



Kōwhai Consulting Ltd

Te Tira o Kōwhai

**He Rangahau i te Ora
o ngā Toi Tuku Iho**

**An investigation into the Health of
Māori Heritage Arts**

**Prepared for
Creative New Zealand**

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HE MIHI

He kura i tangihia he maimai aroha ki a rātou mā ō tātou mate kua riro atu ki te pō. Ko Pakariki Harrison tērā, ko Taini Morrison tērā, ko Diggeress Te Kanawa tērā; ngā rau o tītapu koi whatia e te hau, ngā taniwhā hikuroa e tere ana ki te tonga. E koutou, e te kiri kahurangi, kāore te aroha e waahi ake nei, haere, haere, haere atu rā ki Pō-tē-hokia-taiao ka oti atu ai koutou, e.

Nei ka mihi ki a tātou te pito ora, tātou ngā urupā o rātou. Tēnā koutou, tēnā koutou katoa.

He mihi maioha tēnei ki a koutou e ngā manukura, ngā ringa whero, ngā pātaka kōrero, me ngā whakatihi o te kupu o te ao toi Māori. E mihi ana ki a koutou mō ngā mahara me ngā whakaaro, ngā ārahitanga me ngā whakatupato nā kōutou i takapauria mai ai hei āwhinatanga mō ngāi tāua te Māori puta noa i Aotearoa, puta noa i te ao. Nō reirā, me mihi atu ki a koutou e ngā whakatiketike i te ao Māori ki runga rawa; tēnā koutou katoa.

Tēnā koutou, e Toi Aotearoa, koutou e ngana nei ki te āwhina i te hunga e tauwhiro ana i ngā taonga toi Māori.

Tēnā koutou katoa.

1. EXECUTIVE SUMMARY

The intention of this research – investigating the ‘health’ of Māori Heritage Arts – is twofold. First, it is to provide greater clarity about the health status of Māori Heritage Arts in Aotearoa. Secondly, it will assist Creative New Zealand by informing where it can best target focused support, policy and funding for Māori Heritage Arts and the ongoing development, maintenance and retention of nga toi tuku iho.

This project is the first of an ongoing series of research engagements by Creative New Zealand which will survey the health status of Māori Heritage Arts every three years, map the impact that support and funding interventions may have, and shape how Creative New Zealand will continue to respond to the changing needs of Māori arts.


Mai nga whatu a nga Tohunga: The extent to which a Māori heritage art form can be described as ‘healthy’ is difficult to gauge precisely and the measures which can determine that health are many and varied. However, for this first project, it was decided the focus will be on experts / senior active practitioners and their perceptions, opinions and descriptions of Heritage Arts health.

The project conducted a series of face-to-face interviews and survey research with senior active practitioners of selected Māori Heritage art forms across the country. Survey research was also undertaken with various key organisations about the contribution they make toward the delivery, support and revitalisation of Māori Heritage Arts.

Given the scope, diversity and spread of Māori Heritage Arts across the country, it was important to establish parameters for this project. The parameters were: the number of art forms examined, the number of senior active practitioners engaged, and the focus enquiry of the engagements. The heritage art forms were kept to 10 specific disciplines:

- Toi Whakairo (carving)
- Kōwhaiwhai (art of rafter decoration), tukutuku (wall decoration)
- Whare Pora (weaving, textiles, basketry)
- Whaikōrero, Karanga, and Whakapapa recitation (the Oral Arts)
- Waiata, mōteatea and pao (traditional song and chant composition), taonga pūoro (traditional instruments)
- Tā Moko (the art of body modification)
- Tārai waka (canoe design and construction, voyaging, navigation)
- Haka (composition, teaching and performance)
- Whare Maire (the arts of Tūmatauenga – martial arts)
- Traditional Māori Games (whakaropiropi, mu torere, mahi whai etc).

From a selected list of 33 senior active practitioners approached, 18 engaged in individual interviews (face to face or by phone). From these interviews, the project has gathered perceptions, opinions and descriptions of the ten art forms from those who live, practice, and teach Māori Heritage Arts.



Four themes provided the framework for the interview, survey questions and subsequent analysis that informs this document. The themes were:

- Retention – The traditions and practices of Heritage Arts within the iwi / hapū are widely practiced and retained in the form of community recognised senior active practitioners.
- Access – Senior active practitioners will be evenly distributed across the country and accessible to Māori communities.
- Intergenerational Learning – Sustained engagement between senior active practitioners / students to ensure continuity of tradition and intergenerational knowledge transfer.
- Agency Support – High levels of support within or external to the senior active practitioners that ensures the other themes can be accomplished (in the form of marae / hapū / iwi initiatives, central or regional funding and support, formal and informal teaching institutions).

The project found that the present and general status of Māori Heritage Arts was diverse. While most Māori Heritage Arts are in a reasonable to good state, there are a few art forms in poor health – these being Tārai Waka and Traditional Māori Games. This is due to a number of factors including low numbers of both senior active practitioners, and emerging practitioners.


Other art form categories have been diagnosed as being in a reasonable to good state of health. However, a closer examination of the specialist disciplines within each of those art form categories may reveal that they are in a vulnerable or fragile state of health. An example includes the specialist disciplines of Whakairo Pounamu and Whakairo Hue which come under the category of Toi Whakairo. There may be a perception that the broader category (such as Toi Whakairo) is in good health whilst in fact the specialist areas may require support for retention for the long term.

A close correlation between Māori Heritage art forms was highlighted by senior active practitioners who questioned the reasons for the specified categories used for the art forms. Many of the art forms were considered to be inter-related by senior active practitioners and should not be separated.

Senior active practitioners are passionate and concerned for the survival and ongoing good health of the art forms they practice. Many embrace the opportunities that enable them to teach, practice, display and promote the art forms. Most senior active practitioners were raised, from childhood, amongst experts of Māori Heritage art forms and Te Reo Māori. Te Reo is regarded as an essential element for learning and understanding in-depth knowledge of Māori Heritage Arts.

The project has highlighted that a healthy art form flourishes because:

- There is ongoing learning between senior active practitioners and new learners / emerging practitioners.
- Practitioners acquire cultural knowledge, traditions and skills that form the foundations of the art form.

- 
- There are sufficient resources to carry out the practice and these are accessible and affordable.
 - Māori communities participate in the learning and exhibit an appreciation of the art form.
 - There is good community support for the art form, in the context of Te Reo Māori, tikanga, marae, family, hapū, and iwi.
 - The practitioners' life is focused on the practice of the art form.

The project revealed that agency support plays an important role in relation to Māori Heritage Arts. There is a diverse range of organisations that contribute in different ways, and to different measures, toward the delivery, support and revitalisation of Māori Heritage Arts. Increased accessibility to, and knowledge about, the support and opportunities available from agencies and organisations would be useful for practitioners – particularly for the art forms in serious need of assistance.

This project highlighted that many senior practitioners consider that “a healthy community equals a healthy art form”. Without people to teach and learn, and without resources to enable teaching and learning, an art form is in peril of becoming irrelevant, neglected or forgotten.

This research project has provided an overview of the perceptions of senior active practitioners and their views and experiences of practicing the traditions of Māori Heritage Arts. It is important that steps are taken to safeguard the knowledge, skills and practices of our senior active practitioners in the interests of past, present and future generations.

Table: Summary overview of health of Māori heritage art forms

KEY:	Colour	Code Meaning
		Low Priority
		Medium Priority
		High Priority

Art form	General Status Overview	Retention	Access	Intergenerational Learning	Agency Support
		<i>The traditions and practices of Heritage Arts within the iwi / hapū are widely practiced and retained in the form of community recognised senior active practitioners¹.</i>	<i>Senior active practitioners will be evenly distributed across the country and accessible to Māori communities.</i>	<i>Sustained engagement between senior active practitioners / students to ensure continuity of tradition and intergenerational knowledge transfer.</i>	<i>High levels of support within or external to the senior active practitioners that ensures the other themes can be accomplished (in the form of marae / hapū / iwi initiatives, central or regional funding and support, formal and informal teaching institutions).</i>
Toi Whakairo	<p>Good Health.</p> <ul style="list-style-type: none"> Senior practitioners are pleased with the apparent number of emerging practitioners / learners. Teaching institutions have made a notable positive impact on this art form, employing senior 	<ul style="list-style-type: none"> Although there is a relatively high number of practitioners across the country, maintaining high quality and the cultural integrity of the art form is a key concern for senior practitioners. The availability of natural 	<ul style="list-style-type: none"> There is good access by learners to senior active practitioners through teaching institutions, where many are employed as teachers. Establishing close mentoring relationships with kaumātua and 	<ul style="list-style-type: none"> Opportunities to showcase emerging practitioners are an important factor for fostering and encouraging practitioners into Whakairo, particularly the specialist areas of this art form. Tapping into the creative talents 	<ul style="list-style-type: none"> There is a need for external support of Whakairo senior active practitioners, such as financial resources so they can afford to maintain a living while training emerging practitioners / apprentices.

¹ Taken from the Terms of Reference Jan 2009.

	<p>practitioners to teach and providing infrastructure to engage and teach new learners.</p> <ul style="list-style-type: none"> Further attention needs to be given to the health of specialist areas within the art form (such as Whakairo pounamu and Whakairo hue). 	<p>resources in the practice of Whakairo is an issue.</p> <ul style="list-style-type: none"> While there is a healthy population of practitioners, there are a limited number of tōhunga / master level practitioners throughout the country. 	<p>peers enables the sharing of traditional art form knowledge.</p> <ul style="list-style-type: none"> Attending national and international events and fora enables senior active practitioners to meet with their peers to share knowledge. 	<p>of Māori youth while they are at school may reveal that they possess talents better suited to practicing Māori traditional art forms and potentially lead them toward a career path in the art forms.</p>	<ul style="list-style-type: none"> Toi Whakairo has an established collective committee, Rūnanga Whakairo. Agency support includes providing teaching programmes at education institutions, commissioning projects, and supporting exhibitions and events. Support is also received from iwi organisations, to practice and /or promote the art form.
<p>Kōwhaiwhai and tukutuku</p>	<p>Good Health.</p> <ul style="list-style-type: none"> Senior practitioners of kōwhaiwhai and tukutuku are reasonably accessible for learners / emerging practitioners. Senior practitioners of Whakairo regard this art form as a natural part of Whakairo arts. Tukutuku is associated with the art form of Whare Pora. 	<ul style="list-style-type: none"> Maintaining high quality and the cultural integrity of the art form is a key concern for senior practitioners. Delineating between traditional and contemporary outcomes of this art form is another concern. 	<ul style="list-style-type: none"> There is reasonable access for learners to senior practitioners employed as teachers at education institutions. 	<ul style="list-style-type: none"> Senior practitioners can teach the art form at any level, depending on the learners' level of interest and needs. Knowledge sharing opportunities occur via education institutions, workshops, exhibitions, demonstrations, wānanga, noho marae, and community and whānau initiatives. 	<ul style="list-style-type: none"> Although this art form is taught in education institutions by senior practitioners, there is a preference to teach via marae based wānanga. Te Roopu Raranga Whatu o Aotearoa is an established collective committee that supports the art form of tukutuku and Whare Pora).
<p>Whare Pora</p>	<p>Good Health.</p> <ul style="list-style-type: none"> There are numerous senior practitioners and emerging practitioners / learners. 	<ul style="list-style-type: none"> The availability of natural resources impacts on the traditional practices of Whare Pora. Senior practitioners prefer to use traditional practices, materials and resources as fundamental elements of Whare Pora. 	<ul style="list-style-type: none"> Marae remains a key location for teaching and learning Whare Pora. Factors that inhibit accessibility to senior practitioners include their other commitments, quality of health, age and mobility. Archiving materials and aspects of traditional knowledge at respected repositories (such as museums) may enable ongoing and effective access. 	<ul style="list-style-type: none"> Women are the mainstay of Whare Pora. Intergenerational learning occurs from generation to generation within whānau of senior practitioners. 	<ul style="list-style-type: none"> Employment of senior practitioners, as teachers of the art form at education institutions enables good access for emerging practitioners / learners. The art form has an established collective committee, Te Roopu Raranga Whatu o Aotearoa.

<p>Oral Arts, Whaikōrero, Karanga and Whakapapa recitation</p>	<p>Reasonable Health.</p> <ul style="list-style-type: none"> There are declining numbers of senior practitioners of the Oral Arts. There is an increasing groundswell of learners and emerging practitioners. 	<ul style="list-style-type: none"> A high quality ability level to speak and understand Te Reo Māori is fundamental for the practice of the Oral Arts. There are declining numbers of senior practitioners of the Oral Arts. Hapū and whānau members are dispersed and living away from their marae and hapū communities. 	<ul style="list-style-type: none"> Senior practitioners endorse the importance for emerging practitioners to return to their own tribe(s) and own marae kāinga to learn specific tribal knowledge about the practice of the art form. 	<ul style="list-style-type: none"> Senior practitioners bear the weight of responsibility to ensure emerging practitioners learn the appropriate and accurate use of the Oral Arts. There is an increasing groundswell of learners and emerging practitioners which is crucial because of declining senior practitioners' numbers. Learning certain tribal knowledge (such as Whakapapa) effectively occurs within the fold of the whānau. 	<ul style="list-style-type: none"> Agency support from education institutions is often indirect because course programmes usually do not have a primary focus on the Oral Arts.
<p>Waiata, mōteatea, pao and taonga pūoro</p>	<p>Reasonable Health.</p> <ul style="list-style-type: none"> There are reasonable numbers of emerging practitioners of the art form. Senior practitioners of this art form often learnt their skills through observation throughout their childhood. 	<ul style="list-style-type: none"> Greater understanding and appreciation of Māori musicality needs to be promoted and increased amongst practitioners of the art form. Otherwise the lack of Māori musicality impacts on the quality, level of retention and the practice of the art forms. Some regions are well regarded in the practice of this art form. 	<ul style="list-style-type: none"> Tribal hui, events and festivals enable access for the practice of this art form. The use of modern technology (such as CDs, ipods) enables convenient access for emerging practitioners to learn aspects of this art form. 	<ul style="list-style-type: none"> Amongst youth, there is significant growth in learning the art form, for example, at kura kaupapa, wānanga, marae kāinga and self-directed learning. Some traditional knowledge associated with the art form is extremely sacred and needs to be taught and used correctly and appropriately. 	<ul style="list-style-type: none"> Puatatangi is an established collective committee that caters to contemporary Māori music, and it also embraces mōteatea and taonga pūoro. Agency support did not feature as being typically associated with this art form.
<p>Tā moko</p>	<p>Good Health.</p> <ul style="list-style-type: none"> There are numerous senior practitioners of the art form. Further attention needs to be given to the health of specialist areas within the art form (such as Tā Moko uhi). 	<ul style="list-style-type: none"> The practice and application of Tā Moko is widely evident since its 1960s revival and its popularity continues to grow. Various notable senior practitioners are also accomplished carvers. 	<ul style="list-style-type: none"> Tā Moko is flourishing and widely accessible throughout the country. This art form is portable which enables senior practitioners to practice about the country and abroad. 	<ul style="list-style-type: none"> Intergenerational learning of Tā Moko is occurring between senior practitioners and aspiring / emerging practitioners. 	<ul style="list-style-type: none"> The art form has an established collective committee, Te Uhi A Mataora. Support to attend conferences and wānanga (locally-based and overseas) would be beneficial. The provision also, of base development funds, particularly for specialist areas of the art form.

<p>Tārai waka</p>	<p>Poor Health.</p> <ul style="list-style-type: none"> There are very low numbers of senior practitioners and emerging practitioners / learners. 	<ul style="list-style-type: none"> There are few renown senior active practitioners in Aotearoa, and as few trainees available and committed to learning tārai waka. Traditional knowledge about waka building is interlinked to the knowledge of natural resource preservation. 	<ul style="list-style-type: none"> Holding tārai waka festivals would enable accessibility to senior practitioners for trainees / emerging practitioners, networking and knowledge sharing opportunities while also showcasing the expertise and knowledge of senior practitioners. 	<ul style="list-style-type: none"> Commitment to the voyaging lifestyle, at an early age, is a helpful factor to aid intergenerational learning. Practicing this art form requires full commitment, a lifestyle change and involves self-directed learning. 	<ul style="list-style-type: none"> Support and funding of tārai waka festivals and ocean voyages is urgently needed to better enable senior practitioners to practice and share traditional knowledge with peers and aspiring / emerging practitioners. The art form has an established collective committee, Ngā Waka Federation.
<p>Haka</p>	<p>Good Health.</p> <ul style="list-style-type: none"> There are numerous senior practitioners and emerging practitioners / learners. Haka is regarded by some senior practitioners as a natural part of other heritage arts, such as the Oral Arts and Waiata, mōteatea, pao, taonga pūoro. 	<ul style="list-style-type: none"> The quality and practice of this art form may vary throughout the country due to the number of senior practitioners and their knowledge base. 	<ul style="list-style-type: none"> The art form is typically practiced at various events including cultural or art events, festivals, hui, iwi and / or hapū wānanga or events, and national and international festivals / events. 	<ul style="list-style-type: none"> Senior practitioners share knowledge of the art form within their own whānau, hapū, culture groups, noho marae, and at education institutions such as schools. Maintaining tikanga when teaching, learning and performing the art form is a key concern for senior practitioners. 	<ul style="list-style-type: none"> Agency support includes supporting cultural festivals and events, and education institutions can enable senior practitioners to both practice and teach the art form. Accessing local or regional agency support may feature moreso than accessing support from national agencies. Iwi or hapū organisations can be a key source of support for senior practitioners.
<p>Whare Maire</p>	<p>Good Health.</p> <ul style="list-style-type: none"> This art form is widely taught and practiced. Attention may need to be given to the health of various specialist disciplines within the art form. 	<ul style="list-style-type: none"> There are various schools of this art form that enable it to be widely taught and practiced. Attention to specialist areas within the art form is needed. Some aspects of whare maire have become common practice as part of kapa Haka performances. In the practice of Whaikōrero for example, elements of whare maire in the form of brandishing weapons and skilful body movements are being revived. 	<ul style="list-style-type: none"> There is a preference that the art form be taught within its appropriate context, setting, tikanga and kawa. Senior practitioners of specialist disciplines of the art form can be particular about which events they attend to display the practice of the art form. 	<ul style="list-style-type: none"> Intergenerational learning of some disciplines of whare maire may accommodate diverse ages and, both genders of aspiring / emerging practitioners. For specialist disciplines of the art form, senior practitioners may be selective about who is taught the art form, for example, whānau members only. 	<ul style="list-style-type: none"> Agency support did not feature as being typically associated with this art form, particularly specialist areas within the art form.



<p>Traditional Māori Games</p>	<p>Poor Health.</p> <ul style="list-style-type: none"> ◦ There are few senior practitioners of this art form. ◦ The appreciation and value of the art form needs to be raised amongst Māori. 	<ul style="list-style-type: none"> ◦ There are few senior practitioners of this art form. ◦ Learners and emerging practitioners seem sporadic in number. ◦ A key concern is the need to raise the appreciation and value that Māori have toward Traditional Māori Games. ◦ The natural resources required for this art form are plentiful and available. 	<ul style="list-style-type: none"> ◦ There are few senior practitioners and emerging practitioners available to promote the practice of the art form. ◦ Teaching and transmitting this art form naturally within the whānau or hapū would be a sign of good health. 	<ul style="list-style-type: none"> ◦ Effective intergenerational learning of this art form occurs within whānau where it can be passed on from one generation to the next. ◦ Teaching the art form at schools is a useful alternative means to enable intergenerational learning. 	<ul style="list-style-type: none"> ◦ There are examples of agencies (sports-related) supporting the practice of this art form by learning and teaching games at schools and hosting sports events. ◦ Senior practitioners require support to promote the practice, relevance and value of the art form, within whānau and hapū and also within schools and education institutions.
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2. INTRODUCTION

In November 2008, Creative New Zealand engaged Kōwhai Consulting Ltd (Kōwhai) to conduct a research project that investigates the ‘health’ of Māori Heritage Arts.

The purpose of the research project is to provide greater clarity and insight into the health of Māori Heritage Arts in Aotearoa and to help inform Creative New Zealand about future areas of development concerning where it can best target support and funding for Māori Heritage Arts.

The research project was guided by two main areas of inquiry, these being:

- To highlight the existing strengths, gaps, and opportunities within Māori Heritage Arts knowledge and practice across the country so as to inform future funding decisions and initiatives, and to achieve targeted arts development outcomes.
- To assist in determining the best options for delivering Heritage Arts funding to meet Creative New Zealand’s statutory mandate and Strategic Priorities, in particular Strategic Priority One – New Zealanders are engaged in the arts.

This Māori Heritage Arts research project is planned as the first of a number of ongoing research activities undertaken by Creative New Zealand and is intended to provide benchmarks against which future data can be measured.

For this first research foray, a key element in considering the ‘health’ of Heritage Arts has been to gain a ‘snapshot’ of the health of traditional Māori art forms from the perceptions of senior active practitioners, specifically in relation to the art form(s) they practice. Therefore, various individual senior active practitioners of Māori Heritage art forms have been key participants in this research project.

2.1 Māori Heritage Arts

Within the context of this research project, the term “Māori Heritage Arts” refers to:

The artistic traditions that are imbued with culturally specific philosophies such as Whakapapa, tapu, noa, wairua. These philosophies are celebrated as strong and unique expressions of Māori identity.

Although the terms ‘Māori heritage arts’ and ‘artforms’ are used throughout the research report, it is acknowledged that both terms are not commonly used within the Māori world for describing the concept of cultural traditions. *Nga mahi tuku iho* is a Te Reo Māori term given for this project by Dr Patu Hohepa as a descriptive expression of traditional Māori works or ‘Māori heritage arts’.

The Māori Heritage Arts, or traditional Māori art forms, explored during this project, were grouped under the following ten categories:

- Toi Whakairo (carving)
- Kōwhaiwhai (art of rafter decoration), tukutuku (wall decoration)
- Whare Pora (weaving, textiles, basketry)
- Whaikōrero, Karanga, and Whakapapa recitation (the Oral Arts)
- Waiata, mōteatea and pao (traditional song and chant composition), taonga pūoro (traditional instruments)
- Tā Moko (the art of body modification)
- Tārai waka (canoe design and construction, voyaging, navigation)
- Haka (composition, teaching and performance)
- Whare maire (the arts of Tūmataunga – martial arts)
- Traditional Māori Games (whakaropiropi, mu torere, mahi whai etc).

Te Waka Toi selected the 10 art form categories with the intention that the project would establish their present 'health' status and indicate where strengths have emerged, where areas of concern may lie and also what opportunities the future may hold regarding those artforms.

2.2 Themes used to gauge health of Māori Heritage Arts

Creative New Zealand identified four themes to use as a starting point for determining specific signs that demonstrate 'good health' of Māori Heritage Arts in a Māori community. They were Retention, Access, Intergenerational Learning and Agency Support.

The first theme, Retention relates to:

- The levels of demonstrable knowledge within iwi/hapū of, their specific Heritage Arts traditions and practices, and/or pan-tribal Heritage Arts traditions and practices within iwi/hapū regions.
- The levels of knowledge and practice of each identified heritage art form.

The second theme, Access relates to:

- The number of recognised senior active practitioners across the country. The regional and tribal distribution of senior active practitioners across the country.
- The levels of engagement between senior active practitioners and emerging/mid-career learners/artists, teaching, learning, and practicing.

The third theme, Intergenerational Learning relates to:

- The forms, levels, and quality of access that iwi/hapū have to senior active practitioners, teaching institutions, iwi/hapū initiatives, funding and support agencies that contribute to the Māori Heritage Arts sector.
- The number of emerging, mid-career learners/artists engaged with and learning from senior active practitioners, teaching institutions, iwi/hapū initiatives, funding and support agencies that contribute to the Māori Heritage Arts sector.



The fourth theme, Agency Support relates to:

- The number of teaching institutions, iwi/hapū initiatives, funding and support agencies that contribute to or play a significant support and/or development role in the Māori Heritage Arts sector.
- The levels of support by external agencies for Māori Heritage Arts across the country.

2.3 Senior active practitioners

'Senior active practitioners' is the broad term used in this project to describe senior experts / artists / practitioners and / or tōhunga of Māori heritage artforms. A deliberate decision was made not to use the term 'tōhunga' as an overarching description because its meaning contains its own power and potency which would need to be navigated and interpreted with caution to avoid its misuse or misapplication for this project.

Senior practitioners are crucial to the survival and maintenance of good health Māori heritage artforms. For many, they carry the responsibility of tradition that has been handed down to them through generations of their whānau, hapū and iwi. They carry the responsibility of ensuring the traditions and cultural knowledge of the artforms they practice are taught appropriately and accurately to ensure the growth of interest, and also the healthy wellbeing of the artform, and the emerging practitioners / learners are maintained too. Easing or removing various traditional observances and customs by some senior practitioners has encouraged the revival and growth of aspects of various artforms. For example, it has enabled hapū and whānau owned artforms to be taught to persons outside of that hapū and whānau.

By their stature as senior experts, senior active practitioners usually have expertise in numerous interrelated artforms. Also, many of them have enjoyed an upbringing surrounded by experts of the heritage artforms they practice – it was part of their childhood norm. This type of lifestyle intergenerational learning has shaped the lives and careers of many senior active practitioners.

2.4 Features of a healthy Māori heritage artform

Fundamental elements that need to be present for a Māori artform to exist, let alone be considered 'healthy' include:

- senior practitioners that actively practice the artform
- emerging practitioners / learners actively available and committed to learning and practicing the artform
- resources required for practicing the artform
- active Māori communities that support and value the practice and promotion of the artform
- knowledge and understanding of Te Reo Māori.

Such elements were considered during the course of the project for the purpose of gauging the health levels of each of the art forms.

Overall, practitioners, resources and passion to practice Māori Heritage Arts are essential elements for ensuring the strong and unique forms and expressions

of Māori identity are maintained, practiced and valued from one generation to the next, within a whānau, hapū, iwi – within a Māori community.



3. RESEARCH METHODOLOGY

This project entailed a series of face-to-face interviews and survey research being carried out with senior active practitioners of selected Māori heritage artforms. Also, survey research was undertaken with key organisations about the contribution they make toward the delivery, support and revitalisation of Māori heritage arts.

The selection process of senior active practitioners was a collaborative approach between senior staff within Creative New Zealand's Māori Arts Services, the External Reference Group – a panel advisory group of community experts, Kōwhai Consulting Ltd researchers and Te Waka Toi. Through this process, a large master list of renowned community placed experts / senior active practitioners was generated. A sample of interviewees was approached over a three month timeframe. A similar selection process was used for generating a list of key organisations to engage with regarding survey research.

The research methodology for investigating the health of Māori Heritage Arts involved:

- reviewing existing literature and statistical records
- considering research about secondary benchmarks
- identifying key stakeholders – various senior active practitioners and various key organisations regarding Māori Heritage Arts
- using qualitative and quantitative research practices
- undertaking research within kaupapa Māori research frameworks.

3.1 Reviewing existing literature and statistical records

A review of existing literature and statistics about the health of Māori Heritage Arts was undertaken. Key themes and findings from that research resulted in a Literature Review submitted to Creative New Zealand in December 2008.


3.2 Considering research about secondary benchmarks

For the purpose of this research project, Creative New Zealand was viewed as the primary benchmark as a key organisation that contributes towards the delivery, support and revitalisation of Māori Heritage Arts. Other key organisations were also identified concerning the delivery, support and revitalisation of Māori Heritage Arts.

3.3 Identifying key stakeholders – senior active practitioners and organisations

Senior active practitioners and organisations were the key stakeholders identified, for interview and survey purposes. Kōwhai used current networks, and sources and information available from Creative New Zealand to identify key stakeholders.

A list of senior active practitioners was drafted, in collaboration with Creative New Zealand, and additional senior active practitioners were identified and added during the course of the research process.



Key organisations were identified for survey purposes, these being community, regional and national organisations, and various government agencies and organisations that contribute, develop, support and provide opportunities and mechanisms for Māori Heritage Arts.

3.4 Using qualitative and quantitative research practices

3.4.1 Engaging with senior active practitioners

Engaging with senior active practitioners was carried out by phone, followed by written correspondence (email or post) to provide an overview of the project.

3.4.2 Interviews with senior active practitioners


- In total, 18 interviews with individual senior active practitioners were conducted. 15 interviews were held kanohi-ki-te-kanohi. Two interviews were conducted by phone. One interviewee opted to provide a written response rather than a face-to-face interview.
- Three additional interviews were cancelled due to health reasons, attending tangi or unavailability of senior active practitioners.
- The research questions used during the interviews were based on core questions provided by Creative New Zealand.
- Interviews were open, pleasant and often jovial. The senior active practitioners often gave examples of real life situations to contextualise their comments. Some examples given were of a sensitive and private nature and so they requested that it be omitted from use in the report.
- A digital voice recorder was used during the interviews with the permission of the senior active practitioners. Due to the sensitive examples and comments captured, the voice recordings are considered confidential and will be erased at the completion of the project.

3.4.3 Survey questionnaire for senior active practitioners

The survey questions targeted at senior active practitioners were based on Creative New Zealand's core questions. In total, 83 survey questionnaires were posted to individual senior practitioners and 28 survey responses were received.

3.4.4 Survey questionnaire for various key organisations

A survey questionnaire for various key organisations, based on Creative New Zealand's core questions was developed and emailed to 55 organisations – a total of 16 responded. For organisations that did



not respond or were not contactable, a brief profile about them was collated, based on information available online.²

3.4.5 Qualitative and Quantitative Measurement Strategies

The qualitative measurement strategy was undertaken in the form of kanohi-ki-te-kanohi interviews with senior active practitioners.

A quantitative measurement strategy was undertaken in the form of a survey questionnaire approach for senior active practitioners and organisations however, due to a small sample of responses received, the data feedback did not lend itself easily to quantifiable analysis.

Nevertheless the survey responses provided data on the perceptions and views of senior active practitioners, and organisations, about the health of Māori Heritage Arts. Therefore it has been incorporated as research findings in this report.

3.4.6 Collating and documenting interviews, survey feedback and analysis of key themes and findings

Interviews with senior active practitioners were transcribed and notes collated. Survey data information received from senior active practitioners, and organisations, were collated and documented.

3.5 Undertaking research within kaupapa Māori research frameworks

- Research was conducted within appropriate Māori research frameworks. For example, when organising interview meetings with senior active practitioners, their cultural preferences and customs; choice of language (Māori and/or English); time and venue was accommodated.
- Nine of the 18 interviews were conducted exclusively in Māori. The other nine interviews were conducted in both Māori and English. The average interview length was 2.5 hours with additional time required for observing customs of manaakitanga.

² For further details refer to the *Attachments Document, Attachment 10, Correspondence and Survey Questions to Organisations that support Māori Heritage Arts.*



4. KEY INTERVIEW AND SURVEY FINDINGS OF SENIOR ACTIVE PRACTITIONERS

4.1 Framework for reporting key interview findings and key survey findings from senior active practitioners

The research findings are presented under each of the 10 categories of Māori heritage art forms. For each category, key interview findings are explored under the four themes, namely: retention, access, intergenerational learning and agency support. Also, survey findings from senior active practitioners are included under the themes of the art forms.

Aspects of current strengths, gaps and opportunities of the art forms are covered under the four themes, subject to information shared during the interviews, or provided in the survey responses. A summary of findings and key indicators of good health for the art form to flourish are identified under each category.

It should be noted that during the interviews, some senior active practitioners chose not to comment about every theme, or every aspect of a theme, when discussing the art forms they practice. The majority of interviewed senior active practitioners also tended to practice more than one art form; therefore which art form and what they chose to share about their lifetime experiences as a practitioner, was at their own discretion and so at times the interview covered a host of art forms. For example, the art form categories of Haka, Kōwhaiwhai and Tukutuku, and Taonga Pūoro were discussed during interviews within the broader context of other art form categories, such as Oral Arts (for Haka) or Toi Whakairo.


4.2 Contextualising the interview findings

The following provides a context about the interview process, and the findings that resulted from interviewing senior active practitioners.

Throughout the interview process, all the senior active practitioners reacted to the 10 distinct art form categories for the Māori heritage arts. Reactions ranged from a pensive moment punctuated with a raised eyebrow, to verbal disapproval and dissent. The natural inclination of senior active practitioners is to consider Māori heritage art forms interdependently, and not distinctive or in isolation to each other. One senior active practitioner commented:

“He aha koutou e whakawehewehe ai i a au te Māori? He aha koutou e whakawehewehe au? Nā runga i tērā huarahi kua wehewehetia mai ko tētahi taha ōku he toi, ko tetahi taha ōku he hauora, ko tētahi taha ōku he mātauranga...”

“Why do you seek to divide me the Māori? Why is it that you compartmentalise me? On account of this action, you compartmentalised



an aspect of me, the artistic aspect, my holistic well being, and the aspect of my knowledge..." (Translation)

Due to the reactions of the senior active practitioners, they were invited to nominate their own preference of description and discussion of the various heritage art forms they practiced.

One senior active practitioner chose to use the term, *Tikanga*, as a more fitting description of all the Māori heritage art forms that she practices. Acknowledging the senior active practitioner's choice of description during the interview provided that practitioner a degree of comfort so that she allowed the interview to continue to take place. Another senior active practitioner speak about *Whaikōrero*, *Waiata*, *Pātere*, *Haka*, *Whare Maire*, *Karakia*, and *Tārai Waka* (*hoe waka*) as an entire art form because in his view and understanding, these Māori Heritage art forms are interdependent to the point they appear seamless to him.

Despite the range of reactions, all senior active practitioners interviewed understood and accepted the nature and purpose of research projects.

Senior active practitioners do not consider themselves experts in only one heritage art form. At the senior level, there is the expectation that a senior active practitioner is expertly skilled in a combination of art forms. It is viewed that such expertise in multiple heritage art forms is a characteristic that defines senior active practitioners.

Throughout the interview process senior active practitioners spoke with multiple heritage art forms in mind. For example, the heritage art forms of *Whaikōrero*, *Whare Maire* and *Whakapapa* were chosen by one senior practitioner who spoke about these as a complete art form.

It is because of the context described that the key findings do not always fall under each art form specifically. The key findings acknowledge the senior active practitioners' expertise in various Māori heritage art forms as they perceive and experience them thereby adding to it the cultural knowledge of the senior active practitioners.

Notably too, there was a general reluctance by senior active practitioners to comment on or identify any regions (besides their own regions) that they perceive as weak in the practice of any of the Māori Heritage Art forms.

Finally, several senior active practitioners across all heritage art forms state that a practitioner cannot learn an art form without the knowledge of *Te Reo Māori* as it provides the depth and breadth required for understanding Māori Heritage Arts.

5. TOI WHAKAIRO

This section outlines findings from interview and survey research conducted with senior active practitioners of Toi Whakairo, including the specialist practices of Whakairo Pounamu and Whakairo Hue.

5.1 Retention

5.1.1 Strengths

The overall survey rating for the health of Toi Whakairo ranged from 'somewhat healthy' to 'very healthy'.

Most senior practitioners learnt their skills through channels other than formal education, and their interest in Toi Whakairo developed during their childhood years. One Whakairo Pounamu practitioner from Rotorua began learning by attending Waiariki Institute of Technology in Rotorua. However, he noted that cultural identity and Māori elements are fundamental to the retention of traditional Toi Whakairo knowledge.


"Polytech was a base. What I learnt four or five years after I graduated was that I had to go back to try and understand the traditional forms. It is something you don't understand until you go back and dissect it. Once you understand those proportions, it's a question of how far you can push it without losing the identity."

A Whakairo Hue (gourd) practitioner in the Tainui region stated that she aspired to become a Whakairo practitioner at a young age. She remains active in keeping the art form, and its history and stories alive, passing her traditional knowledge onto others.

"As I teach this art form, I find one person who aspires to the hue, [and] then I give them all my knowledge from planting to the end product."

This practitioner has trained aspiring artists for many years and is regarded as one of the most knowledgeable Whakairo Hue practitioners in Aotearoa. She conducts workshops on all aspects of the Māori philosophies of mental, physical and spiritual well-being and has exhibited work nationally and internationally. Her teachings locally, nationally and internationally have greatly contributed to the retention of traditional Whakairo Hue knowledge.

Survey findings indicated that Toi Whakairo was rated as being practiced and retained 'all the time', 'sometimes' and 'very rarely' within the communities and regions of senior active practitioners. The practice and retention is influenced by the kaupapa of art projects and the availability of institutions that support the practice and learning,



such as Te Puia (the New Zealand Māori Arts and Crafts Institute) or Te Wānanga o Aotearoa.

Toi Whakairo natural resources were described as 'reasonably available' to 'very limited'. The various types of natural resources used include:

- native wood (such as tōtara, kauri, rewarewa, pūriri, kānuka, maire, miro, rimu, kahikatea, matai, māhoe, ponga)
- stone (such as pounamu, grey rock, limestone, granite)
- bone (such as whale, animal, beef and fish).

Other natural resources used for Toi Whakairo include: pāua, feathers, hue, seashells, kauri gum, fish oil, flax, muka, birds' eggs (such as ostrich or emu eggs), skins; leather; and horse hair - mane and tail.

5.1.2 Gaps

Although Whakairo is a widely practiced art form, there are some areas of weakness. A key concern of senior practitioners relates to maintaining the quality and cultural integrity of the art form. A further concern relates to the use and availability of traditional natural resources.


Toi Whakairo senior practitioners acknowledge the limited number of existing knowledgeable master carvers within Aotearoa. In terms of Whakairo Hue, the practitioner was unaware of any full-time practitioners committed solely to this art form and she noted the scarcity and availability of hue also impacts on practice.

A senior practitioner noted that although there are many practitioners, the quality of artworks produced may require attention.

"There is strength in some places. There is strength in numbers but not necessarily strength in work. Realistically there are not many good carvers. Even the Māori ones that come through are often commercial carvers. It is not very often that they will break away from the designs in the back of the catalogues."

A senior Whakairo practitioner, lead tutor and master carver at the New Zealand Māori Arts and Crafts Institute in Rotorua, warns that incorporating elements into artworks requires careful consideration. Māori art is abstract in its own right, and there are key elements in Whakairo that are unique and identifiable as Māori.

"I'm not opposed to contemporary art, but what you have to do is build a brick wall, put contemporary art on this side and traditional on the other side. When you marry the two, the contemporary will swallow the traditional to such an extent there will be nothing left."



There is no reason it can't change but you must always retain the identity."

Another practitioner was 'reasonably concerned' for the art form. He'd like to see, *"a progression of thought rather than a repetition without understanding."* *"Upholding the quality and integrity of the art form and outlawing souvenirs"* was a similar comment made by a practitioner.

An additional concern related to the available wood supply for Whakairo projects. In some cases a senior practitioner has had to use exotic wood and modern materials (such as carbon fibre, stainless steel, custom wood and plywood epoxy resins) to complete projects instead of native wood.

5.1.3 Opportunities

A Whakairo Pounamu practitioner considers that networking locally, nationally and internationally provides practitioners with endless opportunities.

"At some point that network is going to get larger and you never know who you're going to meet at those events. A show will be great to showcase new people but will be about how to persuade a person to come and part with their dollars. At the end of the day, as an artist who has to sell work to survive, it's important and generates the excitement for the next piece and the next piece."

5.2 Access


5.2.1 Strengths

Education institutions provide emerging practitioners with general skills and knowledge of the heritage arts. However, several practitioners highlighted the importance of establishing close relationships with kaumātua and peers within the Heritage Arts for learning purposes – this was viewed as more important for the growth of practitioners than learning at education institutions.

A Whakairo Pounamu practitioner described the effects of Te Puia (the New Zealand Māori Arts and Crafts Institute) on students' learning:

"The intention of the institute is to act as a wheke (octopus) with the head being the institute, and the students being the tentacles, acting as repositories of information by retaining knowledge and distributing it within their iwi and hapū." (Translation)

"The institute is a learning organisation for any aspiring artist or carver to improve his or her knowledge of Whakairo as well as [being] a place for them to increase their skills, knowledge base, and creativity."



Education institutions provide a venue for passing on traditional knowledge; and enable aspiring practitioners to gain access to senior active practitioners.

Practitioners have indicated that when they move or travel, so does the traditional knowledge and accessibility of the heritage arts. Occasions to practice Toi Whakairo outside of a practitioners' own region occurs if they are invited and available to participate at workshops or wānanga lectures. For some practitioners, attending international events overseas, (such as symposia, festivals or conferences) enables them to meet with peers more than when they are locally based.

A Whakairo Hue practitioner devotes the 'majority' of her time to teaching Whakairo Hue during her job roles at a prison, community groups and for groups associated with the Ministry of Education and Ministry of Social Development.

Another Toi Whakairo practitioner devotes 'some' of his time to teaching in his community, however rarely teaches in his wider region or other regions because he is focused on what is occurring at home.

A Toi Whakairo practitioner indicated he 'rarely' devotes any time to teaching because he is a self-employed artist. Another practitioner provides one-on-one tuition at home, in his own region, and also delivers presentations about art and bone work.

Other events where the Toi Whakairo art form is practiced or promoted include:

- Toi Iho exhibitions
- Māori market
- via employment opportunities
- by invitation (for example, the Railways Māori network – Te Kupenga Mahi throughout Aotearoa)
- education institutions (such as Te Wānanga o Aotearoa).

As with other forms of Whakairo accessibility to the hue resource has a big impact on the strength of the practice of Whakairo Hue. The practitioner advises that the art form is very accessible in Kāwhia because hue are cultivated there.

"We are able to talk to each other and our grower for hue is in Kāwhia, so it is accessible."

5.2.2 Gaps

Although there is no immediate danger of losing the customary practice of Whakairo, its state of 'health' can fluctuate depending on



the numbers of trainees or emerging practitioners and the Whakairo style they choose to practice.

Financially, the life of a carver can be one of struggle and hardship. A senior practitioner indicated that good health for Whakairo Pounamu entails practitioners being able to make a living from their work while taking on the financial burden of training costs for trainees or apprentices:

"I think a lot of the carvers are willing to teach people, but it comes back to balancing out the finances to pay for it. A lot of carvers cannot afford to bring people on [...] We have a new worker who has started with us and has been with us for 3 or 4 weeks and [it] will take about 6 months until he's comfortable working with the material. It will probably take another year before he starts to bloom."

5.3 Intergenerational Learning

5.3.1 Strengths

A practitioner of Whakairo Hue acknowledges her whānau – her father, mother and cousin – as being her primary teachers and supporters:

"It was clear right from the start that I wanted to carve, paint, burn, appliqué hue, and I got the advice and help I needed because it was part of our environment and as a family some carved and some weaved. They were the major mentors and because they wanted one, I would carve, or multi-media their stories on the hue and it became a practical ipu (vessel)."

Another Whakairo practitioner noted a growing number of youth interested in Whakairo but considered that many are too young to appreciate the art:

"We found that a lot of kids coming here [at Te Puia] were between the ages of 15-17. They're too young; they're into booze and drugs. It is better when they're 18-30 because they're older, more focused, in steady relationships and it makes our work a lot easier. They develop their learning and we're concentrating on people who want to learn."

The growing interest amongst youth suggests that Whakairo practitioners are teaching and passing on traditional knowledge to aspiring practitioners. Practitioners recognise that today's youth have not experienced the benefits of a traditional upbringing and learning methods have changed dramatically to those of their seniors. Traditional learning processes are unfamiliar to young Māori, and may not be considered normal or natural to them.



Opportunities to share Toi Whakairo knowledge with younger generation learners include:

- learning institutions (for example, a Whakairo degree programme at Te Wānanga o Aotearoa)
- private tuition
- wānanga (for example, carving weapons for mau rākau)
- school visits
- prison
- community based programmes (such as Parents as First Teachers).

Practitioners of Toi Whakairo use a wide range of teaching situations including noho marae, community initiatives, whānau initiatives, education institutions, and workshops.

One practitioner *“travels throughout the country and stays with learners to talk them through the artwork project that they will be completing.”* As a practicing full-time artist, another practitioner often has students or other artists visiting, and this enables him and his colleagues to share knowledge about their art form.

Work projects that can take four to ten months to complete provide good opportunities to teach learners.

Senior practitioners teach at all levels. One practitioner described how


“teaching at the beginner or intermediate level provides learners with the basic skills to enable them to further their knowledge and guide them through situations that they will face when doing different types of artwork.”

5.3.2 Gaps

In the survey responses, some practitioners indicated confidence in the future practice of their art form due to knowing people who will continue to carry out the kaupapa of the art form. Others expressed a mix of concern about the practice of their art form in the future. One practitioner was ‘very concerned’ about the practice of Whakairo Hue and so has been active in teaching people the entire process associated with the art form – from providing seed for the hue through to producing the end artwork.

Some Whakairo Pounamu practitioners face financial constraints when training aspiring or apprentice practitioners. Accessing the resource of pounamu is also difficult:

“When you work in pounamu it’s a bit more specialised. It makes it more difficult to enter the market with material costs and



machinery costs and it takes a while to up skill and takes a while to get to grips with the material."

One practitioner noted that a lack of investment in the present generation of youth has created a gap in the intergenerational learning of Whakairo. He expressed concern for untapped talent whereby some Māori youth are 'falling through' the gaps as a result of failings in the education system; a system that does not cater to the tactile and active learning style of many Māori.

"Talent is not being identified and school programmes are not assisting Māori children with their learning needs. Therefore, there is a need for education institutions to implement curriculum designed to meet the needs of Māori youth."

5.3.3 Opportunities

A senior active practitioner of Whakairo Pounamu mentioned that opportunities to showcase emerging practitioners are an important factor for fostering and encouraging practitioners into Whakairo Pounamu. He further stated:

"The only way I can see the growth of Whakairo Pounamu in the North Island would be on the same basis as Te Puia where you take three students or so per year and take them through the basics and then push them through. At the moment the only Māori who will try it are at the end of their careers. Unless there is some sort of institution where you can do hard stone carving, it comes back to material and availability."

He further commented that there is a need for external support of Whakairo practitioners, such as the support of financial resources, so that they can afford to train and develop emerging practitioners.

5.4 Agency Support

5.4.1 Strengths

Practitioners mentioned specific organisations such as Te Puia which directly supports the retention and learning of Whakairo.

A practitioner of Whakairo and founder of a Whare Tū Taua school received support from the Tainui Māori Trust Board, the Māori Education Foundation, and Te Arawa and Tūwharetoa trusts while he pursued further postgraduate studies in relation to practicing Māori heritage art forms. He also stated that Creative New Zealand and Te Wānanga o Aotearoa have provided a gateway of learning for some Māori artists.

Another practitioner commented that Te Wānanga o Aotearoa has produced many good Toi Whakairo artists over the years and continues to do so.



One practitioner, who was previously employed by the Jade Company in Rotorua, noted that being employed by a company is a safe option and an ideal learning environment. However, he considered that to grow as a practitioner one must eventually explore other employment arrangements.

A practitioner of Toi Whakairo had received 'some support' and indicated that he believes it is for the individual, *"to decide whether they want to chase higher levels of learning new skills."* The Whakairo Hue practitioner mentioned that promoting the learning of hue, *"depends on her own efforts to push for and win contracts."*

Types of support received from agencies have included business management advice and commissions for work projects. There are also examples of practitioners being self-resourced and self-supporting.

The art form has an established collective committee Rūnanga Whakairo.

5.4.2 Opportunities

Conditions and factors highlighted as necessary for the art form to flourish include:


- having dynamic, committed teachers
- hosting symposia
- providing resources for younger generations to use their natural skills to learn and practice the art form
- funding support
- supporting financial outcomes
- providing business mentorship for practitioners
- providing more funding for marae restoration projects
- marae based wānanga as opposed to other institutions.

5.5 Summary of Findings

Whakairo is in good health with aspiring practitioners learning the art form. However, Whakairo Pounamu and Whakairo Hue senior active practitioners often face finance and resource related constraints that inhibit the growth of practitioners in these specialty areas of Whakairo.

For Whakairo to flourish as a whole, support for senior active practitioners to train upcoming practitioners is needed. There is also a need for education institutions to design courses about traditional Māori art forms in a way that will better engage Māori youth for the long term.

Opportunities for supporting the art form and its practitioners include:

- 
- developing, supporting and assisting the establishment of networking events (such as exhibitions and shows) for promoting Whakairo senior active practitioners and their works at exhibitions, symposia and summits
 - financial employment assistance or subsidies for senior active practitioners to mentor or tutor apprentices or emerging practitioners.

5.6 Key Indicators of Good Health

Whakairo senior active practitioners identified key indicators of good health for Toi Whakairo as being dependent on:

- retaining the unique identity of Māori when practicing and producing art form creations or products
- practitioners demonstrating a sense of pride by producing quality artworks
- the number of practitioners making a living from their art
- the number of Whakairo artists transitioning to other art forms (including the practice of Tā Moko)
- the number of practicing and emerging artists
- having students who are interested and passionate about Māori art and Whakairo, and keen to learn
- students who are awakened and spiritually enlightened as practitioners
- the number of regular and focused workshops
- having an infrastructure that supports access to resources or art form materials and that benefits the kaitiaki of those resources or art form materials
- retaining customary practices and traditional Whakairo knowledge and passing this onto different iwi and hapū.

6. KŌWHAIWHAI AND TUKUTUKU

This section outlines survey findings about Kōwhaiwhai (art of rafter decoration) and Tukutuku (wall decoration). During interview discussions with senior practitioners of Whakairo, references were broadly made to Kōwhaiwhai since they regard Kōwhaiwhai as a natural part of Whakairo arts. Similarly, Tukutuku is viewed by senior practitioners as a Whare Pora associated art form.

6.1 Retention

6.1.1 Strengths

The survey rating for the health of Kōwhaiwhai and Tukutuku ranged from 'somewhat healthy' to 'very healthy'.

For Tukutuku, depending on the particular resource sought, and where the senior practitioner was based, the availability of natural resources for the art form was rated as 'very limited', 'reasonably available' to 'widely available'. The use of natural resources for Kōwhaiwhai did not feature in the survey responses.

6.1.2 Gaps

One practitioner rated the art form of Kōwhaiwhai as 'sometimes' practiced and retained because,

"Contemporary Māori artists engage in Kōwhaiwhai for various outcomes that are not necessarily traditional outcomes."

Concerns about Kōwhaiwhai relate to retaining the high quality and cultural integrity of the art form in its traditional practice and promotion compared to applying contemporary practices and producing contemporary outcomes or products of the art form.


6.2 Access

6.2.1 Strengths

Senior practitioners frequently practice these art forms within their own communities and its practice in other regions often depends on their availability to attend wānanga events.

There is reasonable access for emerging practitioners to senior active practitioners employed in teaching roles at education institutions. Holding teaching positions for the art form enables senior practitioners to devote the 'majority of their time' to its practice and teaching.

Attending national and international events (such as symposia, festivals or conferences) enables senior practitioners to demonstrate



their skills and to meet with peers to share knowledge about the art form.

6.3 Intergenerational Learning

6.3.1 Strengths

For both Kōwhaiwhai and Tukutuku, senior practitioners cater to all levels across the learning spectrum, from beginner to advanced, and they cater to the learner's level of interest and need. Teaching situations include education institutions, community initiatives, workshops and noho marae. For Tukutuku, whānau initiatives, wānanga, exhibitions, talks and demonstrations are also used for teaching purposes.

A senior practitioner of Tukutuku expressed 'no concern' about the future practice of the art form due to the teaching and learning opportunities available.

6.4 Agency Support

6.4.1 Strengths

As tutors at education institutions senior practitioners are supported to practice and teach their art form.

A senior practitioner of Kōwhaiwhai indicated that he has received 'some support' such as art grants and as a paid tutor his responsibilities are to the students first. A practitioner of Tukutuku noted that, "*doing things independently can be difficult at times.*"

Also she considered Te Roopu Raranga Whatu o Aotearoa to be a supportive organisation.

6.4.2 Opportunities

Conditions and factors highlighted as necessary for the art forms to flourish include:

- sustaining a career or wage as a practitioner
- having prominent facilities available to display the practice and / or products of the art forms
- supporting the availability of natural resources
- teaching at marae based wānanga as opposed to other institutions
- holding exhibitions at local museums.

6.5 Summary of Findings

The art form of Kōwhaiwhai and Tukutuku is in good health. Senior practitioners are reasonably accessible for emerging practitioners due to the various teaching situations used by senior practitioners.



No concerns were expressed about the future practice of the Tukutuku art form, and it enjoys the support of Te Roopu Raranga Whatu o Aotearoa.

Concerns about Kōwhaiwhai relate to maintaining high quality and cultural integrity of the art form and being able to delineate between traditional and contemporary outcomes when the art form is produced.

Although the art form is taught in education institutions and a full range of teaching situations are available for learning Kōwhaiwhai and Tukutuku, there is a preference to teach it at marae based wānanga.

6.6 Key Indicators of Good Health

Key indicators of good health for Kōwhaiwhai and Tukutuku include:

- retaining the quality and cultural integrity of the traditional practices of these art forms
- learning opportunities with senior practitioners about the traditional art forms are utilised by learners / emerging practitioners.



7. WHARE PORA

This section outlines interview and survey findings resulting from research carried out with senior active practitioners of Whare Pora (weaving, textiles, and basketry).

7.1 Retention

7.1.1 Strengths

The survey rating of the health of Whare Pora ranged from 'somewhat healthy' to 'very healthy'.

According to senior active practitioners of Whare Pora, the strength in the retention of traditional knowledge and the practice of Whare Pora exists in regions where a large number of senior active practitioners reside, such as in Te Arawa and Tainui.

Other areas where there are a number of practitioners of Whare Pora include Takitimu, Taitokerau and Gisborne. They acknowledge that the dissemination of knowledge and practice across tribal areas and internationally has contributed toward strong retention of traditional knowledge and practices.

A senior Whare Pora practitioner from Tainui commented that Rotorua is particularly strong, and that weaving is also thriving overseas.

"We have run workshops overseas, and about 10 to 15 years ago we ran a workshop and found that there were over 50,000 Māori in Brisbane. It is not only in New Zealand that our people hunger for our craft; we have a lot of our whānau overseas. I have run a workshop in London too. It is not just here in Aotearoa, it is where the need is."

She further stated that key factors of strength for the retention of traditional knowledge within Tainui and Te Arawa can be attributed to weavers with a strong base of traditional weaving knowledge, sharing and passing that knowledge on, and learning or adapting new techniques.

Strength lies in the ability of senior practitioners to travel and teach others about the art form.

"It really depends on keen people and key people, this is where the strength of weaving lies. There are key people that have a driving force in terms of the mahi raranga weaving. It is based around keeping the heritage alive – that is the kaupapa."



Key factors that support the practice and retention of Whare Pora include:

- teaching and learning opportunities within education institutions
- opportunities to practice the art form at kaupapa Māori events
- Individual senior active practitioners who are leaders in upholding customary practices.

Whare Pora was rated as being practiced and retained from 'sometimes' through to 'all the time'.

At a community level, a senior practitioner acknowledged how fortunate they were to have a renowned expert weaver within their midst. This expert weaver upholds and passes on knowledge of customary practices.

Comments made by the senior active practitioners included:

*"I teach others the same way that I had been taught the art form."
"Traditions and practices should always be retained, right throughout Aotearoa."*

Projects provide an opportunity for practitioners to come together to apply their art form skills. Creating a kahu huruhuru provided a specific work project for six members of one hapū. The establishment of a new marae requires the skills and expertise of many practitioners for creating works related to raranga, tukutuku, kākahu and kete.

Marae-based wānanga, hui and art form-focused workshops are opportunities that practitioners use for sharing traditional knowledge about the practice of their art form.

The natural resources used for Whare Pora (and tukutuku) include: harakeke, kiekie, pīngao, wood, kākaho, paru, native wood (such as hīnau, raurēkau, tānekaha), kuta, rākau rongoā, rākau for carving, tikumu, tī kōuka, raupō, kiekie, mountain tussock/pao, muka, native dyes, bark dyes. A Whare Pora senior active practitioner also included 'te reo' on their list of required natural resources. Availability of natural resources varied dependent on the region. Mountain tussock is not readily available to practitioners in coastal areas but is available to weavers in Tongariro.

On occasion people with access to natural resources (such as harakeke, kiekie, feathers) will supply those resources for Whare Pora wānanga.

7.1.2 Gaps

One senior practitioner mentioned that there are not many Whare Pora senior active practitioners based in the South Island.



Another practitioner considered that the circumstances that create weaknesses within her tribal area relate to an over reliance on government funding and programmes to the detriment of tribal self-determination, and ultimately to the detriment of tribal specific art forms and traditional knowledge.

“Looking at the institutions, they often signal where the learning is but it may not necessarily be where the strength is. I wouldn’t use the institutions to measure where the strength is because they are pan-tribal. Rather I would come back to the nucleus which has always been there and know for the future it will have a strong place. The people making the decisions for the future of the art form are the uninformed ones.”

The pan-tribal nature of education institutions and education curriculum is a means to an end. However iwi and hapū across the country are under-represented and generalisations are made about Māori as a people and their culture and the ways in which Māori heritage art forms and traditional knowledge are learnt and retained.

One senior practitioner noted,


“The contemporary influence on the art form is noticeable at such events as the biennial hui for Te Roopu Raranga Whatu o Aotearoa (Māori Weavers New Zealand).”

Similarly, another senior practitioner residing in Te Arawa mentioned that education institutions that offer short courses on the art of Whare Pora do not allow emerging practitioners the necessary time to understand and learn the relevant customary practices. She further stated:

“We’ve been trying at the Polytech here and [a senior active practitioner] was there for 17 years and now they just have short courses. There have been weavers who have been more or less associated with the art[s] person there for the raranga course but because they cut the short courses . . . I used to be a teacher there for a day course over 10 weeks . . . That hasn’t been happening for the last year . . . I heard that it has started again though for one night. But it’s not good enough; we need strong commitment by learning institutions.”

Another senior practitioner noted that a lack of business and boardroom skills within collective networks has resulted in a lack of opportunity to gather and retain knowledge of projects created for the purpose of retention.

Use of and availability of traditional natural resources versus contemporary, non-traditional resources is also a concern for the



retention of traditional knowledge and practice of the Whare Pora art form.

7.1.3 Opportunities

Engaging senior practitioners of Whare Pora in education decision-making in relation to that heritage art form would allow for a more effective retention of traditional knowledge for future practitioners.

A senior practitioner stated that the national weaving body was taking steps to archive weaving materials and traditional knowledge at Te Papa Tongarewa. This approach is viewed as an opportunity for practitioners to assist in the retention and longevity of traditional weaving materials, knowledge and customary practices.

An opportunity exists for educational institutions to offer weaving classes that are sufficient in time to enable senior active practitioners to engage and impart their skills and knowledge to students. There appears to be however a tension between the traditional form and teaching of the art form and the imperatives and design of the tertiary education system.

7.2 Access

7.2.1 Strengths

Learning alongside elders, whānau and other skilled weavers were key factors for the successful development of skills and a traditional knowledge base for one senior practitioner. Similarly, access to other senior practitioners assisted her in the transfer and retention of traditional Whare Pora knowledge and customary practice.

Within Te Arawa, Te Roopu Raranga Whatu o Aotearoa has held national conferences and events that enable experienced and emerging weavers to gather and share their Whare Pora traditional knowledge. Te Roopu Raranga ki Rotorua also hold regular wānanga that assist with access to practitioners.

Many Whare Pora senior practitioners travel locally, nationally and internationally to hold or attend workshops, exhibit their works and to attend conferences and wānanga. These events allow senior practitioners to access an array of networks with their attendance at such events making them more accessible to learners or emerging practitioners of the art form.

Improving the regularity of Whare Pora events increases accessibility to the art form, and better enables networking concerning the practice of Whare Pora to occur.

Practitioners surveyed indicated that they practice 'all the time' in their own communities. Such practice can involve practicing the art form;



teaching (for example, at marae workshops); and researching the art form (for example, conducting research about the fibre materials; connections to other indigenous nations; and Whakapapaa symbolism for the art form).

Senior practitioners are mindful of maintaining integrity and customary practices that are consistent with what they have been taught by their mentors.

Some senior practitioners of Whare Pora indicated that they practice 'often' or 'all the time' or 'often' within their own region. Requests for senior practitioners to attend workshops, exhibitions, libraries, marae and other specific locations are not uncommon. Arts projects also provide opportunities for practitioners to congregate within their regions. Only a few of the senior practitioners practice in other regions when their schedule allows and if they have been invited to do so.

One of the Whare Pora senior practitioners described her teaching position as,


"Allowing her passion to be kept alive and it enabling her to interact with 37 raranga kaiako across the country, which she finds empowering for personal growth."

Another Whare Pora senior practitioner highlighted that taura come from areas throughout the country to learn Whare Pora which suggests that the impact of teaching is far reaching. The areas that taura come from include: Kaitaia, Whangārei, Tāmaki-Makaurau, Hamilton, Palmerston North, Whakatōhea and Porirua. Similarly there are a number of exchange students that attend Te Wānanga o Aotearoa who are taught mahi harakeke.

A Whare Pora senior practitioner that devotes the 'majority of their time' to teaching indicated that marae are a priority teaching base within her community. Other teaching opportunities within her region include hui-ā-tau, museums, Kōhanga Reo, whānau hui exhibitions and festivals.

Other events that enable the art form to be practiced or promoted include:

- whānau hui
- schools
- community art exhibitions
- promotional evenings and weekends
- tribal-specific sports festivals
- domestic museums (such as Te Papa Tongarewa; Canterbury Museum)

- 
- international museums
 - international events (such as WIPCE - World Indigenous Peoples Conference on Education).

In terms of sharing knowledge with learners, one practitioner indicated that because they specialise within the art form, in some situations they need help with other specialty areas of Whare Pora. They would therefore seek the support of experts in those other art form disciplines. Another Whare Pora senior practitioner stated that,

“New ideas are acceptable and practiced, regarding learners and the younger generation.”

7.2.2 Gaps

Factors that can inhibit accessibility to senior practitioners include: the practitioners’ other commitments, age, and mobility. For example, a few senior practitioners are limited in the dexterity they possess due to elderly health issues or personal mobility. This hinders them from being more active in teaching and practicing their art form.

7.2.3 Opportunities

Improving access to archived weaving materials and traditional knowledge being held at Te Papa Tongarewa will support the transmission of knowledge to aspiring and emerging practitioners.

7.3 Intergenerational Learning

7.3.1 Strengths

One practitioner stated that Whare Pora is her destiny; the art form is a part of who she is and where she comes from. While Whare Pora practitioners are willing to share traditional knowledge with those who are committed to learning, teaching whānau is a priority. Another practitioner expressed her reasons for practicing Whare Pora within her whānau, hapū and iwi:

“I did that for many years to ensure that the whānau, hapū and iwi understood what we were doing. All my sisters and my mum were doing it. All my sisters can weave but they’re not addicted to it like me. We gave to the whānau, hapū and iwi and must have done it over the last 20 years.”

According to this and other research there is an abundance of aspiring Whare Pora practitioners across the country. The Roopu Raranga ki Rotorua is particularly strong and they have motivated senior practitioners to assist with the development of emerging practitioners.

A master weaver from Te Arawa, described her journey to becoming a senior practitioner:



"My mum was the vehicle; she was the waka and always created opportunities for her kids. Most of the learning was through observation as opposed to instruction. My learning journey still continues through learning by observation and listening and letting it permeate through my body and outwards through my hands."

Another practitioner emphasised that understanding Te Reo Māori and tikanga are important elements for learning the art form. Similarly another stated that knowledge of Whakapapaa is essential in learning Whare Pora:

"One valuable piece of information to instil into weavers is not to forget the Whakapapaa of their learning. I have taught them and the knowledge I have is the knowledge given to me by my kuia and I do not claim it. It belongs to me so I am passing this onto you and never forget where that knowledge has come from."


By passing her traditional knowledge onto an aspiring practitioner, one senior practitioner states that she is entering into a new contract with the aspiring practitioner. Therefore the intention being that the aspiring practitioner will also look after the knowledge and regard it as sacred.

For Whare Pora, knowledge is shared at:

- marae
- kōhanga reo
- schools
- libraries
- youth prison
- holiday programmes
- clubs
- whānau gatherings.

One practitioner uses her teaching role at Te Wānanga o Aotearoa, and another has opportunities to share knowledge with learners while working at Te Puia, the New Zealand Māori Arts and Crafts Institute.

Another practitioner indicated that she attends, *"usually where she is needed and if she is able to (due to age and mobility)."* Common situations used for teaching Whare Pora are: noho marae, whānau initiatives, learning institutions and community initiatives. Other teaching situations identified were marae development projects and occasions associated with the Māori Womens Welfare League. Traditionally marae are places, *"where knowledge can best be taught and absorbed."*



One senior active practitioner indicated that she weaves at home and that there is no exchange of knowledge and skills. Such a situation she considers, *“sad because she has no pupil and she misses out on teaching.”*

In contrast, another Whare Pora practitioner described an innovative approach that is under development. She intends to use video streaming, CDs and skype sessions for the purpose of distance learning, particularly for whānau living overseas.

The majority of senior practitioners teach at all levels. One renowned senior practitioner indicated that she teaches at beginner level as, *“it is easier to teach basics to learners.”* Her reasoning behind this was that beginners do not have established habits, good or bad.

Karakia was highlighted as a priority area by one senior practitioner. Teaching for Whare Pora can include practical dye workshops, whāriki, kākahu workshops, muka korowai, customary tukutuku, raranga basics, preparing materials (gathering grass roots), traditional poi, kete, pake kākahu and tāniko.

7.3.2 Gaps

A shared view of respondents is that the strength of intergenerational learning of Whare Pora is dependent on understanding and using Te ReoMāori.

One senior practitioner expressed her concern at having returned to her home community to find that Pākehā women were teaching Whare Pora in her area. She also noted the absence of a forum in her community for the purpose of sharing knowledge about the art form.


Key concerns in relation to Whare Pora include:

- monetary-focused motivations for learning the art form rather than being motivated by the desire to maintain the cultural practice and integrity of the art form
- the art form is being taught or promoted by non-Māori who have been book taught instead of learning through traditional Māori methods.
- the introduction of contemporary materials overshadowing the use of traditional materials and practices.

7.4 Agency Support

7.4.1 Strengths

Whare Pora enjoys a strong regional and national representation with organisations such as Roopu Raranga ki Rotorua and Te Roopu Raranga Whatu o Aotearoa weavers’ collectives. These collectives assist in the learning and transfer of traditional knowledge. Wānanga



such as Te Whare Wānanga o Awanuiārangi in Whakatane, has also provided an avenue for disseminating traditional knowledge.

Senior practitioners who teach Whare Pora in education institutions described themselves as either receiving 'some support' or being 'fully supported'. In contrast, senior practitioners who are not employed for teaching purposes are not usually well supported.

Forms of support that senior practitioners have received include gaining the Toi Iho mark from Creative New Zealand and 'some support' to attend events such as a Māori exhibition in London, Pacific arts festivals, and international research conferences at academic institutions. Not all the Whare Pora senior practitioners are aware of agency support.

The types of support received from agencies include:

- university scholarships
- artists in residence scholarships
- research funding.

Iwi or hapū organisations are another source of support for senior practitioners. Receiving moral support from whānau hapū and iwi, in the absence of financial support, was acknowledged by practitioners. One senior active practitioner described iwi and hapū as a source of support because the art forms are their treasures.

7.4.2 Gaps

While there are institutions that offer raranga short courses, practitioners advised that classes generally run for a short duration and do not allow tutors enough time to produce quality students. While institutions such as Te Puia, the Māori Arts and Crafts Institute, support Whare Pora, not all students are willing to learn in such an environment because it also serves as a tourist attraction.

Practitioners also expressed concern regarding the pan-tribal nature of learning institutions:

"While they signal where the learning occurs, they do not necessarily signal the health of the art form in those areas. Therefore, weakness lies with the decision-makers and their lack of knowledge and understanding of the mahi that raranga practitioners contribute to."

7.4.3 Opportunities

According to practitioners, there is a need to implement programmes that are developed, owned and delivered by whānau, hapū and iwi to increase the retention of the art form within the iwi and reduce the impact of finance driven decision making.



Conditions for the art form to flourish relate to:

- Providing learning incentives by having job opportunities available after learning the art form.
- Providing resources for younger generations to use their natural skills to learn and practice the art form.
- Valuing the art form by having whānau members embrace the learning, practice, and ownership of the art form as a taonga.
- Resource support such as funding.
- Providing specific arts-focused buildings.

Practitioners also described the connection between kaitiakitanga of natural resources and the learning within Whare Pora.

“For any art to flourish, taura must want to learn and to also learn to conserve the material they use (such as harakeke and pīngao).”

It was also suggested that a central, arts-focused building with viewing showrooms be establishing to cater to all the arts including Whare Pora.

7.5 Summary of Findings

Whare Pora is in a state of good health. Senior practitioners of the art form stated that their knowledge is accessible locally, nationally and internationally. Events, exhibitions and conferences have increased the popularity and accessibility of the art form.

Whare Pora is primarily passed on from generation to generation, and some have learnt the art form through self-teaching.

Practitioners consider that an over-reliance on Government funding and programmes can hinder or inhibit the ability of tribes to develop their own mechanisms of reliance. They also advised that there is a need for education institutions to restructure Whare Pora courses to allow more time for the teaching and learning of the art form.

Opportunities for Creative New Zealand to support the art form include:

- Assisting senior practitioners with archiving traditional knowledge and materials to enable continued access to Whare Pora materials and knowledge.
- Assisting weaving collectives to create strategic plans that include provisions for the safe archiving of their Whare Pora materials and knowledge.
- Considering the use of alternative reporting structures of accountability such as attending marae based presentations so that practitioners can also present or display their skills and accountability back to marae, whānau, hapū and iwi.



7.6 Key Indicators of Good Health

Whare Pora senior practitioners identified key indicators of good health for the art form as:

- Having students who are interested and keen to learn about Whare Pora for the purpose of retaining and sharing knowledge with their whānau, hapū and iwi by providing raranga taonga or teaching in their own regions.
- A good transferral of knowledge throughout all the regions.
- A focus on the retention of knowledge and the art form as a taonga.
- Continually learning and developing the traditional knowledge gained.
- Witnessing beautiful raranga exhibitions, conferences and other hui for the practice and promotion of the art form.
- Being able to repair taonga and create replacements.
- Having a repository for materials and traditional knowledge (for example, within Te Papa Tongarewa – the Museum of New Zealand).
- Having access to networks to share knowledge with and to inspire growth of mahi raranga.

8. ORAL ARTS – WHAIKÖRERO, KARANGA, AND

WHAKAPAPA RECITATION

This section outlines the interviews and survey research findings from senior active practitioners of Oral Arts, namely whaikōrero, Karanga, and whakapapa recitation.

8.1 Retention

8.1.1 Strengths

The survey rating for the health of the Oral Arts ranged from 'somewhat healthy' to 'very healthy'. Whaikōrero, Karanga and Whakapapa was rated as being practiced and retained 'all the time', 'often' and 'sometimes'.

A practitioner who practices the art form 'all the time' commented that the practice of Whaikōrero needs to be relevant to today's world and for the future. Another mentioned that the art form is practiced day and night in their community while another indicated the regularity of practice varies depending on the occasion at their marae.


Various practitioners considered the regions of Tainui (Waikato, Kingitanga), Mātaatua (in particular Tūhoe), Hauāuru (Whanganui), Te Arawa, Porourangi (Ngāti Porou) and Tūwharetoa as strong in whaikōrero.

"Tūhoe's strength comes from their ability to hold fast to their language and their dialect and their traditions. The Tūhoe cultural celebration, the Ahurei o Tūhoe, is a key factor in the continued strength of the tribe. It is a unifying factor amongst the diverse hapū of Tūhoe." (Translation)

Many senior practitioners have taught Whaikōrero beyond their tribal boundaries including overseas.

A senior practitioner of Whakapapa from Te Waipounamu stated that learning Whakapapa was a normal part of her upbringing and that the retention of Whakapapa is strong in Te Waipounamu and Waikato.

"The strength of Waikato in the art of Whakapapa is due greatly to the late Queen Te Atairangikaahu ... The Queen's travelling and visits throughout Waikato reinforced and deepened the links and kinship ties between the hapū. This has strengthened the art of Whakapapa in Waikato ... Te Waipounamu on the other hand is only just beginning to take hold of the art of Whakapapa as an iwi by gathering and sharing annually. The Ngāi Tahu people are also



*learning language and traditions and Whakapapa connections.”
(Translation)*

People and gatherings of people are the ‘resource’ required for the practice of whaikōrero, Karanga and Whakapapa. A senior active practitioner of Whaikōrero described practitioners of the art form as having, “*Ngākau nui mo te kaupapa.*”

8.1.2 Gaps

A high quality level of understanding and use of Te Reo Māori is fundamental for the practice of the Oral Arts. A senior practitioner of Whakapapa was of the view that hapū generally are suffering in terms of retaining their Whakapapa knowledge because of the influences of urban living and an absence of Te Reo Māori skills.

*“The vast majority of people live in towns and cities. The only time they return to their tribal communities is in the event of a funeral. It is at these sad occasions that Whakapapa is spoken of and interest is aroused. When the funeral is over, people go back to their homes in the towns and cities. As people, most of us think and live like Pākehā until there is a funeral, then, things become Māori.”
(Translation)*

A senior active practitioner of Whaikōrero cited dispersed hapū as a cause of weakness within the Oral Arts:


“Where hapū once lived together and in close proximity to other hapū there was strength there. Now this is not the case for many tribes. An air of unwillingness to work together or share resources is another cause resulting from land loss, and, recently the land claims have amplified the situation.” (Translation)

An orator and tribal historian in the Tainui region (Te Rohe Pōtae – King Country) described grave concerns about senior practitioners of Whaikōrero whose behaviour of filtering or limiting the knowledge they share may inhibit or restrict what is taught to young, up-and-coming orators.

The declining numbers of senior practitioners of the Oral Arts is a concern particularly when the growth of learners / emerging practitioners to take the place of the senior practitioners is occurring at a slower rate.

8.1.3 Opportunities

Events such as wānanga or noho marae could assist with bringing together senior and aspiring practitioners to share and strengthen traditional knowledge of Whakapapa within whānau and hapū. Such knowledge is critical to the traditional practice of the Oral Arts. Support is necessary for such occasions to occur whether it be from



within whānau, hapū and iwi, or agencies that understanding the significance and relevance of Whakapapa to the practice of Māori Heritage Arts.

8.2 Access

8.2.1 Strengths

The time devoted to teaching the art forms of whaikōrero, Karanga and Whakapapa in their communities varies depending on job roles and availability. A Karanga practitioner indicated she teaches in other regions through her teaching role in the Arataki Manu Kōrero programme at Te Wānanga o Aotearoa. Within her own community, she teaches through wānanga or by invitation.

Other practitioners of the Oral Arts devote 'some of their time' to teaching which can involve Whaikōrero and Waiata sessions, tutoring wānanga, or composing. A practitioner of Whaikōrero described hui and marae events as learning opportunities by way of listening and observation.

A practitioner of Whakapapa described examples within her own whānau of how arranged marriages can rejoin and strengthen connections between hapū and consequently reinvigorate Whakapapa connections between hapū and iwi. It further suggests opportunities to access or learn the Whakapapa, traditional knowledge and customary practices of other hapū and iwi.


The practice of whaikōrero, Karanga and Whakapapa provide opportunities for senior practitioners to use their skills in regions other than their own for example, when they attend hui with their whānau, hapū or iwi in other regions for tangihanga, poukai and hui associated with the Kīngitanga. Such senior active practitioners rated that they apply the Oral Arts either 'all the time' or 'often' in their own communities, in their regions and in other regions that they visit.

Opportunities to practice and apply the Oral Arts include, at:

- marae hui or regular marae meetings
- Kīngitanga events
- church reunions
- education institutions.

8.2.2 Opportunities

According to a Whaikōrero practitioner it is important for students at education institutions to return to their iwi, hapū and whānau to learn the traditional aspects of Māori heritage art forms. Presently there is a view that some education institutions are not strong in providing or promoting this type of support for students.



*“Tāku tēnei ki a koutou - hoki atu ki ō koutou marae mā ngā kaumātua koutou e whakaako, hei whakatika i ā koutou mahi.”
“This is what I say to you - return to your marae [so] that your elders can instruct you and thereby amend your doings.”(Translation)*

8.3 Intergenerational Learning

8.3.1 Strengths

Strength in the intergenerational learning of Whakapapa begins in the home, young Māori need to learn from whānau who they are and where they come from.

“I was given instruction by my parents and my tīpuna [...]. As a child I was instructed to go to hui and observe and listen to the elders. By listening I learnt many things about history and Whakapapa that pertained to me and my whānau.”(Translation)

Nearly all Whaikōrero practitioners interviewed learnt the Oral Arts from their grandparents and elders within their tribal boundaries. No formal lessons were conducted, they learnt by living with those who held and retained the traditional knowledge.


Senior practitioners who practice and teach the Oral Arts beyond their tribal boundaries are more accessible to a wide range of aspiring practitioners, which in turn strengthens the intergenerational learning of the art form.

One practitioner considered that it is best to learn within one’s own tribal boundaries before going onto teach others in other regions. He indicated that practitioners must learn to be open and aware of the different dialects, historical accounts and traditions of their own tribe, as well as those of other tribal areas, particularly when teaching outside of their own area.

There is an increasing number of youth pursuing the Oral Arts. According to a Tūhoe practitioner, Tūhoe elders take a backseat approach to teaching by giving younger men the chance to practice their oratory skills while under the watchful gaze, guidance and protection of their elders.

A Tainui practitioner of Whaikōrero is dedicated to ensuring his skills and traditional knowledge are taught to the young men (and women) of his community to strengthen the intergenerational learning of whaikōrero, and traditional knowledge.

Senior practitioners cater to the advanced, intermediate, and beginner levels when teaching the Oral Arts. For Whaikōrero, Karanga and Whakapapa, noho marae is a common choice, while other teaching situations used include education institutions, community initiatives and wānanga.



The settings or locations for teaching whaikōrero, Karanga and Whakapapa include:

- home
- marae
- kura kaupapa Māori
- learning wānanga
- education institutions
- formal or informal class situations.

8.3.2 Gaps

One practitioner is 'very concerned' because in her experience there are not enough emerging practitioners for Karanga to prepare them to train the learners of the future. She described the practice of Karanga as being of 'poor' health or 'unhealthy'.

Gaps in Whaikōrero are related to the pan-tribal nature and quality of teaching at education institutions. Another practitioner stated that teachers who are of different tribal backgrounds to their students, need to teach students to return to their tribal homes for training that will align their knowledge of language and traditions with their own tribes. Furthermore, there is a need to better align institutional teachings with traditional knowledge and customary practice that cater to the potentially diverse tribal backgrounds of their students.

"It is the teaching which is lacking at the universities. Universities are interested in graduating students for the universities' sake, not for tribal aspirations or benefits." (Translation)

Within the Oral Arts, particularly whaikōrero, there is some urgency for learners and emerging practitioners to take up this art form as there are reducing numbers of senior practitioners to teach or train them.


8.4 Agency Support

8.4.1 Strengths

There have been various levels of support received by senior practitioners to practice Oral Arts. A senior active practitioner of whaikōrero, who receives no support, views his knowledge, *"as a gift to people who want it."*

Some practitioners are supported because they are tutors at such education institutions as Te Wānanga o Aotearoa or they are supported by other organisations to practice their art form.

For Karanga, a senior active practitioner, employed by Te Wānanga o Aotearoa, has also been supported by Tui Trust, Creative New



Zealand, Crown Forestry Rental Trust, Waitangi Tribunal and the Ministry of Education.

A practitioner of Whaikōrero advised that he promotes the art form by passing on his knowledge. Another senior active practitioner of Whaikōrero has assisted other groups to gain agency support, but had not sought support for himself.

Iwi or hapū organisations are a support resource that senior active practitioners use.

8.4.2 Gaps

Senior practitioners of the Oral Arts indicated that they have received little or no agency support. Also, practitioners may not have considered seeking agency support or may be unaware of what agency support is available.

8.4.3 Opportunities

Conditions for the Oral Arts to flourish include:

- people upholding their responsibilities and duties to fulfil their role as Oral Arts practitioners
- funding support for wānanga and noho marae to share and teach the Oral Arts
- iwi within the same region exploring the possibilities of having wānanga together about Whaikōrero and Waiata

One practitioner highlighted the importance of involving kura kaupapa Māori, kōhanga reo, and using marae reunions as opportunities to learn and practice the art forms to enable them to flourish in the regions.

8.5 Summary of Findings

The Oral Arts generally are in reasonable health. The art of Whaikōrero has seen a rise in interest amongst youth interested and engaged in the art form. This increase has assisted in the good health of aspects of the art form.

Senior practitioners noted that the dispersed nature of hapū has weakened the quality of the art form and there have been benefits and challenges resulting from education institutions and their contribution toward the Oral Arts.

There is a need to promote and support the return of students to their own tribes so that they learn traditional knowledge and customary practices of the art form from within their own tribes.

Opportunities for agencies' support include:

- supporting Māori communities to access or develop tribal specific multi-media resources to provide a range of accessible learning options
- promoting and assisting students, learners / emerging practitioners to return to their iwi, hapū and whānau for the purpose of learning in-depth traditional knowledge relevant to their own Whakapapa, iwi, hapū and whānau.

8.6 Key Indicators of Good Health

A Whaikōrero senior active practitioner described the art form as being in noticeably good health when:

"... you see a lot of things that you have talked about, you know, when someone might Whaikōrero and you hear it repeated and related back time and time again on the marae. Then you know that some things are being listened to, somebody is listening to it and those things will go onto the next generation. I call that good health; when you hear things being repeated."

A Tuhoe senior practitioner of Whaikōrero highlighted eight indicators of good Oral Arts health:

- the point at which the orator is no longer bound to that which he or she has learnt 'parrot fashion', but has developed a great capacity of language enabling him or her to truly integrate the topics and politics of the day in his or her oration
- the point at which the orator can take hold of ancient knowledge to articulate and express his thoughts
- the point at which the orator can take hold of knowledge of other cultures, indeed the world, and integrate it into his or her oration to articulate and express his or her thoughts
- the ability to marry and make relevant ancient proverbs, historical accounts, stories and sayings, to the present day
- the ability of the orator to entertain and interact with the audience, to follow the train of thought articulated by previous orators
- to know when it is time to be serious and when to be light-hearted, to be entertaining and jovial, yet always maintaining a sense of nobility (rangatiratanga)
- the point at which the orator becomes more than an orator – they become a weaponry expert, a genealogy expert, a composer, a singer, an historian, a chef, an entertainer, a teacher
- the point at which the orator can conceive and deliver in his oration, his own opinions and thoughts, his own view on subjects and topics of the day, rather than treading that path which has been well trod.

"Ngā tohu o te ora, kei te korerotia te reo. Ngā whānau kei te mōhio ki nga tikanga o te marae. Ko te mahi kai i roto i te marae. Ko te mau o te whānau ki ngā tikanga."



The ability of the whānau to converse in Māori is a sign of health. Whānau know marae protocols and customs. Whānau know how to feed visitors. Ultimately, the whānau have the ability to cleave to and retain their customs. (Translation)

A senior active practitioner of Karanga described that good health is present when:

“We defend our rights to be Māori and carry out tikanga in any part of our country. It is when we defend our rights and cultural taonga from inappropriate use by non-Māori nationally and internationally; and to show the confidence, to practice the art form, to be Māori.”

9. WAIATA, MŌTEATEA, PAO AND TAONGA

PŪORO

This section outlines interview findings of senior practitioners of Waiata, Mōteatea and Pao (traditional song and chant composition). Interview findings from senior practitioners of the Oral Arts are also included where it relates these art forms. The practice of Taonga Pūoro (traditional instruments) is not specifically covered in this section as it was discussed during interviews by Whakairo senior practitioners in the broader context of the Whakairo art form.

9.1 Retention

9.1.1 Strengths

Senior practitioners of Waiata, Mōteatea and Pao indicated that they learnt their skills through observation and listening to elders. One practitioner noted that aspects of dignity, care and compassion learnt from his iwi / hapū elders were more important to his growth as a practitioner than his formal education at a Māori boys' private boarding school.

Practitioners noted the regions of Waikato, Te Arawa, Whanganui, Mātaatua, Tūhoe, Ngāti Porou and Tūwharetoa as strong in the practice of Waiata and mōteatea. Such strength is accredited to tribes who cling to the essence and heart of the art form while striving to ensure it is learnt and performed correctly.

"They stay the course and retain the treasures. Most of the Mātaatua and East Coast tribes emphasise the memorisation and perfection of prayer and song. They retain it verbatim and commit the prayers to memory." (Translation)

9.1.2 Gaps

According to senior practitioners retention gaps concern traditional Māori musicality, an essential foundation for practicing Waiata, Mōteatea, Pao and Pātere. A lack of understanding or appreciation of Māori musicality has impacted on the standard of learning and performance of Waiata, Mōteatea and Pao.

There is a view that the influence of western musicality has compromised or impacted on aspects of traditions and quality of tutorship, and subsequently this has affected what is learnt and how Waiata, Mōteatea, Pao and Pātere are performed.



9.2 Access

9.2.1 Strengths

The use of technology, such as ipods and CDs, DVDs, television, digital audio recorders and the internet enables convenient access for emerging practitioners to learn aspects of this art form. Such modes appeal to youth and potentially allows them greater access to Māori art forms. However, there is a danger with using this approach of not knowing the origins of the art forms and to which iwi, hapū and whānau it belongs.

According to one senior practitioner Waiata is strong within Kingitanga. Active association with Kingitanga hui enables expert practitioners and emerging practitioners access and opportunities to practice the art forms at many annual events across the country, and to attend fora for meetings, socialising, discussion and debate. Attending tribal events provides effective access for senior and emerging practitioners of the Oral Arts to demonstrate and apply their skills in the art forms of Waiata, Mōteatea and Pao.

9.3 Intergenerational Learning

9.3.1 Strengths

A senior practitioner commented that there are many practitioners of Waiata, Mōteatea and Pao:

It is good now, yes, people are looking to learn, and that is the most important thing. (Translation)


Many youth are learning and taking part at various levels including at kura kaupapa, wānanga, marae kāinga and self-directed learning.

9.3.2 Gaps

Some traditional knowledge is sacred in nature. When a senior or aspiring practitioner uses that sacred knowledge in oratory or song the weight of the tribe's honour is on their shoulders. A view expressed by a practitioner in the Tainui region, was that traditional Waiata, Mōteatea and Pao has few aspiring practitioners and attributed this to the mortal and spiritual risks of the art form:

Not all mātauranga (knowledge) is safe to work with, some mātauranga is tapu; a loaded gun requires careful handling. (Translation)

If the art form is performed incorrectly, the performer is open to public criticism and the performer's tribe may feel the sting of embarrassment. A faulty performance may result when words of a prescribed prayer are omitted, or the performer loses their words altogether. It is plausible to senior practitioners that some tragic



malady or even death may strike at the performer or at the performer's tutor. In the senior active practitioner's words:

"He tangata te utu."

Poor teaching practices of Waiata were referred to as a weakness associated with the art form.

9.4 Agency Support

9.4.1 Gaps

There was an absence of feedback about the types of agency support received or available regarding Waiata, Mōteatea and Pao. Puatatangi is an established collective committee that caters to contemporary Māori music however, it also embraces Mōteatea and Taonga Pūoro.

9.5 Summary of Findings

The state of health of Waiata, Mōteatea and Pao is considered reasonable as there are good numbers of emerging practitioners of the art form. Youth are interested and actively learning the art form and have different modes for learning available to them in contrast to senior practitioners who often learnt their skills through observation throughout their childhood.

9.6 Key Indicators of Good Health

Key indicators of good health for Waiata, Mōteatea and Pao include:

- a greater understanding and appreciation of traditional Māori musicality
- correct and appropriate teaching and use of traditional knowledge particularly when it is of a sacred nature
- composing Waiata to the level of the past which demonstrates expert language skills, a great breadth of knowledge and an ear for traditional Māori musicality.

The ability to compose to the level of the past requires the greatest of language skills, a great breadth of knowledge, and an ear for traditional Māori musicality. (Translation)

10. TĀ MOKO

This section outlines the interview and survey findings from senior active practitioners of Tā Moko (the art of body modification).

10.1 Retention

10.1.1 Strengths

The advice of senior active practitioners of Tā Moko is that in general the art form is in good health as indicated by the availability of a wide range of active practitioners throughout New Zealand. The increasing demand for Tā Moko has seen a national revival of the art form over recent decades and this has strengthened the retention of traditional knowledge and customary practice in relation to this art form. The art form was rated as 'sometimes' practiced and 'somewhat' retained.

However, the health of the specialist practice of Tā Moko Uhi within New Zealand was described by practitioners as being 'poor'.

One practitioner considered that for the Māori Heritage Arts to evolve and continue growing, senior practitioners must push the boundaries of customary practices without losing the identity of the traditional art form:

"You draw on customary forms that are already established but it is important to be responsive and to acknowledge the integrity of Māori as a people even outside of our customary square boxes. We spend so long looking in the past to try and validate ourselves when we should be comfortable with where we are at now."

"The commitment level of student practitioners influenced the extent of their traditional knowledge as often practitioners did not want to research their own hapū traditions for fear of being disparaged by their elders."

One senior practitioner of Tā Moko Uhi rated the natural resources required as 'very limited' including rongoā Māori, rākau, pingao, bark dyes, soot based resource, and āwheto.

10.2 Access

10.2.1 Strengths

Tā Moko is practiced widely and accessible nationally. Since the 1960s, the revival of Tā Moko as a social and cultural phenomenon has led to an increase in practicing artists.

A Tā Moko senior active practitioner explained the impetus for his learning the art form:



"I felt that I had a role to play in the revival of moko. I saw the role within which I could play the best part and offer the most to my community was to use the arts as a process of social recovery. The arts are one of those instruments that cover knowledge as well as a whole lot of other things."

He noted that his involvement in the revival of Tā Moko was through Te Uhi (the National Collective of Tā Moko artists), Te Waka Toi and teaching at tertiary institutions. These organisations provided him with broader access to traditional knowledge and customary practices.

In the general art form of Tā Moko, a practitioner generally works both within their own community and also across other tribal regions. However within the art form of Tā Moko Uhi, a practitioner devotes the majority of their time to educating clients about the art form's process and application, wairua tapu and wairua ora. Clients are also encouraged to undertake self-directed research about traditional and contemporary Tā Moko practices.

Senior practitioners now generally use education workshops and personal exhibitions with multimedia to inform their audience instead of simply providing personal demonstrations of the art form.

10.3 Intergenerational Learning

10.3.1 Strengths

Tā Moko is an art form with an abundance of senior and aspiring practitioners throughout New Zealand and due to this resurgence it is no longer under threat. A Tā Moko senior active practitioner noted having previously experienced difficulties in finding practitioners willing to perform moko but noted that today it is common to see the moko being worn by Māori of all ages.

"There is no way the art form is in danger of being lost again."

There is evidence of good intergenerational learning of Tā Moko between senior and aspiring practitioners. Teaching activities include providing education programmes at community arts centres and galleries.

Some education activity is also being undertaken for Tā Moko Uhi. One senior practitioner provides education workshops for Māori events, and provides a snapshot of the art form through a series of workshops about Māori arts from historical pre-European contact through to modern day. Students are also encouraged to undertake self-directed research.

10.3.2 Gaps

A key area of concern relates to the maintenance of traditional methods as opposed to using contemporary materials, methods and tools. The time and funding required for learning this traditional art form can deter the interest of new, emerging artists. Although there are Tā Moko artists who use machine tools and are also interested in the tradition of Uhi, they have yet to embrace its practice. There is, however, a demand for Uhi work to be carried out.

10.4 Agency Support

10.4.1 Gaps

A senior practitioner of Tā Moko Uhi indicated that 'no support' from agencies has been received to practice or promote the art form. A wānanga series is being developed for students, which the practitioner hopes will attract local and regional funding.

10.4.2 Opportunities

Types of support that would be beneficial for the art form include:

- Support to attend conferences or wānanga overseas
- Resource and development funding.

10.5 Summary of Findings

The art of Tā Moko is widely practiced throughout the country. Since its revival in the 1960s, Tā Moko has been used as a means of expressing cultural identity by Māori and non-Māori of all ages. Practitioners consider that Tā Moko is no longer under threat due to this resurgence. There is however still some concern around the retention and practice of the Tā Moko Uhi art form.

10.6 Key Indicators of Good Health

Key indicators of good health for Tā Moko include:

- an increasing number of active practitioners
- a separate and protective Tā Moko industry distinct from the mainstream tattoo industry
- an increasing uptake of moko
- upholding health and safety standards.

11. TĀRAI WAKA

This section outlines findings from research carried out with senior active practitioners of Tārai Waka (canoe design and construction, voyaging, navigation).

11.1 Retention

11.1.1 Strengths

The retention of traditional knowledge of Tārai Waka is strong in Taitokerau (Waitangi), Tainui (amongst Kīngitanga) and Mātaatua. Strength in these regions is credited to senior practitioners with in-depth traditional knowledge, who are motivated and striving to keep the art form alive and healthy.

Nationally, the practice of waka ama (outrigger canoeing) is widespread, increasing the potential for students across such disciplines as waka tete (small single hulled canoes) and waka taua (war canoes).


“The signs are good in terms of navigation. It’s healthy because there are a lot of people wanting to learn. From the interest element it’s pretty healthy. Also, from the perspective of ceremonial, waka ama and other canoes, the kaupapa is thriving. The numbers of kaihoe (rowers) is in a really good space.

The ability to continue that depends on how we look after the resources that we have, the physical and human ones, and how we bring forward new generations of resources to take over when the knowledge base moves on.”

The most knowledgeable traditional navigator, builder and architect of waka of Aotearoa hails from Taitokerau. Recognised nationally as the principal senior practitioner with expertise and knowledge of Tārai Waka, he has built 26 waka and completed many ocean voyages between Aotearoa and neighbouring Pacific Islands. Having perfected his waka building techniques so that a waka can be constructed in 12 days, the principal senior practitioner and his crew recently broke their own record completely carving a waka in nine days in Hawaii.

Traditional elements and knowledge of waka building are bound and interlinked to the knowledge of natural resource preservation. With resources becoming more and more limited, the principal senior practitioner’s techniques for maximising wood resources is critical learning for trainees so they preserve the future of waka building.

“[We] have spoken about doing a programme where [the principal senior active practitioner] passes on his knowledge. We are looking



at trying to do something like that within the next 12-18 months, where he has an opportunity to get together a whole lot of kaiwhakairo and teach them his formulas for waka building. And one of the things we thought would be a good way of starting it off would be trying to run a waka building festival.” – Senior active practitioner of Mātaatua.

11.1.2 Gaps

Weaknesses in Tārai Waka knowledge retention are due to the low number of senior active practitioners and emerging practitioners. Presently, there are less than a handful of Tārai Waka senior active practitioners in Aotearoa.

“[The principal senior active practitioner] is in his late 70s and has a limited time-span on being able to continue doing the things he is doing. It is a frightening prospect for some of us that all that knowledge goes with him. At the moment, in 17 years, there is still only myself practicing with two trainees who are capable.” – Senior active practitioner of Mātaatua.

Also there are few regions throughout Aotearoa where the art form is actively practiced in its entirety.

11.1.3 Opportunities

Financial support and resources are needed to support the existing few senior practitioners to promote the practice of Tārai Waka so as to counter the danger of such expertise and traditional knowledge from being lost.

11.2 Access


11.2.1 Strengths

The principal senior practitioner’s experience of learning Tārai Waka stemmed from his kaumātua and his peers who were often gifted senior practitioners in their own right. Valuable traditional knowledge and support was provided on a daily basis over several years.

11.2.2 Gaps

Traditional Tārai Waka knowledge is not exclusive. However the nature of the art form and the extensive commitment needed does not suit nor appeal to many people.

Access to senior practitioners is limited due to the small number available. Presently, there are few ocean navigation events available that enable the practice of waka building and ocean voyaging to occur. In light of these circumstances, there is a real danger of losing the traditional knowledge of waka building and ocean voyaging navigation.



According to the principal senior practitioner, the art of navigation requires passion and dedication. Resources for waka building are greatly limited, practitioners must search the forest for a suitable rākau and the process for building a waka is extensive.

The principal senior active practitioner described the process:

The waka is foremost. With waka comes the need to go to the forest to the realm of Tāne and there are prayers for entry into the forest. Once the right tree is found, there are prayers for the taking of that tree. The shaping of the hull is another aspect. The carvings are yet another part. The launching of the canoe there again has customary practices and karakia. Following this, you have to learn to paddle, navigate, and train, and there are disciplines there too. The haka, karakia and knowledge required are immense. (Translation)

The gaps present in Tārai Waka are human and natural resources based. Practitioners advise that the health of Tārai Waka requires all aspects of the art form to be present. If one aspect is missing, the entire art form of Tārai Waka is weakened and under threat.

A senior practitioner warned that the art form is in critical danger of being lost. He contended that there are less than five people in New Zealand who are able to correctly and confidently build water tight and water fit waka. The retention of ocean voyaging navigation knowledge is also at risk.

11.2.3 Opportunities


One practitioner considered that holding a Tārai Waka festival would enable senior practitioners to showcase and demonstrate their expertise and knowledge. It would provide networking opportunities and make practitioners more accessible for emerging practitioners and potentially spark interest and attract new trainees.

11.3 Intergenerational Learning

11.3.1 Gaps

Tārai Waka specifically ocean voyaging, traditional navigation, and waka building is lacking in senior active practitioners. According to one practitioner, the ancient art of navigation, voyaging and waka building requires full commitment, a lifestyle change and a lot of self-directed learning:

“My job is a lonely job, it’s not for everybody. I went through my coral ceremony being inducted into Mau’s [Mau Piailug – Micronesian Navigator] school. This means I am now a person who can give his knowledge to whom I choose. His words were, “Now I’m giving you the right to teach.” I’ve been training people for 15



years. I've only got two capable students and a whole lot of people who have got bits of it."

A vast level of traditional knowledge and commitment is required to practice the art form, which presents challenges for potential or emerging Tārai Waka practitioners. Individuals are required to learn about astronomy, ocean voyaging, the traditional art of navigation, and waka construction and design.

Additional challenges that senior practitioners have to balance or overcome relate to restrictions on time, family and work commitments.

Obtaining the voyaging lifestyle at an early age, and being committed to it, are key factors that aid in the intergenerational learning of Tārai Waka (ocean voyaging, traditional navigation, and waka building). Unfortunately, most people are not willing to make the commitments required to be a successful Tārai Waka practitioner.

Tārai Waka senior practitioners are small in number and dispersed around the globe, weakening the health of the art form. The lack of support for Tārai Waka practitioners has affected the intergenerational learning of the art form.

11.3.2 Opportunities


The principal senior practitioner noted that the recent economic crisis and rise in unemployment has led to an increase of unemployed youth taking up the opportunity to learn Tārai Waka.

11.4 Agency Support

11.4.1 Strengths

Senior practitioners attributed the majority of their success to whānau support. Support from Sport Bay of Plenty was also acknowledged.

Te Wānanga o Aotearoa's Certificates in Nautical Studies aims to educate taura in iwi nautical history and migration traditions, the components of waka and how they are built, navigation techniques including navigation by the stars and equipment and adornment of waka. Courses often provide access to senior active practitioners and produce emerging practitioners who tend to continue on as crew of the institution's double hulled waka, Aotearoa Tuatahi. However the constant need to enrol taura and the rises and falls of interest means courses may/may not run in certain regions from year to year. Attracting sufficient government funding for the course can be difficult as it isn't always recognised as being an important course, or making a direct contribution to government outcomes. The Te Wānanga o Aotearoa boat building course which incorporated waka



building knowledge and related to the nautical studies course was cancelled some years ago.

The art form has an established collective committee, Ngā Waka Federation.

11.4.2 Gaps

Practitioners have not received agency support for Tārai Waka voyages or trips – these have been self-funded by crew and whānau.

11.4.3 Opportunities

Ocean voyaging navigation lacks support from funding agencies, and is therefore at a high risk of becoming a dying or lost art form. Support is required to assist in the transferral and retention of traditional knowledge.

International ocean voyages occur every 10 years and are self-funded, putting immense pressure on the waka crew and their whānau. Next year marks another decade, and the ocean voyaging crew are in need of funding. A senior practitioner commented:

“We are potentially going back to Hawaii. I promised [the principal senior practitioner] that we would complete his dream of having the waka go to the three corners of the Polynesian Triangle. [Another senior active practitioner] and I have made that commitment [...] to do that while he is still healthy enough to enjoy the completion of his dream.”


For ocean voyaging navigation to be in good health, intergenerational learning initiatives require support.

11.5 Summary of Findings

Tārai Waka is considered by practitioners to be in poor health and in great danger of being lost due to the low number of senior active practitioners that practice and possess traditional knowledge. Currently there are five senior active practitioners in New Zealand capable of building a water tight waka. The principal senior practitioner is currently the most knowledgeable of Tārai Waka practitioners and the sole practitioner with full knowledge of ocean voyaging navigation.

In order for the art form to flourish, there is an urgent need to fund and support ocean voyages and Tārai Waka events to better enable senior active practitioners the opportunity to practice and share their traditional knowledge.

Opportunities to consider for the provision of support from Creative New Zealand and / or other support agencies include:

- 
- providing support and finance toward ocean voyaging navigation and ocean voyages as well as other traditional ocean going art forms
 - funding support to allow senior practitioners the opportunity to continually develop and share their specialist skills.

11.6 Key Indicators of Good Health

Key indicators of good health for Tārai Waka include:

- having students who are passionate to learn, committed and willing to share the knowledge they learn with others in the future
- high quality and effective transfer of traditional knowledge nationwide
- the number of kaihoe training and participating
- the number of waka being built and sailed.



12. HAKA

This section outlines the survey findings in relation to Haka (composition, teaching and performance). Haka is regarded by some senior practitioners as a natural part of other Māori Heritage Arts such as the Oral Arts, Waiata, Mōteatea, Pao, Taonga Pūoro, and Tārai Waka. Haka was often therefore discussed within the context of these other art forms.

12.1 Retention

12.1.1 Strengths

The art form Haka received a survey rating of being ‘very healthy’ nationwide. There are many senior practitioners and emerging practitioners of this art form. The quality and practice of Haka may vary throughout the country depending on the number, knowledge base and calibre of the senior practitioners.

Haka was rated as being practiced and retained ‘all the time’. Many areas report holding regular wānanga or marae-based classes for Waiata, Karanga, whaikōrero, Haka.

The resources required for Haka were considered to be ‘reasonably available’ and related to poi, rākau, pākē, piupiu and feathers.

12.2 Access

12.2.1 Strengths

Haka was rated as being practiced ‘all the time’ by senior active practitioners within their own communities but not necessarily or often outside of their own regions.

Haka is typically practiced and/or promoted at the following events:

- Cultural or art hui
- Cultural or arts festivals
- Iwi or hapū wānanga
- Iwi or hapū events
- New Zealand and international festivals/events.

12.2.2 Gaps

Senior practitioners who do not have a teaching position for the purpose of the Haka art form devote only ‘some of their time’ to teaching it.



12.3 Intergenerational Learning

12.3.1 Strengths

Advanced, intermediate, and beginner level Haka is taught using teaching situations such as noho marae, hapū wānanga, whānau initiatives (monthly to bi-monthly), and education institutions such as schools.

12.3.2 Gaps

Concerns regarding Haka relate to maintaining tikanga when it is taught, learnt and performed.

12.4 Agency Support

12.4.1 Strengths

Senior active practitioners who teach Haka in education institutions describe themselves as ‘fully supported’ or having received ‘some support’:

“in most cases, it requires face-to-face discussion and consultation as to the level of assistance expected or given.”

Iwi or hapū organisations are a resource for support that senior practitioners use.

12.4.2 Gaps

Some senior practitioners are more aware of support available from local or regional agencies than from national agencies. One practitioner stated an aspiration that iwi and hapū organisations manage and sustain art resources through their own means so they aren’t reliant on government funding.

12.5 Summary of Findings

The art form of Haka appears in good health because it is practiced nationwide and there are many senior and emerging practitioners. Various forms of agency support for its promotion and practice are received, and a variety of teaching situations are used for sharing this art form.

12.6 Key Indicators of Good Health

Key indicators of good health for Haka include:

- maintaining tikanga when it is taught, learnt and performed
- good numbers of senior and emerging practitioners
- self-reliance within iwi or hapū organisations to manage, sustain and resource the practice and promotion of the art form.



13. WHARE MAIRE

This section reports on the interview with a senior active practitioner of a specialist form of Whare Maire, the arts of Tūmatauenga – Māori martial arts, called mangumangutaepo. This section is also supported by survey findings.

13.1 Retention

13.1.1 Strengths

The health of the practice of Whare Maire (mangumangutaepo) is rated by the senior practitioner as 'somewhat healthy' within his region, and generally 'healthy' within Aotearoa.

He explained that within the art form of Whare Maire *"The body is the resource and weapon"*. The art form was generally rated as being practiced and retained 'all the time' because practitioners *"embody the art form as a taonga."*

This was supported by the survey which found that Whare Maire was rated as being practiced 'all the time' by senior active practitioners within their own communities but not necessarily outside of their own regions.

13.2 Access

13.2.1 Strengths

The senior active practitioner interviewed is discerning about which events he will attend to display or promote the art form. He attends iwi or hapū events and, within the context of tikanga, special tribal events by invitation.

13.2.2 Gaps

As an exponent and expert of a tribally specific Whare Maire martial art, mangumangutaepo, the senior active practitioner stated that the martial art is not widely known and is now only practiced by his whānau. He further stated that he was taught by the last exponents of the art, who quietly and secretly maintained the traditional knowledge. According to this practitioner:

"There is no choice at all in the selection process. I was chosen and that was final. Not even my parents had a say in the matter. My selection by the key people was due to the name I held."

Access to senior active practitioners of mangumangutaepo and related events is greatly limited. This practitioner explained that venue selection for lessons was pre-determined by his mentors:



“Venues that were chosen by each teacher and were settings that complemented each art form. I trained at Mangatoatoa Pā, at home, in Taranaki with [...], in Pirongia and Waikeria. Practice sessions were not undertaken openly or viewed by anyone else other than the trainee, trainer and selected elders as observers.”

To his knowledge, this practitioner is the only existing practitioner of mangumangutaepo. Inaccessibility to the martial art is due to a number of traditional constraints. The art form is kept secret and inaccessible to aspiring practitioners. It can only be accessed by youth who are chosen by a senior practitioner and from within their whānau.

The practitioner stated that the health of the art form has degraded because of the inability to pass through all the stages of learning. He noted that the final grade to becoming a fully fledged experienced, expert practitioner of mangumangutaepo can now not be achieved as it requires the taking of a human life and therefore the associated traditional knowledge can no longer be accessed or tested to that level. He considers that the absence and inability to test one’s learning to that level compromises the state of health of this specialist martial art.

For senior active practitioners who are not formally in a teaching position for their art form, only ‘some of their time’ tends to be devoted to teaching.

13.3 Intergenerational Learning


13.3.1 Gaps

The art of mangumangutaepo is practiced by a single family, restricting the transference of traditional knowledge. The senior practitioner stated that there are no aspiring practitioners other than him, his immediate children and his nephews.

Although mangumangutaepo is a martial art practiced by a select group, the senior practitioner made it clear that the art form is nevertheless in good health due to the number of whānau he has taught. He further stated that mangumangutaepo is not a martial art that most people are attracted to:

“Today it is a bounty to just know about Mangumangutaepo arts, it is not a martial arts for the new age faint hearted at all. Today’s influence of Christian and political values would clash with this art form. The end result of what you are learning is to take life, to kill and therefore you bear the responsibility of this taonga.”

The potential gap in relation to Mangumangutaepo is due to the art form’s exclusive nature, therefore inhibiting transmission to aspiring practitioners and that there are aspects in the intergenerational



learning of mangumangutaepo that can now not be learnt due to social changes.

A potential risk in relation to mangumangutaepo is that its survival depends on a handful of practitioners from one whānau. However, this is an example of unbroken tradition, of tikanga Māori, and may in fact be the preserving factor in this art form.

13.4 Agency Support

13.4.1 Gaps

The senior active practitioner of Whare Maire, mangumangutaepo indicated that he has received 'no support' to practice the art form. He noted that the practice of the art form requires, "*an internal commitment process*", from the practitioner. The taonga has not been explored as a resource and he did not consider that it was in need of funding. However, formal support for the teaching and learning of this art form, albeit in a traditional sense and through traditional practice with a limited pool of inheritors could see the art form flourish, as the next generation of several practitioners each select several students from within their whānau. Over the next few generations the practice of this art form could increase significantly.

13.4.2 Opportunities

Conditions for the specialist practice of mangumangutaepo, to flourish include:

- Teaching and knowledge sharing opportunities, such as teaching the art form within its appropriate context, setting, tikanga and kawa.

The senior active practitioner of mangumangutaepo emphasised that the art form can only be taught in the correct setting (bush and water) and the correct context, "*that being within the tikanga and kawa of Paretekawa.*"

13.5 Summary of Findings

In general, Whare Maire appears to enjoy good health as it is being taught and practiced throughout the country. However, attention and further inquiry as to the health of various specialist disciplines within Whare Maire may reveal diversity within the levels of the disciplines. Of particular note is the concern where there are very few senior active practitioners of a specialist discipline and whether or not the practice will endure to future generations of practitioners.

13.6 Key Indicators of Good Health

According to the senior active practitioner, Whare Maire is in good health when the following factors are present:

- Te Reo me ōna tikanga
- Whakairo skills, the ability to carve weapons
- Wānanga and workshops
- Established Māori martial arts schools; including mangumangutaepo
- Access to the ngāhere and waterways; integral to learning
- Financial support, funding or sponsorship
- Marrying technology to Māori martial arts to assist in learning and teaching
- The total embrace of the taonga (the entire art form).

The ultimate requirement of the Whare Maire discipline of mangumangutaepo requires the taking of a life for passing into senior status. Clearly this is no longer possible as current societal norms do not allow for this to occur.



14. TRADITIONAL GAMES

This section outlines the interview and survey findings from senior active practitioners of Traditional Games (whakaropiopi, mū tōrere, mahi whai etc).

14.1 Retention

14.1.1 Strengths

Survey respondents described Traditional Games as being in ‘poor’ health. This was strongly supported by a senior practitioner who is active both within his region and nationwide.

In the 1990s a Traditional Games senior practitioner from the Tūwharetoa - Te Arawa regions travelled with his whānau throughout the country to promote the practice of Traditional Māori Games. They observed during their travels that the regions of Te Arawa and Hauāuru (in particular Whanganui) were strong in practicing the art form. He stated:

In the case of Te Arawa the longstanding tradition of entertaining tourists has provided work for Te Arawa, and Traditional Games have found a place there ... as entertainment. Traditional Games in this context have a financial value and as such, there is an incentive to maintain them. (Translation)

While unsure of whether the practice has continued within Whanganui the practitioner advises that the regions of Te Arawa and particularly, the rohe of Tūwharetoa have continued to be strong with the art form due to the contributions made by him and his whānau.


For Traditional Games the range of natural resources used are ‘widely available’ and includes harakeke, kōrari, raupō, toetoe, tī, mānuka, pōhatu and nīkau.

14.1.2 Gaps

There are gaps in the retention of Traditional Games knowledge whereby a senior practitioner described the art form as being in a weak position.

I won't speak about other tribes and their weaknesses, but I will say this much ... it is weak everywhere. There is no place of strength anywhere. (Translation)

The senior practitioner explained that a key factor for weakness is the failing of Māori to appreciate the value of their traditional games. He was of the view that teachers have a strong influence on their communities and if they do not value traditional Māori Games and



choose not to teach them, then they contribute to weakening the art form.

Everyone is learning the language and traditions. Māori Games are at the bottom of the list of priorities . . . language and traditions are at the top. A lack of ability to see the true value of Traditional Games as the essential building blocks of the greater art forms has direct consequences for the games and the great art forms. The games are in part essential as they help to define Māori as Māori. There was a time when all of us were children and children must be fed food appropriate to their age . . . traditional Māori games. (Translation)

The art form of Traditional Games was rated as being practiced and retained 'very rarely' within a senior practitioner's own community, own region and in other regions. He explained:

"There is a lack of historical knowledge and undervaluing of the art form."

The art form is not widely taught in schools or supported by Sports and Recreation New Zealand (SPARC), and in one senior practitioner's view, the art form has been submerged under hegemonic discourses.

14.2 Access

14.2.1 Strengths

Senior practitioners often practice within their own communities. The opportunities to practice the art form within their regions and in other regions are dependent on the senior practitioners' availability and could involve attending wānanga or marae. This art form requires the active involvement and attendance at festivals, schools, physical education hui, conferences and Matariki festivals.

14.2.2 Gaps

Traditional Māori Games are at risk of being lost because there are few senior practitioners and even fewer aspiring or emerging practitioners. The senior practitioner expressed his concerns for the ways in which the heritage art forms are learnt and taught at education institutions. He described the use of Māori art forms as subjects and courses within non-Māori education, and business sectors, as a 'free for all'.

True health is reflected in the hapū or the whānau's ability to control their art form in accord with tradition. The tradition of passing knowledge sees the expert carefully choose students from within the whānau or hapū to carry the taonga. Today taonga are up for sale, anyone who can afford the fees can learn. What is learnt this way, often [is] merely a body, a body without the essential enlivening



(Wairua) spirit which comes from transmission of taonga within the fold of the whānau or hapū. (Translation)

Education institutions were described as being pan tribal and offer generalised knowledge about Māori heritage art forms. Presently, the ways in which traditional Māori Games are taught – at education institutions – is viewed as creating weaknesses within the art form. A reason being, that it is not a natural way to learn the games at education institutions, but rather it is to be learnt within whānau.

Traditional knowledge is contained within a Whakapapa. It incorporates natural and spiritual aspects of the Māori culture, interlinking the Māori heritage art forms to one another. Such in-depth traditional knowledge is not learnt at education institutions. What is taught within these institutions has been described as “a vague copycat”.

The senior practitioner contended that a true sign of health of traditional Māori Games is when the art form is taught and transmitted naturally within the whānau or hapū. This sign of true health sees no need for interventions by Government, education institutions and/or any other external parties.

For senior practitioners of Traditional Games who are not in a teaching position for the purposes of their art form, only ‘some of their time’ tends to be devoted to teaching.

14.2.3 Opportunities

One senior practitioner takes advantage of all events or occasions available to promote and practice the art form, and also emphasised that any and every opportunity is used, including, as he described, “on the street corner.”


14.3 Intergenerational Learning

14.3.1 Strengths

The senior practitioner stated that Traditional Māori Games were a natural part of his upbringing:

“The games formed a natural bridge and building blocks in preparation for the formal disciplines of mau rākau, Haka etc. They were an entertainment for me and my siblings. They formed a base for childhood learning and provided me with the skills needed to enter into other formal fields of learning.”

He further stated that the games were part of his father’s world, the Māori world which his father admired greatly. From the love of things Māori, his father determined the pathways forward for him and his family, and games were part of that pathway.



"We work as a family, whatever we do; it's done as a family. Learning, teaching, assistance . . . it all stems from the family."

The senior practitioner retained his traditional knowledge of the games from his whānau and is now passing that traditional knowledge onto his children. This intergenerational learning is considered a natural learning process within the whānau.

14.3.2 Gaps

Traditional Māori Games are lacking numbers of senior practitioners. The senior practitioner interviewed emphasised the need to teach future generations to ensure the art form continues to survive and develop:

The key to the survival of Traditional Games is to teach the young. Adults must value the games and embrace them in order for the young to mirror the same behaviour. The games provide the foundation skills for many other art forms. (Translation)

A lack of in-depth knowledge of Traditional Māori Games has contributed to the present weakness of the art form.

A problem hindering intergenerational learning is the disinterest of Māori adults and teachers who have no or little value and appreciation of Traditional Games. The games are not being passed on from generation to generation within whānau nor are they being taught widely in schools.

14.3.3 Opportunities


The opportunity to train aspiring Traditional Māori Games practitioners is limited. According to the senior practitioner, those who do practice Traditional Māori Games are often 'poor' teachers. Therefore, there is a need to promote and support quality learning and Traditional Māori Games and senior practitioners. It is also important to be aware of the cultural values instilled via traditional games, essential for the intergenerational learning of the heritage arts.

14.4 Agency Support

14.4.1 Strengths

According to the senior practitioner, Tūwharetoa has provided access to their marae as a place for him to carry out tribal wananga. Hapū and iwi also provide assistance through Wānanga o Tūwharetoa and they support him and his family by providing food and other resources needed during their stay.

Interview findings indicate strength in agency support comes from funding agencies, trusts, whānau, iwi and hapū and any successes of



the work carried out by the senior practitioners are attributed to their whānau, hapū and iwi.

Organisations such as Sport Waikato are encouraging resurgence in Traditional Māori Games within Kura Kaupapa and Māori medium schools. However the depth and quality of teaching of the games can be limited within organisations.

14.4.2 Gaps

A gap identified by a senior practitioner was lack of financial support. He noted that he had received no support, except once from Creative New Zealand to participate in an 'He Manu o Aotearoa' event as a guest of honour.

14.4.3 Opportunities

Traditional Māori Games were once regarded as the basis for practicing other heritage art forms. Conditions for traditional Māori Games to flourish include valuing the art form, and encouraging whānau members to embrace the learning, practice and ownership of the art form as a taonga.

14.5 Summary of Findings

There are opportunities for Creative New Zealand and / or support agencies to support senior practitioners in traditional games, for example, by promoting the relevance and value of the art form.

A senior practitioner of Traditional Games emphasised the need to appreciate the value of this art form and to increase the promotion of ngā taonga tākaro. Also highlighted was the need for more institutional input into schools and sports organisations by SPARC, more inclusive and supportive practices from Māori agencies (for example, Te Puni Kōkiri), and also iwi organisations, for example, the inclusion of Traditional Games in iwi games and festivals.

14.6 Key Indicators of Good Health

Good health of Traditional Games is present when:

- The art form is being practiced within whānau units at home and at events.
- There is clear transmission of traditional knowledge within the whānau unit.
- There is an increase in the interest and value placed upon Traditional Māori Games
- There is an increase in the number of emerging practitioners as well as senior practitioners of Traditional Māori Games.

"The transmission of the art form is a natural part of the whānau life; where a parent transmits the art form holistically. In essence, when there is no school or non-whānau or non-hapū intervention,



to ensure the survival of the art form, this is when an art form is at its healthiest. It is not the universities, not the polytechnics, not schools, not even the kōhanga and kura kaupapa which teach some of these arts that these arts will survive; what endures through these institutions is merely the physical aspect. What is lost is the world from which the art form was nurtured. To remove the art form from its origins and by then placing that art form into a foreign structure under foreign authority, the question should be asked 'to whom now does the art form belong?'" (Translation)

15. KEY SURVEY FINDINGS OF KEY

ORGANISATIONS

This section outlines key survey findings from various organisations that contribute toward the delivery, support and revitalisation of Māori Heritage Arts.

15.1 Summary – Survey and Research Process

During the course of the project, many key organisations were identified as contributors, in some manner, towards delivering, supporting and revitalising Māori Heritage Arts. Survey questions were sent to a selection of 55 organisations and a total of 17 organisations responded. They were:³

- Toi Māori Aotearoa
- Te Uhi a Mataora (Toi Māori Aotearoa)
- Ngā Waka Federation (Toi Māori Aotearoa)
- Puatangi, the Māori Music Committee (Toi Māori Aotearoa)
- Rūnanga Whakairo, the Māori Carvers Committee (Toi Māori Aotearoa)
- He Awhi Tikanga, the Protocol for Arts Committee (Toi Māori Aotearoa)
- Arts New Zealand Foundation
- Massey University – Te Uru Māraurau
- Massey University – Te Pūtahi a Toi
- Arts Waikato
- Tairāwhiti Arts
- Te Taura Whiri i Te Reo Māori
- Te Wānanga o Aotearoa
- Ministry of Culture and Heritage
- Sport Waikato
- Te Whare Wānanga o Awanuiarangi
- Te Papa Tongarewa.

³ For further details of Survey Questions, refer to the *Attachments Document, Attachment 10, Correspondence and Survey Questions to Organisations that support Māori Heritage Arts*. For further details about the Organisations refer to *Attachment 11, Database of support Organisations for Māori Heritage Arts*.

15.2 Survey and Research Findings

The survey questions to organisations related to:

- funding opportunities and support functions provided for Māori Heritage Arts
- the selection criteria for funding and support
- their views on the future health of Māori Heritage Arts, and
- gaps in the support of Māori Heritage Arts.

Regarding Creative New Zealand, it is a crown entity that notably contributes to the support, revitalisation and maintenance of Māori Heritage art forms. For example, services provided by Te Waka Toi have enabled a range of Māori artists to develop their expertise and grow potential markets through projects funded under the Toi Ake funding stream. Another example relates to the Toi Iho registered trade mark that is:

Used to promote and sell authentic, quality Māori arts and crafts, and for authenticating exhibitions and performances of Māori arts and Māori artists of traditional and contemporary art forms.


Creative New Zealand's strategic plan outlines their vision for New Zealanders to be engaged in the arts. Having strong Māori Arts is a strategic priority that directly impacts on the health of all Māori Heritage art forms.

Creative New Zealand also indicates that it will invest in Māori communities by strengthening and building cultural identity through the arts. Such an approach enables Māori artists and Māori communities the opportunity to develop initiatives that will benefit their art form, their personal development and also their respective communities.

15.3 Key organisations that contribute toward Māori Heritage Arts

Key organisations that contribute toward Māori Heritage Arts include community-based, local, regional, national and international organisations, and they fall under the following categories:

- Learning institutions
- Support organisations
- Networking collectives
- Government organisations
- Funding organisations.



The following outlines a brief description about each category and includes the number of organisations identified and an overview of the types of support provided.⁴

15.4 Learning institutions

A list of 16 specific tertiary sector institutions that deliver education programmes or wānanga relating to Māori Heritage Arts was identified. The learning institutions support the revitalisation of various Heritage Art forms by offering study programmes that increase students' cultural capacity and their learning through Te Reo Māori, visual arts, performing arts and specific wānanga designed to revitalise different heritage art forms. Also, senior active practitioners are employed to teach about their art form at such learning institutions as:

- Whare Wānanga (both national and regionally based)
- Universities
- Polytechnics/Institutes of Technology
- Māori specific learning institutes (such as Te Puia, Te Toi Whakareia)
- Whānau, hapū and iwi wānanga.

The levels of support provided can benefit senior active practitioners and emerging practitioners / new learners. Senior practitioners are provided an opportunity to teach, share information, provide input into programme development, and network with students / emerging practitioners and their peers. Students / emerging practitioners are provided a learning space to develop and grow their traditional knowledge base.

15.5 Support organisations

A total of 16 support organisations were identified which include non-profit organisations, businesses and charitable trust entities. The types of support given include providing resources, advice, and funding and / or promotional opportunities for different Māori Heritage art forms.

Potential benefits for both senior and emerging practitioners include opportunities to network and share information. Also, access is broadened to different markets, funding, exhibitions, and further learning opportunities.

⁴ For further details about each organisation (name, region, contact and background details) refer to the *Attachments Document, Attachment 11, Database of Support Organisations for Māori Heritage Arts*. Note that, for organisations that did not respond to the survey, their details were collated based on information available online.



15.6 Networking collectives

The list of 11 networking collectives includes regional and national groups that focus on specific Māori Heritage Arts. The following art forms have established networking collectives:

- Tā moko
- Whakairo
- Mōteatea
- Taonga pūoro
- Whare Pora / Raranga
- Tārai waka
- Whare maire

The specific networking collectives contribute to the growth and maintenance of each of the art forms and their functions include promoting practitioners amongst their peers, sales and promoting products, marketing, information sharing and networking. A collective presence provides a level of support and expertise that is difficult to attain on an individual basis. Benefits of participating in collective networks include:

- Information dissemination
- Quality assurance
- Learning opportunities
- Marketing and promotional opportunities
- Idea sharing
- Networking and knowledge transferral.

15.7 Government organisations

For government organisations, a total of 9 are listed and they include government ministries, departments and / or agencies that specifically contribute toward the delivery, support, revitalisation and / or preservation of Māori Heritage Arts activities. Services include supporting community initiatives that have a particular focus on Māori and historical matters. Additional government organisations are listed in the following category, funding organisations; because that is another specific function some may carry out.

15.8 Funding organisations

The list of 14 funding organisations includes specific funding organisations and agencies, and also government organisations that directly fund Māori Arts activities and Māori Heritage Arts projects.

Funding organisations have set criteria relating to funding purposes and generally they are offered on an annual basis. They do not tend to fund business ventures or projects already funded by Government agencies and some funding organisations are restricted within regional parameters.

15.9 Examples of Organisations: potential benchmarks or models

Based on the survey responses, there is an absence of funding or support organisations with an individual focus on Māori Heritage Arts within Aotearoa. Although there are organisations that fund or support the arts sector, the focus tends to be on benefiting specific communities (such as iwi organisations) or the wider communities as a whole (such as the Lotteries Grants Board). Specific examples of organisations that fund or support Māori Heritage Arts related initiatives include:⁵


- Te Puni Kōkiri, the Ministry of Māori Development (Māori Potential Framework)
- Te Taura Whiri i Te Reo Māori, the Māori Language Commission (Mā te Reo)
- Ngā Whenua Rahui, the Department of Conservation (Mātauranga Kura Taiao)
- J R McKenzie Trust – Te Kāwai Toro
- Trust Waikato
- Lotteries Grant Board (Marae Heritage grants)
- Various general art funding offered by Arts Alive, the Lotteries Grant Board, Sky City Community Trusts.

These examples are identified to consider as potential benchmarks or models of support that are available regarding Māori Heritage Arts within Aotearoa.

15.10 Views about the future health of Māori Heritage Arts

Overall, organisations have positive views about the future of Māori heritage art forms. Education, and the retention and dissemination of traditional

⁵ Refer to the *Attachments Document, Attachment 12, Examples of Organisations: potential benchmarks or models.*



knowledge are generally considered as key factors that contribute toward a healthy future for all Māori Heritage art forms. A survey respondent stated:

“If Māori Heritage Arts are being taught well and played in schools then the future looks very bright indeed.”

Another survey respondent indicated:

“Any Māori studies programmes and language programmes are a perpetuation of heritage arts.”

One survey respondent considered, in general, that Māori Heritage Arts is in good health:

“We contribute indirectly to this [Māori Heritage Arts] through language which is connected to whaikōrero, Waiata and Te Reo development.”

However, the same survey respondent described an example of barriers that inhibit the development of specific Māori Heritage Arts programmes whereby a particular tertiary institution did not implement a kapa Haka programme because they thought there was a lack of demand for it.


Other key factors contributing to the future health of Māori Heritage Arts include:

- Practitioners (senior, emerging and learners)
- continual learning
- quality of products
- tertiary programmes specific to heritage art forms including Māori studies
- collective networking
- passion for, and the protection, of Māori Heritage Arts traditional knowledge.

One survey respondent stated:

“Given time and required tools, the future is healthy. Whether the interest comes from one person or one hundred, I would like to see one extremely skilled artist rather than many half-hearted.”

A survey respondent who represented an organisation that gives artists' awards commented:



“Award recipients are selected without knowing they are under consideration. Our selection panels have identified a number of future recipients of Foundation Awards that are producing excellent work in the Māori Heritage Arts.”

Another respondent discussed the recent revival of Māori Traditional Games in Aotearoa and how this has occurred by introducing demonstrations and programme development within schools.

15.11 Gaps in the support of Māori Heritage Arts

Gaps in the support of Māori Heritage Arts described by survey respondent include: difficulties to access experts / senior active practitioners (due to their regional base or location), difficulties encountered when engaging with the education sector to implement Māori Heritage Arts related programmes, and examples of teachers that are unqualified or inexperienced in teaching kapa haka at Pākeha medium schools.

A survey respondent commented that it is:

“difficult to get the programmes into the system [in terms of some Māori traditional art form programmes being included in the tertiary education system].”

The following matters were identified as areas to consider for further research, development and funding:

- Undertake in-depth research of each art form
- Address and overcome the difficulties of building Māori kaupapa programmes into a non-Māori institutional framework
- Provide more public opportunities to exhibit artworks nationally and internationally
- Provide more publicity and marketing of Māori arts.

Also, a survey respondent suggested it would be encouraging if wānanga art schools collectively pooled their resources and positioned taura where the strengths are for the art forms.

Overall, survey respondents from the organisations considered that while there are opportunities for the Health of Māori Heritage Arts to grow, gaps and barriers need to be addressed and overcome so the growth and health of Māori heritage art forms can increase.



16. CONCLUSION

16.1 General Conclusions

The health of a Māori heritage art form is difficult to gauge with any degree of precision however there are a number of factors that can indicate a positive status. The presence of good numbers of emerging and senior active practitioners within an art form is one important indicator of health. Other indicators relate to the state of the traditional cultural knowledge and skills that underpin the art form. The expertise of senior active practitioners is related to the possession of traditional cultural knowledge and skills, and the health of an art form relies on the effective transmission of this traditional knowledge to emerging practitioners.

Senior active practitioners are crucial to the survival and health of Māori Heritage Arts and are making a tremendous effort to teach, practice, and promote their art forms. Where there are senior active practitioners there is movement and energy in the art forms they practice which in turn generates interest from aspiring practitioners.

Most of the senior active practitioners interviewed within this research cited an upbringing with natural exposure to experts of the heritage art forms they practice. This type of natural intergenerational learning is acknowledged by the senior active practitioners to be less frequent or less likely to occur within the present day generation of emerging practitioners.

Frequent and ongoing events such as exhibitions, symposiums, conferences, hui and wānanga are important mediums for promulgating interest in Māori Heritage Arts. Such occasions enable contact between senior active practitioners and emerging practitioners. Senior active practitioners are also able to meet, discuss, share, and debate aspects of their heritage art forms. Regular events such as these will help raise the health levels of Māori Heritage Arts.

Collectives for Māori Heritage art forms provide practitioner members with teaching and learning opportunities as well as a forum within which to discuss and develop strategies for the progression of their art form. Māori Heritage art forms with operating collectives tend to be healthier and at the very least serve to co-ordinate the gathering of practitioners and the sharing of knowledge. Education institutions that teach courses on Māori Heritage art forms have generally had a positive influence on the health of those art forms. The education institutions provide good opportunities for access between senior active practitioners and emerging practitioners. These institutions also provide employment opportunities for senior active practitioners and are an effective means for teaching and developing emerging practitioners.

Education institutions generally teach Māori heritage art forms in a pan-tribal and generalised manner. However the effectiveness of this approach can be



enhanced with the senior active practitioners' message to students to return to their tribal roots to deepen their connection with their tribe and their tribal specific knowledge.

Each of the identified Māori Heritage Art categories comprise of a variety of common and specialist disciplines. For example, Whakairo, wood carving, is a common and popular discipline that has many practitioners, while the specialist disciplines of Whakairo Pounamu and Whakairo Hue have few practitioners which potentially puts those specific art forms at risk. Attention and support concerning the health of specialist disciplines is crucial as they may not necessarily share the same healthy state as the more commonly practiced disciplines that they are categorised alongside. In fact, the specialist areas are more likely to be in poor health and require additional support to ensure its practice achieves longevity.


Māori Heritage Art health is markedly better in those art forms that have wide appeal, commercial potential or entertainment value. Where there is ability for a practitioner to make a living from an art form the health of the art form generally benefits.

Senior active practitioners describe traditional practices, resources and materials as essential and fundamental affirmations of Māori identity. There is increased heritage art form health amongst those tribes that have implemented steps and strategies to embrace and enable their practitioners to be active within the tribe. Tribal festivals, tribal wānanga, and cultural hui are examples of the activities that have increased heritage art form health.

Senior active practitioners describe Māori Heritage art forms as having a kāinga, Whakapapa, iwi, hapū and whānau. They describe the ultimate health of a Māori heritage art form as being when that art form is seen to be a natural part of the whānau or kāinga. When the art form is nurtured and handed from one generation to the next, within the fold of the whānau or kāinga and it requires no external interventions to assist with issues of retention, intergenerational learning, access, and agency support – that is an ultimate benchmark of a healthy Māori Heritage art form. Marae are places of learning that most senior active practitioners describe as essential to the health of Māori heritage arts. Another essential element is Te Reo Māori for learning and understanding in-depth knowledge of Māori Heritage Arts.

Senior active practitioners acknowledge that many traditional observances and rules have been eased or removed in order to encourage the revival and growth of the Māori Heritage Arts. This has enabled hapū and whānau owned art forms to be taught to others enabling the growth within many heritage art forms.

The recent global economic downturn is a factor which may impact on the availability of agency support for Māori Heritage Arts. The ability for practitioners to travel to attend events, wānanga, and conferences may also be affected. For those practitioners whose ability to practice is linked to the sales



of their services or art products, the constraints of the financial downturn may be felt.

The internet has opened a world of possibility to practitioners within art forms. Websites raise the profile of both the art form and the practitioners and provide interested clients with access to the practitioners, and their artworks and services.

This research project has provided a snapshot of the perceptions of senior active practitioners, their views and experiences of practicing the traditions of Māori heritage arts. Senior active practitioners are taonga, their knowledge and their skills are taonga. It is important that we make every effort to support them in their efforts to safeguard the knowledge, skills and practices of their and our tupuna in the interests of current and future generations.

***He toi whakairo, he mana tangata.
He mana tangata, he toi whakairo.***

*Where there is artistic excellence, there is human dignity.
Where there is human dignity, there is artistic excellence.*

16.2 Conclusions specific to each Māori Heritage Art form

16.2.1 Toi Whakairo: Status | Good Health

Carving

Whakairo in its typical form of wood carving enjoys good health with many emerging practitioners learning the art form from senior active practitioners.

The availability of natural resources has a direct impact on the health of Whakairo. Whilst mainstay resources such as tōtara and kauri are still available, such native woods are a valuable commodity and in the future it may be difficult or costly for carvers to access.

Whakairo is supported by education institutions that teach the art form. This has enabled the growth in emerging practitioners many of whom over time have become senior active practitioners.

Specialised areas of Whakairo such as Whakairo Pounamu and Whakairo Hue have small numbers of both senior active practitioners and emerging practitioners which places the health of those specialised art forms at risk. Senior active practitioners often face financial and resource based constraints that inhibit their ability to make a living whilst fulfilling their desire to mentor an emerging practitioner or to take on an apprentice.

16.2.2 Kōwhaiwhai and Tukutuku: Status | Good Health

Art of rafter decoration, tukutuku wall decoration

The art form of Kōwhaiwhai is considered by senior active practitioners to be a natural part of Whakairo, and Tukutuku a natural part of Whare Pora. When they spoke broadly about Whakairo and Whare Pora they also implied or made direct references to the respective art forms of Kōwhaiwhai and Tukutuku. As reflected in the health of Whakairo and Whare Pora generally, the health of Kōwhaiwhai and Tukutuku is also good.

Kōwhaiwhai and Tukutuku are being taught in learning institutions by senior active practitioners, although they generally prefer that teaching occurs at marae based wānanga.

16.2.3 Whare Pora: Status | Good Health

Weaving, textiles, basketry

Whare pora appears to be in a state of good health. There are good numbers of senior active practitioners and emerging practitioners of Whare Pora.

Senior active practitioners have indicated their preference for the traditional practices, materials and resources which they describe as essential fundamentals of Whare Pora.

Senior active practitioners describe weaving collectives, marae wānanga, weaving courses through education institutions, weaving symposiums, and weaving exhibitions; as key factors to the good health of Whare Pora.

Women are the mainstay of Whare Pora and the primary parent teachers of their children or mokopuna. There are signs of intergenerational learning within whānau of senior active practitioners.

The health of Whare Pora heritage art forms is directly tied to the availability of natural resources. Most mainstay resources such as harakeke are easily accessed.

Agency support for Whare Pora is seen in the form of education institutions that provide senior active practitioners with employment and the means to practice and teach. Marae also continue as centres of learning and teaching.

Events such as exhibitions, symposiums, wānanga are key events that provide networking opportunities. Senior active practitioners



gain access to emerging artists and vice versa. Senior active practitioners are also able to meet, discuss, share, and debate aspects of the Whare Pora. Maintaining the traditional qualities and cultural integrity of the art form is an important concern for senior active practitioners.

16.2.4 Oral Arts: Status | Reasonable Health

Whaikōrero, Karanga, Whakapapa

The Oral Arts appear to be in a reasonable state of health. There is an increasing groundswell of learners and emerging practitioners. However senior active practitioners, the exponents and exemplars of Oral Arts, are declining in numbers.

Agency support from education institutions is often indirect and most education institutions do not have courses that focus primarily on the Oral Arts.

The ability to speak and understand Te Reo Māori is fundamental for the health of the Oral Arts. Senior active practitioners have noted that many new and emerging practitioners do not possess sufficient Māori language skills and they initially memorise a speech but are devoid of understanding and the ability to speak Te Reo Māori fluently.

Senior active practitioners extol the need for emerging artists to be active on their own marae kāinga in order to gain exposure to a tribal education.

There is increased art form health amongst tribes that have taken steps and strategies to enable emerging artists to be active in aspects of the Oral Arts.

The Oral Arts require a lifetime of commitment to learning. There is a great weight of responsibility carried by senior active practitioners who teach emerging practitioners. Any publicly witnessed poor performance or transgressions against tribal customs by an emerging practitioner will likely see the full blast of blame and fault directed at the teacher. The risk to the emerging practitioner who is dealing with sacred and important knowledge is very real and such matters can hinder teaching and learning.

16.2.5 Waiata, Mōteatea, Pao, Taonga Pūoro: Status | Reasonable Health

Traditional song and chant composition, traditional instruments



The heritage art forms of Waiata and mōteatea are in a reasonable state of health.

Senior active practitioners of Waiata and mōteatea are generally highly regarded in other heritage art forms whilst the latter art forms often enjoy a greater profile. For example, senior active practitioners of Waiata and mōteatea will be seen primarily as a pūkōrero or reo Karanga; the expertise of their Waiata and mōteatea talents will be noted as part of their primary role.

Senior active practitioners point to the Waiata and mōteatea art form as an essential and fundamental first step for novice pūkōrero and reo Karanga. Waiata and mōteatea provide learners with practice under the guidance of kaumātua. In turn, the learner is exposed to the displays of expertise by kaumātua on the marae. It is during this phase of participation in Waiata and mōteatea that the often anonymous learner is exposed to his or her tribe and to visiting tribes. This enables the learner to move through the ranks and grades over time as an identity of the tribe.

Increasing access to resources has had a positive effect on the health of the art form. Emerging artists have access to resources including books, the internet and other technology such as CDs, DVDs and ipods which are being used as a vital component for raising the health of Waiata and mōteatea. These devices enable senior active practitioners to share knowledge and enable an emerging practitioner to learn at their leisure.

In some experiences, senior active practitioners have observed that poor teaching habits have had an impact of reducing the quality of the performance of traditional Māori musicality. Such a view was shared regarding the competitive nature of kapa Haka competitions having an influence that can lead to performers compromising the qualities of traditional Māori musicality when performing Waiata and mōteatea.

16.2.6 Tā moko: Status | Good Health

The art of body modification

The revived Whakairo art of Tā Moko seems to be in good health. Senior active practitioners' numbers are reasonable and will likely grow as the years pass and the present emerging practitioners gain the expertise, cultural knowledge and skills required of a senior practitioner. Emerging practitioners are growing in numbers. There is evidence that a growing number of Whakairo students are entering into the field of Tā Moko. Most notable senior active practitioners have a background as accomplished carvers.



The artistry of Tā Moko is evident and growing. Positive signs of good health include the formation of a national Tā Moko collective, wānanga and the increasing demand for Tā Moko. Tā Moko provides practitioners with a lucrative career opportunity whereby practitioners are able to formally practice.

Tā Moko as an art form is portable enabling practitioners to move beyond tribal borders and abroad. This portability has encouraged the popularity of Tā Moko.

The specialist practice area of traditional Tā Moko Uhi (chisel) is in very poor health. There are very few practitioners working in this practice and it is still in the early throes of revival.

16.2.7 Tārai Waka: Status | Poor Health

Canoe design and construction, voyaging, navigation

Tārai waka is in poor health. Without assistance the art form will suffer serious set backs to progress made to-date, to repatriate and resurrect the practices and knowledge of the Tārai Waka disciplines of traditional navigation, ocean voyaging, and building.

There are too few senior active practitioners in the disciplines of traditional navigation, ocean voyaging, and building. Tārai waka has challenges with all areas of the four themes; access, retention, intergenerational learning and agency support.

The art form demands long term commitment and personal sacrifice from emerging practitioners. The pressures of providing for family are pitted against the demands of the art form.

Particular areas of Tārai Waka are experiencing a renaissance whereby waka ama and hoe waka, are growing in popularity; and so their health is increasing too.

The overall health of Tārai Waka is interdependent on the health of several other Heritage Arts such as: Whakairo (timber preparation, waka building, and carved waka adornments); Whare Pora (bindings and sails); Haka (kaihoe paddling chants); Oral Arts (various karakia, Whakapapa recitation, whaikōrero, Karanga) and Whare Maire (kaihoe discipline and the brandishing of hoe and weapons).

16.2.8 Haka: Status | Good Health

Composition, teaching and performance

Interviewed senior active practitioners of the Oral Arts and Waiata, Mōteatea, Pao and Taonga Pūoro heritage arts, deemed Haka to be



part of their Heritage Arts and therefore, the health of Haka is also reflected in the health of the Oral Arts and Waiata, Mōteatea, Pao and Taonga Pūoro heritage arts.

In general Haka is described as being in good health, with some areas having many senior active practitioners and emerging practitioners. The good health of Haka in the Te Arawa region is influenced by the tourism focus of Rotorua.

16.2.9 Whare Maire: Status | Good Health

The arts of Tūmatauenga – martial arts

Whare Maire appears to be in good health.

There are various schools of Whare Maire throughout Aotearoa. Aspects of the Whare Maire have become common practice within kapa Haka performances.

Whare Maire in the form of brandishing weapons and the skilful movements of the body is experiencing revival within oratory practice.

Some specialist disciplines of Whare Maire, such as mangumangutaepo, have low numbers of senior active practitioners however this is also a feature of the transmission tradition of such disciplines.

16.2.10 Traditional Games: Status | Poor Health

Whakaropiropi, mu torere, mahi wahi etc

Traditional Games appear to be in poor health.

Senior active practitioners are few and the number of emerging practitioners is also low.

The poor health of Traditional Games is exacerbated by a general lack of appreciation by Māori of the value of traditional games. This leads to little teaching of these traditions which further undermines the art form.

The natural learning process of Traditional Games is within the fold of whānau which enables intergenerational learning from parent to child.

Traditional Games as an art form does not appear to have any of the support mechanisms that are evident for other healthy heritage art forms and this may hinder its long term revival.



Some kura kaupapa, kōhanga reo and mainstream schools have taken up traditional games. Agency support to promote Traditional Games is a recent development on a localised scale.

The recent publication of a Traditional Games book is a welcome addition to the limited resources about this art form.

16.3 Key to Health Status of Art Forms

- I Good health – The art form is in good health. Its practice is widespread, there has been growth in its uptake and there are good numbers of practitioners (both senior and emerging). Current requirements for support are a low priority.
- I Reasonable health – The art form is in reasonable health. The art form is being practiced however there may be key elements lacking (such as access to natural resources and / or to senior active practitioners). Current requirements for support are a medium priority.
- I Poor health – The art form is in poor health. The practice is in danger of being lost. There are very few senior active practitioners available and the uptake of the art form has challenging factors for potential emerging or aspiring practitioners (such as time, energy and financial commitments, or perception of value of the art form). Current requirements for support are a high priority.



17. RECOMMENDATIONS

17.1 Project-related Recommendations

As this project looked at art forms in terms of the whole discipline and as a general national overview, it provides a general sense of the overall health of the art form but does not pick up the regional variations. It has not been possible to provide to a region by region analysis within this project.

We recommend that Creative NZ:

- Undertakes further exploratory research into the health of Māori Heritage Arts focusing on particular art forms within specific tribal or regional areas.

Much of the research within this project came from practitioners within the North Island and through discussions with South Island practitioners it became apparent that the South Island context is markedly different, both in the practice of art and the art forms themselves. The research team is not confident that the overall conclusions formed for the general health status of Heritage Arts can be extended to the South Island.

We recommend that Creative NZ:

- Undertakes further exploratory research into the health of Māori Heritage Arts within the South Island to explore the traditions, customs and types of heritage art forms that are practiced by the tribes of the South Island, particularly art forms unique to that area.

17.2 General Recommendations

We recommend that Creative NZ:

- Provides support to those art forms, including specialised disciplines, identified as being in poor health.
- Provides support to senior active practitioners to mentor and teach emerging practitioners, apprentices or protégés by way of financial subsidies, wage assistance, scholarships, marae-in-residence and/or apprenticeship programmes.
- Provides support to senior active practitioners to record aspects of their heritage art form for the future benefit of the art form and that of their whānau, hapū or iwi.
- Provides support to individuals, whānau, hapū, iwi, and collectives to archive aspects of their heritage art form within well regarded repositories such as Te Papa Tongarewa and Archives New Zealand and/or within tribal archives.
- Facilitates and broker relationships between practitioners (senior and emerging) and agencies that support Māori Heritage Arts.

- Provides support to senior active practitioners across all heritage art forms to attend events such as hui, wānanga, symposiums and exhibitions.
- Provides support to senior active practitioners to enable their participation as educators and guest speakers in wānanga, symposiums, and exhibitions, at national and international levels.
- Provides support for the hosting of Heritage Arts events, symposiums, wānanga, workshops and noho marae.
- Provides support for senior active practitioners and collectives to establish and implement art strategies that address the health of their heritage art form.
- Recognises and extends its support to specialised disciplines within the various heritage art forms.
- Provides support for key aspects of tribal festivals, tribal wānanga, marae wānanga, and cultural traditional hui that will specifically enable tribal senior active practitioners of the heritage art forms to share their knowledge.
-

17.3 Māori Heritage Art forms related Recommendations

Based on the research findings and conclusions, we recommend that Creative New Zealand:

17.3.1 Toi Whakairo

- Maintains current levels of support and services to Whakairo.
- Provides a specific focus of support for specialised disciplines of Whakairo such as pounamu (jade carving), hue (gourd carving), kōwhatu (stone carving) and taonga pūoro (musical instruments).

17.3.2 Kōwhaiwhai and Tukutuku

- Maintains current levels of support and services to Kōwhaiwhai and Tukutuku.

17.3.3 Whare Pora

- Maintains current levels of support and services to Whare Pora.
- Provides priority support for projects that use traditional resources, materials, and practices.
- Provides priority support for specialised disciplines of whare pora, such as tāruke and punga (woven fish traps) and mōkihi (reed canoes).

17.3.4 Oral Arts

- Supports the Oral Arts by promoting agencies' services and support amongst practitioners and iwi, hapū, and collectives.
- Provides priority support for marae or kāinga based Wānanga.



17.3.5 Waiata, Mōteatea, Pao, and Taonga Pūoro

- Maintains current support and services for Waiata, Mōteatea, Pao, and Taonga Pūoro.
- Supports the development of resources to support this art form such as books, CDs and DVDs.
- Provides priority support for marae or kāinga based Wānanga.

17.3.6 Tā moko

- Maintains current levels of support and services for Tā Moko.
- Provides priority support for specialised disciplines of Tā Moko such as uhi, waikauri and ngārahu (traditional hand tool, dyes and pigment).

17.3.7 Tārai Waka

- Provides immediate and on-going support for Tārai Waka as a key priority.
- Provides support for senior active practitioners to advance the current specialised Tārai Waka teaching programme and ānanga.
- Provides support for Tārai Waka senior active practitioners to establish events, including waka building festivals, to attract interest and to showcase the skills of the senior active practitioners and emerging practitioners.
- Provides support for Tārai Waka senior active practitioners to establish annual ocean voyaging events, providing ongoing training and participation opportunities for practitioners. In particular, to establish an advanced level ocean voyage event to be held every 10 years.
- Provide support for Tārai Waka senior active practitioners to develop a long-term strategic plan to raise the health of the art form from its present state.
- Undertake further in-depth research into Tārai Waka to identify specific avenues to assist and improve the health of this art form.

17.3.8 Haka

- Maintains current levels of support and services for Haka.

17.3.9 Whare Maire

- Maintains current levels of support and services for Whare Maire.
- Provides a specific focus for support for specialised disciplines of Whare Maire.

17.3.10 Traditional Māori Games

- Provide immediate and on-going support for Traditional Māori Games as a key priority.
- Provide support for Traditional Māori Games' senior active practitioners to develop a long-term strategic plan to raise the health of the art form from its present state.



- Undertake further in-depth research into Traditional Māori Games to identify key areas to assist and improve the health of this art form.



18. ACKNOWLEDGMENTS

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Tēnā koutou katoa.

18.1 Attachments:

Refer to “Attachments Section” Document.