Conceptualising Wairuatanga:
Rituals, Relevance and Realities for teachers

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Gipsy Foster

University of Canterbury, New Zealand

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HE WHAKAMIHI

Ehara taku toa i te toa takitahi engari he toa takitini.
Mine is not the strength of the individual but that of many.

Ko te wehi ki a Io Matua Kore,
Nāna hoki i tā te hā
kia tipu whakaritorito ai ngā mea katoa.
Whakamaua kia tina! Hui e, tāiki e!

Tihei mauri mate!
Ki a rātou mā kua rere te rere o te huia,
te ngaro o te moa
Whāia te ara a Tāne ki te ope Matariki
ki reira okioki ai.
Kāti rā, rātou te kanohi ngaro ki a rātou
Tātou te pito ora ki a tātou, Tihei mauri ora !

Tuatahi, ka rere taku mihi maioha ki tōku hoa rangatira
Nānā i manaaki, i akiaki i ahau
i roto i ngā tau kua pahure ake nei.
Koia taku toka āhuru, taku tino kaha.
He rau aroha e pupū ake i te whatumanawa
Kei te mihi e te tau.

Ki ngā taonga pounamu i tautoko, i āwhina i ahau
i roto i taku mahi rangahau,
Tēnā rawa atu koutou katoa.
Nōku te rangimārie.
Ka mihi atu ki te Whare Wānanga o Waitaha
me ngā puna mātauranga katoa o te ao Māori
Tēnei te mihi matakuikui ki a koutou katoa

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ABSTRACT

This research project was based on the complexities and conceptualising forms of *wairuatanga* and their implications for teaching and learning in New Zealand mainstream schools. As a relatively new study for research the project explored *wairuatanga* through the life and work experiences of three Māori teachers from education centres around New Zealand. *Wairuatanga* permeated through the life and teaching of the participants who all expressed their own sense of *wairuatanga* in different ways. The cognisance of *mātauranga Māori, tikanga Māori* and insights into *te ao Māori* were identified and explored thus taking into account the various ways in which the three participants extended the parameters of existing knowledge of *wairuatanga* and how they promoted and created a climate within their own teaching context that fostered the natural inclusion of *wairuatanga*. The findings will assist current teachers and others to develop an understanding and appreciation of the different forms of *wairuatanga* that may assist them to apply this value to their own classroom practice. It is hoped that the findings will also help to inform teaching practices with respect to teaching and learning not only for Māori children but for all children in New Zealand mainstream schools.

Key Words: Wairuatanga (spirituality), *mātauranga Māori* (Māori knowledge and ways of understanding a Māori world view), *tikanga Māori* (protocols and ways of behaving), and *te ao Māori* (the Māori world).

Chapter 1

INTRODUCTION

Māu te kai, mā te whare takahia, māku te kauae ki te marae
Things that are out of sight may be more valuable than those within one's view.

Wairuatanga or spirituality is generally viewed by Māori as being associated to beliefs and attitudes expressed within a *mātauranga Māori* framework. *Wairuatanga* permeates all aspects of our daily existence though we are not always conscious of it. It has been described as an energy force that has special characteristics, functions and qualities that are connected to values and ideals and is maintained through cultural rituals, rites and practices (Patterson, 1992).

This research draws attention to a European culture that is in contradiction to Māori cultural values and practices, and historically, has reflected an educational curricular that has not adequately represented a Māori world view (Bishop, Berryman, Richardson, 2001). They found that:

> while many teachers act in the best interest of all the children in their care, their understanding of what is best for children is determined from within their own Eurocentric world view, which incorporates their own particular cultural perspectives on pedagogy and resources (p.4).

This clash of the two world views according to Macfarlane (2004) "may carry a danger of marginalising cultural differences, through trying to minimise the nuances, values and beliefs of indigenous students" (p.60). Bishop and Glynn (1999) propose that a common vision for an inclusive pedagogy can be achieved through a shared bicultural partnership that is respectful of both cultures and informs education.

A particular area of interest and concern to this researcher as a teacher of *Te reo me ōna tikanga* is the lack of recognition given to the concept of *wairuatanga* as an integral component of Māori values that is inherent to a Māori paradigm and shared between both cultures. Whitinui (2004) states that "education for indigenous people such as Māori should not come at the expense of their cultural values, but rather should enhance further the relationship between

culture and education" (cited in Fraser & Grootenboer, 2005, p.159). Penetito (2001) also agreed that there is insignificant recognition of cultural diversity and stated that a student's cultural background is generally not taken seriously enough because the content of the curriculum and the role of the teacher is normally considered culturally neutral.

Wairuatanga is one of the Māori values encompassed in Professor Mason Duries (1994) *Te Whare Tapawhā* model that is important to Māori and embedded in their beliefs and practices. Given that mainstream classrooms tend not to make visible Māori practices and beliefs, *wairuatanga* still appears to be partly or wholly invisible. Tomlins-Jahnke (2006) stated that "incorporation of aspects of Māori language and culture, the 'taha Māori' factor, are either 'add-on's' to the core curriculum or can be found superficially expressed as Māori/English signage for school buildings and offices".

The limitation of Māori cultural content and the insignificant recogniton of cultural concepts, like *wairuatanga,* across all curriculum areas have also been reaffirmed by Fraser and Gootenboer (2005). They state that teachers working in a number of mainstream schools "are still left to their own devices when it comes to classroom implications"(p.160) and the limited resources to incorporate Māori knowledge, culture and perspectives into the curriculum seem to add to the ongoing problem. A reality for most teachers is that they struggle to include Māori perspectives in meaningful ways and this issue is further heightened by the lack of Māori teachers. However, Durie (1998) disagrees that this should be a problem and suggests that to be a culturally responsive teacher, teachers do not necessarily have to come from the same culture as their students but instead should know where to access resources to support their teaching and learning. He states that there is sufficient literature available to assist teachers on how to involve the community in their childrens' learning. Macfarlane (2004, p.68) suggests that "some of the best educational resources are the people in the community" and "there are many younger Māori role models from the iwi" that children can relate to and learn from. However, Glynn, 1998; Macfarlane, 2004; and Pere, 1992, suggest that the reality for a majority of New Zealand teachers in mainstream education is that they are inadequately prepared to provide culturally appropriate programmes because, like their students, they have little or no knowledge of the language and cultural backgrounds of the students they are working with. As a result of teachers

having little or no confidence, the pressure for many Māori teachers working in mainstream education is undeniably challenging. They try to balance an education system to meet its objectives, while at the same time trying to maintain Māori integrity in educational institutions that are not always culturally responsive. This dilemma can add to further stress for Māori teachers especially if that teacher is the only Māori teaching staff member at that particular educational institution (Smith, 1990). In some cases, the Māori teacher can be singled out, not necessarily because he or she was the best person for the job but because of the person's ethnicity. Bishop, (1996) argued that this practice is unacceptable and Māori teachers, just because they are Māori, should not be expected to pick up all Māori issues and represent Māori interests on their own. He stated that "for non-Māori to leave it all to Māori people is to abrogate their responsibilities as Treaty partners" (p.18). Walker's (1990) view is that "Māori cannot achieve justice or resolve their grievances without Pākeha support. For this reason, Pākehā are as much a part of the process of social transformation in the post-colonial era as racial and activist Māori" (p.234).

Teachers comprise an influential group of professionals whose role is based on the principles that underpin the New Zealand Curriculum Framework (Ministry of Education, 1993). The most obvious venue for transmitting intercultural communication and understanding is generally in schools and the education sectors (Macfarlane, 2004). While teachers are expected to know subject curriculum matter, they are not expected to be experts in all aspects of Māori culture. Durie (1998) suggests, however, that they do need to have a working knowledge of *te reo me ōna tikanga* that can be built up overtime, be able to change and adapt to sometimes challenging understandings. Patterson (1992) argues that the greatest challenge is learning to change attitudes. Ritchie (1992) however, contends that the fear that teachers may have in terms of culture is the shift from the familiar to the unfamilar. He goes on to explain that some teachers are:

> simply threatened by changes which are going faster than they can tolerate. Some fear loss of property, or of position, power or control. Some are encumbered with the accumulated baggage of their personal, familial or cultural past, with encrusted prejudices that they will not abandon or even put up for scrutiny (p.11).

Patterson's (1992) writing is directed at inquiring, professional readers who ought to know or perhaps need to know that cultural knowledge is an area worthy of critical reflection and designed to assist teachers to meet the challenges presented. He writes:

> for those who, while they are familiar with Pākehā values and modes of thinking, are not as familiar with Māori values, but who are capable of standing back from their own ethical tradition with sufficient intellectual and critical detachment to consider seriously some alternatives – alternatives that are suggested by a refreshingly different and surprisingly rich tradition (Patterson, 1992, pp.7-8).

Palmer (1993) shared a smilar view and offered a way that might help to alleviate teacher anxiety. He stated that "an authentic spirituality of education will address the fear that so often permeates and destroys teaching and learning. It will understand that fear, not ignorance, is the enemy of learning, and that fear is what gives ignorance its power" (p.xi).

The formidable task for teachers is to capitalise upon new consciousness by building conceptual bridges from Māori culture over to the western culture that will help broaden awareness and understanding of Māori values, particularly *wairuatanga.* Change as a pattern of development can start in our work places by elevating the status and visibility of *mātauranga Māori* and cultural values in our educational practices. There are sufficient models to emulate and inform teachers. For example, Durie's (1995) and Pere's (1991) health and well being models that illustrate that Māori values share complementary relevance with western values. Teachers are able to associate with these models and apply them in their classrooms in meaningful ways through *whakataukī, karakia, waiata, kapa haka, pūrākau* and *hītori* that affirm relationships that connect people and places.

This dissertation outlines the relevance of *wairuatanga* to secular education, and argues that it should be firmly embedded in New Zealand teaching and learning programmes, and should not be avoided or considered as a 'stand alone' curriculum focus (Fraser & Grootenboer, 2005, p.168). It also argues for the significance and acknowledge of spiritual experience as embracing rather than divisive, inclusive not exclusive, and pertinent to preserving and maintaining Māori

knowledge and culturally valid practices Some implications for classroom practice are explored by evidence of the findings from the perspective and insights of three practising Māori teachers. It is hoped that the discourse around *wairuatanga* will contribute to the knowledge, understanding and appreciation of *te ao Māori* thus providing teachers with the potential to include and apply *wairuatanga* in their own teaching and learning practices.

The topic is worthy of study for at least two pressing reasons. Firstly, while there is a wide range of documentation around Māori values in educational research in New Zealand, the scope of literature addressing and presenting a Māori world view that relates to the concept of *wairuatanga* is limited. Secondly, it is incumbent upon us as teachers and educators to advance and develop a more informed understanding and knowledge base of *wairuatanga* that is better grounded and more accessible than what is currently available, while at the same time protecting the integrity of this knowledge.

Wairuatanga and its construct can best be understood through obtaining an understanding of its meaning from its foundation. The term in the noun *wairua*, means spirit or soul and is the source from which a person is brought into an "integrated relationship with the gods and his universe" (Marsden, 1992, p.137) and "immersed and integrated within two streams *(wairua),* the physical and the spiritual dimensions" (Pere, 1982, p.13). *Wairuatanga* is its adjective that refers to the cultural application of its conceptual forms through contemporary media and expressed and communicated from a Māori world view.

The use of Māori words, phrases, and proverbs are used quite liberally throughout this writing for two distinct reasons. Firstly, the project was written for New Zealand teachers and secondly, the words are now being frequently used in educational circles.

Two questions were used as a basis to guide the research project. The questions are as follows:

- How can *wairuatanga* be conceptualised in order to construct meaning and understanding to establish a foundation for teaching and learning?

- What informs the discourse around *wairuatanga*?

Defining Key Terms

Kia mau ki te aka matua; kei mau ki te aka tāepa.
Cling to the main vine, not to the loose one.

Tentative definitions rather than full explanations are provided because it is difficult to capture the *wairua* or spirit of Māori concepts when they are translated into English (Patterson, 1992). The deeper meaning is usually lost in translation or interpretation that implies that a person would need to be proficient in the language and culture of the people to fully grasp its meaning. Because Māori concepts are presented from within a Māori world view most of the references are limited to only Māori authors who provide an opportunity to view the most commonly known concepts in a range of contexts to better conceptualise them.

Central to a holistic approach to teaching and learning is a range of concepts that foster and promote a learner's spiritual wellbeing. These concepts that are captured in Durie's (199e) *Te Whare Tapawhā* model and Pere's (1982; 1991) *Wheke* model represent a traditional Māori world view that "guide, organise and regulate the people's way of living and making sense of their world (Dei, Hall & Rosenberg, 2000, p.6). The spiritual essence of these concepts reinforces claim that:

> Māori values foster a strong cultural identity and will help to restore a sense of vitality and purpose within the rubric of traditional knowledge ... the underlying premise is that the acquisition of traditional beliefs will improve mental health and lead to better adjustment in contemporary activities (Durie, 2001, p.169).

Whanaungatanga is the value that embraces *whakapapa* and is centred on relationships, rights and obligations in a Māori context. As a spiritual concept it may be described as the "cement that holds things Māori together" (Bishop, cited in Macfarlane, 2004, p.65). Its structure originates from the word *whānau,* meaning to give birth, or is the word for family*;* the next part of the word *ngā (whanaunga)* extends the *whānau* to include relatives and others not necessarily connected

by blood ties; the ending *tanga (whanaungatanga)* makes it a process concept concerned with rights and obligations where the importance of upholding the *mana* of *tangata whenua* is paramount. The traditional view of *whānau* that underpins the importance of a cultural or social structure is strictly determined according to *whakapapa* that forms the basis of *Māori tikanga* (Metge, 1995). An example of the underlying meaning of *whānau* is described as "the basic building block of the whole social system" (Macfarlane, 2004, p.212) grounded in their own culture and heritage. As ideal as this may seem Macfarlane (2004) points out that *whanaungatanga* and its obligations are not always easy to achieve because families have become fragmented and isolated from each other and today's economic pressures increase the problem.

In an educational sense Māori preferences for co-operative learning reflect everyday interaction in *whānau* processes, including the benefits and responsibilities with living and working as a *whānau* unit. Modelling learning through exposure is a pragmatic strategy in learning in both Māori and non-Māori learning contexts. According to Metge (1983), the learning and teaching process is informal and embedded in the life of the community. The same principles can also be applied to the classroom environment. *Whānau* is used here in its metaphorical sense, in that, while kinship is the traditional basis for whānau formation, contemporary understandings can extend the concept forms around the need to address common goals as in the education of our children. Within this context the notion of *whānau* extends to similar groups where individual strengths within the group contribute to the development of the whole (Durie, 2001).

Manaakitanga emanate from the words *mana* meaning power and *ā-kī* referring to the spoken work thus translating to "the power of the word" (Barlow, 1999, p.63). It often indicates hospitality and is ingrained in expressions and acts of caring for one another, a reciprocal process that strengthens relationships. The value of *manaakitanga* is still a common practice that is maintained particularly on the *marae* and attributed to the care and welfare of the *manuhiri* during their stay. *Manaakitanga* embraces the concept of *aroha,* and where love is, caring must follow.

Aroha means love in its broadest sense which forms the basis of *wairutanga* that adds quality and meaning to life. *Aroha* is manifested in various forms but is strengthened and becomes meaningful when it is given unconditionally in times of emotional, physical, spiritual, or social stress. *Aroha* can be encompassed in a classroom setting where the class becomes the extended *whānau* when support is needed. Practicing the elements of caring and sharing can help to develop *aroha* in other aspects of their life.

Whakapapa may be understood as genealogy, that is, about knowing who you are and where you come from, and it is a term used to acknowledge a positive feeling or a sense of belonging and a sense of identity. Identity according to Fraser and Grootenboer (2005) "is a historical, cultural, spiritual, and genetic one that traces one's emergence from others and, as a corollary, one's responsibility to others" (p.6). *Whakapapa,* for example, associates the researcher to a particular place that links her directly to her *iwi, hapū* and *whānau* and gives the author her point of reference to claim that she is Māori. The meaning implied by the construction of the word reinforces this notion of connectedness, w*haka* - to be, and *papa* – earth. In this context the word could be recognised in a contemporary sense in that *whakapapa* can be seen as the links between people and their spiritual and physical connections to the land and the environment and defines Māori as unique from any other group in society (Durie, 1995).

Whakapapa is explained by Barlow (1999) in terms of attributes that are linked to beliefs about the cosmos which demonstrates the layers of *whakapapa* by exploring the genealogy of the cosmic, the gods and the place of human beings within the belief system. He describes *whakapapa* as the "basis for the organisation of knowledge in respect of the creation and the development of all things" (p.173). The significance of *whakapapa* for Māori is the connection of spiritual beliefs to identity according to Metge (1995).

Central to whakapapa is to understand one's reality to the self, the other, and the cosmos (Pere, 1982). Robert and Wills (1998) suggest that everything has a whakapapa and to Māori, this means the ability to locate people, animate and inanimate things and knowledge in time and space (p.43). Kawharu (1998) elaborates on this idea:

> ...*whakapapa* is the process by which space and time transcend layers of potential and expansion in ordered sequences (or states of being) so that layers of gods and demi-gods are followed by layers of human and animal strands. Human, environmental and animal life all find common origin by being connected to divine forms (p.16).

The notion of time and space is contained within one of the three baskets of knowledge, *'te kete tua-ātea'* that symbolises the "knowledge of spiritual realities, realities beyond space and time, the world we experience in ritual" (Shirres, 1997, p.17). "*Ātea* is the word for space and was usually combined with *wā* or time, to form *wātea*, space-time" (Marsden, 2003, p.61). The significance of the three baskets of knowledge presents a construct to understand a Māori world view of how the world of reality exists for Māori.

Whakapapa is underpinned by *wairuatanga* and a values system which helps our understanding of *te ao Māori* from a traditional view and ties this into a contemporary setting. Māori beliefs are determined by *whakapapa* and it is a way of nurturing and maintaining cultural identity (Barlow, 1999; Royal, 1998). It is also a medium by which scientific inquiry can be validated because Māori beliefs are determined by *whakapapa.* Its primary purpose is to connect us to our past, guide us in the present and direct us into the future.

In traditional times, Māori placed high value on memorisation and rote learning as a method used to instil *whakapapa* into the learners' mind in the absence of written language (Glynn, 1998). Today, even though books and other records are kept, Māori still place great importance on implementing this method of learning which is still heard in customary rituals of *karakia, tauparapara* and *mihimihi*. Today, some of the learning style of the memorisation process has given way to group activities such as *kapa haka*, which is now lead by a person who specialises in *kapa haka*. The skills are acquired in a similar procedure but with variations. *Whakapapa* however, is still memorised and recited in *whaikōrero* in *pepeha* form as a means of identification. To know one's *whakapapa* is more important than promoting one's achievements as encapsulated in the *whakataukī 'waiho mā te tangata e mihi',* meaning 'let someone else acknowledge your virtues'.

A *pēpeha* paints a picture of the entities, that is, *maunga* and *awa* that is situated within a particular *rohe* or the confines of the *hapū*. The *waka* that brought the ancestors to Aotearoa is another form of regional identity and the tribe usually bears the ancestor's name. For example, the researcher is from the North Island, East Coast tribe which derives its name from their eponymous ancestor Porourangi. His name is prefixed by the word Ngāti which means 'belonging to' Porourangi. The *iwi* is therefore known as Ngāti Porou (a shortened version of his name). Sub-tribes and marae too are named after other well known *tūpuna* whose prowess and talents are renowned and acknowledged, as in the case of the researcher's marae which bears the name of her ancestress Hinerupe.

Tikanga Māori is a term commonly heard and used today but understandings vary considerably because it encompasses a wide range of meanings. *Tikanga* are guiding principles that has emanated from an accumulated knowledge base and handed down through the generations to explain the correct way of doing things according to ancestral law (Mead, 2003).

As a value, the word *tikanga* itself gives a clue to its meaning. *'tika'* means "what is right in the double sense of correct and appropriate, morally, spiritually and socially (Metge, 1995, p.86). *Tikanga* means living by Māori values which "exemplifies proper or meritorious conduct according to ancestral law" (Mead, 2003, p.ix). In other words *tikanga* involves the distinction between right and wrong that gives expression to Māori conduct and behaviour. Ryan (1995,) defines *tikanga Māori* as "obligations and conditions, which are at the core of Māori culture" (p.258) and is a means of social control that provides avenues for people to engage and participate in rituals and cultural practices. Today *tikanga* has become more widely known and accepted, and appears in legislation.

The relevance of Māori knowledge and cultural values is based on the reality that their are different ways of arriving at legitimate knowledge and the challenge has been to afford each belief system its own integrity. Māori knowledge is validated from within a Māori world view (Durie, 2001).

Chapter 2

LITERATURE REVIEW

Te manu e kai i te miro, nōna te ngahere
Te manu e kai i te mātauranga, nōna te ao
The bird that partakes of the miro berry, owns the forest
The bird that partake of education, owns the world

In this chapter, the literature is presented and articulated according to the underlying theory embraced by researchers and scholars intent on providing some background knowledge on *wairuatanga* so that this knowledge can contribute towards building a greater awareness and understanding of its conceptual forms. To respond to *wairuatanga* in a cultural sense, it is important to discover the knowledge that critically validates and authenticates a traditional Māori world view.

Some New Zealand writers (Bishop, Berryman, & Richardson, 2001; Keown, Parker & Tiakiwai, 2005; Ministry of Education, 2003a) have highlighted concerns that Māori world views are not being engaged or supported to meet the needs of Māori students. This concern is reinforced by Smith (1997) who advocates for an approach that recognises the relevance of Māori culture and values systems that has the potential to advance Māori cultural and educational outcomes within education.

> *Kaupapa Māori* strategies question the right of Pākehā to dominate and exclude Māori preferred interests in education, and asserts the validity of Māori knowledge, language, custom and practice, and its right to continue to flourish in the land of its origin, as *tangata whenua* (indigenous) culture (Smith, 1997, p.237).

The researcher has drawn on Popper's **(**1959, p.42) statement "we choose the theory which best holds its own in competition with other theories", and Scriven's (1966) questions to lead and initiate the discourse that may illuminate the parameters surrounding *wairuatanga* from a critical perspective:

May there not be alternative routes to the truth besides reason: perhaps faith, or insight, or intuition? … Aren't concepts like knowledge, truth and freedom indefinable and hence impossible to discuss precisely? Isn't truth eventually a matter of agreement and hence a matter of convention rather than something absolute? (p.10).

Māori academics have attempted to provide answers to Scriven's questions based on their understandings of a belief system that has established their thinking within the environment and culture that they have grown up in. While there is a range of research which explores spirituality in the practice fields of chaplaincy, nursing and social work (Canda & Furman, 1999; Davidhizar, 2004; Friedemann, 1995; O'Brien 2003; Rice 2002), the literature addressing and presenting a Māori world view that relates directly to *wairuatanga* is very limited. It is not possible therefore, to provide a thorough and critical examination of the references covered, but it may at least prompt and encourage the reader to delve further into related readings that may promote philosophical ideas of *wairuatanga* from an educational context.

Wairuatanga has a limited literature base because it is a relatively new concept for study in academic research. Although the concept has been here, it has remained dormant in educational circles until recently. One reason for this may be that the dissemination of Māori knowledge has remained an oral tradition, handed down from generation to generation by the elders. Some non-Māori researchers including King (1983; 2003), Patterson (1992) and Ritchie (1992), amongst others, have been gifted with this knowledge by means of phenomenological research, an approach influenced by Edmund Husserl and Alfred Schutz (Bogdan & Biklen, 2007). As with Māori knowledge, some content of other indigenous knowledge is not readily available to the non-indigenous researchers because indigenous knowledge is transmitted primarily via careful observation, experiential learning and oral mechanisms; knowledge shared by the elders (Krupnick, 2007-2008).

This dissertation also advocates that there is a connection between Māori expressions of *wairuatanga* with other Indigenous people worldwide that flows from a sense of belonging to the land, and their relationship with people and the environment. In order to understand the culture, then you need to have an understanding of the language to capture its essence (Patterson, 1992). The language is integral to understanding an indigenous view of the world and like Māori,

spirituality for other Indigenous people takes many forms and expressions. For Indigenous Australians, "the land is the core of all spirituality and this relationship and the spirit of 'country' is central to the issues that are important to Indigenous people today" (http://www.dreamtime.net.au/indigenous/spirituality.cfm). For example, spirituality for the Aboriginal people originate from the stories of the Dreaming which explains the origins and culture of the land and its people.

> We don't own the land, the land owns us. The land is my mother, my mother is the land. Land is the starting point to where it all began. It's like picking up a piece of dirt and saying this is where I started and this is where I'll go. The land is our food, our culture, our spirit and identity.
>
> (http://www.creativespirits.info/aboriginalculture/spirituality/index.html)

Torres Strait Islanders, on the other hand, are a separate Aboriginal group with their own distinct identity and cultural traditions. Their spirituality is expressed through the stories of the Tagai within their own unique sea culture (Sharp, 1993). Other forms of Indigenous spirituality are witnessed in ceremonial rituals and practices, as in corroborees for the Aboriginal people; ceremonial dance for the Native American people, and an integral way in which Native American children learn their culture and heritage. Other expressions of Indigenous spirituality are visibly and artistically woven into their artworks and narratives and projected as a seamless aspect of their physical, mental and emotional well-being (Deloria, 1994); Durie, 2005).

A number of search methods were used to identify a range of academic material from local, national and international data base searches. The researcher also engaged in institutional searches of local *wānanga* and universities to identify and access key publications of leading scholars and experts in the field of *kaupapa Māori* and Indigenous spirituality. Literature mainly from the last thirty years was accessed, though some is drawn from earlier references.

The following themes were the most logical to pursue in order to better understand the value of *wairuatanga* that is meaningful.

- *Wairuatanga* - ways of knowing

- *Wairuatanga* within an educational context

Wairuatanga - ways of knowing.

> *Kia heke iho rā i ngā tūpuna, kātahi ka tika.*
> If handed down by the ancestors, then it would be correct.

Wairuatanga is an important component of an amalgam of Māori cultural values but is one of the most difficult to define. Patterson (1992) says that:

> "…if we try to spell out what is involved we have a problem; … but the difficulties are magnified when we venture into the realms of the spiritual" (p.76).

The literature explore differing interpretations in order to develop a rich understanding of what *wairuatanga* mean to different people. It appears that primarily cultural values are attached to fundamental beliefs and experiences that have influenced and impacted on the way Māori think and act according to *Māori tikanga. Wairuatanga* is an animated spirit that changes and evolves and is kept active by means of rituals. Mead (2003, p.ix) says that "all *tikanga Māori* is imbedded in *mātauranga Māori*" and is the "face of Māori knowledge that puts that knowledge into practice and adds the aspects of correctness and ritual support" (p.7). Patterson (1992) stated that, to a Māori, this means understanding traditional customs and practices handed down through the generations. Durie's (1994) view of *wairuatanga* incorporates a sense of reciprocal connectedness with people and the environment, cultural identity and integrity and it is interwoven throughout the other dimensions in Durie's (1995) *Te Whare Tapawhā* model of wellbeing.

Pere (1999) emphasised the centrality of *te reo Māori* in understanding traditional Māori knowledge and pedagogy, and states emphatically that it is a critical element in transmitting *tikanga* and conceptualisations of Māori knowledge and values. She expressed her views on *te reo Māori:*

> This is one truly great treasure among us Māori … and that is our chiefly language…
> This chiefly language has its own spirit of inherent wisdom, it is communication of the

abstract, in order that outsiders might not understand it's hidden depths. The problem at this time is there are many Māori who do not know its depth or the breadth of the language (pp.3-10).

In attempting to conceptualise Māori values and *tikanga*, Pere (1991) provides examples of the ways practitioners are able to understand the connections between the language and traditional knowledge forms that gives deeper insights into understanding a Māori world view. Furthermore, Pere (1991) maintains that the language is the foundation for becoming a universal person. She is quoted as saying:

> Language is the life line and sustenance of the culture. It provides the tentacles that can enable a child to link up with everything in his or her world. It is one of the most important forms of empowerment that a child can have. Language is not only a form of communication but it helps transmit the values and beliefs of a people (p.9).

A number of Māori educational researchers contend that an oral tradition is an avenue by which Māori knowledge is transmitted. Nepe (1991), Pere (1991), Royal (1993) and Dewes (1997) all attempt to show that the Māori language is not static but a living language that is able to be adapted to fit into today's contemporary landscape. Dewes (1997) support the notion that the transition of Māori knowledge nourishes and sustains the *wairua.* Nepe (1991) and Pere (1982, 1991) argue for the need to rejuvenate *te reo Māori* to restore our *mauri.* Royal (1993) expressed the importance of *te reo* as a means for retaining the integrity of *wairuatanga* and intellectual thought.

Another avenue by which to understand a Māori world view is through *whakapapa* that serve as a reference point for helping Māori people to locate themselves within their ancestral lineage and the way they relate to one another. The importance of *whakapapa* is further supported in the following passage:

> *Whakapapa* is one of the most prized forms of knowledge and great efforts are made to preserve it. … to pass this information on to their children so that they too may develop pride and sense of belonging through understanding the roots of their heritage (Barlow 1999, p.174).

Whaikōrero and *karanga, waiata, pūrākau* and *hītori* affirm the pride and sense of belonging that *whakapapa* provides. Edwards (2002) says that contained within these verbal forms are "spiritual instructions" that are performed by "the most eloquent and experienced orators" (p.17). Edwards (2002.) is a *kuia* and *kaikaranga* who stated that:

> *karanga* are usually performed by senior women who have good command of the language – otherwise one could say the wrong word and that could be disastrous. The words used in the *karanga* are spiritual, like a prayer, full of love and compassion (p.17).

Whakapapa brings *wairuatanga* into focus because everything has "inherent *tapu* … and "comes from the gods, and embraces all the powers and influences associated with them" (Barlow, 1999, pp.128-9).

According to Mead (2003):

> *Tapu* is an important element in all *tikanga*.   *Tapu* is everywhere in our world. It is present in people, in places, in buildings, in the things, words and in all *tikanga.*

> *Tapu* is inseparable from *mana,* from our identity as Māori and from our cultural practices. … *Tapu* remains an important part of our actions and our beliefs (p.30).

Tapu is the spiritual essence of all things that connect people with their environment and gives life purpose. Pewhairangi (2001) intimate that *tapu* is not an easy concept to describe particularly if one has not been brought up to believe in *tapu* and the consequences that relate to breaking its rules.

Mead (2003) in *Tikanga Māori*: Living by Māori values provides an introduction to the essential knowledge and valuable background information for understanding *tikanga Māori* as a unified whole. A strong sense of cultural identity and purpose is emphasised. Mead provides great insight to *tikanga Māori* and this is taken from his rich experience and in-depth studies of Māori knowledge. The strength of his work is his foresight to include a variety of perspectives from other sources to add to his pool of knowledge. *Wairua* is presented with other *tapu*

associated concepts and Mead has drawn on Best's (1941, p.55) descriptions to characterise what *wairua* represents:

1. it is part of the whole person and is not located at any part of the body;

2. it is immortal and exists after the death of the person;

3. it has the power to warn the individual of impending danger through visions and dreams;

4. it is subject to attack.

The above descriptions of *wairua* illustrate that the retention and use of Māori knowledge can be used in a wide range of applications. It is very accessible and relevant to teachers and can lead them to a deeper awareness of protocols and Māori knowledge they need to know to explore how language and culture are connected to teaching and learning in an educational context. Mead's writing offers a valuable resource to engage teachers in viewing students' cultural differences in a more hopeful and critical way, and propose guidelines to enable those who wish to be better informed on how to pass on this knowledge, and to help analyse the implications of a culturally relevant and inclusive pedagogy.

Wairuatanga has been viewed from different perspectives and ways of understanding. It is often viewed as a personal reality in that it paints a different symbolic picture in the mind of the individual when they hear or talk about this intangible phenomena. For those who have participated in and are exponents of *kaupapa Māori, wairuatanga* is a social norm, a way of life and a means of identifying the uniqueness of individuality and collectiveness in both traditional and contemporary Māori societies (Patterson, 1992; Pere, 1994).

Wairuatanga in its broadest sense refers to the spiritual dimension which is closely associated with the physical dimension in which humans live (Metge, 1976). It is what Henare (1988, p.15) terms "a dimension internalised within a person from conception – the seed of life emanated from the supreme supernatural influence". In this context *wairuatanga* acts as a medium in maintaining balance and establishing parallels between the physical and metaphysical domains that deals with the spiritual potential of human beings. Pewhairangi (2001) says that to understand these concepts implies a much deeper understanding of Māori culture. Rangihau (2001) shares similar views but cautions people's eagerness to learn about intrinsic Māori values

without an informed understanding of meaning that Māorivalues entail, and particularly *wairuatanga* because it is associated with *tapu*.

Patterson's (1992) publication of 'Exploring Māori Values' provides clear examples of *wairuatanga* that are easy to understand. Notions of *wairuatanga* are sourced, amongst others, from the publications of the philosophical work of the distinguished Māori weaver Erenora Puketapu-Hetet (1989) and **s**ociologist, Professor Ranginui Walker (1997). Patterson draws on the wisdom and advice expressed by Eleanor Puketapu-Hetet around the magnitude of Māori values. She states that "to write about everything would be demeaning to the knowledge that is protected" (1989, p.vi.), hence, to narrow the focus, two key themes have been extracted from the author's exploration of *wairuatanga:* one's link with the past (the ancestors) and respect for the natural environment. In identifying non-verbal forms of traditional cultural practices, Puketapu-Hetet highlights the spiritual aspects and principles that guide her work:

> Part of the connection with the past is found in the traditional weaving patterns that are handed down from generation to generation within a tribe, and regarded as tribal property, as *tapu* or protected knowledge… Weaving is more than a product of manual skills… weaving is endowed with the very essence of the spiritual values of Māori people… The weaver normally experiences feelings of being linked with something greater than herself and the present. Māori people call this a link with *ngā tīpuna* (ancestors)… In the old people's way … you learned and understood the spiritual side. This is what most young weavers miss out on today… These days most carvers and weavers receive monetary payment and the spirit of *manaakitanga* (caring and respect) towards the artist isn't so strong. A European concept is replacing a Māori concept (Puketapu-Hetet, cited in Patterson, 1992, pp..24-26).

Spiritual ideas are expressed by Ranginui Walker (1979) in a similar way.

> I feel a close presence to something greater than me when I am in nature. When Iam in the forest I feel I am in the temple of Tāne. For instance one evening we went to see Tāne-mahuta … it was dark enough for owls to be flying around and yet that tree was

bathed in an eerie light. I knew I was in a superior presence to myself, their eternal sounds (Walker, cited in Patterson, 1992, p.78).

These conceptual forms expressed by both Puketapu-Hetet and Walker contribute to the physical and spiritual relationships that people have with one another and their environment. They inform the work of other Māori thinkers such as Barlow (1999), Ritchie (1992) and Salmond (1975, 1980) whose work provides a sense of history and continuity and raises *kaupapa* that are worth discussing.

Outlined in 'ways of knowing' or recognising conceptual and contextual forms in which *wairuatanga* is viewed, attention is drawn particularly to the significance of *tikanga, whakapapa, te reo Māori,* rituals, respect for the environment and its resources, and respect for one another. These are some of the distinctive aspects that are inherent in Māori culture that can help to develop and progress an understanding and an appreciating of a Māori world view.

Wairuatanga within an educational context.

Whāia te mātauranga hei oranga mō koutou.
Seek knowledge for the sake of your wellbeing.

Schwandt (2001) argued that spirituality can be understood as a new discourse because it digresses from its roots in religion and brings about new structure and meaning to the word depending on the context in which it is used. Therefore, in order to understand *wairuatanga* as a new discourse, and to understand how the practical importance of *wairuatanga* is explained, is to recognise that every view is an interpretation of one's belief and experience. Discourse as described by Love and Yousey, (2001) is an "aggregation of oral or written communication by a … delimited body of people," (p.431) like professionals.

Explanations involving *wairuatanga* tend to be neglected or avoided because sometimes, *wairuatanga* and science may appear to conflict with each other. Unlike science that deals with things that are measurable, such as things we taste, feel, see or smell, the concept of *wairuatanga* is often minimised and associated with superstition. Because science knowledge is rational and analytical, *wairuatanga* does not easily fit into the usual empirical and analytical methods of

scientific inquiry with teachers and students in schools (Fraser & Grootenboer, 2005). Henare's (1998) view is that "western cultures which distinguish between the sacred and the world of the profane and talk of dichotomies between human and nature do not fit easily into a Māori world view (p.15).

Whether or not *wairuatanga* or spirituality conform to empirical scrutiny is a matter of debate because the concept is viewed and understood differently according to one's belief and life experiences (Wilber, 2000).

In an educational context *wairuatanga* is linked to concepts such as *mōhiotanga*, wisdom and enlightenment, and *manaakitanga*, compassion and caring for each other and for those we come in contact with (Waikererpuru, 2008). Combined with Love's (2002) argument for the connection between cognitive and spiritual development, the need for *wairuatanga* development, places it at the forefront in student learning. Teachers should take a developmental approach to their own understandings of spirituality so that they engage their students authentically and without hidden agendas, as suggested in the Early Childhood Curriculum document, Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa (Ministry of Education, 1996). The practical possibilities allow both teacher and learner to shape and reshape the meaning of *wairuatanga* as they interact with one another and their environments in meaningful ways.

The basis of *wairuatanga* within the New Zealand Curriculum documents is not explicitly clear although there are some references related to ways in which it may be discussed within values education. A literature review of values in the curriculum carried out by Keown, Parker and Tiakiwai (2005) examined attitudes and beliefs held by New Zealanders that support the moral or ethical discipline, as listed in the New Zealand Curriculum Framework (Ministry of Education, 1993). The authors provided examples of *wairuatanga* that concentrated on a range of values, ideas and concepts that reflected the different ways in which values are expressed according to culture and traditional beliefs. Keown et.al. (2005) identified a key literature base that addressed values in the national curriculum statement from a critical perspective, and drew out the gaps in the literature. They found values a difficult area to address because "values themselves are diverse and grounded within complex historical, economic, and political contexts

that contain their meaning" (p.1). To advance their survey the authors used the definition adopted by the National Consultation Group (NCG) to guide their review process:

> Values are internalised sets of beliefs or principles of behaviour held by individuals or groups. They are expressed in the way people think and act. They are based on our cultural, religious, philosophical and spiritual traditions, and on current critical reflection, dialogue and debate (New Zealand Curriculum Framework, 1993, p.21).

The Keown et.al. (2005) review also identified the lack of Māori values as one key area of concern. Arguably, this conversation was necessary in order to secure a place for Māori cultural values such as *wairuatanga* to be included in the Curriculum Framework from an informed and considered collective position. Of the three authors only one was of Māori decent, the other two were of Pākehā ethnicity. Their data discussed a number of categories one of which included how Māori values were articulated by Māori writers to ensure key cultural concepts were discussed and "interpreted correctly from within a Māori paradigm … and a bicultural perspective" (p.17). These included *mauri, mana, wairua, whenua, whanaungatanga, tapu, rangatiratanga, kaitiakitanga, manaakitanga and kotahitanga.* The discussion on *wairua* was only contained within one short paragraph, the crux being about "ensuring that its presence in one's life is aligned with how one behaves and interacts with people and the environment" (p.21). All these concepts are recognised in a context-specific setting and linked to *whakapapa* that is inextricably entwined with *wairuatanga* and Māori culture (Royal, 1998). However, despite the importance of *wairuatanga* as a key Māori value concept it was not duly recognised in the review which indicates that further research in this area is undoubtedly needed to fill this gap.

The Ministry of Education New Zealand Curriculum Framework's (1993) definition of values is based on our cultural, religious, philosophic and spiritual traditions, and on current critical reflection, dialogue and debate. These values highlight the ethical aspects of 'honesty, reliability, respect for others, and respect for the law, tolerance, fairness, caring or compassion … (p.21) and involves ethical decision making, respecting the general guidelines of acceptable behaviour and spirituality. The Literature Review on Values in the New Zealand Curriculum (Keown et.al. 2005) supports the moral or ethical discipline as listed in the New Zealand Curriculum

Framework (Ministry of Education, Ministry of Education, 1993). Ethics arise from characteristic attitudes of a people or system, from fundamental assumptions about people's relationship with each other and their place in the universe. The Science Curriculum (Ministry of Education, 1993) address spirituality in these terms but it does not develop thinking about ways in which people "meet their emotional and spiritual needs" (p.14).

The intent of the New Zealand Curriculum Framework (Ministry of Education, 1993, p.7) was to draw attention to the elements of values and attitudes which are fundamental to teaching and learning in New Zealand schools. It suggested that if understanding, respect and cultural identity are to be advanced and nurtured, New Zealand schools have a moral obligation to include indigenous values in their education programmes to ensure learning is shaped by the diverse backgrounds, experiences, values and beliefs that learners bring to the learning environment (Keown et. al., 2005). Glynn (1998) advocates the importance of acknowledging culture and cultural backgrounds as key components in successful learning. The inclusion of cultural imput into programmes can assist in facilitating a range of learning opportunities, raising self esteem and fostering the child's physical, social, spiritual, and mental and emotional well-being (Bevan-Brown, 2003; Ministry of Education, 1996).

Values were clearly at the heart of the Health and Physical Education (Ministry of Education, 1998) curriculum which defined values as "a person's principles or standards or judgements of what is valuable or important in life" (p.57). The statement reinforce the requirements for teachers to provide programes for students that will develop and promote a positive and resposible attitude to their own physical, mental and emotional, social, and spiritual well-being. These include:

- valuing themselves and other people;

- a willingness to reflect on beliefs;

- the strengthening of integrity, commitment, perseverance, and courage (p.34).

Each statement suggests that the underpinning concepts is an essential part of a holistic approach to one's well-being as acknowledged in Durie's (1995) *Te Whare Tapa Whā* model. He used the metaphor of a *whare* to describe the four elements that he proposes are the cornerstones

of Māori Health. The holistic features of these elements are interactive and inter-related and one does not exist without the other. *Taha wairua* is defined as "the values and beliefs that determine the way people live, search for meaning and purpose in life, and personal identity and self awareness (p.31). He relates *taha wairua* to the intersecting continuum in that it speaks of the existence of tangible and intangible aspects that embrace concepts of *whānau, whakapapa* and *whenua* based on a reciprocal relationship. Durie's model encompasses the idea that learning is a cooperative social process as reinforced in Pere's (1992) concept of *'ako'* which is referred to in an educational sense by Bishop and Glynn (1999) as meaning reciprocal learning. Māori models of practice offer teachers a glimpse of traditional Māori values, and emphasises the centrality of *wairuatanga* as building blocks on learning in the Māori tradition (Pere 1992). The spiritual essence of these concept support Durie's (2001) claim that:

> Māori values foster a strong cultural identity and will help to restore a sense of vitality and purpose within the rubric of traditional knowledge ... the underlying premise is that the acquisition of traditional beliefs will improve mental health and lead to better adjustment in contemporary activities (p.169).

Social Sciences in the New Zealand Curriculum (Ministry of Education, 1997) clearly illustrated values and social interaction as essential components in working towards achieving its objectives. Here values are stressed and defined as prescriptive practices for conforming to a generally accepted way of behaviour. An example is expressed in the achievement aim of the Social Studies Processes (p.16) that suggest:

> ... if students are to fully understand the complexity of society, and be able to take a full and responsible place in society, they must be skilled in the processes of social inquiry, values inquiry and social decision making (Ministry of Education, 1997, pp.16-18).

However, teachers find it difficult to comply to these essential aspects and they are often consigned to the 'too hard basket' or attempted only as a token effort (Keown, 1998). Ritchie (1992) offers an explanation why this may be so. He contends that it is probably attributed to the rationality of western thought that tend to place a high value on knowledge and facts with very little credibility given to values and social action. The view is that factual knowledge can be

scientifically articulated whereas values and social action are irrational therefore warrants minimal attention. The idea is captured in western ideals where factual teaching is trusted and valued much more highly than expressions of the heart in values exploration and social decision making (Keown, 1998).

The Early Childhood Curriculum document, Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa (Ministry of Education, 1996), is ideally suited to the needs and changing vision of today's society in that it veers away from the culturally prescribed confines of the current mechanistic mainstream curriculum and signals a bicultural and a more holistic approach to teaching and learning. The document is spiritual in orientation in that it embraces a Māori world view and a Neo-Humanism theory based on "spirituality, mental expansion, ecology and social change" introduced by the Indian philosopher Prabhat Ranjan Sarkar in his 1959 book 'Liberation of intellect' – *Neohumanism* (en.wikipedia.org/wiki/Social_cycle_theory_(Sarka*r).*

The development of Māori values and concepts captured within Te Whāriki (Ministry of Education, 1996) was influenced by the deep undertanding of *te ao Māori* of both Dr Tamati Reedy and Tilly Reedy who were both on the Curriculum Devlopment team for the Draft, and co-ordinated the Māori specialist working group. Included in Tilly's contribution towards an inclusive and holistic curriculum are her thoughts on *wairua* that is drawn from her "own life and deep understanding of the Māori world view' (Reedy, cited in Bone, Cullen & Loveridge, 2007, p.345)*.* The title's metaphorical reference to weaving suggest that 'the woven mat' is a place to stand or a place where children can develop and grow premised on the curriculum's aspirations for children:

> to grow up as competent and confident learners and communciators, healthy in mind, body, and spirit, secure in their sense of belonging and in the knowldedge that they make a valued contribution to society (Ministry of Education, 1996, p.9).

The Strands and Goals of Te Whāriki (Ministry of Education, 1996, pp.15-16) emphasize:

- Mana Atua   Well-being
- Mana Whenua   Belonging

- Mana Tangata   Contribution

- Mana Reo   Communication

- Mana Aotūroa   Exploration

which allow for individual and group development. Important to note is the reciprocal and responsive relationship for children with people, places and things based on a belief that children learn most effectively within a *whānau* environment through a process of guided interaction and observation, and exposure through experience. *Wairuatanga* plays an essential role in children's learning because it taps into the unique capacity of the child to think rationally, creatively and intuitively.

All the aforementioned curriculum documents include a non-religious view of wairuatanga that is value-oriented. Values as defined in various dictionaries and thesaurus are moral principles and beliefs governing or influencing individuals or groups of people (Collins, 1979; Readers Digest, 1993; 2001).

Critical changes have been noted in the new New Zealand Curriculum (Ministry of Education, 2007) document from those in the previous curriculum documents. Firstly, this document does not give cognance to the Treaty of Waitangi and this fact may influence the process of education in a negative way (Simon, 2000). Durie (1998) advocated that "Māori children must be able to access language and culture to construct a meaningful identity or be able to participate in the same world as other Māori" (p.11) and argued that the Treaty of Waitangi provided the rationale for this to occur. The explanation of the importance of the Treaty of Waitangi as the nation's founding document has been minimised to one sentence (p.6) and is included under the Principles. It is also in conflict with the previous New Zealand Curriculum Frameword document (Ministry of education, 1993) that stated "New Zealand has an obligation to ensure that the principles of the Treaty of Waitanga are embodied in our education programmes" (p.7).

Although the New Zealand Curriculum (Ministry of Education, 2007) appears to endorse the teaching of values across the curriculum areas, the document does not get at the relationship of Māori cultural experience or how this will occur. Furthermore, the document does not adequately

reflect *tikanga Māori* nor does it explain how it will address the imbalance on the importance of Māori cultural values within mainstream education. The significant absence of any explicit reference to *wairuatanga* in the document is evident and leaves a void in student's learning. Fraser and Grootenboer (2005) claim that "to leave our spiritual self at the school gates seem virtually impossible (p.156). The Health and Physical Education Curriculum (Ministry of Education, 2007) indirectly acknowledges the importance of spiritual well-being but there is no commitment or obligation to engage in meaningful discussions. The lack of acknowledgement and inclusion of Māori values is likely to create prejudice and will not help bridge cultural barriers nor will it raise the visibility of cultural diversity in and around our educational institutions. By excluding Māori beliefs and practices from those of mainstream education effectively supports the monocultural assumption that Māori knowledge is not reliable or legitimate knowledge (Sharples, 2006). It is essential therefore, in the context of a new curriculum, that Māori values and practices are acknowledged in this project.

Also omitted from The New Zealand Curriculum Framework (2006) are the values of 'Compassion', and other Māori values that embody the concept of *wairuatanga* specified in earlier curriculum documents. The omission of the value of 'Compassion' would not only be of concern for mainstream education but would be of particular concern for church schools where religious values are central to their teaching and learning philosophy. The omission poses yet another issue in that the New Zealand values are in conflict with a list of international initiatives of the development of values in education. The United Nation's Educational, Scientific and Cultural Organisation (UNESCO, 2002, cited in Keown et.al. 2005) outlined a clear and succinct list of "core and related values anchored on human dignity" (p.28). A group of European countries (Consortium of Institutions for Development and Research in Education in Europe/UNESCO, 1995, cited in Keown et.al. 2005) agreed upon and endorsed the publication of a set of guidelines for values in education that suggested that schools:

> … support the development of the humanistic and international dimension of education by promoting in all pupils: independence of mind; consideration for others; a sense of fairness, together with a respect for justice and the rights of others; respect for ways of life, opinions and ideas different from one's own, provided they are based on consideration for others; a sense of decency; a commitment to the promotion of

democratic processes; a concern for the well-being of themselves, other individuals and society (CIDREE/UNESCO, 1995, cited in Keown et.al. 2005, p.106).

Unlike the current New Zealand Curriculum document (Ministry of Education, 2007), there was an expectation of teachers to implement these values in their teaching and learning practices. There is also a strong suggestion that implementation should be reflected in school policies to ensure inclusive practices are addressed.

Also suggested in the United Nation's Educational, Scientific and Cultural Organisation Guidelines (pp.25-26) are values that reflect Māori concepts of:

> a sense of belonging to the community of the classroom" - *whanaungatanga*; "caring, consideration, empathy, trust," – *manaakitanga* and *aroha* (concepts that are missing from the list in the New Zealand Health and Physical Education Curriculum document, 2007); "development of the classroom climate" – *kotahitanga;* "learner autonomy; appreciation of learning; rights, responsibilities and rules" – *rangatiratanga;* "a sense of valuing the individual, (and) a joy of learning – *ako.*

Fraser and Grootenboer's (2005, pp.152-168) article, Attempting to capture the intangible: Spirituality in state education, explore ways in which spirituality and Māori values could be infused into classroom practice and also make suggestions as to why spirituality is problematic in mainstream schools. These range from no clear models to follow, to the lack of curriculum support and the absence of relevant resources on spirituality to guide teachers in their teaching and learning. Another reason is its associated relationship to religion that causes friction. In their descriptions of spirituality the underpinning message is clear:

> While spirituality can and often is associated with religion, it is broader and not bound to any particular religious doctrine. Spirituality is expressed through religion for some and is not associated with any religious beliefs for others (p.154).

The influence of Māori culture was a prominent feature in the article that is cognisant of a Māori world view of *wairuatanga.* Aspects of their search on spirituality was informed by Durie's (2005) *Te Whare Tapawhā* model that embody the concept of *te taha wairua* which is

generally regarded as a natural part of *te ao Māori* and Pere's (1995, p.157) view of *wairuatanga* as "one of the paths to learning".

Furthermore, Fraser and Grootenboer (2005) note that schools that are particularly culturally oriented and a high number of Pacific students are the most likely to incorporate *te taha Māori* in their teaching and learning programmes. They provided some tangible manifestations of spirituality in practice where *te reo Māori me ōna tikanga* was honoured and respected. For example *pōwhiri, karanga, whaikōrero,* the ability to recite one's *whakapapa, kapa haka, waiata* and *karakia* are some of the explicit expressions of Māori culture and spirituality that are mentioned in the article (p.159).

Fraser and Grootenboer's (2005) findings showed that the nine teachers from two multicultural urban primary schools, who took part in the study, all had different views of spirituality and what it meant for them in their own teaching practices. Rather than follow a formal academic methodology, the teachers selected for group interviews and narratives to disclose their beliefs and perceptions of spirituality. This is a very Māori way of doing things. The research concluded with a forceful message that "spirituality need not be avoided in secular schools or regarded as a particular curriculum focus" (p.168).

Further exploration of *wairuatanga* within an education context is required so that practitioners are better able to understand the depth and breadth of Māori values and particularly the concept of *wairuatanga.* It would appear that a *kaupapa Māori* world view coupled with Neo-humanism theory may be the key to overcoming the anxiety of not knowing by embracing an inclusive and holistic curriculum that can help teachers to overcome their limitations in their current educational practice.

Aim of project

> *Whaowhia te kete mātauranga.*
> Fill the basket of knowledge.

The aim of this project is to identify knowledge in which to assist teacher educators to gain insight into *te ao Māori,* particularly *wairuatanga* and how to identify some of its many features that can assist teachers to recognise its relevance in New Zealand education.

Chapter 3

METHOD

Tē tōia, te haumatia.
Nothing can be achieved without a plan,
a workforce and a way of doing things.

This chapter will outline the praxis of *Kaupapa Māori* methodology that incorporate ways for carrying out research for Māori, with Māori and by Māori; interviewing as qualitative research and a phenomenological study that describes the meaning of concepts that a group of people share. An explanation why this method was selected is provided. This method of inquiry was considered to take into account gaps in the research literature, the need to gain access to information most often held traditionally by the gatekeepers of such knowledge and the comfort level of the researcher with regard to the rigorous structured approach to research (Creswell, 1998). This chapter will provide insight into the process of a participant-focused based research highlighting some of the difficulties the researcher experienced during the course of writing this dissertation.

The rationale to follow a qualitative research design developed because the concept under study is of a subjective nature and involves a small sample group who share their experiences. It was envisaged that the participants and researcher would work collaboratively to extract meaning of *wairuatanga* during the research process. The qualitative approach based on *Kaupapa Māori* methodology complements the process in so much as it is located within a theoretical viewpoint through which Māori cultural knowledge, values, realities and needs are explicitly represented (Smith, 1999). This approach also permits the researcher to incorporate and draw on Western perspectives centred on critical theory (Pihima, 1993) as a springboard for reflection, while at the same time allowing for interpretations that are grounded in a Māori world view (Irwin, 1994). Critical theory complements *kaupapa Māori* philosophy in that critical theory questions whose interests are being served, and who benefits from the research?

The aim of the research is to glean understanding about *wairuatanga* from the participants' experiences and to explore their thinking around how Māori values, including *wairuatanga* might be applied and normalised within their day-to-day practice.

The journey to preparing this dissertation for completion for a Master of Teaching and Learning dissertation had its share of complications and unexpected outcomes in terms of the many concepts alluded to.

Supervision

Ki ngā whakaeke haumi.
This *whakataukī* serves as a metaphor that suggests
seeking out skilled people who are able to provide the appropriate support.

Initially the researcher's first thought was to find potential Māori supervisors whom the researcher believed would have some understanding of *tikanga Māori* to provide the support and guidance the researcher would require during the research. Another desirable factor was to choose local supervision to enable regular 'face-to-face' contact; an essential consideration in enhancing trust, and developing a positive rapport between potential supervisors and researcher where everyone would all feel comfortable and safe when working together. The basis for wanting to select at least one Māori supervisor was a means of accommodating the researcher's own protection and comfort as a Māori researcher, to provide a security blanket in which to work, and to ensure *Kaupapa Māori* processes would be maintained throughout the research. The desire seemed reasonable enough at the time but the reality and limitation of choice was soon to be realised which meant reassessing the process from an analytical view point, thus pin-pointing the key determinants necessary to enable the research to be completed successfully. Selection on the grounds of ethnicity became secondary because obviously what was more important and relevant as a relatively novice writer was to be able to access sound academic guidance and support; a critical eye to keep the researcher focused and on-task; encourage diversity and flexibility and to access different voices to advance the research.

Two potential supervisors were recommended from the University of Canterbury, College of Education and fortuitously enough they were both available at the time when approached and

asked to fulfil this role. The decision to work along-side supervisors known to the researcher was a positive move in that everyone would benefit from the experience because of the advantages that would be gained through reciprocity (Smith, 1999). Secondly, a collegial and congenial working relationship had already been firmly established in the past in the role of lecturers at the College of Education.

To address the cultural safety issue, the researcher asked a well-respected academic colleague to be her critical friend and mentor. Having someone of like mind provided the spiritual support needed by the researcher throughout the writing of this paper and a critical eye to ensure conditions of *kaupapa Māori* was being met.

Cultural Safety Issues

Me ua e te ua.
This is a statement of reassurance meaning nothing
will touch one other than the rain and thus the person is quite safe.

Due to the potentially sensitive nature of the topic, the researcher sought the advice and support of *kaumātua* to provide the mandate needed to pursue this *kaupapa.* Initially she had speculated whether or not she should be entertaining the idea of researching such a *tapu* and complex topic. Reference to Stoke's (1992, p.9) work supports the concern that information given to research has *tapu* attached to the knowledge, and therefore *tapu* and the information must be respected. The researcher shared her concern with *kaumātua* who ensured her that as long as the *kaupapa* was premised on *tikanga* and given due respect, they agreed that informed knowledge around the *kaupapa* would benefit both Māori and non-Māori teachers. The discussions reflected and reinforced Smith's (2001, p.70) statement that "research is about satisfying a need to know and a need to extend the boundaries of existing knowledge". The overwhelming support that the researcher received has encouraged her to continue her quest and has provided the research with the credibility and justification the researcher sought to undertake the project. *Ka tū whakaiti ahau i mua i ōku kaumātua* – The researcher stands with humility before her elders and is grateful for their ongoing support and shared wisdom.

Contrary to standard procedures, the researcher took the opportunity to conduct informal in-depth discussions with *kaumātua* at various *hui* around the country which added to her background and at the same time broadened her own perspective and understanding of *wairuatanga*. The *kaumātua* with whom the researcher engaged are considered prominent people, well informed and influential in their community and in political and educational domains. As alluded to earlier, *kaumātua* were primarily selected because of their expertise and knowledge in *te ao Māori* from which one can learn a great deal about. This type of data collection is described by Marshall and Brossman, (1999, pp.113-114) as "elite' interviewing, or 'purposeful sampling". It was envisaged that the wisdom and knowledge gained from *kaumātua* will be useful during the analysis of the findings.

Another valuable reference source emerged in the guise of a workshop presentation that provided a forum for discussion around *wairuatanga* that actively involved approximately twenty-eight union members of *Te Uepū*, the Māori strand of Association of Staff in Tertiary Education (ASTE): *Te Hau Takitini o Aotearoa*, at the 2007 National Conference held at Palmerston North. Despite the fact that they were all Māori, the researcher was still unsure how the *kaupapa* would be received or how the membership would react, but was aware however, that the topic could possibly 'open a can of worms', so to speak. The members were from various walks of life and brought with them their own background knowledge, values and faith. To begin with it was obvious, gauging by the body language and reactions, that some members were uncomfortable; some seemed detached, while others approached the *kaupapa* with scepticism. Nevertheless, there was a still a very strong supportive group spirit felt and *Kaumātua* presence and involvement provided a culturally safe forum and environment in which honest debate could occur. As the talk continued and a more informed understanding of what *wairuatanga* means to different people was reached, the membership relaxed, and the tone changed from one of disconnection to wanting to participate in the learning experience. Aware of the dynamics in the group the researcher opted to use smaller group work to encourage and prompt individuals to contribute to the debate. Discussions gave way to story-telling, a culturally preferred pedagogical practice that reinforces values that are inherently Māori (Metge, 1983). The researcher reiterates the view Seidman (1998) put forward that "it is a privilege to gather the stories of people … and to come to understand their experiences through their stories (p.xxi).

Reflections on the process confirmed for the researcher the power of story-telling as a tool to engage and elicit information in a culturally appropriate way. The outcome of the workshop was both a spiritual and therapeutic experience for the members as emotions were released without fear of recrimination or criticism. The workshop began and ended with a *karakia* to develop a sense of *whanaungatanga.* The experience was relevant to, and informed the research by illustrating that *wairuatanga* may differ markedly depending on an individual's particular lens. However, it also shows that if *wairuatanga* is approached in an environment that is conducive to open and honest discussion it has the potential to offer a sound building block for future learning.

The Theoretical Framework

Kia ū ki ōu tikanga.
Be firm in holding onto your Māori customs.

The theoretical perspective driving this research has its foundation in the guiding principles essential to *kaupapa Māori* research that address ownership of knowledge and intellectual property rights, cultural legitimation and accountability (Bishop, Berryman, & Richardson, 2001; Bishop & Glynn, 1999). A *kaupapa Māori* framework and theoretical position highlights the importance of accountability of researchers to their research participants where the researched should have just as much right to ownership and control of the research as that of the researcher (Smith, 1995; Te Awe Kōtuku, 1991).

Smith (1995, p.21) defined *kaupapa Māori* as a "theory of change" that has the ability to acknowledge and accommodate "the philosophy and practice of being Māori" (Smith, 1992, p.1) within an approach that remains academically rigorous (Irwin, 1994). Smith (2000, p.233) discussed *kaupapa Māori* as "a social project" where the researched should have the right to set their own cultural parameters and not be manipulated by bureaucratic influences and ideologies that can reflect cultural misunderstandings (Smith, 1999).

The quest for articulation of *kaupapa Māori* theory is congruent with critical theory in that it is about emancipation of suppressed peoples. Given that Māori have been suppressed by colonial domination, and particularly within education, the notion of exploring a Māori concept (such as *wairuatanga)* within the realms of education is, in as sense, an attempt to loosen the

westernisation of educational contexts. Māori concepts can then be embraced for Māori children to be supported in their learning and freed from colonial domination. Critical theory therefore challenges and restructures the imbalance of power relationships and reinforces the aspiration of ownership and controls over cultural knowledge and wellbeing that impact on Māori (McMurchie-Pilkington, 2003; Smith, 2001). In recent years, leading Māori education academics have increasingly asserted *kaupapa Māori* processes within educational research. For instance, Irwin (1994) advocates for culturally safe research and both Smith (1999) and Te Awe Kōtuku (1991) argue for indigenous perspectives of ethical codes of conduct to be included in research that are underpinned by respect. Furthermore, Cram (2001) emphasises the link between ethics and *tikanga* as essential to *kaupapa Māori* research.

Kaupapa Māori is based on change and self determination that emerged in the revitalisation of Māori cultural aspiratations of Māori people in order to protect cultural *taonga* that were guaranteed in Article 2 of the Treaty of Waitangi (State Services Commission, 2004). The process is underpinned by cultural safety, Māori ethics, beliefs and what Berma terms as embodied knowledge or Māori ways of knowing, "... knowing in a way that is more than intellectual knowing" (cited in Bishop, 1996, p.150) because it is a way of life for Māori people. As an aspect of Māori philosophy, the research design in this dissertation is determined by *Māori tikanga and mātauranga Māori*, a Māori world view which provides a means of accessing, defining and protecting *kaupapa Māori* methodology described by a number of Māori writers who advocate the importance of proactively promoting a Māori view point where "cultural identities are valued, valid and legitimate in relationship to other cultures in New Zealand" (Bishop & Glynn, 1999, p.65).

Kaupapa Māori has evolved over time and is steadily moving towards an increasing recognition and validation of Māori paradigms (Bishop, 1999). During this time of change and movement Māori cultural values have remained constant despite the incompatibility or differences in our cultures.

A phenomenological approach is also used to unravel the cultural aspects of Māori values concepts, beliefs and practices because it is sympathetic to *kaupapa Māori* theory. *Kaupapa*

Māori theory advocates for Māori ways of thinking and the meanings derived within *te ao Māori.* Phenomenological theory explores the meanings that individuals make of a certain pehenomenon to validate its importance to people and their culture.

The phenomenon being studied in this research is *wairuatanga* because the researcher is interested in examining how other teachers made sense of *wairuatanga* and how they transferred and applied their understanding of *wairuatanga* to their classroom practices.

The researcher and participant's explored and discussed *wairuatanga* from a traditional Māori position and considered the concept of *wairuatanga* through a paradigm of what it means to be Māori in today's contemporary setting.

The main aim of phenomenology study as defined by Marshall and Rossman (1999) is:

> the study of lived experiences and the way we undertake those experiences to develop a world view. It rests on an assumption that there is a structure and essence to shared experiences that can be narrated. The purpose of this type of interviewing is to describe the meaning of a concept or phenomenon that several individuals share (p.112).

By contrast, it is argued that this knowledge creatively produced by individuals has been subjected to extensive criticism because it has very little empirical reference (Abercrombie, Hill & Turner, 1994). Western science grew out of the positivist view that the world of reality can be understood by the objective observation of facts to establish connections or causal relations between them (Walker, 1991). Traditional Māori belief is incorporated and recognised in the value system that is embedded in *mātauranga Māori*.

Participant Recruitment

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Ka ora pea i a koe, ka ora koe i au.
The group (although small) is essential to the success
of the enterprise undertaken.

</div>

The successful outcome of the research is often dependent upon establishing a complementary relationship and rapport between researcher and participants. A great deal of

thought went into the process of participant selection based on the method the researcher proposed to follow, and inevitably, the availability of participants.

Participants were selected within the bounds of the participants' teaching experience, particular field of expertise and whether they were proficient speakers of *te reo Māori.* The small sample group are all Māori teachers from different *iwi* or *rohe* who were currently or have been employed in education and whose background in *kaupapa Māori* differed considerably because of the environment in which they were raised and developed. In addition, they all had to be established teachers who had *mana* and credibility within their communities. Beyond this the researcher also reached out to *kaumātua* and other Māori people who had been entrusted with traditional Māori knowledge and had shown an interest in the *kaupapa*. It was incredible to realise the extent of attention and excitement that the *kaupapa* generated within the groups which affirmed to the researcher the importance and potential of the *kaupapa,* and secondly the necessity to bridge the gap in the literature to make the *kaupapa* accessible for everyone. The original brief envisaged an age group ranging from between 40 to 75 to provide both a traditional and contemporary view on *wairuatanga.*

The Participants

> *Kaua e hoki i te waewae tūtuki, ā, āpā anō hei te ūpoko pakaru.*
> Do not turn back because of minor obstacles but press ahead to the desired goal.

The researcher had initially selected four participants who met the above guidelines but as the interview time drew closer complications and disappointments arose. The first participant withdrew for personal reasons and another withdrew because of his *tangihanga* obligations and communal duties as *tangihanga* takes precedence over any prior arrangements. As a researcher it is important to realise for some non Māori cultural understandings take time to develop therefore it is essential to build background knowledge on Māori customs and to continue contact with Māori people in a range of situations that will inform one's awareness and understanding of things Māori.

The researcher discussed her predicament with her supervisors who advised that because the project was a three paper dissertation, limiting the number of participants to three rather than four would be acceptable. The researcher acted on their advice and accessed a third participant from the pool of Māori teachers and through the assistance of her Māori community networks at a local, regional and national level. This network extended to Union contacts, work colleagues and *iwi* and *whānau* links.

The final three participants recruited were all currently practising Māori teachers who had been selected because of their involvement and understanding of *wairuatanga* in their particular teaching disciplines and were very respected members of the various Māori communities in which they served.

The three participants are all *pakeke* whose ages range from between 50 to 65 years. The *matua* of the group, Peter, was still currently teaching under the auspice of the University of Canterbury. He is of Rongowhakaata and Ngāti Porou descent. He said that he was honoured to be asked to participate in the research. Ti, the senior of the two *whāea* traced her *whakapapa* to *Ngāpuhi* and teaches *kapa haka,* at a local secondary school. Cheri, who is the *pōtiki* of the group hails from Te Whānau-ā-Apanui and is an Art lecturer at the University of Waikato. Both *whāea* expressed their delight and felt humbled that the researcher had considered them as participants

Ethical Considerations

Mā te huruhuru ka rere te manu.
Adorn this bird with feathers to enable it to fly.

Written permission to conduct this research was obtained from the College of Education at the University of Canterbury according to their ethical requirements. Like academic rigour that requires a commitment to good ethical practice, Māori research is also guided by a process of engagement through *tikanga,* where judgements are made premised on Māori values and knowledge. According to Mead (2003, p.357) "*tikanga* is real, it plays a part in the everyday life of Māori" and this 'sits' and is consistent with *kaupapa Māori* methodology as reflected by Māori academics Tuhiwai-Smith (1999) and Te Awe Kotuku (1991).

During individual meetings, the three participants were informed of the aims of the project and confidentiality was given critical attention by following the principles of do no harm, gain voluntary participation and informed consent, and avoid deceit as far as possible (Davidson & Tolich 2003). The researcher was positioned as a Māori researcher to follow *Māori tikanga* as a holistic form of ethical rationality and argued that anonymity in the context of this study was a matter of choice. The researcher was aware that people who have *mana* may not wish to hide behind a pseudonym so the participants were given the opportunity to agree or disagree to their names being used in the study and that their decision would be respected. Peter and Cherie consented to their first name being used but the researcher was unable to confirm this with the third participant. She has been named Ti to maintain her anonymity.

The right of the participant to withdraw at any stage of the process was clearly articulated and an option to retract information or data pertaining to them, if and when requested, was explicit in the briefing. Access to data was restricted to the researcher and her supervisors. The issue of conference presentations and/or journal articles was discussed with all the participants, with them all agreeing to their contributions being placed in the public arena when the project was completed. Once completed, data will remain at the University of Canterbury, College of Education for auditing purposes and kept for three years after which time it will be destroyed.

Koha

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Ko te rourou he iti nā te aroha.
Although small, the gift is given with affection.

</div>

Traditionally, exchanging gifts in Māoridom occurs within a cultural and historical context involving *tikanga.* Today, *koha* is regarded as an expression of gratitude in appreciation for contributions made. As a guiding principle, Firth (cited in Mead, 2003, p.182), suggests "to give as much as possible in return for anything received". The manner in which the *koha* is given takes precedence over the actual value of the gift because the focus is on obligation and strengthening relationships (Mead, 2003; Pere, 1982).

To gain respect and credibility as a Māori researcher, accountability to the academic institution for which the researcher was employed and also the Māori community with whom she

was involved was taken into consideration. Māori regard *koha* as a reciprocal act and will often seek an appropriate occasion in which to return the favour in order to fulfilling and honouring a particular objective (Mead, 2003). Because of the willingness of the participants to share and entrust their stories to the researcher, it is the researcher's responsibility to honour their intention and treat any information received with the respect and dignity in which it was gifted. In keeping with Māori protocol, the participants received their original tapes and transcripts, and will at the completion of the dissertation receive a copy of the project as a token of the researcher's appreciation for their participation.

Establishing Relationships

> *Whakahoahoa atu, whakahoahoa mai i runga i te pono me te rangimārie.*
> Relationships are built on trust and goodwill.

The following procedure reflects a strong participatory approach that encompasses the principles outlined by Bishop (1999) in keeping with *kaupapa* Māori approaches to collaborative and mutual engagement. The process of *whanaungatanga* involves a privileged *'kanohi ki te kanohi'* approach for consultation and negotiating with the participants on the content of the study. The collection, analysis and dissemination of information is carried out in accordance with Māori protocol. Establishing rapport is determined on the personal qualities and approach of the researcher who according to Glesne (1999) must be "sensitive, patient, non-judgemental, friendly, and inoffensive…have a sense of humour and a high tolerance for ambiguity" (p.96). On the other hand, Seidman (1998) warns that in conducting practice interviews "you may find that you have little patience or interest in other people's stories" (p.21). Fortunately this was not the case, the interviews positioned the researcher in an empathetic position that recognised that although research cannot be value free, it endorses the transparency of the researcher's assumptions (Davidson and Tolich, 2003).

Protocol

> *Kāhore he tārainga tāhere i te ara.*
> This pēpeha teaches that a project should not be started without adequate preparation.

Initial contact to each of the participants was made by telephone to establish a convenient meeting time to discuss the research project. Telephone contact was necessary as two of the three participants were located outside the Waitaha region. The primary consultation *hui* was informal and occurred to discuss the research project, promote interest and invite participation of the participants. The process would enable further discussion if necessary and provide the opportunity for paticipants to accept or decline the offer. For each of the participants the decision to be involved in the project was made quite quickly and so the next stage was to determine cultural boundaries and guidelines for the interviews, feedback and dissemination of the findings.

Interview Procedure

Nāu te rourou, nāku te rourou ka ora tātou katoa.
Co-operative enterprise succeeds where individual efforts are insufficient.

A Māori centred approach was utilised because it took into account cultural and ethical considerations that can be practiced; giving people previously denied a voice an opportunity to be heard (Darlington & Scott, 2002). This position supports Bishop's (1996) *kaupapa* model because it emphasised a collaborative approach to power sharing and allowed the researcher "to get closer to the participants to hear their talk" (Bogdan & Biklen, 1998, p.32) and better understand how "reality is constructed by individuals interacting with their social worlds" (Merriam, 1998, p.6). Hammersley and Atkinson (cited in Silverman, 2004, p.95) says that "accounts are not simply representations of the world; they are part of the world they describe". This means that ownership belongs not only to the researcher but to the participants as well, which as Durie (1996, p.2) suggests "deliberately places Māori people and Māori experiences at the centre of the research activity" in terms of Māori being "constructors of meanings of their own experiences and agents of knowledge" (Bishop, Berryman & Richardson, 2001, p.46).

This project used in-depth interviews as the primary source for gathering information with all of the participants choosing to provide their data through audio-taped conversations. It was anticipated that the duration of each interview to last for forty-five minutes to an hour but extra time was allowed for flexibility, depending on the participant's enthusiasm and contribution. The interviews were organised and conducted according to *tikanga Māori* protocols. Site location for the interviews was arranged by the participants themselves which maximised the probability for

the interviews to be managed successfully without interruption and at a place which was comfortable for the participants.

The option was provided to be interviewed in English or Māori. This option was provided to enable participants to express themselves in the language of their choice, to encourage participation, and to create an environment that was conducive to all participants (Metge, 2001). All three participants chose a bilingual approach but spontaneously used the Māori language where they thought appropriate to explain key Māori terms and concepts as the essence or true meaning of these concepts can be lost in translation. Both Peter and Cherie chose a bilingual approach to communicate their views using intermittent splatterings of *te reo* to capture their thoughts so that the essence of their conversation would not be lost in translation. Ti on the other hand chose *te reo Māori* where English was used sparingly. Interviews preceded and ended with *mihimihi, whakawhanaunga* and *kai*.

A set of focus questions were provided to each participant prior to the interview as a prompt in an effort to maximise the participant's participation. The questions were memorised by the researcher so that she could interact more naturally with the interviewees. This enabled her to listen carefully to their responses and offered an appropriate way of eliciting information to the open-ended questions posed without dictating the flow of the conversation (Merriam, 1998), and to learn what follow-up questions to ask (Glesne, 1999). This qualitative method of interviewing allowed the initial questions to evolve and grow.

After the interviews were transcribed, further hui were planned with each of the participants so that they could view their transcripts, make corrections and make any changes prior to publication. This process empowered the participants to express their views openly and freely. It also provided an opportunity for them to contribute as Māori thus acknowledging the authenticity and cultural integrity of the process.

The researcher was aware that the use of technological tools such as audio and video tape may not be acceptable in some contexts as this process does not follow Māori protocol. Within the Maori context, knowledge and information is passed down from generation to generation via

an oral tradition (Davidson & Tolich, 2003). To maintain the integrity of Māori tikanga and protocol the researcher sought the advice of highly respected kaumātua who were leaders in their Māori communities to advise what was appropriate where Māori participants were involved. Guided by their sound advice it was important to clarify this process with the participants and inform them that only with their permission would their interview be recorded. Each gave their permission for their interview to be tape recorded.

Another area of consideration was the decision to write the dissertation with the absence of the word "I" in reference to the researcher herself. While the use of pronouns such as "I" are used in qualitative academic writing, Smith (1994) states that it is not acceptable to Indigenous audiences. The choice to remain true to a Māori world in writing this dissertation was quite challenging. The concept of the collective view is important in this context, therefore the adoption of the absence of 'I' as an expression has been embraced by the researcher. The stance is one of *whanaungatanga,* not as an individual, and is aptly encapsulated in the *whakataukī, 'ehara taku toa i te toa takitahi, engari he toa takitini',* implying that this research is the combined efforts of many, not just that of the researcher.

Data Collection

He aroaro ka huri ki te wā kāinga e kore e tau ki raro.
If an objective is compelling, one pursues it without pausing.

Once the interviews were completed the next stage was to employ people with Māori language proficiency and ability to have the interviews transcribed within a reasonable time-frame. This was problematic at the time as a person with suitable skills would not be found. To alleviate undue stress some of the data was transcribed by the researcher and some by a person with little understanding of *te reo Māori*. Although the exercise was time consuming on one hand, it proved to be advantageous on the other, in that, the researcher was able to obtain a preview of some emerging themes. The remaining interviews were transcribed on the condition that the researcher was aware that those employed to do the task were not fluent in the Māori language and that, if needed, the researcher completed the spaces where Māori was spoken and was not understood by them. The researcher agreed to this process and task of transcribing began. The management of the data gathered was an important factor in which the researcher

learned the hard way. The mistake was using old audio tapes which resulted in losing some information as it was difficult to hear in some places. As a consequence the process of transcribing the data became quite a tedious and laborious task but a valuable lesson was learned from this experience. The importance of using quality audio tapes and a high quality voice recorder would ensure a quality recording and make transcribing easier to manage.

From the interviews, the data was transcribed as close as possible to the recorded audio tapes and then the participants were invited to read the transcripts, edited and modified the text where appropriate. As part of their brief, the participants were given time to analyse the data and identify what they considered were the key themes that emerged and then these themes were discussed at our *kanohi-ki-te-kanohi hui.* This process is positioned on Holstein and Gubrium's (1997) constructivist notion of the 'active interview' (cited in Silverman, 2004, p.98), where participants actively create meaning and where knowledge is shared by both researcher and participants. This offers a rich source of data (Bishop & Glynn, 1999; Davidson & Tolich, 2003). This process of 'making sense' is through an on-going negotiation process termed *"whitiwhiti kōrero"* (Huata Holmes, cited in Bishop, 1996, p.104) and is similarly illustrated in Bishop and Glynn's (1999, p.119) spiral discourse model. This approach deliberately takes away the dynamic of control from the researcher through negotiation and is consistent with the importance of participant involvement in the analysis of the data. A *whānau* atmosphere is then created and this is built on responsiveness, mutual trust, respectfulness, reciprocity (Smith, 1990) and encompasses *te wairua Māori*. Re-checking information with the participants ensured that consistency was maintained throughout the process.

Data Analysis

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He niho tō te mahi.
Hard work brings its own reward.

</div>

In qualitative research Merriam (1999) states that data collection and analysis merge to build an understanding and a coherent interpretation of the the data presented.

Data analysis is a process of making sense out of the data. It can be limited to determining how best to arrange the material into a narrative account of the

findings. ... that interpret the meaning of the data (p.192).

The researcher chose to follow Lamnek's (cited in Sarantakos, 1993, pp.305-306) four step process during the data analysis. Step one involved transcribing the audio tape recordings. Step two included an analysis of the data whereby conceptual categories were formulated and were used as a basis for coding the participant's stories similar to that of which Atkinson (cited in Silverman, 2004, p.65) speaks:

> ... the data are inspected for categories and instances. ... an approach that disaggregates the notes or transcripts into a series of fragments, which are then regrouped under a series of thematic headings.

During step three the researcher read through each transcript several times and became very familiar with the content, identifying similarities and differences, and codifying and re-drafting themes. Step four offered the opportunity to revisit the data and redefine the categories as the researcher saw fit and to make notes of the conceptual features which were then presented to the participants as a conceptual map. The data was then discussed with the participants and and then later with the supervisors. Meaning from the text was then co-constructed and re-organised whereby a consensus around the themes was established. Twelve categories were then reduced to five over-arching themes. This strategy leans more toward an interptretive model and is situated in particular contexts according to Marshall and Rossman (1999). Engaging the participants in this process reinforced Bishop's (1996) notion of a collaborative approach to power-sharing and joint ownership of the research.

The analysis of data involved a number of processes. Colour coding, cutting and pasting were important tools used in arranging the data under each of the five thematic heading. The voices of the three participants were presented and based on the interpretations gleaned from their transcripts and informal discussions, excerpts and quotes were used to support the argument of the text. The explanation of concepts held by the participants clearly reflect their philosophy and understanding of *wairuatanga* and provide evidence of authenticity. The process conveyed stories as the participants intended and gave value to the messages shared in such a way that kept

the participant's *mana* and *mauri* in tact. Important too is to be able to justify the stories without predetermining a desired result that may come from a biased position. The most appropriate methods considered to achieve this was for the participants to tell their own stories, a common method of passing on knowledge endorsed by Pere (1998) as a culturally preferred practice.

Mātauranga Māori is the *whāriki* on which the interpretations of the findings are based and represented, and the way in which the participants present a Māori world view. Their stories, theories or explanations uncover the pathway that has guided their understandings of *wairuatanga* to their teaching and learning practice.

Chapter 4

FINDINGS

Ko te kai a te rangatira he kōrero.
Conversation is the food of chiefs.

This chapter discloses the findings from the three interview transcripts that bring the three participant's personal experiences into focus and relate to the research questions that illustrates how *wairuatanga* is informed and valued by each of the three participants. The *whakataukī* above express the dialogue shared by the key participants that focus on their personal experiences and professional practices.

Words in italics indicate quotes that have been taken directly from the participant's transcripts. On an ethical note, both Peter and Cheri gave permission to use their first names. The third participant will be referred to as Ti to protect her privacy. Where there is an explanation in English, it tends to be partial rather than a full explanation because as enunciated by Patterson (1989a) Māori concepts do not translate well into English. A *whakataukī* is used as a *korowai* to encapsulate the depth of meaning of each respective theme and also to illustrate the context in which it is used.

The results are described according to five common conceptual themes that were identified from the interviews during the data collection process as representing key aspects of *wairuatanga* from a Māori world view. The most consistent thread to emerge from the three interviews was the strongly held view that all the participants believe that different individuals have their own distinct understandings of *wairuatanga* and that each are at different levels of understanding.

The conceptual themes that emerged are:
1. Distinctive forms and expressions of *wairuatanga;*
2. Securing relationships through *whakapapa;*
3. Guided by *tikanga,* 'the Māori way'*;*

4. *Wairuatanga* expressed through *Mātauranga Māori;*

5. Notions of teaching and learning through experience.

Participant overview

Mā te whakaaro kotahi ka ora ai.
The cohesion of perspectives will strengthen the *kaupapa.*

The insights on *wairuatanga* is by no means a definitive understanding of the concept but rather a glimpse or a snapshot of the participant's experiences that tended to echo the voices of their *tīpuna*.

Peter has a philosophical approach to understanding Māori concepts, particularly *wairuatanga,* that provides an opportunity for triangulation with Cheri and Ti's views. He centres his understanding of *wairuatanga* around experiental learning in an authentic environment that is distinctively Māori.

Cheri, on the other hand, exposes a discursive perspective that was attuned to an emotional element evident during the course of the interview. The data provides insight into a phenomena that culminate with the connotation of the word *wairua,* that generates metaphors to describe her conception of what *wairuatanga* means to her. She draws attention to the complexities of *wairuatanga* that may not yet be entrenched in our conformed way of thinking.

Ti focused on a more practical approach that was very useful in providing tangible ways of expressing *wairuatanga* in action. She is specific about situations that provide useful ways for understanding *wairuatanga* and assumes a stance that involves the interviewer as a person with shared understandings and views.   The interview with Ti was brief which will account for the fact that her contribution to the findings were limited in comparison to both Peter and Cheri. This was probably due to the fact that Ti viewed her *wairuatanga* as 'a given', and for her, full explanations are not necessary because she believes that is "just the way it is".

1. *Distinctive forms and expressions of wairuatanga.*

> *E kore e taka te parapara a ōna tūpuna, tukua iho ki a ia.*
> Abilities and other qualities of importance are received from one's ancestors and at the appropriate time will manifest themselves.

The concept of *wairuatanga* is intrinsically woven from the participant's perceptions of their strong personal beliefs, their experiences and metaphors that express and interpret their own individual understanding of what *wairuatanga* means to them and the impact it has had on their lives.

Peter shared his experiences and educational journey by first locating himself within his *whakapapa* and by acknowledging his *tīpuna* who were influential in his development and growth within *te ao Māori*.

> *My point of reference is my pakeke... aunties and uncles from Tāmanuhiri, Māhaki, Rongowhakaata and up the coast to Porourangi, down the coast to Rongomaiwahine, Ngāti Pāka, Ruapani.... there are a whole lot of people in my memory... and a vast array of references at my disposal.*

Peter acknowledges that his understanding of *wairuatanga* is experienced based through the teachings and guidance of his *tīpuna* and reinforced through a personal awareness and transformation of consciousness.

> *Establishing this notion of wairuatanga is firstly a personal thing. Wairuatanga is part and parcel of getting to an understanding of who I am and where I fit in the cosmos. The key to being Māori is knowing my own language and revitalising that within myself.*

> *Wairuatanga is a right ... an obligation and it's also a gift. As a kaiako you are responsible for creating it, responsible for maintaining it and responsible for explaining it.*

It is Peter's view that *wairuatanga* flows down through *whakapapa,* understanding what it means to be Māori, and knowing one's place in the social order. The importance of his native tongue is explicitly expressed as recognition of his Māori identity.

The gift of which Peter speaks takes on a different slant with Cheri's intimation that her gift seems to reside more in her intuitive rather than the rational sphere which appeared to drive her thinking and the way she expressed her views. She explained her position openly and was conscious of how people may perceive or react to her intuitive insights and her extra-sensory perception. She believed that unless individuals have been exposed to these insights they cannot truly comprehend this extraordinary ability. Cheri's impressions are captured and communicated as she had intended because the script was returned to her for approval with only small changes made. This process acknowledges Wengraf's (2001, p.3) statement that "the whole interview is a joint production, a co-production, by you and your interviewee", and similarly, what Homes (cited in Bishop, 1996, p.104) term *whitiwhiti kōrero,* loosely translated as continued interaction.

In an effort to conceptualise *wairuatanga* Cheri posed a few questions of her own then progressed by deconstructing the word *wairuatanga* so it would help her find meaning to explain her hypothesis.

> *How can you place a descript on an intangible concept, yet know that it exists? It is difficult to do as we all experience wairuatanga in various ways. I don't know if we can describe wairuatanga, all we can do is give examples to conceptualise its diverse meanings for us.*

> *The mana of the concept is in the kupu itself, 'wairua'. Adding 'tanga' to wairua is like trying to compartmentalise what wairua is all about. Wairua is intangible, but it is present, I suppose it's like faith ... it eminates from within us and within the things we do.*

Cheri revealed that her sensitivity to *wairuatanga* was passed on to her from her *tīpuna* who were instrumental in nurturing her *taha wairua*, although she was not aware of it at the time. She added that her understanding and awareness of this gift had gradually become more prominent in her latter years.

> *I have been fortunate to have been immersed in aspects of wairua and it has become a natural phenomena and present in everything that I try to do. Wairua puts things into perspective and can manifest itself through concepts like mauri, ihi, wehi, mana... which provides the foundation for wairua to eminate. Wairua is seen by others through our deeds. When your wairua is intact it is like the 'ying and yang' balance and your energies and spirits are high. People can be sensitive to wairua, it is like a 'knowing'. I am talking about a spiritual and metaphysical space which one enters to allow avenues of transmission to occur.*

Cheri's spiritual receptiveness allows her to see and sense extraordinary activity, which in her eyes are normal occurrences.

> *It's a different feeling altogether ... when you've been brought up to be in those particular dimensions you cannot in a way understand why other people can't understand what you are talking about. Talking happens in different ways, it's like looking happens in different ways. We can look and not see anything, we can feel but its not something that's like a touch. When you get older you walk with your tīpuna. My sensitivity to wairua allows me to walk and be guided spiritually by my tipuna which can be testing at times and a very physical and emotional experience.*

Cheri is inspired by a sense of awe which seem to spring from deep within her subconscience and she refers to this sixth sense as "a knowing". This notion appears to support the proposition that *wairuatanga* is self-reflective and metacognitive in nature (Ho & Ho, 2007). In Māori terms this phenomenon is embodied in the word *matakite* derived from the correlation of two words

mata - eye and *kite* – vision (Robinson, 2005). Literally *matakite* means a 'visionary eye' or in other words a 'spiritual vision' or 'spiritualist'. Cheri's example strengthen the perception of metaphysical behaviour.

> *Wairua exists ... because of our connections with everyone and everything*
> *in the universe ... the more we are connected with the environment, the whenua,*
> *with ourselves the more attuned we are with wairua. I have been taken to places*
> *by tīpuna who allow me to meet people who have had similar experiences and*
> *'knowing' ... and are of like minds. I have been awakened to the fact that not*
> *everyone has connection with their wairua and tīpuna ... even those with te reo*
> *and those I thought were quite tūturu don't always understand.*

Cheri's discussion around *wairuatanga* was quite intense at times and for this reason her narrative bring to bear an emotive element. She was unwavering in her belief that relationships can exist beyond the physical dimension. Speaking freely of her mother's passing and the emotional impact it had on her life was still very evident during the interview. Her statements reinforced the idea that *whakapapa* is the link that reconnects her to the past and it was this element that heightened her sensitivity and her personal understanding of concept of *wairuatanga.*

While all participants agree that the *kaumātua* are the medium by which Māori traditions are passed down to our *tamariki/mokopuna,* Cheri goes further to suggest that "the process continues when *kaumātua* become *tīpuna*", inferring that even when the old people have passed on their presence is still felt and very real to some individuals who are perceptive to these experiences.

> *I believe they (tīpuna) carry you beyond reality .. whether they are in the*
> *here and now or in another dimension... they continue to teach and pass*
> *on things to their mokopuna... if the wairua is present, so are the tīpuna.*

There is the possibility that Cheri's experiences are based on a theory of an invisible reality that is not directly observable but its effects on a person's life are accessible to observation as

acknowledged by Ho and Ho (2007). It is therefore an important consideration to view *wairuatanga* in a specific context to achieve a holistic understanding of its various forms.

Cheri's experiences could be seen as links to the concept of *taonga tuku iho* (Smith, 1992), that is, inherited, therefore there is an obligation and responsibility to maintain and protect cultural beliefs and practices.

A common element characterised in both Peter and Cheri's interviews is their personal belief systems that is rigorously embraced and this provides them with a framework for rationalising their experiences and their understanding of *wairuatanga*. Cheri's experiences emphasises the limit of our knowledge about *matakite* and this aspect requires further exploration.

Ti's response to the same question, 'what does *wairuatanga* mean to you?' concurred with Peter and Cheri's thoughts, in that *wairua* is born from within and seen by others through their deeds.

> *Ka ū au kī tāku e kīia nei, ka ahu mai te wairua i te tangata i te tuatahi – I stand by my statement that man is the source from which wairua becomes apparent. It is within the person, it's about what goes on inside.*
> *The wairua of something is the spiritual essence of the whole being ... in our attitude, what we talk about, what we sing about, what we do.*

She further described *te reo Māori* as the key factor and a tangible way of communicating or expressing *wairuatanga* in action. *Kapa haka* performances, for instance, require an understanding of the language to convey the message and feeling in the performance. If the *haka* is performed with excitement and energy the *wairua* of the performance will be captured and the audience too will feel high-spirited.

> *Kei roto i te kupu te wairua – wairua is in the word. If you have a grasp of te reo there is almost an instinctive or natural understanding for te taha wairua. Understanding is captured in te wairua o te kupu which is sometimes difficult to*

articulate. Those who do not understand te reo Māori will struggle to appreciate its full meaning, the essence.

Ti's statement emphasises the importance of *te reo Māori* as a conduit for understanding a Māori world view because she believes it is only through *te reo Māori* that Māori thought is truly expressed and understood.

Although expressions have taken different forms, common to all three participants is their collective acknowledgement of understanding one's self from which springs their individual sense of *wairuatanga.* They all concur that *wairuatanga* appears to be seamless and in this context it is perhaps its undying constant.

2. *Securing relationships through whakapapa.*

Honoa te pito ora ki te pito mate.
Join the living to those fallen.

The participant's believe that *whakapapa* is the pivitol link to *wairuatanga* and was viewed by all three as the essence of what being Māori is all about. Each participant identified a particular aspect of their *whakapapa* which sets them apart from everyone else. It was the most unifying determinant shared by all three participants.

Metaphorically speaking, *whakapapa* places people in the flow of time and is aptly encapsulated in the above *whakataukī* and also the following saying, *'me tiro whakamuri kia taea te anga whakamua'* meaning 'in order to move forward, we must look back to be guided by our past'. This *whakataukī* has been evident in the narratives of all the participants from expressing their *whakapapa* connections to exposing their intimate life experiences.

Peter.   *I get my notions of wairuatanga within my whakapapa. To look for meanings of wairuatanga and to give definition to it, I go back to my whakapapa because I am a descendant of a number of people who have made big impacts on education and society.*

Firstly, Te Kooti Rikihana, one of the most talked about figures in New Zealand history, in New Zealand society. His mana is still acknowledged in New Zealand society today. Te Kooti talks about 'standing up for what you believe in'.

The importance of *whakapapa* is further acknowledged as Peter continued his story.

Raharuhi Rukupo taught me that in order to understand what we want to do we actually have to 'go to the self'. And to understand the self you go to the person ... and then you go behind the person into the night, which is Peter's whakapapa. So in order to really understand what Peter is doing, I have to know Raharuhi Rukupo, I have to know Te Kooti Rikirangi, I have to know ... a long line of people whose combined DNA has helped to produce Peter.

Here Peter's thoughts can be characterised in a Māori proverb that validates his identity and worth, *'e kore au e ngaro, he kākano i ruia mai i Rangiātea'* - I shall never be lost; I am a seed that was sown from Rangiātea. Rangiātea is the ancestral home of the ancestors or in a metaphorical sense as the 'fountain of life' or the nucleus where the *wairua* resides. In this context a child is born possessing this energy force in its purest form because the *wairua* of the child is still in a state of *tapu* where there is no right or wrong, no pollutants, corruption or anxieties (Robinson, 2005). The energy of *wairua* is at its peak when the child's learning begins to develop and grow. Peter has summarised his own understanding of *whakapapa*.

My whakapapa tells me that 'the self is a holy and sacred being' therefore to understand the sacredness and tapu o te tangata, rukuhia te whakapapa ... to understand the self, delve into one's whakapapa. So my wairuatanga is based on tapu, is based on mana and is based on the wairua that has come down to me through my whakapapa.

Development of self is a distinguishing characteristic that seems to point to Peter's spiritual experiences and *whakapapa* was the intermediary influence at every step of his development.

The central assumption of this concept of self is that all people have an inherent spiritual core to their being but that, for many, this core may lie untapped and unacknowledged (Do Rozario, 1997; Fitzgerald, 1997). For Peter his relationship with his elders provided the essential supporting learning structures.

For Cheri, the existence of *wairua* is real, and she believes that it has shaped who she is as a person and her view that everyone and everything, tangible or intangible, is intertwined by *whakapapa*. She maintains that *whakapapa* creates the potential that connects her in a spiritual sense to her *tīpuna* who have passed on.

> *Wairuatanga for me is my continual connection to my tīpuna... those beloved people we have shared our lives with in the past. We want them to still be a part of our world although it may only be in memory (we call it wairua), it helps us and gives us strength to move on in our lives, especially when it comes to occasions like whānau gatherings ... tangi, birthdays, unveilings, christening, hui, pōwhiri, etc... so it's not just a matter of talking about wairua but rather about the way we conduct ourselves in our everyday lives, communicating and connecting with people and things and all the ever increasing experiences we expose ourselves to.*

Cheri's memories are still vivid in her mind as she talks about where she was raised, the sounds of birds singing, fond memories of walking along the beach in the middle of the night guided by a bright starry sky, as she quietly inhales the salt sea air, and the sounds of the rushing tides as they caress the seashore and then retreats to start the cycle all over again. These experiences has made her the person she is, informed by her beliefs and her connections with others and nature, and highlights the role of context.

> *To really express yourself you need to go back to your tūrangawaewae*
> *...stick your hands in the soil ... you need to smell it ... rub it on you and*
> *say this is my home soil, my tūrangawaewae.*

Cheri's view that one Māori concept impinges on another is clearly reinforced. Her comments about *whakapapa* draw attention to the links that Māori has to the *whenua* and *tūrangawaewae* and, interwoven with each of these is *wairuatanga*.

Ti acknowledges and values the special and unique links that are integral parts of *whakapapa*. These links substantiate her position as a Māori teacher and a teacher of *kaupapa Māori*. Her choice to express herself in *te reo Māori* asserts appreciation of the treasures derived from the ancestors that makes her feel closer to her *tīpuna* in a very spiritual way.

> *He mea nui te whakapapa hei whakanui i te tupuranga o te whanaungatanga ki waenganui i a mātou... Whakapapa is fundamental in celebrating and strengthening our relationships. Ko te whakapapa te kanohi o te Māori, ko te wairua te whakapono, tō mātou oranga, me te whakaaro e āhei ana te kī, he Māori ahau – Whakapapa is the basis of Māori identity, wairua is our belief, our life-line and the notion that gives us the right to say, 'I am Māori'.*

All the participants made it clear that they all acknowledged and valued the centrality and influence of *whakapapa* as integral to the development of a sense of self that reinforces their sense of identity, belonging and connectedness to their culture and beliefs.

3. *Guided by tikanga, 'the Māori way'.*

Ngā mea e whakataukītia ai e ngā tūpuna.
Customary lore must be preserved to maintain Māori integrity.

*Tikanga i*s based on logic and common sense associated with a Māori world view and is the blue-print for behaviour management. *Te ao Māori* is unique to Māori, it is what defines Māori from any other culture. *Tikanga* and all important decisions and personal lifestyle choices are premised on customary lore and it is the way Māori do things. *Wairuatanga* is an important aspect of this reality. The word *kawa* is often used in association with *tikanga* and specific to a *marae, iwi, hapū* or *whānau*. *Kawa* can be described as 'the rules of engagement' or 'the right way of doing things'. *Kawa* determines how *tikanga* is carried out and *wairuatanga* is an important part of this process.

Peter.   *I do things in a very Māori way… I have no problems taking my tikanga*
anywhere because to me tikanga is the key to relationships amongst people. I've
learned much and my education has been about 'empowering the self' so that I
can show others how to understand themselves to try and make the world a better
place. As teachers our job is to strive, to be of service, to do what we can add to
the taonga that our tīpuna have passed down to us. The things that whakapapa
lay in front of us we got to use them, and to me that's sacred. People who don't
use their taonga are denying their own wairuatanga, their own tapu. The bottom
line is what was given to me at birth is not just a package of tools to go out and
use or a packet of toys to play with it is more than that, it is a doctrine ... that
comes from who I am.

For Peter *wairuatanga* is accommodated on a daily basis and his behaviour is guided by
tikanga that specifies the unwritten rules and values that are used to govern the way he engages
with others and his surroundings. He relates *tikanga* to "a job description ... a learning intention
and an assessment procedure". He highlights this as an interactive, co-operative experience that
builds on previous knowledge, and generates a relationship with the information being taught.

Cheri's understanding of *tikanga* is similar to Peter's explanation but contained within her
kōrero is the importance of *karakia*.

Tikanga is the conducting of procedures and maintainance of the rules that help
us keep traditions and our way of life functioning. When you break down the
word, the first part tika means right. Tikanga follows strict rules guided by
karakia. When the rules are broken there are usually stringent consequences that
can impact on a person and whakapapa connected to that person. Tikanga must
be practised and karakia (the spiritual element) is the vehicle by which Māori
tikanga is exercised.

Cheri talks about *tikanga* and aspects of *wairuatanga* involved in traditional practices as seen in celebrating the opening of a new house, *tangihanga* and *karanga,* and a number of other Māori rituals in which she has been involved.

> *It's really quite good because it makes me think about how I do things.*
> *An example is the karanga, the call that brings both the spiritual and physcial*
> *worlds together in a real way and where we pay homage to our atua, tipuna and*
> *whenua, which in turn acknolwedges ngā taonga tuku iho, our heritage.*
> *Sometimes Māori are taken for granted and expected to perform these rituals*
> *placing strain on the physical, emotional and spiritual aspects of one's being.*
> *There needs to be understanding of the importance of these rituals otherwise the*
> *act becomes just that, an act without meaning or understanding – words are*
> *recited without emotions for the purpose of fulfiling what others deem has to be*
> *done.*

What Cheri is suggesting is that *karanga* performed today has less impact because *tikanga* and the right skills required to perform the *karanga* effectively are not being taken into consideration. People are being thrust into the role of *reo-karanga* to fulfil an aspect of the *pōwhiri* proces*s*. Although Cherie finds the practice of being put on the spot to *karanga* disagreeable, she understands the necessity. However, it is her belief that in order to experience and sense *wairua, tapu is involved* and appropriate *tikanga* needs to be followed.

> *I have come to the realisation that I will karanga when I feel the time is right and*
> *not when someone tells me to. I believe my state of wairua and the ritual of*
> *karanga opens a space for the tīpuna to come through. If you are a karanga*
> *woman ... you need to prepare yourself spiritually.*

Edwards (2002) agree that preparation is essential "and not to be taken lightly" because the responsibility of the ritual "is heavy at times because the ancestors may choose to go along as well," and the *reo-karanga* "carries her people's canoe on her back spiritually" (p.25). She expressed her understanding of the concept of space through her own experience as a *reo-*

karanga and psychic. She said "I feel the spiritual rituals of the old-time Māori ... with my eyes closed I could see it all – the reverence which came from the beginning of time" (p.23).

However, like most women today who have reached the *reo-karanga* age of maturity, it is Cheri's opinion that the *mana* of the ritual has diminished somewhat and has taken on a 'dial a *karanga'* mentality. She understands that the practice has evolved to meet today's needs but is steadfast in her belief that when traditional practices have been marginalised, so too is the *mana* and the *wairua* that is attached to the ritual. Cheri argues that the transition from traditional practices to this modern age has been detrimental and has had an adverse effect on the the language and culture.

As a *reo-karanga* Cheri is a firm believer that the ritual is a medium through which *wairuatanga* is experienced and, the presence of her *tīpuna* is sensed. She acknowledged the *whakataukī 'kia tika, kia pono, kia mārama',* that literally means 'do it right, do it with conviction, do it with clarity'. It is through these traditional rituals that Cheri experiences *wairuatanga.*

Ti celebrates her *taha Māori* and attributes her understanding of *tikanga* and values to the wisdom and teachings of her *kaumātua.* From the very beginning, cultural exposure was embedded and normalised into every facet of her life.

> *Kua tipu ake au i roto i aua āhuatanga, i tupu ake rā i te reo - I was raised and immersed in the culture and the language.*

Ti also voiced her concern about the ritual of the *'karanga'* that was traditionally performed by *kuia* who were trained in this particular art. Today the integrity of the *karanga* is being compromised. Of this practise Ti had this to say:

> *Because wairuatanga and tikanga is associated with karanga, the responsibility should be left to those who understand what is involved and have the ability to express the sentiments associated with the ritual.*

Kei kona tonu mātou e tautohe ana kia tika te mahi – there are still some of us who argue that tikanga should guide the correctness of the process.

Ki ahau ko te karanga te tino huarahi ka puta ai te wairua aroha – the karanga is the avenue by which spiritual emotions are released. Kātahi anō ahau ka mārama ki te tikanga o ngā kōrero e kīa nei 'ko ngā puna roimata' - I have only just come to realise the depth of what 'ngā puna roimata' represents. Mai te kaikaranga, ko ia te ahunga mai o te roimata, te aroha, te tangi – the kaikaranga is the 'spring of emotions' for she is the one who carries the burden of life and death. Koirā te taumata o te kaikaranga, kei reira te tapu – there lies the importance of the kaikaranga, associated with tapu.

All three participants believe in and value *tikanga* as guiding principles for interacting with others and the environment. Cheri and Ti clearly point out that although customs may evolve and change, *tikanga* is continuous and is the guiding principles for acting and behaving according to the rules. Peter has a deep and abiding respect of *tikanga* that he inherited from his ancestors. In his view *tikanga* is the cement that consolidate Māori ways of knowing through experimential learning in a safe an secure environment. Following *tikanga* strongly suggest that the activity is not being compromised and is being undertaken in a way that is culturally appropriate.

4. *Wairuatanga expressed through Mātauranga Māori.*

Toi te kupu, toi te mana, toi te whenua.
Without the Māori language, prestige and land, Māori culture will cease to exist.

Mātauranga Māori is acquired knowledge, and embraced within this knowledge system are traditional concepts, beliefs and values that shape the way Māori think and act. For a large number of Māori this knowledge has been retained in ritual practices such as 'the *pōwhir*i' or '*tangihanga'* ceremonies. Others however, as mentioned earlier, are attempting to re-create their understanding of *mātauranga Māori* to accommodate today's changing environment. Peter articulates his views on the subject of *mātauranga Māori.*

Mātauranga Māori inculcate the notions of understanding a Māori world view or Māori ways of knowing that is indigenous to Aotearoa. … it is not bound by

Pākehā culture or convention. As a teacher this raises the question of the effectiveness of education and training in our country. Are teacher trainees able to deliver a balanced programme of education that is relevant to the needs of our Māori children, particularly in relation to improving the social and cultural atmosphere of Aotearoa? My view is that pre-service teacher training needs to change, that we need to add a new dimension, and that dimension is mātauranga Māori. Mātauranga Māori is on the outer fringe and as yet is not acknowledged as having credence or validity in the modern educational world. As yet the present system, in its humanist, populist approach makes only token gestures to mātauranga Māori that could in my view, alleviate the pressure on all our social growth systems by usurping the frame-work of tikanga Māori.

Peter suggests that the notion of repositioning Māori knowledge within teacher education programmes is imperative for preparing and equipping graduates to become culturally responsive teachers and leaders of the future. Peter is aware of the implication this has for pre-service education and the impact that the compulsory component has on the students.

... compulsory puts the course out of the reach of the people who don't feel like doing it, who don't want it, who don't like it, however, the structure of the course was put in place to uplift the thinking of the majority of those students who had little or no experience in things Māori.

The *wānanga* programme follows a cyclic approach to ensure teaching and learning align with Māori values. Peter perceives achieving this goal through the *"wānanga* experience*"* a course that he developed as a new approach to teacher training in *Aotearoa.* "Bringing the outside in" is the term he uses to describe this holistic approach to teaching and learning. The *wānanga* he states has proved to be an effective way of inducting students in Māori cultural knowledge and values in an environment that is integrally Māori in nature. The underlying success of the course demonstrates research informed teaching that is culturally specific of *kaupapa Māori* ideology. It is interwoven with the values of *whanaungatanga, manaakitanga, kotahitanga, rangatiratanga* and *wairuatanga* that create an ethos for marae-based learning

steeped in *mātauranga Māori* concepts as described by several Māori academics and educationalists (Durie, 1997; Pere, 1992; Smith, 1997). Peter describes the '*wānanga* experience' as an intermediary for breaking down cultural barriers and raising awareness and an understanding of *mātauranga Māori* and notions of *wairuatanga.* A pedagogical strategy he uses involves supporting and moving students on from a position of resistance to one of responsiveness. This he says calls for a change in attitude for learning to take place in an honest and transparent way.

> *The course is dedicated to a specialist need that will impact on students' growth and understanding and is focused on putting tikanga and mātauranga into a package that is relative. The notion of relativity is important because if you cannot make connections between a concept and the learner's experiences, then they don't understand the concept.*

Peter reinforces the idea of relativity and its link to experiential learning, which in his opinion may challenge the narrowness of the student's world view, but on the other-hand, it can also be seen as a positive action which carries a commitment of enhancing relationships and cultural awareness.

> *In terms of trainees being challenged to develop and teach Māori programmes, they must begin by developing the right attitude. Wānanga is about changing where they are… it is about shifting that attitude…learning about their prejudices and misconceptions and the freedom to air them. Changing attitudes through experiential learning is a very influential approach to understanding that reinforces the saying 'learning by doing'. Mātauranga Māori inculcate the notions of understanding … I want them to understand to know. To know there has to be relativity, a connection between a concept and the learner's experiences.*

Peter points out the important role teachers perform in influencing the attitudes and efforts of the learner and advocates that the "*wānanga* experience is a very influential approach to

understanding" because the programme challenges mutual engagement in very practical ways. Students are encouraged to work together while they are on the *marae* which challenges them to think not only about themselves but also about others in order to develop meaningful and convivial relationships. The contribution of the whole influences the success and well being of the group. The concept is captured in the *whakataukī 'ko koe ki tēnā, ko au ki tēnei kīwai o te kete',* which refers to the fact that everyone must pull their weight to get the job done.

The challenge in Peter's view can be compared to the *pōwhiri* ritual which involves a team effort where responsibilities are shared and leadership qualities are identified because of the particular skills required to undertake the task. Peter suggests that the challenge should be accepted by the challenged to indicate goodwill as seen in the performance of the *wero*.

Despite a general decline in *mātauranga Māori* practice, Peter has continued to pursue the teachings of his *tīpuna* and has maintained an abiding respect for the knowledge gifted to him. The values he has learned have been imbued throughout his teaching which he believes has helped to shift student's attitudes to learning and the *wānanga* experience is the training ground to enable this to happen.

Cheri acknowledges her understanding of *mātauranga Māori* and recognised and pinpointed the dawning of her awareness of *wairuatanga* within what she terms "*te kore*" - the third space. She considered *wairuatanga* as one of the earliest forms of consciousness in its primary state and explains her view point.

> *To try to get some understanding of wairua is to know its conceptual links. People can be sensitive to wairua, it is like 'a knowing'. I am talking about both a spiritual and metaphysical space which one enters to allow avenues of transmission to occur. Wairua links us to the dimensions of Rangi and Papa, and in turn encompass the spiritual dimension, the realm of 'Te Kore', an influencing element within this space. Te Kore is the space of potential that is governed by tikanga, and tikanga paves the way for wairua to transpire. I believe that people like tohunga and matakite live in that space ... we're human so we need something*

concrete to keep us grounded ... I have a lot of toka which I can hold or something to hang around my neck to connect me to this dimension ... the mauri of the whenua helps me connect.

We may consider that within 'te kore' wairua exists waiting to engage us with our tipuna, our beloved ones and our God(s), Io Matua Kore, kaitiaki, or whatever we may conceive a higher power or being than ourselves. Though our use of particular karakia, reciting incantations and ritual proceedings, we engage with wairua to make these links to them.

When Cheri reflected on her experiences it was evident that she was of the opinion that everyone is a product of their environment and it is their upbringing that forms their belief and how they interpret their world. She draws strength from her knowledge of *mātauranga Māori* and a strong belief in the presence of *wairua* that underpin her teaching. Cheri describes *te kore* as "the space of potential where meaning and profound truths may be found".

People don't realise wairua exists every single moment of the day, you just have to tap into it. Simple things like sharing the wairua of 'mother's day'. I give my international students a hug and say to them that if my son or daughter was overseas, I would hope that somebody would give them a hug too and share that special moment with them knowing how far away they are from home.

Cheri portrays one tangible way in which *wairuatanga* can be expressed by applying the notion of *aroha ki te tangata* in a context that provides the means for students to recognise a culturally significant act which they can relate to in a real way. Cherie believes that modelling Māori concepts in this way provide opportunities for students to appreciate and apply Māori values in their daily encounters with one another with a certain degree of comfort.

Cheri comments on how she has created a learning space for *wairuatanga* to occur in a contemporary classroom setting.

We use elements of tikanga and the elements of wairua to allow students to find themselves through the arts. Art is about being able to express yourself ... whether it be dance or music or visual or drama, its about finding yourself. Just this year we were looking at how we could implement the concept of wairua within our practice that will give our tauira something tangible to work with. Isn't that ironic that we were looking at placing something quite intangible, like wairua, to help enable them to express themselves in a tangible way.

Artistic potential is an area that Cheri refers to as something special and unique that allows students to develop and grow their understanding of connectedness to one another and one's *wairuatanga* through the arts. She says that:

By tapping into their artistic potential and providing a comfortable, safe, conducive and inclusive environment, students express and recreate themselves visually, regardless of the media they chose. Whatever we do, we give a little of ourselves ... but we need to remember to replenish ourselves to maintain a healthy balance. When there is balance, positive wairua abounds.

Creating a space in which students are able to express themselves freely gives students a point of reference on which to attach their cognisance and appreciation of an aspect of *mātauranga Māori,* an essential consideration that was identified by both Peter and Cheri.

Ti echoed Cheri's desire of the arts, particularly the performing arts, to validate the importance of *mātauranga Māori* and *te reo Māori* in elevating the students' self esteem and language proficiency and a tool for honing their understanding of *wairuatanga.* She maintains that:

kei roto i te kupu te wairua, kia mau ai te tikanga o te kupu – wairua is expressed in the language, therefore one must understand the meaning of the word(s).

Furthermore, Ti used a *whakataukī* to reinforce her words, '*mā te mōhio ka mārama, mā te mārama ka mātau* – through knowing comes understanding, through understanding comes

enlightenment'. In Ti's opinion *wairuatanga* is the missing element in teaching and learning and like Peter she believes that it should be included in pre-service education programmes.

> *... it is very relevant ... its important that it's actually at teacher training level that these things are emphasised ... getting the students to go through the steps to actually get to understand and express wairua and have an awareness that wairua is imbued in everything. The wairua of something is the essence, the spiritual essence of the whole being.*

Ti describes her belief that *wairuatanga* is bound up with the language and rituals and and contributed to the discussion aroung the protocol of the *karanga* from her perspective as a *reokaranga* herself.

> *Ki au, ko te karanga te wā ka whakaputa ai te wairua aroha ... Katahi anō ka mārama kē au ki te kōrero o tōku tupuna e kī ana, ko ngā kaikaranga ngā puna roimata ... mai te kaikaranga ka ahu mai te roimata, te aroha, te tangi, ngā kupu aroha e hāngai ana ki te tangata kua mate, te kaupapa i whakakotahi ai te tangata... Nā reira e kīia nei koirā te taumata o te kaikaranga... He tino tapu te karanga... engari ehara au i te tangata tapu.*

In essence what Ti has said is that the *karanga* is the medium through which key concepts in *wairuatanga* are acted out in a visible and practical way. The visible signs are the tears, expressions of love and sympathy for the person who has passed on, and the sad occassion that that has united people. These things she says are all expressions of *wairuatanga* in this particular context. Through her role as a *reo-karanga* she is now aware that underlying the *karanga* is the concept of *tapu,* but hastened to add that she is not a *tapu* person.

Cheri and Ti both agree that because of *tapu* implications *karanga* should be performed by those who have the expertise and indepth knowledge to perform this prescribed task. Ti believes that at formal ceremonies "*ka tono au ki te tangata tika* – I invite the people with the right skills"*,* but on the other hand is sensitive of the fact that these skilled people are few and far

between. Selecting the right people for the task reiterates both Cheri's and Ti's view that the ritual loses its integrity when not performed correctly. All the participants agreed that concepts do not work in isolation but inadvertantly impinge on another.

The capacity of the arts as a mechanism to raise the conscious awareness of *wairuatanga* appears to be a positive and viable approach as described by Ti and Cheri that may help to foster a healthy attitude towards Māori culture and a more informed and concrete understanding of *mātauranga Māori.*

All three participants described their beliefs that there is a spiritual element to everything that they do that creates an opportunity to experience *wairuatanga* in different ways that can make learning about *wairuatanga* accessible to everyone.

5. *Notions of teaching and learining through experience.*

<div align="center">

Mā te kōrero ka mōhio, mā te mōhio ka mārama, mā te mārama ka mātau.
From communication comes knowledge,
from knowledge comes understanding, from understanding comes enlightenment.

</div>

When Peter mooted the idea of establishing a *wānanga* programme he knew that he would have to seek the approval of his *iwi.* He believed it was posible for the programme to work in a mainsteam based education institution so he approached the community leaders to provide the mandate and support he needed in order to maintain integrity and tikanga to undertake the project. It was clear in his mind's eye that the *kaupapa* should not be marginalised just because the specialised knowledge was to be based in *mātauranga Māori.* He agreed with his *pakeke* that the base had to be right because *wānanga* processes would engage concepts of*, tikanga, tapu* and other values that are fundamental to *mātauranga Māori* and ideally facilitated by teachers who have a strong base in *tikanga Māori.*

> *The teaching of the Māori language rests in the hands of its teachers. The culture of the Māori language is one that upholds tikanga, it invests in collectivity and sharing, it holds fast to the relativity of learning and knowledge, and thrives on*

the experiential and developmental programmes expounded within wānanga
mātauranga Māori.

When I started doing this .. especially the wānanga mātauranga part of the
curriculum I went to talk to them (my pakeke) about the attitudes I wanted to
develop.

Peter reflected on a conversation he had with his uncle. His uncle's response was, "I'm not a teacher, I'm a gardener," to which Peter replied "teaching is like gardening and the things we're trying to grow are ideas and attitudes, and the garden is the student's *māra"*. The underlying message that was eventually conveyed to Peter was an impression that there is a time and place for everything and the challenge was his to accept. For Peter, the notion of challenge is the whole idea of speaking truthfully and being able to make strong statements without compromising one's values and beliefs. He says that speaking truthfully is "a two-way sword that relates to challenge and being challenged" and furthermore, it should be underpinned by a genuine feeling of *aroha* and respect as reflected in his statement.

... being Māori is the ability to challenge and be challenged. There are many
people who actually don't know the notion of being challenged. They will
challenge but don't know how to be challenged. Why is that? Because the
education system took their reo away from them. When you take the reo, you take
the tikanga, you take the mana, you take the
wairua ...

Article two of the Treaty of Waitangi recognises *te reo Māori* as a *taonga* that lays the foundation to ensure that Māori language and culture is nurtured and maintained. The Treaty of Waitangi recognises that Māori have a right to learning and teaching that acknowledges cultural values and aspirations. Peter incorporates Māori values into his teaching to provide an epistemological framework as a way to validate Māori knowledge and ways of doing things.

Part of my own development as a modern educationist is that I've had to project my own notions of wairua, tapu, mana, mauri into my teaching in front of people who have no love, no regard, no knowledge of things Māori, and I'm not saying that in a judgemental way, it's just that their education hasn't included it. The choice is theirs whether they accept the challenge or not.

He emphasised certain values that underpin his teaching that he believes can help students to develop physically, spiritually, emotionally, socially and intellectually as people. Critical to this is the way in which knowledge is transmitted and received within a collective or *whānau* context. However, in terms of teaching Māori language and culture the present day reality is that cross cultural skills are limited to only those teachers who are proficient in the language and culture and teachers who have the confidence and skills to teach *mātauranga Māori*. Peter expressed the difficulties of teaching to the students who have had no prior knowledge and understanding of *te reo me ōna tikanga*. He says that developing a culture of 'us' rather than 'me' is a new concept for most students who have not been previously exposed to Māori culture.

The tools I use to help to change attitudes to develop spiritual intelligence is premised on tautoko, whanaungatanga and manaakitanga. These are very basic levels to get people thinking about another person which is an underlying tenet of being Māori. Best practice in my opinion goes back to wairua, tapu, aroha, manaaki and a host of other concepts that inform teaching. We do a lot of practical activities using a communicative approach that encourages people to dialogue, share ideas and listen to one another. I use the communicative approach to teach waiata where each person gets a line to memorise, then they've got to listen out for their lines and get into order without talking as I sing the song. The process is repeated until they are all in their right places then everyone will say their lines, do a bit of juggling to make sure they are ordered correctly. During the activity what they are doing is supporting one another and here is a classic example of manaakitanga in group work, very much like kapa haka which is an expression of collective thinking. The ultimate expression of group thinking in my opinion is evident in waka taua, war party where the kaiarahi gives the

signal and the group responds in unison because they are thinking as one. If it wasn't for groups looking after the inner soul, the physical self then the cognitive and emotional sides would be bereft. The idea is making sure there is relativity ... I point out to the students, it's like eating an elephant, you eat one bite at a time.

Peter maintains that managing students perceptions about the concept of *manaakitanga whanaungatanga* and *wairuatanga* to enable movement from a 'me' focus to a collective or 'other/us focus takes time. While the activity remain a 'learning by doing component' the benefits of the 'organising model' needs to be promoted, communicated and repeated to be successful. He believes the values practised are relevant for developing life long skills and will support students in their future teaching careers .

One criteria Peter places on his students is that it is not compulsory for them to teach Māori when they are on professional practice. He justifies this by saying:

... in many schools Associate Teachers will not allow people to teach Māori in their class. So it's not for me to put an unreal, difficult expection on the students that will increase the negative attitude for things Māori. Of course some people take advantage of that situation, but that's just the way it is.

Peter is critical of pre-service teacher training expectations, for instance, trying to prepare students for classroom practice in a thirty hour course is ludicrous and not sustainable in his opinion.

Pre-service training is not up to scratch. No one can tell me that they can effectively go out and teach a class of Māori children after thirty hours.

This statement reveals Peter's thoughts about why teachers lack the ability to teach *te reo me ōna tikanga* effectively. The issue he identifies is glossed over which demonstrates his feelings of mainstream education inability to deliver a balanced inclusive curriculum. In his experience as an educator he says that the *wānanga* programme is a very influential approach to understanding difference and this may help to shift attitudes and promote cultural growth and prepare graduate

teachers for the many challenges they will face in their personal and professional lives. Peter attributes his views about teaching to having the ability to interact with Māori knowledge and the ability to transmit this knowledge in an environment that encourages cultural responsiveness .

Visual arts for Cheri, on the other hand, creates an ideal opportunity to engage with, and focus her students on what *wairuatanga* might look like and feel like through their work because she believes that the arts crosses all boundaries.

> *The arts talk of things like the energies and spirits that inspire, provoke and can incite a whole range of emotions. I talk about lifting their wairua, lifting their spiritual well-being ... it's not about religion ... it's about self ... I want to make them feel good about who they are. Regardless of the media they choose they are able to recreate themselves because whatever we do, we give a little of ourselves, but we need to remember to replenish ourselves to maintain a healthy balance. Where there is balance, wairua flourishes.*

The following example endorses the view that balance is simply the ability to recognise one's potential to perform and fulfil the roles and responsibilities expected of a culturally responsive person. Cheri linked the arts to health that is critical to understanding Māori conceptualisation of ones wellbeing and connectedness.

> *What I try to do is tap into their passion, tap into what makes them who they are. Amazingly if you tap into their potential, you tap into their soul. You are inadvertantly sharing their wairua, sharing their aroha through their work that makes you feel part of their world.*

> *If you allow your students to be creative I believe you are nurturing and lifting their wairua, their spiritual well being. With art you are exhibiting your heart and soul for everyone to critique ... therefore I have to make sure that they are feeling good about what they are going to place on the wall is making their wairua feel good... is making them feel good.*

There was considerable confidence in Cheri's responses in that creativity has the ability to balance *wairua* which she believes is an integral aspect to good health. She says that when the spirit is elevated and self worth is recognised, the involvement in things associated with cultural values may be more readily accepted as a source of well-being and an avenue for *wairuatanga* to emerge. This pragmatic approach to teaching and learning can be illuminating and can underpin and deepen cultural understanding. In support of Cheri's view, Peter said "experience makes learning valuable because it is what you do that defines you".

In response to the question about transmission of cultural knowledge Cheri was of the opinion that the responsibility should be a shared concern. However, what appears to be a hindrance in her view is the misconception that only those who are speakers of Māori should teach about things Māori. There was some anxiety around this idea because in Cheri's opinion education is an open book and should be read and digested to build background knowledge and understanding to inform teaching practice.

Ti focused on the knowledge and skills that teachers bring to the learning environment and turned to her discipline *kapa haka* to illustrate her point. Her comments centred particularly on children who have are proficient in *te reo Māori*.

> *I think it's my teaching and how I teach kapa haka that children are able to communicate their understanding of wairuatanga. With some children, particularly Māori children, you don't have to talk about wairuatanga because they have a grasp of the reo and an understanding and a feel for the kaupapa. Let's say I am teaching mōteatea ... for the one's who speak Māori it is actually easier for them because they understand the words and can bring meaning to them through their body and facial expressions when they are performing. However for those who do not have the reo, explaining the essence of the song, rote learning and persistance aids the process.*

Kapa haka is part of an essential element of personal well-being which embodies and embraces the concepts adopted in Durie's (1995) *Te Whare Tapa Whā* model. Support for the assumption that *wairuatanga* is an immutable presence in the Māori world view is evidenced in all the participant's responses.

> *Kia mau ai te tikanga o te kupu ka taea te whakaputa te wairua o te waiata. Me pēnā mō ngā momo mahi katoa i roto i te kapa haka, mēnā wairua tapu, wairua ngahau rānei. Ko te tino mahi o te kaiako ki te whakauru te tikanga tuatahi, te tikanga o te kupu, te tikanga o te whakaaro, ā, ka puta te wairua o taua waiata.*

Ti says that *te reo* can be fostered through *kapa haka* and, through the language, the meaning of the song and dance is captured in the student's actions, body and facial expressions. She went on to explain that she wants her students to know what they were singing about so that they could perform with confidence and pride. The role of the teacher from both Ti and Peter's perspective is to focus the learning on *te reo Māori* to empower and motivate the student and to boost their self esteem and self worth. In terms of the development and teaching of *kapa haka,* Ti stressed that the skills to be developed require a lot of self discipline, commitment, concentration, performance skills, leadership, responsibility and team work to bring the performance together. She adds that when these features are combined with *tikanga* and depth of understanding, subleties can be manifested in a range of different situations such as *waiata tangi, waiata aroha* and *haka.*

> *... mā ngā mahi toi, mā ngā tikanga ka kitea ngā whakaaro hōhonu o tēnā, o tēnā, tōna aronga, tōnā wairuatanga.*

The only conflicting response in this section related to whose responsibility it is for passing on Māori knowledge.

> *We should all have Māori resource people... we expect our Pākehā colleagues, non-Māori colleagues to pass on some things but kei konā tātou e tautohe ana ...*

ko ētahi o tātou e kī ana, mā tātou anō e mahi kia tika te mahi ... ka kī ētahi me

mahia ahakoa ko wai, ā, pai kē te mahi hē ki te kore.

What Ti is pointing out is that there is some debate about who should teach Māori. Some say that it should be left to Māori so that the integrity of the knowledge is maintained, and then others say it does not matter who is passing on the knowledge because it is better that something is being done rather than nothing at all. However, the concern in Ti's view is that if it is left in the hands of those who do not have an indepth understanding of Māori knowledge, then her question is "*kei hea te wairua?*" Where is the spirit?

To summarise, all the participants agree to the importance of maintaining their language and culture. The different perspectives of *wairuatanga* that are explicitly expressed by Peter, Cheri and Ti is reflected in a knowledge and understanding which is constructed from a discourse drawn on tradition, respect, communicating and engaging with others. While there are similarities in the way they think, the diverse way in which they express *wairuatanga,* and their comittment to Māori beliefs and values is very evident. This clearly points tothe tenacity of each of the participant's position from which they view themselves in *te ao Māori* and their own personal and professional growth. The contention the researcher wished to extract was the different approaches that the three participants used to present their narratives. Peter was cognisant of the importance of portraying both an academic view point and a passionate Māori stance, with its associated values and beliefs. Alternatively, both Cheri and Ti's approach is quintessentially drawn from the heart and tradition and all the participant's contributions are to be celebrated and viewed as an aid to informing future teaching and learning.

Chapter 5

DISCUSSION

Kia mau ki te kura whero.
Something of real value in one's possession must be securely retained.

Locating *wairuatanga* within a discourse of education, the findings that have emerged from this study are consistent with *mātauranga Māori* research in that all three participants validated the connections and relationships between their visible and invisible world in terms of sharing and understanding the concepts associated with *wairuatanga* (Durie, 2001; Fraser & Grootenboer, 2005; Marsden, 1992). Rather than trying to settle on a concise definition of *wairuatanga*, all three participants formed their own understanding of *wairuatanga* that was unique to their own personal upbringing and life experiences. Their concepts of *wairuatanga* were diverse and could be found everywhere and in everything in their lives, therefore, affirming the notion that *wairuatanga* would be very difficult to define as only one particular "thing" or concept.

Cultural aspects that are inherently Māori are distinctive to the findings. The participants' culture provided them with a framework that contributed toward progressing a deeper understanding of, and an appreciation of *wairuatanga* that sat comfortably within a Māori world view. The findings showed that there were similarities between the participants' interpretations of *wairuatanga* and this suggests that *wairuatanga* is still as relevant today as it was in traditional times. The discussion is further informed by the response and scope of the participants' individual understanding of *wairuatanga* as this generates a sense of continuity and change for each of them in their own particular way.

The common themes that emerged from this study related to the participant's personal expressions of *wairuatanga,* the centrality and influence of *whakapapa; tikanga* as the guiding principle for interactions and relationships; *mātauranga Māori* in a traditional and contemporary context, and the implications alluded to by the three participants. These expressions of *wairuatanga* may assist current teachers to construct meaning and understanding of the concept

to enable them to establish a foundation for their teaching and learning. *Wairuatanga* is imbued in all the discussions in the findings.

Wairuatanga.

Rere i te omanga, wai mārire.
Accept what is given and accept gratefully any gains made along the way.

Wairuatanga was viewed from many contexts. Although expressions of *wairuatanga* were viewed in a range of different contexts, common to all three participants was their collective acknowledgement that there is no right or wrong way to view *wairuatanga*. *Wairuatanga* was a very personal experience to all three participants and this was expressed from their own distinct understanding and perspective of what *wairuatanga* means to each one of them. Their individual understanding is consistent with the literature in that their own individual perspective took into account that *wairuatanga* is generally viewed by Māori (as a whole) as being associated to beliefs and attitudes articulated from within a Māori world view, and *wairuatanga* maintained through customary rituals, rites and practices (Mead, 2003; Patterson, 1992). The three participants were of the same view as Mead (2003) and Patterson (1992) in that *wairuatanga* is a way of life for indigenous people and is reinforced and consolidated through daily interactions and practices. Cheri's notion that *wairuatanga* grows through a number of self conscious forms is similar to that of Fitzgerald (1997) who viewed spirituality as the potential to be able to free oneself to experience spirituality based on a more integrated, interdependent and holistic view of knowing about self and one's place in the world.

Tangible and intangible forms of *wairuatanga* were explained. The activities that highlight *wairuatanga* in its tangible form were demonstrated for Ti as exhibited in the highly energetic performances of *haka, waiata, poi* and action songs, to the non verbal forms such as weaving, as observed in the visual arts that were conveyed by Puketapu-Hetet (cited in Patterson, 1992). More profound ritual practices such as the *karanga,* usually performed by "senior women who have good command of the language", and *whaikōrero* that are performed by "the most eloquent and experienced orators" as described by Edwards (2002, p.17), are distinctively Māori and are practiced particularly in Māori settings. Cheri and Ti both shared the view that is similar to Puketapu-Hetet that illuminated *wairuatanga* as being associated to one's links with the

ancestors and relationships with the environment. The non verbal forms of *wairuatanga,* as clearly pointed out by Puketapu-Hetet (cited in Patterson, 1992), go beyond "a product of manual skills …" to "connections with the past that are found in traditional weaving patterns … and regarded as protected knowledge" (pp.24-26). Fraser and Grootenboer (2005, p.167) suggest that this "spiritual experience is likely to reveal behaviour that seems to promote values".

For all the participants the concept of *wairuatanga,* as an emotional element, springs from their hearts. This emotion indicates expressions of unconditional regard and respect for others and the environment and this strengthened their relationships and reinforced their sense of connectedness to their culture and spirituality. It could be suggested that the idea of 'walking and talking with the ancestors' of which Cheri speaks is recognized as the extraordinary in the ordinary that Bone, Cullen and Loveridge (2007) allude to, and a concept that is embedded in *whakapapa.*

Whakapapa.

He kapiti hono, he tātai hono.
That which is joined together becomes an unbroken line.

All three participants accepted and valued the centrality and influence of *whakapapa* as integral to the development of a sense of self that reinforced their own sense of cultural identity, belonging and connectedness to their respective *tīpuna,* values and beliefs. Each identified a particular aspect about *whakapapa* that played a critical part in their lives. Peter's philosophical perspective of self and *whakapapa* aligns with those of Barlow (1991) who viewed *whakapapa* as "one of the most prized forms of knowledge" that can "develop a sense of belonging through understanding the roots of their heritage" (p.174), and Do Rozario (1997) and Fitzgerald's (1997) assumption that all people have an inherent spiritual core to their being that is quintessentially values based and entwined by *whakapapa.* Peter's thoughts on identity linked him to the cosmos, knowing his place within his respective community and a cultural belief system that determined his actions, in a similar way comparable to that implied by Mead and Grove (2001).

Whakapapa was signaled in a somewhat different context for Cheri in that an emotive aspect and spiritual receptiveness formed her unique way of thinking in reference to an invisible presence that guided her daily interactions with people, and what she referred to as "a knowing". Cheri's reference to a theory of an invisible reality is what Henare (1988, p.15) termed "a dimension internalized within a person from conception", and a gift which Cheri became more aware of in her latter years. Robinson (2005) refers to this gift as *matakite* that captures Donald Owen's symbolic analogy of an interweaving of two dimensions and the powers and influences associated with it. In the same way Walker (1979, p.78) makes reference to his spiritual experiences as a "close superior presence greater than himself".

Whakapapa for Ti was about acknowledging and enhancing relationships, and she particularly identified *te reo Māori* as the spiritual connection that drew her closer to her *tīpuna*. This notion is supported by Royal (1993, p.20) who views *te reo Māori* as the primary means for retaining the integrity of Māori spirituality, and by Pere (1991, p.9) who stated that *te reo Māori* "helps transmit the values and beliefs of a people".

All three participants expressed *wairuatanga* as an integral link to *whakapapa* that explicitly expressed their spiritual connection to their *tīpuna* and their spiritual connection that is inherently *tikanga* based and their notion of where *wairuatanga* sits within *whakapapa*.

Tikanga.

> *Kia tūhono te pono me te tika.*
> Let truth and justice be joined.

Mead (2003) and Royal (1993) associate *tikanga* with being pragmatic not merely in principle but also in practice, whereas, Ryan (1995, p.258) defined *tikanga* as an "obligation" which is fundamental to Māori culture.

All three participants believe in and valued *tikanga* as their guiding principles for interacting with people and the environment and attributed their knowledge to the wisdom and teaching of *kaumātua*. Cherie and Ti clearly point out that although customs may evolve and change, *tikanga*

is seamless and is a *taonga* that has been handed down through the generations as a means of social control that gives expression to the way Māori people do the things they do. Cheri is steadfast in her belief that *tikanga* makes her think about how she does things because she knows that when *tikanga* is not followed and cultural appropriateness is not taken into consideration, the integrity attached to the ritual is lost. Both Cheri and Ti talked about the spiritual essence of the *karanga* and those who perform it, and argued that the *karanga* should be left to those who understand the depth of what the ritual represents because of its association with *tapu* and the appropriateness of the *tikanga* that should guide the process. Their view is shared by (Edward, 2002) who also suggests that the *kaikaranga* should be performed by senior women who have a breadth of knowledge and understanding of the meaning and the occasion because "*karanga* are spiritual instructions" (p.17). The spiritual essence that that both Cheri and Ti refer to is also captured in Puketapu-Hetet's (cited in Patterson, 1992) work as a weaver in that when she weaves she feels linked to her ancestors to whom she attributes her knowledge and spirit of caring and respect for the environment. Moreover, she states that "... you learned and understood the spritual side. This is what most young weavers miss out on today". As a consequence the outcome rather than the process becomes the focus and the spiritual essence is lost. This sense of loss was expressed by both Cheri and Ti for the *karanga* and its rituals.

Peter shared the same deep and abiding respect of *tikanga* and believe that following *tikanga* is a way of preserving and maintaining Māori cultural values and practices. For Peter, "doing things in a very Māori way" was important to him, and like Cheri and Ti who applied the same principles to the *karanga*, he viewed *tikanga* as a way of consolidating Māori ways of knowing that is reinforced through experimental learning in a safe and cultually appropriate environment. This is where customs, traditions and practices are acknowledged and carried out according to *mātauranga* Māori practices underpinned by *tikanga.* All the participants agreed that *tikanga* which Ryan (1995) stated is the core of Māori culture, underpinned their own teaching and learning practices.

Mātauranga Māori.

> *Whāia e koe ki te iti kahurangi, kia tāpapa koe, he maunga teitei.*
> Follow your treasured aspirations, if you falter,
> let it be because of insurmountable difficulties.

All three participants talked about a spiritual element that has illuminated the diverse aspects of their lives and this element shows another way of interacting and connecting with their world. Their stories open up other possibilities for the different ways for which transformation of *wairuatanga* can occur.

In the early childhood context, *Te Whāriki* (1996) offers another avenue by which spirituality may be understood. This is through a process of guided interaction and observation and exposure through experience. Such practices as acknowledged in Durie's (1994) *Te Whare Tapawhā* model and affirm the centrality of *wairuatanga* that connects Peter, Cheri and Ti to promoting well being and a healthy respect for guided experience. This is within a holistic approach to teaching and learning in terms of sharing spiritual understanding and viewing people as a 'whole' rather than singular domains.

Peter described *mātauranga Māori* as "bringing the outside in" within a *wānanga* setting. He stated that *wānanga* experiences that are facilitated in a specifically *marae*-based environment can effectively raise students awareness of *wairuatanga* because the *wānanga* brings a different perspective to the spiritual understanding and transformative practice of teaching and learning. The *marae* context serves as a repository of Māori knowledge that is culturally specific of *kaupapa Māori* ideology. The values that create the characteristic spirit and attitude of the community make the *marae* environment conducive to learning. Combined with Love's (2002) argument for a balance between cognitive and spiritual development and Tilly Reedy's (cited in Bone, Cullen & Loveridge, 2007) drive for an inclusive and holistic curriculum, the *wānanga* for Peter is a fitting environment for learning to occur. Peter further believes that the *marae* is an environment that reflects the interplay of complementary roles and reciprocity. This view is reinforced in Pere's (1992) concept of *ako*, a strategy that opens up the possibility of being teacher and learner and reflects the interplay of complementary roles. This is a term that is defined in academic circles as the principle of reciprocity in teaching and learning. From Peter's

position the *wānanga* experience promotes a sense of reciprocity and is a safe environment where different spiritual and cultural views are accepted, valued and encouraged.

Cheri, on the other hand, acknowledges her understanding of *mātauranga Māori* from a different perspective that draws attention to a higher power or "superior presence" that Walker (cited in Patterson, 1992, p78) talks about. Cheri's deeper understanding of *mātauranga Māori* emanates from an accumulated knowledge base which she said matured as she got older. She referred to the spiritual and metaphysical dimension as *"te kore"*, the third space that helps to connect her to her *tīpuna* through *karakia*, *karanga* and *pēpeha*. The potential of time and space of which Cheri speaks is asserted by Edwards (2002) who views space as a place of transition whereby transformation may occur. Further dialogue on the notion of "the third space" need to take place in order to facilitate a deeper spiritual understanding on how best to foster this concept.

Teaching and Learning.

E ai ō harirau, hei rere mai.
Success is attainable if you apply yourself to the task.

Wairuatanga was reflected in a number of ways in the teaching and learning context. All the participants agree a positive attitude towards teaching and learning reflected an aspect of *wairuatanga* and this then affirmed a connection and respect that people show towards one another. As a statement, it indicates the determination from which Peter, Cheri and Ti position themselves in *te ao Māori* and their comittment to *kaupapa Māori.* Although there are similarities in the way the participants think, there are also differences that portray their individual uniqueness. Peter for instance emphasised the *wānanga* experience as an approach to teaching and learning that is facilitated in a culturally specific Māori environment and focused on a packaged programme relevant to the students' specialised need. The approach Peter uses challenges yet enhances the students's learning experiences that Palmer (1993, p.xi)) recognises as "an authentic spirituality of education that will address the fear that so often permeates and destroys teaching and learning", and which also support Peter's notion that "experience makes learning valuable because it is what you do that defines you".

Cheri's used her artistic talents to help students to express their *wairuatanga* in visible ways that provided a reference on which they could attach their understanding and appreciation through the visual arts. Her caring and compassionate approach introduces *wairuatanga* in a holistic way which permeates through her teaching. Through the arts Cheri connects to her students and this connection can alleviate fear of the unknown. Richie (1992, p.11) makes reference to how fearful change is for teachers. Palmer (1993 p.xi) makes the point that "fear is the enemy of learning" and Patterson (1992) argued that the challenge for teachers is in learning to change attitudes. Cheri stated that "with art you are exhibiting your heart and soul ... sharing their *wairua,* sharing their *aroha* through their work that makes you feel part of their world". For Cheri, the arts is an avenue to make meaningful connections with others and showing *wairuatanga.*

Ti shared Cheri's view of using the arts as a medium of instruction but drew her expertise in the performing arts, namely *kapa haka,* to validate the importance of *mātauranga Māori* and *te reo Māori* as a medium through which *wairuatanga* was acted out in a practical manner. Ti believes that *kapa haka* offered students unique opportunities to develop a deeper understanding of cultural traditions and practices. *Kapa haka* embraced the concepts in Durie's (1994) *Te Whare Tapawhā* model and the notion of identity. The energetic performance incorporates *taha hinengaro, taha tinana, taha whānau and taha wairua;* the image of balance reinforces a strong foundation for teaching and learning. Like spiritual values that are encapsulated in Puketapu-Hetet's weaving (cited in Patterson, 1992, pp.24-26), other visible representations of *wairuatanga* are expressed through sharing and the communication of ideas and feelings through other forms of art.

Peter and Cheri's way of thinking is that *mātauranga Māori* concepts should be ideally facilitated by teachers who have a strong base in *tikanga Māori.* Ti, on the other hand, is adamant that only those who have that knowledge should do it because of the *tikanga* involved. Ti's position is also shared with Pere (1999, p.3-10) in that, *te reo Māori* "... has its own spirit of inherent wisdom, it is communication of the abstract, in order that outsiders might not understand its hiddent depths". Royal (1993) has a similar view as he expressed the importance

of *te reo* as a means for retaining integrity of Māori spirituality and cognisance of Māori knowledge.

Wairuatanga as a discourse in education.

> *Me whakakākahu ki te tikanga.*
> Clothe it in *tikanga.*

While religion and spirituality may have common elements they are not necessarily the same. As a new discourse in education *wairuatanga* is more closely understood through experiences and the importance of responsive relationships that develops the self. Spirituality for some is communicated through religion, but for Peter, Cheri and Tī, *wairuatanga* was expressed only in a cultural sense that incorporated their beliefs, interpretations and experiences.

Implication for Teachers

> *Ki a koe ki tētehi kīwai, ki a au tētehi kīwai.*
> This proverb states that the work or the burden is to be shared equally.

Although *wairuatanga* is a personal reality for the three participants, acknowledging and valuing *wairuatanga* has professional implications for teachers. Fraser and Grootenbooer (2005) suggest that explanations involving *wairuatanga* tend to be neglected or avoided because *wairuatanga* as an intangible and science as tangible often conflict with each other. Ti and Peter both spoke strongly that to neglect *te reo me ōna tikanga* can impact on students' learning. Pere (1999) emphasized that the connection between the language and traditional knowledge forms give deeper insights into understanding *wairuatanga* and a Māori world view. However, Durie (1994) argues that you do not have to be a speaker of *te reo Māori* but understanding the holistic nature of *Te Whare Tapawhā* model where *taha hinengaro, taha tinana, taha whānau and taha wairua* interweave; essential for the "wholeness" of a person. For both views, teachers still need to have a good understanding of *te reo me ōna tikanga* so that they can provide a classroom climate that can enhance and nurture the spiritual well being of the students they teach.

Peter, Cheri and Ti view teaching as the ability to interact with Māori knowledge and the ability to communicate this knowledge that encourages cultural responsiveness. This aligns with Durie's (1998) view that teachers should know where to access resources and how to involve the

community to support them in their teaching. Both Ti and Peter referred to *kapa haka* as an activity where values such as *manaakitanga* and *wairuatanga* focus on the collective that attributes to the success of the performance. They also advocate rote learning as a skill for acquiring *te reo Māori*. Cheri, on the other hand, emphasises creativity and balance to express concepts of *wairuatanga* through the arts. The implication for teachers is to know that *wairuatanga* can be expressed in various ways, and to define what *wairuatanga* mean for them that they could understand or appreciate and also feel comfortable with.

A review of teacher training could be timely. Peter comments that for teachers to be responsive to the holistic needs of their students then teacher trainees should have a Māori world view imbued within their training programme. A programme which provides a more in-depth understanding of Māori values, *tikanga* and *reo* would be beneficial to teacher trainees especially when they undertake their teaching positions, than what is currently provided. By imbuing a Māori worldview into teacher training may help alleviate Bishop's (1996) concern that teaching *te reo me ona tikanga* is not just left to Māori teachers and ensure that a full Treaty partnership occurs.

All three participants spoke passionately about *wairuatanga* and how they express *wairuatanga* in their teaching roles. Peter expressed *wairuatanga* through his *whakapapa,* Cheri expressed her *wairuatanga* through the arts and her 'knowing', and Ti expressed her *wairuatanga* through *kapa haka*. What these finding show is that these teachers expressed their own sense of *wairuatanga* in their own way and each found a way in which *wairuatanga* was acknowledged and expressed.

Limitation

> *He uhi, he taro, ka taka te piko o te whakairo.*
> This proverb can apply to a difficult problem
> that can be easily solved with the requisite tools, knowledge and skill.

There were limitations to this study. There were only three participants who were all about the same age, and who came from similar backgrounds that pointed to a traditional Māori upbringing. Further study should consider the selection of participants from a range of different

backgrounds and age groups and perhaps include Māori who been born and raised in urban areas. The selection could also include the views of Pākehā participants as this would give a picture of a non Māori perspective of a person brought up in a bicultural country.

Chapter 6

CONCLUSION

He iti te matakahi, pakaru rikiriki te tōtara.
A small effort properly applied can achieve success.

The aim of the study was through three participants identifying aspects of *wairuatanga* and how they expressed this through their teaching and learning and secondly, from this information to assist teachers to raise their awareness of *wairuatanga* and develop their potential to include and apply *wairuatanga* in their own teaching and learning practices in meaningful ways.

The underlying focus in this study highlighted the conceptual and contextual forms of *wairuatanga* and the way that this concept was viewed by each of the three participants. All three participants viewed *wairuatanga* differently that illustrated a range of alternate ways in which *wairuatanga* can be expressed. However, there were some aspects of *wairuatanga,* such as *matakite* and concepts of *'te kore'* that can be explored in future studies.

This study discussed the capacity to assist teachers to conceptualise *wairuatanga* that would be meaningful for them to begin to establish a foundation for teaching and learning. It is important to start from and go back to Durie's (1994) and Pere's models of wellbeing that embodies the themes that make up this study. Although the findings were placed into themes, *wairuatanga* permeated all the discussion and how these three teachers used the curriculum in creative ways to foster and promote spiritual awareness. *Wairuatanga* reinforced the participants' sense of Māori identity which was highlighted for Ti and Peter in their passion for *te reo Māori* and *kapa haka*, and for Cheri in the vibrancy and creativity of visual arts. Their in-depth knowledge of *mātauranga Māori* concepts was gleaned from their life experiences that reflect deeply held values and beliefs that form a large part of who they are.

As a discourse in education, the participants in this study wanted to illuminate the various aspects of *wairuatanga* and to reveal how it can be purposefully infused and fostered through a

positive classroom atmosphere that can be encouraged by teachers. The participants saw an opportunity to share their beliefs and cultural spiritual values that suggest the importance and relevance of *wairuatanga* in a learning context and how that might be framed and driven by discerning, responsive teachers.

Implication for classroom practice is supported by evidence from the literature and the participants' narratives suggest that *wairuatanga* is not something that can be visibly taught but can be understood and manifested in the way people connect and interact with one another. There are models of practice, *Te Whare Tapawhā* and *Wheke,* to assist teachers to create an environment which recognises the students' spiritual, physical, cognitive, and cultural needs and where *wairuatanga* is acknowledged and appreciated. It is hoped that the findings of this small study will inform practices with respect to teaching and learning not only for Māori children but all New Zealand children.

Ko te pae tawhiti whāia kia tata, ko te pae tata whakamaua kia tina!
Seek out the distant horizons and cherish those that you attain!

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APPENDICES

GLOSSARY

ako	to teach, to learn
Aotearoa	New Zealand
aroha	love, caring, compassion; a tenet of tikanga Māori
hapū	sub-tribe
hui	a gathering wherein certain rituals apply, gathering of people
ihi	charisma, assertiveness, essential force, power, energy (of people)
iwi	tribe, people
kai	food
kanohi-ki-te-kanaohi	face-to-face encounter, in person
kapa haka	rhythmical dance team
karakia	incantation(s), prayer
kaumātua	respected older person(s) elders (gender neutral)
kaupapa	philosophy, central purpose, theme, content, subject, topic
kaupapa Māori	Māori philosophy and principles, Māori centred
kia piki i ngā raruraru o te kāinga	to rise above the problems at home
koha	gift, contribution, donation, offering
kotahitanga	unity and support
Māori	indigenous people of New Zealand
mana	spiritual force, spiritual authority and influence, prestige, identity, divine right, status (leaders have these characteristics
manaakitanga	the ethic of caring, provision of hospitality
mana tangata	the power of the individual
marae	Māori community setting, gathering place, ancestral home
mātauranga Māori	Māori knowledge, deep knowledge, wisdom, understanding
matua	respectful title for an older male
mauri	life force, essence, ethos
mihimihi	process of greeting, introduction
mokopuna	grandchildren
noa	not tapu, common, profane
noho marae	marae stay
Pākehā	literally a non Māori, New Zealander of European ethnicity

pakeke	mature adults
pakiwaitara	stories, myths and legends
papa	flat surface
pepeha	tribal saying
pōtiki	youngest
puna mātauranga	pool of knowledge
rohe	region
taha hinengaro	thoughts and feelings
taha tinana	physical dimension
taha wairua	spiritual dimension
taha whānau	family
Tai Rāwhiti	East Coast of the North Island
tangata whenua	people of the land, home people
taonga	treasure
taonga tuku iho	treasures handed down through the generations
tapu	sacred
te reo	the language
te ao Māori	the Māori world
te Reo me ōna Tikanga	the Māori Language and Culture
tikanga	way things are done according to Māori custom
tikanga Māori	aspects of Māori culture, Māori customs, protocol
tino rangatiratanga	chiefly control, self determination
tipuna	ancestor
tūrangawaewae	place to stand
waiata	song, chant
wairua	spirit
wairua Māori	Māori spirit
wairuatanga	spirituality
wānanga	traditional Māori learning centre
Waitaha	Canterbury region
wehi	dignity, humility, protection
whāea	respected title for an older person
whaikōrero	oratory, speeches
whakapapa	genealogy, cultural identity, lineage
whakataukī	proverb
whakaiti	humbleness of spirit, humility
whakataukī	proverbs
whakawhanaunga	build relationships
wānanga	place of learning
whānau	family unit
whanaunga	relations, extended family
whanaungatanga	family ties, relationships
wharenui	meeting house, ancestral house

RESEARCH QUESTIONS

Interview Question:

- How can *wairuatanga* be conceptualised in order to construct meaning and understanding to establish a foundation for teaching and learning?

Probes:

Describe what *wairuatanga* means to you.

Can you give examples of the use of *wairuatanga* in your discipline?

- What informs the discourse around *wairuatanga?*

Probes:

In your view how relevant is *wairuatanga* today?

How does this apply to teaching and learning?

How are teachers informed about the way things should be done according to protocol?

Whose responsibility is to share and pass on this knowledge?

How do you pass on your understanding of *wairuatanga?*

CHRISTCHURCH
COLLEGE *of* EDUCATION
Te Whare Whai Mātauraka Ki Ōtautahi

3rd November 2006

Gipsy Foster
10 Glengyle Street
Christchurch College of Education
CHRISTCHURCH

Dear Gipsy

The Ethical Clearance Committee is pleased to inform you that your project *"Conceptualising Wairuatanga: Rituals, Relevance and Realities for Teachers"* has been granted ethical approval at their meeting on the 1st of November.

The Committee agreed that a different approach to anonymity was appropriate for this research project, allowing participants to choose to be identified if they wish. It is also entirely appropriate for the researcher and participants to come to an understanding of how data will be collected which all parties are comfortable with.

However, while your information sheets were considered to be well written they need to reflect the decisions you have made regarding anonymity and data collection and the options available to your participants. Therefore, your ethical approval is subject to copies of your amended information and consent forms being sighted and approved by Janinka Greenwood.

A few further small points also need to be addressed. The Committee asks that information sheets and consent forms be on separate pages when sent/given to participants and that information letters mention that information gathered as part of this research may be published or used in conference presentations.

Please also note that you are required to reapply for clearance / approval should circumstances relevant to this current application change.

If you have any questions regarding this approval please let me know. We wish you well for your research.

Yours sincerely

Sarah Coleman
Secretary, Ethical Clearance Committee
Research Office
Christchurch College of Education

"Please note that Ethical Approval and/or Clearance relates only to the ethical elements of the relationship between the researcher, research participants and other stakeholders. The granting of approval or clearance by the Ethical Clearance Committee should not be interpreted as comment on the methodology, legality, value or any other matters relating to this research."