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Using Kaupapa Māori Research  
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# Using Kaupapa Māori Research to Inform Practice

Byron Rangiwai, Marcel Croul, Allana Goldsmith,  
Manaaki Fletcher and Atareta Moses

## Introduction

This paper explores the profound connections between Kaupapa Māori research and practice through the reflections of Māori practitioners. As part of a Kaupapa Māori research internship funded by Te Whatu Ora, hosted at Ngā Wai a Te Tūi, and co-led by Dr Hinekura Smith and Associate Professor Byron Rangiwai, this paper presents the perspectives of four Māori practitioners. Marcel Croul (Ngāti Tamaterā) discusses his film-editing practice in the context of a collaboration with Dr Hinekura Smith to create a short documentary on the wahine-led practice of whatuora. Allana Goldsmith (Ngāti Porou, Ngāi Tai) explores her jazz-singing practice, combining jazz music with a Māori worldview. Manaaki Fletcher (Ngāti Awa, Ngāi Tūhoe) examines the connection between Kaupapa Māori research and kapa haka, and discovers that kapa haka may be understood as a manifestation of Kaupapa Māori research. Atareta Moses (Ngāti Awa, Ngāi Tūhoe) investigates the intersections and opportunities concerning Kaupapa Māori and human-resource management.

# Kaupapa Māori Research and Practice

The principles and approaches of Kaupapa Māori theory and research embrace the Māori worldview, including its beliefs, customs and practices, as valid and acceptable (Rangiwai, 2019). This approach centres on Māori traditions, practices, ethics, epistemologies, ideologies, theories and knowledge, acknowledging the importance of Māori culture and history (Nepe, 1991; Pihama, 2001; Smith, 2021). Kaupapa Māori empowers researchers to critically examine the world from a Māori perspective, fostering positive transformation for Māori communities (Pihama, 2001; Smith, 2021).

As a research methodology, Kaupapa Māori aims to decolonise and prioritise Māori perspectives, placing Māori at the forefront of research (Smith, 2021). It acknowledges and validates Māori understandings within and beyond institutional boundaries (Smith, 2021). Kaupapa Māori methodologies encompass a range of knowledge-building actions and practices that embody transformative ideals (Royal, 2012). Challenging the dominance of Western knowledge in academia is a crucial aspect of Kaupapa Māori, as it seeks to provide a platform for Māori knowledge, culture and experiences to be expressed within academic contexts (Royal, 2012).

Kaupapa Māori theory and research have impacted various fields and practices. These frameworks, rooted in a Māori worldview, have played a crucial role in challenging dominant paradigms, decolonising methodologies, and promoting Indigenous self-determination. Kaupapa Māori research has shifted the power dynamics in knowledge production, centring Māori knowledge, language and cultural values, while empowering Māori communities to define research agendas, methodologies and knowledge frameworks (Smith, 2021). At the same time, Māori worldviews and cultural values have been incorporated into service delivery, education and healthcare practices in ways that recognise the holistic nature of wellbeing and acknowledge the importance of whānau and community engagement (Durie, 1998).

Kaupapa Māori research is transformative and challenges the deficit-based narratives about Māori communities, and creates space for Māori voices to be heard (Broughton & Rua, 2017). Kaupapa Māori theory and research have significantly influenced educational practices, fostering inclusive and culturally responsive learning environments (Bishop, 2005). Kaupapa Māori approaches have challenged assimilationist models and promoted educational initiatives that validate Māori language, culture and knowledge, which has led to the development of Māori-medium education, increased Māori student engagement, and improved educational outcomes (Bishop, 2005). Kaupapa Māori theory and research have played a crucial role in advocating for social and political change to address historical injustices Māori communities face (Smith et al., 2019). Kaupapa Māori research influences policy development, challenges systemic inequalities, and informs initiatives to reduce disparities, promote Māori rights and address structural inequities (Smith et al., 2019).

By incorporating Kaupapa Māori theory and research into practice, professionals and practitioners can promote cultural responsiveness, challenge dominant paradigms, and contribute to the empowerment and

wellbeing of Māori communities. In the following kōrero, Marcel Croul, Allana Goldsmith, Manaaki Fletcher and Atareta Moses delve into their respective practices, including film editing, jazz singing, kapa haka and human-resource management.

## Marcel Croul: Film Editing

In my film-editing practice, multiple interactions happen between people, technologies, artefacts, histories and cultures. I worked with my tuakana Dr Hinekura Smith to edit footage into a short documentary that explores the wahine-led practice of whatuora (Smith, 2017). This taonga contains interviews, images and waiata, which have been brought together with aroha and manaakitanga as an expression of Kaupapa Maori research and practice.

During my Master of Creative Practice degree at Unitec, I experimented with and developed the concept of Kaupapa Māori music video production (Croul, 2022). This experience allowed me to reconnect with my Māoritanga and advance my skillset as a filmmaker. Through the Ngā Wai a Te Tūi summer internship, I was given the opportunity to expand my research into Kaupapa Māori filmmaking and develop a deeper understanding of Te Ao Māori, whilst working on an exciting documentary full of mana and mātauranga.

One of the key methods for Kaupapa Māori filmmaking is the process of whakawhanaungatanga (Croul, 2022). As Kaupapa Māori filmmakers, the first step for Dr Smith and I was to become familiarised with the people and histories involved in the documentary via this process, by watching the footage together and sharing kōrero. I was offered valuable insights into the people of Te Rarawa and their knowledge of raranga, which helped us develop a shared vision of the film. Whakawhanaungatanga allowed me to become involved with the people and expertise within the documentary, intellectually and physically, spiritually, and ethically. Using this process, I developed a greater appreciation for whakapapa to ground us as people in relation to our tūpuna and the knowledge they continue to pass on to us. The project became an example of how Kaupapa Māori research and practice can be instrumental in continuing to preserve and advance Mātauranga Māori through a medium such as documentary by prioritising mātauranga and tikanga in how the film is brought together.

Throughout the editing process, we considered the tikanga of dealing with the sacred knowledge being shared with us by the wāhine who give life and meaning to this film. I discussed with my tuakana ideas around how this taonga should be handled to keep its mauri intact. What are the appropriate methods of protectorship or kaitiakitanga in this situation? This is a question that requires thought. We considered ways of physically handling the footage. We questioned what decisions should be made when tinkering with the likeness and image of a person being represented by artificial light and sound. We will continue to develop answers to these questions, but, as Hirini Moko Mead (2003) reminds us, “aroha is an essential part of manaakitanga and an expected dimension of whanaungatanga” (p. 29). On a fundamental level,

aroha is the key to navigating these areas of uncertainty. The finished film will first be returned to the whānau who participated in it before being shown to anyone else, and this should be a joyful experience for whānau as they watch the film and revisit old memories, as well as serving as a means to archive their wealth of knowledge in a physical medium.

As we got further into the editing process, I became unsure of how to structure the film. It's reassuring to know that, as Māori, we are connected to a network of living knowledge, which can always be accessed through people and kōrero. Thanks to this network, I was able to communicate with a colleague and discuss the difficulties I was facing. He provided me with vital insights on how to structure the documentary when I was struggling to find a way to order the footage. He reminded me that the narrative structure could be likened to a pōwhiri, where the audience is welcomed as manuhiri to step into a shared wānanga space. This inspired me to begin the documentary with footage that had been taken of the karanga, as it both gives context to the subject matter and serves as a potent way to formally welcome the audience to be present with the film and the knowledge bearers featured in the interviews.

Throughout this project, I've found confidence in the power of bringing Kaupapa Māori methods into any situation. I know that this project could not have happened without being able to whakawhanaungatanga with my tuakana, colleague, fellow Māori interns, and the people in the documentary. I find inspiration in knowing that, through the processes of manaakitanga, whakawhanaungatanga, ako and kanohi kitea, we can work together to realise the potential of an idea or a cause. The power of having a strong community can create an environment where we enjoy doing the mahi together, and this can all be achieved by implementing Kaupapa Māori values and processes into what we do.

I'm grateful that this project has allowed me to contribute towards the broader re-indigenisation movement in ways where my skills and creativity are relevant. These experiences have opened me up to the exciting potential of Kaupapa Māori research as a powerful tool for creating positive change in the world. There are more discussions to be had around the importance of documenting wāhine-led practices to challenge dominant narratives of male-dominated leadership and how Kaupapa Māori documentary-making can contribute towards the ongoing effort to centre Indigenous knowledge and perspectives in media. I'm adamant that with the mahi we've done and continue to do in this area, we can carve out more space for others to share in the conversations about representation, decolonisation and cultural preservation necessary to fulfil our incredible potential as Maori and Indigenous people.

## Allana Goldsmith: Jazz Singing

There is a whakapapa in my jazz-singing practice – a marriage of jazz music with an Indigenous Māori worldview. This is a radical reclamation of my

cultural self-expression and self-determination in Aotearoa New Zealand. In 2022 I completed my master's degree in music, jazz music, with a kaupapa Māori research perspective (Goldsmith, 2022). This practice-led research follows in the footsteps of a legacy of activism for Māori sovereignty and self-determination. Using the idea termed by eminent Kaupapa Māori scholar Graham Smith (1997), I present my "transforming praxis" as an Indigenous researcher and practitioner. Māori leadership and self-determination in the jazz recording-studio setting is an example of Kaupapa Māori research informing my practice as a Māori jazz vocalist. Here, Māori ways of being and knowing are activated and celebrated by creating new music – that is, Māori jazz music – in the recording studio.

Often seen as disparate, jazz music and Māori music were explored here as a new third space, an 'in-between' space. I find an uneasy tension emerging from my research as a female Māori practitioner working in a typically Western-European male-dominated space (Meehan, 2016). Reclaiming and normalising our Indigenous language, and customary values and practices in the context of jazz music in Aotearoa New Zealand disrupts this space.

When defining what my own Kaupapa Māori research may look like, I draw on tikanga outlined by Royal (1991) in his master's thesis: "ngā tikanga o ngā kaupapa e whakahaerengia ana ki roto i te Ao Māori hei ārahi i ēnei kaupapa whakaora i te waiata:

- A. Mā te Māori anā ia e whakahaere ki ōna wawata ai.
- B. Mā te Māori te taonga Māori e whakahaere.
- C. Ko te Tiriti o Waitangi te takapau whāriki mō ngā kaupapa katoa.
- D. Me he taputapu e taea ai te poipoi i ngā taonga, e pupuru tonu iho te wairua Māori, whakamahia!
- E. Me kotahi te iwi Māori.
- F. Ata tirohia ngā āhuatanga me whakarere ki te pō, he aha ngā āhuatanga me kume mai ki te Ao Mārama." (p. 120)

These six tikanga guide a Kaupapa Māori approach of bringing to life and reviving mōteatea and waiata (sung poetry and songs), ultimately with tino rangatiratanga (self-governance) at the core. Paraphrased, they state: it is for Māori to self-govern, oversee our aspirations, and have autonomy with our taonga, namely our own waiata and mōteatea. 'C' states that Te Tiriti o Waitangi is the foundation for the premise. 'D' states if there are technologies and machinery that enhance these taonga while retaining their Māori wairua, then we should use them. 'E' speaks to unity for Māoridom; 'F' instructs us as Māori to carefully examine our unique characteristics and traits from the past and either bring them forth into our modern-day practice or leave them in the past.

Royal's Kaupapa Māori research project (1991) has similarities with mine. While Royal is speaking directly to the revival and preservation of our taonga, namely our waiata ā koro, ā kui mā (elders and ancestors), I am creating new reo Māori waiata as a taonga, and for the revival of te reo Māori. My creative practice and research inherently operate with these tikanga as guiding principles. For example, when working with Pākehā in the jazz-band context, the first three tikanga are most important. Additionally, I use recording devices

in specific ways to enhance my waiata. Finally, I choose to work with other Māori whenever possible, either directly on the bandstand or more broadly in the industry. Applying Royal's six tikanga as guiding principles demonstrates how Kaupapa Māori research informs my practice as a wahine jazz kaiwaiata and drives it as an Indigenous-led practice.

A day in the studio recording two freely composed waiata led by Māori musicians, myself as the kaiwaiata, and Riki Bennett, taonga pūoro musician, exemplified kaupapa Māori in action. The day consisted of creating and recording Māori-led music in a jazz context, guided by Royal's (1991) tikanga whakaora i te waiata (revival of songs).

In my waiata, I explore singing tones and vocal sounds that I identify as Māori musical elements; for example, a long-held note, which is "somewhere between" Ab4 and G (Kubik, 2008, p. 16). As a Māori jazz vocalist, I find the microtonal lines and inflections familiar. These tones sound like the end notes of a karanga – the ceremonial welcome calling performed by Māori women, or the tangi, by kuia. Through composing and recording original waiata I am intentionally creating these sounds in my music. I argue that there is microtonality in Māori singing, which comes from a Māori musical practice, that I am able to bring into my contemporary jazz compositions.

From a Kaupapa Māori perspective, taonga pūoro practice draws many similarities with singing practice in its role in society. Nunns and Thomas (2014) say "we now accept that the instruments are sometimes a means of communicating with the spirit world, or finding omens, of assisting in life crises" (p. 42). Communicating with the spirit world is also spoken of in the female practice of karanga, and in the role of the puna roimata, the wailing or crying by kuia. These are Māori ways of contextualising microtonality, and are therefore relevant in my practice. It is these 'in-between' notes that make up who I am as a wahine Māori jazz kaiwaiata.

## Manaaki Fletcher: Kapa Haka

There is an immense, oscillating connection between Kaupapa Māori research and kapa haka as a practice. Kapa haka embodies Kaupapa Māori research and provides a methodology for which to practice research. For example, Te Rita Papesch (2015b) structured her doctoral thesis about ahurea tuakiri in the form of a kapa haka bracket, as she believes that kapa haka is integral to an urban Māori identity. Te Ao Kapa Haka is a gateway to a range of specifically Māori approaches and perspectives to Western academia, created by Māori for Māori.

Kaupapa Māori research provides a 'why' to the practices involved in Te Ao Kapa Haka; many of our kuia and koroua practice the kawa of their specific hapū – with or without the knowledge of why – it is not research to them, it is a lifestyle. Kaupapa Māori research creates an opportunity for their mokopuna to regain the knowledge that was lost in post-colonial times.

Additionally, mahi toi research endorses the significance of such practices to tauwiwi.



Ideally, kapa haka is a manifestation of kaupapa ā-iwi research, which, I would argue, may be a more tūturu alternative for kaupapa Māori research. Practices such as maurākau, karakia, waiata composition and others could provide a pathway for ngā uri whakaheke to the tūturutanga of their tīpuna Māori. Kapa haka could be considered an example of traditional whaikōrero methodology. The first element is tauparapara, which can be paralleled with waiata tira. Waiata tira calms the rōpū, whilst also setting the tone for the performance; similar to the intention of a tauparapara. The second component is whakaeke, which can correlate to hononga ā-iwi. Within a whakaeke, we often hear the kapa tauwiwi connect the whakapapa of their kapa with that of mana whenua, which requires rangahau from the kaitito on which tīpuna connect their relative iwi. The last item of a bracket is whakawātea, which can be similar to leaving the floor open for the following speaker when finishing whaikōrero. Whakawātea is the exiting on a state of noa in order to “whakawātea” the atamira for the following rōpū. Due to word count restrictions in this reflection, I am not able to underline the parallels between all segments of a kapa haka bracket. However, I look forward to seeing future research on mahi toi. Without kapa haka, and such practices, there would be no Kaupapa Māori research. Our mōteatea allow us to speak aloud the words of our tīpuna and breathe them to life on stage whilst performing more-contemporary waiata within a traditional procedure, such as whaikōrero. Kaupapa Māori research is the exploration of Māori historical frameworks such as oral history; kapa haka and whaikōrero are examples of these methodologies. Hence, practising research within these constructs puts the kairangahau in the world of their tīpuna; this is important in order to conduct tūturu historical research.

Mahi toi research is essential in the process of normalising, and affirming the importance of, te reo Māori, mātauranga Māori and Māori practices within today’s Western society – such as ngā mahi a Hine Rēhia rāua ko Tānerore, as discussed. An example of research within this area is the doctoral thesis “Creating a Modern Māori Identity Through Kapa Haka” by Te Rita Papesch (2015a). Papesch asserts contemporary ahurea tuakiri can be discovered within kapa haka; however, traditionally, it would be found at the haukāinga of uri Māori. Urbanised Māori do not have the privilege of living at their haukāinga. Hence, Papesch finds that kapa haka is a space to practice Māoritanga within urban environments. Examples of this are the television series *Waka Huia*, performing arts group Ngā Tumanako and such kapa o ngā hau e whā. According to Paul Meredith (2015), due to the ‘urban drift’ of Māori people from 1945 to 1986, in 2013 84% of Māori people lived in urban areas rather than on their rural tūrangawaewae. Māori men, especially, from 1945 to 1986, sought work, wealth and an adventure within urban centres and left their rural life. The Hunn Report of 1961, which made the migration of Māori to cities a policy and, in turn, encouraged Māori families to make the move, could have also been a contributing factor (Meredith, 2015). As mentioned, kapa haka can be a tool to connect back to the homeland and those who walked upon it before. Therefore, this could be an avenue of self-discovery and generational healing, for urban Māori who do not live with their iwi, hapū and whānau. Underlining the potential positive impacts of kapa haka on urban Māori wellbeing enables Māori and tauwiwi to understand the intense hononga

between Māori hauora and Māori ahurea tuakiri. Additionally, this research opens the door to decolonising post-colonial systems to suit Indigenous people, as well as Pākehā.

My māmā always says, “If you get it right for Māori, you get it right for everyone.” This quote may be exemplified within mahi toi research; traditional mahi toi is a taonga tuku iho from tīpuna Māori, created specifically for uri Māori. Research into kapa haka can allow the intentional application of Māori frameworks, within a post-colonial society, to suit Māori, and if we create an Aotearoa that suits its Indigenous people, we “get it right for everyone.”

## Atareta Moses: Human-Resource Management

*Mā te huruhuru, ka rere te manu.  
Adorn the bird with feathers so it may fly.*

As I begin writing my contribution to this co-authored article, I acknowledge the people and experiences that have led me here. Born and bred in Tāmaki Makaurau, with roots to Ngāti Awa and Ngāi Tūhoe, I had the privilege of growing up in a whānau-centred household with three generations that included my loving and supportive mum and my nan and koro. I heard te reo, and was taught and loved waiata. After high school, I followed in my cousins’ footsteps and went to university, where I graduated with a bachelor’s degree in human-resource management and employment relations, and sustainable enterprise management. Since then, I’ve been attempting to navigate the professional human-resource landscape across the hospitality and healthcare industries.

When I landed my first role as a people and culture intern and began sharing my news with whānau and friends, the responses were generally, “Oh, so you’ll be hiring and firing people.” Though at that point in time I only had a textbook understanding of the profession I was diving into, I had aspired to so much more. It intrigued me as to why this was the perceived image of HR professionals among those close to me. Human resources (HR) is generally accepted to be the function within organisations that supports and manages all people-related processes within the employment lifecycle. An HR professional assumes responsibility to be a strategic business partner by building and maintaining the organisation with the talent and resources required to not only survive but thrive (Bradbury & Sayers, 2019). Yet, from my experience, seeing this come to fruition is much easier said than done. I find there’s often tension in fulfilling the duties of an HR practitioner. On one hand you’re expected to be a business partner and keep the business’s best interests at heart, yet on the other you’re also fronting very real and very personal employee challenges, which are nuanced and sometimes contradict the ‘profit-making activities’ you are expected to partake in. This tension is not lost on employees, nor is the power imbalance between an organisation and its workers. On a personal level, as an HR professional, these dynamics are

challenging to accept and navigate. It's easy to get caught up in the hamster wheel of processes and deadlines, and forget to stand back and question them (Ruwhiu et al., 2021). Perhaps some of these conflicts provide insight into the perception of HR I heard within my circles, and why some may see its purpose as transactional. This provides a good pathway for Kaupapa Māori principles to bring the 'human' element to the forefront.

My Kaupapa Māori research journey has only recently been ignited. On being presented with this internship opportunity I grappled with mixed feelings of excitement and self-doubt. It had been a while since I'd been in a formal education space. I felt unequipped and unsure of how to work this into an already busy schedule. The experience has been eye-opening, to say the least. From initially feeling unsure about my place in the internship, the opportunities to engage in shared experiences, hearing personal stories from my fellow tēina rangahau, collaborating, and feeling like we were in a safe space to be Māori, were demonstrations of whanaungatanga that helped me feel a sense of belonging to the kaupapa. In practice, whanaungatanga is a reciprocal relationship, nurtured through "care, connection, common understandings and shared obligation" (Hamley et al., 2022, p. 2). The hospitality, or manaakitanga, was also a highlight, reminding me of my childhood, when Nan wouldn't let visitors leave unfed or without being in a better state than when they arrived. Recognising and appreciating the deeper significance of whanaungatanga and manaakitanga on a personal level was enlightening, and is something I take with me with intention, both in my life and to help inform my practice in HR.

If I position myself as an employee rather than an employer for a minute, there are experiences that allow me to recognise and appreciate intersections between HR and Kaupapa Māori. A simple example is the incorporation of te reo Māori in the workplace. Having recently started my reo journey, I am encouraged by the growing appetite to genuinely increase and uplift the daily and conversational use of our language. Another example, though seemingly a privilege, is having a dedicated team to whakamana (empower) Māori employees and communities, and being supported to partner with and engage them as an employee. This internship has highlighted a real opportunity for me to incorporate Kaupapa Māori approaches in my practice, starting with whanaungatanga and manaakitanga. I see this manifesting in the same way my nan approaches visitors, with intention to enhance mana, and being guided by this in thinking and decision making (Dell et al., 2018). As a starting point, these ideas may allow me to be more considered in my delivery, how I connect with and empower others, and how I influence and help shape the workforce in a reciprocal way.

As my career advances, I have a growing awareness of the role and influence an HR practitioner can have, not only on business performance but also the livelihood of people, and it is not a responsibility I take lightly. I acknowledge, as referenced earlier, that this is much easier said than done. There is absolutely a responsibility for HR professionals to keep moving the business forward, which may not always be culturally congruent, from both a Te Ao Māori and an organisational perspective. However, on the positive side, there are many examples of organisations making a more concerted effort to build cultural awareness within their teams and embed a Te Ao Māori worldview in their organisation. This kaupapa has highlighted my

interest in more proactively seeking these examples out, bringing them into the kōrero I have with my peers at work and ultimately helping to influence the deeper integration of Kaupapa Māori in our approach to HR. As I reflect on my learnings and experiences, not only from this kaupapa but from life to date, I am excited about the places and spaces they can lead me into. *Mā te huruhuru, ka rere te manu. Adorn the bird with feathers so it may fly.* I am grateful for the feathers that I have been gifted with, and have a deeper awareness of those that I may be able to gift to others as my journey continues.

## Conclusion

The reflections shared by Marcel Croul, Allana Goldsmith, Manaaki Fletcher and Atareta Moses provide valuable insights into the profound connections between Kaupapa Māori research and practice. These practitioners illustrate how Kaupapa Māori theory and research have influenced and transformed their respective fields, highlighting the power of centring Māori perspectives, knowledge and culture.

Marcel Croul's exploration of film editing within the context of collaborating with Dr Hinekura Smith reveals the potential of visual storytelling to illuminate the wahine-led practice of whatuora. This collaborative effort exemplifies how Kaupapa Māori research can be integrated into creative mediums to amplify Māori narratives and cultural practices.

Allana Goldsmith's examination of her jazz-singing practice, which incorporates a Māori worldview, showcases the fusion of cultural identities and artistic expression. By combining jazz music with Māori perspectives, Goldsmith demonstrates how Kaupapa Māori research can shape and enrich creative endeavours, fostering a deeper understanding and appreciation of cultural diversity.

Manaaki Fletcher's exploration of the connection between Kaupapa Māori research and kapa haka highlights the profound cultural significance of this traditional performing art form. By recognising kapa haka as a manifestation of Kaupapa Māori research, Fletcher emphasises the importance of cultural practices in knowledge production and dissemination, and their potential to challenge dominant paradigms.

Atareta Moses' investigation of the intersections between Kaupapa Māori and human-resource management sheds light on the transformative possibilities within organisational contexts. By recognising and incorporating Kaupapa Māori principles into human-resource practices, Moses underscores the potential for cultural responsiveness and empowerment in the workplace.

Collectively, these perspectives demonstrate that Kaupapa Māori research and practice have far-reaching implications across various domains. The transformative nature of Kaupapa Māori theory and research challenges dominant paradigms, promotes cultural revitalisation and empowers Māori communities. By decolonising methodologies, centring Māori knowledge and amplifying Māori voices, Kaupapa Māori research contributes to positive social

and political change, addressing historical injustices and systemic inequities faced by Māori communities.

The integration of Kaupapa Māori theory and research into practice has the potential to foster inclusive and culturally responsive environments in education, healthcare and other sectors. It encourages the recognition of Māori language, culture and knowledge, leading to initiatives that validate and celebrate Māori identities. By challenging deficit-based narratives and advocating for social change, Kaupapa Māori research creates opportunities for Māori self-determination, empowerment and improved wellbeing.

The reflections of Marcel Croul, Allana Goldsmith, Manaaki Fletcher and Atareta Moses exemplify the profound impact of Kaupapa Māori research and its transformative potential in various fields. Incorporating Kaupapa Māori theory and research into practice enables professionals and practitioners to contribute to the empowerment and wellbeing of Māori communities, challenge dominant paradigms and promote cultural responsiveness. By embracing and valuing Māori perspectives, knowledge and cultural practices, individuals and organisations can actively participate in decolonisation and work towards a more equitable and inclusive society.

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