohi with whānau members.</li> </ul>

### Practical Tips

### ACTIVITY 6

Establish a buddy system based on the principle of the tuakana/teina relationship.

Another name for buddy systems is mentoring programmes. What makes this activity different is that it is based on the principles that are integral to the relationship between a tuakana and a teina. Because whānau, hapū and iwi may have different ideas about this, it is important to identify what these are.

### Suggestion 1

Talk to a local *pakeke* or kaumatua about this. Ask what the important factors are in such a relationship. Note them down and explain to the pakeke/kaumatua that you are going to use these principles in a mentoring programme for taiohi Māori.

Once you have this information, you then need to sit down and ask yourself the following questions:

- What do I/we want the tuakana/teina programme to do? (Goal)
- Why is such a programme important? (Objectives)
- Who will be involved as tuakana and who will be the teina?
- What role will the tuakana have?
- When will the programme start?

- What is the area that the programme will operate in? Marae whānau? Taiohi Māori at the local school? Taiohi Māori in the community?
- How will we make it happen?
- Are there buddy programmes already available in your area? What are they and can you work with them?

## Ngā Mahi – Activities

### ACTIVITY 7

Provide opportunities for taiohi Māori to learn how to mihi and know their whakapapa.

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūtutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• At least one hui a year with opportunity to learn how to mihi and to know whakapapa.</li> </ul>	<ul style="list-style-type: none"> <li>• Taiohi Māori in whānau, hapū, iwi and other organisations are able to complete a mihi and identify their hapū and iwi when the occasion arises.</li> </ul>	<ul style="list-style-type: none"> <li>• Taiohi Māori are not interested.</li> <li>• Whānau are not interested.</li> <li>• Other organisations are not interested in running workshops of this nature.</li> </ul>	<ul style="list-style-type: none"> <li>• Promote the idea of self-confident taiohi Māori when selling the idea.</li> <li>• Also promote the idea of knowing your own history to participants.</li> </ul>

### Practical Tips

### ACTIVITY 7

Provide opportunities for taiohi Māori to learn how to mihi and know their whakapapa.

It is preferable that learning occurs in a whānau, hapū or iwi environment. This will enable the taiohi to learn the stories that apply to her or his history. Where this opportunity may not be available, you are encouraged to provide opportunities for the taiohi to spend some time, however short, with people from their iwi *tīpuna* (ancestors).

### Suggestion 1

Check to see if the taiohi that you are working with want to do this. Don't do it just because you think that it's a great idea - the taiohi involved may not want to participate.

### Suggestion 2

If you cannot deliver the learning sessions, then you will need to find someone. If you are near a tertiary institution like a *whare-wānanga*, polytechnic, university or training provider, contact them and see if they have someone who might be interested in this project. They may even consider running this as a short course although that may cost the taiohi a fee. Alternatively, approach the local high school or someone you may know in the community.

### Suggestion 3

You need to ask these questions:

- What is the purpose of this activity? (Goal)
- Why is the activity necessary? (Objectives)
- Who is the activity for?
- How much will it cost to run?
- Whether or not it will cost the taiohi participating - this may limit participation. However, you may find that some people will appreciate an opportunity to make a small contribution.
- Will it be open to others besides the taiohi?
- Who is going to teach mihi and whakapapa?
- Where will you run it?
- When will it start?
- How will it be done – wānanga style, classroom style?

### Ngā Mahi – Activities

#### ACTIVITY 8

Organise wānanga that reinforce the relationship between taiohi and kuia and koroua.

<b>Tūtohungia: Indicators</b>	<b>Ngā Whakatūturutanga: Means of Verification</b>	<b>Ngā Tūpono Me Ngā Tautāwhai: Risks and Constraints</b>	<b>Ngā Whakahaere Tūpono: Risk Management</b>
<ul style="list-style-type: none"> <li>• Kuia, koroua and taiohi surveyed to establish the content of such hui.</li> <li>• At least one such hui held a year.</li> <li>• Evaluate wānanga.</li> </ul>	<ul style="list-style-type: none"> <li>• Registration of participants.</li> <li>• Story for local newspaper, radio and/or television where appropriate.</li> </ul>	<ul style="list-style-type: none"> <li>• Limited interest in the concept.</li> <li>• Subject matter of wānanga of no interest to either taiohi Māori, kuia or koroua.</li> <li>• Lack of resources.</li> </ul>	<ul style="list-style-type: none"> <li>• Make the wānanga a project for taiohi Māori to organise every year.</li> <li>• Investigate resources needed before embarking on wānanga, assessing what can be done without the need for going to outside sources.</li> <li>• Survey participants well to ensure content is relevant and interesting.</li> <li>• Promote the concept of whanaungatanga to potential participants and supporters.</li> </ul>

## Practical Tips

### ACTIVITY 8

Organise wānanga that reinforce the relationship between taiohi and kuia and koroua.

#### Suggestion 1

Confirm that people are interested in this idea.

#### Suggestion 2

You need to ask these questions:

- What is the purpose of this activity? (Goal)
- Why is the activity necessary? (Objectives)
- Who is the activity for?
- How much will it cost to run?
- Whether or not it will cost the taiohi participating – this may limit participation. However, you may find that some people will appreciate an opportunity to make a small contribution.
- Is it open to others besides the taiohi, kuia and koroua?
- Who will do the organising? The taiohi, kuia and koroua may be quite capable of doing this. In that case your role is to support.
- Where will you run it?
- When will it start?
- How will it be done - wānanga, working bees, community services, (for example mowing lawns, going on picnics, kapa haka and/or waiata sessions)? Those who get involved may have some suggestions too!

## Ngā Mahi – Activities

### ACTIVITY 9

Run workshops on issues relevant to taiohi

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"><li>• Organisations undertaking this activity commit to one workshop a year.</li><li>• System of monitoring participation established.</li></ul>	<ul style="list-style-type: none"><li>• Enrolments/ registration of taiohi participating.</li><li>• Evaluate each workshop and include a question about how the taiohi heard about it.</li></ul>	<ul style="list-style-type: none"><li>• Workshops might not meet the needs of the taiohi participating.</li><li>• All participants may find the workshops a waste of time.</li><li>• Lack of resources including finance and facilitators/instructors</li></ul>	<ul style="list-style-type: none"><li>• Survey taiohi to find out what they want.</li><li>• Provide training on working with taiohi for facilitators/ instructors.</li></ul>



## Practical Tips

### ACTIVITY 9

Run workshops on issues relevant to taiohi.

#### Suggestion 1

Go back to Activity 1. This will help you to find out what issues are relevant to taiohi. Never assume that you know what the issues are. In fact, follow everything that is suggested because it will give you a format for meaningful hui.

#### Suggestion 2

Remember that a workshop has activities and involvement. Build these into your programme.

## Ngā Mahi – Activities

### ACTIVITY 10

Organise an event or series of events.

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutanga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"><li>• At least one event held a year. This event may be tied to an activity that also meets another objective in the kit.</li><li>• Taiohi Māori and their whānau surveyed on what event will gain most support.</li></ul>	<ul style="list-style-type: none"><li>• Articles in the local newspaper or on radio or television.</li><li>• Register of teams or individuals participating.</li></ul>	<ul style="list-style-type: none"><li>• Limited resources.</li><li>• Limited support from adults despite taiohi interest.</li><li>• Events of no interest to either taiohi Māori or their whānau.</li></ul>	<ul style="list-style-type: none"><li>• Promote the benefits of healthy taiohi Māori participating in the events to the whānau, hapū, iwi and community, e.g. they are better at sports, they achieve better in school, their contribution to whānau, hapū, iwi and community activities will increase.</li><li>• Investigate resources needed, what can be provided from within the group and what can be provided from outside the group at the lowest possible cost.</li></ul>

## Practical Tips

### ACTIVITY 10

Organise an event or series of events from the following list:

- sports teams or cultural festivals
- competitions, for example at whānau, hapū and iwi levels like 'Pā Wars'
- trips (both national and international)
- drama or concerts
- visits by role models and heroes
- Manu Kōrero (can be additional to the Manu Kōrero event held annually)

### Suggestion 1

Review the tips for other activities for suggestions on how to organise some of the events in this list.

## Ngā Mahi – Activities

### ACTIVITY 11

Set up a youth centre

<i>Tūtohungia:</i> Indicators	<i>Ngā Whakatūturutan ga:</i> Means of Verification	<i>Ngā Tūpono Me Ngā Tautāwhai:</i> Risks and Constraints	<i>Ngā Whakahaere Tūpono:</i> Risk Management
<ul style="list-style-type: none"> <li>• Undertake a project that focuses on setting up the centre. It will do things like ascertain the level of support, investigate the most desired activities to be done at the centre, find the building, fund raise and manage the whole process.</li> <li>• Taiohi Māori are involved at all stages of the centre's development.</li> </ul>	<ul style="list-style-type: none"> <li>• Keep minutes of meetings to discuss the project.</li> <li>• Run articles in local newspapers and on radio, and where applicable television, to promote the centre.</li> </ul>	<ul style="list-style-type: none"> <li>• Limited interest in the project.</li> <li>• Limited skills to develop and manage the project and the centre when it is established.</li> <li>• Limited resources.</li> <li>• Centre activities do not meet taiohi interests or needs.</li> <li>• Centre becomes identified with one age group or social group and others won't use it.</li> <li>• Centre looks dated and therefore taiohi Māori won't use it.</li> <li>• Adults will not allow taiohi Māori to fully participate in the decision-making processes.</li> </ul>	<ul style="list-style-type: none"> <li>• Survey the local community and taiohi to ascertain the level of support for the project and the centre.</li> <li>• Provide training in project development and management skills if necessary. Management skills might be available through local business people/farmers who can mentor project participants through the processes.</li> <li>• Have an annual planning hui where events and activities for the year are decided on.</li> <li>• Incorporate taiohi Māori participation into the constitution and management statements of the centre.</li> </ul>

## Practical Tips

### ACTIVITY 11

Set up a youth centre.

Every generation of taiohi wants a youth centre – somewhere to call their own. Probably the most successful youth centre in the country is Youthtown in Nelson Street, Auckland. Its secret is probably in the fact it provides a wide variety of activities and in fact, during the design workshops out of which *E Tipu E Rea* has originated, the young people kept calling it an activities centre rather than a youth centre. Either way, a centre requires a lot of time, energy and resources (both material and human) to stay open and relevant. Youthtown does a large amount of fundraising each year to remain afloat.

#### Suggestion 1

Running a centre is like running a small business, so it is sensible to do a business plan rather than a project development plan. You may need to do the following things before beginning:

- Do some research - to find out if activity or youth centres already operate in your community or region. If they do, you should talk to people at these centres because they can give you valuable advice about how to set up your own centre. Bear in mind that you should look to complement, rather than compete with the other centres – otherwise they may not be so helpful.
- Hold hui to find out if there are other organisations or groups who may be interested in forming partnerships with you on your proposed project.

#### Suggestion 2

Approach local business people to see if they will mentor the project. That is, to work with you to develop the business plan and then to advise you on how to manage and develop the business.

#### Suggestion 3

Also consider approaching advisory officers from various government departments, your local authority community development person, youth workers or service providers for your area. Some of these people can also advise you on your business plan and possible funding. To find your local advisory office, check your telephone book.

#### Suggestion 4

If you are near a tertiary institution, approach the business school and see if they can provide help. You may find that a student or group of students may use the project as an assignment. Specifically ask for Māori students to work with you if that is your wish, after all, the purpose of *E Tipu E Rea* is to develop the ability of taiohi Māori to contribute more to decision-making processes.

**Suggestion 5**

Once you are up and running, do not forget that a youth centre is a small business. Although you can display aroha in the way in which you relate to those involved, it cannot be at the expense of the business. Otherwise, you will no longer have a youth/activities centre.

**Suggestion 6**

You can run all the other activities from the youth/activities centre!



## Te Ika A Māui

*Here we have the other most known of the Aotearoa New Zealand Māui stories. It tells the tale of how he fished Te Ika A Māui (The Fish of Māui, known also as the North Island of Aotearoa New Zealand) from the ocean depths. There are several versions of this story but the main elements are relatively similar in each one.*

*At certain times, Māui's village would go fishing at the three rocks that marked the fishing grounds (Haukāroa, Tapūārau and Whakahauhau). Māui's brothers would invite him to go fishing with them but he always declined, preferring to stay behind and sleep, sing or play his trumpet (Hauerangi). Another time Māui's wife, Hinerautipu, asked him to go fishing and again he refused, preferring to sleep. His brothers in the meantime had been sharing their catch with Māui's family but they grew angry with him because of his laziness and stopped taking fish to his house. Unbeknown to them however, Puhīārīki, Māui-mua's wife, sneaked fish to the family. After a time, a group of people visited Māui's house and much to the embarrassment of his wife and children they had no food to provide for the guests. Māui went to ask his older brothers for some fish and they refused to give him some so he returned home empty-handed. After he had left, Māui-mua commented that if the season had been plentiful they would not have treated Māui in that manner despite his laziness and so he told Māui-pae to take some fish to Māui's house, which he did.*

*The next day Māui-mua went to Māui's house to pay his respects to Māui's visitors. When he left, he invited Māui to go fishing and Māui agreed to do so. On leaving his house, Māui went to the cave at Kowhaonui where the bones of Murirangawhenua lay and took the jaw-bone to use as a hook, knowing that his brothers already thought poorly of him. In some stories, Murirangawhenua is female and is again one of those points in the Māui stories that feminists focus on as an example of Māui the misogynist. In some of the stories, Murirangawhenua is alive and in others dead. The stories where Murirangawhenua is alive are when the character is female. She removes her jawbone and gives it to Māui in exchange for something he does for her, for example acquiring fire from Mahuika. But in all stories it is the jawbone of Murirangawhenua that is essential. One way of looking at the function of the jawbone in the*

story is the importance it gives to the place and strength of women in Māori stories - Māui is only able to achieve what he does in this particular story through the power of the female. However it could also be said the reference to Murirangawhenua's jawbone is about the ability to speak and the sanctity of the spoken word. In Māori culture, the head is regarded as the most sacred of the body parts, and therefore it follows that the jawbone is representative of the value placed on the spoken word. Much in the same way the non-Māori word made reference to the spoken word being about honour.

In addition, Māui had no bait. When he arrived at the departure point, two of his brothers (Māui-taha and Māui-roto) told him they objected to his presence because he was lazy and deceitful. He then challenged them to qualify their remarks to which they raised the incidents of him hiding their mother's skirt when he was trying to find out where she went during the day (see Māui descending to the Underworld with Tāranga), how he deceived Mahuika into giving him all of her fingers of fire, and his treatment of Irawaru. (Irawaru was Māui's brother-in-law whom Māui changed into a dog. Some stories say he did so out of jealousy because he wanted Irawaru's cloak. Other stories say he did so because Irawaru beat Māui's sister, which would be a scenario for discussing domestic violence and the role of family members in such situations). At this point Māui-mua commanded them to stop and told Māui to take his place in the bow of the canoe. They then paddled out to sea.

Soon Māui-pae called for them to stop but Māui said they should continue out to the deep because they had stopped over a sandbar and the fish were small. The older brothers agreed and they paddled out further until another brother called for them to stop and this time they lowered the anchor. Māui asked his brothers for a hook and they told him to use the jawbone. He asked them for some bait and Māui-taha told him to use a part of his body. Māui was annoyed that his brothers would not share with him so stood, took his line in his right hand and his grandparent's jawbone in his left hand and recited a karakia over them. While doing this he hit his nose with the jawbone causing the nose to bleed and surreptitiously wiped his blood on the jawbone without his brothers seeing what he did. He then cast his line repeating the karakia until the jawbone caught on something and a great fish was hauled to the surface. They asked him whose jaw he had used and he replied that the jawbone wasn't important but rather they should rejoice in the catch.

Māui then left to take the mauri of the fish to the priests at the sacred place. Before he left, however, he told his brothers not to trample the fish or cut it up but to allow it to cool before preparing it. After he had left, his brothers began to divide the fish among themselves with each selecting a part they liked and marking the boundaries. It is at this point in the story that the fish is identified as being a metaphor for land and that the action of the brothers in dividing the fish results in the creation of mountains, ranges, hills, valleys, swamps and other formations that are the common landmarks we know. Māui fishing up land is told throughout the Pacific and is one link Māori have to the rest of Polynesia. With each telling of the story the place and name of the land that Māui has fished up changes. Here in Aotearoa New Zealand, it is said to be the North Island which carries the Māori name of Te-Ika-A-Māui (The Fish of Māui).

If one were to look at maps of the North Island, one would see a likeness to the stingray. In telling the story over the centuries, it was not until mapping of the North Island was first undertaken by James Cook in the 1700s that its likeness to the shape of the stingray could be seen. One could say therefore that those ancestors, who first told the story, knew what they

*were talking about.*

*Māui learned the hard way that there is no such thing as a free lunch. Instead it is necessary to work in order to achieve and if you don't work, then you are likely to place your family in a state of hardship as well.*

*Māui retrieving his grandparent's jawbone to use as the hook can be interpreted as meaning it is a good idea to use the best possible tools for the job. By reciting the karakia, he was covering all of his bases to ensure he would be successful. The use of karakia can also be interpreted as an indication that sometimes it is necessary to ask for help.*

*Once he had landed his catch he was not above sharing with his brothers despite their reluctance to have him accompany them. He also gave thanks for the catch, hence the reference to taking the mauri of the fish to the priests at the sacred place. Although he left instructions with his brothers not to touch the fish, he did not attach a condition to the instruction and they proceeded to ignore him.*

**Key concepts for taihinga Māori development:**

Achievement requires effort

Ask for help

Share what you have when necessary and appropriate

Give thanks by celebrating

When giving instructions it is sometimes important to also give a condition



## Chapter 5

### Ka Pu Te Ruha Ka Hao Te Rangatahi

The commonly used translation of this whakataukī is by Karetu in the 1972 edition of Brougham and Reed's book on Māori proverbs and reads, "the old net is cast aside as the new net is put to use". It is another whakataukī attributed to Apirana Ngata. However, since there are references to the phrases of the whakataukī at about the time of his birth it is unlikely he is the author. One of those early references can be found in a newspaper in 1874, the year Ngata was born. That 1874 reference was in an article about the death of someone important in the community and reads:

*He tika ano pea ia aua korero nei. Heoi e mea ana matou he tika ano, kia pu te ruha, i te mea ka hao te rangatahi. Mawai e tangi te kino o te ua, i nga wa o te Ra e whiti ana, i te mea ka mahana te kiri o te tangata i te ngaoko o te mahana o tana ahi i mahi ai. (Tarekarawhe, pp. 39)*

(Author's translation - italics used by the author to identify the phrases from the whakataukī)

Perhaps what has been said is correct, that it is true when we say, "*the old net is cast aside*" because "*the new is in use*". Who will rail when the rain pours because when the sun shines the skin is warmed as it is tickled by the sun's rays.

A Ngata reference to the whakataukī can be found in a letter he wrote published on 9<sup>th</sup> December 1900 in *Pipiwaharuroa*, a Māori language newspaper. The letter can also be found in Kōhere (1997), and Royal (2006) refers to the same piece in his report on mātauranga Māori; parts of it are reproduced here below. To make good sense of it, the letter, up to the use of "Ka



pu te ruha . . .” has been included, interspersed with Royal’s translation. From it we can get a sense of the context in which Ngāta was writing:

*Ko te kupu nui tēnei o ngā huihuinga ki Pōneke i tēnei tau, ahakoa te maha o ngā kupu e pūaki ana i ngā tangata matau i reira o ngā tikanga e hangaia ana e ngā rangatira o te motu mo ngā pire i kōkiritia ki te Whare Paremata. Na Tamahau Mahupuku i whakatakoto te take hei tirohanga mā ngā tangata whai māhara o ia iwi, o ia iwi, arā, kia tukua ki ngā tamariki ngā kupu mē ngā whakahaere mo te iwi a ēnei ra e tū mai nei.*

Among the many things said at this year’s meetings held in Wellington – including many things concerning various bills presented before Parliament – the most important statement was Tamahau Mahupuku’s suggestion that the young people be encouraged into positions of leadership and responsibilities. (Royal, 2006, pp. 22-26)

*Kāti ake ngā kaumatua hei tautoko. Ka haupū te kupenga tawhito ki uta, ki ngā parenga o ngā wai tauraki ai ki te rā, ka marokē, ka pakapaka. Kua taha ngā ra i hao ai i te ika o te moana, o te wai Māori; ka waiho hei tirohanga kanohi, hei mihi ma ngā tira e tuku ana ki te wai, ‘Tēna koutou ngā kaihao o era rangi, te manawa o te iti o te rahi.’ **Kua pu te ruha.** Ka tuku ki tewai ko te kupenga hou, no nanahi tata nei i whatua ai, he pakari te mea e hou ana ngā whiri, kaore anō i pūngohe i te ia o te wai, i te taimaha o te haongā ika. **Ka hao ko te rangatahi.**<sup>6</sup>*

It is for the elders to support. The old nets are piled on shore, at the water’s edge where they dry out and perish in the sun. Their fishing days have now passed and they are now lauded by the new fishing parties who head for the water. “Greetings to the fishermen of yesterday, the heart of the great and small.” They have been exhausted. The new net goes fishing, the one which was woven only yesterday. It is strong because its bindings are new. They have not been stretched and stressed through the weight of drawing up fish. The new net goes fishing.

The whakataukī has been used in reference to many different areas that impact on youth. Stewart (1995) wrote about the need for the field of psychology to move away from its ethnocentric roots and to value indigenous contributions. He addressed the barriers to the acceptance of Māori and indigenous contributions to the field. Frederick (2002) used the whakataukī in reference to the Māori uptake of new technology. Dyll et al. (1999) used it as an introduction to the section reporting the youth findings of an article presenting their research on Māori expectations of mental health services. Coates (2004) used the whakataukī in reference to leadership and succession. The latter two usages in reference to youth, leadership and succession are the usual ways in which it is used. That is not to say, however, that its use by others to demonstrate the uptake of ‘new’ knowledge from within the Māori world view and other indigenous knowledge banks is not correct. Its application in this manner demonstrates its

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<sup>6</sup> The bold lettering has been inserted to emphasise use of the words related to the whakataukī *ka pu te ruha ka hao te rangatahi* and does not appear in Royal’s work.

value in a variety of fields. However, in each instance, there was no effort to fully understand its deeper meanings other than the usual 'out with the old and in with the new'.

Earlier work that attempted to unpack the whakataukī to understand its underlying meanings other than its useage in whaikōrero came about in two ways. The first was when a paper called 'Te Whakatiputanga Tangata' was presented for the Bachelor of Māori Development at Auckland University of Technology. The paper was a human growth and development paper, taught and delivered from a Māori perspective that used whakataukī as the sites of knowledge in the field. Comparisons were made with the usual Eurocentric theories and perspectives when and where appropriate. Both *E Tipu e Rea* and *Ka pu te ruha* were part of the paper curriculum. The second example was in relation to an invitation by Wendy Drewery and Lise Bird to write a small piece that would be included in the second edition of their book *Human Development in Aotearoa New Zealand* (2003). The piece was to be about a Māori dimension to human growth focussing on youth. The invitation provided an opportunity to take a look at *Ka pu te ruha ka hao te rangatahi*.

The choice of the whakataukī was made for a number of reasons. First and foremost because it is often quoted to acknowledge the potential of following generations to assume leadership roles – the leadership and succession referred to by Coates (2004). However, there is no discussion on how that may occur. Rather it is assumed the process will take place. Second, because it is also likely to be the source of the modern day use of the word rangatahi in reference to young people.

The adoption of rangatahi when referring to young people had become so pervasive it had replaced taitamariki in many tribes. These two issues are the basis of this chapter, as well as the discussion of the whakataukī as a means by which to consider a human growth dimension from the Māori world view focusing on taiohinga. But it may be as simple as examining the word itself. What does rangatahi mean?

## Rangatahi

In the various Māori language dictionaries, the word *rangatahi* has two meanings. The first is almost always that it is a fishing net about 20 metres long, and the second is that it means youth. There are two others. One is the reference to emerging leadership noted in the two quotes used earlier in this chapter and the other can be found in breaking the word into its two parts – *ranga* and *tahi*.

Ranga in the context of the whakataukī is a reference to raising up or it can also be a reference to weaving. Tahī is reference to being together or as one. It can therefore be assumed rangatahi also means raising a single weave or a weave that brings everything together, enclosing and encompassing. So in using rangatahi to reference youth, the implication with an understanding of these meanings is that they are the point at which humans, including Māori, are woven together, meet, and then spread out. It makes sense if one considers they are the generation where whānau are usually bound to each other through marriage. If that is the case and rangatahi are the meeting point for whānau and communities, what has been done to prepare them for the accompanying responsibilities? And, what are those responsibilities?

As stated in another work for inclusion in a book on the Treaty and public policy:

“[T]he current role and responsibility of youth is to be open to and acquire knowledge in the tikanga of their whānau, hapū and iwi. They must participate in and serve their communities – both Māori and non-Māori. .... They must acquire knowledge to be a contributing economic unit in future”. (Keelan in Tawhai & Gray-Sharp, 2011: 120)

It could be said that here again is the evidence of a coming together, a point of significance in whānau, hapū, iwi and community development. Going by current evidence, society is not doing a very good job in supporting taiohinga Māori to achieve any of this in a positive and life-enriching way. However more importantly, does that influence who the group that is defined as rangatahi is? Those earlier usages of rangatahi, found in newspapers of the late 1800s, are more specific to emerging leadership than adolescence. At what point, therefore, did its meaning change?

There is no evidence as to when the wholesale use of rangatahi, when referencing adolescents, became the norm. Until the 1970s, it was used primarily when talking about emerging leadership. It is during that decade that the shift in its usage is most noticeable. Where was the impetus for that change? One possibility are the titles Hoani Waititi gave to his books for teaching and learning te reo Māori, published in the 1960s (Waititi, 1964). There were three books in the series: *Te Rangahau 1*, *Te Rangahau 2* and *Te Rangahau 3*. The whakataukī “*[K]a pū te ruha ka hao te rangatahi*” was in each book – presumably used as the philosophical base guiding the material in the book. No one has been able to offer an explanation as to why Waititi, a leading educationist of his time, used it and especially why he named the series *Te Rangatahi*. One can but presume it was tied to the sustainability of te reo Māori. However, it is useful to note the word taitamariki and not rangatahi being used in the book in reference to adolescents and teenagers.

In the 1960s and 1970s these were primary resources for learning and teaching te reo Māori, especially in secondary schools, until other materials began to replace them in the 1980s. Perhaps because of that association, rangatahi became the *kupu* (word) Māori used in reference to youth generally. Certainly the expectation was not that the reo Māori in the books would replace the reo Māori spoken at the time, if the whakataukī is about the new replacing the old. Again, it was not that those who would learn the language through using the books would necessarily replace the existing speakers, for example on ceremonial occasions. Perhaps it is more a reference to both the notions of weaving and encompassing, if the metaphor of the fishing net were to be explored. That is, the learning and teaching of te reo Māori through the application of the books would weave together people from different generations and iwi so they would encompass cultural activities and provide for sustainable leadership.

During the 1980s, the adoption of the word is more marked and continues in the same vein right through until the first decade of the next millennium. A review of Government documentation provides evidence of the adoption of the word. However, in the last five years, taiohi(nga) is providing an alternative when referring to adolescents as opposed to young adults and/or emerging leaders, so which is the right word and does it really matter?

### Rangatahi? Taitamariki? Taiohinga? Leadership?

Many iwi have never stopped using taitamariki when they are talking about adolescents and Ngapuhi is a case in point. In their iwi documentation, that is the word they use; when their current leaders are interviewed on television or radio, it is the word they use. They have not been persuaded by popular vote to change, although to listen to some of their emerging leaders, especially during the 1990s and the early millennium, rangatahi was more commonly heard.

Taiohi is generally emerging as the word to use when referencing youth and in this publication it is the preferred word. It appears in the Māori name of the Ministry of Youth Development (Te Manatū Whakahiato Taiohi). It is the name of a magazine distributed to schools by the Ministry of Education. At Involve 2010 it became part of the name of a newly constituted organisation Ara Taiohi bringing together the National Youth Workers Network and the New Zealand Association of Adolescent Health and Development (NZAHD). It is the word now used on Māori television programmes where youth are the target audience. It is young people and those who work with them who are championing the use of taiohi, whilst older leaders continue to use rangatahi, and taitamariki remains in the mix in some instances.

As noted in the opening of this chapter, emerging leadership was the common way by which both the whakataukī and the word rangatahi were used in the 19th Century. It is still used in that way despite the youth reference. For example, Johanson (2009) used it in his thesis about Māori leadership in the art of war in the late 1800s.

He was referring specifically to the fact that Māori were more adaptable when it came to developing strategies to face an opponent who was better armed and supplied than they were. He says their adaptability was undermined by their inability to let go of long-standing intertribal differences, which cost them the land wars. He believed that modern day army comparisons could be made with the wars happening in places like Afghanistan and elsewhere in the Middle East, and much could be learnt from an examination of the adaptability of Māori when facing the might of the British Army.

Coates (2004) also use the whakataukī when discussing leadership. That discussion fits with the notion of sustainable development, its more common reference in the late 1800s. Manaia and Hona have also used the whakataukī in reference to emerging leadership when addressing the Rangatahi Leadership Conference in 2005, where they presented their Māori Leadership Values, *Mauri Kaiārahi*. They contend that the values of *whakatūtuki* (success), *whakamanawa* (respect), *te awe tūrangā* (influence), *kaha* (power) and *kawe* (responsibility) are important in developing leadership that is derived from and serves the collective. The important factor in these three references is the collective. Perhaps that is the rangatahi reference (the collective) and the person is again where the collective comes together. Or is it that the person is but one strand, or in the case of a net, one knot in what binds the collective together? Perhaps this is a good time to consider the whakataukī as a model of human growth and development.

## Human Growth and Development in a Māori Context

The assumption is that human growth and development in the Māori context is facilitated by the whānau in a number of ways. One of these is the interaction between members of the whānau as they go about their daily business. The other is the practical learning that occurs in that interaction between generations, and yet another is the learning that takes place through oral transmission as discussed in Chapter Two. The visual contexts of the oral transmission are the whakairo, kōwhaiwhai, tukutuku and variations of rāranga that are constant reminders of what could be the physical manifestations of the oral.

Human growth and development in a Māori context is organic or bioecological. For Māori who are fans of Bronfenbrenner (2004), and there are many, it explains why what he says strikes a chord. In the 1800s, there was some evidence that stages of development did exist. If one were to refer back to the quote from Taylor (in Taonui, 2007) in Chapter Three, he notes that “when about sixteen” Māori boys become like men. He observed they became staid but equally, ruthless in battle. So from that observation we can deduce young Māori of that time assumed some roles, functions and responsibilities at a particular age or stage in life. And, although his observations are decidedly male oriented, one can assume the same would have occurred for young women of that time too. They would equally have moved from states of childhood into states of adulthood when they were expected to contribute to the whānau economy in the production of goods, delivery of services, protection of the community and continuation of whakapapa like their male counterparts. The difference may have been, however, that onset of menstruation acted as an indicator of movement to adulthood for females as it is regarded as an indication of the ability to bear children. Taylor’s observation did not necessarily indicate that it was a state between childhood and adulthood, but there were words that indicate stages as outlined in Chapter One so there must have been a set of expectations, roles and responsibilities.

The most obvious demonstration of stages of development in a Māori context is best seen nowadays at hui, where tamariki of all ages can be seen doing the usual things all small children do; they are playing, sitting amongst the adult group, or vying for the attention of either a parent or grandparent. At about the age of ten they move into the dining room and begin to help with the setting of tables, the serving of food and the clearing up after meals have been taken. Both boys and girls can be found doing this task. At about twelve years old they move into the kitchen and through most of their taitamariki/taiohinga years, are found at the kitchen sink washing dishes, wiping down tables, and cleaning floors. At about sixteen years, they may also begin to assume gender-separate roles, males moving to preparation of food for cooking (and then cooking) and females moving to baking, light food preparation and cooking. Note that cooking is not a female-only responsibility at a hui. In fact, men do most food preparation and cooking on the marae, which does not always transfer into the home environment.

Some graduate from cooking to the marae ātea; some choose never to leave the kitchen but assume leadership roles for different key functions, for example looking after the store room or making bread or steam pudding or going to get wood or seafood or digging the hole at the time of a tangi. Responsibility for some of the things mentioned may seem ridiculous to the outsider but a whānau’s reputation to host can hang on the ability of their best cook to produce a steam

pudding to rival every other marae's. It is the Māori version of the star rating in the restaurant world.

Similarly, the ability of a whānau to deliver a variety of seafood or the best of what is in season is dependent upon those members who are the best hunters and gatherers. Not too much is placed on knowing the best place in town to get the best seafood deal, although such knowledge in the urban context is sought after!

When young people participate in hui, they are given the knowledge that tells them that behind-the-scenes is as important as what happens on the marae ātea; men are just as good, if not better, cooks than women; men and women have complementary roles in supporting the whānau economy. It is unfortunate that all that learning can be undone when in the non-Māori environment where such messages are neither transferred nor valued in the same way. From the outside it appears that the women are cooking because the fact that there is both a men's kitchen and a women's kitchen is neither seen nor known outside of the Māori world, unless one ventures to the back of the dining hall or cares to ask.

It is often said that grandparents are the most effective at transmitting knowledge. That was because children were often left with grandparents while parents focused on food production, building or weaving – in other words, contributing to the primary economy of the whānau. Although that was true and still is in many cases today, they were not the only ones by any means. Parents also played a role in this function, as did the whānau as a whole. Through this interaction children learnt how to socialise and were seldom chastised for what may have appeared to be rudeness or bad behaviour. There was no need to as they were behaving according to the rules of engagement of the time, so that by the time they were taiohinga they were assured and confident in their place. How can we make up for that in a society that has changed so much?

Children nowadays are seldom raised within the whānau and 'belong' to their parents so much any more. Often other adults are given permission to direct their behaviour like teachers, sports coaches, youth workers and youth group leaders of one sort or another or church ministers. Communities or whānau are often not as important in the shaping of their lives in the way they used to be. The rules of engagement therefore are learnt through other groups of socialisation. That is good if taiohinga Māori adequately learn to socialise, but that does not appear to be the case; statistics tell us they are the largest group who are stood down, expelled or excluded from school (Ministry of Education, 2012). They are also the largest group at Family Group Conferences and in appearing in Youth Court (Beecroft, 2005). Where are we going so wrong as a society that one group overwhelmingly occupies the space of the least able to socialise? How can we return to a time where tamariki, taitamariki and taiohinga learnt the rules to such an extent they were able to move into adulthood in a much smoother way, so they are not significantly represented in negative statistics? Perhaps it is as simple as being able to adapt those rules of engagement by giving consideration to ideas that come from within the Māori world view. Some have been referred to earlier in the book – see *E Tipu E Rea*.

## Ka Pu te Ruha Ka Hao te Rangatahi - The Human Growth Model

The question of whether there is a model of human growth in the whakataukī requires closer examination and analysis. The whakataukī is a metaphor where fishing and leadership come together to form the new domain of human growth, and the elements involved in the practice and art of fishing have been identified as a means by which to understand it. Related aspects of human development are correlated with these elements to present another way of looking at the way things come together for taiohinga Māori. They are presented in Table 5.1 followed by some discussion.

**Table 5.1**

**Ka pu te ruha ka hao te rangatahi: The metaphor and human development**

Fishing	Human Development Context
<p>Preparation:</p> <ul style="list-style-type: none"> <li>• The necessary learning has been acquired.</li> <li>• The right rod/net/line to catch the particular fish that you seek.</li> <li>• The right bait to tempt the fish to bite.</li> <li>• The right boat for the type of fishing.</li> <li>• The right clothing e.g. a suit would be completely out of place, although you could still fish in it.</li> <li>• You know what to do in an emergency.</li> </ul>	<p>Preparation:</p> <ul style="list-style-type: none"> <li>• Whānau have ensured the necessary learning for a successful life has been passed on.</li> <li>• The whānau is supportive.</li> <li>• There are appropriate and well-resourced services available to the young person and their whānau. These include work, education, health and housing.</li> <li>• The young person and their whānau know how to access these.</li> </ul>
The weather is conducive to fishing.	The environment is a safe and secure one in which the person can grow and develop.
The place in which you are fishing has fish and the fish you are after can be found there.	The young person has been taught behaviour appropriate to the surroundings.
You are in the right fishing grounds.	Presence or attendance is important and necessary. Here is the notion of <i>kanohi kite</i> (being present).
You are fishing in the right season if the fish is seasonal.	You are responsible for your actions as are those who interact with you are responsible for theirs.
You do not put yourself and others with you at risk.	Safety is important. Risk taking endangers everyone.
You ask for protection as you fish.	Guidance (spiritual, physical and psychological) is sought.
If you have more than you need, you share some of your catch with whānau, friends and neighbours.	Sharing resources is important for a sense of community.
You give thanks for your catch.	Achievements are celebrated.

(Source: Drewery & Bird, 2003)

Taking the metaphor of fishing, the first task before setting out is preparation. No one goes out fishing without some preparation, whether it is to get eels in the local eeling spot or to go out on

the high seas to get *tuna* (eel). In the context of human growth, preparation of the person to be a fully contributing unit in society is just as important.

Those who contribute to that preparation are first and foremost the whānau and then the community in which the young person resides. Note that parents have not been singled out as having responsibility on their own. That is because they are but one unit (or knot on the fishing net) within the grouping of the whānau, who in the context of tikanga and mātauranga Māori have primary responsibility for the raising of a child. Such a concept is best described in the proverb that says “it takes a village to raise a child”. One of the results of urbanisation has been the fragmentation of the village. The modern village, the suburb, does not adequately replace the village, or in the Māori context, the whānau, and the consequence is that the Māori child and young person are not adequately prepared in many instances to go fishing. Those therefore who work with tamariki, taitamariki and taiohi have to find out what preparation has been done, where the holes are in the net and how those holes can best be fixed.

Keeping an eye on the weather when going fishing is important for the safety of all concerned. Media regularly inform us of those who have not prepared well and have either been rescued or lost their lives. Likewise, taiohinga need an environment that is safe and secure. Current statistics tell us that what they have is a dangerous environment with swelling seas, and therefore for those who work with them it is a matter of both supporting them to navigate in those turbulent waters by being resourceful, and looking for opportunities to improve conditions. Resiliency is not helpful here because it suggests that all one needs do is find the right means by which to be resilient in adversity. All indicators show that for many taiohinga, the processes of resilience they tend toward are not necessarily those with positive outcomes. What is needed instead is for them to be able to rise above what are clearly unsafe environments, to be the achievers we know they can be. So the role of whānau and others who support them is to find ways to navigate the seas they find themselves in, so they may pass through and are able to meet any challenges with positive outcomes.

When taiohinga learn the proper rules of engagement, they have learnt behaviour appropriate to the surroundings in which they find themselves. They are able to cope wherever they move and do not constantly feel like ‘a fish out of water’. The role of whānau and the others who are more and more in their lives is to teach them what is and is not acceptable behaviour, so they no longer occupy negative space. That will help them to continue to strive for maximum ‘catches’ in their lives.

In the Māori world, to participate, to learn, and to grow requires presence. One must be where the learning takes place; one must participate and contribute to the economy of the whānau in some way; one must return in some way what one receives; one must be seen to be participating as attendance demonstrates commitment. That is, one is in the right fishing ground to catch the intended fish.

For many taiohinga in the contemporary environment, one is not necessarily in the right ground or place, nor is one given the opportunity to do so. Poverty or disinterested adults may in fact prevent taiohinga from adequately and correctly participating and so opportunities to learn the



rules of engagement are not presented. The question then becomes one of how to create another environment to enable that learning to take place. In some instances, cultural groups, sports groups, music, dance and drama groups, and church groups can provide similar experiences when whānau cannot or are unwilling to do so.

In Chapter One is a discussion about the fact that it is adults (in the whānau) who take responsibility for the outcome of decisions made for the whānau. Taiohinga, through participation in whānau activities, learn therefore about the responsibilities and consequences associated with decisions made and actions taken, without having to be wholly responsible. The expectation nowadays is for taiohinga to be responsible for their own decisions, and that allows whānau to renege on their responsibility to present examples of responsible behaviour and provide guidance. Where no such examples exist or guidance is given, the risks are likely to be greater than they need be and we see the consequences in negative statistics. So whānau input into decision-making where taiohinga can participate (so they learn what is involved), is important for their long-term development.

Māori are descendants of risk takers. Whakapapa is full of ancestors who took great risks in coming to Aotearoa in the large sailing vessels of their time to find a better land for their people. It is this factor that makes Māori the entrepreneurs that they are; they are willing to take risks to make the changes necessary. However, risk taking can have negative consequences and that is reflected in negative statistics for taiohinga. So what is the lesson to be learnt when taking risks? Māui took considerable risk sometimes, as in the case of taking fire from Mahuika (those risks had the devastating consequences of a scorched earth as Mahuika took revenge on the upstart who took her powers). Most of the time he ensured safety measures were in place, especially in his use of karakia.

Going fishing is all about safety, although fisherfolk know that all possible safety measures are not necessarily going to ensure one's safety, should Tangaroa (God of the Sea and all it contains) decide to exercise his might to its fullest extent. What they do know is that to take risks unnecessarily is to endanger all their lives. So risk taking, as much as it might be a rite of passage, is less important than the safety of the group or whānau. It is that message which is important for taiohinga.

To understand safety is to know how to seek guidance, and often it is hard to do that in a world that separates children, adolescents, young adults, older adults and the elderly from each other. Where whānau once provided the social and socialising unit so that guidance was easily given and taken, many other units now fulfill that function, not always in the best interest of taiohinga. Emphasis is placed on the generation gap, the fact that parents often do not understand what their young person is going through, to the point where parents and whānau now believe they are so out of touch with each other that they cannot provide the guidance necessary for their taiohinga to have a fulfilling life. The great thing about whānau is that every person in it can provide guidance and it is not the sole responsibility of the parents alone. So, what do you do when whānau is no longer the most important socialising unit?

The short answer to that is to find the substitute whānau. They have already been mentioned, and include the sport group, the cultural group, church group, youth group and in some cases, the gang. The latter is not always the best choice but for many taiohinga, especially taitama, and especially those in rural and small towns and cities, it is the most appealing alternative to their immediate family.

In the gang they find the camaraderie, the belonging and safety that do not seem to be available through either the whānau or the marae. Their behaviour prior to joining the gang may have been such that they had already been isolated on the fringes of the whānau who did not know how to enfold them back into the centre again. Or they may have had very little choice in joining, as it was the usual rite of passage for a young male in the community where the gang was and is prevalent. Although gangs are male oriented and organised specifically for them, females occupy the space on the fringes. That space is not safe for them nor for the children they produce with their gang men. Just like other women they have dreams for their children, and the dream is not to be in a gang. Where is the whānau in such situations?

In reality, there are two whānau situations for those who choose to be gang associates. There is their whakapapa whānau with whom they may maintain relationships either closely or tenuously. There is also their gang whānau. The challenge therefore is how to make the whakapapa whānau and its alternatives more attractive than the gang whānau. No answer is provided here except to say that strong whānau and community alternatives present taiohinga with good reasons not to join a gang: much as a good strong net provides fisherfolk with a plentiful catch for distribution.

In the whānau context, if fishing was good, extra was shared among its members. Sharing was, and therefore should be, the norm in human growth. It is a demonstration of a commitment to whānau and community responsibility and economy. It is easy to lose that perspective in communities that do not have that sense of commitment. Once that sense of community is recovered, it is easy to see growth begin to occur as taiohinga, and people in general, once again value what they have through the sharing of skills and resources.

A good example of that is when the people of Manurewa, a suburb in the city of Auckland, took action in 2009 to stop the growing number of liquor licenses being approved in their suburb. They had a spate of violent crimes and the crime rate in general in the area was rising exponentially. They decided they needed to find some way as a community to influence what was happening to their community and took action. People of all ages and ethnicities took part; it really was community involvement at its best. Although the action was not focused on youth, the adults who lead the action provided good leadership for those young people who were also involved. They demonstrated the power of community: the kind of power whānau also has when it is operating fully. There are ways in which taiohinga can demonstrate their commitment to whānau and community, for example being required to give time to their elderly, or any other community service. Even organising activities for their own age group is as important as giving time to the elderly. They can also spend time with groups of younger children by running sports days, child minding, or something as simple as baking, fishing, singing songs or playing an

instrument. Sharing can be simple and small or large and elaborate. The simple is a good place to start.

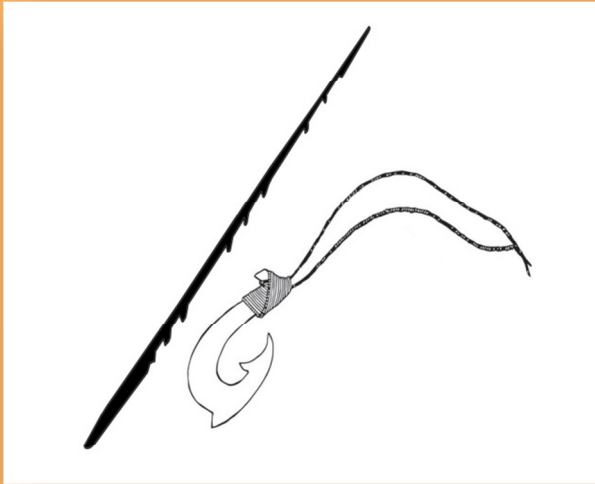
Fisherfolk know how to celebrate their achievements. They have festivals, they buy new equipment and boats, they mark the seasons, and thus it is in human growth that achievements are celebrated. Never undervalue celebrating achievements. Celebrations need not be grand and lavish. All they need is to be appropriate to the achievement being celebrated. Sometimes it might be that a whānau or community gets together to celebrate by putting on a concert, congratulating those who achieved NCEA levels/credits, became a prefect, was awarded dux at school, got their licence . . . there are always things to celebrate. The celebration again need not be elaborate: a meal at their favourite eating place, a card of acknowledgement, a speech during the family meal, a barbeque where friends can join in.

These are wonderful opportunities to acknowledge taiohinga and to demonstrate to them the value of whatever it is they have done. They need to know as much as anyone else they are valued members of their whānau and community. It can have significant pay-off in terms of how they see themselves.

### **Emerging Leadership or Human Growth?**

Criticism can sometimes be made of a too literal translation when examining whakataukī. It is said that the reason for these literal translations is that the interpreters do not have the depth of language and knowledge required to understand the full import of whakataukī, and a case in point is 'Ka pu te ruha ka hao te rangatahi'. To be specific, the whakataukī is not about fishing but about 'enfolding' the person within the whānau. However, the criticism fails to recognise that the explanation of enfolding is also an interpretation of the fishing metaphor, that is, the action of enfolding being similar to that of the net being drawn with the catch firmly enfolded inside. The table above clearly shows that whānau is definitely included and its encompassing embrace important in human development within the context of the whakataukī and the model. In fact whānau is all-encompassing in the model, as is community. But does using the whakataukī take away its use as a means by which to celebrate (emerging) leadership?

In the context of "*ngā reanga*", which leads the title of this work, the simple answer to that question is, no it does not. The reason for that statement is that in the emerging shoot of *ngā reanga* is the growth and the potential for leadership. It is present in every shoot that emerges from the *reanga*. It is the way in which the shoot is nurtured that enables the leadership qualities to emerge. Where the shoot is deprived of nutrients it is unlikely leadership will emerge, but if it is provided with the right environment to thrive, those possibilities are endless.



## **Māui Invents the Barbed Hook and Spear**

*'Māui Invents the Barbed Hook and Spear' is also told in Ngāti Awa with Tāwhaki as the main character. One day Māui and his brothers went fishing. Whereas they had plain spears, his had a hook with a barb on it. The result: Māui was the only one catching fish because the fish always managed to wriggle off his brothers' fishing spears. When his brothers asked to see his spear he was careful to remove the barb on the hook and as a result they marvelled at his skill as a fisherman. Soon it was time to spear birds, presumably in preparation for winter and Māui began to make himself a spear. His mother asked him what he was making a spear for and he said that he was making it for hunting birds. She commented that he would not be able to do so and he angrily commented that he supposed that only her other children would be successful. She chastised him for being disparaging about his brothers.*

*When Māui had finished making his spear, he named it Murirangawhenua after his deceased grandmother. He went bird hunting and in one day killed so many birds that he was unable to carry them all home. After this, the spear he had made became famous. He had designed the spear point after observing the back of a tuatara and incorporated this into the point. That is why the point of a bird spear is called tara.*

*In another version of the same story the idea for the barb came from Tāranga. Māui and his brothers had gone out hunting birds and had been unsuccessful because the birds were able to wriggle off their plain spears. They went home and told Tāranga who told them they needed barbs on their spear points similar to the barb she took everywhere with her. She then showed the barb to Māui who made a barbed spear point. After testing the spear successfully for some time, Māui told his brothers and in this way the information became available to everyone.*

*Essentially, this story is about design, testing the design and then sharing knowledge when and only when the design is proven to be useful. First Māui designs a spear point; whether it was by observing the back of a tuatara or from a barb his mother had shown him is not the important point. Instead it is the fact he spent time doing so. Next, he tests the design by fishing and*

*hunting with the barbed spear. The stories present this action as being done in deceit because he hides his actions from his brothers. There is another explanation, however, that does not include deceit. Rather, Māui preferred to make his actions known only when he was sure this design worked. To share information before he was sure of his design was to expose himself to possible ridicule. Once he was sure his invention worked, he shared his knowledge and information with his brothers and others who were interested. The result was the barb being adopted.*

**Key concepts in a taiohinga Māori development context:**

Observation is a way to learning

Invention is necessary at times

Design is important for success

Testing new things contributes to success

Sharing knowledge and information develops a sense of community and belonging



## Chapter 6

### MĀUI Model

The MĀUI Model was developed through a research project called Growing Young Māori Entrepreneurs. The goal of the research was to ascertain whether or not young Māori entrepreneurs contributed to the economy of their whānau, hapū, iwi and community. The MĀUI Model was an outcome of the research and was tested through a series of wānanga with taiohinga who were involved in the Young Enterprise Scheme from 2003 to 2006. Although the model was aimed initially at developing entrepreneurial talent among taiohinga, it has also been picked up and taught on entrepreneurial courses at the postgraduate level in New Zealand universities. The model, however, is still useful and applicable in the context for which it was originally designed - that of taiohinga development in relation to enterprise.

In between each chapter an analysis of a Māui story is presented, each one identifying key concepts in the story useful in a taiohinga Māori development context. In this chapter, the key concepts are interpreted into a model named 'MAUI' by grouping together key concepts under various elements. The model is presented with diagrams and descriptions of each element.

Also included is a presentation of how the key concepts extracted from each of the stories contribute to the model. It is not a treatment that debates the meanings of words, but rather one that takes particular meanings from the range of possibilities. Māori words, like those from other languages, can have multiple meanings. Specific meanings have been identified for use here. The intention is to show how those words give definition to the key concepts that are then organised into the elements of a model for entrepreneurship in a mātauranga Māori context.

In an earlier article jointly written with Christine Woods (Keelan & Woods, 2006), Māui's name was explored in more detail to inform some understanding of the taiohinga entrepreneur. It was done by taking the two syllables of the first name of the demi-god and ancestor hero Māui Tikitiki Ā Tāranga – 'Mā' and 'ui' - and drawing on the understanding of entrepreneurial behaviour as being alert to opportunity. 'Mā' and 'Ui' are words on their own and understanding their meaning adds value to how the ancestor hero Māui contributed to our current world. The word maupreneur was also first coined in that article wherein it was used to liken the behaviour of the Māori entrepreneur to that of Māui.

The first syllable of Māui's name, presents the word *ma*, which can mean to free up from tapu. When something is tapu there are strict rules about how it can be used and/or approached. The state of tapu is invoked usually as a means of protection and to set boundaries around behaviours, for example, *urupā* (burial grounds) are tapu. When leaving the urupā, people go through a ritual of washing, for which there is a simple and scientific reason.

In pre-European times, Māori burial rituals sometimes took many days during which time decomposition could become quite advanced. By the time the body was placed somewhere for decomposition to take its full course, the mourners had been in contact with it on several occasions. The ancestors did not know about micro-organisms and germs but they knew about bad spirits. They knew that decomposing bodies had bad spirits that could cause harm. They also knew washing decreased the potential for harm. Therefore, they placed a tapu on urupā and required those who went near a corpse to wash to control the impact of the bad spirits. The same practices are still in place in this the 21st Century although somewhat modified. Urupā and corpses are still tapu and the washing process is maintained by the symbolic washing of hands and splashing of water over the body (especially the head) on leaving both the presence of a corpse and/or the urupā.

Once tapu is invoked, lifting or removing it involves *karakia* and other procedures, depending upon the situation. For example, and continuing the theme of the tangi, to remove the tapu after the body has been lifted and taken for burial or cremation, the area where it lay is sprinkled with water as *karakia* are recited. Prior to some of the processes now used to preserve the body and its enclosure in a casket, a special house would have been constructed for the tangi rituals and on removal of the body, destroyed by fire to ensure that any bad spirits it may have left behind could not affect the living. When the state of tapu is lifted a window of opportunity is created: in the case of death, being able to move on with life; in the context of entrepreneurship, creating something new; in the case of taiohinga development, the opportunity to pursue new horizons. Once the new opportunity has been recognised the second part of Māui's name, 'Ui', is actioned.

The word *ui* means the science involving asking, questioning and enquiry (Williams, 1985). Here then, in a mātauranga Māori context, is the investigation, the entrepreneurial or taiohinga focused research and development with which non-Māori easily identify. Very few entrepreneurs set off to do something without first investigating or undertaking research in order to develop their initial idea. They may use that research to proceed even when the evidence suggests otherwise, or they may decide the risks are too great at that particular time

and leave it. So it is in taiohinga development, the need to get the right information to suit the purpose for which it is required.

Māui almost always did exactly that: for example, he observed the sun before he attempted to slow its path across the sky. He then set about working out the best way to achieve the goal of creating more time in the day for humankind to accomplish chores. One of the things he did was to design a net to trap the sun, taking into consideration its round shape. His design was a net that had squares because it would be harder for the sun to slip through. He prepared his brothers who were his helpers by training them on how to apply pressure to bear on the sun once it was in the trap. He also invoked the help of the gods and the spirit world through incantations to provide additional strength and protection for him and his brothers. So the MĀUI theory is about taking advantage of the opportunity created when something moves from tapu to *noa*; then through research and development ascertaining the way by which that opportunity can be realised.

Exploring four appropriate tikanga principles that begin with the letters *m* and *a* provides the model to support the theory. These are given depth by application of tikanga principles that build on the two letters *u* and *i* as *hoa-haere* (companions). Such an arrangement grounds the Mā (sacred and profane: theory) with the application of Ui (questioning: research and development) in readiness for delivery or application.

### **The MĀUI Model**

The MĀUI Model is taken from the letters of the first part of Māui Tikitiki-A-Tāranga's name. There are three reasons for this. First there is the celebration of the individual, his personality, his strengths and weaknesses, his daring, skill, leadership, and capacity to pursue new ideas to bring them to fruition. Second is the acknowledgment of the fact that Māui-Tikitiki-A-Tāranga was not the only carrier of the name Māui, as his brothers did also. In this way, there is the recognition of the whānau and community. Māui also did very little on his own, although the stories are a celebration of his [ad]ventures. Instead, he always sought the company of others even when they mocked his efforts and ultimately cost him his life. Third, despite his perceived laziness and selfishness, his family and the community of humankind are major beneficiaries of many of his exploits (Walker, 1996).

There is, however, a slight twist to the model, for it is not simply a matter of taking each letter and attaching a word to it. Rather, the first two letters of the name are the indicators for particular tikanga concepts that stand alone and the last two letters of the name are indicators for tikanga concepts that are *hoa-haere* of the other four. *Hoa-haere* are applied to the core concepts and give depth to the interpretation and analysis of them. The purpose for presenting the model in this way is to ground it in the practical. That is, the tikanga principles are guides and the *hoa-haere* ground those principles in the material foundations of resources and people. In a matrix they would appear as:



**Table 6.1**  
**The MĀUI Model Matrix**

<i>Mauri</i> – Life force: Energy	<i>Ū</i> – Resources; Resolve
<i>Mana</i> – Authority: Relationships determining behaviour	
<i>Āta</i> – Planning and Research	<i>Iwi</i> – The people and community
<i>Arataki</i> – Leadership	

In the diagram at Figure 6.1 below, taiohinga are at the beginning of the process of actualising an entrepreneurial activity. During the process, the young person and the activity are influenced to different degrees first by the states of mana, then by those of mauri, āta and arataki. These states are in turn impacted upon by ū and iwi. All of these exist in the environment of Te Ao Hurihuri. Literally translated Te Ao Hurihuri is the Turning World and reminds us that the Māori world view is not static but one that embraces an ever-changing environment. It is taken to signify development as an on-going process with no finite end.

**MĀUI Model: The Core Elements**

Here are some simple explanations of each of the tikanga principles. Reference is made to work that has been done by others that provide us with models, and explanations of how these can be applied in practice. Explanations are then provided on how these are applied within the context of the model.

**Figure 6.1**  
**Diagram of MĀUI model**

**Te Ao Hurihuri**



## Mauri

Mauri is usually interpreted as the life principle (Durie, 2001; Pohatu, 2002) or the component that indicates that life is evident (Mead, 2003). The belief here is that everything has a life force or an energy that keeps it alive. However, according to Paul Moon (2003) Kereopa notes that inanimate objects, such as rocks, have a life force only because of human interaction. Given that idea, it can be said that an entrepreneurial activity or a social venture has a life force. The person or people who then drive it are those with the passion to sustain the energy needed to maintain the life force or mauri. Two people have developed models based on the mauri principle. Pohatu did that within the social work field and Kepa Morgan (2006) in the context of environmental science and engineering sustainability. Table 6.2 presents Pohatu’s model built around the notions of *Mauri Moe* (the unrealised potential for change), *Mauri Oho* (the need for change is acknowledged) and *Mauri Ora* (when change has been achieved). The inclusion of the notion of *tihe* acknowledges the state of being if unrealised, in the process of changing, or having changed. *Tihe* (I sneeze) is usually presented along with *mauriora* (therefore I am) to lay claim to the right to speak during the *whaikōrero* phase of a *pōhiri* or *whakatau* (official welcome speech).

**Table 6.2**

**Pohatu’s Mauri Model**

<b>Mauri Moe (Tihe)</b>	<b>Mauri Oho (Tihe)</b>	<b>Mauri Ora (Tihe)</b>
Kaiarataki (unrealised potential)	Mahana (Warmth is experienced)	State of being fully aware
Mātao (Distance, isolation)	Spark of interest, possibility of change	Participants plan towards change taking place
<b>Unrealised potential for change</b>	<b>Need for change is acknowledged</b>	<b>Change has been achieved</b>
Tihe adds depth to the analysis of Mauri Moe	Tihe adds depth to the analysis of Mauri Oho	Tihe adds depth to the analysis of Mauri Ora
<b>Evaluation</b>	<b>Evaluation</b>	<b>Evaluation</b>

(Source: Leoni, 2007:59)

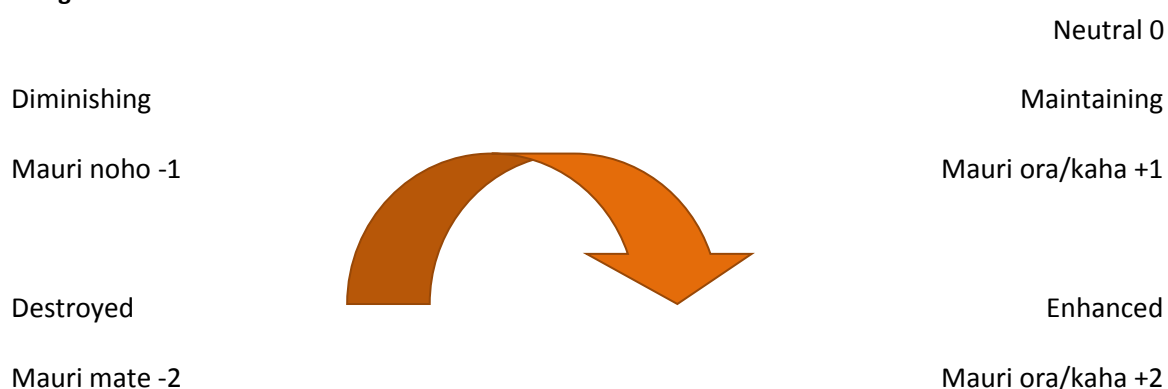
Morgan (2006) created the Mauri model (see Figure 6.2) “[I]n order to include indigenous perspectives appropriately in infrastructure evaluation and decision making” (pp. 127). He defined mauri as “...the essence that has been passed from Ranginui and Papatuanuku to their progeny...and down to all living things through whakapapa in the Māori notion of creation. Mauri is considered to be the essence or life force that provides life to all living things” (pp. 130). His model is about impact. That is, “...whether the option is identified as enhancing, diminishing or neutral for the mauri of the aspect being considered” (ibid). The criteria of his Mauri model are economic, social and cultural successive sub-sets of the environment, specifically the impacts of an option on the mauri of the whānau (economic), the mauri of the community (social), the mauri of the hapū (cultural) and the mauri of the ecosystem (environment). The

model has a ratings system that measures the long-term viability and therefore sustainability of a particular option from a tangata whenua perspective. Morgan's model can be applied in the MĀUI Model. However, it is useful to add 'venture' to the economic criteria to cover the application of the model to a business or social enterprise idea.

What is ideal about Morgan's Mauri model is its simplicity. It can easily be applied by anyone no matter what age. All they would need to do is ask themselves the following set of questions:

**Figure 6.2**

**Morgan's Mauri Model**



- Does this option diminish my whānau/venture; community; hapū; environment?
- Does this option destroy my whānau/venture; community; hapū; environment?
- Does this option maintain my whānau/venture; community; hapū; environment?
- Does this option enhance my whānau/venture; community; hapū; environment?
- Does this option have a neutral impact on my whānau/venture, community, hapū, or environment?

Such an application would enable the entrepreneur to make informed Mauri-related decisions.

**Mana**

Unlike Mauri there are no 'Mana' models in use. However, much has been written about mana (Durie, 1998 and 2003; Ka'ai, Moorfield, Reilly & Mosley, 2004; Marsden, 1975; Mead 2003). In hierarchical Māori society, mana is often referred to as an ascribed state of being. That is, one is born with mana and, depending on one's position in the order of the world, one's mana is greater or lesser. For example, the eldest child's mana will always be greater than that of the younger siblings. There are those, however, who say that a younger sibling can achieve mana greater than older siblings through developing personal power, drive and group achievement (Hohepa, 1999). Such was Māui's case. He was the youngest child whose mana grew to be greater than that of his older siblings as a result of his education, his drive, his personal desire for power and his service to humankind.

Mana in the MĀUI Model describes “authority and control”. In this sense, a taiohi entrepreneur must have authority and control that is real in every sense. Others can be involved as mentors and guides but authority and control remain with the young person. However, mana is also dependent upon one’s relationships and how well one maintains those. For taiohinga to maintain their mana, the aspect of socialisation referred to in the previous chapter on ‘Ka pū te ruha ka hao te rangatahi’ becomes important. If taiohinga have poor socialisation skills then their mana is not going to be of the level or value to ensure success in entrepreneurial endeavours, let alone any others. Steps would therefore need to be taken to build this area of personal and professional development. In that way, taiohinga can be in control over those things important to them, and the entrepreneur can do the same.

In spite of his last venture, Māui always had control over whatever he did. From time to time he would involve others but they would act on his plan and under his direction. Therefore in the MĀUI Model, others who work with a young person or young people do so under their direction rather than directing them. In this context therefore, an entrepreneurial activity that is generated by an adult who engages young people in its execution does not fit. An adult who engages in an entrepreneurial activity wherein they take direction from young people, or is part of the group as a whole and not the controller, does fit.

### Āta

Āta in the MĀUI Model is about deliberation; this does not mean to slow down, but rather to exert control over the processes involved in a venture from planning through to execution and then in the on-going management and development. So āta is about planning and management. Many of the Māui stories show the elements of planning and management, for example when he exerted control over the pace of the sun’s journey across the sky he had spent time planning on how he would do this, and managed the process including the involvement of his brothers. At no time did he behave with total irrationality. Each action was taken after some time of deliberation during which he gathered information, decided on the action to be taken and then planned how best to execute that action.

Pohatu (2004) developed the Āta model for the social work context. He says the āta constituents are that it:

- Focuses on our relationships.
- Informs behaviours when engaging with others.
- Intensifies perceptions in relation to quality time and space, effort and energy, respectfulness, reciprocity, reflection, critical analysis and discipline, and ensures that transformation can occur.
- Incorporates planning.
- Incorporates strategising.

His model confirms the focus of āta in the MĀUI Model as being on planning. The other elements of his model can be used to affirm how the planning should be undertaken. That is, planning includes giving due consideration to the relationships or networks needed and behaviours when engaging with others. It also requires that quality time and space are given to

projects and activities; builds in reciprocity; allows for reflection and critical analysis through evaluation and review; provides for processes that will facilitate governance, management and production. If those factors are in place then ideally, transformation should occur.

### **Arataki**

The concept here is of leading. Māui was a leader even though he was the youngest of the brothers. In different iwi, there is a specific name for the oldest (*mātāmua*) and the youngest (*pōtiki*) in each whānau. The naming was perhaps an indication not only of their position in the family but also of the sets of behaviours expected of them. There is also the link between the word pōtiki and Māui in the second syllable, 'tiki', a reference to Māui being wrapped in the hair from his mother's topknot.

Pōtiki surface in stories as being those most likely to challenge authority, as in the case of Māui. He challenged his older brothers for space in the family and always pushed the boundaries of his relationships with them, his mother and father and the whānau at large. Pōtiki are also perceived as being indulged by parents, siblings, grandparents and aunts and uncles, the whānau and the pā. Certainly as an only child being raised by elders and the gods, Māui was an indulged child. He was provided with the education and training to be successful and to lead. Unfortunately for him, he returned to his family and the world of humans as part of a large and extended family. He no longer had the position of the indulged only-child. Nor was he the indulged youngest sibling. Rather he was at the bottom of the pecking order and to assert a leadership role, he had to break the conventions of behaviour required of tuakana (senior) and teina (junior).

The point is that pōtiki often feature in stories of leadership being taken by someone not necessarily born to the role in a society that was hierarchical. Māui did not let his position prevent him from taking the leadership role when and where necessary, even when it meant he was undermining the role and status of his older brothers in the very hierarchical structure of his society. In the words of Ranginui Walker, "[h]e stands as a model to all teina (juniors) that they too can succeed provided they have the required personal qualities" (1996, pp. 19).

In the context of the model therefore, arataki is about leadership in terms of human resources and in terms of projects or ventures. The (taiohi) entrepreneur is required to be a leader when relating to others with the objective being that the interaction occurs for the success of the endeavour. The other aspect of leadership in this context is that the entrepreneur becomes a leader because of the nature of the entrepreneurial activity. It is something new. It requires someone take leadership.

### **MĀUI Model: Hoa-Haere**

These are the elements that are integral to every core element by adding depth to them on application. Hoa-haere can also be used in reference to mentors as they are the companions in a particular endeavour who add value. The following explanations and definitions of the hoa-haere in the context of the MĀUI Model demonstrate how this happens.

## Ū

The interpretations of ū in the context of the model are those of 'resources' and 'to be resolute'. Resources are taken from one of the meanings of ū, that of breast milk. In this case, breast milk sustains the infant or the entrepreneurial idea or the new enterprise or social venture being undertaken. The mauri of the idea/enterprise/social venture will determine how it progresses and the resources required. Three aspects of ū are identified here. They are access, appropriateness and sharing. For an entrepreneur to take an idea through to fruition there must be access to resources. Those resources, however, need to be appropriate for the particular venture, but sometimes they may be used because they are the only things available at the time. Finally, it is really important to share resources especially the outcomes of the venture. Sharing is one way in which arataki can be realised, because a good leader will also be willing to share.

Māui almost always spent time considering the resources available to him, including those of an esoteric nature, the karakia. The only time he failed was when he sought to conquer mortality. Here he did not take into consideration the ability and commitment of those he enlisted as his support. That mistake was fatal for him. Also, in the stories, Māui shared the benefits of the outcomes with all of humankind. He did nothing for himself although some of his actions may have appeared so and begun because of his perceived laziness and selfishness. Thus his leadership capability was demonstrated in another way, other than in planning and managing, and whereby he increased his mana.

To be resolute is another meaning of the word ū. In the context of the model it is about staying with the idea even when others abandon it or plainly say that it will not work. Thus the mauri of the project remains intact. Entrepreneurs and social venturers need to be resolute. Māui's brothers told him that he would not be able to control the sun. He was resolute in his conviction that he could; planned and prepared for the demonstration of his ability and prevailed against all odds. By remaining resolute he was able to maintain his mana which grew as a result of this belief.

## Iwi

Iwi represents the human element. The root word for iwi is *kōiwi* (bones). One could take this to mean foundation or support structure as the bones support the body. Until recently, Māori used bones when referring to relatives. So iwi could also mean the people one is related to. However, the use of iwi here is not a reference to the tribe, but rather to the wider community of humankind from whom taiohinga can learn to manage the process (mauri), assert control (mana), access resources (ū), seek guidance (āta) and take leadership (arataki). As a *hoa-haere*, iwi adds depth to the framework because a venture cannot be undertaken without the relationships that the young entrepreneur establishes whether that is within the *whānau* or external to it.

As already stated, Māui always considered the impact of his actions on others. Sometimes the impact was negative to the individual involved. For example, in his acquisition of fire he reduced Mahuika's power source, but in doing so he gave it to the rest of humankind for their use.

That action was another demonstration of his leadership ability, that he was happy to share the outcome of his actions. Therefore, iwi in this context is about how relationships are built and maintained to nurture the mauri of an enterprise or venture. It is also about how the mana of those involved is nurtured and adds value to the enterprise. In addition, it is about the planning and management that needs to take place so that this may occur, thereby demonstrating the notion of āta in action and through all of this leading by example, thereby establishing arataki as an essential ingredient.

### **MĀUI Model: Key Concepts from the Stories**

The key concepts from the stories are presented in Table 6.3 in relation to the relevant core elements of the model. Included is a short discussion. However, it must also be noted that the key concepts are inter-related. That is, they can appear in one or more of the core elements of the MĀUI Model.

The discussion begins with the core element of mauri. If mauri is about the life force or energy generated by an idea or concept then curiosity is one thing that keeps it alive. By curiosity is meant the desire to know and explore. Through exploring, and thereby being informed and having knowledge, there is room for planning which will include design and design features. However, all the knowledge in the world will not mean there will never be failure, because, as the Māui stories tell us, sometimes there is failure and it can have (major) consequences. Similarly, success has consequences, and good planning will take both the possibility of failure and success, and their impacts, into consideration because all of these have an impact on the mauri of an entrepreneurial activity. Where there is success, give thanks because this adds to the growth of the mauri of an activity, but also know that positivity can arise out of adversity.

The behaviours consistent in āta are those identified with caution and are specifically about planning, seeking information and knowledge and being aware of the consequences of action. Planning also requires reflection because out of reflection comes knowing and understanding that can lead to further planning. With planning comes the need to consider the resources that are necessary for the development of an idea into a venture. These include human resources and the relationships therein which relates to the hoa-haere of iwi.

**Table 6.3**

**Key concepts in relation to core elements of MĀUI Model**

<p><b>Mauri</b></p> <ul style="list-style-type: none"> <li>• Curiosity</li> <li>• Identity</li> <li>• Planning</li> <li>• Honesty is important</li> <li>• Design and design features are important</li> <li>• Be aware of impact</li> <li>• There are consequences</li> <li>• Sometimes there is failure</li> <li>• Sometimes good arises out of adversity</li> <li>• Give thanks</li> <li>• Know the opposition</li> </ul>	<p><b>Mana</b></p> <ul style="list-style-type: none"> <li>• Identity</li> <li>• Honesty is important</li> <li>• Exert control over others</li> <li>• Be aware of impact</li> <li>• Be aware of reputation</li> <li>• Appearance does matter</li> <li>• Resolve differences</li> <li>• You have to work to achieve</li> <li>• Share</li> <li>• Give thanks</li> <li>• When instructing, set conditions</li> <li>• Choose the right companions for the task</li> <li>• Keep things simple</li> </ul>
<p><b>Āta</b></p> <ul style="list-style-type: none"> <li>• Observation</li> <li>• Practice, test equipment</li> <li>• Competition, know the opposition</li> <li>• Caution</li> <li>• Planning, plan for all possibilities, have a contingency plan, preparation</li> <li>• Learn, seek understanding</li> <li>• Reflection</li> <li>• Look for examples</li> <li>• Be aware of impact, there are consequences</li> <li>• Be aware of reputation</li> <li>• Keep things simple</li> </ul>	<p><b>Arataki</b></p> <ul style="list-style-type: none"> <li>• Curiosity</li> <li>• Take advantage of opportunities</li> <li>• Nurturing, mentoring</li> <li>• Observation</li> <li>• Identity</li> <li>• Planning</li> <li>• Seek understanding</li> <li>• Adopt roles</li> <li>• Appearance does matter</li> <li>• Learn from failure</li> <li>• Resolve differences</li> <li>• Work to achieve</li> <li>• Ask for help</li> <li>• When instructing, set conditions</li> <li>• Share</li> <li>• Give thanks by celebrating</li> <li>• Plan</li> <li>• Choose companions for the task</li> <li>• Keep things simple</li> </ul>



Leadership in this model combines adventurousness with the ability to plan, work hard, learn, nurture, share and give thanks. It takes from the adventurous spirit that was Māui, his ability to observe and learn from that action, and to use it in planning prior to taking action. It also borrows from the fact that he adopted different roles and personae when setting out to achieve a goal. Māui always knew who he was and constantly sought to assert who he was, such as when he introduced himself to his family. He was not always good at resolving differences, for instance his long battle with Maru in which they destroyed each other's crops. Unresolved differences can do a lot of damage.

### **MĀUI Model: Principles, Hoa-Haere and Practice**

How does this work therefore in the world of the practitioner – the young Māori entrepreneurs and those who work with them? That question is presented in Table 6.4, which shows the relationship between the tikanga principles, hoa-haere, and practice and behaviours.

**Table 6.4**

**Tikanga Principles, Hoa-haere and Practice**

<b>Tikanga Principles</b>	<b>Hoa-haere</b>	<b>Practices and Behaviours</b>
Mauri: Life Force and Energy	Ū and Iwi: Resources & People	See an opportunity/gap Seek information to know and understand (training and education) Plan and research Seek role models and mentors Identify resources needed; in possession; needed and how they may be acquired Use resources
Mana: Authority; Relationships Determining Behaviour	Ū and Iwi: Resources & People	Determine who is or will be in control of the idea that takes advantage of the opportunity/gap Determine role(s) Identify the relationships needed to sustain Mauri Examine existing network to identify who is there and who is not Add to the network if necessary but be clear as to the purpose of those added
Āta: Planning and Research	Ū and Iwi: Resources & People	Take time to make things happen Set goals and state the way by which they can be achieved Reflect as progress is made Get templates of plans if that helps Ask others if they have a plan template; use a planning programme; see what is on the internet Do not be afraid of the unknown – plan for it

		Regularly review and adjust the plan when necessary Seek information Identify the people needed and include them in the plan
Arataki: Leadership	Ū and Iwi: Resources & People	Take control Know your skills and how those fit into the plan Understand the various roles, the skills needed and how these can be acquired e.g. by hiring, employing, contracting Identify the gaps and how they can be addressed

### Conclusion

Māui is most often presented as a mischievous rogue of a demi-god who spent his time making fools out of those whose lives he touched as he subdued various gods and elements for selfish reasons. The model presented in this chapter takes those very behaviours and turns them into positive determinants for a model in the context of entrepreneurship. Māui recognised an opportunity; he planned on how he would maximise that opportunity; he took leadership and asserted control even when it was resented. When planning, he identified the resources he would need and how they would best be effective. He then took steps to ensure they were ready when needed. He was seldom reckless although he was often single-minded. It is this last quality that will set the entrepreneur apart: the single-mindedness that will take the opportunity and work on it to fruition. It is the step that differentiates the entrepreneur from the innovator and that was what Māui was. The model therefore is about nurturing those qualities in taiohinga, so they recognise the opportunity created in the movement from tapu to noa and use their investigative skills to create new product or services appropriate for a particular market.



## **Māui and Hinenuitepo**

*This is the story that is told to explain humankind's mortality. There are many versions of the story including some in which Māui does not figure at all. However, the story as it relates to Māui has him for one reason or another journeying to the Underworld to attempt to overcome or kill Hinenuitepo. Prior to the journey, he had spent time preparing by reciting karakia that would protect him and provide him with different forms by which to get close to his target, and with the fortitude with which he could face the formidable Hinenuitepo. He chose three small forest birds as companions for the journey, including them in his preparations.*

*Māui chose to journey to Rarohenga, the home of Hinenuitepo, in bird form. On his way to Rarohenga, insects saw him and warned Hinenuitepo of his arrival. She sent the insects back to retrieve a drop of Māui's blood but they were unable to do so as many were slaughtered in a battle with Māui and his companions. She then sent the sandfly who was successful and returned with some of Māui's blood. Hinenuitepo smeared it on the doorframe of her house. That action was part of her preparation for his assault.*

*When Māui and his companions arrived at her house, they found Hinenuitepo asleep. Māui decided he would overcome her by entering her body through her vagina in a form other than the bird of his journey. After his travelling companions rejected other forms, he chose that of a worm. He warned his companions not to laugh as he entered Hinenuitepo and began the final stage of his journey. Unfortunately for him, his companions fell about in hysterical laughter as they watched the worm that was Māui, enter the vagina of Hinenuitepo. She awoke and the usual telling of the story at this point is that she squeezed her thighs together and squashed him dead. Best (1982) uses the word 'came', a common word to describe the state of orgasm thus providing one explanation of how Hinenuitepo overcame Māui.*

*In Erlbeck's version of the story (2000), Māui neither chose his companions nor decided to enter Hinenuitepo through her vagina. Instead he ended up in Rarohenga after his brother Māui-taha,*

*in the form of a dog, took him to Rarohenga in retaliation for Māui kidnapping his two daughters. Māui-taha knew of his young brother's plan to overcome Hinenuitepo and combined this with his own desire to seek redress for a wrong done to his family. He captured his younger brother and took him to Rarohenga where Māui asked his older brother to take him to the house of Hinenuitepo. To get there he travelled in the form of a lizard in Māui-taha's fur. When he left Māui-taha, still in the form of a lizard, he was seen by a piwakawaka (fantail) that decided the lizard was just the thing for a meal. To escape the piwakawaka, Māui entered Hinenuitepo's vagina, the piwakawaka followed and struck Māui's lizard-form's tail, waking her. She thereupon squeezed her thighs and killed Māui.*

*In the telling of the story there are concepts relevant to entrepreneurship and to taiohinga Māori development. First is that of preparation. Māui did not rush off to vanquish Hinenuitepo. Instead he spent time preparing. Two important aspects of his preparation were the reciting of karakia and the choosing of companions. Notably, Hinenuitepo also prepared once she was informed of his impending assault. The storytelling does not inform the reader (or listener) that Māui prepared for both a surprise attack or for Hinenuitepo being aware of his purpose. It is assumed that this was in fact the case. If it was, then he underestimated her counter-preparation, and the lesson is that it is not enough to plan for what is known but also to plan for what is unknown.*

*In relation to the choosing of companions, Māui obviously chose his companions for something other than their ability to either follow orders or to protect his back. His three companions were small birds of the forest – the tatahore, miro and piwakawaka. The birds are known for being playful characters and more likely to have been chosen for their entertainment value rather than either their bravery or intelligence. They would have been the kind of companions to tell a good joke or to laugh uproariously at a joke – their own or someone else's. The learning here is that in choosing others with whom to embark on a journey of any kind choose those who will fit the task and enable success.*

*Finally, Māui's last tactic was his greatest mistake and cost him his life. He chose or was forced to enter Hinenuitepo's body through her vagina despite the fact she had other bodily openings by which an attack on her person could be made. It is not clear why he chose this means of entrance unless we believe the Erlbeck explanation that he was forced to when under attack by the piwakawaka. The fact that when she awoke she squeezed her legs shut is probably the sanitised version for telling to children otherwise there is the need to explain the details of sex. The learning here is, one should consider all possibilities, have sets of contingency plans and simplify things so complications are minimised.*

**Key concepts for a taiohinga Māori development:**

Plan for all possibilities

Always have a contingency plan

Choose companions for the task

Know the opposition

Keep things simple



## Chapter 7

### Wānanga as a Learning and Teaching Methodology

The usual understanding of wānanga is in relation to whare-wānanga. That is not the intention here, although the way in which subjects and their content were taught is discussed. Rather it is the way in which knowledge is transmitted, and more particularly the depth that can be achieved in the transmission that is important. So in the context of how wānanga was used as a research tool to test two of the models presented in this book, wānanga is a process of deep learning in which either two people or a group can be involved. It engages tikanga, which are important in its application, and in the current environment add resources and tools from the world of non-Māori to advance taiohinga and rangatahi.

In the changing of the name of the Ngā Pae o te Māramatanga<sup>7</sup> newsletter from 'Te Kairangahau' to 'Te Pūwānanga' (Te Pūwānanga, 2010) Te Ahukaramu Charles Royal recommends that wānanga be used in reference to research rather than the accepted *rangahau*. He makes that recommendation because he says wānanga is about the creation of knowledge, the assumption being that knowledge creation is the outcome of research. So who is right and how should we think when we hear the word?

When most people hear the word wānanga, they think it is in reference to one of the three contemporary whare-wānanga – Raukawa, Awanuiarangi and Aotearoa (Mead, 2003). In fact wānanga is the word used when referring to them, or an even shorter version, 'wā' (space, place, time) is also used. Failing that, the next thought is reference to the pre-settler institutions of learning like Te Rāwheoro in Te Aitanga-A-Hauti (Ka'ai, Moorfield, Reilly & Mosley, 2004).

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<sup>7</sup> At the time of writing Ngā Pae o te Māramatanga was a Centre of Research Excellence (CoRE).

Whare-wānanga are more correctly the institutions of learning (Hemara, 2000). Direct translations give us 'house of learning' or 'house of teaching'. They are also sometimes referred to as *whare kura* and *whare maire* which some argue are an even higher category of house of learning than the whare-wānanga. However, what is more important is how knowledge was transferred in those whare-wānanga and how, if at all, any of the methods used can be integrated into current styles of teaching and learning and collecting of data for research? Or is it necessary to design others more appropriate for the modern context?

Information on ancient whare-wānanga has unfortunately been limited to those for men only. That is probably because the early collectors of information on Māori society in the 1800s and early 1900s were men from a society that believed men's knowledge was far more valuable than women's. Information on women's whare-wānanga is virtually non-existent and therefore limits our knowledge of these institutions and how teaching and learning occurred, to the male dimension. However, it is likely that some of the methods of instruction would have been similar. The argument there would have been whare-wānanga for women is based on the fact that men's and women's roles in pre-European, and some aspects of modern Māori society, were and are complementary (see Chapter 5). There would therefore have been whare-wānanga wherein women's knowledge would have prevailed, to continue the balance that was important in Māori society. The primary source for the information here is Percy Smith's translation of Whatuhoro's transcribing of Te Matorohanga and Nepia Pohuhu's teaching on religion, cosmogony and history, published in 1913.

Te Matorohanga and Pohuhu said entry into traditional whare-wānanga for men, was not open; that there were entry requirements and there was a limited intake. Those who were admitted had demonstrated intelligence, alertness and perseverance in the undertaking of their roles and responsibilities for the whānau, hapū and iwi. They were also likely to be the sons of chiefs and not commoners or slaves. Entry therefore was for the elite and affirmed their status in the very hierarchical structure of Māori society. It is likely the same rule applied to women's whare-wānanga.

The situation of limited access to higher education by applying entry standards is no different from the current day. Entry into higher education, no matter the culture and therefore society, has always required the meeting of certain standards or criteria. Elitism is similarly created when those whose economic background is one of lower income, for example, are less likely to enter tertiary education, despite the accessibility of student loans, in modern-day Aotearoa New Zealand (Boshier & Benseman, 2000; McCormack, 2011). Higher education therefore, no matter the society, creates an elite space for those who complete programmes of study at that level. The introduction of Te Amorangi Academic Awards in 2002, which are hosted by the University of Waikato, acknowledges those Māori who have graduated with their doctorates in the previous year. They not only celebrate Māori achievement in academia but indicate very clearly to the recipients they are now members of an elite group. Perusal of the list of recipients since its inception, indicate that by far the greater number are women. In the modern Māori world, Māori women follow the international trend and access higher education more than Māori men. That fact is probably supporting evidence to there being a women's whare-wānanga in pre-European Māori society.

According to Matorohanga and Pohuhu (Whatuhoro in Smith, 2011), the wānanga was the syllabus made up of seven courses. The courses listed included agricultural, martial, spiritual, technical and artistic subjects (Holt, 2001) with the focus of this list being that mathematics was central to all. The courses did not allow for reference to similar teaching from other iwi, primarily to avoid being corrected by others. The lack of referencing others was also likely done to prevent possible harm through the use of the black arts inflicted upon those who would make such references, and to ensure that the mana of the whānau, hapū and iwi of the students remained intact. Students (and graduates) of whare-wānanga were exhorted not to stray from the teaching they had received.

Matorohanga and Pohuhu's view therefore implies that research and the introduction of new information into the curriculum was not allowed, and seems to contradict Royal's argument (2006) that wānanga is about research. However, it might mean that research could occur within the boundaries of the whānau, hapū and iwi. The restriction of knowledge in this way meant for a lack of comparison and a belief that what was taught was the only truth. It also meant the teaching did not necessarily keep up to date with what was happening in the world at large. In addition, commoners and slaves had no knowledge of what was learnt in whare-wānanga – again restricting knowledge to an elite few, probably in the belief the fewer people who knew, the less likely the whānau, hapū and iwi were affected by those who would wish ill of them. Such a point of view seems to contradict what we know happened when Māori came into contact with 'others', which is that they readily explored new ideas and new knowledge to add to their own baskets and complement what they already knew so they could advance their cause.

The usual modes of teaching and learning in the pre-European whare-wānanga were the learning by rote of a vast amount of information specific to the whānau, hapū and iwi; being prompted by the artful use of surprise and feigned anger; being taught at night and/or during the winter months when labour to produce food was not in high demand; being mentored; and being educated through exposure (Hemara, 2000). Team teaching was also the norm because the instructors were required to remember vast amounts of information, and if in the reciting of the information an instructor forgot, there was always another to pick up the thread and continue the teaching. Students were required to listen and remember and were allowed to use different techniques to help them remember including notches in sticks and knots in a piece of string (Wareham, 2002), much in the same way as mnemonics is promoted as a way to remember information.

The whare-wānanga was open only during the winter months. The assumption is that this was because attendees would not be required for hunting, fishing, gardening or building – activities that took place during the longer and warmer summer months. They therefore had more time to give to learning. Wānanga attendees would be separated from village life for part of the day, returning to ordinary daily life soon after mid-day, indicating that learning was not an all-day activity. There were two reasons for this; one was because the whare-wānanga was built apart from the pā and *kainga* (home), but also because it was a way of emphasising that learning and what was learnt was special and therefore those who learnt it were also special. There were

rituals associated with the daily entry to and exit from the *whare-wānanga*, with washing and changing of clothes so that cross contamination between the ordinary and the 'extra-ordinary' did not occur. Again, such behaviour affirmed elitism although it would be explained away as a means of protecting both those who were taking instruction and those who were not, from the possibility of being exposed to harmful spirits.

After *karakia* to start the day's teaching and learning, students could select which *wānanga* or part of the syllabus they wanted to study. They then went with the group who had chosen the same course to the *whare-wānanga* for that course, rather like the classroom effect nowadays. Passing a course was not a matter of 'achieved' or 'not achieved'. *Whare-wānanga* awarded their version of grades. According to Te Matorohanga and Pohuhu, the priest teachers examined students at the end of every session and depending on their level of proficiency they were placed on various stones around the house of instruction. The most proficient were placed on stones to the right of the rearmost pillar of the *whare-wānanga*, while those who were less proficient to the left, and those who had to repeat, next to the fireplace. Each space had its designated name in the way that an 'A grade' through to a 'Fail' or various levels of honours are awarded nowadays.

At the end of every day, the students underwent a series of actions to both entrench their learning and facilitate their return to normal life. The first was they were taken to the latrine where they had to bite the *paepae* (bar). They then took their clothing off and left the precincts naked. On the final day after graduation, the teacher priests took a lock of hair, dirt from under the feet of students, their spit, perspiration from under arms and between thighs and buried them under the pillar at the back of the *whare*. The students were then ducked in water set aside for sacred ceremonies by the members of the *pā*. In short, the elements of the *whare-wānanga* according to Te Matorohanga and Pohuhu were:

**Table 7.1:**

**Elements of the *whare-wānanga* according to Te Matorohanga and Pohuhu.**

- Pre-entry instruction was necessary
- Entry standards determined who were accepted
- The syllabus consisted of seven courses
- Each *whare-wānanga* was specific to an *iwi*
- Content was *iwi*-specific
- Teaching and learning occurred from April to August
- Teaching and learning took place in the morning only
- Team teaching was the norm
- Rote learning was one method
- Others were the use of fright, mentoring and exposure
- There were rituals associated with the beginning and ending of each day's teaching and learning
- Students were assessed at the end of each day's teaching to ascertain whether they had passed
- Passed were graded
- Those who did not pass had to redo the course and examination
- *Whare-wānanga* were set apart from the *pā*



Perhaps the translated words of *Te Matorohanga* give some idea of how things were at a particular whare-wānanga:

“Attention! O Sirs! Listen! There is no one universal system of teaching in the Whare-wānanga. Each tribe has its own priests, its own college, and its own methods. From tribe to tribe this was so the teaching was diverted from the true teaching by the self-conceit of the priests which allowed of departure from their own doctrines to those of other whare-wānanga. My word to you is: Hold steadfastly to our teaching: leave out of consideration that of other [tribes]. Let their descendants adhere to their teaching and you to ours; so that if you err, it was we [your relatives] who declared it unto you [and you are not responsible]; and if you are in the right, it is we who shall leave to you this valuable property [and have the credit thereof]. The omissions in our discourse, you will be able to adjust, whether it be of the foundations of knowledge or that which proceeds from it. The omissions in my teaching, or innovations, the variations, the interruptions, or divergence from the main argument or true story, Paratene Te Okawhare and Nepia Pohuhu will be able to supply. Their teaching is the same [as mine] - one of them can adjust this. My wish was, if Te Ura had consented, there should have been only one house of teaching for all of us together; in that case there would have been no trouble, for one of us would have laid down the mainline of teaching [and discourse thereon], whilst two would have listened in case of any divergence, and one of them would supplement it, or in the case of the ‘solution of continuity’ the other would cause the discourse to flow again, and to become reattached to the root of the subject, or supply any omissions. It was thus in the Whare-wānanga – not less than three teachers took part, not counting the many other tohungas (or priests) present. In this way all went properly. The taura (or pupils) are not here considered, for unto them was poured out the properties (teaching) in the basket-of-knowledge. Their business was to listen and to firmly fix in their hearts, in their very roots and origins, all they are taught, with also the strong desire to retain it all.” (p. 112)

In a paper on an indigenous framework for *whakaako* (academic development), Davies and Eruera (2009) identify wānanga as being one of the three outer facets of the categories of practice at Te Wānanga o Aotearoa, one of the three modern whare-wānanga. They say:

“Wānanga encompasses knowledge, wisdom, ideas, considerations, resources and creation, retention, dissemination, utilisation and advancement of such. It refers to development practices in *whakaako*, such as training, workshops, and professional development or any activities designed to enhance the practices of the *kaiako*. The wānanga facet also alludes to a responsibility to past, present and future generations giving a greater perspective to the work of the *kaiwhakaako*.” (p. 113)

The wānanga at which the *E Tipu E Rea* framework and MĀUI model were tested combined the two modes of being mentored and being educated through exposure. To explain what this means in the 21<sup>st</sup> Century, Table 7.2 presents a comparison of the elements of a conference and

a wānanga (Keelan, 2009). An examination of the table easily reveals there are more differences than similarities.

In relation to the testing of the MĀUI model and *E Tipu E Rea*, wānanga is referring to the process of teaching and learning during which knowledge and information were exchanged, and the depth that could have been achieved during that exchange. It is not about rote learning or the extensive development of memory, as was the learning process in pre-European whare-wānanga. Rather it aligns more with the word *wānangatia* that is often used in relation to the process of discussion. The purpose of the discussion when wānangatia is engaged is to move from *te pō* (a state of darkness signalling potential) to what Royal (2006) calls “Te Ao Mārama” (pp. 116). It is probably best described by Taina Pohatu (1999) when he says, “[A] new intensity and pitch have been achieved because of the group dynamics to date. The pitch now allows the topic to be intensely debated, ‘wānangatia te take’.” (p. 30)

**Table 7.2:**

**A comparison of a conference and a wānanga**

Conference	Wānanga
<ul style="list-style-type: none"> <li>• The conference has a theme.</li> <li>• There may be several sub-themes.</li> <li>• Time frame open.</li> <li>• Speakers present.</li> <li>• Questions after speaker presents.</li> <li>• Speakers submit abstracts prior to conference and full papers after for inclusion in the published conference proceedings.</li> <li>• Speakers generally compete for a space to present.</li> <li>• Participants usually stay at a venue other than where the conference is being held.</li> <li>• Not all meals are provided.</li> <li>• There is a set programme usually with someone who sits in the chair and directs proceedings.</li> <li>• Sometimes there is an emcee.</li> <li>• There may be several sessions running concurrently.</li> <li>• There may be a plenary session where the proceedings are summarised.</li> <li>• Any language can be the official language of a conference depending upon the</li> </ul>	<ul style="list-style-type: none"> <li>• The wānanga has a kaupapa (agenda) or <i>take</i> (topic/subject).</li> <li>• All discussion and exchange of information focuses on the kaupapa or take.</li> <li>• No stated sub-themes.</li> <li>• The time frame is open in relation to the kaupapa or take.</li> <li>• Speakers present and discussion on the subject matter of each speaker is up for debate.</li> <li>• <i>Kōrero</i> (discussion) is important.</li> <li>• Purpose of speakers is to stimulate discussion.</li> <li>• Focus of sessions is on deep learning.</li> <li>• Proceedings can change depending on the direction of learning taking place.</li> <li>• Where accommodation is required, participants stay together.</li> <li>• All food provided.</li> <li>• Participants may be involved not only in discussing the kaupapa or take but the provision of meals and the maintenance of the living arrangements.</li> <li>• A publication as an output is not a</li> </ul>

<p>country and the participants.</p> <ul style="list-style-type: none"> <li>• Cannot take place without several people in attendance.</li> </ul>	<p>requirement.</p> <ul style="list-style-type: none"> <li>• Critical analysis and learning are the focus.</li> <li>• Tikanga Māori is observed.</li> <li>• Te reo Māori is the first language followed by English and then other languages.</li> <li>• Can be an interaction between two people only or a group. The depth of learning cannot occur in the numbers usually attending a conference.</li> </ul>
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(Source: Keelan, 2009)

The process of using wānanga to test *E Tipu E Rea* and the MĀUI Model provided an opportunity to identify competencies and tikanga that were at work and they are presented in Table 7.3 below. As the table shows, there is no relationship between the competencies on one side and the tikanga on the other as it was not the intention to translate one from the other. Rather it is an opportunity to make comparisons, to see if there are similarities and what the differences might be. What the two lists indicate are competencies from a non-Māori world view and tikanga from a mātauranga Māori world view. They are written thus so the competencies can remain the same, but the tikanga can be different depending upon the cultural world view of anyone who would seek to use the notion of wānanga in whatever capacity – in this instance when working with taiohinga. No doubt other competencies and tikanga could be apparent in other circumstances where there is an intersection between Māori and non-Māori world views.

**Table 7.3:**

**List of competencies and tikanga operating during a GYME<sup>8</sup> wānanga**

Competencies	Tikanga
<p>Planning</p> <ul style="list-style-type: none"> <li>• Understanding the processes involved in planning and following them to achieve outcome.</li> </ul>	<p>Pōhiri – the process by which visitors are embraced by the hosts. In the Māori world-view that includes the karanga, whaikōrero, waiata, hongi and hariru and the sharing of food.</p>
<p>Problem Solving</p> <ul style="list-style-type: none"> <li>• Identifying a problem.</li> <li>• Identifying the means by which to solve the problem.</li> </ul>	<p>Tuakana/Teina – the interaction between the older and younger individuals or groups.</p>
<p>Research</p> <ul style="list-style-type: none"> <li>• Identifying information required.</li> <li>• Finding the information.</li> <li>• Incorporating information into activity.</li> </ul>	<p>Kaupapa – having a purpose or reason.</p>
<p>Use of Technology to complete a task:</p> <ul style="list-style-type: none"> <li>• Searching the internet.</li> <li>• Writing a business plan.</li> <li>• Completing a power point presentation.</li> </ul>	<p>Manaaki – Show respect or kindness to, entertain.</p>
<p>Negotiation</p> <ul style="list-style-type: none"> <li>• Recognising need and where and how it can be satisfied.</li> <li>• Setting limits of acceptability.</li> <li>• Successfully satisfying needs and benefitting both parties.</li> </ul>	<p>Tahi – Collectivity</p> <ul style="list-style-type: none"> <li>• <i>Mahi tahi</i> – working collectively.</li> <li>• <i>Moe tahi</i> – sleeping collectively.</li> <li>• <i>Noho tahi</i> – meditating collectively (thinking process).</li> </ul>
<p>Teamwork</p> <ul style="list-style-type: none"> <li>• Working together.</li> <li>• Assigning tasks.</li> <li>• Undertaking assigned tasks.</li> <li>• Accepting responsibility for outcomes.</li> </ul>	<p>Āta – Planning</p> <ul style="list-style-type: none"> <li>• <i>Haere</i> – proceeding with caution.</li> <li>• <i>Noho</i> – deliberation.</li> <li>• <i>Whakāro</i> – deliberate thought.</li> </ul>
<p>Communication</p> <ul style="list-style-type: none"> <li>• Satisfactorily completing the first draft of a business plan.</li> <li>• Making an oral presentation of that plan to an audience.</li> <li>• Complementing the oral presentation with</li> </ul>	<p>Noho – The state of being</p> <ul style="list-style-type: none"> <li>• <i>I runga i te marae</i> – on the marae.</li> <li>• <i>I roto i te reo</i> – when using language (Māori).</li> <li>• <i>I roto i ngā whakāronga Māori</i> – when thinking as a Māori.</li> </ul>

<sup>8</sup> GYME is an acronym for Growing Young Māori Entrepreneurs

visuals.	
<b>Leadership</b> <ul style="list-style-type: none"> <li>• Leading a group to completion of an assignment.</li> <li>• Recognising skills in the group and using those to achieve outcomes.</li> <li>• Accepting and taking responsibility both individually and collectively.</li> </ul>	<i>Whakawhitiwhiti Kōrero</i> – Communicating.
	<i>Mahi</i> – Practice or the doing of e.g. mahi tahi or working together to achieve a goal.
	<i>Tuku</i> – To let go by sharing knowledge, information & practice.
	<i>Tapu</i> – Recognising boundaries and applying the same.
	<i>Noa</i> – Recognising limitless opportunities.
	<i>Mā</i> – To free from tapu thereby creating opportunity.
	<i>Ui</i> – Question; the art of enquiry; research.

(Source: Keelan, 2009)

### Making It Work

The idea here is just to share how wānanga can be put into action, ‘warts and all’. Each of the ways in which the author has used wānanga as the method of imparting knowledge is presented. None of them is by any means perfect but they all provide an idea of the possibilities. You are probably already implementing wānanga and can make comparisons. If not, maybe you will be inspired to, in the Kiwi vernacular, ‘give it a go’.

### Diploma of Youth Development *Whakawhanaungatanga* (Team Building)

In the 1990s, Auckland University of Technology (AUT) had a diploma programme in youth development. At the beginning of each new academic year and during orientation, one of the activities to build the new students into a working group was to take them on a version of the Coast-to-Coast walk.<sup>9</sup> The difference was that the walk took in sites of Māori significance and the students ended the day at a marae where they stayed overnight and participated in activities designed to cement the bonding created as they walked. Included in those activities was the pōhiri and after that they prepared their evening meal, all planned prior to the hīkoi (walk) taking place. Luckily for them they did not have to carry the food whilst they walked – it was delivered and waiting for them to prepare.

The purpose of the wānanga was two-fold. First was the team building, the whakawhanaungatanga in the heading above, the idea being that the students would get to know each other and would support each other, over the six hours during which they walked.

<sup>9</sup> The Coast to Coast walk is a planned one-day walk from one coast of the isthmus on which the city of Auckland, New Zealand is situated, to the other.

This allowed the kaiako to observe them in action and to begin to put ideas together on how to develop their group and individual skills.

The second idea was that students would learn something about the history of Māori on the isthmus so they were provided with some information about certain spots along the way to which kaiako would add, with a short discussion at each spot. That was then reinforced by the noho or overnight stay at a marae at the end of the walk, where other activities continued to reinforce the notion of whakawhanaungatanga. Although the focus here was not taiohinga Māori, the participants were likely to be working with that group, hence the inclusion of these wānanga and the next below.

### **Mid-Winter Wānanga**

As part of the same Diploma of Youth Development, the students were taken on a mid-winter wānanga. The first one saw half of the students go to Te Urewera National Park where they were hosted by Te Kawa A Māui, and the other half to Ngāti Porou where they were hosted by Ngāti Porou Outdoor Pursuits. After the first year the wānanga were hosted by Te Kawa A Māui because of its proximity to Auckland and ease of management.

At the beginning of the semester, students were advised on what they needed to do to prepare. They were also told that their base in the National Park, the Lions Hut<sup>10</sup>, was several miles inland from the nearest shop and had no mobile phone service. Their hosts for the week were Te Kawa A Māui, an organisation local to Te Urewera and led by Māui and Keero Te Pou; they would be away for a week. They had a full programme of activities designed to do a number of things:

- Reinforce te reo Māori learnt during the semester.
- Reinforce tikanga Māori also learnt during the semester.
- Give them the experience of a bush-focused youth programme.
- Provide them with the experience of learning other than in the classroom.

Activities included, but were not limited to, learning to light a fire, find water, boil a billy and make a cup of tea for the hapless kaiako who accompanied them to the wānanga! Going on treks to learn the whakapapa of trees in the bush; learning to make fried bread and to cook on the wood stove; collecting bush food for the final night's meal; all accompanied by night-time discussions by candle-light on various aspects of tikanga. During the week te reo Māori was given equal space with English so much so that by the end of the week, the students' te reo Māori vocabulary was well extended. Each week included an overnight trek during which the group either bivouacked or stayed in one of the many trampers' huts in Te Urewera. Māui and Keero's idea was that during the week they would experience cold and warmth, being dry and wet; those conditions would increase the depth of their learning. Note that kaiako were expected to share the same experiences.

Before going into Te Urewera, students almost always resisted and one year, one refused to go on religious grounds! However, they were emotional when leaving and always commented they

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<sup>10</sup> The Lions are a service organisation found in many countries. A branch/region, local to Te Urewera National Park in the North Island of New Zealand, have built and maintained the hut. Many groups use it throughout the year.

had learned more in that one week than they had all semester in the classroom. This is a small way by which to acknowledge Māui and Keero for their input, which was immense considering the depth achieved in the time frame.

The whole class did not go together but were taken to the wānanga in two separate groups with no more than 20 in each group. Again this was to give emphasis to the learning as students got a lot of one-on-one time when they needed it. Everyone travelled down together in a small bus hired for the purpose. Despite being told to lift their physical fitness, very few did and some found the physicality of the programme challenging. Finally, the decision to go into the bush in the middle of winter was deliberate. It was an acknowledgement of the fact that the old whare-wānanga occurred during the cold winter months. At the end of every wānanga, kaiako sat with Māui and Keero to grade the students' participation in wānanga activities. One year the students hosted Te Kawa A Māui, who paid a return visit to honour the invitation from students who wanted to repay them for passing on their knowledge. Again, the return visit was to practice the tikanga of hosting those who have hosted you before.

### ***E Tipu E Rea Wānanga***

Three wānanga were held in 1999 with young Māori aged between 14 and 26 years of age. They had been nominated by community-based organisations and were representative of the largest through to the smallest of iwi. In total 26 participated with input also from another two young people, one of whom was the research assistant and the other the graphic designer of the products of their work. The wānanga were age specific with one being for those aged 12 to 17, another for those aged 18 to 20 and a third for those aged 21 to 26. The reasoning for the separating of the age groups was to ensure that each grouping was not limited by the younger participants leaving the talking to the older ones and, in turn, the older ones not providing space for the younger ones to contribute. The number of participants was kept small – no more than 10 at each wānanga.

The programme for each wānanga was exactly the same and was designed so participants would by the end of two days have completed a logframe analysis of a programme they thought was a way by which to engage young Māori in decision-making processes. Every session had a number of activities that built in movement, discussion and drawing or note taking as a means by which to also give consideration to different learning styles.

Each wānanga was held on the same marae, which was small enough so a group of no more than 15 people altogether would not get lost. The two chapters (Three and Four) that discuss *E Tipu E Rea* have more details about the wānanga.

### ***GYME Wānanga***

Growing Young Māori Entrepreneurs (GYME) was a research project that was undertaken from 2004 to 2006. Participants were aged between 12 and 17. Its purpose was to investigate the entrepreneurial activities of young Māori and whether they contributed to whānau, hapū and iwi economic development. An activity of the research was a series of wānanga designed to build the capacity of taiohinga involved in business activities through the Young Enterprise

Scheme. The idea originally was for an annual conference, but after consultation with the research partners and advisors, the idea of a conference was discarded in favour of wānanga. The reason for the change was the level of learning likely to occur at wānanga compared with a conference.

Each wānanga began with a pōhiri on a Friday afternoon and finished on the Sunday afternoon. They were held on a university marae for the following reasons:

- Accessibility of resources like computer labs for some of the learning to take place.
- Building a sense of comfort with being in a university environment and thereby introducing this possibility to the participants.
- Providing the opportunity for a network of potential entrepreneurs and leaders.
- Demonstrating how tikanga adds value in the world of the entrepreneur and business.
- Demonstrating that entrepreneurship is not just about business; it also has a social aspect to it.

In addition to the programme, each group of budding entrepreneurs at the wānanga was provided with a mentor who would work with them in the development of their idea for a business or social venture. The mentors were a mix of professionals from the public service and business people who were given some training on the role and responsibilities of mentors. Table 7.4 provides a list of the various elements of the wānanga and how they demonstrate the implementation of the MĀUI Model presented in Chapter Five.

**Table 7.4:**

**GYME Wānanga design reasons for their use against MĀUI Model elements.**

Design element	Reason for use	MĀUI Model
<i>Pānui</i> (Notices)	Inform the youth participants, the schools they attended and their parents of the wānanga date, venue.	Mana Āta Ū
Speakers	Motivate and to be role models for the youth participants.	Mana Arataki Ū Iwi
Application Form	Inform the organisers of the participants' details especially the business idea/product so that mentors could be matched with groups of youth participants.	Mauri Mana
Programme	Motivate and provide a curriculum over the wānanga.	Mauri Mana Āta Arataki Ū
The Rules	Provide behaviour boundaries for the youth participants.	Mauri



		Mana
Mentors	Encourage intensive transmission of knowledge.	Mauri Mana Arataki Ū Iwi
Mentor training	Ensure mentors knew what their role was during the wānanga.	Mauri Mana Arataki Ū
Pōhiri	Affirm tikanga and to remind the youth participants that although the focus was entrepreneurship, the learning was taking place in a Māori context.	Mauri Mana
Whakawhanaungatanga	Provide a forum for introductions in addition to the pōhiri. Also used to introduce Māui the ultimate entrepreneurial role model.	Mauri Mana Arataki Ū Iwi
Competition	Focus for learning exchange. Affirm that competition is natural in the Māori world.	Mauri Mana Āta
Prizes	Acknowledge the work undertaken. Three prizes awarded – best business plan, leadership and most innovative product.	Mauri Mana Ū
Accommodation and venue	Affirm tikanga and to build a network of young Māori entrepreneurs. Introduce youth participants to the tertiary environment.	Mauri Mana Ū
Duties	Affirm tikanga and working together to keep the venue clean and tidy. Part of the competition.	Mauri Mana Iwi
T-shirts	Build a sense of belonging.	Mana Mauri U
Evaluation	Provide for feedback in the Western definition of the process.	Mauri Mana Āta Ū
<i>Poroporoaki or whakawātea</i>	Affirm tikanga and to provide for feedback in a tikanga context	Mauri Mana Āta Iwi

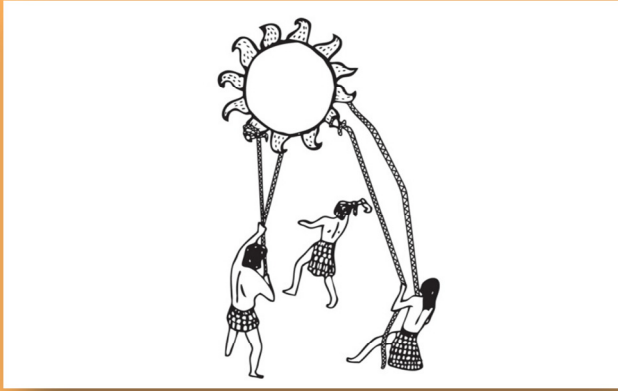
(Source: Keelan, 2009)

### **Wānanga as a Gift for Learning and Teaching**

Many people will be using wānanga as learning and teaching methods so the concepts presented will not be new. Some will be using it without realising it is a method or they might call it by a non-Māori name, because surely the concept is not confined to Māori only. The suggestion here is a deliberate use where thought is given to the processes used to progress the learning and to achieve a depth not necessarily evident at first. Wānanga can be engaged in a number of ways:

- By giving some concentrated time within the curriculum to specific content;
- By teaching a paper in a concentrated delivery where that was the only content in a day/week/month.
- By engaging any of the tikanga suggested in Table 7.2.

What has been suggested is not necessarily new in the field of either education or youth work as such. Rather it is a putting together of ideas that those who like the concept may choose to use. The only caution concerns the follow-up that needs to take place after a wānanga. Participants need opportunities to be able to demonstrate their new learning and experience, otherwise much of what was achieved can be lost or watered down in a very short space of time. It is the follow-up that is probably the hardest and should be taken into consideration when planning the wānanga.



## Maui Snares the Sun

*In the first days of creation, humankind found the sun moved across the sky so quickly they were unable to complete many of their daily tasks. Likewise, the nights were so short they did not get enough sleep. There was therefore a great deal of dissatisfaction. Māui considered the problem and decided there must be a way to slow the sun's movement across the sky. He set about making plans, and convinced his brothers and the whānau to participate, and they collectively took action to make the plan a reality.*

*One action was to make strong ropes to capture and control the sun and so the people set about making ropes. Many different methods of plaiting ropes were used and it is thought this story tells the origin of the different styles of plaiting – tāmaka (a round cord of four or more plaited strands), paraha (flat, broad weaving), kōpuku (close weaving) and takawiri (twisted, cross grained). When the ropes were ready, Māui and his brothers set off to the place where the sun rose. When they got there, they formed nooses to snare the sun.*

*When the sun emerged, they cast the snare, caught and held the sun until it cried out for mercy. Māui even used incantations to help him and his brothers to maintain control over the struggling beast that was the sun. They only let go when the sun agreed to move more slowly across the sky. In some versions of the story, Māui beats the sun into submission, which for some is the old-fashioned 'moral of the story', indicating that violence is the way to get what you want. That is not the only moral of the story. The story has more depth to it than that.*

*The story of Māui snaring the sun is one of the most well-known of the Māui stories. It is a story about needs assessment, organising, planning, leading, controlling, and time management. Important management concepts are necessary when facing a major task, for surely capturing and holding a force such as the sun until it capitulated and agreed to move at a slower pace was a major task. Other concepts that emerge in this story are of the need to involve everyone in a major operation and therefore not to undertake it alone, to use appropriate tools (plaited rope) and methods (planning), including the more esoteric and spiritual to complete tasks.*

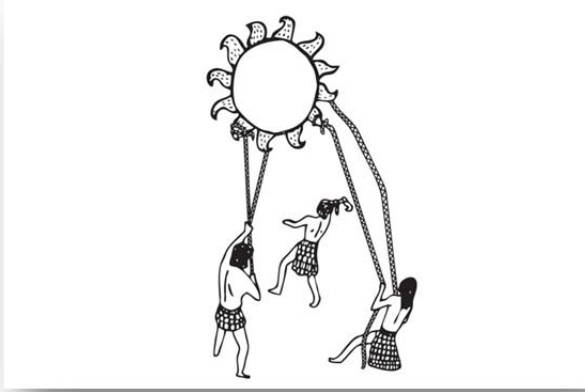
### **Key messages for taiohinga Māori development include:**

Management concepts like needs assessment, organising, planning, leading, controlling are important

Involve everyone in a major operation

Use appropriate tools and methods

Resources may include the intangible



## Chapter 8

### **Te Ahi Kā: The Fire in Youth Development**

The title of the chapter makes reference to the story of Māui subduing Mahuika and Tamanui-te-ra.<sup>11</sup> By doing so, he made fire available to humankind and made more time available to humans so they could accomplish more in a day. It is also reference to the concept of those who keep the home fires burning – *ngā ahi kā*. The three concepts are not necessarily related to each other, but they can all be applied in the context of youth development Māori styles, and the story of Mahuika was referenced earlier in Chapter 4.

When Māui subdued Mahuika to make fire available to humankind, he was, by comparison to Mahuika, a young person taking on the might of a god. The story is as much an example of youth questioning the status and power held by older generations as it is about the acquisition of fire and the vanquishing of a god. Much is made nowadays of the status accorded the elderly and especially those who have been elevated to that of *kaumātua*. The accepted behaviour expected of younger Māori in the presence of older members of the *whānau*, *hapū* and *iwi* is respect and deference. That deference has been interpreted in contemporary Māori culture to the point of accepting everything elders say and do, which is not always a good idea. Māui's deeds remind us why it is useful sometimes to challenge the perceived wisdom of elders – if he had not, we would not have fire, we would not have time as we know it and we would not have Te Ika a Māui (the North Island of Aotearoa New Zealand), among many things.

The Mahuika story, therefore, is a good one to demonstrate the need to sometimes question, although there would be those who would argue the method Māui used was a bit extreme. However, Mahuika was a god and had far greater power than Māui so Māui had to use his wit and cunning to be able to assert his authority and to take responsibility for making fire available to humankind. The question therefore in the context of youth development would be how do young people challenge the authority of older people in a way that is beneficial for them and everyone else?

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<sup>11</sup> Personification and sacred name of the sun.

Ahi kā is usually the whānau members who remain on the *papakāinga* (homeland) or near enough to it to maintain whānau connections and traditions; in other words they stoke the fire to keep it burning. Their role is essential in the development and maintenance of identity for the whānau. They attend hui and ensure that whānau responsibilities associated with those hui are maintained. They provide shelter and warmth when those who live away visit. In contemporary times they often assume those roles even though they may not have been trained to do so. However, the fact they do so is respected because they have taken on the role whilst others who may be more suited and better trained in the appropriate tikanga have been elsewhere pursuing other dreams.

In a sense, taiohinga are ahi kā in training. They have the responsibility thrust upon them by dint of birth and social practice. Sometimes it is a role neither wanted nor appreciated, and may be rejected outright; most often it is one wholly embraced although in some cases little understood. The majority of taiohinga live outside the ancestral boundaries of their whānau, hapū, and iwi, so for them to actively engage in the role of ahi kā as it is currently defined in terms of tikanga is difficult. Given this then, there are two issues for consideration. The first is preparation or learning the roles and responsibilities associated with being ahi kā, and the second is whether the concept of ahi kā is unavailable to those who live in an urban environment.

For those who do live near or on the papakainga, it is a role that, like any other, has to be prepared for, and often the adults in the picture who have the responsibility of doing the preparation have neither the want to do so, do not know how, or they have been caught up in their own world and have not provided it. Transfer of knowledge thus cannot occur and can be lost forever, unless retrieved by extra effort on the part of those who are raised without it. The ideal is that knowledge pertaining to those things important in the world of the Māori is transferred so it is kept alive in the consciousness of the whānau, hapū and iwi. Taiohinga are recipients of that knowledge and not transmitters.

Then there is the debate about the notion of ahi kā which has not been raised yet in the discourse on urban migration and among Māori generally, the assumption being that it is a notion that remains firmly rooted in tribal homelands. But other roles, responsibilities, and functions of tikanga have been transplanted into the urban environment, so why not the notion of ahi kā? For example, each of the urban marae that are not mana whenua (those with territorial rights), whether tribally or pan-tribally organised, will require ahi kā. They will continue the traditional function of the ahi kā but in a completely different environment from the usual, unless of course the marae belongs to the mana whenua.

Are the people on pan-tribal and urban marae, like Hoani Waititi in Auckland who maintain his mauri, still called ahi kā or are they called something else? How do Māori take the tikanga associated with the role of ahi kā and interpret them into the contemporary Māori environment so taiohinga do not miss out on learning about the role and responsibilities associated with it? Can it simply be transplanted or can another quite different role with a different title that is more suited to the new cultural unit of the urban Māori and the urban marae, be created? If

whānau in the urban context could be re-interpreted to be inclusive of non-kin groups, can the same be done for that of ahi kā? If that is possible would it be the same or would it be different? This chapter is about stoking the fire burning within each taiohinga Māori so they make contributions, no matter how small, that add value to their whānau, hapū and iwi, and in doing so, to their community and nation. After all, they are some of the players in each of those social units. Discussions about tikanga-based concepts need to be addressed to create space for urban taiohinga who have as much right as kainga (home) based ones to learn the roles and responsibilities they will carry as young people, adults and later as elders. To rely only on those who live on or near the papakainga to assume these roles is neither fair nor practical and does not bode well for ensuring tikanga are passed on from one generation to the next.

### **The Social Responsibilities of Taiohinga Māori**

Probably the most important unit for the social roles and responsibilities of taiohinga Māori is that of the whānau. Initially the whānau developed in an environment devoid of other cultures and ethnic groups (Moeke-Pickering, 1996). However, with the arrival of others and the movement of Māori from the pā to the city, various definitions of whānau have evolved, but essentially two stand out as the most relevant where taiohinga are concerned.

The first is the traditional one that defines the whānau in relation to whakapapa. Individuals and those with whom they associate define the second. That whānau is likely to include people who are not kin.

Taiohinga Māori may have several of the second, based on school, work, friendships, and interests. The latter grouping of whānau is a more contemporary definition and still generates heated discussion when raised because there are words like rōpu and *kapa* usually used with a qualifier, (for example 'kapa haka'), that are more appropriate to define groups not kin-based, and for purposes other than those activities associated with the well-being of the kin grouping. In fact the re-interpretation of the word whānau in and of itself creates identity issues for taiohinga at a time when they are coming to grips with the whole business of being a contributing member of a larger group.

In Chapter One, reference was made to the role and responsibility of taiohinga as being one where they are "open to and acquire knowledge in the tikanga of their whānau, hapū and iwi; participate in and serve their communities, both Māori and non-Māori; acquire knowledge to be a contributing economic unit in future". The statement was then qualified by another, which said it was the responsibility of the adults around them to provide the environment and the information necessary for them to be able to achieve those very things. Those adults in a contemporary environment are likely to include a number who are not whānau.

It is one thing for taiohinga to be open and acquire knowledge in the tikanga of their whānau, hapū and iwi but it is another for them to have those very things made available. In some instances, adults do not have that information. In others they unfortunately believe it will not add to the lives of their young people, either because they feel tikanga and Māori social structures do not apply, or they feel they are so undervalued that to pass them on is to place their young people in a state of conflict and disease so that their safety is compromised. They do

not want to add more negativity to the life of those young people than is necessary. In still others, they may have the information but have no idea how to transmit it, with the consequence that it is lost forever unless retrieved. There was a time when it was thought much of that information was tapu, again unfortunate as that resulted in knowledge being lost, sometimes forever, and sometimes only until it is retrieved through research.

There are many examples where adults do not have information or have very unfortunate ideas of what being Māori is all about. Some good examples in the public arena have been those associated with child abuse, where whānau have known about abuse but have sought to either turn a blind eye or adopt a code of silence. For the public in general, such examples are why the notion of whānau should be disbanded. In those instances, it is thought the whānau does not act in the best interest of the child but rather protects the perpetrator. It might be acceptable were some retribution taken by the whānau against the perpetrator(s), and where this has occurred, for the public to be informed; or where the whānau has taken some action to become educated and again the public has been informed. Usually, however, the child abuse or killing under discussion is that of a toddler, a baby. What about in the case of taiohinga? What is the whānau responsibility for ensuring that taiohinga grow to know what being Māori is, so that the abuse that may continue into young adulthood, stops?

In *Te Ao Hurihuri* John Rangihau (1975) wrote about being Māori. What he said was that for him being Māori was being a New Zealander. He also spoke about being Tūhoe and that he had learnt how to be Tūhoe and Māori and therefore a New Zealander through observation and participation. He said:

“The essence of community apprenticeship was young people learning by participating, by becoming carriers of wood, by chopping the wood and by setting up the hangi. As you grew older you moved on to being in charge of the butchers, the hangi men and the people who gathered food. You went through all these processes. Then you were allowed to go and listen to elders speaking on the marae and in the meeting houses. So you progressed by observing and becoming involved in all the activities of the marae. That traditionally was the way a young man fitted into place as the elders died off.” (pp. 221)

So how does that help taiohinga affirm their place in society? For taiohinga that very question can create all sorts of identity crises. For a start, what society is being spoken about - New Zealand society in general; Māori society? Some qualification is required to create the opportunity for exploration and explanation by everyone alike. Sometimes it is assumed that mere participation is enough as per Rangihau's statement above. However, the world has changed significantly from his time and that which impacts on taiohinga is much greater. The job therefore of those around taiohinga is to help them navigate the mixed societies in which they engage, in a way that is beneficial to them and everyone around them. The reality is they are different things in different contexts and the issue is one of how they are able to shift from one to the other with an ease that affirms who they are rather than dis-ease causing them distress. Some do it really well and others do not. Although taiohinga are not the only ones to respond in this way, they are the concern here and hence the focus.

They are Māori and they are the whānau, hapū, iwi and waka to which they are whakapapa. They are also New Zealanders and they are whatever group they claim membership of, even if those groups meet with the disapproval of others. What their parents, whānau and those who would choose to work with them should do is acknowledge those memberships and especially to affirm the ones that provide positivity in their lives. The activities in Chapter Five provide some ideas on things practitioners can do to affirm identity and add to the *ketu mātauranga* Māori of taiohinga. Between generations, more use could be made of online social networking as a means by which to transfer knowledge of tikanga. It is an area of communication about which little is known in terms of Māori usage but it is a medium widely used by young people, and taiohinga Māori are no exception. The assumption, however, is that their access is more limited than others because of economic circumstance. Spencer Lilley (2008) showed that access to a computer and the internet was not a major barrier to Māori secondary school students. In addition, research commissioned by Te Puni Kōkiri showed taiohinga were early and high adopters of mobile technology (de Bonnaire, Falloon & Taylor, 2008), which potentially makes them more linked to the World Wide Web than their non-Māori counterparts.

### **Political Roles and Responsibilities of Taiohinga Māori**

The political unit for Māori was the hapū, and it is the social unit of Māori least known and most difficult to find information on. All hapū would have begun as whānau but as the whānau grew in numbers and claimed space, they evolved into hapū. A hapū is a grouping of whānau who claim descent from an eponymous ancestor much in the same way an iwi does. Sometimes however, hapū might be a number of different hapū who group together for political and/or economic purposes. Hapū were never static; they grew or decreased in number, or came and went out of existence, for different reasons. Their number varied from the very small of less than a hundred to the very large of more than a thousand. Mead (2003) says that for a hapū to claim the right to its existence, it needs to prove its ability to be able to build and maintain a marae, including all the rites and rituals associated with that marae.

Although the number of Māori has grown beyond its population at the time of the arrival of the first Europeans, the numbers of whānau and hapū have not grown at the same rate, nor have they necessarily amalgamated or reformed. That in itself creates space and opportunity for new hapū to assert their *tino rangatiratanga*. That is not as evident as hapū and smaller iwi that had previously behaved more in the manner of hapū, and are now asserting their right to stand alone as hapū - an action that became evident with the advent of negotiating with the Government to deliver services to Māori and latterly, Treaty settlements. Such a possibility will be and is challenging for the existing authorities, but is not insurmountable. New groupings of this nature would need to present their whakapapa, demonstrate clearly the ancestor from whom they descend; how they relate to existing groups and perhaps lay claim to a space within the tribal boundary based on the evidence they present. They may of course lay no claim to land if they in fact establish outside the boundaries of the tribe. In that instance, however, they would need to establish a relationship with the mana whenua in such a way that they are able to demonstrate that they do not pose a threat.



To some extent, such claims have been made already, like the establishment of tribal and pan-tribal marae in the main urban centres. Some examples include Pipitea Marae in Wellington (associated with Ngāti Pōneke – a pan-tribal group), Te Tira Hou in Auckland (Tūhoe), Mataatua Marae – also in Auckland (Ngāti Awa), Kōkiri Seaview Marae in Wellington (associated with Ngāti Porou but more associated with one particular family), Ngā Hau E Wha Marae in Christchurch (pan tribal), Hoani Waititi Marae in Auckland (pan tribal), the marae on every university, polytechnic and school. The existence of these marae can add to identity crises. They can also add to the separation from whānau marae roots that urban taiohinga may feel. That is, taiohinga may identify more with those urban marae at their school, polytechnic or university than they would to those with which they have whakapapa connections. However, for taiohinga, the more important issue is what their political rights and responsibilities are and whether that is at the whānau, hapū or iwi level?

Contemporary Māori development has seen the adoption of the non-Māori concept of voting rights and these, in Aotearoa New Zealand, are accorded to those 18 years and older. That law excludes young Māori under that age from participating in the democratic processes of Māori and non-Māori alike. If the pre-European and early European practice was to include everyone including tamariki and taiohinga in discussions that impacted on the whānau, hapū and iwi, why have iwi authorities chosen to limit democratic processes only to those over a certain age? It is a decision that does a number of things:

- It excludes taiohinga from political agency.
- It does not encourage participation but encourages apathy.
- It limits understanding of political processes to those who are non-Māori.
- It means the leadership has no idea what their young constituents think, need, and want.
- It creates an environment of ignorance and misinformation where people are easily persuaded by disinformation leading to malcontent because they are not encouraged to participate.

There is plenty of evidence of what happens when taiohinga are excluded. They fail miserably and are over-represented in all the negative statistics. They do not participate, when older, in the democratic processes for which they have a tikanga right if one were to look at Māori history. A change in the political processes of whānau, hapū and iwi can be one way to contribute to changing those negative statistics. It can demonstrate to taiohinga Māori that their point of view matters to leaders both Māori and non-Māori; they have the political wherewithal to make a difference; they count in development planning in a positive way.

The responsibility of taiohinga Māori is to participate, whether the leadership expects that or not. There are many examples of young people doing that but two are expanded on here – Ngā Tamatoa and the Youth Rights March of 1981 – to demonstrate that the idea that taiohinga have a voice and are able to participate is not a new concept.

In the case of Ngā Tamatoa, it was rangatahi<sup>12</sup> Māori taking direct political action where Maori rights were being infringed upon, and to stop what they saw as discrimination and institutional and active racism leading to disadvantage and underachievement. In the case of the Youth Rights March 1981, taiohinga were involved but the focus was on youth rights rather than taiohinga rights, although these were given space before, during and after the actual march.

Ngā Tamatoa was founded at a New Zealand Federation of Māori Students hui at the University of Auckland in 1970. The hui, to be renamed Huinga Rangatahi from 1973 onwards were gatherings primarily of young Māori at university, held annually throughout the country and usually, but not always, at a university. They provided an opportunity for those young Māori to discuss issues affecting them and Māori in general. The renaming of the Federation to Huinga Rangatahi was to enable non-university young Māori to attend (Te Rito, 2008).

Ngā Tamatoa made their point of view known by engaging in what was perceived as being non-Māori activities like protests, sit-ins, challenging elders at hui, engaging with the media. They were the first to protest at the Waitangi celebrations with the slogan that was to be taken up by others – ‘The Treaty is a Fraud’. Many attempts were made by Māori and non-Māori alike to separate them from the rest of Māoridom.

It was said they were not ‘real’ Māori because most were of mixed-race descent and as such did not know what it was like to be Māori. At the time, like today, most Māori were of mixed race, so how could they be any different? Almost all were raised knowing they were Māori and participating in almost all of the rituals related to being Māori. They identified as Māori, so to say they were not Māori was an attempt to undermine what it was they were saying. It was also said they were urban and because of that had no understanding of tikanga and Māori culture generally. Furthermore, some emphasised their university education as a means by which to separate them from working-class Māori. However, many, like the author and the more well-known Tame Iti, were born and raised in rural environments. In addition, although the organisation may have had its roots in the universities, especially Auckland University, in other centres like Wellington its members were more likely to be public servants, labourers, artists, gang members and ex-prisoners.

It was said the methods they employed to put their political view across to New Zealanders in general and Pākeha specifically was not Māori, thereby providing evidence of their lack of knowledge of anything Māori. However, if one were to look at Māori-Pakeha interactions in the 1800s, one would note they took the same actions as their predecessors to ink their point indelibly in the non-Māori consciousness.

Nga Tamatoa used the media to make its views known. Te Puea Hērangi was not above using the media to promote the Kingitanga (King, 1977); Nga Tamatoa used direct confrontation through demonstrations and sit-ins; Te Whiti o Rongomai and Tohu Kākahi led Māori at Parihaka in acts of civil disobedience when settlers tried to take Māori land in the Taranaki. Their actions were such that the settlers called on their Government to use troops to disband Te Whiti and his followers at Parihaka (Scott, 2004). Nga Tamatoa made submissions and petitions to parliament;

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<sup>12</sup> Rangatahi here meaning emerging leadership as opposed to young or youthful.

in 1805 Te Pahi visited New South Wales to meet Governor King to discuss issues of culture, technology and politics (Petrie, 2006). Nga Tamatoa challenged elders and leaders of the time, both Māori and non-Māori; Māui challenged his elders as did Te Rauparaha. So, Ngā Tamatoa did nothing that had not been done before, although it is always presented as if they indulged in very non-Māori ways of making their point. History tells us this is not so. Ngā Tamatoa was not a large organisation, but the impact it had ripples through the ages and will be an important part of Māori and New Zealand history for generations.

In 1981, at the time of the Springbok Tour, a Youth Rights March was taking place. The young people – Māori and non-Māori - who were on that march did so to assert their rights as young New Zealanders and to raise awareness of the issues affecting them. The march grew out of the work of Ted Jones, who was at that time employed by the Auckland City Council to coordinate the youth council and youth development in the city. Ted was passionate about young people, and their rights and the need for those in authority to hear what young people had to say. He was instrumental in the organisation of the Auckland City Youth Council, and out of the monthly meetings grew the idea of taking the youth voice to Parliament.

The march followed the same route as the 1975 Māori Land March. In the planning, the young participants knew the march was likely to clash with the planned Springbok Tour. They hoped the Government of the day would see reason and cancel the tour and their voice would be heard. Unfortunately for them, the tour still went ahead but they remained committed to their plan.

They did garner media attention and they did get support along the way. Eventually they made it to Parliament where they presented their petition. Tau Henare, a current list member for the National Party, was part of that march. From time to time he speaks about it and how the issues they took to Wellington all those years ago are as valid today as they were then. The manifesto they carried with them is attached as an appendix, as is a copy of the petition. It is included to demonstrate the participation of taiohinga in petitioning the leaders and people of the country as they travelled to Wellington to petition Parliament. It is also included to provide evidence of the concerns young people in the 1980s had, and yes, Tau Henare is right – it is difficult to spot the difference.

So the political roles and responsibilities of taiohinga are to be learners and to engage and participate in the systems that exist, and where those are wanting, to challenge them, but in challenging to advocate for and make changes that are beneficial for everyone, Māori and non-Māori: because to advocate and make changes for Māori is to improve conditions for everyone in the country.

## **Economic Roles and Responsibilities of Taiohinga Māori**

Economic roles and responsibilities of taiohinga Māori are not just about earning or spending money. It includes those activities that enable them to participate and contribute to the economy in some way. One example is getting educated; another is taking on responsibilities in the home and communities to which they belong; yet another is getting part-time jobs whilst still in education.

Taiohinga will have been engaged in the economy from the day they were conceived. A mother's health care during pregnancy meant her unborn child was already an active participant in the economy as that care was subsidised and paid for by the Government out of the taxes of working New Zealanders and companies active in the country. Once born, that child, who later became taiohinga, continued that engagement through on-going subsidised health and education. Later that economic participation included perhaps employment or unemployment or a stint in juvenile care or prison. In addition, many young people contribute by being unpaid labour in family businesses and by taking on chores to release adults in the house, so they can do other things like go to work or volunteer at the marae. One would assume, therefore, that the roles and responsibilities of taiohinga in the economy are about being engaged in it, in as many positive ways as is possible. Unfortunately that is not necessarily always the case.

In an environment where tikanga prevails, the roles and responsibilities include contributions to the development of the whānau, hapū and iwi. Although that includes participation in hui, that is only one way by which those roles and responsibilities are manifested. However, at hui, the roles and responsibilities of taiohinga are to learn through participation, observation, problem solving and instruction, all that needs to be done to ensure the success of a hui. It can be safe to say, however, that the learning can occur only by having role models who can model behaviour, give instruction and direction and act as mentors. In the confines of the marae those people are usually available. Outside of that environment, that is unfortunately not always the case.

The best measurements are education achievements, and in the case of taiohinga, that is not evident. Much has been written about Māori underachievement in education, and some of the proposals to deal with it have included the establishment of environments in which te reo Māori is the language of teaching and learning, complemented by social mores based on tikanga; teacher training as a means by which to deal with low teacher-expectations; the development of curriculum and teaching resources. Unfortunately, what these often do not take into consideration is the economic status of Maori, being such that despite all the effort to create changes enabling taiohinga to learn in the hope their achievements will improve, they are still in low decile schools – that is, they are still in schools that will always be short on resources despite the want of teachers and parents for their young people to succeed. The question then becomes one of what is needed to turn the negatives into positives and to celebrate each and every achievement?

It is not necessary to throw those things out, but rather to complement them with others that have been proven to work. Some of them practitioners know about, and already use this approach. What is referred to here is but some of what is out there at this moment in time. Over time, others can be added. Other programmes promoted in-country that do not have their

origin in Aotearoa New Zealand, like the Circle of Courage, are not included because the book is about promoting youth development Māori styles. That is not to say they do not nor cannot add value, just that they also unfortunately contribute to the undermining of tikanga when it comes to working with taiohinga.

The *E Tipu E Rea* framework in Chapter 5 provides some ideas of activities that can be engaged in to promote positive taiohinga development, including those in areas of economic growth. Other programmes that provide the same sorts of ideas, where the focus is on tikanga and mātauranga Māori include Ngā Manu Kōrero, Rangatahi Tu Rangatira, Te Aho Tū Roa – Kōtuia, Polyfest in Auckland, and Rangitāwaea in Ngāti Porou East Coast. There are many such programmes throughout the country – look for the one nearest to you.

### **Ko te Whaingā**

In the end it is about providing a mātauranga Māori-saturated environment in which taiohinga can grow to be strong in who they are as young Māori; to use that to contribute socially, politically and economically to their whānau, hapū, iwi, community and nation; to be happy and productive and to know that if they should ever hit a brick wall they have the knowledge, skills, and network of both the living and those who reside in Rarohenga (spirit world) to be able to find a way forward. It is hoped that this book will be the first of many addressing issues facing indigenous youth because there are many areas left for exploration.

The focus here was not to address issues of pathology – others have done that. Nor was it about taking specific tikanga and writing about those as being the guide when working with taiohinga Māori, since others are doing that. Instead the idea was to make an effort to present youth development from a Māori world view, making use of whakataukī, a known series of stories, and known processes like wānanga, and to illustrate how those can be used. No apologies are made for being Māori-centric because that is what makes for a different read. In addition, there is space in the context of youth development and Māori development for something that has a focus on taiohinga. They contribute to both Māori and national development and the want is for that contribution to be positive.

In writing about youth development Māori styles, issues have been raised that must be reconciled at some stage, for example, the notion of ahi kā being so embedded in the tribal homelands when the social structures of whānau, hapū and iwi have changed and are becoming less and less recognisable. The idea was to raise those as points of discussion so some resolution may be reached that is beneficial for taiohinga. At the moment they are unresolved, current leaders clinging to what are termed ‘traditions’ which end up excluding many from participation.

The argument will be that there is nothing to prevent people from participating, just the willingness to do so. Such statements do not recognise some of the economic imperatives that beset Māori and prevent participation. Participation does not depend only on willingness, it depends on resources and the ability to make those resources stretch to enable participation. And if the marae kainga is situated several hundred miles from where you live, and you have a limited economic resource, it becomes that much more difficult to participate, no matter how strong the want to do so. Urban marae provide a means of participation in the social structures

and mores that are tikanga bound, so terms like ahi kā and hapū need also to be defined in those contexts. That discussion should happen in Māori arenas and not the courts, which have been the places where they usually end up occurring in contemporary times.

As a parting note here is another idea for a programme that you might like to pick up and make your own – *he koha* (a contribution). What is offered is not necessarily gender specific and is designed so both males and females are able to participate.

### **Koha Awards**

The Koha Awards are based on similar programmes where recipients are rewarded for having achieved or completed a set of tasks. In this case, the activities the recipients undertake are not focussed on themselves necessarily, but on service to their whānau, hapū, iwi and community in a way that affirms tikanga. There are four awards and they can be achieved in any order.

The group who are going to make the award can decide on the activities the participants must undertake in order to achieve the award. A selection is presented here as a start – you can add your own. But in thinking about the activities to be undertaken, think about the taonga that lends its name to the award. It is important to involve the young people, ngā taiohinga, in deciding what activities must be undertaken to achieve the award.

Whānau must be involved in making the award. That is, they present the award to their taiohinga/taitamaiti/taitamariki. If possible, they make or purchase the taonga they make the award with.

Non-Māori might want to participate to honour something that is truly Aotearoa. Welcome them and again involve their families and communities.

*Aim:*

Engage taiohinga in community service that affirms tikanga and mātauranga Māori.

### **Paua Award**

The award is based on what the *paua* represents. It is a product of the sea – a gift of Tangaroa to humankind. Activities therefore should be based on water skills and competencies. They might include but are not limited to:

- Cleaning polluted waterways
- Harvesting seafood or produce from rivers and lakes for the whānau
- Sharing seafood with kuia and *koroua* living on their own
- Learning how to prepare and then cook food from the sea and other water ways, especially those foods particular to Māori
- Going fishing – make this a whānau activity if possible
- Making a presentation at the local marae on tikanga associated with harvesting food from the sea or other waterways
- Creating art with water as the central theme to present to a whānau member, the marae/community centre, or to someone or an organisation the taiohinga identify
- Creating a movie or a digital product where water is the theme

### Kete Award

The kete is associated with two things – carrying things like food and an accessory. It is not a gender specific item. Even kete that carry food are constructed slightly differently. For example, a kete made for the purpose of collecting seafood will have spaces large enough to allow sand to drain out as the kete is moved from one collection point to another but small enough to contain food the size of *pūpū* (cats eye) and *tūangi* (cockle). So you might want to think about the award a little differently. Here are some activities that could be done to achieve the award:

- Planting a garden for the whānau, at the Kaumātua flats, at school. The garden can be food or flowers
- Making a presentation at the marae or at school on tikanga associated with planting
- Learning how to cook something traditionally associated with food that Māori eat in the first instance, and then other foods from other cultures. Make healthy food a focus
- Add something new to the health and well-being of the whānau
- Add something new to the knowledge and information of the whānau
- Make a kete using *harakeke* and gift to someone else

### Whēua Award

Whēua is bone and in the Maori context this is about whānau and community. The reasoning is that the word *iwi* (people or tribe) is from the word *kōiwi* (human bones). The award is a bone product of some sort like a pendant or earrings. Some activities that could be undertaken by a recipient of the award include:

- Helping at hui for a year either in the *kāuta* (cookhouse) or generally
- Mowing lawns for elderly in the community
- Volunteering
- Undertaking a community service specifically identified by the young person
- Doing chores at home

### Pounamu Award

This is an award that focuses on excellence in leadership. The award is of course a pounamu – preferably one the young person can wear. Activities could include:

- Being *kaea* in the kapa haka
- Taking part in hui to discuss whānau, hapū, iwi and community business, and making a contribution to the pool of ideas from a youth perspective
- Leading other young people in a project to benefit themselves and/or the community at large
- Organising and leading an activity, such as a dinner for the elderly

## Award Night

Have these at least annually, but twice a year is preferable as that will maintain interest and momentum. Celebrate it as a whānau or community at the marae or local community centre. If you can organise a lovely meal with sponsorship then great, otherwise a 'bring a plate' cup of tea would also be good. The focus is on the award recipients so sometimes it is just about being together and celebrating. If you can, invite the local paper – they love to show their community celebrating achievements.

*“Ko tou rourou, ko tāku rourou kā ora ai te iwi.”*

*“With your food basket and my food basket, the people flourish.”*



# Appendix 1

## Petition to Parliament

### The Rights of Youth

To the Honourable Speaker and Members of the House of Representatives.

We, the undersigned, humbly beseech that Parliament give most favourable and urgent consideration to the recognition of the following rights of youth, in acknowledgement of the pressing needs of youth within this country – and the drafting of a youth charter to promote and protect the rights of youth.

**EMPLOYMENT:**

- Youth have the right to work, where they choose, at what work they choose.
- Youth without work have the right to the same benefits as unemployed adults, with the same opportunities for relief work.

**EDUCATION:**

- Youth have the right to learn practical skills which provide real employment prospects, survival skills to cope with the reality of day-to-day life, their own culture and language from teachers trained in these, in an education system whose primary goal is the development of people rather than an outmoded and negative stress on academic examinations.

**FACILITIES:**

- Youth have the right to a proportionate share of all money spent on recreation, free access to school and community facilities, subsidies for youth projects, special support for projects initiated and run by youth, with special recognition of the needs of all students and unemployed youth.

**POLITICAL REPRESENTATION:**

- Youth have the right to participate in decisions made for and about youth.
- Special representation through local authority youth advisory groups.
- The co-ordination of youth policy with the creation of a new portfolio of “Minister of Youth, Recreation and Sport” or a permanent Government committee on youth affairs, accountable to, and in constant consultation with, youth and youth workers.

AND your petitioners, as in duty bound, will ever pray that this petition will be granted.

AGE (IF UNDER 18)	NAME	ADDRESS	SIGNATURE

## Appendix 2 Youth Manifesto Youth Action Committee

### Introduction

At a time when youth unemployment is burgeoning and schools are experiencing an identity crisis over their function – if there are no jobs, what is the value of education? Few surely would deny that young people face an uncertain, difficult, if not bleak, future.

Various interest groups have chorused their own solutions: the Employers Federation seeks a school curriculum less oriented toward the needs of the academically superior minority, with greater emphasis on personal assessment; the RSA calls for compulsory national community service to curb what it sees as growing behavioural problems among the young; the Police advocate stricter laws governing the association of gang members; youth workers argue for more emphasis on work cooperatives, youth and drop-in centres, encouragement of youth leaders and an education system which teaches survival skills.

Myths linger on, however. Those who can't find work are "bludgers" because the jobs still exist, it's just that the young are too lazy to look for them; kids on the street, with nowhere else to go, are the manifestation of willful delinquency; the education system is still doing the same the same job as it was doing 20 years ago, therefore it is doing a good job.

One thing seems clear. New Zealand is experiencing growing pains and in a time of change, there is fear as well as frustration, which those in authority should recognise and respond to for the sake of social harmony. If this country is to avoid the kind of social climate which has given rise to widespread youth violence in Britain, youth issues should be confronted now. This could occur by those in authority making every attempt to include young people in decision-making processes, where youth are directly affected, and encouraging feedback between grass-roots and all levels of government.

The National Youth Council's publication "Youth in Perspective" points out that youth currently represents 19% of the voting population, political clout which has not been realised. If government does not heed the call for change by institutional means, youth may be forced to respond in ways that reflect frustration, hopelessness and powerlessness. No one who cherishes peaceful progress will wait until such a situation arises. Youth Action Now!

### **WHAT IS THE YOUTH ACTION COMMITTEE?**

YAC is a group of concerned young people and professional youth workers who banded together at the beginning of this year to organise a national youth protest march.

The YAC arose from a series of deputations to Members of Parliament and local authorities in the middle of last year. At the meeting for young people and youth workers in Auckland, it was felt that MPs and local authorities had little appreciation of youth needs and it was decided to organise a march to demonstrate to the public and to Government that youth are "in crisis" in this country.

It was decided to present a petition to parliament on the rights of youth as well a manifesto. Four areas of major concern were established: education, unemployment, youth facilities and political representation.

The present calibre of the existing members of YAC are honest and strong in their convictions. Through the length of the march a 'family' has evolved. One that functions together, working as a united body, overcoming hurdles hand-in-hand. The strength and 'mana' of the YAC was gained from people throughout who have supported the above issues, 'take' and have expressed familiar concern for all young people.

## **SECTION ONE: CURRICULUM NEEDS TO BE RE-EVALUATED**

It is apparent that to develop self-responsibility in young people there needs to be a greater emphasis in the curriculum on survival skills, so that students are prepared for the world outside school. This could include banking, budgeting, insurance, taxation, credit/hire purchase, traffic education, drug and alcohol use and abuse, personal hygiene, diet and nutrition, health education, first aid, loans and lending institutions, flatting cooking, car maintenance, basic carpentry and electrical repairs, basic horticulture and gardening, recycling, how to look for jobs, how to prepare and cope with interviews, how to cope with unemployment, ways of earning an income, the role of advertising, consumer fights, how to run a business, how to run a meeting, how clubs and societies work, how local, regional and central government works, the role of unions, the role of media, the role of the Prime Minister, Parliament and caucus, how the legal and judicial system works, real estate, government departments, how to find your way around your own community.

There needs to be a switch of emphasis on 'content' – to an emphasis on learning how to learn, how to ask good questions, pay attention to the right things, be open to and evaluate new concepts, have access to information.

School Certificate and university entrance are not considered adequate assessment of a person's capabilities and personal qualities. The present academic bias ignores whether a person is reliable, capable of independent thought and action, works best alone or in a group, is intuitive or emotionally sensitive, communicates better by word or deed, or is kind or hostile towards others. The present system avoids subjective assessment but it may be that employers of the future will want such guidelines from schools before taking on young people for training.

Learning needs to be seen not as a product, or a service industry, but as a process, a personal journey or self-discovery. The levelled structure of the school system rewards conformity and discourages dissent. In a more equal system students and teachers would see each other as people not as roles. This would promote greater two-way learning and communication, rather than the teacher being the sole source of knowledge. Students should have the opportunity to examine the implications of personal relationships, of the sex act, what it means to be a man or woman, how to listen, how to assert yourself, what is the meaning of love, caring, self-discipline.

Such discussions should involve an examination of parenthood, child-rearing, home economics, the developmental needs of children, how to handle stress, how to handle children's behaviours. If a nursery or crèche was attached to each secondary school students would have first-hand opportunity to gain experience in handling children. This would also encourage greater parent involvement in the school.

## Recommendations

The YAC also concurs with the view of the Johnson Report that schools can develop an atmosphere which will actively promote mental health –

- By creating an attitude which is relaxed, supportive, attractive and considerate – “warm” and “open” like that of a happy family.
- By enhancing the self-image of every student and not focus on the bad or the good separately. Such as streaming and the isolation of the “difficult” or non-conforming pupils.
- By catering for a child’s individual needs – adjusting the system to the child and the child to the system.
- By involving children in planning their study choices as well as in carrying them out.
- By creating closer involvement of home and school, therefore greater communication between the two.
- By setting up a coordinated guidance system which gives early warning of trouble and which supports and helps each person, individually.
- By establishing a health and social education programme, including a programme in human development and relationships.
- By encouraging adolescents to discuss personal and moral problems in an atmosphere of guidance and challenge, in which students can feel secure; in this way assisting students to form their own worthwhile value systems and yet acquainting them with the processes of change that come with maturity.
- By replacement of competition among individuals by competition (as well as cooperation) among groups, in schools.
- By involving students and all teachers in partnership with principals and parents in making decisions upon school planning.
- By offering sturdy guidance and opportunities for the use of leisure time.

These guidelines for work and play should be put together, students, parents and teachers in a partnership of shared concern.

The special difficulties facing minority groups in adapting to a system based on different values and expectations needs to be recognised by an increase in cultural activities and financial support for the teaching of Māori and other Polynesian languages. There needs to be more itinerant teachers of Māori and more sponsorship for adults to undertake second-change education. When the education system has undergone changes to the better, further sponsorship is needed to increase the numbers of Māoris and Polynesians entering university and technical institutes.

Outdoor education should be emphasised equally with sport, with the learning of skills and enjoyment of the experience being stressed rather than competitive aspects.

The YAC concurs with the Johnston Report on the subject of physical education:

“Physical education can and should meet a number of major objectives.”

In the Physical Education field there needs to be a general knowledge on the bodily functions emphasised. Also, an appreciation and understanding of the value of sport and recreation in one’s leisure time, rather than a course which focuses on competitiveness amongst each other only.

Rural schools should adopt an urban school as a “sister” or “brother” school. In the area of moral, spiritual and values education the YAC endorses the following statement from the Johnston Report:

“We believe society would like to see a reinforcement of and a return to some basic values which have universal appeal and which will remain cornerstones of every community. It is possible to identify some of the values:

- An awareness of the worth of the family.
- A caring for and awareness of those around, including the community as a whole.
- Recognition of the wisdom of elders in a community.
- Aroha (love, caring, goodwill, empathy).
- Concern and consideration for others and their property.
- Belief in oneself and awareness of the worth of self.
- Recognition of the worth and integrity of each person.
- Honesty, truthfulness and self-control.
- Achievement in work, thought and leisure.
- An appreciation of beauty, both created and natural.”

In reinforcement of the above, YAC believes that an opportunity for parents to share with teachers and students in small, intimate groups, discussions concerning values and society also in the area of sexuality and relationships. While the teacher owes it to the students to acknowledge their own personal viewpoint when challenged, the teacher must ensure that values accepted by the school and community in partnership are strongly emphasised.

Computer-aided learning should be seen as useful in the learning process, but YAC believes that this should be accompanied by face-to-face discussions which are a more “real” form of communication.

In moving away from uniformity, students should be able to wear clothes of their choice and participate in all areas of school decision-making. This would enable students to receive practical experience in administration and executive power and encourage leadership and concern for the school as a whole.

The YAC believes in self-paced learning whereby the individual sets her/his own pace, with guidance from teachers. Rather than rigid age segregation there should be integration of age groupings whenever possible. Gifted children, so-called problem children and slow learners should not be isolated merely for the convenience of teachers, but should remain with their peers so that an individual has the chance to learn about the difference between people, as well as the similarities.

## **SECTION THREE: EMPLOYMENT**

### **Introduction**

The youth of New Zealand are at the moment caught in a vicious circle: on the one hand the school system does not prepare youth enough for specific or even broad job options; on the other hand, owing to the economic recession, the number of jobs available has become less. When the young cannot find work they come to be seen as “bludgers” by those who believe New Zealand still has enough jobs to go around.

Why are there so many young people who feature in the statistics? The Labour Department gives the following reasons:

- The post-war baby boom led to a marked increase in the numbers of young people coming on to the work force, needing a large increase in the number of jobs.
- Women going back into the work force can take up the traditional entry jobs for young people.
- The worsening state of the country produces fewer new jobs and also leads to a decline in the labour turnover. This makes it difficult for new workers to get work.
- Young people are unskilled and unskilled jobs are the hardest to find in a recession.
- Special protection provisions, which may make them less competitive with adult workers for example provision of training, permitted hours of work.
- Increasing automation and mechanisation.
- Young people’s attitudes to work: a combination of a long period of prosperity, together with rising educational standards, means that people are more selective about the type or work they want and the conditions of work they are willing to tolerate.
- The actual figure of youth unemployment could be three times the official figure, according to the report of the National Research Advisory Council report on Youth unemployment, if the following groups were taken into account:
  - Those under 16 who are too young to qualify for the dole but have left school.
  - Those who have unwillingly returned to school because they have been unable to find a job.
  - Married women who wish to work but cannot register for the dole.
  - Young people who have left the country to find work.
  - Those looking for part-time work.
  - Those people who are between jobs but cannot register for the dole because of the time requirements.

Unemployment would seem to have the following harmful effects:

- It is directly and indirectly linked with crime and anti-social activity.
- It encourages blaming the unemployed for their own unemployment and drives a wedge between those with job security and those without it.
- It discriminates against the disabled, culture groups and those from working class backgrounds.
- It prevents young school leavers from making a smooth shift from school to work and developing stable work and leisure patterns.
- It affects the emotional, psychological and social well-being of the unemployed.

The Youth Action Committee believes that New Zealand must return to the principle with an eye of full employment in the interests of a stable, integrated society.

YAC supports the following quotes, submissions to the ARA Task Force on Unemployment by Ewen Derrick, ITEM:

Until society meets its responsibilities to the unemployed, they must be provided with the support to which they are entitled. It would be tragic if the community were to accept some permanent level of unemployment as tolerable. What this means in effect, is that some sections of the work force are to be forced into bearing the social costs of our current economic system. Tolerable levels of unemployment means that a minority is forced to tolerate the side effects of the lifestyle of the majority.

The problem of unemployment does not arise because we are a poor society. On the contrary, we are, on the whole, a rich society. Or does it arise because there is not enough work to be done? On the contrary, the social needs of our society are quite obvious. Unemployment arises because rewards or incomes are provided only for those who take part in some recognised form of employment.

The desirable solution to unemployment involves the recognition of what each person gives to society and the provision of income which is enough for his or her needs. The desirable solution involves a real effort to halt the drift towards a more unfair distribution of wealth. We are not talking about fee for service, the rewarding of the many varied contributions each person makes.

The Government must publicly recognise that the situation of unemployment is one which the unemployed have very little control. They are victims of the present social and economic structure.

The YAC asserts that not only do young people have the right to work but the right to work at what they choose. We believe that if schools were doing their job of helping to build an individual identity, there would be a smoother shift from school to work.

## **Recommendations**

The YAC makes the following recommendations:

- That work exploration and work experience programmes be developed by the Vocational Guidance Service for those who have left school and cannot find work.
- The work skill development programmes and Kōkiri work skills centres be extended.
- The projects permitted under the Student Community Service Programme should be extended for which programmes for which all unemployed are eligible. (sic)
- All unemployed people should receive enough money to live on.
- Support needs to be given to the setting up of places where unemployed people can meet.
- Consideration should be given to the creation of a work and community opportunity scheme. Under this scheme, people would be paid the unemployment benefit plus travelling and other allowances and would have the opportunity to experience a variety of work, community recreation and education activities created by Local authorities, Voluntary agencies and Community groups. The pressures generated by full time work would be absent and a scheme would be absent (sic) suitable for people coming out of mental and general hospitals, prison and welfare homes, 13 to 15 year olds who are unable to gain any benefit from continued schooling and people who have been unemployed for so long they have temporarily lost the will and ability to seek and hold down full time employment.
- There should be Government support for energy and resource conservation industries, such as recycling programmes, research and development, agriculture and horticulture, craft and industries and creative entertainment which leads to creating jobs.
- The high level of unemployment among Māori and Pacific Islanders needs special attention, with schemes being generated which combine with traditional cultural values and preferred social arrangements for example Work co-operatives, rather than working individually.

- Job satisfaction – matching the person with the job of his/her choice – is the key to a stable work force. It is better that a young person change career direction many times when he or she is young rather than feel unhappy later on.
- That much more flexibility be built into the apprenticeship system so that an individual can enter an apprenticeship at any age.
- The apprenticeship system should allow young people to leave and carry on apprenticeships where they left off.
- The time should be shortened by the development of more courses in teaching institutes.
- Any programme training young people to get job skills should be financed by Government if they are guaranteed permanent work. This would not just be trade training for young people but also retraining for older workers being made redundant.
- Every possible way should be considered to involve young people and work. Short-term or temporary solutions designed to respond to the immediate needs of unemployed should be seen in the long term.
- Young unemployed should be permitted to present concrete proposals to the Labour Department for self-employment and receive material support for at least six months.
- The Small Co-operatives Scheme should (be) given a boost by further funds for spending on management services and skills. Such funds could also be directed into research and development work.
- Job creation programmes should aim at permanent placement of workers in community projects.
- Voluntary agencies undertaking experimental alternative employment programmes deserve full support from Government.
- Those young people under 16 who have left school should be eligible for the dole.
- Approval of projects should be made through by all (sic) district offices of the Labour Department.
- Labour and Social Welfare Department processes should be changed to enable people to get paid as soon as they register.



## **SECTION FOUR: FACILITIES**

### **Introduction**

In New Zealand today young people are at an age of leisure, where technology devices and greater unemployment open up new areas of social and personal freedom.

Whether or not that is happening to society at large, it is affecting young people the most, as they are the ones who, if the UE figures are anything to go by, will have the most time on their hands.

Judging by the behaviour of growing numbers of gang members and 'street kinds', leisure time can often bring young people right up against the limits of society's tolerance – which is not to say either side is right or wrong but to raise the question of whether each side understands the other.

Many existing facilities are used only by organised clubs and payed-up [sic] members. There is a large group in our society that finds these facilities are not meeting their needs.

### **Recommendations**

- More youth workers should be employed to utilise facilities and develop new ones to meet the specific needs of youth.
- Lower fees and equipment subsidies should be available for youth in need – drop in centres are a facility that meet the requirements of many of the youth. Youth and community attempts to start up these centres should be supported and houses be made available and run by youth for youth.
- The Housing Corporation should provide a house in each area for this purpose.
- A greater proportion of money available in communities should be spent on youth facilities. Funds available for recreation and sport should be more widely advertised and a greater proportion than what is presently being distributed should go to unstructured groups.
- Equipment pools should be established for such things as video units, photography equipment, disco equipment etc.
- There needs to be more financial support for formal youth leadership courses, seminars, workshops etc.
- There needs to be greater research into the leisure, leisure/recreation needs of ethnic minorities.

In the areas the youth marches (sic) covered the facilities that existed, ranged from a multi-purpose building in Te Hapua used by the youth earlier in the evening and the adults later at night, to large facilities like Boystown in Auckland, catering for structured sports and also having a drop-in component with youth workers involved.

## **SECTION FIVE – POLITICAL REPRESENTATION**

### **Introduction**

Young people supposedly live in a democracy but other than being given the chance to exercise their hand at the ballot box once every three years; democratic experience does not extend very far. Schools are not run democratically; nor is the workplace.

The YAC supports the principle of youth being involved in any decision which directly affects them, from the school, through community committees, local and regional authorities, through to Parliament.

If the catch cry “Youth are the leaders of tomorrow” is to have any meaning, action should be taken now to involve youth, to ask what they think and feel, so that they are encouraged to act responsibly, so that tomorrow becomes today.

It cannot be just coincidence that New Zealand has little practical experience of participatory democracy and at the same time, lacks a co-ordinated, clearly defined youth policy. The YAC believes that there must be active encouragement for young people to express themselves “Youth must be seen as well as heard, or instead of an adult you end up with a nerd” (graffiti) – before an authentic youth voice can emerge. That voice is manifesting itself in various ways in New Zealand at the moment but will remain unheard if adults choose to turn a deaf ear. A Government surely owes its young people this otherwise it betrays that its own power is insecure.

The YAC would like to see the establishment of a new portfolio of “Ministry of Youth, Recreation and Sport” or a permanent Government Committee on youth affairs, accountable to and in constant communication with youth and youth workers. This would be responsible for monitoring the youth scene, undertaking constant research and evaluation of policies and provide better coordination of all Government departments and programmes in youth affairs.

The YAC supports the role for such a committee which is advocated in ‘Youth IN Perspective’ (sic):

It should have a clear statutory base, setting out its responsibilities, power and membership; be of sufficient stature and status to be accepted by all departments involved in youth affairs; be linked into the long-range planning mechanism of government, so that it could both feed in and receive ideas about future developments relevant to young people; have provision for involvement by young people themselves and by other non-governmental agencies involved with youth affairs.

The YAC applauds the recent announcement by the National Youth Council that it is trying to broaden its base of participation. As it stands, the NYC cannot fairly claim to represent the needs, aspirations and views of the majority of New Zealand youth. It must make a concerted effort to establish communication with youth from all kinds of backgrounds so that a more accurate picture of social realities can emerge.

The NYC should be involved with central government committees on a regular basis – either as a full participating member or as an observer with speaking rights.

The YAC supports this statement from ‘Youth in Perspective’:

Our choice for systems that allow the conflict and experimentation necessary for growth to occur and which will ensure that the opportunities to experience and learn are available and are being used. We seek systems which will ensure that all New Zealand youth are able to develop and learn the skills of adults, no matter what background they come from, and systems which provide support and assistance so that those facing difficulties can be helped through them.

## **Recommendations**

Youth have the right to participate in decisions made for and about youth. At the moment there are few opportunities for youth to participate in decision making. There are examples where youth who are given a voice are swamped on unequally represented committees, etc. There is a girl under 20 on the Youth Management Committee of the YMCA, Palmerston North, the rest are over 55 years.

The National Youth Council only represents structured groups such as scouts, guides etc (sic) – unstructured groups, gangs, work trusts etc., cannot become members with voting rights in an organisation which is supposed to represent youth needs and views to the government.

### What areas need representation?

Law, education, Labour Department, local authority, schools and school boards. Example: Have government been in consultation with youth over “Youth rates”.

### How can representation be achieved?

By setting up local youth councils representing all youth who should be consulted by government departments and local authorities over issues that concern them. Youth representation should be on Employment Advisory Committees – School Boards of Governors etc. Adults on these committees should listen, understand and implement.

## **SECTION SIX: EXPERIENCES ON THE MARCH**

Many local authorities have never spoken to unstructured youth and groups and when they do they have no understanding of the language, culture and needs of these young people.

An example of this is one large local authority we passed through where the community worker was attempting to get wide youth representation on the Local Authority Recreation and Sport Funds Committee. A councillor on the committee said, “In no way will we allow those people to get their hands on that money”. This councillor was implying that youth were irresponsible and lacked experience to make responsible decisions.

From Te Hapua to Wellington we found no Youth Councils representing youth views to Local Authorities. No Local Authority had a youth policy except the Auckland City Council.

During our march we took local youth to meet with Local Authorities to discuss their needs, and found that generally these officers were unable to relate to the young people’s direct approach and were often rude.

In the majority of towns we passed through, we found a wide ranging lack of knowledge about funds available for the promotion of community activities. Most young people had never heard of Sport and Recreation Funds, such as the local body scheme, Youth Initiative Fund etc.

Internal Affairs in Wanganui said it was not policy to publicise these funds.

The Whangarei Youth Centre is likely to lose its house in November when the lease expires. The young people there have no way to voice their fears and frustrations regarding the possible loss of this facility. It is not good enough for adults associated with the youth centre to speak for the youth on this matter. The local authority should listen to and understand the problem, then implement some action which will retain or develop a new building.

In Auckland great difficulty is experienced in getting Work Skill Development Programmes approved by Labour Department. Staff at the Labour Department in Auckland are disturbed by “street kids” who go to the Department to register. They appear to be unapproachable by the young people.

PEP schemes in Auckland take weeks to be approved, yet student schemes during Christmas holidays only take days to be okayed.

The last major goal of a youth policy must be to give youth the experience of learning how to control their own environment in a democratic fashion, so that they can feel they can belong, they matter and they have a stake in the country's future. Only in this way will all New Zealanders come to understand that they are a part of the wider society and responsible for its successes and failures.

# Glossary

The main source of the definitions for this glossary is Māori Dictionary Online at <http://www.Maoridictionary.co.nz/>. Visiting those words online will in some instances provide fuller explanations and examples of the meaning to that provided here. Other sources will appear as normal citations within the body of the glossary.

Also note that some spelling is iwi specific. For example, I have spelt pōhiri (Ngāti Porou spelling) without a 'w'. It is NOT incorrect.

## A

**Ahi kā:** (noun) burning fires of occupation - title to land through occupation by a group, generally over a long period of time. Also a reference to those who have remained on or close to the ancestral land to maintain occupancy.

**Arataki:** (verb) (-na) to conduct, lead, point out, guide

**Āroha:** 1. (verb) (-ina,-tia) to love, pity, feel concern for, empathise. 2. (noun) affection, sympathy, charity, compassion, love, empathy.

**Aroha mai:** My apology,

**Āta:** (particle) gently, slowly, carefully, clearly, deliberately, openly, thoroughly, cautiously, intently, quite

**Ātahaere:** To move with caution

## E

**E Tipu e Rea:** Grow oh tender youth (Brougham & Reed, 1963).

## H

**Haka:** 1. (verb) (-tia,-ina,-hia,-a) to dance, perform. 2. (noun) haka - vigorous dances with actions and rhythmically shouted words. A general term for several types of such dances.

**Hapū:** (noun) clan, tribe, subtribe - section of a large tribe.

**Harakeke:** (noun) flax.

**Hariru:** (loan) (verb) to shake hands.

**Hau kāinga or Haukāinga:** (noun) home, true home, local people of a marae, home people.

**Haututu:** (stative) be mischievous, insubordinate, troublesome.

**Hīkoi:** (verb) (-tia) to step, stride, march, walk.

**Hinengaro:** (noun) mind, thought, intellect, consciousness, awareness.

**Hoa-haere:** (noun) companion

**Hongi:** (verb) (-a,-hia,-tia) to press noses in greeting, smell, sniff.

**Hui:** (noun) gathering, meeting, assembly, seminar, conference.

## I

**I roto i ngā whakaaro Māori:** (phrase) In the thinking of Māori.

**I roto i te reo:** a phrase to indicate the use of the Māori language.

**I runga i te marae:** A phrase indicating something taking place on the marae.

**Iwi:** (noun) tribe, nation, people, race.

## K

**Kaea:** (verb) to lead (a haka).

**Kaha:** Power; (noun) ability, power, strength, energy, stamina, intensity, volume (sound).

**Kai:** (noun) food, meal.

**Kaiako, Kaiwhakaako:** (noun) teacher, lecturer, coach, trainer, instructor.

**Kaiarataki:** Leader

**Kaikaranga:** (noun) caller - the woman (or women) who has the role of making the ceremonial call to visitors onto a marae

**Kāinga:** (noun) home, address, residence, village, habitation, habitat.

**Kanohi kite:** (verb) to see in person

**Kapa:** (noun) rank, row, line, team.

**Kapa haka:** Performance group.

**Karanga:** (noun) formal call, ceremonial call of welcome.

**Karanga wānanga:** (noun) a workshop to learn how to deliver the ceremonial call of welcome.

**Karakia:** (verb) (-tia) to recite ritual chants, say grace, pray, recite a prayer, chant; (noun) incantation, prayer, grace, blessing, service, church service, ritual chant, chant, intoned incantation - chants recited rapidly using traditional language, symbols and structures.

**Kaupapa:** (noun) topic, policy, matter for discussion, plan, agenda, subject, programme, theme.

**Kaumātua:** (noun) adult, elder, elderly man, elderly woman, old man.

**Kāuta:** (noun) cooking shed, kitchen, cookhouse, house, shack, lean-to.

**Kawe:** responsibility; (verb) (-a) to carry, convey, take, bear.

**Kete:** (noun) basket, kit.

**Kete mātauranga:** basket of knowledge.

**Koha:** (noun) gift, present, offering, donation, contribution.

**Kōhine:** (noun) girl, maiden, female adolescent.

**Kōhungahunga:** (noun) infant, young, fledgling.

**Kōiwi:** (noun) human bone, corpse.  
**Kōpuku:** (noun) a closely woven cloak.  
**Kōrohe:** (noun) a kind of net, bag net.  
**Koroua:** (noun) elderly man, elder, grandfather, granduncle.  
**Koru:** (noun) fold, loop, coil, curled shoot  
**Kōwhaiwhai:** (noun) painted scroll ornamentation - commonly used on meeting house rafters.  
**Kuia:** (noun) elderly woman, grandmother, female elder.  
**Kupu:** (noun) word.

## M

**Ma:** Freed from tapu;  
**Mahana:** (noun) heat, warmth, temperature  
**Mahau:** (noun) porch, verandah.  
**Mahi:** (verb) (-a,-ngia) to work, do, perform, make, accomplish, practise,  
**Mana:** 1. (noun) prestige, authority, control, power, influence, status, spiritual power, charisma - mana is a supernatural force in a person, place or object.  
 2. (stative) be legal, effectual, binding, authoritative, valid. 3. (verb) to be effectual, take effect. 4. (noun) jurisdiction, mandate, freedom.  
**Mana whenua:** (noun) territorial rights, power from the land - power associated with possession and occupation of tribal land.  
**Manaaki:** 1. (verb) (-tia) to support, take care of, give hospitality to, protect, look out for. 2. (noun) support, hospitality.  
**Manawa wera:** (noun) type of *haka* with no set movements performed especially at *tangihanga*, unveilings and after speeches.  
**Manuhiri:** (noun) visitor, guest.  
**Māori:** (noun) 1. Māori, indigenous New Zealander, indigenous person of Aotearoa/New Zealand. 2. (stative) be native, indigenous, normal, usual, natural, common, fresh (of water), belonging to Aotearoa/New Zealand, freely, without restraint, without ceremony, clear, intelligible. 3. (noun) aboriginal inhabitant.  
**Marae:** 1. (stative) be generous, hospitable. 2. (noun) courtyard - the open area in front of the whareniui, where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae.  
**Marae ātea:** (noun) courtyard, public forum - open area in front of the whareniui where formal welcomes to visitors takes place and issues are debated. The marae ātea is the domain of Tūmatauenga, the god of war and people, and is thus the appropriate place to raise contentious issue.  
**Marae kainga:** Home base  
**Mātāmua:** (noun) first-born, oldest child.  
**Mātao:** (noun) cold  
**Mātauranga Māori:** (noun) Māori education,

knowledge, wisdom, understanding, skill of.  
**Mauri:** (noun) life principle, special nature, a material symbol of a life principle, source of emotions.  
**Mauri Moe:** (noun) dormant life principle.  
**Mauri Oho:** (noun) awakened life principle.  
**Mauri Ora:** (noun) healthy life principle.  
**Mauri Mate:** (noun) dead or dying life principle.  
**Mihi:** (verb) (-a,-ngia,-tia) to greet, pay tribute, acknowledge, thank.  
**Mihi whakatau:** (noun) speech of greeting, official welcome speech - speech acknowledging those present at a gathering. For some tribes a pōhiri, or pōwhiri, is used for the ritual of encounter on a marae only. In other situations where formal speeches in Māori are made that are not on a marae or in the whareniui (meeting house) the term mihi whakatau is used for a speech, or speeches, of welcome in Māori.  
**Miro:** (noun) tomtit, a native bird to New Zealand also known as miromiro.  
**Moe:** (verb) (-a) to sleep, close (the eyes), dream.  
**Mokopuna:** (noun) grandchild - child or grandchild of a son, daughter, nephew, niece, etc.; (noun) descendant.

## N

**Ngā:** the (plural)  
**Ngā rēanga:** (noun) generation.  
**Nga tūpono me nga tautawhai:** (phrase) risks and constraints.  
**Ngā whakahaere tūpono:** (phrase) risk management.  
**Ngā whakatūturutanga:** (stative) be fixed, permanent, real, true, actual, authentic  
**Noa:** (stative) be free from the extensions of tapu, ordinary, unrestricted.  
**Noho:** (verb) (-ia,-ngia) (nōhia) to sit, stay, remain, settle, dwell, live, inhabit, reside, located.

## O

**Oho:** (verb) (-kia) to wake up, start from fear, surprise, etc., awake, arise, rear up.  
**Ora:** (stative) be alive, well, safe, cured, recovered, healthy, fit, healed.

## P

**Pā:** (noun) fortified village, fort, stockade, screen, blockade, city (especially a fortified one).  
**Paepae:** (noun) beam, bar, horizontal board, threshold of a house, door sill, horizontal beam of a latrine.  
**Pākehā:** (noun) New Zealander of European descent.  
**Pakeke:** (noun) adult.  
**Papakāinga:** (noun) original home, home base, village.  
**Paraha:** (stative) be flat, broad.  
**Pātere:** (noun) song of derision in response to slander  
**Pāua:** (noun) pāua, abalone, sea ear, *Haliotis* spp.  
**Pānu:** (verb) (-hia,-tia) to announce, notify, advertise, publish.

**Pēpe:** (loan) (noun) baby.  
**Pīwakawaka:** (noun) Fantail.  
**Pito:** (noun) naval, tummy button, section of umbilical cord nearest the baby's body.  
**Pōhiri:** Welcome ceremony.  
**Poi:** (noun) poi - a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment.  
**Porohianga:** (adjective) mischievous, roguish.  
**Poroporoaki:** (verb) (-tia) to take leave of, farewell,  
**Pōtiki:** (noun) youngest child.  
**Pounamu:** (noun) greenstone, nephrite, jade.  
**Pūpū:** (noun) winkle, cat's eye, univalve mollusc, *Turbo smaragdus*.  
**Pūrākau:** (noun) myth, ancient legend, story.

## R

**Ranga:** (verb) raise up, pull up by the roots, set in motion.  
**Rangahau:** (verb) (-a,-tia) to seek, search out, pursue, research, investigate; (noun) research, survey.  
**Rangatahi:** 1. (noun) fishing net about 20 m long, smaller than a kaharoa. 2. (noun) younger generation, youth.  
**Rangatiratanga:** (noun) sovereignty, right to exercise authority.  
**Raaranga:** (verb) (rangaa, rānga) to weave, plait.  
**Rea:** (verb) to spring up, grow, multiply.  
**Rēanga, ngā** (noun) generation, the.  
**Reo:** (noun) language, dialect, tongue, speech.  
**Rohe:** (noun) district, region, territory.  
**Rōpū:** (noun) group, party of people, company, gang, association, entourage.  
**Rūnanga:** (noun) council, tribal council, assembly, board, boardroom

## T

**Tahi:** (stative) together, simultaneously, as one, in unison, at the same time, concurrently.  
**Taina:** (noun) younger brother (of a male), younger sister (of a female), cousin (of same gender from a junior branch of the family).  
**Taiohi:** (stative) be young, youthful.  
**Taiohinga:** (noun) youth, childhood, adolescence.  
**Taonga:** (noun) treasure, anything prized - applied to anything considered to be of value.  
**Taitama:** (noun) young man, youth.  
**Taitamāhine:** (noun) young woman.  
**Taitamariki:** (noun) youth, teenagers, young person (of either sex), adolescent  
**Take:** (noun) reason, purpose, cause, origin, root, stump, source, beginning.  
**Takawiri:** (adjective) twisted, cross-grained.  
**Tama:** (noun) son, term of address for a boy or a man younger than the speaker.

**Tamāhine:** (noun) daughter, girl.  
**Tamaiti:** (noun) child, boy - used only in the singular.  
**Tamaiti nohinohi:** (stative) be small, little. Little child.  
**Tamaiti tikotiko:** Tikotiko means (noun) diarrhoea. A child unable to control bowel motions.  
**Tāmaka:** (noun) a round cord plaited with four or more strands.  
**Tamariki:** (verb) (-ngia,-tia) to be young. 2. (noun) children - normally used only in the plural.  
**Tangata whenua:** (noun) local people, hosts, indigenous people of the land - people born of the whenua, i.e. of the placenta and of the land where the people's ancestors have lived and where their placenta are buried.  
**Tangi:** (verb) (-hia) to cry, mourn, weep, weep over.  
**Taonga:** (noun) treasure, anything prized - applied to anything considered to be of value.  
**Tapu:** 1. (stative) be sacred, prohibited, restricted, set apart, forbidden.  
**Tara:** Point of a spear.  
**Tatahore:** (noun) Native bird the Whitehead.  
**Tauparapara:** (noun) incantation to begin a speech.  
**Taurekareka:** (noun) captive taken in war, slave, scoundrel, idiot, rascal, rogue.  
**Tautoko:** (verb) (-tia,-na,-ngia) to support, prop up, verify, advocate, accept (an invitation), agree.  
**Te:** (particle) (determiner) the (singular).  
**Te Ao Hurihuri:** (noun) The Turning World. Reference to development being ongoing.  
**Te Ao Mārama:** (noun) world of life and light, Earth, physical world.  
**Te Arikiniui:** (noun) a title bestowed usually on the highest ranking person.  
**Te awe tūranga:** (influence). (Also look at the meaning of each word)  
**Teina:** (noun) younger brother (of a male), younger sister (of a female), cousin (of the same gender) of a junior line, junior relative.  
**Tekoteko:** (noun) carved figure on the gable of a meeting house, figurehead (of a canoe).  
**Te Pō:** Literally translated (noun) the night. In poetic form is references to one of the stages of enlightenment/creation.  
**Tiaki:** (verb) (-na) to guard, keep, look after, nurse, care, protect, conserve.  
**Tihe:** (verb) to sneeze.  
**Tihe mauri ora:** (noun) sneeze of life, call to claim the right to speak.  
**Tika:** (stative) be correct, straight, true, direct.  
**Tikanga:** (noun) correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, reason, plan, practice, convention.  
**Tikitiki:** (noun) topknot.  
**Tino rangatiratanga:** (noun) self-determination, sovereignty, domination, rule, control, power.

**Tīpuna:** (noun) ancestors, grandparents - eastern dialect variation of 'tūpuna'.

**Toetoe mata:** *Immature Cortaderia* spp. - native plants with long, grassy leaves with a fine edge and saw-like teeth. Flowers are white, feathery, arching plumes. Grow on sand dunes, on rocks and cliff faces, along streams and swamp edges. The stems were used for tukutuku panels.

**Tohenga:** (noun) goal.

**Tohi:** (noun) dedication rite, baptism rite, child dedication ritual.

**Tohunga:** (noun) skilled person, chosen expert, priest

**Tokotoko:** (noun) walking stick, pole, staff, cane, crutch

**Tūā:** 1. (verb) (-tia) to name a child using special ritual karakia called tūā.

**Tuakana:** (noun) elder brother (of a male), elder sister (of a female), cousin (of the same gender from a more senior branch of the family).

**Tuangi:** (noun) New Zealand cockle, *Austrovenus stutchburyi*.

**Tuku:** (verb) (-a,-na) to release, let go.

**Tukutuku:** (noun) ornamental lattice-work, used particularly between carvings around the walls of meeting houses.

**Tuna:** Eel.

**Tutohungia:** (verb) (-a,-ngia,-tia) to point out, indicate, recommend, prescribe.

## U

**Ū:** (noun) breast (of a female).

**Ui:** (verb) (-a) to ask, enquire, query, disengage, unravel, disentangle; (noun) question, query

**Urupā:** (noun) burial ground, cemetery, graveyard.

## W

**Wā:** (noun) time, season, period of time, interval, area, region, definite space.

**Wahine:** (noun) woman, female, lady, wife.

**Waiata:** (noun) song, chant, psalm.

**Waiora:** (noun) health, soundness

**Wairuatanga:** (noun) spirituality

**Waka:** (noun) canoe, vehicle.

**Wānanga:** (verb) (-tia) to meet and discuss.

**Whakaako:** (verb) (-hia,-na,-ngia,-tia) to teach, instruct, educate, coach.

**Whakaaraara:** (verb) (-hia,-tia) to alert, awaken.

**Whakairo:** (noun) carving.

**Whakamanawa:** respect; (verb) (-hia,-tia) to encourage, inspire, instil confidence, give confidence to, reassure, stimulate, support, rely on.

**Whakapapa:** (noun) genealogy, genealogical table, lineage, descent.

**Whakatau:** (noun) official welcome speeches.

**Whakataukī:** proverbs where the author is unknown.

**Whakatauākī:** proverbs where the author is known.

**Whakatipuranga, ngā:** (noun) generation, the.

**Whakatūtuki:** Success; (verb) (-a,-ngia,-tia) to carry to completion, complete, finish, accomplish

**Whakawātea:** (verb) (-ngia,-tia) to clear, excuse, free, make way for, dislodge, exempt.

**Whakawhānaungatanga:** the act or process of establishing (noun) relationship, kinship, sense of family connection, close familial, friendship or reciprocal relationship.

**Whakawhitiwhiti korero:** (verb) (-hia,-ngia) to exchange; (noun) speech, narrative, story, news, account, discussion, conversation, discourse

**Whaikōrero:** (verb) (-tia) to make a formal speech; (noun) oratory, oration.

**Whānau:** (noun) extended family, family group, a familiar term of address to a number of people.

**Whanaungatanga:** (noun) relationship, kinship, sense of family connection

**Whare:** (noun) house, building, residence, dwelling, shed, hut, habitation

**Wharekai:** (noun) dining hall.

**Wharekura:** (noun) school - traditionally the place where esoteric lore was taught.

**Whare-maire:** (noun) the house set apart for the instruction in sacred lore

**Wharenui:** (noun) meeting house, large house - main building of a marae where guests are accommodated

**Whare tangata:** (noun) womb.

**Whare tīpuna:** (noun) ancestral house, also referred to as a wharenui.

**Whare-wānanga** (noun) university, place of higher learning.

**Wheke** (noun) octopus, squid - a general term, particularly for octopuses.

**Whēua:** (noun) bone.



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