The Mauri of Māori Media: Whakawātea - a Decolonising Practice

Eruera Lee-Morgan

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Te Taikākā - Abstract

This applied masters' thesis concerns Māori media and its future development. After a decade of working at Māori Television in various senior roles of programming and production, this is a scholarly opportunity for me to engage in a research study of Māori media practice. This study will explore the concept of mauri in relation to Māori language media and its holistic importance in sustaining Māori culture, identity, language and people. Everything created has mauri and I argue that mauri is critical to the sustainability and development of te reo Māori in Māori media. Using a Kaupapa Māori approach, this study reviews relevant Māori scholarship, and importantly, includes the voices of several Māori media practitioners, alongside a critique of my own professional and lived experiences. An analysis of these sources presents a way of thinking about Māori media and how to enhance te mauri o te reo (the life force of the Māori language). In doing so, it highlights the importance of the practice of whakawātea to assist in the protection and sustenance of te mauri o te reo in Māori media as a decolonising agenda. Framed by Kaupapa Māori theory, this thesis foregrounds pūrākau as a research methodology, which is appropriate for the storytelling nature of Māori media.

He kupu whakamihi

Kāre e ārikarika aku kupu whakamihi ki te hunga nā rātou au i tautoko i tēnei tuhinga roa. E kore e tawhiti ōku whakaaro i taku taituarā i a Jenny mōnā i whakamahuru mai rā i a au, otirā i tō māua whānau i roto i ngā tau e toru kua mahue ake nei. Kāre e mutu te aroha mō tana tautoko mutunga kore i a au, otirā i tēnei hikoi tūpou ōku i te ara a Tāwhaki kia kimihia kia rapua ēnei taonga kua roa e tārewa ana. Nānā i whakawātea ai te huarahi kia rurukutia ai au ki tēnei haepapa nui, arā, te mahi hāraurau a te tohu paerunga o te Whare Wānanga o Wairaka. Mai kore ake ngā taunakitanga a taku whānau kua tū māmore noa iho tēnei rākau i te papatāhuaroa, ā, kua hinga noa atu au rānei i ngā whakawai o te wā. Ahakoa rā rā, ngā aupiki me ngā auheke o tēnei ao pāhekeheke, arā, o te mate urutā e kī ana ko te mate korona me ngā nohoanga whakakōpani a te motu i rarapa tonu ngā waewae tūtuki kia tae ki te rourou o tāpuhipuhi nei.

E rere tonu ana te hira o ngā whakamoemiti ki taku pou whirinaki ki Tākuta Jo Mane mōna i tū hai pou herenga kōrero mōku me te kaupapa rangahau nei. Ahakoa ngā pōtatutatutanga o te mate urutā i noho kōkōmuka tara-ā-whare ai mātou, i reira hoki a Jo ki te āta whakawātea i ngā taumahatanga hārukiruki i oti tika ai tēnei rangahau. Ahakoa ngā pāhekeheketanga o te wā, i mauri ora tonu ai te kaupapa! Ina rā e kore e tahiti ngā whakaaro ki te mātāpuna o te Whare Wānanga nei, ki te wai unuroa o Wairaka, otirā ki ngā Wai-o-Rakataura anō hoki i waerea ai te ara mō tēnei rangahau mai noa i tōna ihoiho, ā, hai wai whakaika hai wai mauri anō mō tēnei kaupapa rangahau. E waioha ana te ngākau i whai wāhi au ki tēnei puna wai mātauranga māori hai whakamauru i taku hikoi tūpou ki roto i te ao mātauranga kai mārō.

Nōku te waimarie i tāwharau au ki ngā taonga tāuki a ngā mātua tūpuna ki Te Kohinga Māori o Te Puna ki Te Whare Wānanga o Wairaka, otirā i ngā rau āwhina a Catherine Mitchel rāua ko Sue May nā rāua au i whakaū ki te ara o te tika me te māramatanga. Hōmiromiro ana taku noho taiuru, ōku whatumanawa me ōku kare-ā-roto i pōhue taku noho ki te ao tuauriuri i tāia ai tēnei moko, hai raraunga kōrero mā ngā uri whakatupu. Ko te hira o ngā whakamoemiti ki ngā pātaka whakairinga kōrero i whakatūhera mai ki tēnei hāraurautanga, tēnā koutou kai ōku hou kōtuku, kai ngā puna o te kī i tā koutou matapopore nui ki te whāngai i ngā taonga a te pūrākau hai rarau whakatōtō ā muri nei. E noho ngākau whakaiti ana au i te wairua mākohakoha o Te Tūāpapa Rangahau o Te Whare Wānanga o Wairaka, Ngā Pae o Te Māramatanga me Te Puni Kōkiri i a rātou taunakitanga kia tutuki mārire i a au tēnei rangahau. Kai aku māpuna whakarei e kore e mimiti te puna o mihi ki a koutou ia koutou tautoko mutunga kore, tēnā koutou, tēnā koutou, otirā tēnā koutou katoa!

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Chapter One: Kōrero whakataki - Introduction

Ko te mouri i runga!
Ko te mouri i raro!
Ko te mouri o ēnei tipua
Ko te mouri o ēnei tawhito
Ko te mouri o Tamanui-te-rā!
Ko te mouri o Papa-tū ā-nuku e takoto nei!
Ko te mouri o te reo Reiuru, ko te mouri o te reo Reiriki ko te mouri ka tau ki runga i tā tātou pou-irirangi
Whakaata Māori! Koia tēnei te mouri ka whakapiki ake.
Koia tēnei te mouri ka whakakake.
Ko te mauri o Rongo, whakairi ake ki runga.
Turuturu o whiti, whakamaua kia tīna! haumi e, hui e, tāiki e!

Nā Tākuta Huirangi Waikerepuru (2009).

The takutaku (incantation) above identifies the significance of mauri in the work that we do as Māori working in media and is a key source of inspiration for this thesis. The late Dr Huirangi Waikerepuru recited this takutaku to mark the fifth anniversary of Māori television and to remind us as Māori media practitioners of the significance of mauri. I take up Huirangi's calling in this thesis to explore mauri in relation to Māori language media. This thesis begins to explore a way of thinking and framing Māori media and in relation to Kaupapa Māori, in particular, te mauri o te reo (life force) of Māori language. The term Māori media refers here to several different platforms including, radio, television, film, digital, online, and social media but in this thesis the focus is on radio, television and film because of the nature of this applied practice study, and my experience in these formats. After a decade of working at Māori Television in various senior roles of programming and production, this is an opportunity for me to reflect and investigate practices in Māori media. This study will explore the concept of mauri in relation to Māori language media and its holistic importance in sustaining Māori culture, identity, language and people. Everything created has mauri, and I argue that mauri is critical in the sustainability and development of te reo Māori in Māori media. In my view, the takutaku above helps us understand that at the core of Māori media (which is founded on Māori storytelling) is mauri.

In the exploration of mauri in Māori media, this thesis will outline Māori media from its controversial beginnings to the present challenges. The impact of systemic and structural racism and colonisation will be examined both in terms of the broader Aotearoa context and the media itself. Moreover, I argue that whakawātea is a critical traditional practice that can help Māori media to protect and sustain Māori principles - in particular the mauri of te reo - in this new digital paradigm (Mātāmua, 2016, p.31-34). To facilitate this investigation of mauri and its relevance to Māori media, pūrākau as a critical cultural resource will be utilised. In this way, this study also contributes to pūrākau as methodology, as an approach that can decolonise Māori media.

This chapter begins with the central research question that animates this study. This is followed by an introduction to some of the key themes, beginning with an overview of mauri to ground and facilitate all the analysis that will be undertaken in this thesis. An introduction to the context of Māori media in Aotearoa is included, as well as the history and development of te reo Māori in media. In the second part of the chapter, which is a feature of the pūrākau approach utilised in this study, is my own story. Here, I identify my position in relation to this research topic, and culturally locate myself.

Te aka matua o te rangahau - Research question

The topic of my thesis investigates mauri in Māori media, in particular Māori language media in which I have been serving as a long-time practitioner. My study is driven by Kaupapa Māori and my interest in pūrākau (Māori storytelling) to sustain and protect mauri through Māori media. The overarching question that animates this study is:

> What is the relevance of mauri - the life force of Māori language - to Māori media, and how is it applicable to Māori media?

This research seeks to understand more deeply the concept of mauri, with an emphasis on 'te mauri o te reo' [Life force and principle of Māori language] and its importance to protect, sustain and develop Māori media. Pūrākau will be a key means to theorise the notion of mauri in sustaining Māori language media. Pūrākau are drawn upon in multiple ways in this study. They emerge in this text through the stories told by the research participants as expert Māori media practitioners. In addition, the ancient pūrākau in the story of Rātā identified in chapter four, is highlighted to provide some key insights into mauri. Moreover, pūrākau can also be seen in the stories shared throughout this thesis, based on my experience in Māori media. And, lastly, pūrākau can be found in the Kaupapa Māori scholarly literature which underpins the arguments made in this text. In this sense, this thesis is polyvocal and in contrast with standard thesis structures, the voices of participants and the stories they tell, along with mine, are not only

located in discussion chapters but are woven across the entire thesis. (Jones cited in Biggs, 1995. p.17, p. 18).

Mauri

Mauri is an integral part of the sustenance and maintenance of all creations, objects and beings including one's language and culture. Mauri can also be defined as a form of energy and a form of radiation. From the life source, the aura of the mauri would radiate outwards both to the environment and, more specifically, to the species for which it was intended. As leading Māori health expert Mason Durie (1993) points out, "mauri transitions from the centre outwards, in search of connections within relationships in their contexts, the pursuit of, the discovery of similarities" (p. 88). A renowned keeper of pūrākau and mātauranga Māori and tohunga of Te Tai Tokerau, Māori Marsden, explains, "mauri created benevolent conditions within the environment both to harmonise the process within the earth's ecosystem and to aid the regeneration process" (Marsden cited from Royal, 2003, p. 70). Also, mauri is the spark of life, the active component that indicates the person is alive. All animate and other forms of life such as plants and trees owe their continued existence and health to mauri (Marsden, 2003). In sustaining mauri, whakawātea is the practice that assists in the restoration of mauri. (Marsden as cited in Royal, 2003, p.70).

According to renowned Māori scholar of Ngāti Awa, Hirini Moki Mead, he defines mauri in context to oneself and how the various states of mauri is manifested in a person. "When the person is physically and socially well, the mauri is in a state of balance, described as mauri tau (the mauri is at peace). When a person receives shocking news, or is surprised, or jolted by an electric current, the mauri is startled and is described as mauri oho. Traditionally, it was thought to be not good for the mauri to be startled this way as it might leave the body, and this is dangerous. When the mauri is startled to this degree, it is described as mauri rere, literally: flying mauri" (Mead, 2003, p53). According to Williams (1957) "the mauri of an individual could be represented by a material symbol which was reinforced spiritually and then hidden away" (Williams, 1957, p.197). According to Durie (2001), in his publication *Mauri Ora, The Dynamics of Māori Health*, mauri is ora. Ora can mean wellbeing or health, or just being alive, but when paired with mauri, the meaning is expanded to suggest a force that generates and sustains life, vitality and health (Barlow, 1991; Durie, 2001, p. 2).

'Mauri' is an integral Māori concept that interconnects with other key principles such as mana, wairua, whanaungatanga, ihi, wana, wehi, kōtahitanga, whakapapa, tikanga, kawa, tiakitanga, manaakitanga across the plethora of Māori dimensions. Huirangi Waikerepuru (2009) maintains that mauri (the life essence) is the key dimension and force that connects all living things together and, in the context of this study, connects Māori language in Māori media (Marsden cited from

Royal, 2003, p.70). Through drawing on the insights of leading Māori scholars such as Huirangi Waikerepuru, I seek to articulate how Te Mauri-ora o te reo Māori (Wellbeing and lifeforce of the Māori language) is a critical component in the maintenance of Māori media in these challenging and complex times and to emphasise the importance of te mauri o te reo in our conscientization as people, language and culture across these multiple digital media platforms.

Ngā kōrero tūāpapa - A brief history of Māori media

Māori broadcasting was born out of the struggles and the efforts of Māori leaders to revive te reo Māori in Aotearoa. Māori language broadcasting is underpinned by Te Tiriti o Waitangi, alongside some key Māori language and Māori Broadcasting legislative obligations put in place to revitalise Māori language and culture (Higgins, Rewi, Olsen-Reeder, 2014). Although Māori language was introduced to the radio airwaves in 1940s to improve pronunciation by New Zealand society of Māori names and words, it wasn't until 1980 that Māori programming became a permanent feature on mainstream television with the launch of *Koha*, a 30-minute weekly current affairs programme. In 1987, *Waka Huia*, the first 100 percent Māori language documentary programme, began. It is now the iconic longest-standing Māori language programme gracing our television today. This was preceded by the Māori Language Claim Wai 11 (1985) to the Waitangi Tribunal by lead claimant Huirangi Waikerepuru of Ngā Kaiwhakapūmau i te reo Māori, which gave voice and recognition to te reo Māori (Wai 11). Two years later, the Māori language Commission, Te Taura Whiri i Te Reo Māori (1987) was established, marking recognition of te reo Māori as an official language of New Zealand (Higgins, Rewi, Olsen-Reeder, 2014). This watershed moment acknowledged Māori language as a taonga to be nurtured and protected.

In 1988, Ngā Kaiwhakapūmau i te reo Māori established the first Māori radio station in Wellington - initially called Te Reo o Pōneke and eventually becoming Te Irirangi o Te Ūpoko o Te Ika (Ngā Kaiwhakapūmau, 1999). Around this period, several iwi stations followed suit (Mane, 2009). In 1991, Cabinet approved a work programme for Māori broadcasting to establish Te Māngai Pāho, the Māori broadcasting funding agency, through the Broadcasting Amendment Act, 1993. Te Māngai Pāho was set up to promote Māori language and culture by making funds available for the broadcasting and production of programmes to be broadcast. (Te Māngai Pāho, 1994:29). The advent of Te Māngai Pāho provided funding for iwi radio and the beginnings of Māori television programming, including the Aotearoa Television Network pilot broadcasts in Auckland in 1996. Eventually, the Māori Television Service Act 2003 was established after many court appearances, including a trip to the Privy Council in London by the Māori Council and Ngā Kaiwhakapūmau i te reo Māori (Ngā Kaiwhakapūmau, 1999). In 2004, Māori Television Service was launched in Newmarket, Tāmaki Makaurau. These crucial legislative and Te Tiriti o Waitangi

obligations (Wai 11) solidified the protection of Māori Language and is the catalyst in which Māori broadcasting and media exist today. We have much to be thankful for in the work of our predecessors who have secured these key paradigms for the development of Māori language broadcasting in Aotearoa. The history of Māori broadcasting is foundational in understanding ourselves in relation to the future of a Māori digital media paradigm and in helping contextualise this thesis.

Te Reo Māori i te rāngai auraki - Te Reo in mainstream media

In the context of rapid technological change and the emergence of new media, Te Tiriti o Waitangi has not only created the space for Māori in media, but it has also informed transformational change for te reo Māori to be valued and spoken by mainstream broadcasters. The rise of the critical awareness, language acquisition, use and status of te reo Māori, has assisted with the normalisation of te reo Māori broadly by society in Aotearoa. Te Taura Whiri i Te Reo Māori (2019) articulates in their progress report, *Te Reo Māori, Tukua ki te Ao* "at last it appears there has been a significant shift in the use of te reo Māori in wider New Zealand society. You can now hear te reo Māori almost every hour of every day, albeit in short phrases, on RNZ National, mainstream Television New Zealand, Television 3 and Sky Sports which reaches almost every New Zealander" (Lee-Morgan, Muller, Seed-Pihama, Skipper, 2019). You can see non-Māori using te reo Māori as part of their everyday talk onscreen, and te reo Māori is included in a multitude of ways across digital platforms that reach around the world. Attitudes towards Māori language have changed phenomenally among middle New Zealand, which is reflected in the high demand from adult students wanting to learn te reo Māori at tertiary institutes. Māori language is becoming widely accepted amongst most New Zealanders as an official language of Aotearoa, however we are quite a way off before Te Reo Māori is made compulsory or as a core subject in our education system (Lee-Morgan, Muller, Seed-Pihama, Skipper, 2019, p.160; Higgins, Rewi, Olsen-Reeder, 2014, p. 381).

Te whakawātea i te pāpāho Māori - Decolonising Māori media

This thesis research is a critical qualitative study that centres Māori traditional knowledge, firmly grounded in Kaupapa Māori methodologies and a mātauranga Māori paradigm. This thesis presents a counter-narrative to the colonial and conventional construct of storytelling in the media. The deconstruction of Western conventions in media will be demonstrated through the centring of the practice of whakawātea (Marsden, 2003). Whakawātea and pūrākau are cohesive Māori concepts, both pivotal in this study and specifically in the work of decolonising Māori media. I argue that the practice of whakawātea will help demystify and clear the colonial space to make way for our authentic Māori narratives, voices and perspectives. Firmly grounded in

Kaupapa Māori, pūrākau methodology is foundational in developing a decolonised media framework. This aspect will be explored through the tree-felling story of Rātā, a prominent pūrākau known throughout Polynesia. Through the narrative and incantation of Rātā, this thesis draws on the adzes or toki mentioned in the story as a framework to help design the media paradigm with Māori imagery, voices and unique stories.

Whakawātea can be defined in several ways, however, in the discussion here, whakawātea is understood as a traditional practice that helps to clear and make the space (Marsden, 2003) for the mauri of the Māori language to thrive in the context of Māori media. Whakawātea can be applied in several ways to address complex and challenging issues in a restorative and regenerative way in the media. However, for the purpose of this research, I investigate whakawātea as an approach that can assist in protecting and sustaining the mauri (life essence) of te reo Māori in Māori media. In following our cultural traditions, it is appropriate that I acknowledge the mauri that I bring to this work and identify myself and my relationship to this research (Mead, 2003, p.50).

This master's thesis begins to explore a decolonising framework of Māori media by utilising whakawātea as an integral practice. In this thesis I have drawn on the three prominent toki used to adze the Tainui waka as retold by (Biggs, 1995) discussed in chapter five (refer to page 65). The three toki of Hahau i te Rangi, Paopao ki te Pō and Manu Tawhiao Rangi are used as a metaphor in this thesis that begins to conceptualise a whakawātea framework to assist practitioners with a way to approach and think about preparing, framing and telling our stories.

Ko wai tēnei e rangahau nei? Who is this researcher?

Taku Ure-tārewa

Ko Tiheia me Tarawera ngā maunga
Ko Ngāti Rangiwewehi, Tapuika, Ngāti Kereru Kaiwai, Tūhourangi, Ngāti Huarere ngā hapū
Ko Tarimano me Te Pākira ngā marae
Ko Tawakeheimoana me Wahiao ngā Whare tūpuna
Ko Te Aongahoro me Te Rau Aroha ngā aitanga a Tiki
Ko Te Awahou me Te Puarenga ngā awa
Ko Te Arawa te waka
Ko Ngātoroirangi te tohunga ihorei
Ko Tamatekapua te tangata hautū

Taku Whare tangata

Ko Taupiri, Ko Te Aroha me Moehau ngā maunga

Ko Ngāti Pou, Ngāti Ngaho, Ngāti Mahuta, Ngāti Tamaterā, Ngāti Tara Tokanui me ngāti Tāwhaki ngā hapū
Ko Maurea me Ngahutoetoe ngā marae
Ko Ngā Tumutumu o Rauwhitu me Te Pae o Hauraki ngā Whare tūpuna
Ko Waikato me te Wai-o-Hinemuri ngā awa.
Ko Tainui te waka
Ko Taikehu me Rakataura ngā tohunga ihorei
Ko Hoturoa te tangata hautū

Tōku reo, tōku ohooho - My language is my awakening

As part of locating myself within this study, I share some of my journey in Māori media to illustrate the key drivers in the development of kaupapa Māori language media and provide some understanding of my media experiences that inform my position.

My interest in Māori media began as a child growing up in Rotorua, New Zealand. I had an inquisitive nature, motivated to search for the truth. This characteristic, along with my passion to understand te ao Māori brought me to investigative storytelling, research and newsgathering. Eventually, I was thrust into working in media in a regular trainee rangatahi (youth) broadcaster role for our local iwi radio station, Te Reo Irirangi o Te Arawa FM. I was an understudy to many of the pioneers of Māori broadcasting who were working in Māori media at the time, and these established Māori broadcasters contributed greatly to my understanding, sustained passion and desire to tell Māori stories, in particular, Māori language narratives in the paradigm of Māori media. The rangatahi group I was a part of were privileged to be mentored by some of the greats of Māori language broadcasting, including some of the most noteworthy broadcasters of the time (Te Rito, 2007, 2008; Mane, 2009; Beatson, 1996; Stuart, 2003) and equally, we were immersed in the richness of Te Arawa oratory and storytelling.

Following my formal secondary school education in Rotorua, I decided to study journalism at Waiariki Polytechnic in 1995. This prominent incubator for Māori journalists was renowned for producing many of New Zealand's most well-known Māori affairs reporters, researchers, writers, presenters, producers, editors and directors in the 1980s, 1990s and early 2000s. This intense 40-week Diploma in Journalism course provided me with the key skills to enter the journalism industry. Many of our small cohort of about 20 Māori trainee journalists came from provincial and working-class backgrounds. We were all entering the frame of research and journalism from the margins and were deeply passionate about social justice, sovereignty, self-determination and decolonisation, Māori renaissance of culture, language, rights, education, health and well-being. This period of study was transformational. Māori were asserting themselves and their tino rangatiratanga (sovereignty) over their taonga, land, language, culture and resources with significant landmark kaupapa. The headline issues ranged from the fiscal envelope ordeal, opposition to the Sealords agreement, Māori broadcasting rights, Māori language, health,

employment and education progress. Māori throughout the country were revolting against the imperial injustices, asserting their mana and authority over their resources (Walker R, 1990, 2004). As trainee journalists, we were rooted in some of the most pivotal land occupations of this country's history such as the Pakaitore, Rotowhio, Waikaremoana and Takahue occupations, along with Waitangi Day protests. Our unique point of difference as Māori journalists was our connection to the land, the people and the surrounding environment in which the stories were grounded. (Walker, 1990, 2004; Barclay, 2003, 2005, 2015; Smith, 2016).

Central to my 30 years of experience working in print, radio, film, television and digital mediums is one key influence, te reo Māori. Knowledge of Māori language and its cultural practices has enabled me to excel in my craft as a contemporary Māori storyteller. At the core of my unique abilities to tell Māori stories is my strength to effectively convey these conversations naturally in te reo Māori. I am passionate about the revitalisation and maintenance of the Māori language and culture, narratives, whakapapa, kaupapa Māori across the various broadcasting and new digital platforms. These qualities, complemented by my understanding of kawa and tikanga Māori, have reinforced my technical storytelling abilities in advancing kaupapa Māori and our authentic narratives in the media (Smith, 2016; Mataamua, 2014).

Te raupapa matua -Thesis structure

This thesis is organised into seven chapters that weave together analysis and discussion alongside the pūrākau I tell about myself in relation to my applied practice of working in Māori media. Each chapter, like this one, includes analytical and personal writing that is interwoven with pūrākau. In the pūrākau I tell about myself, written in italics to clearly demarcate my personal narrative, I traverse a constellation of themes that emerge across this thesis, as follows:

Chapter one: This chapter introduces the research question, key themes and context, that is, mauri in the media, and whakawātea as a decolonising practice. I also locate myself as a Māori media practitioner and researcher.

Chapter two: This chapter articulates a Kaupapa Māori approach to this study and identifies pūrākau as the methodology to be utilised in this investigation of te mauri o te reo as it relates to Māori media.

Chapter three: This chapter outlines the history of Māori language as it relates to the Māori language broadcasting and media movement.

Chapter four: This chapter provides an in-depth discussion of mauri and its connection to pūrākau as a methodological approach within Māori media. This chapter investigates the concept

of 'mauri' and the importance of protecting and sustaining it in relation to Māori language in Māori media.

Chapter five: The pūrākau of Rātā (tree felling narrative) is presented in this chapter, and the multiple learnings of this story provide a way to think more deeply about how to protect and sustain the mauri of te reo in the context of this thesis concerning Māori media.

Chapter Six: This chapter presents whakawātea as a restorative practice for te mauri o te reo as it relates to Māori media. I argue that whakawātea can be applied as decolonising practice in the way we approach, tell, frame and share our stories.

Chapter Seven: I conclude this thesis by drawing attention to the way the key themes in this kaupapa Māori study come together to activate te mauri o te reo in Māori media and summarise how and why whakawātea can become a powerful decolonising practice.

Chapter 2: Kaupapa Māori methodology and method

Kōrero whakataki - Introduction

This thesis is structured in a way that reflects the Māori epistemology and ontology that underpins this scholarly work. As such, this thesis loosely employs the traditional thesis structure, but woven within that are textual pieces that sit next to each other. One thread being auto-ethnographic (Besio &t Blutz, 2009) reflections of experience in te ao Māori, and the other textual thread being the theoretical analysis and context of mauri in Māori media. Given this structure, each chapter will open with a clear articulation of the focus and structure to help guide the reader through. This chapter will demonstrate how Kaupapa Māori is used as both methodology and method in this research.

Kaupapa Māori methodology is implicit within this research project. Māori language media was founded on Kaupapa Māori, Māori language, customs, cultural practices and values (Mane, 2009; Te Rito, 2014). Kaupapa Māori was foundational in the establishment of Māori Radio and Māori Television Broadcasting from statutory and Te Tiriti o Waitangi obligations (Wai 150). This methodology will be applied to all aspects of this research from the commencement to the conclusion of this research project.

Kaupapa Māori research is embedded in te reo Māori, tikanga, and mātauranga Māori. All research methodologies are sourced from cultural, social, and political contexts, so too is Kaupapa Māori. In being explicit about the cultural framework that informs our research methodology, Kaupapa Māori researchers are interrupting the dominant ideology of research as 'neutral' and 'objective' (Smith, 1999). Our experiences as Kaupapa Māori media practitioners and the ways in which colonial research was utilised to justify and rationalise colonial invasion and occupation of indigenous territories tell us that research is not neutral, nor is it objective. There are many examples of the use of research as a colonising tool (Pihama, 2001; Smith, 2015). To engage in Kaupapa Māori methodology is to 'research back' to our own ways of knowing, being, and storytelling (Smith, 1999).

In this chapter, I provide an overview of Kaupapa Māori as a methodological framework that underpins this thesis. To achieve this, I will draw on the principles, theory and practice of Kaupapa Māori and how it relates to Māori media. I will also align Kaupapa Māori methodology to Pūrākau (Lee, 2008) by drawing on 'Mātauranga Māori' (traditional knowledge).

Kaupapa Māori

Kaupapa Māori provides the methodological approach to this research. Smith (1999), states that Kaupapa Māori provides us a way through which to frame and structure our thinking and approaches to research. Kaupapa Māori Research is a growing field of work amongst Māori researchers. A Kaupapa Māori methodology locates Māori understandings as central to the research process and analysis. It is a political project which legitimates Māori-centred, defined and preferred ways of research that seeks to intervene in our historical experiences of colonisation (Smith, 1999). Kaupapa Māori methodology must be transformative and provide clear pathways to translation for change within our communities (Pihama, 2001).

Alongside its theoretical counterpart, Kaupapa Māori Theory is the validation and affirmation of te reo Māori and tikanga (Pihama, 2001). According to Tuakana Nepe (1991), "Kaupapa Māori is described as (a body of knowledge) that has (distinct epistemological and metaphysical foundations), which date back to the beginning of time and the creation of the universe. In this way, kaupapa Māori is inherently intertwined in Māori language and culture – indeed, a part of Māori identity. It has also been defined as the philosophy and practice of being Māori" (Cited in Smith, 1992, p.1). This provides a foundation from which we as Kaupapa Māori researchers and academics locate ourselves, to research and theorise the world from our own understandings. There are clearly Māori ways of exploring and conceptualising issues that face us as Māori people.

Kaupapa Māori Research carries cultural expectations, including the active participation of, and control by, Māori within all aspects of the research. There is a range of elements noted within Kaupapa Māori that are of direct significance to this project. Each of these elements is directly linked to developing research that is transformative for our whānau, hapū, and iwi. These elements include:

- Tikanga Māori (A knowledge of Māori protocols)
- Te reo Māori (The acknowledgement and use of the Māori Language)
- Rangatiratanga (The principle of autonomy)
- Aroha ki te tangata (To show affection to people, greeting)
- Kanohi kitea (Seen face – Be seen, take responsibility for your project)
- Kaua e whakahē te kōrero (Do not refute what is being said)
- Manaaki tangata (Reciprocate, entertain, be the ideal host)
- Kia ngāwari tō āhua ki te tohutohu (Give instructions clearly)
- Te mana o te tangata (Acknowledge people as your equals)
- Whakarongo, titiro, kōrero (Listen, observe, and then make a comment)

- Whanaungatanga (The importance of relationships-genealogy)
- Kia tūpato (Be cautious always)
- Kaua e whakanui i a koe anō (Remain humble) (Smith 1999).

Kaupapa Māori advocates the validity of Māori epistemological and ontological constructions of the world based on the 'taken for granted' position of Māori language, knowledge, and culture (Smith, 1997). Kaupapa Māori often refers to Māori-centred philosophies, frameworks, and practices and is asserted by the notion of tino rangatiratanga and the Treaty of Waitangi (Nepe, 1991). In addition, Kaupapa Māori provides direct affirmation of whanaungatanga as relationships and processes to connect with the complexity of diverse Māori lived realities (Pihama, 2001). It enables an analysis of issues within Aotearoa, including Māori language media, from an approach that is distinctively Māori (Pihama, 1993).

The history of colonial oppression in Aotearoa has seen Māori struggle to revitalise te reo and tikanga Māori over consecutive generations. Kaupapa Māori approaches have grown as part of that struggle and have been strengthened by the determination of our people to challenge hegemonic ideologies that have marginalised both te reo and tikanga. The articulation of Kaupapa Māori research methodology is part of a wider Māori affirmation of te reo that was noted, as early as the 1970s, as being on the 'brink of extinction' (Benton, 1978)

In summary, "a Kaupapa Māori-based approach coheres around Māori philosophy and principles and enables a local theoretical positioning related to being Māori" According to Graham Hingangaroa Smith (Smith, 1990, p.100), such a position presupposes:

- the validity and legitimacy of Māori is taken for granted.
- the survival and revival of Māori language and culture is imperative.
- the struggle for autonomy over our own cultural wellbeing, and over our own lives is vital to Māori survival. (Smith, 1990, p. 100)

These principles provide a clear philosophical base and cultural framework upon which the approach taken for this research was grounded and is appropriate for discussing Māori media.

Pūrākau

Māori media has progressed over the last four decades, embedded in Kaupapa Māori philosophies - defined as stories produced, published, and owned by, for, and about Māori with a distinctive Māori voice and narrative (Mane, 2009). Kaupapa Māori methodology encourages us, as Māori researchers, to connect with and accommodate the complexity of diverse Māori lived realities

(Irwin, 1992; Smith, 1992). As such, there is a range of Kaupapa Māori methodological frameworks that can be applied to the context of our lives. One that is most appropriate to Māori media is Pūrākau. Lee (2008) suggests that the practices of Pūrākau enable Māori researchers to undertake innovative approaches to research, where Māori voices and narratives are articulated through a uniquely Māori approach. This thesis intends to utilise and ultimately contribute to the Pūrākau methodology as an innovative approach in my chosen field of Māori media. I would strongly argue that media platforms are a contemporary mechanism to present pūrākau, or storytelling.

Like pūrākau, Māori media is embedded in its community, its environment, whakapapa, narrative, and perspective. To put this into a te ao Māori context, Doherty's (2009) doctoral thesis, *Mātauranga o Tūhoe: The Centrality of Mātauranga-ā-iwi to Māori Education,* argues that the concepts of Mātauranga Māori and kaupapa Māori theory must have their roots firmly embedded in mātauranga-ā-iwi. He contends that these concepts must be grounded in "environmentally-located knowledge within tribal lands" (p. 3) and that it "must ultimately be understood as a relationship between the tribal environment and people" (p. 3). He also states:

> "If no connection can be made to the tribal lands, the mātauranga has no base to hang from or position itself, no point of beginning, and it will have no whakapapa connections to the rohe. If the whakapapa connections are not drawn, there is no credibility in identifying it with mātauranga Tūhoe. If you are unable to connect through whakapapa to a tribal base, you have no tūrangawaewae." (p. 227).

Hakopa (2019) concurs that the importance of connecting to tribal lands, tūrangawaewae, and whakapapa as a cultural knowledge base is relevant to the discourse of pūrākau. Drawing on the meaning of the word, pūrākau, the tree must be grounded, or it must stand in the ground, as it is the root system that holds the tree in place. Hence pūrākau: the root system and the base (pū) of the tree (rākau). These concepts ground Māori firmly in places that have significant meaning.

Firmly aligned to the concept of pūrākau, trees are crucial in Māori lore and are often associated with ngāhere. Doherty (2009) emphasises the spiritual and physical relationships connected by the ngāhere and specific trees. He writes:

> The name for forest is ngāhere, ngā [the], here [connections] - the connections. Analysing the names of the following trees further strengthens and illustrates this: kauri – ka [particle] uri [relations] produces the statement 'to be related'. The piritā - supplejack vine - describes 'pulling together', illustrating how it grows by spreading itself across trees, tying and connecting them together, hence piritā – making connections - as illustrated in whakapapa and mauri (Doherty, 2009, p. 227).

The word pūrākau is derived from the combination of two words: pū, meaning root or base, and rākau to mean tree, the combination forming pūrākau. Pūrākau refers to the metaphor of the entire tree and its relationship to the natural environment (Lee, 2005; Doherty, 2009). It comprises all its parts: the root system, the trunk, the branches, the leaves, and in some cases the fruit/berries; the whakapapa to Tāne-te-wao-tū, even the very ground that it inhabits; the bush or ngāhere it resides in; the air it breathes; the sun it captures in the leaves; and the mauri it emanates. Pūrākau as defined in the publication of Ngā Mōteatea (Mead, 2007) is also referred to as tangata or people, mankind, and humanity.

Like the forest, pūrākau has a life force (mauri), ensuring its communities are well-sustained and providing reaffirming narratives that contribute to the health and wellbeing of the people. Pūrākau embody Māori philosophical thought, cultural codes, and worldviews (Lee, 2005, 2008, 2009; Baker, 2014). Others have described pūrākau as a phenomenon for explaining and life, death, and the universe (Pouwhare, 2016). Professor Taiarahia Black of Te Whare Wānanga o Awanuiārangi describes pūrākau as timeless pieces of wisdom (Personal communication, May 2018). Hēnare Tūwhāngai, Sir James Hēnare and Peter Tapsell (Davis, 1990) use the words tapu (sacredness) and taonga (esteemed gift) when describing the stories related to sacred places. Others of the Māori world use the same terminology (Tipene, 2014).

Baker (2014), in her doctoral thesis, refers to the creation stories as the source of whakapapa and the link to the esoteric or divine beings called atua, and as the source of our being, our identity. Puriri (2017) adds that oral narratives, which include pūrākau, describe the origins of people and of Māori knowledge. The Māori creation or origin story of the world depicts that in the beginning Rangi and Papa, the parents, lay closely and clung to each other, embracing their children. These children lay upon the breast of Papa and there dwelt in darkness. (Ka'ai, 2019, p. 40, P.41)

Te Pū = (root, origin)
Te More = (tap root)
Te Weu = (rootlets)
Te Aka = (climbing plants)
Te Rea = (growth)
Te Waonui = (forests)
Te Kune = (conception)
Te Whē = (sound)
Te Kore = (chaos, void)
Te Pō = (darkness, the unknown)

Ranginui = (sky parent)
Papatūānuku = (mother earth)
Te Ao Mārama = (the world of light)
It is clear, the beginning of all things began with 'te pū'. (Pewhairangi as cited in Ka'ai, 2008, 2019)

This thesis agrees that pūrākau are a source of ancestral knowledge; this will be evident in the following chapters. Pūrākau stretch back to the stories of the creation of the Heavens and the Earth and are used to explain the complex whakapapa and concepts of creation that link Māori to atua (Percy Smith, 1913; Barlow, 1991). The Māori world is replete with cosmological genealogies which Māori use to explain their understanding of the world (Pouwhare, 2016):

> [Māori] described the phenomenological world [in three] distinct divisions of existence: genealogical recitations of the state of Te Kore (the void), Te Pō (the dark) and Te Ao Mārama (the world of light) – epochs of time and the expansion of space (p. 6-7).

Robert Pouwhare (2016), in his article, *Kai hea kai hea te pū o te mate? Reclaiming the power of pūrākau* noted that pūrākau have a special function in articulating the Māori worldview. It serves to unravel the complex relationships Māori have with the natural world and with the layers of heavens above. More important to this thesis is the expression of who we are as Māori. Pouwhare writes*:*

> 'Pūrākau are the mythologies, the traditional oral narratives of the Māori people. These stories represent an attempt by the ancestors to explain phenomena and ponder the great mysteries for all humanity: life, death, sky, earth, space, and the universe. These explorations seek to explain who we are, where we are from, why we do things the way we do, and how we organise ourselves with an eye to both past and future' (p. 6).

Hence the title and focus of his article in reclaiming the power of pūrākau. Globally, pūrākau or story-works have been critical to indigenous cultures as a pedagogical tool for teaching and learning for centuries. According to Lee (2008) "The pedagogical element of pū rākau echoes the indigenous story-work movement of other people's influenced by Stolo academic Jo-Ann Archibald (2008). Archibald also identifies the notion of working from the "core" (of a tree) in indigenous pedagogy in her discussions with Elder Dr. Ellen White, of Snuneymuxw Coast Salish Nation. Ellen (cited in Archibald 2008) says:

> "you learn the base, the very basic, the inside, the stem and the core, it sort of sounds like it when you translate it, the core of what you are learning and then expand out. The teacher will already know that – it is like a big tree, never mind the apples or if it is the

> flowers, we are going to learning inside first then out, they said. Never from outside first. (p.53)

The notion of the core or pū of the rākau (tree) according to Māori songwriter and artist, Ruia Aperahama (2019), describes the rings of the tree – as its core. The concentric rings at the core of a rākau indicate key phases of growth. Aperahama suggests, "like rākau, pūrākau develop from the inside out. Pūrākau are always connected to those who have gone on before, and those who are still to be spoken. Concentric circles, creating rings representing intergenerational knowledge, wisdom, growth, and traditional data. The inner dimensions of the rākau, or tree, evidence the series of annual growth rings. In this way, pūrākau are a shared narrative of the collective self, a type of communal consciousness and memory that produces an evolving narrative" (Lee-Morgan, 2019, p. 161) Although each generation distinguishes the way they will articulate the story, they are always connected to the centre or the pū. In support of this, Mason Durie articulates that 'mauri' transitions from the centre outwards, in search of connections within relationships in their contexts, the pursuit of, 'the discovery of similarities' (Durie, 1993, p.88).

According to Marsden (2003), the centre is where one must create for oneself an orderly system of ideas about oneself and the world in order to regulate the direction of one's life. If one has faced up to the ultimate questions posed by life, one's own centre no longer remains in a vacuum that continues to ingest any new idea that seeps into it. In traditional times, prior to entry into the Wānanga, selected pupils (tauira) were required to go through certain initiation and purification rites (Marsden, 2003). The swallowing of Te Rehutai stone was a way to re-centre oneself. However, Marsden also suggests that fulfilment can also be achieved by meditation in the heart, the centre of one's being - it is here that knowledge is transformed into wisdom. (Marsden, 2003, p.59).

The purpose of pūrākau is to preserve our connection to our ancestors, through our consciousness of the present and the future. Story is our core; it provides the structure of the tree; it determines how the tree will look and ultimately grow. Similarly, in a person, your core is your puku or (stomach). Pūrākau teach us what is core to understanding our world, to guiding our engagement with our environment, and our interactions with each other. According to Jamaican activist Marcus Garvey, "A people without the knowledge of their past, history, origin, and culture is like a tree without roots" (Garvey, 1983 cited from Hill). A controversial figure in the history of race relations around the world, Garvey amazed his enemies as much as he dazzled his admirers.

According to Pouwhare (2009), 'the pūrākau of our ancestors, which talked about the universe and our place within it, have been bowdlerised through the process of colonisation. These narratives, as they were transmitted over generations, were transformed by the European settlers, missionaries, and educators from 'myths' – oral traditions imbued with the power of the sacred – into 'fables' and 'folktales'. As such, they have largely been neutered of their epistemological power, and their role in sustaining our culture has been substantially diminished'. (p.1)
The key aspects of pūrākau, and whakawātea are binary dimensions in engendering mauri and in the context of this research to assist in protecting and sustaining te mauri o te reo in Māori media.

Tukanga rangahau - Research Methodology

Pūrākau is my preferred method to gather, analyse and disseminate my research information. As a Māori broadcasting practitioner who often draws on pūrākau as storytelling, the practice of pūrākau is significant in many aspects of my work. In the context of media, Māori continue to explore pūrākau on new platforms – refashioning, adapting, and creating pūrākau to suit contemporary settings through the mediums of radio, television, print, film, and digital technologies. Therefore, pūrākau as a methodological research approach also aligns with, and is familiar to, Māori in media, as we have been able to successfully progress the art of pūrākau in this innovative way.

I have chosen a pūrākau method to reflect and retell the prominent stories of individuals, communities and various movements that firmly connect us to our past context and at the same time binds us to the present and helps fashion our future vision within Māori media. To this end, using a whanaungatanga approach (established relationships), I invited a range of participants. who represent different aspects of the Māori media sector, to participate. All six people agreed to be interviewed and participate in this research project. They are:

- Erina Tamepo (at the time this research was conducted, Erina held the role of Executive Director of Ngā Aho Whakaari, the Māori screen production organisation)
- Tipare Ngā (digital producer, director, artist of Ngāti Maniapoto)
- Leo Koziol (Director of Wairoa Māori Film Festival and social media commentator)
- Brevis Wolfgram (Film, Television and now multimedia producer of Monkey Magic Limited)
- Aroha Mane (during this research Aroha was a digital producer and presenter at Māori Television)

- Dr. Haare Williams (Te Aitanga-ā-Māhaki, Te Whakatōhea, Ngai Tūhoe) pioneer broadcaster and wise counsel, also acknowledges the traditional narratives that were shared with me

A pūrākau approach assisted in capturing the stories of my fellow contemporaries of Māori language media practitioners, veteran broadcasters, and future leaders of Māori media. This research project has provided our participants with the forum to safely articulate their own personal pūrākau and their perspectives regarding the kaupapa of this research. Kaupapa Māori research focuses on all aspects of Te Ao Māori, including the inherent expectation that a Māori researcher undertaking Kaupapa Māori research will develop an ethical approach that is fully cognisant of critical cultural issues before, during, and post research. Regarding ethical considerations, I also received approval from Unitec Research Ethics Committee to conduct this study (Lee-Morgan, 2019-2021). With participants' permission, I interviewed (kanohi ki te kanohi) each of the participants once or in some cases, twice, each interview was approximately one hour in duration, with some extending to two to three hours. The interviews were undertaken in places that best suited the participants, in their homes and/or places of work.

Utilising pūrākau methodology, I have employed pūrākau in two ways in this study:
i) Rather than grouping and theming the voices of my participants as key findings in this study, I have integrated their contribution to the centre of this study by including their quotes as key references. Weaving the voices, views, and experiences in this way into the body of this thesis, brings the expertise of the participants to the core of this work. The key messages from these semi-structured individual interviews are woven like a takapau whāriki kōrero or a woven mat of conversations threaded throughout each of the chapters of this thesis.
ii) As an applied study, I have also taken this opportunity to craft my own pūrākau to not only reflect on my practice but teach and learn from these stories. Lee (2008) draws attention to the inherent pedagogical intent of pūrākau, that aim to ignite a desire to learn through engaging stories that relate and provoke a response at an intellectual, emotional, and spiritual level. In my view, the strength of pūrākau allows both the storyteller and the listener to re-imagine the paradigm and context of how it was and what it can be. My pūrākau appear in each chapter and provide professional and personal insights into my work as a self-described Kaupapa Māori media practitioner.

Therefore, my initial pūrākau entitled 'Tōku Reo Ko Tōku Māpihi Maurea' draws attention to the overarching theme of my thesis: te mauri o te reo and te mauri of Māori media. Indeed, this story clearly articulates one example of how te mauri o te reo (the life force and principle) of te reo Māori can be transformational. This pūrākau reflects on my roots, which have been firmly

embedded in mātauranga-ā-iwi, deeply entrenched in te hau kāinga principles of reo, tikanga, kawa, and my tūrangawaewae.

Tōku reo ko tōku māpihi maurea - My language is the window to my soul

As a ten-year-old, I gravitated to Māori language sports commentator, Hemana Waaka of Ngai Tūhoe and Te Arawa, who was commentating a Māori rugby tournament at Rotorua International Stadium. Hemana, a proficient Ngai Tūhoe Māori speaker, appeared to exude natural confidence in his ability to announce sport in te reo Māori. As I heard Hemana's voice of authority amplified across the terraces of the Rotorua International Stadium from a makeshift caravan studio, momentarily, it sounded like a foreign voice. I listened carefully and caught a glimpse of his face: Hemana was speaking Māori. The speed of his commentary was phenomenally fast, and he spoke with extreme confidence. This captivating middle-aged Māori man immediately appealed to me, not only as a passionate sportsperson, but for the first time te reo Māori registered with me as a living and animated language. This supports the argument and notion of 'te mauri o te reo', 'presenting a vibrancy of life and positive energy', instantaneously making te reo Māori a living, breathing, and dynamic language. This generated a strong sense of pride, identity, and interconnectedness for me to te reo Māori, at the same time aligning to the dimensions of mauri, hihiri, mana, and wairua in relation to this te reo Māori experience. This was the impetus that inspired me on my te reo Māori journey and later became my broadcasting journey story. "Ko te mauri ora tēnei o te reo Māori".

Eight years later I had the privilege of meeting Hemana Waaka in person. In 1995, with fellow Waiariki Journalism School student, Whetu MCorkindale of Ngai Tūhoe, I was deployed to Te Reo o Aotearoa, RNZ Māori department, as a work placement. Still prominent in my memory, Hemana's dulcet tones were still strong, and I was excited about the opportunity to learn as much as possible from this influential mentor. Meeting Hemana Waaka, Henare Te Ua, Haare Williams and Ope Maxwell was a humbling experience for Whetu and me. Immediately, we were put through our paces by Hemana and Henare – delegated to gather stories of importance, including Pakaitore: The Moutoa Gardens occupation, the Sealords fisheries deal, and the eruption of Ruapehu Maunga. Covering these significant national issues meant we had to research, write and craft daily stories for the evening news bulletins. As previously noted, Hemana was a gifted commentator of te reo Māori and Henare Te Ua was a distinguished journalist and prolific English language broadcaster. Collectively, these pioneering journalists were respected as veteran broadcasters with years of experience. Whetu and I were privileged to be mentored by the pair, knowing that they worked tirelessly to establish a blueprint for Māori (Whakawātea) in a predominantly white man's industry, creating space and holding it for young Māori journalists such as ourselves. Whetu and I were fortunate to be trained by these exponents of radio broadcasting, working on original DAT machines and reel-to-reel equipment - learning the mechanics of radio broadcasting in its manual entirety. As I reflect, I can still remember the clunky machinery, the sound of linear tape spinning on the reels. This experience was invaluable, yet intimidating at the same time, because of the sheer pressure of manually piecing our stories

together. This deep understanding of the mechanics of radio provided us with a key foundational appreciation for storytelling in the context of those times.

Kōrero whakarāpopoto - Summary

This thesis also seeks to extend the methodology and theory of Pūrākau and Kaupapa Rangahau Māori specifically in the field of Māori media. Pūrākau and Kaupapa Māori are pivotal to the framing of the issues, construction of the arguments, and analysis in this master's thesis. Kaupapa Māori is the theory that underpins the methodological exploration of pūrākau and the theoretical basis of Māori media. The expansion and development of Kaupapa Māori through Pūrākau theories has determined the form, shape, and content of 'stories' which will be conceptualised by the multi-disciplinary and diverse pūrākau employed in this study. This thesis will also draw on the ideology, epistemology, ontology, and methodology of 'te mauri o te reo' [Life force and principle of Māori language] in relation to Māori media and its importance to help protect, sustain, and develop kaupapa Māori in the media. 'Te mauri o te reo' will be reinforced with the methodology and pedagogy of 'Pūrākau' [Māori storytelling] which will be woven throughout this thesis as a key thread to theorise the notion of 'mauri' and 'pūrākau' in sustaining kaupapa Māori in the media.

Chapter Three: The historical context - Māori language and Māori media

Kōrero whakataki - Introduction

This chapter provides an examination of the history of Māori language as it relates to the development of Māori broadcasting in Aotearoa. This chapter articulates the critical role that reo Māori (Māori language) and Te Tiriti o Waitangi have played in creating the space for Māori language initiatives, including Māori broadcasting and Māori media. From a painful past of political and social injustices, protests and legal battles, this chapter presents a broad chronological timeline of te reo Māori movement in the crucial journey of Māori broadcasting to provide the context for the broader discussion of mauri in Māori media.

Ngā tāmitanga i te reo Māori - The colonising of the Māori language

New Zealand was colonised by British settlers in the mid-nineteenth century, following the signing of Te Tiriti o Waitangi in 1840 (Walker, 1990). Te Tiriti is known as New Zealand's key founding document, guaranteeing Māori ongoing ownership of their lands, taonga and their possessions. Christian missionaries were part of the first phase of colonial settlement in Aotearoa. While they primarily came to promote the Christian faith amongst Māori, one of the key things they introduced in the 1820s and 1830s was Western-style schooling for Māori. This was largely welcomed by Māori because it provided the ability to acquire written literacy skills needed in interactions with the settler community. "Māori people quickly became literate in their own language and wrote profusely" (Parkinson, 1995). Te reo Māori was also a basic requirement of missionaries for their own work and survival. It was a vehicle through which to `spread the word' of Christianity. Māori academic Linda Smith (1989) highlights in her research the impacts of the settler state on Māori language: "for the missionaries, acquiring the language provided a communication link into the day-to-day living of Māori people on both a spiritual and intellectual level and the later committing of te reo Māori to paper served further as a means of "infiltrating" Māori society" (Smith, 1989, p.5).

However, Smith (1989) also notes that this changed dramatically when control of Māori formal education passed from the hands of the missionaries to the settler government, and directly resulted in "the banning of the Māori language as both a language of instruction and a language that could be spoken within school boundaries" (Smith, 1989, p.5). The 1847 Education Ordinance introduced secular interests into the schooling of Māori people and a significant shift in colonial practices towards te reo Māori, including requirement for instruction in the English language. This requirement met Governor Grey's objective of "speedily assimilating Māori" and

with it commenced a systematic stream of legislation that undermined the position of te reo Māori. (Smith, 1989, Walker, 1990, 2004, Mikaere, 2003). Subsequently, many Māori children were punished for speaking their native language at school (Selby, 1999), resulting in devasting trauma and intergenerational deprivation of language, cultural and more importantly identity (Mikaere, 2003; Smith, 1989; Walker, 1990, 2004). This history underpins the position of te reo in contemporary Aotearoa and is relevant to the development of Māori language in media.

Te pae o māhara - Remembering our past

In order to intervene in our current language deficits, one must remember the impact of colonisation on the language, culture and people. Linda Smith (1991) suggests "this is remembering of a people that relate not so much to an idealised remembering of a golden past but more specifically to the remembering of a painful past and importantly, people's responses to that pain" (p.146). This notion of remembering coheres with the view articulated in this thesis that whakawātea is a restorative process of mauri (life force) of many things. However, in the context of healing and seeking clarity of a painful past, whakawātea provides us with a way of thinking and traditional practice in which to help transition things from a state of mauri mate (trauma) to a state of mauri-ora (clarity, wellness and mindfulness). This notion is further supported by Smith's (1991) argument that "both healing and transformation become crucial strategies in any approach which asks a community to remember what they may have decided unconsciously or consciously to forget" (p. 146). I discuss mauri in depth in chapter four, and whakawātea in chapter six.

Te Kōkiri i te reo Māori - Advocating for te reo Māori

In the early 1970s, Māori began to strongly vocalise their concern about the precarious state of te reo Māori. In the face of adversity, young, educated Māori emerged from the margins with aspirations to make transformational social and cultural change for the wellbeing of Māori. Several significant initiatives occurred, notably the Māori language petition with over 30,000 signatures presented to Parliament in 1972 by the Te Reo Māori Language Society and Ngā Tama Toa. The 1970's socio-linguistic survey of language use in Māori households in 100 communities (Benton, 1978), was the first to explore the use of te reo Māori in depth, and to show the severity of the Māori language decline (Hutchings & Higgins, 2017, p. 3). Proactive Māori language advocates lobbied for support of te reo as a right under the Treaty of Waitangi.

The historical Māori language claim to the Waitangi Tribunal (Wai 11) in 1985 by key claimant Huirangi Waikerepuru and his peers of Ngā Kaiwhakapūmau i Te Reo Māori was a landmark settlement. This led to the active protection of Māori language: it assisted the inclusion of te reo

Māori in mainstream schools and was the catalyst which gave momentum to other key Māori language initiatives such as Kohanga Reo, Kura Kaupapa Māori, Te Ataarangi, Whare Kura, Māori radio (Mane, 2009). It has also contributed to a growth in the use of te reo Māori, meaning that "Māori language is also an optional language in the legal system, it is commonly found in signage, and in the media. It is heard on the marae, schools, and churches" (Stubbe & Holmes, 2000, p. 250). As important forerunners of Māori broadcasting, Ngā Kaiwhakapūmau, Māori Council and Ngā Tamatoa all played their part in clearing the pathway forward for Māori broadcasting (Walker 1990). After Māori claimants taking consecutive court actions against the Crown (Mane, 2009), in 1993, *He Whakawātea i te Huarahi* was heard by the Privy Council in London. From there, setting up a Māori television channel took nearly a decade. (Henry & Wikaire, 2013, p.31-34).

Following the Te Reo Māori claim, the Waitangi Tribunal (Wai 11) process made space in 1986 to recognise that the Māori language is a taonga (treasure) of the Māori people (Wai 11). The Māori language was declared an official language of New Zealand (Higgins, Rewi, Olsen-Reeder, 2014) in 1987 and the Te Taura Whiri i Te Reo Māori (Māori Language Commission) was established. Te Taura Whiri i Te Reo Māori (cited from Mane, 2009) was tasked with the responsibility of revitalising te reo Māori for everyday use. Since then, there have been multiple reports and evaluations undertaken by government departments about the overall general health of the Māori language in New Zealand, which remains precarious. (Benton 1997, 2007, 2015; Fishman, 1991, 2001; Spolsky, 2003, 2005). There have also been several Māori language strategies in education and in the broader societal context. For example, the Crown's Māori language strategy, Te Whare o Te Reo Mauriora 2019. This legislation is fundamentally embedded in the principles and articles of Te Tiriti o Waitangi to protect te reo Māori as a taonga and an official language of Aotearoa. (Higgins, Rewi & Olsen-Reeder, 2014). Most recently, the ZePA model created by Rawinia Higgins, Poia Rewi and Vincent Olsen-Reeder has driven policy for the normalisation of te reo Māori. According to the ZePA model, "right-shifting demonstrates a transition across the three stages, from a state of Zero thinking or acting to a Passive position, which means a shift is at least made at a conscious level. The final shift from Passive to Active means a commitment to operationalising the conscious: transferring the thought to action" (Higgins, Rewi & Olsen-Reeder, 2014, p.28). According to Spolsky (2014) "acceptance or appreciation for the Māori language by wider society, albeit from a Zero to Passive position, will make a significant difference to the status of the Māori language in Aotearoa" (cited from Higgins, Rewi, Olsen-Reeder, 2014, p.31).

It is important to note that the validation of te reo Māori is critical to a Kaupapa Māori agenda (Smith, 1997; Pihama, 2001), and that the political nature of regenerating and revitalising te reo

Māori requires broad thinking and approaches that are inclusive of both traditional and non-traditional domains (Hohepa, 1999). The significance of this is modelled in contexts such as Te Kōhanga Reo that brings together whānau and education in a joint movement for te reo Māori. Margie Hohepa (1999) and Tania Ka'ai (1990) both argue for the need for active whānau involvement within Te Kōhanga Reo and the pedagogical approaches that are central to Te Kōhanga Reo such as ako, tuakana-teina. Furthermore, Te Kōhanga Reo is located within a political context that is often operating in ways that negate the kaupapa, which means Te Kōhanga Reo, 32 years after its establishment, remains a site of controversy and struggle (Higgins, Rewi & Olsen-Reeder, 2014, 2018). While this has developed in the field of education, it is also pertinent to understanding te mauri o te reo in Māori media.

Ngā pakiaka o te ao pāpāho Māori - Māori language broadcasting history

Māori broadcasting was born out of the agonies and ecstasies of the Māori language renaissance movement, and, I suggest, is part of the kaupapa Māori agenda. Māori language broadcasting in New Zealand is foregrounded by Te Tiriti o Waitangi in establishing the Māori Language Act, Māori Broadcasting, Broadcasting Amendment and Māori Television Service legislations to protect and revitalise Māori language and culture. (Higgins, Rewi & Olsen-Reeder, 2014, 2018). These crucial legislative requirements - the Māori Language and Māori Broadcasting Acts - are the premise on which Māori broadcasting exists today. Moreover, in this section of the thesis, I argue the success of Māori broadcasting to date was not possible without struggle, challenge and reclamation to protect and sustain te reo Māori and, more importantly, te mauri o te reo.

Te reo Māori tuatahi o te motu - First Māori voice on the airwaves

The first Māori voice that graced our national airwaves can be traced back to the 1920s. In those early days of broadcasting there was minimal Māori language. There have been various accounts from media scholars about Māori presence on national airwaves. According to Donna Beatson (1996) in her research on The Genealogy of Māori Broadcasting: "the origins of Māori radio broadcasting in the 1920s and 30s as leisurely, calm, and what was perceived at the time as being somewhat dignified, if at times disjointed." According to Day (1994), "Hare Hongi (also known as Henry Stowers) of Ngāpuhi was the first Māori voice on air, broadcasting a programme that concentrated on the correct pronunciation of Māori words and place names" (1994: 124, cited from Mātāmua, 2014, p.332) This was a significant milestone in the history of Māori language broadcasting (Mātāmua, cited from Higgins, Rewi, Olsen-Reeder, 2014) celebrating the first Māori person to be working in broadcasting who embraced and focussed on te reo Māori.

However, it was several years later, in the 1930s, that the first Māori woman's voice that was heard on the wireless – Airini Grennell of Ngāpuhi (Easton, 1938:3). "It was almost a decade later that Pani Parata Te Tau became the first broadcaster to broadcast entirely in the Māori language in 1936" (Mataamua, cited from Higgins, Rewi & Olsen-Reeder, 2014, p.332) Pani Parata Te Tau "was soon joined by a wave of Māori broadcasters such as Kingi Tahiwi (2ZB in Wellington), Te Ari Pitama (3ZB in Christchurch, Day, 2004: 81-82) According to Day (1994), it was Pākehā Director of the National Commercial Service, Colin Scrimingeour, who was pivotal in the employment of Māori to work in radio. He also realised the importance of the Māori language being correctly pronounced on the airwaves. Scrimingeour was one of the broadcasters who considered policy that would bring long-term benefits for Māori broadcasting (Day, 1994, p.242-3 cited in Mane, 2009). Hongi (Stowers), Grennell and Tahiwi clearly paved the way (whakawātea) for Māori people, language and culture to be broadcasted on the airwaves. (Henry & Wikaire, 2013, p.31-34).

Te reo whitiāhua - Māori on moving images, film & television

With an oral history tradition, Māori have always been great storytellers. It is not surprising that our stories also have a long history in New Zealand moving image works. Māori narratives and pūrākau were popular themes for early non-Māori filmmakers as they capitalised on our indigenous stories, including foreign filmmakers Gaston Méliès and George Tarr who told one of our legendary romance stories - Hinemoa and Tūtanekai on Te Motu-tapu-a-Tinirau, Lake Rotorua - in 1913 and 1914. Rāmai (Te Miha) Hayward was the first Māori filmmaker who also featured as the female lead of the 1940s sound version remake of her husband Rudall Hayward's *Rewi's Last Stand.* (Many of the films produced in the early 1900s were silent films until the 1940s.)

With the modest beginnings of television in New Zealand in 1960, Māori began to emerge as newsreaders, actors and behind the scenes roles in the screen industry (Henry, 2013). However, it was not until the 1970s, "with the growth of television production, that Māori began to take a more prominent role in film and television production, behind the camera". *Tangata Whenua*, (Henry & Wikaire, cited in Barclay 2013, p. 31-34). Henry (2013) also confirms that "the ground-breaking documentary series produced by Pacific Films and directed by Barry Barclay of Ngāti Apa, went to air in 1974, presenting a uniquely Māori perspective on a range of topics. Barclay wrote about the impact of the *Tangata Whenua* series, stating; "here were vibrant and articulate Māori speaking so confidently about their own world" (Henry & Wikaire, cited in Barclay 2013, p. 31-34).

Ngā kerēme reo Māori ki Te Rōpu Whakamana i Te Tiriti o Waitangi - Māori language and Māori broadcasting Waitangi Tribunal claims

As prefaced in the introduction of this chapter, Te Tiriti o Waitangi and the various Waitangi Tribunal Claims led by Ngā Kaiwhakapūmau i Te Reo with The New Zealand Māori Council (Wai 11) were fundamental to the growth and development of te reo Māori. In particular, the findings of the Māori Broadcasting claim (Wai 176) and Te Reo Māori Claim (Wai 11) has meant that the Crown must accept its responsibility for the revitalisation of Māori language and culture through broadcasting. According to the (Wai 176) Summary Report (1994):

> The claimants alleged Treaty breaches by the Crown in its broadcasting policies, and they sought, *inter alia,* that the Broadcasting Act 1989 and the Radiocommunications Act 1989 be amended to ensure that Māori, their language, and their culture had a secure place in broadcasting in New Zealand. The Tribunal considered that many of the issues raised had been canvassed in earlier reports (the Report on the *Te Reo Māori* Claim and the Report on Claims Concerning the Allocation of Radio Frequencies) and in the general courts, and the Tribunal accordingly made no further inquiry into the claim. (p.31-34)

However, the report for the *Te Reo Māori Claim* (Wai 11) also stated, "the claimants alleged that the Crown had failed to protect the language as required by Article II of the *Treaty of Waitangi* and proposed that it be made official for all purposes, enabling its use as of right in Parliament, the courts, Government departments, local authorities, and public bodies". Since 1986, several report recommendations have been implemented by successive governments. This includes the Broadcasting Act 1993, which established Te Reo Whakapuaki Irirangi. The Broadcasting Act and its protection of broadcasting rights under the Te Tiriti o Waitangi can be seen as making way (whakawātea) for Māori language as a taonga (treasure) that must be actively protected and supported in Māori broadcasting. This eventually saw the establishment of Te Māngai Pāho in 1994, initially responsible for the promotion of the Māori language and Māori culture by providing funding for Māori-language programming in radio and television. (Higgins, Rewi & Olsen-Reeder, 2014, 2018).

Following these developments, a key milestone was reached in 1996 which saw the establishment of pilot Māori television initiative *Aotearoa Television Network* (ATN), which began as a regional Auckland television channel that focused on Māori language and culture. Despite its positive impact, ATN survived for 13 months, ending in a series of false accusations. (Henry & Wikaire, 2013). As young Māori journalists and programme makers working for ATN, we were all committed to consolidating a way forward for our unique Māori voices and narratives on the airwaves. This experience proved to be invaluable for all kaimahi working at ATN and a pivotal

moment in Māori broadcasting history. In the closure of ATN, consultation with the Māori broadcasting communities by government officials resulted in recommendations to safeguard a more robust Māori Television strategy which led to the establishment of the Māori Television Services Act, 2003 and the launch of Māori Television in 2004 (Henry & Wikaire, 2013).

Whakawātea i te ao pāpāho Māori - Reclaiming and decolonising space

In January 1995, Ken Mair and Piripi Haami of Te Ahi Kā protest group disrupted TVNZ's *One Network News*, protesting the ongoing inequities and the suspension of the *Te Karere* Māori news broadcast. This significant protest was captured live-to-air, resulting in the One Network News programme being delayed by 10 minutes. This was pivotal for many in Māori journalism, as we carefully observed how Māori rights and protest groups mobilised themselves against profound disparities towards Māori. Te Ahi Kā was protesting the continued ghettoization of *Te Karere* and the constant re-scheduling of the only daily Māori language programme across TVNZ's schedule, which was a recurring theme in the relegation of this key Māori language programme by the state broadcaster.

The protest served to send a strong message that Māori were dissatisfied with the inequitable treatment of Māori programming. Cohering with Smith's (1991) notion of indigenous research, agenda of mobilisation, decolonisation, recovery and self-determination, this was our time of reclamation in Māori media. (Smith, 1991, p.116) This Māori media movement echoes Smith's indigenous research agenda because at the heart of this thesis is the reclamation and self-determination of 'space' in the media. I describe it as whakawātea in this thesis, where whakawātea can help to clear, restore and reconcile the pain and trauma caused by this systemic and structural racism to Māori by mainstream media, and ultimately is a way of achieving mauri-ora and clarity. In the decolonisation process, Māori in the media must clear the space and free it (whakawātea) from the burdens of imperialism and transition from grievance to optimism, aspiration and action.

Ngā pihinga hou o te hunga whakapūrongo Māori - New emergence of Māori journalists

As young journalists in-training we learned our craft in an era of Māori politicisation with Māori rights and activism movements and many of the issues and protest over land, natural resources, taonga, reo and tikanga was playing out before our eyes and ears. In the 1990s we experienced several key landmark occupations and protests, including the fiscal envelope, the Rotorua Arts and Crafts occupation, the Takahue Community School, Pākaitore, Moutoa Gardens occupation in Whanganui and Waikaremoana land protests. These significant

protests helped fashion our understanding of Māori sovereignty, tino rangatiratanga, mana motuhake and simultaneously evoked a strong sense of Māori media discourse and activism within each of us.

As rangatahi Māori (youth) we were exposed to fearless Māori leadership that stood relentlessly to reclaim, protect, and hold onto the various spaces, (whakawātea). We were firmly grounded in the occupations and Māori rights movements, experiencing them first-hand as we were spending time on the land and understanding our people's shared grievances, as well as appreciating their dreams and aspirations for a better paradigm for their mokopuna.

Kia toitū ai a Whakaata Māori - Fighting for Māori Television

In discussing the fight for Māori television, I turn again to the words of Linda Smith, who highlights the place of struggle associated with the difficult work of forging change given the huge challenges Māori faced in establishing a Māori television platform. As Smith (2012) says: "struggle is a tool of both social activism and theory. It is a tool that has the potential to enable oppressed groups to embrace and mobilise agency, and to turn the consciousness of injustice into strategies for change. Struggle can be mobilised as resistance and as transformation. It can provide the means for working things out on the ground; for identifying and solving problems of practice, for identifying strengths and weaknesses, for refining tactics and uncovering challenges. Struggle is a term defined by many social activists, is an important tool in the overthrow of oppression and colonialism" (Smith, 2012, p.122).

In the establishment of an independent Māori television station was preceded by waves of struggle by way of protests, petitions and a series of legal battles. The founding legislation of Māori Television Service Act, 2003, establishing a 'public service' responsibility and full public funding. According to Jo Smith (2016), The launch of Māori Television Service (MTS) In 2004, was unprecedented in the history of national and international broadcasting, including indigenous television Smith also suggest MTS, "became a part of a global indigenous television movement including APTN in Canada, NITV in Australia, Oiwi TV in Hawai'i and TITV in Taiwan. Smith claims that these media providers give voice to the diverse perspectives of First Nation People of Canada, Australia, Taiwan, and New Zealand in a wider society where such points of view have been marginalised" (Smith, 2016, p. 1).

Initially Māori Television broadcast on one channel, Channel 19, and the Te Reo channel was established in 2008 as Māori Television's second channel entirely produced in te reo Māori. Te Reo Channel was officially launched at Māori Television's inaugural World Broadcasting Network Conference held in Auckland on March 28th, 2008. I had worked to develop this channel and was subsequently appointed as the inaugural Head of Te Reo Channel and Executive Producer. This was the first time in New Zealand broadcast history that a channel was

established and entirely dedicated to total immersion Māori language television programming. The te reo Māori-rich content that was produced for Te Reo Channel included the following programmes: Wairua; AKO; Ngā Pari Kārangaranga (Iwi programmes); Ko Tawa series; Ngā Taonga Whitiāhua (Film archive programme); Te Pātaka Kōrero (Sound archives with images); Tautohetohe; Te Tēpu; Te Kāuta; Tāmaki Paenga Hira; Whaikōrero; Te Pae Hihiri (Māori sports panel); Ōpaki; Ngā Iwi Whakapono; Ruahine; Mataora; and Karawhiua. Te Reo channel also provided opportunity for new and emerging producers, directors and story tellers to conceptualise new and innovative ways of telling our stories and conveying our voices entirely in te reo Māori.

However, while there was a sense of excitement with the establishment of Te Reo Channel, in my experience, it was poorly funded and resourced, initially on-air for only four hours each night (7pm to 11pm). It was unsurprising that the launch of Te Reo Channel struck criticism from the Te Kahui Mahutonga (Māori Television Service Act 2003 Independent Review), claiming it was a rushed exercise and not adequately resourced or funded and criticised for being a Taina (younger sibling) to Māori Television (Te Kahui o Mahutonga, 2009, p. 13). A dual channel strategy eventually allowed MTS to strategically align their cultural obligations and to develop a commercial strategy.

Ngā wero a te pāpāho Māori - The challenges and struggles of Māori broadcasting

In this section, I draw on the aspect of re-imagining the alternative possibilities - this being one of Linda Smith's (2012) five dimensions that have framed the struggle for decolonisation: of re-imagining the world and our position as Māori within the world, drawing on the epistemology and unleashing the creative spirit. This condition is what enables an alternative vision; it fuels the dreams of alternative possibilities (Smith, 2012, p. 201). The context of re-imagining, the alternative possibilities of mauri flourishing in Māori media is profound. The creative mind can conceptualise a new, dynamic and thriving paradigm in which Māori media is fully supported. For example, the application of whakawātea as a decolonisation practise that aligns with Smith's (1991) theory of recovery - in particular, the recovery of our pūrākau as an extension of Māori media. Smith states, "part of the exercise is about recovering our own stories of the past. This is inextricably bound to a recovery of our language and epistemological foundations. It is about reconciling and re-prioritising what is important about the past with what is important about the present" (Smith, 1991, p. 39). From the position of struggle, aspirations were born for Māori to reclaim, restore and reaffirm our language and narratives through a decolonisation and restoration process of mauri in Māori media (Smith, 1991 p.39.)

Ka wana te tī! - Struggle without end

Māori broadcasting in Aotearoa has faced continued resistance to its very existence since its inception. The challenges range from a lack of recognition, a lack of funding, and racism across the political, social, cultural, and economic paradigms of New Zealand, (Paul, 2005; Stephens, 2014). Other defaming notions that portray Māori negatively in the media have depicted Māori as having control of significant resources, thus creating separatism or the idea that there is special treatment for Māori. This was demonstrated in examples of mainstream media reporting on land, fisheries, Crown Rental Forestry the Trust, Tree Lord deal, Māori land 'gifted' back, compensation, indigenous rights, which give rise to common phrases such as 'Pākehā are missing out', 'give Māori an inch and they'll take a mile'. 'Tribe: pay us for Air Rights' (New Zealand Herald, 7 October 2004). These examples are only a small snapshot of how Māori have been misrepresented in the mainstream media.

The power of mainstream media has also impacted on Māori working in the media as victims of institutional and structural racism, colonisation, and suppression by the dominant European voice in mainstream media. Wolfgram (2020) comments that the Māori and Tangata Pasifika programme department, when they were originally co-located at TVNZ Auckland, was unofficially known by the industry as the 'brown corner'. Wolfgram expands further by stating this should have set the alarm bells ringing in a mainstream media organisation. (Interview, Wolfgram, 2020).

The direct influence and impact of mainstream media on Māori media has been catastrophically colonising. Often coined as 'News in Māori' as opposed to 'Māori News'. The common story thread here is "a mainstream way of thinking, a mainstream way of doing things as well as a mainstream and a mono-narrative way of telling and publishing stories", as Wolfgram (2020) affirms:

> That TVNZ and mainstream do not produce positive stories when you have programmes like Police 10-7 categorised as a Māori programme, that has a great representation of Māori and Pasifika breaking the law, why aren't they doing positive stories? (Interview, Wolfgram, 2020)

Māori have been subject to structural and institutional racism for the last 164 years by mainstream media. To end racism in the media, New Zealand media company, Stuff issued a public apology for its depiction of Māori, which it says has ranged from blinkered to racist, from its first edition to now (2020). Stuff is responsible for media publications such as The Dominion Post, The Press, Sunday Star Times, and TV Guide, reporting on Māori issues in New Zealand

dating back to the turn of last century. According to Stuff Chief Executive, Sinead Boucher, the apology was not just an exercise in political correctness, or about being "woke", but imperative for the company "to be a trusted partner for tangata whenua [people of the land] for generations to come" (Boucher, interview, 2020).

Subsequently, the Stuff news media outlet has embedded a Tiriti o Waitangi charter into its business practice to hold themselves accountable for any future reporting in the digital and print domains. Stuff issued its apology following the *Our Truth, Tā Mātou Pono* investigation which saw around 20 Stuff journalists scrutinise the company's portrayal and representation of Māori from its early publications to now. In summarising this section, it is evident there is an appetite for organisations such as Stuff to do the right thing in addressing the dehumanising acts against Māori by mainstream media. Stuff has come forward to eliminate these unacceptable acts of discrimination towards Māori. In line with Stuff's aspirations, it is worthwhile to point out that whakawātea processes might assist organisations such as Stuff to think about a Māori restorative process in the healing and reconciliation of all Māori who have been impacted by this colonial and racist discourse (Stuff News, Williams, 2020).

The negative portrayals of Māori in mainstream media were the environment from which young Māori leaders of the 1970s emerged (along with the support of their kaumatua) and united to assert their tino rangatiratanga and mana motuhake. According to Jo Mane (2009) of Ngāpuhi, who was part of pioneering community-led Māori radio Tautoko FM, it was:

> During the early 1970s, Māori activist groups had started to challenge matters, particularly the loss of Māori lands, language, and culture. With Māori land rights at the vanguard of Māori struggle, concerns for the rapid loss of Māori language was 'fast on its heels'. Ngā Tamatoa heralded the new face of Māori, where young urban Māori articulated for justice and equal rights with a high emphasis on breaches of Treaty rights and institutional racism. Basic human rights, Treaty rights were asserted by small factions of Māori, though often to the embarrassment of their own (Mane, 2009, p. 5).

Likewise veteran broadcaster Tainui Stephens of Te Rarawa describes his first-hand experiences of how the broadcasting landscape transformed through the agonies and ecstasies of language recognition on mainstream media as well as the political backlash against the progress of Māori broadcasting. This did not come without resistance from 'redneck' politicians and the lack of support from the New Zealand High Court, resulting in the Māori language broadcasting court case going to the Privy Council in London. According to Stephens (2014):

> At the time there were plenty of naysayers and scurrilous political opportunists who believed that the whole thing was 'a waste of taxpayers' money'. A series of minor scandals had been conflated by media hungry for negative news. There was a general mood in the country that Māori Television was of niche interest and negligible value. (p.369)

Sue Abel (2011) describes the struggle over three decades by Māori before Māori Television was finally launched. Abel carefully analyses the media coverage during a 25-year period from 1980s to 2000s, revealing negative attitudes of Pākehā at all levels of New Zealand society from politicians and public servants, which had not been helped by mainstream media's portrayal of these issues.

Former Head of Programming at Māori Television Service, Joanna Paul of Ngai Te Rangi (2005), also argues that "marginalisation of Māori long under a system that deprived Māori, our images, our voices, and our narratives … resulted in a strong backlash of Māori by mainstream media; this meant that it has not been without casualties constantly played out by a hungry tabloid press who all have been eager to see the demise of Māori Television" (pp.43- 44). Paul (2005) maintains that:

> There are a handful of Pākehā journalists who appear to have catapulted their careers on the shaky and at times slanderous ground of attacking MTS stories. These journalists, who have neither bothered to look beyond their dodgy 'sources' playing out their personal vendettas, or inspect their own small-minded ethnocentric prejudices, or indeed investigated industry practice – this is to expose some of the anomalies Māori Television must endure everyday as broadcaster. (p. 43-44).

Despite the ongoing attacks from mainstream media, along with the strong resistance from politicians, Māori Television continued to strive for excellence and forge a way ahead ensuring it achieved its statutory requirements as a broadcaster. Paul asserts, "as a new network we have the prospect to change the paradigm and reflect ourselves, not someone else's version of who we should be" (p. 42 43).

According to Smith and Abel (2008) "the stereotype of Māori initiatives as a waste of taxpayers' money surrounded the emergence of the indigenous channel. In 2003, prior to Māori Television's launch, Marc Alexander, broadcasting spokesman for the conservative party United Future, blended the accountancy problems of a Māori production house with the viability of the

proposed (Māori channel). These sorts of negative commentaries reflect an establishment notion that once again dismisses Māori to the margins adding further threat to the idea of nationhood. Despite the negative environment Māori broadcasting operated in, Abel argues "in the end the Treaty of Waitangi provided influence for their success" (p.4).

Ngā tōrangapū o Whakaata Māori - The politics of Māori Television

Leading Māori language broadcaster and academic, Dr Joseph Te Rito of Ngāti Kahungunu, strongly argues that Māori broadcasting is a medium of decolonisation and a direct response to the influence of English language radio on our society. Te Rito (2008) states:

> English-language radio has been one of the major agents used in the transmission of the coloniser's language, culture, and hegemony. Radio can be subtle and pervasive, it is not surprising, and therefore the use of Māori language in our region (Hawkes Bay) has diminished over the decades in preference for English. In more recent years, television has had a major part to play in this hegemonic process as well. (p. 351)

Subsequently, Te Rito also argues that Māori broadcasting is critical in enabling Māori to remain in touch with each other about things that concern us. These sentiments are supported by pioneer Māori filmmaker the late Merata Mita (2013) of Te Arawa and Ngāti Tūwharetoa as cited in the publication of *The Value of the Image*:

> [Māori] are aware of how negatively we are portrayed in television, in film and in newspapers… [and] are becoming increasingly aware that at some stage in this media game, we must take control of our own image… only when we do that, only when we have some measure of self-determination about how we appear in the media, will the truth be told about us. Only when we have control of our image will we be able to put on the screen the very positive images that are ourselves, that are us.

Ella Henry (2013) also argues that Māori film and television have been critical in the growth and development of Māori working in these media paradigms. Henry describes this transformational change as a 'Kaupapa Māori' philosophy, which is underpinned by a set of values that contribute to the broader Māori Renaissance. Kaupapa Māori underpins Māori practice in film and television which been articulated as: being for, with and by Māori (Smith, 1999), validating Māori language, culture and creating positive outcomes and empowering Māori (Henry & Wolfgramm, 2012; Smith, 1997).

Te huringa o te hunga pāpāho Pākehā - Transformation of mainstream media

Executive Director of Ngā Aho Whakaari (the organisation representing Māori working in screen, film, television and digital), (Henry & Wikaere, 2013), Erina Tamepo, is optimistic that a positive transformation of mainstream media attitudes and perspectives towards Māori is progressively improving:

> We have had, I think, very unimaginative, very mono-cultural people in control of what we have watched in New Zealand for such a long time. That is about to change and the whole thing is getting blown wide open - I hope so anyway, but change takes time (Interview, Tamepo, 2019).

With the changing face of New Zealand, so has been the dynamic of the media in Aotearoa. This progressive cultural shift has allowed for transformational change in how mainstream New Zealand views the importance and value of te reo Māori and culture as it relates to the history and context of this country.

Ngā pāpāhotanga Māori, kōkiri! - Inequities in Māori media

In order for Māori media practitioners to obtain experience of equity and resource, funding and recognition, some of us had to transition to mainstream organisations where these requirements are not necessarily an issue. Nevertheless, the status quo persists where Māori are still compromised by a Western hierarchal system, control, political agenda and narrative. According to an analysis of newspaper items about Māori by Rankine et al (2014) Māori were underrepresented among reporters, subeditors and editors in 2006, only making up 6 percent (Hollings, 2007) of this group. Matheson (2007) found that the 'interpretative resources' of Māori affairs journalists (most of whom were non-Māori) were "not developed enough to do much about Aotearoa New Zealand journalism's failure in covering Māori politics and culture" (p. 102).

Tamepo (2019) also laments the disparities faced by Māori practitioners to ensure Māori voices, stories and perspectives are valued and adequately resourced to tell our stories across a range of formats and genres. "Te Māngai Pāho Māori broadcasting funding agency has an annual investment to produce Māori content". Tamepo (2019) and others would like to see Māori assuming key roles in the media along with an increase in equity of funding for all genres of programming that is equal with mainstream media funding agencies.

"I know for example that Te Māngai Pāho would love to fund drama, because that is where eyeballs are at. I know as a viewer that is what I love to watch. They just do not have enough money for that so, it is about taking the pūtea and spreading it across as many genres as you possibly can. They have recently funded short films; we never ever knew that they funded short films". (Interview, Tamepo, 2019)

The challenge is how will the crown ensure that Māori have shared and equitable resources to sustain the Māori voice and narrative in the media? Tamepo (2019) reaffirms that equitable outcome is a key component to dismantling structural racism and colonisation in the screen, film, television, and digital industries that she represents.

"It is still about trying to give Māori an equal footing in terms of funding, especially because we still accept less funding. Our organisations like Te Māngai Pāho get so much less than NZ On Air". (Interview, Tamepo, 2019) Wolfgram supports this argument; "Our founding document Te Tiriti o Waitangi refers to a partnership between Māori and the Crown, so this needs to be reflected in the media sector where Māori have equitable resources and opportunities to tell our stories".

Wolfgram is confident and extremely grateful for his tūpuna Marupo Marupo who signed Te Tiriti o Waitangi 180 Years ago, ensuring his descendants a secure future:

> There's a lot to be thankful for when Te Tiriti o Waitangi was signed, it guaranteed us our sovereignty of our taonga. This is about a partnership between Māori and the Crown and this needs to be addressed moving forward.

Furthermore, Hokowhitu and Devads (2007) asserts at the core of these inequities and misunderstandings are the many breaches of the Te Tiriti o Waitangi. They state "that non-indigenous New Zealand overall failed to come to grips with the implication of the Treaty and an increasing educated indigenous population willing to advocate for their sovereignty via the obligation of the State to advance Māori language and culture. Therefore, developments in indigenous media remained, as Paulo Freire describes it, symptomatic of "false generosity.". Accordingly, Māori began to differentiate between media that reflected false generosity and Māori-controlled media. Māori lawyers and politicos, Moana Jackson and Atareta Poananga, for instance provided a "two-house model" framework that differentiates between self-determination and assimilation intent in media culture" (Hokowhitu & Devads, 2007, p.50).

Pūrākau Māori hai ara waerea - Counter narratives in the media

Māori journalists and Māori media practitioners are being conscientized about telling a counter-narrative of Māori representation in the media. There is a new generation of wave-riders navigating through the complex issues relating to Māori media emerging across the sector in key positions of storytelling influence.

Broadcaster Tipare Ngā (2019) has been part of the renaissance movement in Māori media, making space for counter-narrative Māori stories and voices to flourish. Ngā reflects on the establishment of its foundations, having worked with activists of Māori broadcasting such as Tame Iti, Syd Jackson, Dame June and Willy Jackson, Titewhai Harawira, Jim Perry and Vapi Kupenga at Te Reo Irirangi o Waatea at the time of its inception in 2003:

> It was a real exciting time because it was an opportunity to start combating, and at that time it was really bad the way Māori are framed in mainstream media. Every night we got to talk about whatever we wanted, and people had some extreme views, and I look back, it was common-sense sort of stuff at the time. We had these activists and the kaupapa was about a Māori voice in English so that we could start relaying some of those expressions to mainstream from a Māori perspective. (Interview, Ngā, 2019)

Criticism of the misrepresentation of Māori by mainstream media has been long standing where Māori have had to lead their own pathways in securing a future in media.

> The mainstream media has been socially, economically, politically, educationally, and culturally damaging on Māori society. The mainstream media, through its presentation of narratives and images of us, has not only stigmatised Māori, but it has created huge disparities and deficiencies, depriving Māori from opportunities to express our unique Māori voices, and excluded narrative fairness, balance and, most importantly, truth. Māori look to decolonise the media to allow our authentic Māori voices to emerge and deconstruct the various media platforms one person, format and narrative at a time (Mita cited from Pihama, 1994).

Wairoa Māori Film Festival Director, Leo Koziol (2019), also identifies the dominance of Pākehā values in the media:

> I know that there are a lot of egos there, with cinema, and with TV, and with media. That is not kaupapa Māori, that is what I am saying, the Pākehā, money-driven way that

> mainstream media runs is very cold, it is very business-like, and it falls over on the tikanga side. (Interview, Koziol, 2020).

Whakawhanaungatanga and whakakotahitanga are two of the key binding principles with which the Wairoa and Māoriland film festivals were established to allow Māori and indigenous filmmakers to come together to share their struggles and build on their collective storytelling aspirations without any political agendas.

Te ao pāpāho Māori ki tua - Māori media now and beyond

With the rapid growth and advancements of digital technologies, the Government is investigating a modern operating framework that will enable media organisations to adapt to these everchanging demands to remain relevant. In the efforts by Government to consolidate Māori media (2019), a scoping panel of Māori media experts was tasked to explore how media platforms can be best used to advance te reo Māori and examine a sustainable future for te ao pāpāho Māori. This project was called Māori Media Sector Shift that focused on ways to support Māori radio, television and online te reo and Māori content and how it might be delivered in the future. The Māori Media Sector Shift panel, in their cabinet paper to Parliament (2019, recommends) making amendments to the Māori Broadcasting Television Service Act to align with non-linear and digital platforms in order to be more agile and relevant in the technological and modern era. Furthermore, to establish some high-level design principles to ensure that the Māori media sector is empowered to tell Māori stories in a contemporary way.

In establishing a cohesive national Māori language strategy, the government reformed the 1986 Māori Language Act in 2016 to establish 'Te Whare o te Reo Mauri Ora': The partnership between the Crown and Māori. Te Ture Reo Māori 2016, (Māori Language Act) recognises that iwi and Māori are kaitiaki of te reo Māori while recognising that the Crown can advance the revitalisation of the Māori language by promoting strategic objectives in wider New Zealand society. For the first time in history, the Crown and Māori are equal partners belonging to the one whare (house) to promote the knowledge and use of te reo Māori. This partnership is expressed through Te Whare o Te Reo Mauri Ora. The two sides of the partnership are represented by the maihi (bargeboards) on each side of the whare, Te Maihi Karauna (Crown) and Te Maihi Māori (iwi Māori). Both sides of the whare work in a complementary way for te reo Māori. The Crown and Māori have equally important roles in achieving the shared vision of both strategies (Kia Mauri Ora te reo) which aligns to the overarching theme of this research (Olsen-Reeder, 2018)

In my analysis of the Crown's emphasis on quantifying the number of Māori speakers by constantly referring to the 2040 goal of achieving one million speakers as an audacious vision: despite setting quantitative goals, I argue that while it is easy to measure the number of speakers engaging and speaking te reo Māori, it is difficult to measure 'te mauri o te reo' (the life, energy, and life-force of the Māori language). Crucial to assessing 'te mauri o te reo' it is important to mention that there are other methodologies, including qualitative mechanisms, to measure the health and wellbeing, life essence and energy, of te reo Māori. One way of assessing 'mauri' is the interconnectedness of the speaker to the wider community, whānau, hapū, iwi, environment, manaakitanga, wairua, mana, tikanga, whakapapa, kawa. This research study contributes to the qualitative data of the Māori language, specifically 'the life force' as it directly relates to Māori media (Olsen-Reeder, 2018; Higgins, Rewi & Olsen-Reeder, 2014, 2018).

Kōrero whakarāpopoto - Summary

This chapter has examined the history of Māori language in relation to Māori media, tracing its early origins from the painful past with the banning of te reo Māori being spoken in schools to Māori language incrementally being introduced on the radio airwaves to improve pronunciation. More than 200 years since missionary schools began in Aotearoa, through the Māori language claim and various legal battles, we now have many language nests, Kōhanga Reo, Kura Kaupapa Māori, Whare Kura Māori, and Whare Wānanga Māori (Mane, 2009). In the broadcasting landscape there are now 21 iwi Māori radio stations and two dedicated Māori Television stations as well as several emerging Māori language digital platforms. There are also concerted efforts made by mainstream broadcasters, individuals and organisations - in both public and private sectors - to help with the normalisation of te reo Māori.

The mobilisation of te reo Māori is a movement to radically increase the status and value of te reo Māori me ngā tikanga Māori (Higgins, Rewi, Olsen-Reeder, 2014). The Crown's Māori language strategy 'Te Whare o Te Reo Mauriora' is a vehicle for social change through the progression of te reo Māori, which enhances nationhood as well as Māori cultural pride and identity. After nearly 200 years of struggle, we now have a cohesive shared vision for the development of te reo Māori called Te Maihi Karauna (Crown) and Maihi Māori (Te Mātāwai). This strategy has Māori and Crown working collaboratively to ensure Māori language is highly valued, embraced and spoken by all people of Aotearoa, in which intergenerational transmission of te reo Māori as a first language will be the ultimate aspiration. This positive affirmation of te reo Māori embraced by New Zealand communities re-confirms Māori identity and assures future generations of their birth right to reo Māori. On the surface, and from a language normalisation perspective, te reo Māori appears to have a prosperous future. On the other hand, from a language maintenance perspective, it still

appears to be in a delicate position and could have a precarious future if we lose sight of our tribal dialects, voices and, importantly, te mauri o te reo Māori (Olsen-Reeder, 2018; Durie, 2001).

Chapter Four: Ko te reo te mauri o te mana Māori, ko te kupu te mauri o te reo Māori

Kōrero whakataki - Introduction

The above whakatauākī captures the essence of this chapter and the overarching theme of this thesis "Mauri of Māori media". This renown proverb has become the inspiration for many Māori language movements including Māori Broadcasting in Aotearoa. This chapter investigates the concept of 'mauri' and the importance of protecting and sustaining it in relation to Māori language in Māori media. To undertake this discussion, I explored the scholarship and work of renown Māori scholars who have articulated the definition of Mauri and the interconnectedness of mauri to other key Māori dimensions that animate life forms. In this chapter I carefully examine several Māori frameworks and models in which mauri is a critical aspect in the development of Māori health and wellbeing in social, science, environment, education, health, culture paradigms. In context to this thesis, I draw on these frameworks and models to help develop my framework and understanding of how mauri can assist with the protection and sustenance of Māori language media.

Tīhei mauri-ora!

As prefaced in chapter one, during the celebrations of Māori Televisions 5th anniversary in 2009, one of the key claimants of the 1985 Māori language claim (Wai 11), Dr Huirangi Waikerepuru requested an audience specifically with Māori Television staff. As part of a Question-and-Answer session with Waikerepuru, I posed a philosophical question to him, "what do you perceive as being the Mauri of Māori Television? and how is it manifested in our building and kaimahi?". Our discussion went as follows:

> *"E te rangatira e Huirangi he aha hoki te mauri o tō tātou Whare e tū nei?" "Ka whakautua e Huirangi Waikerepuru ko te reo rangatira te mauri o tō tātou Whare pou irirangi whakaata Māori. "He taonga tuku iho tō tātou reo nō tāukiuki mā… He tapū tōna, he mouri tōna, he ihi tōna, he wana tōna, he mana nui tōna" (Lee-Morgan, personal, 2009).*

Waikerepuru (2009) followed his remarks by eloquently reciting his incantation (see page 6 of Chapter One) which has remained a taonga and a constant reminder for Whakaata Māori and the staff working in Māori broadcasting of the importance of te reo Māori as being the mauri (life essence) of Māori media. Furthermore, this narrative and incantation has been a key influence for this thesis, as similarly has been the renowned whakatauākī of Tā Hemi Henare as outlined below.

Te mauri o te kupu me te mauri o te reo - Each word has a mauri

In defining this proverb, Sir James Henare (Tā Hēmi Henare) presented oral evidence at The Waitangi Tribunal Māori language claim in 1985, cited on 'Waka Huia' (TVNZ) in 1988. His statement has become the mantra of the Māori-language movement and is etched on the hallways of Māori Television today. "Ko te reo te mauri o te mana Māori, ko te kupu te mauri o te reo Māori. E rua ēnei wehenga kōrero e hāngai tonu ana ki runga i te reo Māori. Ko te reo, nō te Atua mai." Henare often cited this whakatauākī; translated as the Māori language is the life force of the language (Wai 11). These two ideas are crucial to the Māori language, a language that is a gift from God, or beyond. It is this perspective that has grounded this thesis about the life force of Māori language in Māori media. In my analysis of this well-known whakatauākī of Henare (1988), I identify a key framework and understanding from which to think about the importance of te reo Māori (Māori language) in two significant principles. "Ko te reo te mauri o te mana Māori, ko te kupu te mauri o te reo Māori." Firstly, the Māori language is the life essence of our Māori language. Secondly, each individual word in te reo Māori spoken has a life essence, energy, story and memory of its own, also animating a life force that underpins Māori cultural pride and identity. Henare concludes this statement by affirming, "e rua ēnei wehenga kōrero e hāngai tonu ana ki runga i te reo Māori. Ko te reo, nō te Atua mai." Finally, Henare (1988) then asserted, "there are two distinct aspects of this statement that applies to Māori language. Which is (te reo Māori) from God(s), beyond." In analysing this proverb, I have ascertained that each single 'kupu' or 'word' in the Māori language has a mauri (life force) of its own, critical to the life essence of Māori cultural identity. In support of this argument and theory it closely aligns with Kenyan theorist and activist Ngugi wā Thiong'o in his work for linguistic colonisation, "each language, no matter how small carries its memory of the world" (cited in Mikaere, 2011, p. 292). As Thiong'o suggests that the memory of the world is not in each language, but in each individual word. It is this relationship in which enables our language to connect with the worlds of knowledge of our ancestors – this enables us as Māori media practitioners to theorise the meaning, intent and practise of mauri o te reo in relation to Māori media storytelling. This understanding also accentuates the importance of each individual kupu or word of 'te reo' (Māori) in the way we theorise, frame, research, write, interview, direct, produce, present and communicate in our work as Māori media. (Henare, Waka Huia, 1988)

Te whakapapa o mauri - Genealogical table of mauri

In support of the argument that each individual word of te reo Māori has a life force, energy, origin and memory of its world. Rev. Māori Marsden (2003) asserts that mauri has a genealogy that is characterised by four crucial concepts. Marsden states, "mauri is delivered by other elements in the genealogical table of the birth and evolution of the cosmic process. They are mauri, hihiri, mauri-ora and hau-ora" (Marsden, 2003, p.60). which I discuss in more detail below. Furthermore, Marsden asserts, "mauri occurs in the early stages of the genealogical table. It is that force that interpenetrates all things to bind them together and as various elements, mauri acts as the bonding element creating unity in diversity" (Marsden, 2003, p.60).

Hihiri - Pure energy

"Hihiri is pure energy, a refined form of mauri and is manifested as a form of radiation or light, and aura that radiates from matter but is especially evident in living things. (Marsden, 2003, p.60) Mauri-ora is the life principle. As the word implies, it is that bonding force which is further refined beyond pure energy (hihiri) to make life possible" (Marsden, 2003, p.60).

Hauora - Breath or wind

"Hau-ora is the breath or wind of the spirit which was infused into the process of birth to animate life" (Marsden, 2003, p.60) Essential part of all creations is mauri – "the life-force which generates, regenerates, and upholds creation. It is the bonding element that knits all the diverse elements within the Universal 'Procession' giving creation its unity in diversity. It is the bonding element that holds the fabric of the universe together" (Marsden, 2003, p.44).

Mauri-ora - Thriving life force

However, Marsden (2003) also asserts that the concept of Mauri (Life force) plays a crucial role in conducting rāhui. Marsden (2003) reiterates, "mauri as life-force is the energy within the creation which impels the cosmic process onwards towards fulfilment. The processes within the physical universe are therefore 'pro-life' and the law of self-regeneration latent within creation will, if not interfered with, tend towards healing and harmonising the eco-systems and biological functions within Mother Earth" (Marsden, 2003, p.49). Drawing from Marsden's whakapapa (genealogy) table of mauri, demonstrates the interconnectedness mauri has with the other dimensions of hihiri (pure force) and hauora the (breath of wind) in order to animate mauri-ora (life-force) of all life forms. These crucial aspects assist in our understanding that mauri is not independent to these crucial elements as Marsden clearly articulates along with other Māori scholars in this

chapter. From a Māori media and practitioner perspective we can appreciate our positionality as storytellers in respect to our wider surroundings and environments. This understanding aligns with Lee-Morgan (2019) argument. "we know already from our pūrākau of creation that we are all connected; everything in the natural world is bound together by whakapapa (genealogies) that tell us of the relationships to all living things and forms including people and the metaphysical realm." (Archibald in Lee-Morgan & De Santolo, 2019, p.156). These critical aspects of mauri and its origins firmly grounds us as Māori media practitioners and researchers in our cultural identity as clearly defined in this chapter as interconnectedness, we have with all living things not just human beings.

Te Mātāpuna o te ora - Mauri a source of inspiration

As identified earlier 'mauri' and 'pūrākau' both refer to the beginning source, centre, or core of all living beings. Also cohering with the notion of source and beginning 'mauri' is as an energy which binds and animates all things in the physical world. (Te Ara Encyclopaedia of New Zealand, year 2007). Without mauri, mana cannot flow into a person or object. This argument further aligns with Henare's statement (1985) "that mana and mauri are coherent with each other in the transfer of mana from one person to another or from one object to another, furthermore mauri and mana are intrinsically relative to each other" (p.88). In support of this Mason Durie (2001) articulates "that mauri transitions from the centre outwards, in search of connections within relationships in their contexts, the pursuit of, 'the discovery of similarities" (1993:88) (Durie 2001).

Ko te mauri te uho - Mauri at the centre

Mauri as defined by Taina Whakatere and Hariata Rawinia Pohatu (Pohatu, 1999) in their Mauri – Rethinking Human Well-being abstract, "accepts that there is a common centre from which all mauri emanates and from which everything draws. It encapsulates the cultural significance of the notion of a central 'source'. Every issue (Kaupapa) and relationship have its 'beginning source' (pūtake), from which everything that follows is 'supposed' to be created from and by" (Pohatu, 1999, p.1-2). This analysis is affirmed by Māori Marsden's view that all subjects "must be connected to a centre. The centre is constituted of most basic convictions, ideas that transcend the world of facts" (Marsden 2003, p.26). In support of this argument about centre or the core including the notions of te pūtake and te pū o te rākau. These common hypotheses in context to Māori television and Māori media firmly align with Māori theories (Lee, 2009; Marsden, 1985; Pohatu, 1999; Henare 1987; Waikerepuru 2009; Williams 2020) that Māori language is at the core, root, centre or beginning source of Māori media. By deeply understanding the relationship of te reo Māori in the context of 'mauri' (Marsden cited from Royal 2003) or the beginning source

grounds us as Māori media practitioners with a strong sense of purpose to carefully articulate our stories with respect and responsibility.

Hai tā Williams (2020); "Ko te mauri o te reo taketake nō te taiao". "He mauri tō te manu, he mauri tō te rākau, he reo tō te ika, he reo hoki tō te iwi Māori tūturu tonu ki Aotearoa nei". Hei tā Williams anō, "Mehemea kāore he reo, kāore he mauri tō te whenua". "Nō wai taku mana, nō ngā manu, nō hea ngā manu nō ngā ika nō ngā rākau nō ngā tūpuna kua ngaro ki te pō". "Ki te tuohu koe me tuohu koe ki tō maunga, ko te maunga te reo". Nōreira, "he tapu tēnei taonga te reo e kore e mimiti noa ngā wai unuroa o Maunga Kiekie me Taranaki me ngā maunga huri noa i te motu. E kore e mimiti noa ki te tuohu koe me tuohu koe ki te maunga me tuohu koe ki tō reo. (Williams, 2020)

Te pūtahitanga o te mauri - The collective energy of mauri

'Mauri' in relationship to Māori broadcasting and Māori media is underpinned by te reo Māori. 'Te Reo Māori' as articulated by Sir James Henare (1985) is the life essence of Māori identity. Te Reo Māori continues to be the impetus and driving force in which Māori broadcasting continues to exist today. More than a statutory obligation, policy or an audacious goal, the argument of te Mauri o te reo in context to Māori media can be philosophically defined yet extremely difficult to measure. 'Mauri' is not a tangible thing nor is it necessarily visible or physically obvious, but it certainly has an energy. Ngā (2020) describes 'mauri' and its relationship to Māori media as the collective spirit, energy, and momentum. "When you go into a kura or a whare, everyone is together, and they are a part of it. When we were at Māori TV, it was like a two level pā site, it is that pā site mentality, you have got to keep that going. If you take too many people away from a pā site, you have got to have the people there, or who is going to tiaki te pā tūwatawata. You cannot leave everyone alone for too long, you have got to build it. That is what I mean, having that training ground, and the buzz, and the passion and the people. You can put computers in, but they are not people" (Interview, Ngā, 2019).

Mauri te kōtuituitanga o ngā mea katoa - Mauri as the binding force

Equally places like 'Waiatarau' in Freemans Bay and 'He Taonga Films' in Grey Lynn became pā or community centres' for Māori artists, film, and television makers in the 1970's, 80's and 90's to come together. Young Māori film makers, runners, set designers, wardrobe, writers, grip, lighting, camera department, makeup artists and producers would converge to these community centres, like pā. This sense of belonging was an intrinsic part of He Taonga Films and what Don Selwyn and his peers were capturing in their efforts to develop a strong Māori television and film industry. These community centres and hubs were converted into Marae type spaces,

demarcated for Māori to gather, meet, and discuss important kaupapa that were extremely relevant to them at the time. As a teenager I gravitated to communities that accepted me as a provincial Māori transitioning to an urban environment like Aotearoa Television Network. Moving permanently from Rotorua to Auckland was a major transition and a huge culture shock, it was confronting. ATN the place and people soon became my new whānau, my new community, as I developed a strong sense of belonging to the people and this new movement of young and enthusiastic Māori storytellers. A place and community of mauri, wairua and whakakotahitanga which unconditional embraced my reo and cultural identity during those challenging times of Māori broadcasting.

With the development of digital media and the emphasis on citizen-journalism I maintain that many of our traditional principles and dimensions including the 'mauri of te reo Māori' are compromised in a digital context. My concern as digital technology and media develops is that the authentic voices might become further distorted and the images of cultural uniqueness become blurred and out of focus. Instead, the authentic voices become silenced, and our sacred images and landscapes become manipulated for alternative purposes. Our communal hubs and pā are becoming demolished and the people who provide the essential mauri or life force are also dissipating from these critical Māori spaces and bastions. Our traditional stories continue to be colonised, sensationalised, and manipulated for audience and commercial demands and formats. (Barclay, 2002; Henry & Wikaire, 2013, Mita cited from Pihama, 1994)

Mauri hei kaupapa whakapiki ora - Mauri as frameworks of wellbeing

Mauri has been drawn on as a framework and model of wellbeing by leading Māori experts in health, education and science for more than 40 years. "Mauri is a critical dimension applied to address issues of deficiencies in the environment, water, people, language, and culture" as discussed in the work of Taina and Hariata Pōhatu" (2003, p.1-2). Their work reflects on mauri from six positions that offer unique angles from which the potential within mauri be realised (T&H Pōhatu, 2003). They are:

1. Interpretation of three 'states of being' of mauri with their bodies of knowledge and explanations. (Mauri moe, mauri oho, mauri ora)
2. Tihe and its potential as a cultural method of recognising and proclaiming states of mauri.
3. Te Tuākiritanga (the 'inner being') as sites that track and filter the flow of well-being, (mauri ora)
4. Te Tūhonohonotanga (interconnectedness) with its insights, in constructing and supporting what Māori regard as crucial to well-being.
5. Examples that demonstrate how mauri-ora is applied, sites where messages, patterns and interpretations reveal angles for analysis and use in activities. (T&H Pōhatu, 2003).

Te Wheke – Mauri a key dimension

Another framework that embeds mauri, is Te Wheke, a Māori model developed by the Late Dr Rangimarie Rose Pere (1991) of Ngāti Ruapani. Mauri is one of the key dimensions to this Māori education, health and wellbeing framework. The eight following dimensions make up the eight tentacles of the Te Wheke (octopus). Collectively these principals strengthen the growth and development of all living creations and objects:

Wairuatanga - spirituality
Hinengaro - the mind
Taha tinana - physical wellbeing
Whanaungatanga - the extended family
Mauri - life principle in people and objects
Mana ake - unique identity of individuals and family
Hā a koro mā, a kui mā - the breath of life from forbearers
Whatumanawa - the open and healthy expression of emotion (Pere, 1991)

Mauri model of assessment

These key dimensions are fundamental in our understanding of how we as Māori are intrinsically interconnected to each other by each of the dimensions articulated above. Furthermore, Keepa Morgan (2006) of Ngāti Pikiao, Ngāti Kahungunu and Ngai Tahu recognises that Mauri is the binding force between the physical and the spiritual. According to Morgan (2010), "enhancing mauri increases vitality and strengthens and improves the life supporting capacity of people and our ecosystem. Morgan has applied this understanding to the engineering sphere, by combining the concept of mauri with the systems thinking techniques that have developed the Mauri Model, a holistic sustainability assessment tool that can be used by engineers and other decision makers to take account of and give credence to, cultural and spiritual values" (Morgan, 2006, 2010).

Mauri odometer, mauri model of decision-making framework.

- Mauri Heke = Diminishing
- Mauri Moe, Mauri noho = Totally Denigrated
- Mauri Whakakau = Unchanged
- Mauri Piki = Enhancing
- Mauri Tū, Mauri Ora = Fully Restored (Morgan, 2006).

Mauri is an integral aspect of these models and frameworks conceptualised in this chapter. Furthermore, these models reinforce the relevance and importance of mauri as it relates to this study as a key dimension that engenders a state of wellbeing of the Māori language in Māori media. As identified earlier, Mauri provides sustenance to people, language, culture, and society. Mauri is firmly aligned with kaupapa Māori and pūrākau methodology which underpins a way of thinking and being. Mauri can be carefully defined as a word as Mā + uri (Mā) can be simply interpreted as for or by = uri which can be translated as descendants or offspring, or intergenerational life-force and essence (Morgan, 2006, 2010).

Mauri hei kaupapa pāpāho Māori - Mauri as a framework of Māori media

Applying a 'mauri' framework to analyse the state of Māori media offers the opportunity to explore two additional states of 'mauri' including, 'mauri tau' (state of contentedness) and 'mauri mate' (state of unwellness or death) because of the shift from communal to individual focussed practice. Both states represent the opposite ends of the paradigm. The ongoing aspiration is to achieve a state of 'mauri ora' (well-being) and 'mauri tau' of composure, content and a sense of clarity. In the context of this study, I argue that Māori media is currently in a state of fluctuation between mauri moe, mauri oho and mauri mate in places. These states have occurred as practitioners, industries, funders, and communities have become isolated, niche and commercially dominated. As a direct result many of our Māori media practitioners lose physical connection with our communities and more importantly are deprived of the full participation of cultural values, reo, tikanga, whakapapa and kawa. Many digital practitioners are experiencing this precarious discourse in their daily practise including digital storyteller and artist Tipare Ngā (2019) of Ngāti Maniapoto. Tipare Ngā emphasises the importance of community in the growth and maintenance of kaupapa Māori media.

> "Bringing everyone together and even if we do work isolated sometimes, having that pā site to be able to return to and feel good about [the coming together of that particular piece]. We all go out in the field and shoot and deliver your products and you have got people who are excited, but now it is kind of very separate. I also feel for kaupapa Māori things, it is better when there is a team of people invested". (Ngā, interview, 2019)

Wolfgram (2020) describes 'mauri' in the context to Māori media as a 'freshwater spring' or the 'source of purity', and as Māori practitioners we are the kaitiaki or custodians who need to look after the mauri in relationship of te reo Māori to its various tributaries or digital streams that they don't become contaminated or polluted as tangata whenua we are intrinsically connected to Papatuanuku". (Interview, Wolfgram, 2020). This argument aligns with Indigenous philosopher, activist and scholar Jeanette Armstrong's (2009) concept of Indigeneity as a social paradigm which affirms a place base identity of the Sylix Okanagan first nations people. Armstrong states:

To fully understand how story is transmitted in settings and how to make meaning with stories, it is vital to understand that the concepts are embedded in the language. The first concept central to Sylix Okanagan ways of knowing and seeing, is what Armstrong calls *"tmixw"* (pp.148-149), which translates to what Māori know it as "life force," and can be understood as the spirit or essence central to each life form on the land. (Archibald, cited in Lee-Morgan & De Santolo, 2019, p.46). Mauri (life force) is commonly understood by indigenous peoples throughout the world, underpinning the interconnected relationship we have to our entire ecology whereas Māori our origins are in the natural world.

He whakakitenga - An epiphany

The notion of 'te mauri o te reo' was an epiphany for me on a field trip to Mana News, in Papatoetoe, in 1995. As young trainee journalists we were inspired by pioneer Māori broadcasters and Editors of Mana News: Dereck Fox and Garry Wilson as they both imparted their wise insights to us: "You as young Māori are privileged to have the ability to walk proudly in both worlds and maintain two languages." They both concurred, "That 'te reo and tikanga Māori' is what makes you as rangatahi Māori uniquely different from any other journalist in the country". According to the pair, this uniqueness means, "That not only are you're able to tell stories in English, but equally you are able to tell your stories in te reo Māori". Dereck and Garry also expressed, "te reo Māori is what differentiates you from the rest of the world, allowing you as Māori story tellers to have direct access to places and people and taonga that non-Māori practitioners simply don't have". On reflection of this time as helping me understand, that 'te reo Māori' supports the argument and notion that 'te mauri o te reo Māori' is a critical essence that strengthens our unique cultural identity as tangata whenua. This way of thinking and understanding te mauri o te reo firmly aligns with Henare, Waikerepuru, Williams, Marsden and Durie's argument that te mauri o te reo Māori is a key marker of cultural identity. (Fieldtrip, 1995; Henare, waka huia, 1988).

Māori dimensions and principles specifically 'mauri' is foundational in the development and maintenance of Māori cultural identity. Within the framework of Māori media, I argue that 'mauri of te reo Māori' is a crucial component and needs to firmly maintain its position at the core and centre of Māori media development, so the life essence of the language and culture continues to flourish so that our identity does not diminish.

Ngā kohinga taikākā - Collection of insights

Ngā Aho Whakaari (Māori Film Screen, Television and Digital) Executive Director Erina Tamepo (2019) of Ngāti Porou attributes a lot of her experiences of Kaupapa Māori to her pāpā Eric Tamepo and Aunt the late Mākere Kaa. Tamepo has been fortunate throughout her 30 years working in the Māori screen industry to be surrounded by some very generous mentors. In her interview, Tamepo describes kaupapa Māori in relation to mauri as:

> about giving that person space and respect to have their own whakaaro and to support it. It is not compartmentalizing it; it is about what is relevant for that person. It is an organic, living, developing concept that pertains to every aspect of our life in terms of how we live, how we think and how we feel, and how we behave.

Tamepo also asserted:

> it is just being aware that the mauri and wairua is important. You make sure that your whole team understands the journey and that you have done the preparation and that you engage people kanohi ki te kanohi (face to face). That the people who you are interviewing must feel safe and protected, because they will talk to you and answer whatever you ask them. The integrity then is to do that naturally, openly, and honestly (Tamepo, interview, 2019).

This notion of making the participants feel safe and protected as stated by Tamepo, coheres with the key themes of this thesis concerning mauri and whakawātea. This discourse helps guide the interviewees and storytellers into the domain of media safely to tell their story. This can be also defined as whakawātea in making the space for whānau to speak to media with confidence by creating a state of mauri-ora and clarity.

Māori framework and dimensions of Māori media

Ngā Aho Whakaari have constituted their own tikanga framework to sustain Kaupapa Māori among their membership. According to Tamepo (2019) these values are underpinned by Kaupapa Māori to assist Māori and non-Māori practitioners alike with a set of common values.

- Wairuatanga: we value and respect the intrinsic mana, tapu, mauri and hau of all the whānau whānui in Aotearoa and strive to ensure that te wairua o tēnei huanga is created and sustained on this basis. Whanaungatanga we are committed to and respect the bonds of kinship.
- Rangatiratanga: we are committed to striving for and continuing to provide the highest standards of dynamic and strategic leadership and responsible governance. This is for the screen strategy. Management of our resources.
- Mātauranga: we venerate the knowledge and wisdom of our forebears and accept our responsibility to contribute to these baskets of knowledge.

- Manaakitanga: we value and support the right to challenge ourselves and each other in constructive ways as we continue our path of collective progression.
- Whakapapa: we acknowledge our intrinsic linkages to our tūpuna and mokopuna, both within our whānau, hapū, iwi and our industries.
- Mana: we value and respect the individual and collective potential intrinsic in all those involved in the industry and will strive build and embed professionalism and excellence into all that we do amongst ourselves and within our networks.
- Aroha: We will continue to measure ourselves through expressing aroha and compassion.
- Pono: Appreciate and value honesty and will strive for transparency.
- Ture: Will uphold the dignity, humility, integrity, and credibility of all the individuals.
- Te Reo me ngā Tikanga Māori: All these values we acknowledge ngā tangata o te motu. (Tamepo, 2019).

In support of these principles Ngā (2019) also feels a strong sense of wairua whilst working in kaupapa Māori spaces. Ngā attests that a lot of her key learnings of te ao Māori to her nannies, Nanny Te Huinga and Nanny Mabel from Aria in the King Country.

> My biggest connection to kaupapa Māori is mahi ā wairua. For me, everything I do, I feel that on some level I must have connected to something ā wairua. Sometimes it is in big spaces, and sometimes it is small, but I do not rest unless there is a wairua aspect, because I feel that that is probably the only thing different, I can offer. (Ngā, interview, 2019)

Similarly, Leo Koziol of Ngāti Rakaipākā, and Director of Wairoa Māori Film Festival acknowledges Māori matriarchy of his mother as well as Ruahine Pauline Tangiora along with Melissa Wikaire and Ella Henry who have all carefully helped him on his kaupapa Māori journey in the film industry.

> If you are centred in your indigeneity, you know you are being gifted with something called consciousness and your consciousness was gifted to you by your ancestors. It is how you live in the day, in the present, how you resonate to respect the knowledge of those gone up before you and resonate into the future to propagate goodness to the world (Koziol, Interview, 2019)

Underpinning Kaupapa Māori in the media according to Māori Television reporter of Te Ao Māori news Te Aroha Mane (2019), is being grounded in the principle of Whakapapa.

> "I think teina - tuakana is important and I think it was the first time I interviewed you, kua wareware au ki te mihi ki te kaiuiui, te nuinga o mātou, because we actually haven't been trained by pakeke." (Mane, Interview, 2019)

Mane also asserts the importance of cultural practices (tikanga Māori) in safely mentoring new media practitioners to the industry and the significance of 'Mihi ki te tangata' acknowledging the participants and being fully engaged and present with the interview and research. This argument aligns with the Rātā story about earning one's respect for story with reverence, integrity and responsibility. (Mane, interview, 2019).

Ngā Whakapātaritaritanga o te wā - Māori language vs audience and commercial imperatives

However, according to digital producer Breviss Wolfgram of Monkey magic (2019) "Māori language and culture could be jeopardised further, due to the intense technological and commercial pressures faced by the Māori media industry."

> the technology space is moving very quickly, there is a likelihood, if you weren't careful, te reo Māori could be lost because everyone would be concentrating on business and year on year profit margins, technologies advancements and the language and culture remains surface (Wolfgram, Interview, 2019).

With the advent of technological advancements and commercial imperatives the media industries including minority media, have now been dominated by neoliberal outcomes that measures everything by audience engagement. Mātāmua (2014) suggests, "both Māori radio and Māori television are caught between a proverbial rock and a hard place. They must play a balancing act between te reo Māori and ratings, with the knowledge that to attract listeners and viewers they have to broadcast a number of programmes in English (Mātāmua, 2014, cited from Higgins, Rewi, Olsen-Reeder, p.345). Māori Television also shares in this political agenda to be measured on ratings in this unstable environment. According to Smith (2016) "many questions have been raised from New Zealand media scholars about the quantitative basis of ratings metric's which doesn't necessarily measure the quality of attention experienced by audiences. Minority- language media providers in other countries must also deal with the rhetoric of ratings, and its historical basis as a commercial measure not a social one according to media researchers" (Dunleavy, 2012: Lealand, 1998 and 2001; Lealand & Zanker, 2010; cited from Smith, 2016, p.137).

> This is a fundamental argument that broadcasters, funders, policy makers and government officials along with practitioners have been grappling with for a long time

> now. The conflict between language and cultural imperatives set against commercial and audience driven priorities is relative and is unlikely to disappear anytime soon.
> In the process of sustaining the 'mauri' of the 'language' and 'culture' within the Television, film, screen and digital sectors, Māori language and culture needs to be at the centre of the key decision-making processes.
>
> A Māori directed film is a film directed and produced by someone who is of Māori. Tamepo (2019) also states, "whether that Māori person is like, I found out last week that my grandmother was Māori, and I am just trying to find out what my iwi is, or I grew up on my marae and my film is completely in te reo because my grandmother taught me te reo since I was six months old (Tamepo, interview, 2019).

Tamepo reflects on this common scenario of whakapapa that gives voice and validity to Māori story-tellers in a contemporary praxis (Tamepo, interview, 2019).

The dimensions of whakapapa, tikanga, manaakitanga, whanaungatanga, aroha and wairua are all animated by mauri, hihiri, hauora to achieve mauri-ora or a thriving life force across all these key elements. These profound Māori principles in which our media practitioners are cognisant of in their daily work and lives. This feeling of cultural pride and identity is also felt by audience participants who participated in Smith's (2016) research of First Ten Years of Māori Television: "Māori Television plays an important role in providing a space for Māori to celebrate, debate and promote things Māori – on Māori terms. According to these comments, making space in media public sphere of Aotearoa for Māori voices and experiences can lead to an enhanced sense of wellbeing for Māori" (p.108). This argument supports the overarching theme of this thesis of Mauri of Māori media as a decolonising practise.

Kōrero whakarārāpopoto - Summary

In summarising this chapter, I reflect on Dr Huirangi Waikerepuru (March 2009), and his profound words of encouragement to the 150 strong staff of Māori Television that attended the celebrations that day. Huirangi and his fellow pioneers have courageously fought for the space or pā sites, fortified them and have bravely managed to navigate us safely to our current paradigm. The hope and desire that future generations can equally contribute to the maintenance of 'te mauri o te reo' and 'Kaupapa Māori' as Huirangi and others have? This will be an ongoing question in relationship to kaupapa rangahau Māori in the field of Māori media and the legacy they have left behind for future generations. (Waikerepuru, 2009)

This chapter has set out to articulate the argument that 'Mauri' is important in reclaiming and holding the space of Māori language in Māori media. Crucial to the survival of our language,

culture and identity in these spaces is the significance of te mauri o te reo as it relates to Māori identity. As defined by many of the scholars in this chapter and throughout the thesis, mauri is a key dimension and principle that animates life in all life forms including language. In summarising this chapter, I have come a full circle in defining what mauri represents to me. I have come to the realisation through this research that everything in fact begins and ends with mauri. As mentioned, in chapter one, mauri is engendered from the birth of a child when it takes if first breath of life the expression Tīhei Mauri-ora (sneeze of life) is applied and this statement is exemplified in whaikōrero (Māori oratory). Moreover, when a person perishes the mauri and life essence diminishes from that person, plant, animal, life form or being. As living people, we are responsible for protecting and sustaining the mauri of our entire ecosystems that surrounds us. However, as Māori media practitioners we have an obligation to ensure te mauri of te reo Māori is equally protected and sustained in this ever-changing paradigm of media and beyond. Kia kaha hoki rā tātou!

Chapter 5: Kotia te pū – Mauri at the core of pūrākau

The Tree-Felling incantation of Rātā

Kākāriki pōwhaitere
Kotia te pū waiho i konei
Kotia te kāuru waiho i kona
E ai hoki rā ko umu a te Tuhi
Kīhai i tae ki ngā pū, ki ngā wānanga, ki ngā pūkenga, ki ngā takenga, ki ngā tauira!
Patua kuru, patua whao, patua rā te toki a Tai haruru
I piki ake au ki runga i te whare hukahuka o Tangaroa
I whatia e Nukutaimaroro.
Ka whera hoki au ko Hine-tuahonga
E kimi ana, e hahau ana!
I te whānau a Rata.
I mate i te awa i pikopiko i Whiti!
Mate, maranga mai kia whiti
E Nuku Tataurangi e!
Whano, whano,
Haramai rā te toki, haumi e! hui e! tāiki e! (Interview, Williams, 2020)

Parrot, parrot,
Cut off the base and leave it here,
Cut off the canopy and leave it there.
According to the omens of the oven,
The sources were not reached.
Nor the bases, nor the esoteric knowledge,
Nor the skilled ones.

Struct by kūrae (mullet), struck by chisel,
Struck by the adze called Sounding-Sea.
I will climb up here.
To the foam-house of the Sea-God,
The Sea-God embraced.
By ebb-tide-beach.

Sharpen the adze with the sandstone-maid of Hinetuahonga

Behold, I seek and search.
For the children or family of Rata.
Rata who died.
At Pikopiko-i-whiti.
Go! Go! Fetch the axe!
Haumi e, Hui e, Tāiki e! (Jones, Biggs, 1995. p.17, p. 18).

Introduction

In this chapter I draw on the pūrākau of Rātā (ancient tree felling story) to further explore the notion of mauri. Through the pūrākau of Rātā with a focus on part of the incantations, I am led to an examination of the concept of 'whakawātea' that will be discussed in detail in chapter six. I argue that whakawātea can be a restorative practice of mauri to assist Māori media practitioners to navigate complex and challenging issues in the media. The ritual and practice of whakawātea, can be used to reconcile and clear away unwanted energies, omens, wairua (spirits) and objects. I propose it is highly relevant to strengthen it because I strongly identify with it as a Māori media practitioner. Through an exploration of this pūrākau, this chapter also expands on the methodology of pūrākau (Lee, 2008)

The pūrākau of Rata, as part of the discussion here, tells of the importance of three prominent toki or adzes that were used to fashion the waka of my eponymous ancestors of Tainui. The toki (adzes) become a metaphor in the theorisation of this new Kaupapa Māori media methodology and framework: pūrākau at the heart of Māori media.

Te Pūrākau o Rātā: Tree-Feeling Narrative of Rātā

Rātā is an eponymous Māori ancestor who was commonly known for his masterly tree felling skills throughout Polynesia (Jones & Biggs, 1995, p.17) and Rātā was known as the original master knowledge-holder of waka building in Tahiti and Hawai'i. Rātā is also known as Lata, ra'a, Laka, and, according to Tainui historians' perspective (Jones & Biggs, 1995), he was known as Raka-taura or abbreviated as Raka. In my research of Rātā, there seems to be several people named after the expert tree feller and waka builder Rātā, as evidenced by the above names. However, in the common narrative, Rātā was the mokopuna (grandchild) of the great scholar Tāwhaki who ascended the heavens in pursuit of higher consciousness and knowledge. Rātā is the son of Wahieroa and Kura. These genealogical links with stories of our Hawaiian and Tahitian relatives are demonstrated in accounts of the Hawaiian voyaging traditions - Vahi-e-roa (far-off place) - lived in Pare, Tahiti To'erau (North Tahiti). (Henry, 1928) and Honolulu: (Bishop Museum, 1928).

Te Arawa and Tainui narratives of the Rātā or Raka story:

This incantation retells the story, or pūrākau, of Rātā specifically from a Te Arawa and Tainui perspective. Te Arawa people, originally known as Ngāti Ohomairangi, left the shores of Rangiātea in Tawhiti-areare many centuries ago. Rātā, known within Te Arawa whakapapa (genealogy) as one of several tūpuna (ancestors) responsible for felling the two sacred trees known as Ngā Rākau mā tahi pū a Atua Matua, as requested by the captain of this major expedition, Tamatekapua. According to Te Arawa orator and historian, Late, Te Irirangi Tiakiwa Tahuriorangi (1975) "Rātā was accompanied by brothers Tia and Hei along with Tūteangiangi and Apaaparau, who all entered the great forest of Punga Nehenehe to fell and fashion the trees that guided Ngāti Ohomairangi people to cross the expansive Pacific Ocean to Aotearoa". According to Tahuriorangi (1975):

> "They used six toki (adzes) which were the main instruments which helped them carry out the industrious work to fell the trees … The tūpuna used two greenstone adzes called Hahauterangi and Tūtauru, two other adzes were made of Papawai stone, namely Taramainuku and Whatitiri. The two remaining adzes were crafted from onewa or basalt stone. These adzes were known as Puputerangi and Puputewhenua …Upon discovering the appropriate rākau at Punga Nehenehe, they named the two rākau Tāporo and Tawiu, engendering personality and mana to these significant specimens of Tane …Rātā used Hahauterangi to fashion the first tree. He gathered the chips of Tāporo and placed them on the restricted altar (ahurewa tapu) and prepared a fire and chanted incantations to the guardian of the forest Tane for approval." (Tahuriorangi, 1975)

> Kaumatua Dr Haare Williams tells the following story of Rātā…
> "Kai roto i tērā karakia te hōhonutanga te tīmatatanga mai o te kōrero. Ka whakaarahia ake e rātou te rākau. Ka haere a Rātā kia topea anō. Ka whakaaratia anō ka topea mō te wā tuatoru, anā ka haere a Rātā ki tana kuia ki a Hinetuahonga, he aha tēnei mahi? Tēnei mahi a ngā kīrehe nei? Ka mea atu te kuia rā ki a ia; e noho whakarongo, ka noho te tamaiti nei, he kūare hoki. Ka whakarongo atu ia ki ngā kōrero a tōna kuia a Hinetuahonga. Ka kī atu ia, Ānei te tapu a Tāne nui-ā-Rangi. Ko Whiro kai tētahi taha, ko Tāne kai tētahi atu taha, ko te pai me te kino. Ana ko koe hoki kai waenganui nā te mea he kūare koe, kātahi ka whakarongo ka rongo tōna wairua ki ngā kupu o te karakia. Ka hoki ia ki te ngāhere ki te inoi mō tōnā hē kia whakawātea ai tōna hē. Ka hoki ki te ngāhere kua tāraia te waka, kua oti kē. Ka titiro atu a Rātā nā ngā ika, nā ngā manu, nā ngā mokomoko me ngā ngāngara, ngā kīrehe katoa o te ngāhere i tū ai te rākau. Nā

> nāianei kua mutu te hanganga o te waka. Ka tangi te tamaiti nei ka inoi atu kia whakawāteahia tōna hē". "He kupu nui tonu tēnei kupu te muru hara" (uiui, 2021).

In summarising these narratives of Rātā, there is one common thread that weaves these collective pieces together, which is humility. Williams and Tahuriorangi both identify with the concept of whakawātea as respect and reverence in the audacious work of felling the rākau to prepare it for fashioning into a magnificent ocean-voyaging waka. Similarly in the context to Māori media we can draw from the pūrākau of Rātā and apply the key learnings as an approach framework to ensure as Māori practitioners we are firmly grounded by the principles of reverence, respect, responsibility, reciprocity and humility in the way we approach, tell and embed our stories. These principles also align with indigenous scholar Archibald (2019) and her seven principles of indigenous storyworks (p.9) equally aligns with leading Māori academic Smith (1991) Kaupapa Māori principles as outlined in chapter two of methodology. These critical principles are interconnected in the pūrākau and incantation of Rātā as a binary force that has helped sustain our traditional knowledge and, in my analysis of this thesis, has preserved te mauri o te reo as a living language.

Tainui narrative of Rātā / Raka

Furthermore, Tainui historians Pei Te Hurinui Jones and Bruce Biggs (1995) in their book Ngā Iwi o Tainui, write of the migratory journey of the Tainui canoe as it crossed the Pacific Ocean in Hawaiki many centuries ago. The people of Tainui departed the distant Hawaiki, east of Polynesia due to overpopulation and the depletion of resources. Conflict was beginning to rage at Rangiātea in Tawhiti-areare and there was a high cost in life and resources (Jones, Biggs, 1995. p.17, p. 18).

Raka-taura was renowned for his canoe building skills and is believed to have acquired the boatbuilding skills from Rātā. According to Jones and Biggs (1995) Raka-taura brought three adzes; Te Toki hahau i te pō, Te Toki paopao te Rangi, and Te Toki Manu Tawhiao-Rangi. Prior to Raka and his crew felling the tree, he sought wise counsel with Maahu Rangi (also known as Maru-ā-nuku), a wise woman. Maahu-Rangi advised Raka to "Look at the horns of the new moon, (Whiro)". Raka and his friends felled the tree, and when it fell, they returned home. However, the next day the tree was standing upright. Raka and his crew decided to fell the tree again and the very next day the same thing happened: the tree was standing again. However, on the third night Raka-taura decided to stay behind to guard the tree to see what was raising it. "Raka witnessed a flock of birds with white heads appear. They began replacing the tree which before long was standing again" (Jones & Biggs, 1995. p.16- p.18).

Raka-taura went back to Maahu-Rangi, "The creatures raising my rākau are birds. Maahu-Rangi said, In the morning go back it fell it. When it falls, top it and lay my grated kūmara on the chopped end. They returned the following day and felled the tree and recited the above incantation" (See the ancient incantation on page 61 - 62).

Ngā Toki a Rātā: Adzing as a Framework of Thinking

The pūrākau of Raka and the importance of the three adzes - presents a framework for thinking about mauri and its relevance to te mauri o te reo in Māori media. In this section, I draw on the three prominent toki used by Raka and his artisans who assisted in fashioning the Tainui canoe. These key instruments applied in the method and practice of the whakawātea ritual, which ultimately cleared the space were Hahau i te Pō, Paopao i te Rangi and Manu Tawhiao Rangi. When analysed, all three toki present three unique methods and diverse ways in which they can be applied as prospective framework to help sustain and protect the mauri of te reo in Māori media. These toki also provide a Māori media practitioner with a framework to think about how whakawātea can be applied to our everyday life and practice of indigenous storytelling. (Jones & Biggs, 1995; Lee,2008; Hakopa,2019; Pouwhare, 2008).

Hahau i te Pō - Break through adze

'Hahau i te Pō', or the adze that breaks through the night: In my analysis, 'Hahau i te Pō' binds its community(ies) to its origin story (or narrative) including political, cultural, environmental, and social strands. Associated with the Māori creation story of Ranginui and Papatuanuku and their many children who literally created space, Hahau i te Pō corresponds with the intricacies of Rangi and Papa in relationship to the need to create the space for growth and development. In context to Kaupapa Māori media: its beginnings have grown out of struggle and the desire of our predecessors to create the space to safely protect and sustain it. In context to the mauri o te reo (life force and essence of Māori language) in Māori media, Hahau i te Pō provides us with a framework for how whakawātea can be applied in sustaining mauri in relationship to Māori language media.

Practical application

The concept of Hahau i te Pō can be applied as the pivotal tool that helps protect and sustain the present spaces in which Māori language media exists. Hahau i te Pō can also help in paving a way forward to create new and safe spaces for te reo Māori and mauri o te reo to thrive with cultural intent and cultural due diligence. (Henare, 1988; Marsden cited from Royal 2003; Barlow, 1991)

Paopao ki te Rangi - Splitting adze

Paopao ki te Rangi (the splitting adze) presents a way of thinking about demonstrating leadership and innovation. This is a key component which advances the space of Kaupapa Māori media and ensures that cultural integrity is uplifted and maintained. Paopao ki te Rangi engenders bold and strategic direction along with radical innovation to cut through the challenges and complex issues regarding technological changes and commercial imperatives. In respect to Māori media, this component is pivotal in the maintenance of Kaupapa Māori and the mauri of te reo Māori in its future directions. Paopao ki te Rangi grounds us firmly to Kaupapa Māori principles in relationship to sustaining mauri o te reo (life force and essence of the Māori language) within Māori media.

Practical application:

Practical ways of applying the concept of Paopao ki te Rangi to Māori media might be the way in which we safely protect and sustain te mauri o te reo in telling our stories within the development of new technologies and platforms responsible for housing our narratives, voices, images, taonga and reo. Mauri in relationship to Māori media can be described as the original source (te mātāpuna o te mātauranga). The notion of source in terms of protecting and sustaining the integrity of the story and the intellectual property of the pūkorero or storyteller in a Māori media is critical in maintaining the life essence and mauri of one's narrative.
Paopao ki te Rangi as a framework can remind us as Māori media practitioners in alignment with Smiths theory of kaupapa Māori principles. Such as the ways of determining what story we tell, the way we determine the story and who's story are telling from who's perspective and for what reason? That we are telling the right story, that we are referring to the right source of information and knowledge keepers, that we fully understand ourselves in relation to the story, that our approach coheres with Smiths (1991) theory of kaupapa Māori principles. (Barlow; 1991Henare, 1988; Marsden cited from Royal 2003; Smith, 1991)

Manu Tawhiao Rangi – Strategic and Visionary adze

Manu Tawhiao Rangi (the shaping and fashioning adze) refers to the continued work of our Māori communities to adapt, think and re-fashion Kaupapa Māori to safely meet the challenges socially, politically, culturally, spiritually, and philosophically of the time. Manu Tawhiao Rangi will support Māori media to strategically navigate the future challenges. This toki has a dynamic focus that correlates to Māori media: by implementing Kaupapa Māori principles and theory in everyday use and practice. Manu Tawhiao Rangi also contains long-term strategic vision in supporting Māori media to be culturally responsive in facing the future challenges that lie ahead. (Durie, 2001; Marsden cited from Royal, 2003).

Practical application

Te Toki Manu Tawhiao Rangi draws on its strategic and visionary aspect to navigate the future opportunities and challenges that sustains te mauri o te reo in everything that we do. This toki can be applied in its simplest form by prior planning and development of Māori language and narratives in Māori media is inter-generationally focussed. (Hakopa, 2019, Lee, 2009)

In summary, the collective spirit of the three toki provides us with a framework of thinking and symbolic tools to draw on in the development of Māori media. Drawing on the strength and integrity of the toki (adzes) enables us to shape and fashion our Māori media in ways that cohere with the concept of whakawātea to enhance te mauri o te reo within it. Embracing this framework of thinking will assist us in carefully making the space for mauri of te reo Māori, tikanga and people to flourish in the paradigm of Māori media.

Theorisation of Te Pū o te Rākau in context to Rātā:

In my exploration of the story of Rātā to better understand mauri, there is an opportunity to extend on pūrākau as methodology. In my research of the literature relating to te 'pū o te rākau' there is no mention that defines pūrākau as the building of a waka or the fashioning of Tāne into a form of construction. Through my research and analysis of te pū o te rākau I recognise the conceptualisation and building of waka and whare as another way of exploring the concept of pūrākau. In the incantations discussed, pū is described as the base or root from which the rākau was removed. The base is foundational in any concept of creation, design and construction and in particular the relationship to media storytelling. Analysing the significance of this incantation shows that it cleared the way for Rātā and his people to access the forest with the approval of Tāne Mahuta, the guardian of the forest. Hai tā Williams (2020), "mā te karakia, mā te noho

puku, mā te noho ngākau māhaki, mā te whakaaro pai tētahi ki tētahi, arā ko te tikanga i roto i te reo Pākehā ko te reverence te whakaaronui". (Interview, Williams, 2020)

This statement strongly affirms the argument that Pūrākau is an important methodology and pedagogy for intergenerational transmission of cultural knowledge (Lee, 2008; Pouwhare, 2018; Hakopa, 2019). Pūrākau has the facility not only to retain ancient knowledge but it also provides us with key solutions to some of our most complex modern-day challenges. Pūrākau in this unique context is re-defined, retrieved, re-imagined, re-shaped, and re-told through this ancient incantation. I argue here that this ancient knowledge, through the oral custom of incantation, has sustained and protected our pūrākau for centuries. This also supports the notion that traditional knowledge of theory and practice is a valid methodology and pedagogy of teaching and learning. Tuakana Nepe (1991) reaffirms this by asserting, "Placing Kaupapa Māori origins in Rangiātea makes it exclusively Māori. Rangiātea is the first known Whare Wānanga (higher house of learning) located in Te Toi o Ngā Rangi (This refers to the upper level of the spiritual realm), the home of Io-Matua-Kore (the creator)". What is clear in her writing is that Kaupapa Māori is grounded in Māori knowledge. As Pihama states, "knowledge has always had a central place within Māori society and the complexities of knowledge and knowledge transmission are recognised in the structures of the Whare Wānanga" (Pihama, 2015, p.7). Similarly, the incantation of Rātā firmly aligns with this argument of mātauranga Māori and kaupapa Māori as notions of theory and practice.

Returning to the story of Rātā from a Te Arawa perspective

In the collaborative work of Rātā and Tia putting Hahau te Rangi and Tūtauru to use, they both began separating the canopy from the body of the tree at the same time as Rātā chanted the incantation above. The separation of Te Pū o Te Rākau, the base, from the main body of the tree, followed by separating the canopy, or crown of the tree, prepares the body of the tree for proper design and fashioning purposes.

In closely examining the notions, words and sentiments of the above incantation such as "Kotia te pū o te rākau waiho i konei, kotia te kāuru o te rākau waiho i kona": this statement directly addresses the cutting of the tree from its base or roots as it dropped to the ground. Similarly, the canopy, or crown of the tree, is also cut and is acknowledged where it lands. In the felling and removing process, the main body of the tree is ready for designing the centre or core of the rākau, precisely in this context described as te pū o te rākau.

In examining the words and phrases of the incantation of 'patua kuru, patua whao, patua te toki a Taiharuru': illustrates the use of the mallet and chisel along with the sea-sounding adze to

carefully carve out the hull of the waka - demonstrating the key design of the vessel. In the preparation in rangahau kaupapa Māori (Kaupapa Māori research), it is important to note that Rātā had to request the approval of Tane and his superiors before felling the tree. This critical process in research is defined as 'Research Ethics' - seeking the appropriate consent process, ritual and following proper ethics procedure. Rātā and his companions also had to seek prior approval and support. Aligned with Kaupapa Māori rangahau methodology, rangahau can be re-imagined and re-defined by the following statement.

> Re-defining and decolonising research methodologies according to Archibald (2019) do not totally dismiss Western methodological approaches; they encourage us as Indigenous researchers to connect research to our own worldviews and to theorise based on our cultural notions in order to engage in more meaningful and useful research for our people. Indigenous story-work exemplifies this approach by prioritising the Indigenous principles on which our stories are share, respected, and treasured. (Archibald, Lee-Morgan, De Santolo, 2019, p.6)

In this way we have also reimagined traditional frameworks of the selected incantation and pūrākau of Rātā as indigenous methods, methodology, pedagogy and research theories.

E kimi ana, e hahau ana - A Māori Research Framework

In my theorisation and analysis of the incantation of Rātā specifically the phrase, 'E kimi ana, e hahau ana i te whānau a Rātā'; this phrase in the tree-felling incantation directly relates to research – it is an imperative to search and seek. 'E kimi ana e hahau ana' refers to seek and search out the family of Rātā. According to Williams (2020) the expression of 'E kimi ana e hahau ana' refers to seek and search for wisdom and knowledge. It is likened to applied studies and application of wisdom; without knowledge you are unable to ascertain wisdom… "Knowledge is not enough for you. To get wisdom you need to get intuition as well. 'Koina te rehutai' (intuition). Koira ko te hukatai' (symbolises knowledge). To me, intuition is the wairua which is not ascertained through knowledge. Ko ngā kōwhatu e rua ko te hukatai, he kōwhatu mā, ko te rehutai he kōwhatu whero te tai. (Ko ngā tohu ēnei o Te Toi ahurewa). Ka whakawahia tōna tinana ki ngā wai monaneti me ngā waipuna o te mātauranga tae atu ia i mua i tana pikitanga atu ki ngā rangitūhāhā" (Uiui, Williams, 2020).

I have employed this metaphor to help explore and investigate the Kaupapa Māori in the media and how this unique process has helped me think about research in this context. I draw on 'e kimi ana e hahau ana', applying it as a research theory and methodology to analyse and gather data. I am currently employing this method as a framework to assist our communities with

strategic thinking into better understanding ourselves and our respective values and principles. Aligned with Kaupapa Rangahau Māori through Māori scholarship and theory, I propose to extend the theory of rangahau (Māori research) by exploring the notion of 'e kimi e hahau ana' as a form of Kaupapa Rangahau Māori (Māori research framework). This incantation points to the importance of research: Rātā was tasked with the duty to identify, seek and search the blueprint of those who went before him, searching for his own identity. 'E kimi ana e hahau ana' aligns with the work of research in Māori media, in that the application of this philosophy by Māori media is like Rātā in his quest to understand his entire ecology. We as media practitioners are also searching for clarity and understanding.

Te Ao Māori Creation Story

Another commonly known pūrākau that utilises these words is the separation story of Ranginui and Papatūānuku by Tāne. This is described by Walker (2005) as "Kimihia e Tāne, rangahaua e Tāne" (searched for/sought after by Tāne). The pūrākau methodological approach draws on the narratives of the primaeval parents, Ranginui and Papatūānuku. Their separation brought the world from darkness to light. Walker (2005) uncovers deeper meanings within the Tāne narrative where pūrākau becomes the metaphor for knowledge. Therefore, pūrākau carry cosmological narratives of Māori and speak of the creation of the world, of gods, of demigods, of the universe, of the heavens – of what is seen and unseen. It is whakapapa (genealogy) that underpins the narratives whereby all the stories are related and connected. (Pouwhare, 2018, p.266, p. 267)

The process of the creation and the unfolding of the universe was a research framework on a grand scale. Wiremu Maihi Te Rangikāheke, one of our renowned historians and scholarly writers of Ngāti Kererū Kaiwai and Rangiwewehi tribes of Te Arawa heritage, defines our creation story into five key stages of the following cosmological framework: (J. McRae, 2017, p. 6, P.7)

Te Kore, Te Pō, Te Ao Mārama

Te Kore – Te Kākano – Potentiality
Te Pō – Kimihia, Rangahaua – Seek, search, pursue, enquire.
Te Ao – Te Whaiao, ki Te Ao Mārama – Awareness, consciousness, knowledge.
Te Whakaaro – 'Whaka-aro' – Focus, meditation, contemplation, thought, process, intelligence
Whakapapa – Tātai – Order, discipline, sequence, development, evolution of physical consciousness.

It is noteworthy that 'Te Pō', is defined by Wiremu Maihi Te Rangikāheke (J. McRae, 2017, p.6-p.7) as 'kimihia rangahaua' or to seek, search and pursue. This happens in a time of great

darkness and many nights promotes the concept of enquiry. Te Pō was also the time in which our tūpuna (ancestors) were at the height of their consciousness - when their senses were intensified - a time of stillness, a state of being and a state of order, a paradigm free from distraction. 'Kimihia, rangahaua' is also used in lamentations (pō huatau) to farewell the deceased and those who have passed beyond the veil and have returned to Hinenui-te-pō, the goddess of night and death. "Kimihia, rangahaua, kai hea koutou kua ngaro nei, kua riro koutou ki paerau ki te huinga o te kahurangi, ka oti atu koutou e". (I look for and search for those of you who have left, you have travelled to the meeting place of the dead, to the gathering of the illustrious, farewell to you all" (Maxwell, 2014, p.11).
The notion of kimihia, rangahaua is another expression of e kimi ana e hahau ana, that can be applied in the same way to Māori media as a robust research approach to seek and search for the heart of the story.

Kōrero Whakarāpopoto - Summary

In the exploration of pūrākau through the story of Rātā, enhanced by his whakawātea or incantation has led me to the analysis, which tells me that pūrākau and whakawātea are interconnected to te mauri o te reo and how it is sustained and protected through our ancient knowledge systems and practises. In examining pūrākau there is very clear alignment with the dimensions of mauri and whakawātea as told through the story of Rātā and Te Ao creation story. These critical aspects signal the importance of the interconnectedness of pūrākau, whakawātea in sustaining the life force in the context to this thesis life force and essence of the Māori language in Māori media. As defined in this chapter Māori media is the extension of pūrākau aligned with Smith, Lee and Mita which is critical in fortifying the next generations with the responsibility to share and tell our stories. Māori media practitioners can apply pūrākau principles and theory to the way we approach, the way we frame and prepare our stories, the way we share and tell our stories through the power of pūrākau. (Lee, 2009, Hakopa, 2019, Pouwhare 2018) Pūrākau in Māori media provides a counter narrative to the entrenched colonial story approach of the settler population that has denied our authentic voices, narratives and perspective in the media. In summarising this chapter also provides a framework to apply pūrākau ana whakawātea principles and philosophies to support in deconstructing the colonial constructs that exist in Māori media.

Chapter Six: Whakawātea, decolonising Māori media practice

Kōrero whakataki - Introduction

As prefaced in chapter one, whakawātea is a traditional practise that is defined in a number of ways in particular as a regenerative and restorative Māori ritual that assists in protecting and sustaining the mauri (life force and essence) of all living things. For the purpose of this thesis, I examine Whakawātea as a framework and way of thinking to practically assist Māori media practitioners as a cultural approach that can be applied in our work as Māori storytellers. Crucial to the concept of Whakawātea is the aspect of mauri, as Māori media practitioners we have a duty of responsibility to ensure the protection and sustainability of mauri in its holistic sense is protected and sustained, this includes te mauri o te reo, (life essence of the language) me te mauri o te tangata (life essence of the people). Whakawātea in terms of Māori media has a multi-functional purpose that not only can assist the practitioner or interviewer, but it also has critical aspect in helping to safely guide the pūkorero, or interviewee along with the interviewer into a state and space of harmony, clarity and mutual understanding in relationship to the story that is going to be told? The notion of Whakawātea has emerged as a critical concept in this research based on several key rationales including its essential correlation to mauri. Whakawātea and mauri are also presented in the incantation that opened this thesis along with Waikerepuru's profound definition of Mauri in context to Māori Television's existence. Through this research whakawātea was also brought to life by veteran broadcaster Haare William as he also referred to the incantation and story of Rātā firmly establishing and clearing the way for me to investigate this concept and its relevance to Māori media. The notions of Whakapapa and Whanaungatanga and Kaupapa Māori principles (Smith, 1991) will be also examined in this chapter to support the argument of whakawātea as a decolonising practise to better understand ourselves in relationship to our communities and the critical role we play as storytellers in building relationships of trust, respect and responsibility.

Whakawātea and application to Māori media

In my view, whakawātea, in context with mauri, begins to introduce a spiritual process to restoring mauri. As prefaced in the introduction of this thesis, whakawātea (clearing the space) engenders mauri or mauri-ora (life-force) as restorative practice. The concept of whakawātea in this context aligns with the pūrākau of Rātā / Raka in clearing the space to assist with felling the rākau to design the waka. (Jones in Biggs, 2003). Similarly, in my experience whakawātea was the process which Koro Dewes (2002) put me through to instigate respect, trust and responsibility to acquire his kōrero tuku iho (traditional knowledge) (Williams, 2020). Whakawātea is a restorative

and regenerative practice that revitalises the space and the people in order to cautiously transform from one state to another state, initiating wellness. Mead (2003) suggests in *Tikanga Māori Living by Māori Values*, that the whakawātea ritual in relation to tapu and death is for clearing away and negating the lingering after-effects of the personal tapu of the deceased. This was the method which Koro Dewes Māori scholar, historian and orator of Ngāti Porou applied as he cleared the space to help me transition from an outer state to an inner state of full presence as I was fully immersed into his world (refer to story in next para). The following reflection articulates in my view how the process of whakawātea helped in transitioning both Koro Dews and I into a state of understanding, clarity, respect and responsibility of one another in context to the pūrākau he was going to share with me.

Rapua te mea ngaro - Whakawātea as a practice for pūrākau

In 2001, I joined Waka Huia, Television New Zealand (TVNZ) as a researcher, director and reporter. After undertaking a strict induction process to this pioneering Māori language documentary series, I was sent to the East Coast by Tanara Whairiri Ki Tawhiti Ngata, Head of Māori Programmes, to carry out my first Waka Huia story. The assignment was to interview Te Kapunga Koro Dewes of Ngāti Putaanga and Ngāti Porou in Ruatōria. Koro Dewes was a recognised voice on Māori radio, admired for his lively humour and wit, along with his innate ability to recall and spontaneously perform traditional ditties and pūrākau of Ngāti Porou. A very colourful yet forthright character, he was an assertive and proud Ngāti Porou man. This encouraged me to undertake some research about Koro to overcome any unforeseen circumstances that may arise. I learnt that Te Kapunga Koro Dewes had been credited as a key pioneer in Māori language development in Māori education and Māori broadcasting, rallying young Māori students from Victoria University to have Māori language taught in schools. Koro was responsible for establishing and activating groups such as Ngā Tama Toa (Walker 1990) and the Māori Language Society (1990), which led to the Māori language petition that was delivered to the steps of Parliament 1972. Koro Dewes had a huge presence. He was fierce in going forward and would never take a backward step. What was more evident about Koro's physical appearance was the eye patch, which amplified his presence. As mentioned in the pūrākau in chapter five of this thesis, about the theory of Whakapapa as a key connecting point to people, I consider that my saving grace in gaining access to Koro was knowing that Koro had married a wahine toa of Ngāti Rangitihi, Parekura Raureti. This was a key question of mine during this interview with this tohunga whakapapa, tohunga whakakōrero i te pūrākau, tohunga o te mātauranga Māori o Ngāti Porou.

Mark Chrisp is a well-known freelance camera operator who is also known by the locals of Tūranganui-ā-kiwa and the various hapū and iwi living along the East Coast. Having Mark as director of principal photography with his local knowledge was invaluable to ensuring a) I would not get lost and b) I would have a successful production. Once we arrived in Rangitūkia we had to track down Koro at either of his two dwellings: Wharekahika or Tikitiki. We headed directly to his house in Tikitiki, which appeared to be an old farmhouse with a work shed

where Koro was repairing an old tractor. Before I could introduce myself, Koro had me running around the farm, shepherding his dry stock from paddock to paddock; feeding his pigs and helping him to fix some of his fences that had suffered from disrepair. It was fortunate that I had a pair of old gumboots, and I was fit enough to carry out any physical mahi that Koro was prepared to give me. Almost half the day had passed, and we had not completed a single shot of the interview. I anxiously directed Mark to shoot some general vision of the area. I thought this would allow Koro and I time to build a rapport, which Koro was doing automatically by putting me through an initiation process of his own. Testing me at every task! On reflection, no research or prior learning could have prepared anyone for this. In my view, this was Koro's way of inducting me into his way of life, and his way of being. This methodology was certainly a traditional pedagogy of 'Ako' teaching and learning. (Morgan, 2020).

I pau te toru haora, kātahi anō ka huri mai a Koro Dewes ki a au, ka mea mai ia ki au, "E tama, "Kia pakarū anō te werawera i te rae o te tangata, kātahi anō ia ka rongo i te hāunga ahi o te kai". As I reflect on his teachings and the eloquent way Koro described the process, 'One must shed sweat before tasting and smelling the fragrance of the cooked food'. Only then it dawned on me that this was in fact an induction process of me into his world, certainly a school of thought that is a world away from the classroom or lecture theatre of today. This methodology, with the benefit of reflection, is a traditional pedagogy of teaching and learning practised by our Māori ancestors known as ako. (Morgan, 2020).

Drawing on the philosophies of Whakawātea and Pūrākau: in relation to what I learned from Koro, which coheres with Williams' (2020) theory, was a high degree of trust, respect, and responsibility. These core values are foundational to establishing relationships prior to genuine engagement. Who am I to tell the story? Why should Koro speak to me? Why should Koro trust me with his kōrero and mātauranga? Who will this story benefit if he talks to me? Furthermore, an ultimate learning for me, like the pūrākau of Rātā, was the innate ability to protect and sustain these stories within a te ao Māori way of thinking, being and living. This process of whakawātea, carefully making and clearing the spiritual, physical, psychological, mental and metaphysical space for Koro and me to fully engage with purpose and intention. On reflection, we must not take anything for granted, certainly not our custodians and keepers of traditional knowledge. As journalists, or modern-day storytellers, as recorders of these taonga and narratives, we must be genuine in our approach and always mindful that we have a responsibility for nurturing, preserving, and protecting the stories that we are privileged to be given in our roles as recipients of this knowledge. Ultimately the process of Whakawātea engenders mauri in relation to the holistic aspects of pūrākau to protect and sustain the mauri of everything involved in the storytelling process. What I experienced that day was like no other schooling I had previously been part of. It was about gaining each other's unequivocal trust. This experience was not just about how I successfully completed the groundwork: it was more than that. Koro was testing my inner spirit and heart to be a willing recipient of his mātauranga tuku iho. On reflection, this style of pedagogy was a traditional way of learning and teaching, a prior assessment of one's discipline, desire, and genuine heart to hear the story. Beyond this, it also taught me about the appreciation of pūrākau as a story listener and gatherer. I also learnt about the importance of reciprocity of spirit, as well as the significance of service to our communities to retain and sustain our pūrākau for future generations. (Morgan 2020)

Furthermore, this ancient practice of whakawātea embeds accountability, humility, respect, protection, responsibility and sustainability of the entire ecosystem. This custom culturally binds all its participants together through ritual to ensure wellbeing. In the context of this thesis, I seek to illustrate how powerful the role of whakawātea is to sustain and restore te mauri o te reo Māori in media. Whakawātea can be applied as a Kaupapa Māori format and treatment in digital and Māori media storytelling that presents a unique Māori perspective of balance, fairness, clarity as well as closure.

Te Pūrākau of Rātā along with the takutaku (incantation) of te mauri o te reo has led me to the notion of whakawātea as a practical way of preparing oneself in our everyday lives. Whakawātea in its holistic aspect creates a state of clarity and mindfulness. Whakawātea can be defined in several ways, however, in my framing in this thesis, whakawātea is understood as a cultural practice that can assist us to clear space in order to achieve clarity. Mason Durie's (2001) Whare Tapa Whā model of health and wellbeing provides a way of understanding the different dimensions of whakawātea. Te Whare Tapa Whā emphasises four key elements which make up the four key pillars of the house: te taha tinana, te taha hinengaro, te taha wairua and te taha whānau (Durie, 2001). These four dimensions can be applied in whakawātea, for instance: te taha wairua (spiritual aspect) can be activated through takutaku (incantation) or karakia (prayer). Te taha tinana involves the clearing of physical space - which might be as simple as clearing your desktop. Te taha hinengaro involves clearing the head and psychological space through practicing mindfulness. Depending on the circumstances, te taha whānau in the context of whakawātea can be achieved in most cases through coming together collectively in particular as whānau to seek solutions.

Moreover, whakawātea can help us as Māori media practitioners just as it assisted Rātā in his audacious pursuit to seek clarity, wisdom and access. Similarly, whakawātea can help us in practical ways as Māori media practitioners in the preparedness of our own work. Such as the way we pursue the pūrākau or story, to help us be research- and story-ready, to be fully present and to be fully engaged in our kaupapa with intent. Whakawātea also signals to us to spend the crucial time in building and maintaining relationships with community. The power of pūrākau helps us think about the need to be prepared. It also helps us think about the importance of seeking clarity through kaumātua who can guide us culturally with their wise counsel. The story of Rātā emphasises the critical role of Hinetuahonga and Maahu Rangi (wise counsel) in the whakawātea process of Rātā in making the space for the masterful work of fashioning waka to take place. Similarly, the work of whakawātea in Māori media is to create the space for us to be culturally cognisant of our surroundings in articulating the story appropriately. Within this

framework of applying whakawātea to Māori media, kaumātua, ruahine and ruānuku are foundational in navigating some of the difficult and complex issues. Whakawātea can also protect us culturally to mitigate risk. Whakawātea can be employed to resolve conflict in a restorative way that is mauri and mana-enhancing. Whakawātea can guide us alongside our participants to carefully prepare ourselves for the interview process to ensure tikanga, kawa and ritenga is upheld from the beginning to the end of production. Whakawātea can assist us in articulating the pūrākau from editing, producing and writing through to presenting the story to its audience. Whakawātea can also assist us as the storytellers to bring closure and resolution within the arc of a story. The principle of mauri holds the notion of pūrākau and whakawātea together as a binding force that in this context sustains and protects te mauri o te reo Māori media. In conclusion, whakawātea is a method that conceivably returns to the starting point, forming a full circle.

Restorative ritual in research

By drawing on the theory and practice of 'Whakawātea' as an important ritual used by our ancestors to restore 'mauri', Williams (2020) says it is "to carefully clear the pathway ahead both physically and metaphysically. A key insight from the story of Rātā / Raka is that he sought key advice from Maahu Rangi and Hinetuahonga (refer to Biggs) to assist in felling the tree, which demonstrated a clear alignment to whakawātea in this context. Rātā / Raka was advised to seek permission through whakawātea by placing the grated kumara to the cut end of the wood to remove the tapu from the tree, ultimately achieving a state of neutrality. Furthermore, in order to reconcile the past atrocities that have taken place in this country, - including systemic and structural racism -whakawātea demonstrates a key framework that can be transformative in the healing process. Subsequently, this remediation methodology can assist in clearing and freeing up the space for Māori media practitioners to articulate our narratives with clarity and closure. Equally, the process of 'whakawātea' is not limited to the media sphere, and so this methodology can support social transformational outcomes across our communities.

Closely interconnected with the key concepts of whakawātea are the dimensions of mauri, mana, tapu, rāhui wairua, tiakitanga, manaakitanga, whakapapa and noa. Whakawātea is not isolated from the other key Māori dimensions - they all inform each other and are intrinsically connected. These crucial Māori dimensions are not necessarily formulaic, linear or pre-determined. This knowledge is regarded as mātauranga tuku iho or intergenerational (traditional) transmitted knowledge passed down from our ancestors as described by Tohunga Ihorei o Te Māhurehure Rereata Makiha. (2020). It is clear in the analysis of whakawātea that the rituals of karakia, kawa, karanga are carried out with cultural due diligence, integrity, accountability and responsibility in the work of clearing space in the act of restoring mauri and removing tapu through the practice of whakawātea.

Ruahine and ruānuku - Dual roles of strength and balance

Crucial to the whakawātea ritual it is important to understand the balance and duality of Ruahine (Wise women), (Te Awekotuku, 2003). and Ruānuku (wise men), (Mead, 2003) in safely conducting these rites in harmony. Ruahine is defined as a woman who has a ritual to perform" (Mead, 2003). According to Barlow (1991) "The duality of roles found in the sacred language from the gods, Ranginui and Papatūānuku … The sacred language of Reiuru was the sacred language of Papatūānuku (Mother Earth). The sacred language of Reiriki from Ranginui (Sky Father) are imbued prayers with divine essence, so the power of the word which carried the message of the gods who gave instructions from realms beyond". (Barlow, 1991, p.114) According to Māori scholar Barlow (1991) "Ko ngā wāhine te puna o te roimata, te puna o te mātauranga" (Women are the well-spring of tears, and the fountains of knowledge as well as the procreators of humankind) (Barlow, 1991, p.39).

In examining the positionality of Ruahine and Ruānuku: they emerge as a proposed framework to assist in protecting and sustaining te mauri o te reo in Māori media. The concept of Ruahine and Ruānuku in this thesis provides us with an understanding to explore the roles of dual equity and balance in Māori media. Ruahine and Ruānuku can assist us as Māori media practitioners to better understand ourselves in rebalancing our collective energies as Māori women and Māori men working in unison in Māori media. In the theorisation of the dual roles Ruahine and Ruānuku also provides us with a practical way of thinking about how we might research, write, format, voice, illustrate, produce and tell our stories collegially as Māori language practitioners in Māori media. The positionality of the Ruahine and Ruānuku is an example of how Māori media practitioners can embody a gender-balanced framework that aligns with the principles of Kaupapa Māori.

Equally, the roles of Ruahine and Ruānuku provide an example in skilfully guiding the manuhiri from a state of tapu to a state of noa (neutrality) at the same time maintaining the mauri o te marae from karanga to whaikōrero. I suggest that this disposition demonstrates a mauri-enhancing example of how the roles of duality, of male and female, can complement each other in the relation to Māori broadcasting and Māori media. In adapting this framework of thinking and practice in applying it to Māori language media will provide us with a way that we can safely protect and sustain the mauri (life-force), mana, and tapu of the language, people and culture within the Māori media paradigm.

Te whakapiki mauri - Restoring mauri

Marsden (2003) describes the whakawātea ritual as extremely sacred and carried out under strict kawa (natural lore) protocols. "Kawa had to be conducted carefully and meticulously. Any breaks in a ritual chant or particular action left out of the traditional ceremony was regarded as an ill omen". However, Marsden also states (2003) that kōwhatu mauri (talisman stone) would be employed in the process of restoring the mauri and that this will be reinforced with appropriate incantations. (Marsden, 2003, p.70)

Māori scholar Te Rangi Hīroa (Peter Buck) explained that "because spiritual forces such as mana, tapu and mauri were seen as all-pervasive, people navigated the spiritual world through karakia and ritual." These rituals require the responsibility of tohunga or priests.
Buck suggested that the term of tohu is to guide or direct. Marsden (2003) describes tohunga as the chosen or appointed one, also meaning an expert in a particular field, however a priest was regarded as a tohunga ahurewa (sacred place of tohunga)

As in the pūrākau of Rātā /Rata, the notion of tapu had to be removed from the selected trees, environment, instruments and from himself to enable the felling of the tree to take place. Tapu, as defined by one of my kuia of Tūhourangi, the late Huhana Mihinui (Waka Huia, 2002), can be understood as restrictions or a restricted place, object or person which sustained notions of prohibitions. Tapu defined by the Māori dictionary is a (stative) be sacred, prohibited, restricted, set apart, forbidden, under atua protection (Moorfield, 2011, p.82). Noa defined by the Māori dictionary as a (verb) to be free from the extension of tapu, ordinary unrestricted, void (Moorfield, 2011, p.82).

Closely aligned with tapu are the following principles that assist in the instigation of whakawātea they include, kawa, ritenga, mana, noa and wairua. Kawa can be defined as a (noun) a ceremony to remove tapu from a new house or canoe (Moorfield, 2011). Ritenga can be defined as a (noun) described as likeness, custom, customary practice, habit, practice, resemblance, implication – the normal way of doing things. Wairua is defined by the Māori dictionary as a noun and can be defined as many things as possible, including soul, spirit, resides in the heart and mind, feeling, atmosphere, mood, nature and essence. Mana is defined by the Māori dictionary as a noun, described as prestige, authority, control, power, influence, status, spiritual power, charisma, mana is a supernatural force in a person (Moorfield, 2011).

Hei tā Haare Williams, nā Ngātoroirangi hoki i 'whakawātea ai te huarahi' "kia tere mai ngā waka ki Aotearoa nei. Hai tāna ko Ngātoroirangi te tino tohunga o runga i ngā waka o Te Arawa me Tainui! Kai roto i te karakia te hōhonutanga me te tīmatatanga mai o te kōrero, kai hea hoki a Pikopiko i whiti, kai Hawaiki i reira i muia e te ngaro e te aitanga a weriweri, e te namu, e te manumanu ki te hopu i ngā kīrehe i te whitinga mai o te rā. Nā Hinetuahonga tērā kuia, he rite tonu a ia ki a Pythagoras. Koia te mātauranga haere ki te 'whakawātea i te huarahi' kia turakina te rākau kia hangaia te waka, kia hangaia a Tainui, a Te Arawa me Takitimu ana ka muia e te manu, e te namu, e te ngaro, e te ika, e ngā kīrehe katoa. (Uiui, Williams, 2020)

Karakia and whakawātea in the restoration of mauri

Karakia in relation to the process of whakawātea and reconciliation is critical. According to Barlow (1991) "Karakia consist of pleas, prayers and incantations addressed to the gods who reside in the spirit world". Marsden (1991) describes karakia as "the sacred heart which is instilled into the mind and thought of an individual or thing (for example, a carved house) and through which the essence of life and the influence and power of the gods might be manifested. Using karakia or incantation, a bond is established between the person praying and the spiritual dimension, or source of power." (Barlow, 1991, p.37)

Mason Durie (2001) describes tauparapara and karakia as a domain of interconnectedness. He draws on the art of whaikōrero in the connection to mauri: "Many orators on a marae preface their comments with a tauparapara, or an incantation which can serve to locate the speaker in terms of tribe or place or link the purpose of the speech with an esoteric agenda".
Durie supports the agenda argument: "Karakia, incantation or ritual charm are another avenue for connecting the human situation with a wider reality. While a karakia may have a very specific and narrow application, such as deliverance from a storm, or giving strength to a new-born child, the wider purpose of karakia is to create a sense of unity – at one with the ancestors, at one with the environment, at one with the spiritual powers" (Durie, 2001, p.83-84).

As Barlow (1991) suggests: "There are many types of karakia, and in ancient times all people used some form of prayer in daily life and on special occasions. Some prayers have special ritual functions, while others are used for protection, purification, ordination, and cleansing." Barlow also states in a contemporary context… "Most of the prayers used by Māori follow a Christian format and are offered to the Christian God. Māori are drawing on both a Christianity and Māori spirituality to guide them through these various rituals and prayers." (Barlow, 1991, p.37)
On the contrary, Taranaki Nuri (2003), tohunga o Te Arawa in Whare Raupō construction, argues that karakia is a western philosophy and is a term used for prayers. Taranaki suggests, hirihiri is considered a more appropriate concept. "Me hirihiri kē, He rerekē te hirihiri ki te

karakia, ko te hirihiri mā roto kē i roto i te whatumanawa, te hinengaro me te tinana o te tangata" (Waka Huia, Nuri, 2003). Hirihiri is a holistic energy of intent and action, an ancient practice that comes from the heart and emotions deep within.

The application of karakia in Māori media

There are some significant examples of the implementation of the practice of karakia and the role it plays in Māori media. Television producer and director Erina Tamepo explains that karakia in relation to mauri and wairua is critical in the whakawātea practice of media and production. Tamepo (2019), engaged one of her wise and knowledgeable Aunties, the late Makere Kaa o Ngāti Porou, who provided many productions at Māori Television with cultural and spiritual leadership. "Aunty Makere would always make sure that she was there to help start our programmes appropriately with karakia. It is about involving everyone in the team to make sure that we are all heading in the same direction and that we what we are doing is appropriate not only technically but spiritually and culturally". Tamepo also states… "this practice clears the way to ensure that the people who you are interviewing and talking to must feel safe and protected, similarly the entire production must also feel safe. Tamepo emphasises the importance of karakia and whakawātea practices in carrying ourselves with integrity, openness and honesty". (Tamepo, interview, 2019)

Another leading digital media producer director, Tipare Ngā (2019), also expresses that there are several things that happen before she even starts to film. She does a tremendous amount of karakia and general tuning in. Often, Ngā has a series of questions that she asks herself. "Why am I on this kaupapa? Why am I doing this? Who will be the best production crew for this kaupapa? Who will be the camera and sound along with the best director of photography and what is their āhua like? How will they tune in when we are out there?" (Ngā, interview, 2019)
Tipare has her own personalised rituals that helps her clear space, to ensure that she and her crew are spiritually in tune with her subject matter and kaupapa. There is no one prescriptive way of clearing space or whakawātea, which is more than delivering a karakia, but rather, like the narrative of Rātā, it is about being mindful and fully cognisant of your entire surroundings - such as the aspects of mauri and wairua, which are key dimensions that help engender whakawātea. In simple terms, as Erina, Tipare and Haare all express, whakawātea is a way of thinking, a state of being and a means to soulfully transition into a space of clarity.

For Williams (2020), whakawātea in relation to the integrity of the word 'muru hara' (sincere reconciliation) is about taking full accountability and responsibility for unacceptable behaviour. "An apology is an apology, but if one is not obligated to something that it is wholly binding in

order to reach full and mutual restoration then the word of an apology is meaningless" (Williams, interview, 2020). Imperative to binding 'muru hara', or peace-making, are traditional concepts defined as tatau pounamu and hohou rongo.

Te pū o te rākau me te pū o te tangata - The centrality of life

Central to the proficiency of learning, acquiring knowledge and wisdom, Marsden (2003) affirms: "A truly educated person is not one who knows a bit about everything, or everything about something, but one who is truly in touch with their centre. They will be in no doubt about their convictions, about their view on the meaning and purpose of life, and their own life will show a sureness of touch that stems from inner clarity. This is true wisdom." Marsden (2003) In support of this theory Marsden also articulates: "Now knowledge and wisdom are related but different in nature. Knowledge is a thing of the head, an accumulation of facts. Wisdom is a thing of the heart. It has its own thought process. It is there that knowledge is integrated for this is the centre of ones being" (Marsden, 2003, p.59).

In my interview, key participant Haare Williams, concurs with the notion of wisdom: "Applied studies and application of wisdom without knowledge is not enough for anyone. To gain wisdom, you need to ascertain intuition as well, koina te rehutai (intuition) mai i ngā kōwhatu e rua. Ko te hukatai koia ko te mātauranga (knowledge) Ko te rehutai he whero, ko te hukatai he mā". (Williams, interview, 2020)

In addition to intuition, Williams suggests that reverence is central in achieving both wisdom and intuition. "If you show reverence for people, for land for the trees water and the things like that, ka hoki mai te oranga tonu tanga ki a koe. The right to access wisdom and knowledge is not given lightly to any student. You can go to university to get all the learning you can, but you cannot get this sort of learning out of a book". (Williams, interview, 2020)

Complementary to this argument and closely aligned with the theme of this chapter, Archibald (2008) articulates her methodology of story works, which is based on seven key principles. These principles - respect, responsibility, reverence, reciprocity, holism, inter-relatedness, and synergy - were used as methodology to create an ethical research framework. These principles help shape the understandings of Indigenous Peoples' stories about worldview, land relationships, and identities; and to strengthen practices in education, film, and community-based research. Indigenous story work seeks to rectify the damage and reclaim our ability to story-talk, story-listen, story-learn and story-teach." (Archibald, 2019, p.7-8).

Closely cohering with this notion, Shawn Wilson (2008), also describes the importance of responsibility in research: "As a storyteller, I am responsible for who I share information with as

well as ensuring that it is shared in an appropriate way, at the right place and time. In receiving the story, you - as an active listener - are responsible for putting the story into a relational context that makes sense for you, and for listening with an open heart and open mind." (Davidson, 2019, p.27).

In carefully analysing the notions of respect, responsibility and reciprocity as it applies to media, it can be seen to coherently align with the principles of whakawātea and mauri. In the application of whakawātea to clear the space, these principles will assist in removing tapu and neutralise the paradigm of the entire pūrākau, story, storyteller, and story listener to be free from any lingering deficit and negative dispositions. Subsequently enhancing the interconnectedness of the values and principles of reverence, respect, responsibility, reciprocity, holism, inter-relatedness as highlighted above by Williams, Archibald and Wilson.

Traditionally, the multiplicity of pūrākau covered ranged from explanations of the origins of the universe to the specific historic tribal events or incidents (Orbell, 1992; Walker, 1990). However, many pūrākau contained volumes of detailed information, including genealogical names and tribal places, whereas others had more grippling storylines and pertinent as well as complex teachings, although these were not necessarily exclusive of each other (Biggs, 1997). Some pūrākau were responsible for maintaining absolute accuracy and knowledge, and others were embellished to invoke "the wairua (spirituality) and the mauri (life force) of the story" (Bishop, 1997, p.25). To summarise, the general pedagogical practise and function of pūrākau remained the same, predetermined by the need to consolidate and construct contextual knowledge in an orally based culture. Such as our iwi radio, Māori language news and current affairs programming which draw on the art of whaikōrero to articulate our stories (Archibald, Lee-Morgan & De Santolo, 2019; Middleton, 2020).

The development of pūrākau as methodology also needed to respond to the orthodoxy of "evidence-based" research in education developed at the time in Aotearoa, New Zealand (Alton-Lee, 2004). Subsequently, pūrākau was purposefully chosen and developed as a culturally appropriate methodology because it was argued, it is our "evidence."

Integral to analysing the pū o te rākau in the context of the story of Rātā / Raka: such as the process of seeking appropriate approval and undertaking strict cultural due diligence from the higher authorities in order to activate his own research or 'E kimi ana, e hahau'. This process can be defined as demonstrated by Jenny Lee at Unitec's Research symposium (Oct 9, 2020). In relation to the story of Rātā / Raka, is the state of being prepared and ready. It is important to note that traditionally Māori had their own consenting and ethical processes as outlined in te

pūrākau o Rātā, by which to gain prior approval of consent as well as the ensuring correct cultural due diligence. Coherent with Kaupapa Māori, fostering relationships of respect is paramount in research, as was reflected in Rātā's / Raka quest to seek the support of his superiors in order to carry out the work. Like research, it is important to understand ourselves in relation to our environment, community, and resources. "To get wisdom you need to ascertain intuition" (Interview, Williams, 2020).

Āpiti hono tātai hono - Whakapapa connections

Crucial to solidifying the foundations of Kaupapa Māori research methodology is relationships. In Kaupapa Māori research it is critical to prioritise whanaungatanga relationships, whakapapa relationships, iwi relationships and organisational relationships. A Kaupapa Māori methodology brings process through use, in which whānau, hapū, iwi and Māori organisations are engaged in ways that ensure their research needs and aspirations are central to all aspects of the research process (Pihama, 2016, p.108).

Tikanga Māori provides not only a cultural template and practice; it affirms Māori participation and voice, but it also enacts Māori ethics in ways that both protect and acknowledge relationships between researchers, media practitioners and communities to provide mechanisms of accountability and obligation to all involved. Ngā (2019) strongly coheres with this theory as she reflects on her Nanny Te Huinga Jackson and some of the key teachings and learnings she was privileged to receive - "The ones who took that time and they had put the energy in. Nan would talk about things that were uncompromisingly Māori, and there are things you will never get from the Pākehā. She was very clear with me about the things within me that were never to be shared with the Pākehā, that were separate and would keep me safe, and then there was also, but utilise what you need to use for the overall wellbeing" (Interview, Ngā, 2020).

The definition of whakapapa: For example, Professor Whatarangi Winiata (2002) of Ngāti Raukawa, explains "Whakapapa can ground oneself firmly in something known. 'Whaka' he explains as 'to make' and 'papa' as the earth or ground". Winiata's definition of whakapapa reinforces the notion that whakapapa is foundational in understanding ourselves as media broadcasters and practitioners in relationship with the communities in which we serve (Mane, 2009; Te Rito, 2008) This explanation emphasises the importance of connection and relationships with entities both animate and inanimate, and the importance for the maintenance, enhancement, and advancement of these enduring relationships for well-being. This whakapapa 'knowing' is often challenging for people to recognise or accept as valid or powerful. As Smith (1999;74) states:

> The argument of different indigenous people based on spiritual relationships to the universe, to the landscape and to stones, rocks, insects, and other things seen and unseen have been difficult arguments for western systems of knowledge to deal with or accept.

Aku tirohanga - Reflections on relationships of trust, respect and reciprocity

I agree with the notion that Māori dimensions in particular 'te mauri o te reo' are firmly interrelated to Kaupapa Māori, and in the context of this thesis, it subsequently has a critical correlation to Māori media. I reflect on my apprenticeship in the media industry: Crucial to building relationships of trust as a Māori journalist is 'whakapapa' or 'kinship' with whānau, hapū and iwi that develop a purposeful and genuine relationship with our communities (Mane, 2009). Whakapapa essentially is the space for Māori journalists to be holistically grounded in our communities. Whakawhanaungatanga is the extension of whakapapa which enables individuals to connect with each other through various whakapapa ties, common narratives, pūrākau, whenua and tūpuna, thus creating mutual relationships of commonality. On the contrary, whakapapa can also be restrictive and prohibit one access to key informers, information, and custodians of mātauranga (knowledge), as I have carefully observed during my journalism journey to date.

One's innate ability and knowledge of whakapapa can generate relationships of reciprocity if nurtured appropriately. Māori media is also reinforced by whakapapa and the key relationships we have with one another as fellow practitioners in a relatively small niche community. Each of our respective communities - whether Māori radio, Māori film, Māori Television or the Māori digital communities - are distinctively different yet similar in the fact that they are all individually holding their respective spaces and at the same time are devoted to advancing and sustaining them in a unique and Māori way. (He tikanga Whakawātea) – Clearing practice.

Firmly aligned with Kaupapa Māori. 'Māori media storytelling' is totally underpinned and sustained by its communities'. Without communities, Māori media simply cannot exist. In my view Māori media, like Kaupapa Māori, cannot function adequately in isolation from its communities. Māori communities, whānau, hapū and iwi are instrumental in the progress and development of Kaupapa Māori media. Unlike mainstream media, Māori communities are key stakeholders, critics, as well as the most loyal supporters and are pivotal in the continued growth and development of Māori media industries. Māori communities are invested in the growth of Māori media as it is a powerful mechanism through which our communities can connect with each other with their culture, language, whakapapa or (identity) no matter where Māori reside in the world.

Kōrero whakarāpopoto - Summary

Central to Māori broadcasting and Māori media is the relationship to whānau, hapū and iwi in relation to collecting the voices, stories and perspectives of the communities we represent. In accordance with Rātā / Raka and his tree feeling pūrākau: he learnt to be cognisant of his relationship to his environment, place, and resources from a physical, spiritual, and psychological perspective. In its relevance to Māori media, it requires a deeper understanding and respect by the researcher or storyteller to his or her community and environment, ensuring the research is embedded in these values. Fundamentally connected to mana, wairua, mauri, whānau, manaakitanga, kaitiakitanga and the importance of how these values inform the research process. Pihama (2015, p.108) asserts that a Kaupapa methodology brings a process through which whānau, hapū, iwi and whānau and Māori organisations are engaged in ways that ensure their research needs and aspirations are central to all aspects of the research process. My investigation of te mauri o te reo in Māori media, initially led me to pūrākau as methodology, and to the pūrākau of Rātā / Raka. The importance of the pūrākau of Rātā / Raka was emphasised in the incantation shared with me by Haare Williams, as a kaumatua (and research participant) who offered wise counsel and a depth of mātauranga Māori. For me, the takutaku (incantation) activated te mauri o te reo, te mauri o te pūrākau, and subsequently, te mauri o te tangata. One of the teachings and learnings of te mauri o te pūrākau o Rātā / Raka, was an in-depth reflection and analysis of whakawātea. I argue that whakawātea is still relevant in our lives today as Māori and is critical in how we sustain and develop te mauri o te reo in Māori media. In closing, the concept of whakawātea is framed and can be explained as clearing space and time to seek clarity. Whakawātea is not just the action of delivering a karakia, it is about clearing space, removing barriers, releasing and bestowing tapu or restrictions. Like the scholarship work of academic research this master's thesis proposes to innovate traditional knowledge with new knowledge as we contemplate complex and challenging issues. This thesis has enabled me to investigate and explore traditional Māori knowledge systems to inform authentic ways of thinking as Māori media industry grapples with 21st century issues.

Chapter Seven: Kōrero whakakapi - Conclusion

In chapter one, I identified that my guiding research question as: "what is the relevance of mauri, the life force of Māori language, to Māori media, and how is it applicable to Māori media?". A kaupapa Māori project has meant a holistic approach that reflects mātauranga Māori, which has led to a thesis that does not follow a linear format. In addition, this thesis has utilised pūrākau to simultaneously reflect on my own experiences and those of my participants, as well as that of Rātā/Raka and others, as both a methodology and theory, alongside whakawātea and mauri. I want to conclude by summarising some of the critical themes of this thesis concerning te mauri of Māori media and whakawātea as a key decolonising practice. I have not attempted to provide an in-depth analysis of each of the pūrākau included in this thesis, but rather focus on selected key teachings as they relate to te mauri o te reo in Māori media

Discussions with my key participants, along with the critical insights gained from Māori scholars, have confirmed and reiterate that every living being, and form starts and ends with mauri, the foremost critical dimension in Marsden's genealogical table (Marsden, 2003, p.40). Mauri is an integral element and is interconnected to the other key Māori dimensions of hihiri, wairua, mana, tiakitanga, manaakitanga, tapu, noa, whakapapa, whanaungatanga, kawa, ritenga, tikanga etc. Mauri often appears in other key frameworks and models to achieve sustained health and wellbeing across other sectors such as Māori health, social wellbeing, environment etc. (Durie, 2001; Henare, 1988; Marsden, 2003; Morgan, 2006; Pere, 1991; Pōhatu, 2003). I argue that mauri is also relevant to Māori media.

My research question led me to the interrogation of the theoretical idea of whakawātea and mauri to enhance mauri-ora (flourishing life force). It has been my intention in this thesis to re-centre Māori media practitioners, underpinned by the philosophy of kaupapa Māori, to sustain te mauri o te reo. Aligning mauri and whakawātea with Durie's (2001) Māori health and wellbeing Whare Tapawhā model has enabled me to identify some simple and key practical ways of embedding whakawātea into our everyday practice and applying it to the mahi of Māori media. For example, implementing whakawātea as a practice and ritual from a physical, spiritual, emotional and whānau, hapū and iwi, dynamic. Whakawātea in the context of this research concerning mauri of Māori media, in particular te mauri o te reo in Māori media, has been identified as a key driver of enhancing mauri across the four pillars of Durie's (2001) Whare Tapawhā model. Whakawātea can help activate a state of mauri-ora (thriving life-force) clarity, mindfulness, understanding, rangatiratanga, mana motuhake, harmony and balance, to our work as Māori media practitioners.

In the exploration of enhancing te mauri o te reo of Māori media, in the form of whakawātea, it was highlighted to me by the takutaku shared by Waikerepuru (2009) at our 5th anniversary of Māori Television. His wise counsel and his incantation (discussed in chapter one) became a critical source in grounding my overarching argument. Highly revered Māori scholar, Sir James Henare, and his profound words during the Māori language claim, Wai (11) in 1985, has also been a pivotal mantra for Māori language movements, including Māori Television. These words are etched in the minds and hearts of many Māori language advocates throughout Aotearoa. His whakatauākī has enhanced our deeper understanding of te reo Māori, our voices, narratives, words and world views and how we identify ourselves with our distinct uniqueness as hapū, whānau and iwi. Our language is the life force, heart and soul of our cultural identity. (Henare, 1985 cited from waka huia 1988)

The importance of whakawātea and mauri, as two interconnected themes, was reinforced to me when one of my key participants, kaumatua Haare Williams (2020), told me the story of Rātā through the incantation 'Kākāriki Pōwhaitere' (discussed in chapter five). Williams referred to whakawātea as the restorative process which enabled the work of Rātā to fell the magnificent rākau from Te Wao-nui-a-Tāne. I have used this as a metaphor in this thesis to describe preparedness and responsibility in Māori media storytelling. An exploration of the pūrākau of Rātā/Raka teaches us about respect, reverence, responsibility, reciprocity and humility in the way we approach, frame, write, research, gather, and share our stories as Māori media storytellers.

Aligned with the story of Raka, I have proposed that the three toki used to adze the trees felled by Raka can be explored as a potential framework to think about the application of whakawātea to Māori media. All three toki: Hahau i te Pō; Paopao i te Rangi; and Manu Tawhiao Rangi, are personified and possess their own unique mauri. These key ancient tools are a method and an integral part of the practice of the whakawātea ritual, which ultimately cleared the space and prepared the fashioning work of the Tainui waka. In my analysis, these three toki present three unique methods which can be applied as a prospective framework to help sustain and protect the mauri of te reo in Māori media. An exploration of this proposed toki framework may provide Māori media practitioners with a way to apply whakawātea to our everyday life and practice of indigenous storytelling as demonstrated in chapter five. (Biggs, 1995; Lee, 2008; Hakopa,2019; Pouwhare, 2008).

The pūrākau of Rātā/Raka, along with my own reflections, have demonstrated the importance of whakawātea as a decolonising practice to safely guide the practitioner along with our communities in the effort to seek clarity in the holistic storytelling process. The practice of whakawātea, enhanced by the pūrākau of Rātā, defines a methodology of practice and theory which embeds kaupapa Māori ethics and key Māori media cultural practices. Drawing on cultural beliefs helps us

in the way we think as Māori media exercising whakawātea, to not only pave the way forward culturally but to make safe and sustained spaces for our voices and stories to flourish naturally. This notion brings it back to the overarching theme and question of this thesis, which is: how to sustain te mauri o te reo in Māori media? My attempt to examine the key theme has resulted in exploring theories and methodologies to assist in the work of protecting and sustaining authentic Māori stories and voices as a practitioner of Māori media.

In this scholarly work, I also conclude that te mauri o te reo is equally about protecting and sustaining Māori voices and narratives produced by Māori media practitioners. In supporting this argument, Joseph Te Rito advocates the importance of maintaining tribal dialects, which gives voice to our own stories, whakapapa, history and politics. According to Te Rito, the approach of Ngāti Kahungunu iwi Radio has always been about being a voice for the community. (Te Rito, 2014, p.363) The analysis of veteran broadcaster Tainui Stephens (2014) is similar. His view of te reo Māori in television is the story of the individual who made a difference because of who they are and what they did. "They were people who loved the language. They were not always fluent Māori speakers themselves, but they still had a reo – their own voice – and they infused it into their stories 'e koekoeā te tūī, e ketekete te kākā, e kuku te kererū (Mead & Grove, 2001:30) … "it takes all kinds of people and voices" (Stephens, cited in Higgins, Rewi, Olsen-Reeder, 2014, p.370). These profound insights emphasise the importance of voice, reo Narrative and perspective in our work as Māori media to safeguard and protect the voices and stories of our communities and how we tell their stories with integrity. Kōwhao Rau is a programme that aligned with this belief and is a success story in terms of showcasing the mita or dialect of Ngāpuhi, and hence the richness of iwi differences and te reo o te kāinga (the language of home) as well as establishing a format that goes against conventional models. Kōwhao Rau is an example of the decolonising potential of Māori media production. As comments from focus groups suggest, audiences desire more of this kind of storytelling and these kinds of aesthetic innovations. (Smith, 2014, p.133)

To bring the argument back to the key theme of this thesis - sustaining and protecting te mauri o te reo in Māori media – it is equally important in this pivotal work to maintain the integrity of our voices and our stories and to present them with respect in Māori media and media in a general sense. Te mauri o te reo has challenged and taught me to think more laterally about how we reflect the natural voices, dialects, languages and utterances in our work as Māori media. Furthermore, how we as Māori practitioners can protect these diverse voices and narratives and allow them to emerge naturally without any limitations or restrictions.

Whakawātea and pūrākau has been purposefully chosen and developed as a culturally appropriate methodology and practice because of their crucial relationship to mauri. In my view, the practice of whakawātea can be understood in the following ways:

- Whakawātea is a traditional restorative practice that enhances mauri, and, for the purpose of this thesis, te mauri o te reo in Māori media.
- Whakawātea is critical in the process of clearing and making culturally safe spaces, engendering a state of mauri-ora in Māori media.
- Whakawātea can help practitioners in the way we frame, research, approach, write, voice and present a story with clarity, balance and mauri in Māori media.
- Whakawātea can assist with complex and challenging issues to bring about balance and restore mauri to scenarios that are faced by Māori media practitioners and communities in the 21st century and beyond.
- Whakawātea and pūrākau are pivotal practices and theories in decolonising the way we tell and share our stories through Māori media.

This research contributes to Māori media by re-centring pūrākau and introducing whakawātea practices to inform our understanding of the protection and sustenance of te mauri o te reo in the work of telling our stories in Māori media. The pūrākau of Rātā /Raka provides us with a way of thinking to help decolonise our practices from all aspects with which stories are told through the media. Mauri, whakawātea and pūrākau practices have brought traditional concepts to the fore in helping to solve some of our contemporary and complex issues relating to Māori media.

This thesis has taken a kaupapa Māori approach by drawing on our traditional and cultural knowledge to inform contemporary issues such as the topic of this research thesis. This study accentuates the importance of mauri, whakawātea and pūrākau to sustain te mauri o te reo. This master's thesis is the beginning of a conversation about the exploration of te mauri o te reo in Māori media in its holistic sense in order to protect and sustain Māori stories, voices and communities in the media. This research contributes to the work of Māori media to help resolve the issues of institutional and structural racism in New Zealand media by utilising the restorative practice of whakawātea and restoring mauri to those affected. The whakawātea practice can be applied to Māori media as a way of thinking in bringing balance and clarity to a range of complex and challenging issues faced by Māori media. The key aspects of pūrākau, whakawātea and mauri are all decolonising practices that can assist Māori to reclaim our own voices, stories and perspectives in this evolving paradigm of media. If every word has a story of its own world, then a language and voice of a people has a universe of understanding that distinguishes itself as a unique language and cultural identity. The wisdom and stories of people like Dewes, Biggs, Waikerepuru

and Williams all teach us about the importance of the life force and energy of each word, language and story that helps define ourselves; and our unique cultural identity. As Māori media practitioners we have a responsibility not just to tell stories but to understand our privileged positions in reclaiming our stories and voices in a way that strengthens te mauri o te reo so that our language is not just paid lip service but provides genuine meaning and makes a difference to our lives as Māori.

Koia tēnei ko te mauri o te reo ka whakapiki ake, koia anō tēnei te mauri o te reo ka whakakake ake! Tūturu o whiti whakamaua te reo kāmehameha o ngā tūpuna kia tīna! Haumi e, hui e, tāiki e!

He pātaka kupu: Glossary of terms

A

Ahakoa = although, nevertheless, despite

Ao pāhekeheke = uncertain times or world.

Ao tuauriuri = ancient world

Aroha = empathy, compassion, unconditional love

E

E waioha ana = acknowledgements

H

Haepapa nui = huge responsibility

Hāraurautanga = the work of research

Hīkoi = walk, stroll

Hīkoi tūpou = spiritual journey

Hinga = fall, fell, die

Hōhonutanga = depth, deep

Hou kōtuku = esteemed one

Huarahi = pathway

Hunga = company or group of people

I

Ihoiho = origins, beginning point.

Inoi = plea, pray, or request

K

Kai mārō = sacred rites

Kāre e ārikarika = there are no restrictions, there are many, there are a lot

Kaupapa rangahau = research project

Kawa = natural lore, customs, marae protocols, ceremony to remove tapu

Kia rapua = to seek, to find

Kia rurukutia = to bind together, coordinate

Kimihia = to seek, to search

Kūare hoki = ignorant

Kupu = word or words

M

mahi hāraurau = work of research

Mahue = left behind

Mai kore = were fortunate, if it were not for

Mana = authority, prestige, control, pride, power

Manaakitanga = responsibility, care, share, reciprocate

Matapopore = cherish, careful of

Mātāpuna = wellspring, main source

Mātauranga māori = Māori knowledge

Mate korona = coronavirus

Mate urutā = pandemic

Mātua tūpuna = ancestors

Mauri ora = living force, thriving life force

Mimiti = run dry or empty

Motu = island

Muru hara = to reconcile wrongs,

Mutu = end, finish or complete

Mutunga kore = never ending, no end.

N

Nānā = he, she, him, her

Ng

Ngā auheke = the downs

Ngā aupiki = the ups

Ngā kīrehe = animals, insects and wildlife

Ngā Pae o Te Māramatanga = New Zealand Centre of Research Excellence

Ngāhere = forest or the many binds

Ngākau = heart, mind, soul

Ngākau whakaiti = humble, humility

Ngāngara = insects

Noa = neutral, normality

Noho kōkōmuka tara-ā-whare = staying indoors during lockdown

Noho taiuru = self-reflect, internalise

Nohoanga whakakōpani = Living in lock-down restrictions

P

Papatāhuaroa = platform for intergenerational knowledge

Pātaka whakairinga kōrero = store houses and keepers of knowledge

Piringa-ā-whare = meeting place

Pōhue = ancient knowledge

Pōtatutatutanga = distractions, interruptions

Pou herenga kōrero = script advisor

Pou whakawhirinaki = supervisor, advisor

Puna o te kī = fountain of oratory

R

Rarapa = flash or glance

Raraunga kōrero = gathering of information, ideas and thoughts

Rātou = them, they

Ritenga = ritual, customary practices

Roanga = duration, length, long time

Rourou tāpuhipuhi = ascending to great heights

T

Taituarā = backbone, undivided support

Tākuta = doctor

Tamaiti = child

Tama-nui-te-rā = tThe sun god

Taonga = anything prized, property, possessions

Taonga tāuki = ancient gifts and possessions

Tapu = restrictions, restrict, sacred

Tāraia = to carve out, shape, fashion with a chisel or adze.

Tārewa = floating, dangling

Tau = year

Taumahatanga hārukiruki = extreme difficulties

Taunakitanga = evidence, support

Taunakitanga = evidence, support

Tautoko = support

Tāwharau = protect, shelter

Tawhiti = distance, distant

Tawhito = wise person, expert

Te ara a Tāwhaki = the pathway of Tāwhaki

Te puna o mihi = the spring of acknowledgment

Te Puni Kōkiri = The Ministry of Māori Development

Te whare tapa whā = The four dimensions of a house

Te Whare Wānanga o Wairaka = Unitec

Tiakitanga = to protect, sustain, look after, care for

Tikanga = doing the right things

Tīmatatanga = beginning, start

Tohu paerunga = post graduate studies

Tū māmore = stand alone

Tū māmore = stand alone, branchless tree

Tuhinga roa = thesis

Tupua = supernatural

U

Uri whakatupu = descendants

W

Waerea = clearing and cleansing incantation

Waewae tutuki = achieved, arrived at

Wai unuroa o Wairaka = the drinking spring of Wairaka

Waimarie = grateful, lucky

Wai-o-Rakataura = the water of Rakataura

Wairua mākohakoha = spirit of generosity

Wh

Whai wāhi = to be part of, connected

Whakaarahia = to raise again

Whakaaro = idea, thought, concept, aspect

Whakamahuru = serenity

Whakamauru = appeasement, conciliation

Whakamihi = acknowledgements

Whakamoemiti = praise

Whakarongo = listen, to hear

Whakatiketiketanga = lofty height, important

Whakatūhera = open, commence

Whānau = family, community

Whāngai = nourish, feed

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