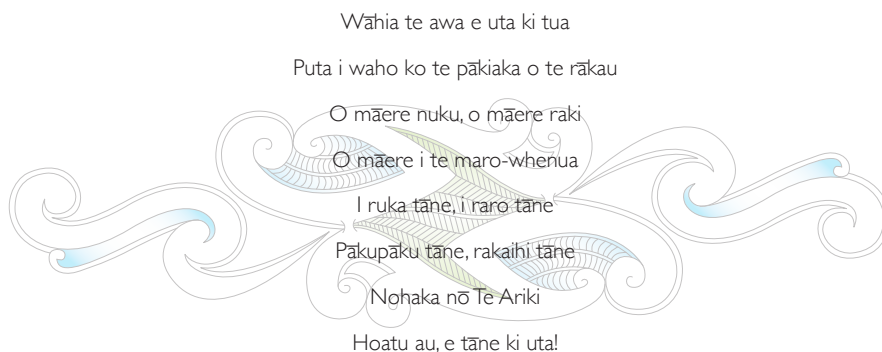


Kelli Te Maihāroa



This ancient karakia *incantation* was recited by Rākaihutū, the famous kaihautū *captain* of Te Uruao Kapuraki waka as he set sail from Te Patu Nui o Aio to Aotearoa. Rākaihutū chanted this karakia to clear the passage ways through the great Pacific oceans to Aotearoa (Beattie, 1918, p. 146). Kā pākitua was the name of the prow on Te Uruao Kapuraki waka and it has been said that this karakia refers to it being a double hulled waka (Evans, 1997).

Our first acknowledgement is to Rākaihutū, who navigated the uncharted waters of the Pacific to beech at Whakatū, Nelson. It has been said that this journey, and the navigation of other waka to these southern islands, were amongst the greatest achievements of humankind. Therefore, we honour the courage of our tūpuna that have traversed the moana and whenua before us.

Haere atu rā, hei whetū ki te raki, tūaho mai nei, mō ake tonu atu. *Farewell to you, who have become stars in the heaven, shimmering and immortal, shining forever.*

As we turn towards the living world, the cover image reminds us of the tranquillity we are able to experience whilst sailing on our awa and moana. We wish to acknowledge and thank Takiwai Russell-Sullivan for allowing us to use this image taken during the launch of the single hulled waka, Hiwa-i-te-Rangi, at Karitāne on the 26th of March 2019. This was a significant event for the Puketeraki community and represented a collective effort in working together to achieve a shared vision and purpose. Emeritus Professor Khyla Russell said Hiwa-i-te-Rangi was the second waka built by members of the waka club (including rakatahi from the local schools) from Ōtepoti, Karitāne and Waikouaiti districts. Additional support came from taurira Māori studying at the Otago University and northern mataawaka students. The community also celebrated a visit by the Hauteruruku waka, which had been on a northern voyage and was loaned to the Karitāne community for a few weeks. This gave the opportunity for local waka ama members to paddle and sail the double hulled waka. These experiences also provided the opportunity to create and pass on

inter-generational waka knowledge within this rohe, as well as knowledge sharing mātauraka between southern and northern iwi. This event also contributes towards the current Polynesian waka renaissance throughout the Pacific, which connects us with our whanauka throughout the motu and across Te Moananui a Kiwa, the mighty Pacific Ocean.

We wish to acknowledge submission from Otago Polytechnic staff, learners and friends who heard the karaka to share their contributions to make the fifth Kaupapa Kāi Tahu journal a success. Each submission makes a unique contribution to the depth and breadth of Māori research interests across our takiwā, and beyond. These pieces of writing and selected images make connections, both between individuals and as a collective volume, capturing tribal knowledge, narratives and ideas that will strengthen both our unique histories and shared futures. We were also fortunate to be able to highlight some of the Māori students art work from the art exhibition 'Hōpua Whakaata'. Kā mihi nu nui ki a koutou.

Finally, the Office of the Kaitohutohu wishes to acknowledge the Editorial Board which helped to navigate this process and ensure that our waka was on the correct pathway forward.

It is a pleasure to present Scope: Kaupapa Kāi Tahu 5: Mauri Ora, which was also the theme for Otago Polytechnic's Māori Research Symposium in 2018. Here, mauri refers to the life essence of a person or object, and in an ethical research context, relates to whether the mauri of a person, object or thing will be compromised or enhanced (Mead, 2003). The cultural concepts of mana, manaaki and whanaukataka enhance the mauri of a person and their surrounding community. These kaupapa Māori concepts also form the foundation of Māori research principles that frame and guide rakahau Māori, *Māori research*.

The first pūrōko *article* of this journal is entitled 'Mauri' speaks to the mauri and wellbeing of the whānau. This te reo Māori tuhika, by Te Urikore Biddle, this piece obviously builds on last years Māori research symposium and this years journal theme. Ko te reo te mauri o te mana Māori, *the language is the heart and soul of the mana of Māori*.

In 'Pūrākau: Embracing our indigenous identity and recognising the equality of the implicit other', Adrian Woodhouse presents an insight into his childhood days growing up on a Central Otago farm and how kai connected and maintained a sense of whanaukataka and community belonging. His work draws upon kaupapa Māori theory, utilising pūrākau as a metaphorical narrative to reclaim identity, language and culture as an authentic mode to communicate implicit cultural values and practices. Adrian's article is completed with a wero for teachers of Māori learners to embrace pūrākau as a way to authentically co-construct meaningful knowledge and understanding.

The third submission is a waiata composed by Moana Maniapoto entitled 'Moko', accompanied with images of Kelli Te Maihāroa receiving her moko kauae *chin moko* from tohuka tā moko artist, Rangī Kipa, and photographed by Katie O'Neil. The combination of kupu from Moana's waiata, Katie's photography and Rangī's artistry offers insight into some of the historical and contemporary reasons that people choose moko and wear their pride upon their skin.

The collaborative article, 'Māori Learner Experiences in the Bachelor of Leadership for Change Programme', focuses on the diverse learning experiences of four Māori learners at Otago Polytechnic. This article provides a deeper insight into how this programme and teaching pedagogies have been shaped around the individual learning needs of these taura and the most effective ways to achieve their unique aspirations. They touch on the cultural concepts of whanaukataka, ako, kotahitaka and tūrakawaewae as the glue to culturally inclusive learning environments.

Gianna Leoni and Megan Pōtiki describe themselves as 'language avengers' and offer insights into the advantages and potential challenges of 'Academic writing in te reo Māori'. They set the context for te reo Māori as an official language of Aotearoa and within the global context of indigenous minority languages. As a cultural identity marker for all New Zealanders, they argue that there is much work to be undertaken in order to ensure that te reo Māori flourishes both within the home and educational settings, including academic settings. They offer an insight into various opportunities to build and strengthen te reo Māori communities, encouraging Aotearoa to become truly

a bilingual nation.

In 'Tūruapo Astronesian 3000', Metria Stanton Tūrei shares images of her art practice as a symbol for Māori agency and self-determination; past, present and future. She draws on tāniko designs primarily in textiles, presented in bodily adornment through these photographs. Her work is accompanied by recounting several atua stories and the inter-relationship between each of these powerful deities and human beings. Metiria would like to acknowledge the āwhi and tautoko that she received from Chris Hansen and Jessica Latton.

Kelli Te Maihāroa recounts the trails of her pōua, Te Maihāroa, and his people in the article 'Retracing Ancestral Footsteps'. The two motivating factors to undertaking this journey and research was to: a) honour the mauri of the Waitaki awa; and b) commemorate Te Heke the Migration of 1877-79 through the Waitaki Valley. Whānau provided journals of their experience on Te Heke Ōmāramataka (2012), which traces the sacred ancestral trails and leaves footprints for future mokopuna to follow.

Similar to the above article, 'Lines from Within' traces a whānau journey, following Rachel Dibble and her two children as they journeyed to their ancestral rohe of Taranaki. Rachel acknowledges her growing understanding of mana whenuataka gained from working with Emeritus Professor Khyla Russell. She knew she needed to respond to the question that she asked her own students: 'Nō hea koe? Where are you from?' Presented as a slam poem, this prose shares her whānau experiences of connecting with the mana of her own whenua and Taranaki whānau.

'Hūtia te Punga' is a Ngāi Tahu-led education initiative which aims to utilise a collaborative framework across three institutions, build on the culturally responsive teaching that is evidenced and provide professional development to teachers of Māori learners. This collaborative article is written by Porsha London, Eruera Tarena and Joe Kuntz. It outlines a kaupapa Māori approach, which draws on Macfarlane's Educultural Wheel to gather feedback from tairua Māori and teaching staff. It presents a summary of the initial phase findings, the culturally responsive professional development workshops and interim insights.

The poem 'Butterfly Kisses', composed by Kelli Te Maihāroa, recounts her experience of suddenly losing a loved one, the process of coming to terms with physical separation and the realisation of eternal spiritual connection.

Last, but by no means least, we finish this fourth edition showcasing the creative mahi toi of our Māori students work from Hōpua Whakaata 2019. The pieces range from still life, to abstract, sculpture to jewellery and resin encased insects. Art reflects our cultural values and identity, it helps us share our individual and collective stories. This mahi toi provides an insight into the creative expression of the artists connections with tāngata and the environment. A big mihi to our Māori tairua for sharing their innovative and inspirational work.

This edition of Scope: Kaupapa Kāi Tahu presents as a mixture of previous editions, with a variety of genre comprised of photographs, poems, art, narratives and articles. It offers an insight into the southern world of Kāi Tahu whānui and reminds us of our whakapapa links across Te Waipounamu and Aotearoa. These contributions are both cultural and emotional expressions of how we learn and play in our everyday lives in order to maintain a balance of mauri.

Mauri tū, mauri ora - an active soul is a healthy soul.

Tihei, mauri ora koutou.