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Pōwhiri: A face – to – face encounter.

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A thesis submitted for the degree of
Master of Education (Teaching)
Of the Otago University College of Education

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ABSTRACT

The ceremony of pōwhiri has become a regular feature of welcome ceremonies in present day Aotearoa/New Zealand, including within government funded organizations. This study is centered on the exploration of the experiences of beginning students in relation to the Dunedin College of Education 2006 pōwhiri.

Firstly we look at the position of the researcher in relation to things Māori and to the ceremony at the heart of the study. Next we examine traditional understandings of pōwhiri and underlying issues concerning the integration of the ceremony into mainstream culture and government institutions in this country. Individual interviews are used as the method to gain a rich depth of information related to the participants’ feelings, thoughts and experiences as they relate to the focus of this study. The emergent research design of the study allowed me to respond to the inquiry progressively, and to gather data using open ended probes in response to participant dialogue.

Fifteen participant interviews were conducted. The data was collated from each interview in order to provide the reader with an authentic picture of the experience of each participant in relation to the pōwhiri. Within the study the reader is provided with opportunities to gain a glimpse of the background and culture of each participant. The data is presented using participant voice which provides trustworthiness in the findings of the study.
Throughout this study a tuakana – teina stance was taken, firstly in relation to my consultation with Huata Holmes and Anna Marsich, and secondly in my associations with the participants. Huata holds expert knowledge of te ao Māori, Anna held the knowledge of the history of the inclusion of pōwhiri at the Dunedin College of Education. The participants were considered the experts, in relation to their own thoughts and experiences. The role of teina – person seeking knowledge, remained with me.

The underlying theoretical foundation of the study is social constructivism, where meaning is shaped through interaction between individuals and in relation to their previous experience. This study provided the opportunity to explore individual participant’s perceptions and experience of the pōwhiri.

The findings lead on to avenues for discussion and further study. In keeping with the tuakana – teina stance, findings were sent to Huata Holmes for his consideration. The findings were also shared with College of Education management and academic staff.

The reader should note that te reo Māori (Māori language) is used regularly throughout this thesis. Each word/phrase is translated or explained in English the first time it appears. A glossary of Māori terms is provided for the reader to refer to as needed.
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CHAPTER ONE: INTRODUCTION

This chapter provides an overview of the thesis in five parts. To begin with, “Personal precepts and stance” introduces me (the researcher). Secondly “‘Insider’ and ‘outsider’ views of culture” sets out concerns allied to aspects of cross cultural research as it relates to this study. The third section “Aim of the research” establishes the reason the particular focus of inquiry was selected, and the research aim and the core issues that the investigation was centered on. Subsequently, “Timelines” provides information related to the research procedure with five essential phases, and their precise times. Finally, “The structure of this thesis” makes known the seven chapters as fundamental constituents of the thesis.

Personal precepts and stance

Tēnā koe e hoa.
He mihi mahana tēnei ki a koe e kōrero pukapuka ana i te whakapae nei. Nō ngā takiwā o Ingarangi, Airana, Iharaira, Koterana, Aotearoa hoki ōku tūpuna. I whānau mai ahau i Tāmaki makau rau engari kei Toi Tū tōku kāinga inaianei. Kei te Te Kura Akau Taitoka taku mahi. Ko Colleen tōku ingoa.

Hello to you friend.
This is a warm greeting to you the reader.
My ancestors are from England, Ireland, Israel, Scotland and New Zealand. I was born at Auckland but now live at Toi Tū. I work at The School of the
Southern Tides (Otago University College of Education) previously known as the Dunedin College of Education. My interest in the Dunedin College of Education pōwhiri ceremony stems from two different, but not unrelated micro-systems in which I operate in daily life.

The first is my cultural identity. In this setting I am a Pākehā of New Zealand. I was born in this country and have lived here all my life, as have my parents and the majority of my grandparents. I have no other home country.

I liken my stance to that expressed by the late Michael King (2003) in which he asserts that, for many Pākehā, there is a growing certainty that their culture is no longer the same as the cultures from which they began. That it has become a second indigenous culture by the same process through which Māori culture developed from its Polynesian roots. The process of “... transplanting imported concepts and values from one place to another, observing them change over time in a new land and new circumstances, and eventually focusing attention away from the ancestral home and fully on the contemporary homeland” (p. 516).

I acknowledge my ancestors from across Te Moana nui a Kiwa (the Pacific Ocean) and farther shores as Māori acknowledge their ancestors from shores other than those of Aotearoa/ New Zealand. I have knowledge of the cultures within which my ancestors operated. Some of their behaviours have been incorporated into my home culture. For example during my childhood I was introduced to a particular table setting arrangement for the evening meal. It
was made clear, by the adult females in the family (including members of the extended family) that ‘this is how we Jewish people do it’.

Having Jewish ‘connections’, and what that meant was common learning within my maternal family culture. There are other habits/practices and knowledge that I am aware of and utilize that relate to my paternal family culture. These include knowledge of where the family came from in Scotland and Ireland, where the ‘old folk’ are buried, the ‘troubles’ (in Ireland) between the Orange and the Green. Attitudes to ceremonies related to death, especially using the process of an Irish Wake, are other examples of important family practices.

I am also a mother of four male adult children who are of Pākehā and Māori ancestry. As an adult I have grown into the cultural understandings, practices and language of my Māori whānau whanui (extended family) and incorporate these within my home and within the wider social setting of my community. I have incorporated concepts of tapu and noa into the family home culture. For example, items pertaining to the body (which is associated with the concept of tapu) such as clothing, hairbrushes, and the like, are considered restricted due to their association with the body. These are kept separate from other items. In our house it is expected that you do not brush your hair in the kitchen and that you do not put your hairbrush/comb on a bench which would be used for preparation of food (food being associated with the concept of ‘noa’ - that is being ‘ordinary’ (Williams, 2001). When gathering seafood tikanga Māori also applies in that we take only what we need to feed ourselves and always give one back to Tangaroa – guardian of
the sea and its creatures. This particular tikanga (custom) ‘sits nicely’ with my stance related to conservation of food sources.

Since the early 1970s I have been involved in ceremonies of pōwhiri. Some involvement relates to my family culture other involvement relates to my current profession. My personal involvement stemmed from my marriage to a Māori man whose family culture was (and still is) based around a close knit community which functioned around a number of marae to which the family belongs. As part of this community I was included in the forms and functions of tikanga Māori as practiced by them. My education in this arena was through completing tasks as directed, and by listening to and observation of others within the whānau (family). Their support and encouragement continues to this day and I am indebted to them for their many kindnesses.

On the occasions I have attended pōwhiri I have been fortunate to have experienced this protocol from the standpoints of both manuhiri (visitors) and tāngata whenua (hosts). These pōwhiri have covered the spectrum from happy to mournful occasions. In some instances a degree of dissatisfaction amongst those attending has added a confrontational element to proceedings. The openness with which I approached and adapted to these new (to me) social elements related to my being able to identify like sentiments and modes of operation within the Irish, Scottish and Hebrew cultures, which are part of my immediate family culture.

An important feature of my journey through life has been, and continues to entail, an interchange of ideas traversing an assortment of cultural
boundaries. A significant circumstance which has aided my incultation into things Māori is the support, encouragement and praise consistently afforded me by my whānau whanui and kaumātua whāngai (adopted/foster elders, both male and female). I have consciously adapted, combined and embraced the value systems of my whānau whanui Māori, my childhood and immediate family cultures and the wider communities within which these entities operate.

Michael King (1991) stated that his interactions with Māori put him in touch with

... symbols that may arise out of the whole of human collective consciousness, but here in New Zealand are Māori ... It has exposed me to concepts – the mauri of people and places, tapu, mana, whenuatanga, whanaungatanga – that, again, have their roots in this part of the world, but are also universal in occurrence, value and application (p. 19).

He further asserted that “My brush with all these things doesn’t make me Māori. But they are an essential part of what makes me Pākehā – experiences I could not have had access to in any other part of the world” (p. 19). Ka whakaae ahau ki tōna whakaaro (I agree with his opinion).

My family culture, as described is (in my view) what makes me a Pākehā. Being Pākehā is, in the main a positive experience, although there have been occasions when my cross cultural modus operandi has been strongly disapproved of by both Māori and non-Māori. For example, there are those who are of the opinion that te reo me nga tikanga Māori is for Māori only. A further example is when the use of Māori terms is misheard and/or
misunderstood by those not familiar with te reo Māori. This has resulted in strident demands to curtail the use of said language or to reduce its use to a very limited (not so public) arena. When conflict has become apparent, confirmation of my continued participation, or direction to withdraw is sought from those within te ao Māori with whom I am personally connected. In these situations (when dealing with things Māori) I defer to my whānau and kaumatua – their continued support validates my position.

The second micro-system, which has stimulated my interest in the College pōwhiri, is my place of employment. In this setting I am a Senior Lecturer within the Māori Studies and Professional Studies Departments of the Dunedin College of Education. I have been employed, as a member of the academic staff, at the College for the past ten years. However my relationship with this institution, its personnel and programmes is more longstanding. In the mid 1980’s, I came to Dunedin to study for the qualifications of Diploma of Teaching and Bachelor of Education in a joint programme at, what was then called, the Dunedin Teachers College and at the University of Otago.

At that time I was a sole parent with four young sons. I found that the supportive study environment at the Teachers’ College suited my study practices, and the emergence and expansion of Māori Studies programmes (at both the College and the University) enabled me to address my desire to become familiar with te reo me ngā tikanga Māori (Māori language and culture). My motivation stemmed from my concern that as a mother of four male children whose ethnic heritage included iwi Māori I should become informed about things related to this aspect of my children’s heritage.
By doing this, I reasoned, I would be able to foster and maintain a relationship with my children within which it was clearly apparent, to them, that I was fully committed to supporting their development as whole individuals inclusive of all aspects of their cultural identities. It was my desire that this commitment would assist my children to develop a sense of belonging in all facets of their culture. As Pere (1991) stated “The family that does something together that enables each member to feel that he/ she has a niche and is important is one that engenders pride, unity and a real sense of belonging” (p. 26).

I was already aware of the cultural foundations within which I functioned but in order to provide appropriate support for my children I chose to pursue a Māori Education focus with my study programme. This formal education along with the support and encouragement from my whānau whanui (Māori and non- Māori) has been invaluable in enabling that desire to be fulfilled.

Following the completion of my study I remained in contact with staff at the College (particularly in relation to things Māori). In 1995 I was employed as an Advisor in trialing the Pāngarau Draft Curriculum (Mathematics Curriculum document for Te Kura Kaupapa Māori (Māori Medium Primary Schools) and Bilingual (Māori/ English) Units at the institution which, by this time, had a name change to –Dunedin College of Education – Te Kura Akau Taitoka.

This led to my employment (in 1996) as a member of the Māori Studies Department. In addition I am involved in lecturing in socio – cultural courses within the Professional Studies Department.
The major components of my employment tasks are the teaching of te reo Māori me ōna tikanga (Māori language and its related cultural understandings) including its natural integration into Early Childhood and Primary School programmes and issues related to teaching in a multicultural educational setting.

An additional and important component of my employment is participation (as a member of the College tāngata whenua) at the pōwhiri to welcome new students at the commencement of each academic year. Pōwhiri at the College are not confined to this ceremony alone. They can occur throughout each year in order to welcome a variety of new groups of visitors (usually designated as mihi whakatau) and as part of the mihi maioha (celebration for Māori Graduates) at the conclusion of each academic year.

According to Huata Holmes, who is recognized (Bishop, 1996) as a kaumatua for Ngai Tahu, Kati Mamoe, Waitaha, Hawea and Rabuva’i iwi and is one of the Kaumatua for the Dunedin College of Education, whatever the ‘name’ given to these ceremonies the designated function for all of them is that of welcome (Holmes, H. personal communication, September 18, 2006). Therefore, he is of the opinion that they can all be placed under the mantle of pōwhiri. For this kaumatua (elder, knowledgeable person) an essential consideration is the consecration of the ground on which the ceremony takes place. According to him all College buildings and grounds have been blessed, and through this the scene has been set whereby the ceremony of pōwhiri can take place within the institution.
The inclusion of pōwhiri in the functioning of the Dunedin College of Education is considered to be a visual sign of the bicultural nature of the institution and a mechanism through which the College can demonstrate its commitment to the Principles of the Treaty of Waitangi. This commitment is documented in the College Charter (2003) where it is stated that

The Dunedin College of Education continues to acknowledge its obligations under the Treaty of Waitangi … The College is committed to taking active steps to protect and promote te reo me nga tikanga Maori … The College aims to ensure that the principles, spirit and articles of the Treaty of Waitangi are translated into the immediate work environment, policies, personal behaviours and professional services of the College (p. 6).

In order to gain further insight into the inclusion and development of the pōwhiri ceremony as part of College protocols I decided to interview Anna Marsich. She agreed to the interview being audio taped and information from it presented in this study. Anna is a longstanding member of the College community. Her place here has been under the mantle of many guises – lecturer, Head of Department: English, Principal Lecturer, on occasion as Acting Principal and (at the time of the 2006 pōwhiri) in the role of Associate Principal: Programmes.

Anna has an intimate knowledge of the route the pōwhiri ceremony, as it relates to beginning students, has taken to reach its present format. She recalls, clearly, that the inclusion of pōwhiri as part of the College environment was generated in the 1970’s. It arose from the advent of Taha Māori programmes for primary schools. According to Anna, during this time
a group of mātāwaka (interested members of the College staff who were of Māori descent and people from the surrounding Māori community) and the then Principal of the College had a number of hui (meetings).

During these hui a decision was made to include a pōwhiri as part of the welcome process to College for beginning students. The aim was to offer new students an insight into this aspect of tikanga Māori and encourage the learning of things Māori which could then be applied in Taha Māori programmes in classrooms. Anna reported that an important principle inherent in the ceremony (and Māori Studies College courses developed at this time) was that of “… a warm heart” (Marsich, A. personal communication, October 9, 2007).

It was felt that conducting the ceremony with this in mind would be a positive, affirmative and supportive way to introduce and encourage student participation. Negotiations with Ngai Tahu at the Otakou Marae led to the pōwhiri being held there in conjunction with a noho marae (in this case – staying at the marae for one night).

All beginning students were expected to participate as part of their introductory programme. Students who wished to include other family members were encouraged to do so. The ceremony usually took place within the first week of the introductory programme with College providing the means to travel to and from the Otakou Marae. At that time second year students were encouraged to be part of the tāngata whenua group. Their task was to support the pōwhiri process and noho marae by carrying out whatever task tāngata whenua required of them.
Following on from the 1990 Treaty of Waitangi celebrations the resurgence of things Māori and related iwi development strategies meant that the College process could no longer be accommodated at the Otakou Marae. Negotiations took place between College and mātāwaka and the ceremony was shifted to the Araiteuru Marae. During this period a poroporaki (farewell ceremony) was included in the end of year programme for graduating students. This also took place at the Araiteuru Marae and involved an overnight noho marae.

Following the arson of the Araiteuru Marae it was decided that the College would be a suitable venue for the pōwhiri. According to Huata (Holmes, H. personal communication, September 18, 2006) the area was dedicated for the purpose and the ceremony has taken place, on site, since the mid 1990s. The opportunity to participate in a noho marae is no longer available as part of the welcome process.

For Anna the inclusion of pōwhiri remains an important component of the process of introducing students to College. It signifies the presence of both European and Māori in this area and their partnership in the Treaty of Waitangi. Also, for some students it may be the only time they catch sight of the Chief Executive Officer of the College. The pōwhiri provides an opportunity for beginning students to not only see him/ her but to also meet him/ her in a manner which, Anna described as, close up and personal (especially in regard to the hongi and hariru- pressing of noses and hand shake) – something that, in Anna’s opinion, would not generally happen in an introductory process based on European norms.
At the time of writing this report the institution has had yet another change. In January 2007 the College merged with the University of Otago. As a result its present appellation is that of the University of Otago, College of Education. As this investigation was, in the main, carried out prior to the merger it is most appropriate that the institution continue to be referred to, in this report, by its then title – Dunedin College of Education, Te Kura Akau Taitoka.

‘Insider’ and ‘outsider’ views of culture

Although I operate as a bicultural (Māori/Pākehā) person I am still ‘an outsider’ in respect of things Māori. I am not ethnically connected to Te Ao Māori – I do not have a personal whakapapa (genealogy) inclusive of toto Māori (Māori blood).

Hirini Moko Mead (2003), in discussions related to criteria for membership of iwi and hapū, stated that sustained alliance, including working to support local marae and/or being a parent (or Grandparent) of Māori from hapū (sub-tribe) did not qualify a person for membership of those entities. In his words “The whakapapa principle and the simple fact of being born into the group is the most important and fundamental criterion of membership” (p.219). He made it clear that, regardless of the support people who are not of Māori descent give to marae “Being born into the iwi and establishing an identity, whakapapa, and a birthright is an essential compliance component.” (p.220).
Therefore as an integral component of this study, and in order to obtain an ‘insider’ understanding of the particular College pōwhiri process and other related tikanga Māori, a series of five interviews with Huata Holmes were carried out. Hirini Moko Mead (2003) gave cognizance to Huata’s level of expertise in his recognition of him as a tohunga (1). Huata gave permission for an audio tape recording to be made of each interview. A transcription of each interview was made and a copy of the transcripts will be held, by Huata, as part of his permanent archives.

Tuakana – Teina

During the process of interviews with him Huata’s position as kaumatua and the level of expertise he carries as tohunga reinforced our respective roles. He acted in the capacity of the tuakana – the very knowledgeable teacher. I approached him in the character of the teina- the student soliciting understanding and explanation. These roles were natural, integral constituents of a professional and whānau relationship that has spanned the previous twenty-two years.

(1) In “Tikanga Māori” (2003, p. 87) Hirini Moko Mead ascribes the status/role of tohunga to number of people. Huata Holmes is listed there as tohunga for Ngai Tahu.
It should also be noted that in approaching Anna Marsich for a kōrero (conversation) the tuakana – teina roles were upheld. Anna as the tuakana holding the knowledge related to the history and development of the pōwhiri at College and me in the role of the teina – the student seeking information and understanding.

Permission was given by both Huata and Anna for their names to be used in this study report.

**Aim of the research**

My ‘outsider’ understanding, developed through ako and whai wāhitanga (learning and participation), is that the College pōwhiri is designed to welcome the waewaeatapu (newcomer) to the campus. It functions to bring together the two groups involved in the ceremony, manuhiri and tāngata whenua. Through participation in the pōwhiri process manuhiri are transfigured as members of tāngata whenua. As part of the a single cohesive entity (the College community) students and staff work together positively in order to complete the purpose for which they have been enjoined, that is the successful completion of the qualification each student is enrolled for.

The aim of this investigation was to gain an understanding of individual beginning students’ perceptions of and reactions to the College pōwhiri and to gauge whether the pōwhiri, held at the commencement at the 2006 academic year at the Dunedin College of Education – Te Kura Akau Taitoka, functioned effectively to engender feelings of welcome and belonging for them.
Social constructivism

The theoretical underpinning at the heart of this investigation is that of social constructivism. Research has found that our cultural identities and the experiences we encounter have a marked effect on how we perceive elements of cultures other than our own.

The constructivist investigator strives to comprehend “…the meaningfulness of human actions and interactions – as experienced and constructed by the actors – in a given context” (Greene, 2003. p. 579). Social constructivists postulate that constructions of knowledge are influenced by specific historical, political and cultural traditions and by the purpose and prior understandings of the individual carrying out the construction. As each individual constructs meaning for themselves, the constructions surrounding a particular event are as manifold and as diverse as each individual taking part.

Smith (1989) maintained that “…different knowers holding different ideals and values can construct different meanings, even in the same situation” (p. 111). It is this idea which has led me into a constructivist inquiry which “…honors the value dimensions of lived experience and human meaning, but does not prescribe or advance any particular set of values” (Smith. 1989. p. 111).
Timelines

The research proposal was completed at the close of the 2005 academic year at the College of Education Dunedin. The venture itself was carried out from February 2006 to December of 2007. The research process took place as follows:

(1) Access to the participant population – introduction of the research study to beginning students and follow up sessions – 14 to 23 February 2006.

(2) Data collection and analysis – 24 February 2006 through to 30 September 2007.

(3) Interviews with College Staff involved in the Orientation Programme and/or Pōwhiri Preparation session for the Beginning Students – 20 February to 27 April 2006.

(4) Interview sequence with kaumatua/ tohunga (Huata Holmes) – 10 July to 24 October 2006.

(5) Interview with Anna Marsich – 9 October 2007.


During the process the stages of data collection and analysis and the interviews with Huata were not distinct. In order to accommodate the needs
of each individual, timelines were revised on a number of occasions resulting in an overlap in the timeframe. This overlap was a positive part of the process. Indeed it was necessary in order that a time frame was provided within which the participants could operate without undue time constraint pressure.

The interview with Anna Marsich was not anticipated at the beginning of the investigation, but as the study progressed it became obvious that a kōrero with her would provide valuable knowledge. Maykut and Morehouse (1994) favour an emergent research design in that it provides the researcher with leeway to adapt to situations, within the research process, as they emerge.

The usefulness of the emergent research design, in affording me opportunities to modify elements of the investigation as it progressed, is clearly demonstrated in the process undertaken during the investigation.

**Structure of the thesis**

This thesis contains seven chapters. Chapter two is a literature review which sets out the elements of traditional pōwhiri, discusses issues related to inclusion of this ceremony within workplaces in Aotearoa/ New Zealand and makes links to the Treaty of Waitangi.

Chapter three sets the scene for the College pōwhiri giving details of those involved in the ceremony, a description of the physical setting and the actual
pōwhiri process which took place. My role of participant and observer in the
 ceremony is also explained.

Chapter four is the methodology section. It states my research intentions and
the process undertaken by which information was gathered to answer my
research curiosity. The emergent design of my research focus is discussed as
is the selection of participants. Detailed information on the interview
process, the probes used to provoke participant disclosure and my role as
researcher in the process are explained.

Chapter five introduces the participants and provides information about each
of them. The reader will gain an insight into each participant’s background,
their culture (including previous experience of things Maori) and of their
first impressions of the College pōwhiri ceremony. This information was
generated from the introductory survey and from the interviews.

Chapter six examines the themes generated from the interview data.
Participant voice is used to provide an authentic picture of individual
participant experiences and perceptions of the pōwhiri ceremony. Participant
opinions as to whether the pōwhiri ceremony achieved its welcome function
are also detailed.

Chapter seven concludes the thesis. Some overarching statements are made
and I provide some suggestions for future research.
CHAPTER TWO: LITERATURE REVIEW

Introduction

This literature review provides the reader with an overview of the elements of traditional pōwhiri. Modern adaptations and issues related to inclusion of this ceremony within workplaces in Aotearoa/New Zealand are discussed and links to the Treaty of Waitangi are made.

Investigation of the literature has enabled me to gain a more meaningful understanding of the social, cultural and political context linked to my research focus. The chapter begins by placing the pōwhiri within the College context. This is followed with details of the elements of traditional pōwhiri and consideration of modern adaptations. Exploration of cross cultural interaction related to the inclusion of the pōwhiri in the workplace takes place and is connected to the socio-cultural context of present-day Aotearoa/New Zealand.

Focus of inquiry

At the commencement of each academic year and as an integral component of the introductory programme, beginning students at the Dunedin College of Education have been expected to attend a pōwhiri (usually conducted in the College auditorium). The pōwhiri has been used to welcome the students and to signal, by way of participation in the ceremony, the change of the beginning students status from manuhiri to tāngata whenua of the College. It
is the 2006 group of beginning students that makes up the sample population for this study.

Students beginning their courses at the commencement of the 2006 academic year were advised that this ceremony would take place by way of a written timetable notation on page 7 of the handbook. This handbook was sent to the students in December 2005 by College administration. Information provided listed the ceremony as a ‘mihi whakatau/ welcome’.

Preparation of the students for the ceremony was organised through the orientation programme for each division and carried out by College staff. One pōwhiri was provided for beginning students across all divisions. This meant that some students had been on campus for three weeks (involved in their study programmes) prior to the ceremony. Others had been on campus for two hours. Other divisions had not begun their academic year at the time of the pōwhiri or were involved in practicum experience in schools. They were not required to attend.

When asked about this particular situation Huata commented

“Yes this is sad but they are taken very good care of in the kōrero. They are not spoken of directly but if a person [listening] was someone who is knowledgeable in te reo [Māori] then that person would recognize the reference to them. They are thought of and taken care of within phrases which refer to those not here and those who will come later” (Holmes, H. personal communication, July 10, 2006).
These students were automatically excluded from participation in the study as they did not have first hand experience of the particular pōwhiri (Dunedin Campus, College of Education. 20 February, 2006) which is the focus of inquiry for this study.

**Rudiments of traditional pōwhiri**

I am mindful of the number of quotations used below. My purpose in providing these is to convey a picture of underlying meanings and understandings of the form and function of pōwhiri which come from persons within te ao Māori (the Māori World). It is important to illustrate authentic understandings which are not influenced by my 'outsider' cultural mores which would have been the case should I have interpreted the texts.

E ai ki ngā rongo (according to information, both written and oral) for Māori, the ceremony of pōwhiri is a component of hui – occasions where people 'congregate, gather, meet'. Barlow (2004) stated that the ceremony of pōwhiri found its traditional roots as it “...relates to the waving of leaves of the kawakawa by the women to indicate the pathway by which the spirits of the deceased leave this world and enter into the world beyond” (p. 98). He further commented that

Nowadays ... the word pōwhiri is often used to mean every aspect of welcoming visitors beginning with the karanga, the formal speech-making, the greetings, and then the first meal after which the visitors may move feely amongst the host people, and be part of the occasion without ritual restrictions (p. 98).
Hui take place for many reasons. The reason for, and size of, the hui may have a consequence in relation to the specific behaviours evidenced in a particular pōwhiri. According to many while tikanga is fixed and unchanging (no matter where you are from) kawa (local etiquette) for each tribal region varies (including variations between hapū within a tribal area) and so the process of pōwhiri varies in accordance with the local kawa. However behaviours which may be encountered customarily as part of pōwhiri are as follows;

**Te huihuinga ki waho**

When pōwhiri occur on marae generally the manuhiri will gather, and wait, outside the gate until a karanga (call) from tāngata whenua is given. According to MacDonald (1997) the women and girls stand at the front in readiness for their role in the karanga. Harawiri (1997) however maintains that “In some areas, the men will usually go to the front followed by the women and children. In other areas, the women or kuia will lead the manuhiri” (p. 8).

In ‘Te Marae’ (Tauroa and Tauroa, 2001) it is put forward that in some areas all the men will go ahead of the women, and the speakers and most prominent men will be expected to be in front while in other areas the prominent men will be in front of the women and children who will, in turn, be followed by the other men.

According to additional information, from the same source, it is during the time the manuhiri are waiting that speakers for the group will be chosen. The
koha (gift) will also be organized and given to the person who speaks last and whose task it is to place the offering. For pōwhiri which take place in venues other than marae, an area is designated (by tāngata whenua) where the manuhiri should gather and wait for the karanga.

**Wero**

A single challenge or as many as three consecutive challenges may take place. Wero are the traditional method by which manuhiri are tested. Through the response of the manuhiri to the wero, the tāngata whenua ascertain the intentions of the approaching rōpū (group). The tāngata whenua make use of the process to discover whether the manuhiri approach with inclinations for peace or war.

Wero are traditionally carried out by a male. The challenger/s of the tāngata whenua wields a taiaha (2). The stance, actions, verbal accompaniments and pūkana of these ‘warriors’ acts as notification to the manuhiri that the tāngata whenua are “…strong and ready to defend themselves if necessary!” (Harawira, 1997, p. 10).

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(2) *taiaha* - a weapon of hard wood, about 5 ft. long, having one end (the *arero*) carved in the shape of a tongue with a face on each side and adorned with a fillet of hair or feathers, the other end being a flat smooth blade (rau) about 3 in. wide. (Williams, 2001, p. 362).
The taki (small carved dart or piece of greenery) is placed before the manuhiri. The taki is picked up by the the highest ranking male member of the manuhiri. The act of retrieving the taki conveys, to the tāngata whenua, the intention of the manuhiri. If the taki is retrieved with the point facing towards the tāngata whenua it is a sign of aggression on the part of the manuhiri. If the taki is retrieved with the point facing the manuhiri it conveys that they have arrived with a peaceful predisposition.

**Karanga**

The karanga welcomes the manuhiri creating a “... spiritual rope or bridge allowing the manuhiri safe passage” (Neville, 2001, p. 6). It acknowledges those departed and communicates with those in attendance. Karanga are carried out by kaikaranga (3).

The karanga from tāngata whenua necessitates a rejoinder – a karanga whakautu – from the manuhiri. Harawira (1997) states that the karanga whakautu may contain information about the manuhiri – who they are and where are they are from.

It will also contain greetings to the tāngata whenua and to the spirits of those departed. According to Reihana MacDonald (1997) the karanga “... is a powerful, spiritual and emotional moment” (p. 17). Through karanga the women of tāngata whenua provide a spiritual key by which the manuhiri may move safely onto the marae.

(3) kaikaranga – a woman trained/ skilled in the art of karanga and who has been designated - by the elders of her group - to carry out that task for a particular pōwhiri ceremony.
While in most areas a woman is not eligible to participate in the whaikōrero it is via her control of karanga that she prescribes when (or whether) the manuhiri will be called onto the marae "Without the karanga there can no powhiri" (Tauroa and Tauroa, 2001, p. 51).

**Haka pōwhiri**

Haka pōwhiri are performed by both men and women. According to Huata (Holmes, H. personal communication, July 24, 2006) these chants reference the theme of welcome. On some occasions, the welcome is intimated by equating the approach of the manuhiri to the arrival of a waka (canoe) which is being hauled ashore rather than by direct mention. The voices of the haka pōwhiri “… symbolically represent the tow rope by which visitors are pulled safely onto the marae” (Tauroa and Tauroa, 2001, p. 56).

E ai ki tōku kaumatua (according to my elder) the tradition of his iwi/ hapū/ whānau whānui is to allude to the manuhiri as a whale, a gift from the ocean and a valuable resource relation to a tangihanga (funeral), the tāngata whenua will hold a simple sprig of green leaves in each hand (Holmes, H. personal communication, July 10, 2006). The leaves represent life and death. The sustained movements of the hands and sprigs of leaves serve to bring to mind the understanding that “… life is linked with death; that life and death are interwoven” (Tauroa and Tauroa, 2001, p. 55).
Te whakaekenga

Te whakaekenga is the process whereby the manuhiri proceed onto the marae and advance to a point that is adjacent to the seating provided for the group. At this point the manuhiri will remain standing. Sometimes there will be “… a call from the tāngata whenua indicating that manuhiri have stood long enough; sometimes there will be just a few spoken words with a gesture towards the seats or, perhaps, a final karanga …” (Tauroa and Tauroa, 2001, p. 57). The group then sits with the kaikōrero (speaker/s) in the front seats and the kaikaranga and those who will support the kaikōrero with waiata tautoko (song of support) sitting close behind them.

Whaikōrero

Traditionally whaikōrero (formal speeches of welcome) are carried out on the marae – ātea (the open, tapu, area in front of the whare tipuna (ancestral house) by senior men, although it should be noted that in some iwi – Ngati Porou for example – women are included in this process.

The kaikōrero sit in front on the paepae (the symbolic threshold from which kaikōrero rise to speak). The women sit close by in order to support the kaikōrero during the process of whaikōrero, with waiata tautoko.

There are two main categories of whaikōrero. The first category is paeke. When this format is employed all the members of the tāngata whenua speak first. When tāngata whenua have completed their speeches then manuhiri proffer theirs. The second format is tū mai, tū atu. In this format kaikōrero
from tāngata whenua and manuhiri alternate in the speaking order. The final speaker in this process will be from the tāngata whenua “…who retains the mauri (4) of the marae” (MacDonald, 1997, p. 20).

**Waiata tautoko**

Customarily all speeches are followed by a waiata tautoko. As the name suggests these waiata (songs) traditionally demonstrate that the people support their speaker and what he has said. Both females and males can stand – beside and/or behind the speaker – and support said kaikōrero by way of the waiata tautoko. Often these waiata relate “…directly to the proceedings, the place or the people involved in the hui” (Neville, 2001, p. 7).

For some hapū it is the women who will begin the waiata tautoko and in this situation it is they who will decide which waiata tautoko complements the whaikōrero. “The quality of the singing might enrich the event, but it is the act of supportive singing the waiata that is important” (Tauroa and Tauroa, 2001, p. 68).

*(4) mauri – life principle (Williams, 2001, p. 197)*
Te kapinga o te kōrero

This is the concluding paragraph of the whai kōrero which immediately follows on from the waiata tautoko. Those who have stood to support the kaikōrero with the waiata tautoko remain standing while the kapi is completed. Once it is completed all members of the group (supporters and kaikōrero) return to their seats.

Koha

Traditionally koha were precious objects such as korowai (cloaks), pounamu (greenstone) or wheua pakake (whale bone). If the manuhiri were from a coastal village they would offer mātaitai (5) as a koha. Manuhiri from forest/bush clad regions would utilize the resources available to them offering forest birds as a koha. In present times money contributions are commonly given.

The koha from the manuhiri assists in defraying the costs involved, for the tāngata whenua, of staging the pōwhiri. According to Nevillle (2001) the magnitude of the koha may show the mana (authority, control, prestige) of the manuhiri. Koha is usually placed on the ground, facing the tāngata whenua, by the last speaker of manuhiri and indicates that they have concluded their whai kōrero.

(5) mātaitai – fish or other foodstuff obtained from the sea. (Williams, 2001, p. 187).
Generally the tāngata whenua will karanga the koha as it is retrieved by one of their kaikōrero “Thus the mauri of the marae is retained by the tāngata whenua” (MacDonald, 1997, p. 30). Usually the retrieval of the koha, by tāngata whenua, takes place following their final whaikōrero. Thus it is indicated that there will be no further speakers.

Hongi

This takes place once the koha has been presented. The tāngata whenua will indicate to the manuhiri that it is time for this process – the manuhiri are bid to move toward the tāngata whenua and physically greet each other. This procedure involves close interaction between pairs of people – tāngata whenua to manuhiri.

It necessitates the gentle pressing (once or twice according to the kawa of tāngata whenua) of nose or nose and forehead – the forehead being “… the traditional location of the ‘third eye’ linked directly to the heart” (Neville, 2001, p. 7). The physical contact “… lifts the tapu (6) of difference on the marae – atea between tāngata whenua and manuhiri” (MacDonald, 1997, p. 31).

The hongi symbolizes unity between the members of tāngata whenua and manuhiri for the duration of the hui. Nose to nose, breath to breath hongi is a traditional sharing of mauri (life force).

(6) tapu – under religious or ceremonial restriction, quality or condition of being subject to such restriction. (Williams, 2001, p. 385).
**Hariru**

This takes place simultaneously with the hongi. According to MacDonald (1997) the left hand is placed on the upper right arm (of the person opposite) and the right hand placed palm to palm to be shaken in greeting.

**Kai**

An important part of manaakitanga (hospitality) is the feeding of the manuhiri. It is suggested (Neville, 2001) that the reputation of the tāngata whenua generally rests on the quantity and quality of the food served.

For Huata (Holmes, H. personal communication, July 24, 2006) it is also important at this time to engage in conversation with those present to help cement the relationship promoted during the process of the pōwhiri. Kai will be preceded by karakia (prayer). Usually it is the kaumatua and manuhiri who are first to be fed.

Russell Bishop (1996) maintained that kai is used as a means to whakanoa (free from associated tapu) the people and area involved with the ceremonial process.

**Inclusion/ exclusion of elements**

Some of the behaviours noted above may be omitted from a pōwhiri if circumstances arise which make it problematic to include them. If for instance, none of the women present are able to act as kaikaranga then the
karanga would not take place. Huata (Holmes, H. personal communication, August 7, 2006) explained that the number of tāngata whenua available to participate in a pōwhiri may determine, to a great degree, the behaviours which will be included.

Relationships between people need to be conducted by some tenets in order that people can operate successfully and safely with others. In Māori society the procedures for meeting/ welcoming visitors/strangers are contained within the tikanga of pōwhiri.

Traditionally the process functioned as an avenue by which the tāngata whenua could discover whether the visiting contingent had friendly or warlike intentions, and so its origins are placed, in part, in military necessity. However, as the ceremony progressed and intentions of friendship (on behalf of the visitors) were established, the tenor of the ceremony focused on formal welcoming of manuhiri by the tāngata whenua. It also contains elements related to ensuring the spiritual safety of all those involved in the process.

What needs to be remembered is that, regardless of the behaviours included in a particular pōwhiri, the overarching theme is that of hospitality and welcome. The pōwhiri is the component of hui that honours both guest and hosts. It is a ritual of encounter which acknowledges the developing relationship between both groups and the ceremony provides a means to break down the barriers that segregate host from visitor. “It removes the tapu of the Manuhiri to make them one of the Tangata Whenua and is a gradual
process of the Manuhiri (visitors) and the Tangata Whenua (Home people) coming together” (maori.org.nz/tikanga).

As can be seen from the above examples there is a consistent theme of welcome, joining groups of people together, of breaking down barriers between groups, and of uniting hosts and visitors. Some explanations include reference to the honour afforded to both groups through participation in the pōwhiri process and to Māori spirituality which, for people who operate within the realm of te ao Māori, is an integral part of the ceremony.

These understandings relate to the investigation, the purpose of which is to gain an understanding of how the participants (in this study) perceive and experience this encounter.

Te Tiriti o Waitangi (The Treaty of Waitangi)

The incorporation of pōwhiri into mainstream cultural practices in Aotearoa/New Zealand has occurred due to the cultural renaissance of te ao Māori, which had its beginning at the turn of the 20th century through the work of Tā Aprirana Ngata (Sir Apirana Ngata), and has grown – gaining steadily in its impetus. In 1986 this steady renewal led to government recognition of the Treaty of Waitangi and the bi-cultural partnership, between the crown and Māori, which is imbedded in the principles (partnership, protection and participation) of that document.
The Treaty is commonly considered to be an agreement between a number of Rangatira Māori (Māori Chiefs) and the British Crown. The first signatures were obtained at Waitangi on 6th February 1840 and since then it has proved to be an ongoing source of controversy. The Treaty has been described as being “...hastily and inexpertly drawn up, ambiguous and contradictory in content, chaotic in its execution” (Rice, 1992, p. 51). For Māori however, the respect granted to and the significance of the Treaty has reached a degree where, for them, it has become “… the standard of justice between Maori and Pakeha. ... a sacred contract, the clauses of which define their rights” (Sharp, 1990, p. 86).

In present day Aotearoa/ New Zealand government funded institutions are required to demonstrate, by their practice, that they recognize and act in accordance with the principles of the Treaty of Waitangi. For example this is evident in the second report of the Tertiary Education Advisory Commission 2001. Recommendation 24 (iv) has recommended that the aims and purposes of the Tertiary Education Commission be “… to ensure that the tertiary education system is properly informed by and operates in conformity with the principles of the Treaty of Waitangi…” (www.executive.govt.nz/MINISTER/maharey/teac-system/report/recommendations).

The need to comply with Treaty obligations in government funded institutions has led to pōwhiri becoming a regular feature of institutional processes.
Cross cultural interaction

Traditionally the area where pōwhiri took place was an important consideration. In keeping with tikanga Māori (Māori customs) the appropriate area for pōwhiri to take place was a marae and more specifically the marae – ātea. However, it is the modern use of the ceremony of pōwhiri that is of concern for this investigation. In Aotearoa/ New Zealand society in recent years there has been a growing incorporation of pōwhiri (and other Māori ceremonies) within the cultures of schools and workplaces. A traditional marae is often not a standard feature of these environments. Under these circumstances use is made of the available physical environment within each institution.

The inclusion of tikanga Māori, such as pōwhiri, has often been seen as very positive, but this is not always the case. Negative feelings have been engendered for some members of society from Māori and other ethnic groups.

We have seen incidents such as Titiwhai Harawira’s reaction, and objection, to Helen Clarke being advised that, as ‘Rangatira’ (Prime Minister) of New Zealand she could speak during whaikōrero, on the paepae, on the occasion of the 2003 Waitangi Day celebrations at Te Ti Marae. For Titiwhai it was untenable that Helen should be permitted to speak from the paepae as it trampled on the kawa of the tāngata whenua which does not permit its own women to speak from this position.
We have experienced the ground swell of support for the National Party following Don Brash’s much discussed ‘Orewa speech’ (2004) and his 2005 appointment of Wayne Mapp as the National Party ‘Spokesperson for Eradication of Political Correctness’ whose first task was to present, to Parliament, a Private Members Bill to curtail the Government funding and inclusion of pōwhiri for government related ceremonies held on foreign shores and to work to prevent Labour Government moves to put Māori spiritual values into legislation.

A second Private Members Bill, put forward by Doug Woolerton of the New Zealand First political party, has been tabled in the New Zealand Parliament in 2006. According to information from the New Zealand Party website the aim of the ‘Principles of the Treaty of Waitangi Deletion Bill’ are to

... eliminate all references to the expressions “the principles of the Treaty”, “the principles of the Treaty of Waitangi”, and the “Treaty of Waitangi and its principles” from all New Zealand Statutes including all Preambles, interpretations, schedules, regulations and other provisos included in or arising from each and every such statute (www.nzfirst.org.nz/feature/?i=27).

This Bill passed its first reading in June 2006 and is currently being reported on by the Justice and Electoral Select Committee. The report from the Committee is due to be tabled in Parliament in December 2007 with the second reading, of the Bill, expected to take place early in 2008.
Inclusion of pōwhiri ceremonies in government – funded workplaces has, oftentimes, proven to be divisive as employees bring with them, to the pōwhiri, their own cultural mores.

The Television and Newspaper media also publicized the incident related to Probation Officer Josie Bullock who was disciplined, suspended and has since been dismissed from her position because of her steadfast refusal to sit behind the men at a pōwhiri, which is the behaviour required under Māori protocol.

In her Television Three News interview (28-10-05, 6.00pm) Josie stated that she considered this requirement to be both sexist and in breach of the Human Rights Act. She was also steadfast in her opinion that government departments need to take account of the Human Rights Act before adopting cultural protocols which breach it.

Further discussions originating from the Josie Bullock situation, have occurred. It was reported in the Weekend Herald (29-10-05) that the Māori Affairs Spokespersons for the National Party (Georgina Te Heuheu and Tau Henare) were dissatisfied with, what was described as continued misuse of Māori protocols.

According to the report (section A. p. 5) by the newspaper’s political reporter, Kevin Taylor, Georgina Te Heuheu stated “I would imagine Maori might already be thinking that they should withdraw those protocols from those environments which really are not necessarily suited to our protocols, and maybe take those protocols back home where they belong”. (www.nzherald.co.nz).
In the same report it was also recorded that Tau Henare had called for “...Maori leaders to end the ‘dial a kaumatua’ culture promoted by the Labour Government when opening Foreign Ministry offices,” stating that “Such performances perverted the integrity of the culture” (www.nzherald.co.nz).

This stance was supported by Pita Sharples (Co-leader, Māori Party) in his interview on the Breakfast programme (Television 1, 31-10-05). He declared that Māori protocol should only be used in the workplace if full consultation with appropriate Māori groups had taken place, full meaning, was understood, and all elements of the ceremony were adhered to without exception.

For some Māori marae are considered as the last bastion of Māori tradition, a place where, according to Rose Pere (1991) “All Maori institutions can be expressed in the fullest possible way ... It is the one tangible situation that enables other cultures to meet with the Maori, on Maori terms” (p. 46). However even this bulwark of Māori culture has recently become a place where Māori cultural traditions, related to gender roles within pōwhiri, are challenged by those from outside the Māori culture.

It was reported (Television Three 6.00pm News, Monday, May 8. 2006) that on Friday afternoon (May 5th, 2006) Judith Collins – National Party female MP and National’s Spokesperson for Health, Families and Pacific Island affairs- and her colleague – Anne Tolley – had been attending a marae based pōwhiri at the Korowai Manaaki Youth Justice North Centre at Manurewa as part of a group representing the Child, Youth and Family Select Committee.
Both women chose to leave the marae, rather than sit behind the front row of men.

In her interview Collins stated “We were seated in the front row. A kaumatau stuck out his tongue, made hand gestures at us and scolded us. I had to stand on my previous statement that I would not sit at the back simply because of my gender” (Television Three 6.00pm News, Monday, May 8. 2006). According to reports (09 – 05 – 06) Collins said there was nothing for the kaumatau to complain about except where she was seated. In referring to the kaumatau Collins stated “He had told us he was trying to show the young people their culture and here we were breaking that cultural protocol by sitting in the front row.” (www.judithcollins.co.nz.16/05/06, p. 1).

In response to this statement, and shown as part of the same news segment, Georgina Byers, Labour Party List MP and Chairwoman of the Select Committee, suggested that “The problem was the boorish behaviour of the National MP and those with her,” and that “Surely it is expected that when in Rome do as the Romans do” (Television Three 6.00pm News, Monday, May 8. 2006).

**New Zealand as a liberal democratic society**

We see in these instances the conflict which has arisen between group rights and individual rights within a modern liberal democratic society that, in theory at least, has sought to acknowledge and respect the rights of a minority ethnic group.
Some people believe that ethnic identity is a personal matter, to be exercised as part of an individual’s private life and not a concern of the government. In this situation, as Kymlika (2003) has stated “The state does not oppose the freedom of people to express their particular cultural attachments, but nor does it nurture such expression…” (p. 3).

Glazer (1983) suggested that in liberal democratic societies the government demonstrates an attitude of “…benign neglect…” (p. 124) in that members of ethnic and national groups are safeguarded against unfairness and intolerance and are permitted to maintain their ethnic tradition as they desire as long as it does not conflict with the rights of others. In this situation their efforts are not supported in any way by government action and are absolutely private.

According to Kymlika it is generally considered that “The separation of state and ethnicity precludes any legal or governmental recognition of ethnic groups, or any use of ethnic criteria in the distribution of rights, resources, and duties” (2003, p. 3). In New Zealand society today we have some people who believe that, instead of enshrining the Treaty of Waitangi and it’s principles in law, the New Zealand Government should operate under this, hands – off, approach.

As part of this liberal democratic society we protect individual rights and equality within our laws. The precept of equality is fundamental to a democratic society. It is this principle which “… implies that each person is of equal value that each person’s interests and opinions should carry equal
weight. ... it assumes that what matters in society are the individual citizens, their individual rights and welfare” (Mulgan, 1989, p. 59).

The New Zealand Government has signed a number of international concordats in the area of human rights, known as the “... United Nations Covenants and Conventions. They list the protections that the New Zealand Government has agreed to give its citizens...” (www.hrc.co.nz/index.php?p=308, p. 1).

The Human Rights Act 1993 (amended in 2001) contains the legislation aimed at providing protection for an individual from discrimination. It contains within it The New Zealand Bill of Rights Act 1990. The Bill of Rights contains important rights for individuals which must be complied with by those involved in government. This includes all government departments, courts, state – owned enterprises and local authorities.

When government acts to include these types of documents within the laws of their country it is evidence of “A liberal democracy’s most basic commitment … the freedom and equality of its individual citizens” (Kymlicka (2003, p. 34).

It is clear that the sentiments expressed by both Josie Bullock and Judith Collins are predicated on the rights of the individual as stated in these documents. Specifically they are concerned with the right not to be discriminated against due to their gender. As can be seen by the actions of these two women they both cleave strongly to their rights as individuals, as espoused within the aforementioned documents, from their individual
cultural perspectives. However participation in pōwhiri is part and parcel of their employment expectations. In Aotearoa/ New Zealand the Public Service Act (updated in 2002) states that

All Public Service departments and ministries, as instruments of the Crown, have a special interest in Treaty of Waitangi issues and in contributing to the proper discharge of the Crown’s obligations and undertakings. It is therefore incumbent on public servants to be well informed on and responsive to Treaty matters. ... Those entrusted to safeguard and promote the interests of the public ... must consider all facets. No interpretation of the public interest is valid ... if it fails to incorporate the aspirations of Māori, or take account of the significance, and spirit, of the Treaty of Waitangi (www.ssc.govt.nz/display/document.asp?docid=2204&pagetype=content&pageono=6).

In making their stand these women have not, some would say, met those particular requirements. What they have done is risked public/political censure. In the case of Josie Bullock it has also led to her loss of employment.

**Individual and Communal Rights**

This emphasis on individualism is an aspect of modern Aotearoa/ New Zealand society which, some people believe, conflicts with Māori communal values with its inherent emphasis on the value of the whānau, hapū and iwi.
Perrett (1992) takes the liberalist view that Pākehā are “... separate, individual persons with our own goals and values” (p. 27). Patterson supports this view. He asserts that for Pākehā “Society is seen as a result of the bringing together of essentially individual persons” (1992b, p. 23).

Both Perrett and Paterson contrast this with a view of Māori which illustrates a communitarian focus. They illustrate this focus in their determinations that, for Maori, a person’s identity is governed largely by their inherited status and relationship to the larger social group with which they are genealogically connected. Patterson (1992b) puts it simply and clearly when he states “... it is your Whakapapa that makes you what you are” (p. 157). Perrett observes that Māori, as a group, are “… quite markedly non-individualistic” (1992, p. 29).

Some research suggests that Māori communal values, with their emphasis on collective rights are inimical to individual rights which are a liberal democracy’s most basic commitment to its citizens. Kymlicka disagrees with that view. He has suggested that “For meaningful individual choice to be possible, individuals need ... access to a societal culture” (Kymlicka, 2003, p. 84). For Kymlicka group differentiated measures which secure and promote access to a societal culture have a legitimate role to play in a liberal theory of justice. Furthermore he has stated “... most liberals have implicitly accepted ... peoples legitimate expectation to remain in their culture” (Kymlicka, 2003, p. 86).

Rangmarie Rose Pere (1991) commented that, people are social entities. They develop ways of interacting with others within the society in which
they live. She stated that “As far as politics in the Maori world are concerned, one has to look at the social mode of life, the customs and organization … of Maori people with whom one is involved” (p. 36). She points out that the way the particular group of Māori people organize and govern themselves may be “… quite different from that of a west-european culture” (p. 36). For Pere the roles assigned to men and women at pōwhiri are not signs of an illiberal culture at work. These assignations are, instead, the act of applying tikanga (customs) which “… are seen to be right for a particular occasion …” (p. 34).

Outsiders such as Bullock and Collins may feel the seating arrangements at pōwhiri are evidence of an illiberal culture operating to impose internal restrictions on its members. It may be considered, from this outsider or liberalist perspective, that the action of assigning seating and speaking rights, at pōwhiri, on the basis of gender is evidence that the Māori culture works actively to enable autonomy for some members, in this instance for men, while preventing the autonomy of others through assigning certain roles and duties to some members while excluding others, in this case women. Moana Jackson (1988) contends that any actions/behaviour which stem from or take place in a Māori context “… requires an “ethno-specific” base of understanding” (p.39).

As Patterson (1992a) states, for some members of society from outside the Māori culture this difference in governance gives concern as it “… sometimes seems that the men … are entirely dominant over women” (p.31). For Pere (1982) this is an erroneous supposition. Her insider view is that “Men and women are expected to compliment each other” (p. 27). Further
Pere asserted that, in order to preserve the mauri of the group, neither gender is expected to contravene the other and that if a woman feels "...that she is respected and accepted for what she herself represents and believes in ... then her mauri waxes..." (1982, p. 28). Examined from within Te Ao Māori the emphasis of gender division within the pōwhiri is therefore not viewed as an act of disempowerment for women from within the culture.

Perhaps consideration needs to be given to the rights of individuals to pursue a culture which includes a collective orientation. According to Richard Mulgan (1989) "A 'culture' can be understood to mean the entire way of life of a group of people, a way of life which is learned and transmitted from one generation to another" (p. 3). In Aotearoa/New Zealand Māori who operate within mainstream society and also operate within traditional Māori cultural mores have assured within the Bill of Rights, the right of an individual to pursue their culture. The conflict seems to arise when those from outside the culture seek to impose their cultural mores on this collective and to change the tikanga to suit the individual rights focus. This effectively acts to disenfranchise those functioning within the collective. An act which in itself flies in the face of the sentiments expressed in the Bill of Rights and so strongly espoused by both Ms Bullock and Collins. In fact it might be considered that "Marae protocol may still preserve many of the traditional differences of status which are essential to Māori identity." (Mulgan, 1989, p. 61).

As can be seen by the examples of cross cultural interaction illustrated in this chapter, the negative impact is problematic for both sides of the cultural divide. For Māori the problem is that their cultural mores (protected by the
Treaty of Waitangi) are being challenged and encroached upon with demands for change being made by persons outside of the Māori culture. For non Māori the concern is that, having to participate in pōwhiri and comply with associated Māori etiquette, their values and individual rights (protected by law) are being impinged upon.

Promotion of solidarity in our nation will involve accommodating rather than subordinating group cultural identities (Kymlicka, 2003). People from different groups will only grow to share an allegiance to the larger citizenry if they see it as a context within which their cultural identity is nurtured.

This statement appears to mirror sentiments expressed by Dame Sylvia Cartwright. She was reported (2005) as stating of New Zealand society “There remain areas where we all must work harder to achieve the vision of a just society … We continue to have difficulties of adjustment and acceptance of each other” (Just a Dunedin girl. Otago Daily Times, August 4, 2006, p. 10).
CHAPTER THREE: THE COLLEGE PŌWHIRI 2006

Introduction

This chapter introduces the reader to the pōwhiri ceremony and those who took part. The pōwhiri process is described in detail under the elements which actually took place. The reader will become aware that within this particular pōwhiri ceremony, the elements differ slightly from those identified for traditional pōwhiri (refer chapter 2). These differences demonstrate how adaptations occur when kawa is set by tāngata whenua.

Ngā Manuhiri (The Guests)

The manuhiri group consisted of beginning students from Primary, Early Childhood Education, Secondary, Primary Graduate, 0-8 (Early Childhood and Primary), and NCEC (National Certificate in Early Childhood Education and Care) programmes. A number of International students were also present. Staff members new to the College were also part of the manuhiri.

Established College staff acting as kaiārahi (guides) were attached to student groups for the duration of the Introductory Programme. Huata emphasized the important role these kaiārahi have in upholding the concept of manaakitanga. To Huata the service provided by the kaiārahi is very special and is aimed at enabling manuhiri to operate in safety throughout the pōwhiri process. In his words “The kaiārahi are a special gift given to the
manuhiri by the tāngata whenua” (Holmes, H. personal communication, August 4, 2006).

**Beginning Student preparation for the pōwhiri**

The information included in the following summary was gathered by way of documentation supplied to beginning students and personnel involved in the Introductory Courses. A single interview took place with each of the College personnel (10) involved in coordination of the programme, associated division leaders and persons who led the preparation sessions for the beginning students.

The students were informed of the pōwhiri in a number of ways. A student handbook for beginning students was sent (by the College administration) to each individual in December 2005. For Primary, Early Childhood and 0-8 division students, information was supplied in timetable form which contained the following notation: “10.30 am. Mihi Whakatau/Welcome (Auditorium)” (p. 7).

The information, supplied in the handbook also informed the students where to meet on their arrival at College.

The coordinator/ tutor of NCEC and the coordinator of the orientation programme had made arrangements so that that the students involved in the NCEC course would be included in the pōwhiri as part of the manuhiri group. The students were advised, in their handbook, where to meet on their arrival at the College. Their tutor greeted them and as part of her introduction explained that there was to be an official welcome. She
explained that the students would be taken to another venue and given more information about the pōwhiri ceremony.

These students gathered in the designated lecture theatre at 9.00 am. They were informed that they would be taking part in a welcome and in a short information session, which would enable them to participate appropriately.

Two members of the College personnel (a member of the Māori Studies department and the Māori Liaison Officer) shouldered the responsibility for conveying information to the students which they felt was appropriate to the ceremony that was to follow. They introduced themselves and explained that as the students were beginning their journey at the College it was appropriate to welcome them with a pōwhiri, a way of making them part of the College. It was made clear that the pōwhiri is a physical demonstration of the College’s commitment to the students which would end with a poroporoaki on the successful completion of their course of study by way of the graduation ceremony.

An overview of the process of the pōwhiri was given. This included advice that the students were to gather outside the rear entrance to the auditorium at 10.25 am. A call would be given by tāngata whenua and this would be followed by a response from their [the beginning students] side. The call would be a signal for this group to process into the auditorium. On entry to the auditorium the students would file to their seats under the guidance of the College staff who would be accompanying them. On reaching their seats they were to remain standing, in silence, until after the tāngata whenua were seated.
The process of speech making was touched on. Students were informed that speeches from the tāngata whenua would take place followed by songs of support for those kaikōrero. Students were also introduced to a song (E toru ngā mea) which they would sing following the speech made by their kaikōrero. It was explained that a song sung in this situation needed to be appropriate to the occasion and would demonstrate that they thought the speech given, on their behalf, was a good one.

The song was chosen by the female staff member conveying this information. The words were displayed on an overhead transparency in te reo Māori. The meaning of the song was explained and was practiced twice. The students were made aware that, when the time came to sing, they would have to keep an eye on this staff member, watch for her cue to stand and follow her lead through the song.

The male students were given the opportunity to take the part of kaikōrero for the beginning student group if they felt able. The expectation for the kaikōrero was that they should be able to speak some reo Māori but could also make use of English. As no one volunteered the Māori Liaison Officer offered his support by taking on this task.

The expectation that all the students participate in hongi and hariru following the speeches was made clear. This was explained as pressing noses and shaking hands and the students were encouraged to practice, with the person seated next to them. The aim of this practice was to give the students an idea of the pressure required, to try to avoid the clashing of
heads during the pōwhiri, and to try to promote a sense of comfort and ease in a close situation.

It was also explained that all cell phones were to be turned off before the pōwhiri began and were to remain so for the duration of the ceremony.

The final item mentioned was kai. It was explained that it was the normal procedure for a pōwhiri to begin with a call and end with a shared meal. This shared meal would follow directly on from the hongi and hariru. Students were told to go to the courtyard of the Ōwheo building where a barbeque would take place.

At the conclusion of this session the students were placed into their introductory tutor groups and were taken to the classrooms they would occupy for the remainder of the programme. According to the coordinator of the orientation programme each tutor was expected to answer any questions the students (in their group) had related to the pōwhiri and to reinforce expectations which had been stated in the information session.

The process and content of this follow up was left to the discretion of the individual tutors. According to the information shared with me by a number of these tutors some did not reinforce the information. Some tutors offered question time to the students (during tutor group sessions prior to the pōwhiri) but had no response. One tutor reinforced the location where the group was to assemble for the pōwhiri. This reinforcement was carried out as the particular student group passed the designated area on their way to their classroom.
Students from Secondary Division were informed of the pōwhiri and their participation requirement a week prior to the ceremony taking place. The academic year (at College) had begun for these students on the 8th February.

As part of their introductory programme the same female member of the Māori Studies department previously mentioned took four separate classes. Each class had a 2 hour timeslot. In her interview with me she stated that the information related to the pōwhiri given to this group was the same as given to the students in the other divisions she dealt with. She also stated that, although the Māori Liaison Officer was not present at these sessions, she had made it clear that the male students had the opportunity to participate as speech makers for their group.

Students from the Diploma for Graduates- Primary were prepared by their course coordinator. The session took place following a lecture on the significance of Te Tiriti o Waitangi. Preparation consisted of the coordinator speaking to the students about the protocol involved in the ceremony. The sequence of events was described and a translation of the waiata tautoko (E toru ngā mea), which the students were expected to sing, was given.

**Te rōpū tāngata whenua (The host group)**

This group was made up of established students from the second and third year divisions, established staff members, the Chief Executive Officer and College kaumātua. Kaumātua were formally invited to be present at the pōwhiri by the Māori Liaison Officer who also invited the College staff members via an email communication. Negotiations took place between the
Māori Liaison Officer with course coordinators for the release of second and third year students, who were interested in attending the ceremony from programmes which were occurring at the time.

The second and third year students gathered in the auditorium at 10.15 am for a short preparation session which was conducted by the same staff members who had prepared the beginning students. A waiata tautoko was practiced to ensure that these students could deliver this service in support of a speaker. Staff members have a repertoire of well known, appropriate songs and are expected to join in as advised by kaumātua.

Te rōpū tāngata whenua was responsible for setting up the paepae as directed by the kaumātua. Group members totaled 117 individuals. This included 21 seated in the area of the paepae (including kaikaranga, kaikōrero and staff). Other staff members were seated in the front row of the tiered seating with the students taking up the tiered rows behind them.

**Researcher as participant observer**

The following process is described from the view of researcher as participant observer. As a member of the Māori Studies department of the College there is an expectation I attend the pōwhiri ceremony at the commencement of each academic year. I have participated, on separate occasions, as either tāngata whenua or manuhiri. For the 2006 ceremony I participated as a member of tāngata whenua.
I entered the College auditorium prior to the advised time for the ceremony to begin. At this time I drew a diagram of the physical setting noting the paepae and the seating of the staff and students of the tāngata whenua. The set up of the paepae and staff and student seating made ready for manuhiri was also recorded in diagram form.

Notes were recorded related to the discussions which took place between kaumātua, staff and students in respect to the designation of roles and setting of kawa. As it would have been inappropriate for me to continue to take notes during the ceremony I ceased this task as the kaikaranga, for tāngata whenua, prepared the call to the manuhiri.

During the pōwhiri I concentrated on active listening and detailed observation of those attending. Immediately following the hongi and hariru I recorded my observations of the elements of the ceremony in the sequence they occurred, then went on to share kai.

Here too I observed closely and at the conclusion of this part of the ceremony I recorded what I had seen and heard. It is from the records made in the notebook that the details of the College pōwhiri were extrapolated.

Permission to take notes and to record my observations of the pōwhiri, for the express purposes of inclusion in this study, was obtained from Huata Holmes, in November 2005.
The physical setting

The pōwhiri took place at 10.30 am on Monday 20th February 2006. The tāngata whenua (comprising of College kaumātua, College staff, and second and third year students) assembled in the College auditorium. For the particular ceremony which is the focus for this study the tāngata whenua group utilized the area on the left hand side of the room, in front of the stage (for staff) and on tiered seating (for students). A corresponding area, on the right side of the room, was arranged for manuhiri. This seating arrangement mirrors the traditional form which positions tāngata whenua and manuhiri seated facing each other all the while maintaining a distance between them across the marae - ātea.

The tāngata whenua assembled, in their designated area, on the paepae. A discussion took place between one of the College kaumatua and the students of this group during which it became apparent that the students were confident in their ability to sing only one song appropriate to the occasion. Accordingly the kaumatua made the decision that tāngata whenua would sing only one waiata tautoko. This would take place following the whaikōrero of the third speaker.

The kaikōrero for the tāngata whenua were the two college koroua (male elders) and the Chief Executive Officer (CEO). Prior to the commencement of the pōwhiri the kaumātua decided who would speak, in what order, and advised the CEO of their decision. The kaikaranga, for tāngata whenua, was a female member of the Māori Studies department of the College.
Rudiments of the College pōwhiri 2006

Traditionally marae were the locations where pōwhiri took place and are still considered, by many Māori, as the best/only suitable place for these ceremonies to be carried out. However, for the College pōwhiri effective use was made of the physical space available on campus.

This use of alternative venues is becoming more widespread as the inclusion of pōwhiri within the culture of institutions in Aotearoa/New Zealand.
society becomes more common. These ‘modern marae’ can be any area designated for the purpose – community halls, mountain sides, classrooms. Whatever area is used the environment is infused with the associated spiritual constituents (tapu, hunga mate, kawa) for the duration of the pōwhiri ceremony.

Like other modern marae the college auditorium, where the pōwhiri took place, is imbued with the spiritual components and the elements of the ceremony itself are adjusted to fit the situation. The kawa is set by the College kaumatua. Their decisions carry the day and the manuhiri abide by these.

The following descriptions provide the reader with a detailed, sequential overview of the kawa of the College pōwhiri.

**Te huihuinga ki waho**

Prior to the commencement of the pōwhiri, and following preparation sessions, the beginning students, along with their kaiārahi, assembled outside at the rear of the College auditorium.

**Karanga**

Karanga were begun by the kaikaranga for the tāngata whenua. Three karanga were completed for the tāngata whenua. These were interspersed with two responses from manuhiri. The kaikaranga for both tāngata whenua and manuhiri were female members of the Māori studies department of the
College. In her role as kaikaranga for the manuhiri this established staff member of the College staff acted as a kaiārahi whose skills and knowledge were utilized to support the beginning students.

**Te whakaekenga**

The manuhiri, led by their kaikaranga, advanced into the auditorium. They were then guided to the seating area by their kaiārahi. A total of 13 staff members acted as kaiārahi for this group (including the kaikaranga and kaikōrero).

As there were 182 students being welcomed the karanga were completed while many of the manuhiri had still to enter the auditorium. Although the students had previously been informed that on reaching their seats they should remain standing some students sat down. These students were quickly and quietly encouraged, by their kaiārahi, to stand. During the remaining time needed to ensure all manuhiri were guided to the seating area everyone remained standing and there was silence.

Six of the kaiārahi (including the kaikaranga and kaikōrero) were seated in the area of the paepae (facing toward the tāngata whenua) the others were seated across the first row of tiered seating on that side or interspersed with the students. Due to the numbers of people in this group and the construction of the seating many of the students were seated in a position which, technically, crossed the paepae and put them in a position above the speakers. According to Huata (Holmes, H. personal conversation, October
24, 2006) these things “...are not a worry to us old folk. Whatever the tāngata whenua sets as acceptable behaviour is the kawa that should be followed.”

**Whaikōrero**

As the kaikōrero for tāngata whenua began to sit, all other people present followed the example. The speeches followed the form of paeke, that is, the “...format of speeches where all the speakers of one group speak consecutively” (Tauroa and Tauroa, 2001, p. 162). These began with the tāngata whenua.

The first kaikōrero presented his speech in te reo Māori without translation. The second speaker’s kōrero consisted of an introductory and concluding salutation in te reo Māori and the body of the speech in English. The third kaikōrero spoke in both te reo Māori and English. The English component of this speech related to the students and their responsibility to study hard in order to attain knowledge which they could use to assist the achievement of Māori pupils within mainstream educational settings. All esoteric references related to tikanga from within te ao Māori were not translated.

**Waiata tautoko**

Once all three kaikōrero had spoken a waiata tautoko (Ehara i te mea) was performed by the rōpū tautoko (support group) for tāngata whenua who stood
behind and to the side of the kaikōrero. The waiata was led by a female student from the group.

**Te kapinga o te kōrero**

At the conclusion of the waiata tautoko the third speaker closed his whaikōrero with a short concluding paragraph and the tāngata whenua returned to their seats leaving the floor open to the kaikōrero for the manuhiri.

**Whaikōrero**

The kaikōrero for the manuhiri was the Māori Liaison Officer for the College. His skills were utilized in support of the beginning students for this task. He presented his whaikōrero in te reo Māori without translation into English.

**Waiata tautoko**

The whaikōrero was supported by a waiata tautoko (E toru ngā mea) by the rōpū tautoko for manuhiri. The waiata tautoko was led by the kaikaranga for the manuhiri. Following the prearranged signal from her (consisting of her standing up and a corresponding hand signal) the group stood and followed her lead in singing the song.
Te kapinga o te kōrero

Continuing to follow the lead of the kaikaranga the manuhiri remained standing until the closing paragraph of the whāikōrero was concluded. Another hand signal and the return of the kaikaranga and kaikōrero to their seats provided cues for manuhiri to be seated again.

Hongi and hariru

The first kaikōrero from the tāngata whenua gave instructions (in English) for the process of hongi – “salute by pressing noses together” (Williams, 2001, p. 59), hariru – “to shake hands” (Tauroa, 2001, p. 159), and kai. The expectation was that all manuhiri would participate in this process with all of the tāngata whenua. In order to accomplish this the chairs, which had been placed in front of the stage to form the paepae, were cleared away by tāngata whenua. They then lined up across the floor at the front of the stage and outside the doors at the left side of the auditorium. The line stretched out to the public footpath on that side of the building. The tāngata whenua formed the line with kaumatua and staff at the front with the student members of the group arranged at the rear.

The manuhiri moved along this line. The first to process were the kaikōrero, kaikaranga and staff members who had been seated in the area of the paepae. The others processed along the line according to the order (from front to back) in which the seating was vacated. This meant that there was no distinct separation of the staff from students within the main body of this group.
Figure 2: Position and direction for the process of Hongi and Hariru.

Kai

The beginning students went straight from the hongi and hariru to the outdoor courtyard area where kai was being prepared (barbeque meats, bread, sauces, vegetarian patties, and fruit juice). This kai was funded by the College and prepared and served by College staff. At the conclusion of the hongi and hariru the beginning students were joined, for kai, by the students who had greeted them.
Kai for kaumātua and staff was provided in a separate room and consisted of food from the barbeque and additional catered items. Karakia was said, by one of the kaumātua, prior to kaumātua and staff beginning their kai. Staff, who had experienced a College pōwhiri previously were aware of the expectation that kaumātua and newly welcomed staff would eat first. These staff waited until kaumātua had obtained food and acted as kaiārahi to the others. Once these people were catered for established staff took part in the kai.

Following kai, students, kaumātua and staff dispersed to whatever tasks awaited them.

Now the reader is familiar with the pōwhiri, which is the phenomenon at the heart of the inquiry, we move to the next chapter. This provides an account of the methodology used for this study.
CHAPTER FOUR: METHODOLOGY

Introduction

This chapter outlines the methodology and the theoretical foundation for this study. In the first section “Research Design” sets out the rationale for the choice of a qualitative paradigm involving multiple case studies and the employment of an emergent research design. In the “Provisions for Trustworthiness”, triangulation between methods of data collection, the audit trail and the inclusion of participant checks are described. The third section focuses on the process used to gain access to the site and the participant sampling method. Ethical concerns inherent in this inquiry as they relate to the rights of the participants are also included in this section.

Research design

As this investigation was aimed at my gaining an understanding of participant perspectives of a particular experience it is logical to conduct the study within the qualitative research paradigm in that it examined people’s words and actions in order to understand and convey the ways that the beginning students involved in the pōwhiri perceived the ceremony. A paradigm which can accommodate the “… richness, individuality, and subjective nature of the participant’s perspective and understanding…” (Burns, 1994, p. 13).
According to Bogdan and Biklen (2003) one of the five features of qualitative research is the “... essential concern of meaning ... Researchers are concerned with participant perspectives” (p. 7). This concern is reflected in the study. It is the discovery and understanding of the meaning that the individual students bring to and leave the pōwhiri with, which sets the investigation within the stated paradigm. Lincoln and Guba (1985) propose that the function of qualitative study is to “... accumulate sufficient knowledge to lead to understanding” (p. 227).

A feature of qualitative research is the materialization, repositioning and evolving nature of the methodology as knowledge is generated. Byrne – Armstrong, Higgs and Horfall (2001) propose that “Methodology may be like a patchwork quilt, created and stitched up during the research” (p. 5).

Maykut and Morehouse (1994) favour the emergent research design for its usefulness in affording me opportunities to modify elements of the investigation as it progresses. The emergent research design provided me with leeway to adapt to situations, within the research process, as they emerged. This particular research study is emergent in design as it was responsive to participants’ contributions and the initial focus of inquiry refined correspondingly. It allows for spiral discourse which is particularly relevant in a Māori context (Bishop and Glynn, 1999).

A phenomenological approach was employed for this study. Research conducted using a phenomenological mode attempts to understand the meaning of events and interactions to ordinary people in particular situations. Greene (1978) states that, “Phenomenologists believe that
multiple ways of interpreting experiences are available to each of us through interacting with others, and that it is the meaning of our experiences that constitutes reality” (p. 24). When working in this mode researchers endeavour to secure admittance into the abstract domain of the participants’ in an attempt to understand what meaning each individual constructs around particular events which take place as part of everyday life. This study aimed to gain an understanding of the multiple ways the participants’ interpreted the particular pōwhiri experience and therefore the phenomenological approach provides a suitable korowai (cloak) with which to clothe this investigation.

The research adopted a case study design. To secure an in-depth understanding of a particular state of affairs and the meaning for those involved (Merriam 1988). According to Sarantakos (1998) case study research entails “... the study of individual cases, often in their natural environment ... and employs a number of methods of data collection and analysis” (p. 191).

A case study is a detailed investigation of one setting, or a single subject, a single depository of documents, or one particular event (Merriam, 1988; Yin, 1994; Stake, 1998) a system which must be specific, unique and an entity in itself (Stake, 1998). This investigation explored individual reactions to and perceptions of a phenomenon in a natural setting and included multiple methods of data collection. Among the distinguishing characteristics of case study research is the assertion that “It perceives the respondent as an expert not just as a source of data” (Sarantakos, 1998, p. 192). This view is mirrored in my investigation in the tuakana – teina stance.
taken, by me, toward the participants and the expert knowledge they have in relation to their own thoughts and feeling as they pertain to the particular pōwhiri ceremony.

This investigation involved 15 participants, all of whom had their own experience and unique perceptions of the pōwhiri. In order to accommodate the multiple interpretations which might be gained of the phenomenon which is the focus of this inquiry it was decided that multi - case studies be carried out. Multi - case studies occur “... when researchers study two or more subjects, settings or depositories of āta” (Bogdan and Biklen, 2003, p. 63). It was decided that multi - case studies were most appropriate in that having a population of cases would provide me with opportunities to collate data “... provide depth detail and individual meaning” (Patton, 1990, p. 17).

Sarantakos (1998) puts forward the argument that “... case- study research has the aim of studying in an open and flexible manner social action in its natural setting as it takes place in the form of interaction or communication and as interpreted by the respondents” (p. 193). Further it is stipulated that among the main criteria for this type of research is its “... openness, communicativity, naturalism and interpretativity” (Sarantakos, 1998, p.193). These features are reflected in this study and marry it to an emergent research design.
Provisions for trustworthiness

*Triangulation between methods of data collection*

For this inquiry an amalgamation of data collection methods (listed below) were employed.

i. Introductory survey  
ii. Participant interview  
iii. Participant check of interview transcript  
iv. Notebook entries  
v. Interviews with relevant College staff  
vi. Interviews with Huata Holmes  
vii. Interview with Anna Marsich

According to Flick (1998) qualitative research is intrinsically multi-method in focus. Lincoln and Guba (1985) suggest that the use of the multiple methods triangulation of data is of critical significance in naturalistic studies. The synthesis of this multi-method approach permits researchers to use diverse methods in different combinations to gain an understanding of how the participants construct the stories of their lives which they share with us. For Flick (1998) the use of triangulation in a single study can be seen as a tool that adds “... rigor, breadth, complexity, richness, and depth to an inquiry” (p. 231). Patton (1990) is in agreement and has stated that “... no single source of information can be trusted to provide a comprehensive perspective ...” (p. 244)
In this study triangulation between methods of data collection assisted me in gaining a better understanding of the individual cases studied. The integration of information from these multiple sources acted to increase the trustworthiness of the research findings in that, as the study developed and specific details became apparent steps were taken to cross check with information gained by way of the various data collection methods employed.

*The audit trail*

Detailed data generated during the research process, observations of the College pōwhiri, hand written notes pertaining to literature searches, the generation of themes and an on-going dossier of handwritten memos containing reflections pertaining to the research process and emergent issues were recorded in my research note books. Semi-structured interviews with College staff involved in the Orientation process and preparation of the students were also recorded in these as were questions generated from interviews with Huata Holmes. This record of questions informed the semi-structured interview topics in interviews which followed. Research notebooks, email communications, written communications to participants, individual written surveys, audio tapes of interviews, along with related transcriptions and responses from the participant checks were meticulously kept and housed securely.

These information sources afforded me opportunities to understand the research process undertaken and provided the evidence from which to generate the research report.
Participant checks

Participants were provided with the opportunity to review and revise their contributions following the transcription of each interview. Maykut and Morehouse (1994) refer to participant checks as a process for the production of a recognizable reality from the participant’s perspective. An integral part of this check was the assistance sought, by me, to clarify terms and references with which I was not familiar or which had proved difficult to decipher accurately from the audio tape. Participants were encouraged to take as much time as they needed to carry out their checks in order that they felt in control of the process, and that they felt confident that there had been sufficient time for them to carry out their review.

This participant feedback clarified the precision with which participant experience was portrayed. As a consequence the picture generated by the interview data provided a more accurate portrait of the focus of inquiry from participants’ individual perspectives and was an important element in promoting confidence in the outcomes of the study.

Cross cultural research.

As mentioned previously, in describing the rudiments of traditional pōwhiri, I endeavoured to include perspectives from those from within the Māori culture. I considered this to be an essential component of this research study in order to show insider understanding of the pōwhiri ceremony. Further evidence of the importance I place on ensuring Māori cultural mores are
described by Māori is evidenced in the series of five interviews were conducted with Huata Holmes. Huata is an esteemed tohunga from within the Māori culture and a kaumatua within the College institution and the interviews with him are integral in offering the reader authentic, perceptive insider knowledge and understandings related to the pōwhiri and related issues. The interviews took place over a three and a half month period (July – October) in 2006.

Each subsequent interview included comments from Huata which were generated from his contemplation of the previous interview. Questions from me, relating to previous interview content, my need to develop deeper understanding of a particular focus during an interview and/ or queries which arose directly from this research project, were also an integral part of each conversation.

*Maintaining confidentiality*

The data gathered from the participant interviews (audiotapes, written information), will be destroyed at the conclusion of the project. However, if this study is to be published any raw data, on which the results of the investigation depend, will be held in secure storage for a period of five years after which they will be destroyed. Participants were required to sign that they have been informed of and accept this possibility.
Procedure

Access to site and population

Permission to access the College site and the beginning student population was achieved by employment of a bicultural (English/ Māori) approach. The formal written request was hand delivered, by me, to the CEO of the College. This personal approach enabled the process kānohi - ki - te - kānohi (face- to- face) to take place. A short kōrero took place between the CEO and myself. This process provided an opportunity for me to address any queries which arose from the CEO’s initial reading of the access request. Informal support was forthcoming at this hui and official permission was granted following Ethics Committee approval.

Participant sampling

The focus of this research was the 2006 College pōwhiri and therefore the participants had to have experienced the ceremony. Thus a purposive sampling strategy was employed. It was originally planned that the study would be introduced to the whole of the beginning student population prior to the preparation session for the pōwhiri. This session was to take place in the college auditorium on the morning of the pōwhiri. It became apparent that, due to orientation timetable variations across divisions, this would not be possible. Therefore three separate introductory sessions (to different divisions) were carried out.
In addition to this variance two divisions of beginning students were excluded from participation in the pōwhiri – one due to their participation in a teaching practicum at the time, the other due to a later commencement date. Students who were prevented from attending the pōwhiri for the above reasons or for any other reason (such as ill health) were excluded from the participant population as they would have no first hand knowledge of the particular ceremony.

Eighteen students responded to the introductory survey – thus indicating their willingness to take part in the study. Interviews were able to be arranged for fifteen of these individuals.

**Data collection**

The study was introduced to the beginning student population on three occasions, to three different divisions during the orientation programme and prior to the pōwhiri. In order to ensure the message given by me at each oral introduction was consistent, a written overview (Appendix 1 (a)) was used as an information guide on each occasion and to which I referred during each session. This introduction gave the students an overview of the study and made apparent my association, as both staff member and student, with the College of Education.

Following each oral introduction the students were given a letter of introduction to the research study. The letter (Appendix 1 (b)) was used to expand the information the students had heard in the oral introduction. It
introduced me, ensuring that my employment connections (to the College) were clear. Information related to my research intentions, the purpose of the study, the method, equipment to be used, timeline and confidentiality assurance were clearly stated. It was determined that by alerting the students to this research, its focus of inquiry, and that they would be invited to participate, they would have a focal point for their thoughts and feelings as the pōwhiri ceremony progressed.

The students were also informed that a second oral communication reintroducing the study (Appendix 2 (a)) would take place at a convenient time (which fitted with the divisions timetables) within the week following the pōwhiri. This week - long period was considered sufficient for students to make a decision as to whether they would participate in the study and would ensure their recollections, thoughts and feelings, related to the pōwhiri, would still be fresh. During this presentation, an information sheet (Appendix 2 (b)) and a written survey (Appendix 2 (c)) were handed out. The introductory survey provided general background information related to the respondents. The students were asked to respond to questions related to their age, ethnicity, gender, religion, personal culture and experiences related things Māori (including other pōwhiri). A consent form was also attached (Appendix 2 (d)) which the students’ were requested to sign as an assurance of their informed consent to be part of the study.

It was clearly stated that only those students wishing to participate in the study needed to respond to the survey. Students completing the survey were asked to place their responses in a green sealed box with a repeating koru (fern frond shape), coloured red, white and black on the lid. No other outside
marking was evident on the box and it was made clear only I would access the responses. Respondents were contacted in writing in a sealed envelop (via their pigeonhole) thanking them for responding and notifying them of the date they would receive a request for an interview (Appendix 3).

Respondents were contacted in writing on two occasions, via pigeonhole, to arrange interview times (Appendices 4 and 5). Included in these communications was a reiteration of the purpose and method of the study, a statement related to the equipment to be used to record the interviews, and the storage and use of information, gathered during the study.

Interviews were arranged for mutually convenient times for me and the participants. In some cases several attempts were required to arrange an interview. Participants were offered a choice of locations for the interview. The locations were chosen to ensure privacy during the interview. All participants chose to be interviewed in my office.

Each interview was recorded on audio-tape and the contents transcribed verbatim. Those who had access to the data gathered as part of the study were myself, my research supervisors and administration staff, who were needed for interview transcription.

Fifteen of the participants completed one interview each. One of the participants took part in two interviews. Problems with the first interview recording of this participant had occurred during the transcription process and necessitated a second interview. Two hours were scheduled for each
interview. The time taken ranged from 50 minutes to one hour and 23 minutes.

Semi-structured interviews were conducted. Each interview was set up with the stated focus of inquiry and the direction that the interview pursued was established by the responses which came from the individual participants. Probes were prepared in advance of the interviews in order to elicit further information if required. Patton (1990) defines probes as “... an interview tool used to go deeper into the participant's responses” (p. 238).

The probes actually used involved an open-ended questioning approach where the explicit constitution of the questions to be asked had not been determined in advance. It was envisioned that by probing the participants' responses they would offer additional insights which would add a rich dimension to the data and provide me with a better understanding of the phenomenon under study, from the participants view point.

Setting the scene

In order to promote a natural environment within the office and to make connections with the participants, photographs of four generations of my family were displayed. Visual artworks (screen prints, ink drawings and whakairo (Māori carvings), gifted to me by past students, were also used to convey the importance to me of establishing positive relationships with students. I aimed to promote an informal environment and confirm the importance, to me, of the participants' contributions and the value afforded
to the relationship established between me and the participants. Iced water was provided.

In order to ensure interviews would not be disturbed by outside concerns a ‘do not disturb’ sign was placed on the outside of the office door, the computer was shut down and the telephone was taken off the hook.

A participant code name had been ascribed to each participant prior to the interview. It was written in my research notebook and shown to the participant concerned. It was explained that during the interview the participant’s actual name would not be used. During transcription the administrative staff would only be informed of the code name. This procedure was designed to show participants that measures were in place to maintain their anonymity.

I conveyed my appreciation for the time the participants were giving up and for the gift of the insights they were about to share. In response to my thanking her for agreeing to take part, Hannah testified to a connection between her involvement, in the study, and another College course. She stated

“I have a camp coming up actually and we have to do a mihi. I have never done a mihi before and we have to do an outline of our personal culture, which I still think I don’t quite understand, so I think this will help me”.

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I clarified my position within the College and identified the courses I teach. However, I also explained that in this situation the relationship I felt most important, between me and each participant was that we were student peers.

Prior to commencing each interview participants were reminded of their right to decline to answer any question they did not feel comfortable with or to withdraw from participation. The importance of this option was illustrated by a comment from Isobel who responded "I think it is great because it gives me a very safe feeling". She explained that in East Germany she might have felt obliged to answer and there wouldn’t have been as much free talk.

An important consideration was not just the physical environment in which the interview was to be conducted, but also feeling which might be engendered by the term ‘interview’. I have found that interviews (especially when being in the position of interviewee) can be an intimidating experience. In these instances the ability to convey information can be stifled with the result that relevant information, which may have been forthcoming in a more relaxed environment, is left unsaid. To avoid this uncomfortable situation I explained my desire to distance the process from the formal interview model. I encouraged the participants to view the interview in terms of a conversation between friends rather than an interrogation based around set questions. It was also explained that I might ask questions to clarify my understanding. These measures were aimed at ensuring a positive environment within which the participants felt comfortable, confident and in control.
Kahn and Cannell (1960) describe interviews as "... a conversation with a purpose" (p. 149). In line with this description participants were encouraged to view the interview as more of a chat during which they could share their experiences, thoughts and feelings, taking as much time as they needed, and free to restate information to ensure they felt comfortable with the picture / meaning they were conveying. This procedure could also be likened to the qualities of a hui as described by Rose Pere in Te Wheke (1991). According to Pere the key qualities of a hui are "... respect, consideration, patience, and co-operation. People need to feel that they have the right and the time to express their point of view" (1991. p. 44).

*The interview process*

The interviews were conducted under the umbrella of Naturalistic Inquiry. This inquiry method was used in order to encourage the participants to relax and to speak freely, sharing their thoughts and feelings related to the areas which are of interest for the study. Interviews took place under a general interview topic guide approach which "... involves outlining a set of issues that are to be explored with each respondent before interviewing begins" (Patton, 1990, p 280). For this study the issues to be explored were the participants’ perceptions of, and thoughts and feelings about the College pōwhiri. This was reiterated at the start of the interview.

At the conclusion of the interviews permission was given to me, by the participants, for the modifications/ amendments/ additions suggested by them, in the participant check, to be included in the study data in order to present, a more complete and real picture of the participants’ experience.
This further mirrors the qualities of hui (ceremonial meeting) which, according to Bishop and Glynn, has the aim of allowing those involved "... to reach a consensus, to arrive at a jointly constructed meaning" (1999, p. 125). They further state that the elements of Māori hui describe "... the interactions between the participants within the interviews and the process of arriving at an agreed story/write-up of the narratives" (1999, p. 125).

**Tuakana – Teina tonu**

In respect to the perspectives, thoughts and feelings of each participant I once again operated within the tuakana – teina philosophical stance in relation to ako (teaching and learning). Myself, in the role of teina, who, lacking understanding asks questions of and seeks clarification from the tuakana (Bishop. 1996.). Each participant, in turn, as tuakana, carrying the expert knowledge of their own personal culture, experiences, thoughts and feelings. This is reflected in the style of interviews conducted for this project.

**Probes**

Although it was planned to begin each interview with a question from me this did not happen often. Discussion was stimulated by my encouragement of the participants to begin where they felt comfortable.

In planning the study a number of probes had been collated (see Appendix 7) for probable use during the interviews. In reality this list was not referred to.
The probes which were used related directly to the information provided by the participants, and to my efforts to gather rich data and gain a deeper understanding of participants’ experiences and resultant perspectives. The probes were posed within a conversational framework which included the sustained use of a natural mode and convivial voice tone. A combination of probe ‘styles’ was utilized, in direct correlation to the specific situations as they arose during the chat.

‘Clarification’ probes were employed when I lost understanding of what the interviewee was saying. Clarification probes “... show the interviewee that the interviewer needs more information, a restatement of the answer, or more context” (Patton, 1990, p. 324). It was important in these instances that I ensured that these probes flowed naturally from the conversation (as it should be with all probes utilized in naturalistic inquiry). It was also important to make it clear to the participant that the lack of understanding was the shortcoming of the listener and not a failure of the participant. An example of the use of this type of probe can be found in my request to Deborah posed as follows “Okay. Now you said you had been in the audience of pōwhiri, but not a participant. Can you explain why you felt you were not actually a participant when you were there?” (Interview April 5th, 2006). In making this request I conveyed that I required clarification in order to gain an understanding of the participant’s view point.

‘Detail-oriented’ probes were also used. According to Michael Patton (1990) these type of probes “… are the basic “who”, “where”, “what”, “when”, and “how” questions that are used to obtain a complete and detailed picture of some activity or experience” (p.324). The following questions
provide examples of the detail-oriented probes which were used, as the occasion arose, throughout each interview.

“Who, which people would those be, can you remember?” (Interview with Pamela, May 4th, 2006).

“How did you know how to proceed from there?” (Interview with Jessica, June 6th, 2006).

‘Contrast’ probes – These are an alternate form of clarification follow-up question (McCraken, 1988: 35). This form was utilized to help define the boundaries of a response. It is typical when using this format to stipulate a contrast to be focused on. Patton (1990) gives the example of the interviewee being asked to define how a certain experience (feeling, action) compared to some other experience (feeling, action). A contrast probe was used in the interview with Gwen (April 7th, 2006). In speaking of her experiences in West Africa she mentioned participating in the activities of singing and chanting. In order to gain an understanding (for myself) of how these activities were defined within that culture I asked “So there’s a differentiation between singing and chanting?” This resulted in a detailed explanation of the particular cultural mores related to these activities as understood by Gwen.

‘Elaboration’ probes – These are the behaviours which I use as part of natural everyday communication (head nodding, eye contact, smiling, body language, occasional quiet verbal encouragement e.g. uh-huh, mmm). Elaboration probes were employed in conjunction with other probes styles. This instinctive accompaniment to verbal communication was aimed at encouraging the participant to continue talking and to convey that I was
interested, listening and wanted the participant to continue. In addition to the use of the above behaviours, questions were asked to gain more detail, to have the participant elaborate on what they were saying. An example of the use of this probe type can be found in the interview with Louisa (June 15th, 2006). In this example I commented “Okay”, in response to information given by Louisa. This was followed by me pausing in my response. Acting on this cue Louisa continued her explanation.

Data analysis

As previously stated, the interviews were audio taped (with the consent of participants). No notes were taken during the interviews as I did not want to disconnect my eye contact with the participants or to risk slowing down the flow of our interactions. Each audio tape was transcribed within 24 hours of the interview and sent on to the participants for them to check. The participant checks provided the opportunity for each individual to make amendments, clarify and confirm their interview transcription was an accurate record.

I analysed the data looking for key words, phrases and themes. Interview transcripts were revisited frequently as the data was gradually built-up, overhauled and finally interwoven into the key themes that emerged.

According to Patton (cited in Merriam, 1988, p. 6) Qualitative research … is an effort to understand situations in their uniqueness as part of a particular context and the interactions there. … it is not attempting to predict what may happen in the future necessarily, but to understand
the nature of the setting – what it means for the participants to be in that setting, what their lives are like, what’s going on for them, what their meanings are, what the world looks like in that particular setting – and in the analysis to be able to communicate that faithfully to others …

These sentiments are supported by Merriam (1988) who states that “Qualitative researchers are interested in understanding the meaning people have constructed, that is, how they make sense of their world and the experiences they have in the world” (p.6).

With these thoughts in mind the following two chapters (Context and Feelings) have been constructed in such a way as to provide the reader with the opportunity to gain an insight into the social world of each participant and into their thoughts, feelings and perspectives related to the pōwhiri. The reader will find that, in both chapters, participant voice is used frequently. The use of quotes from the participants is a mechanism to ensure an authentic picture was painted for each individual and to promote, for the reader, a feeling of confidence and trustworthiness in the data and consequent findings of this study.
CHAPTER FIVE: THE CONTEXT

Introduction

According to Maykut and Morehouse "Personal meaning is tied to context" (1994, p. 45). Thus, in order to gain an understanding of participants' thoughts and feelings about the College pōwhiri it is important to view their responses in the context of their prior relevant experiences, and their understandings. Lincoln and Guba state "It is the function of the case study, with its 'thick description', to provide the essential judgmental information about a studied context" (1985 p. 217). In this chapter a description of each of the fifteen participants (cases) is presented. This includes information about the participants' social milieu and related personal information.

Information was requested from the respondents, on the introductory survey, as part of the participant sampling planned for the study. As mentioned previously, if the number of respondents had been too many to be sensibly handled, I would have selected participants ensuring a range of ages, religious beliefs, ethnic backgrounds, and prior experience with Māori culture. The information was also important as it provided me with background information with which to make connections with the participants during the interview process and from which questions might be generated.
The respondents

Eighteen beginning students responded to my written invitation to take part in this study. They indicated their willingness to participate by signing a consent form (Appendix 2(d)) and filling out the introductory survey (Appendix 2(c)). Three students later decided that due to time constraints, study programme requirements, my teaching schedules, and their life commitments, they would not participate further. Fifteen students agreed to come in for an interview (making up the 15 case studies). The following table summarises information gathered from the introductory surveys of the 15 participants.
Table 1: Insight into participant identity

<table>
<thead>
<tr>
<th>NAME</th>
<th>AGE</th>
<th>GENDER</th>
<th>ETHNICITY</th>
<th>RELIGION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abigail</td>
<td>56</td>
<td>female</td>
<td>New Zealander</td>
<td>Polytheistic and others</td>
</tr>
<tr>
<td>Bianca</td>
<td>39</td>
<td>female</td>
<td>Irish</td>
<td>Lapsed Catholic</td>
</tr>
<tr>
<td>Deborah</td>
<td>24 years 11 months</td>
<td>female</td>
<td>New Zealander Pākehā</td>
<td>None really</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>27</td>
<td>female</td>
<td>Chinese</td>
<td>Christian</td>
</tr>
<tr>
<td>Freda</td>
<td>24</td>
<td>female</td>
<td>New Zealander</td>
<td></td>
</tr>
<tr>
<td>Gwen</td>
<td>18</td>
<td>female</td>
<td>Kiwi</td>
<td>Christian</td>
</tr>
<tr>
<td>Hannah</td>
<td>22</td>
<td>female</td>
<td>New Zealand European</td>
<td>Christian</td>
</tr>
<tr>
<td>Isobel</td>
<td>26</td>
<td>female</td>
<td>German</td>
<td>No religion</td>
</tr>
<tr>
<td>Jessica</td>
<td>43</td>
<td>female</td>
<td>Pākehā New Zealander</td>
<td>Catholic</td>
</tr>
<tr>
<td>Keziah</td>
<td>22</td>
<td>female</td>
<td>New Zealand European</td>
<td>Christian</td>
</tr>
<tr>
<td>Louisa</td>
<td>48</td>
<td>female</td>
<td>Pākehā and Māori</td>
<td></td>
</tr>
<tr>
<td>Magdalene</td>
<td>22</td>
<td>female</td>
<td>Māori, Pākehā</td>
<td></td>
</tr>
<tr>
<td>Naomi</td>
<td>33</td>
<td>female</td>
<td>European/ Tongan</td>
<td>Christian</td>
</tr>
<tr>
<td>Pamela</td>
<td>23</td>
<td>female</td>
<td>Pākehā</td>
<td>Christian (Roman Catholic)</td>
</tr>
<tr>
<td>Rebekah</td>
<td>39</td>
<td>female</td>
<td>Indian</td>
<td>Christian</td>
</tr>
</tbody>
</table>
Three male students responded to the initial invitation to participate in this study. Numerous attempts were made in order to organize interview times with these individuals but there was no further response from them.

The following section includes extracts from the participant interviews after the pōwhiri, and summarises information written by the participants on their introductory surveys. The information as it was provided by participants on the survey format can be found in Appendix 6. The name given to each participant was chosen by me. These names were checked against participant information to ensure that there was no correspondence to the individuals’ names thus ensuring anonymity. Participant checks did not lead to any additional information being provided for the study.

**Case 1 – Abigail**

Abigail is a 56 year old female New Zealander – English, Chilean, Danish and Celtic. She described her religion as polytheistic, animistic, solitary wicca. Abigail is an “Aucklander but now living in the South Island, just going between both”. She viewed her culture as “… probably typical New Zealand”. She stated that her previous experience with Māori culture was limited to what she gained through school in Auckland in the 1950’s, via contact with Maori friends and classmates at secondary school and later through her organization of training programmes for Maori staff at a Public Health Institution. Her first impressions of the College pōwhiri were that it was “too long”, and that there was “no explanation … as to who ‘our’ speakers were (in English)”. 
Case 2 – Bianca

Bianca described herself as a 39 year old, lapsed Catholic, Irish female who was “... born and brought up in Ireland”. She described her culture as “Family orientated, very ‘huggy’ and respectful – manners, being polite”. She stated that her previous experience of Māori culture consisted of “... only what my children come home from kindergarten with”, and a “... visit twenty years ago, Mum and Dad brought us over to visit. **** [name of person removed] took us up to Rotorua and we went on to a marae. There were no people there just a lot of artifacts. I remember being bought a tiki necklace and being given a little Māori doll in traditional dress”. She explained that her family had migrated from Ireland to Australia when she was 14 years old and that she had been in New Zealand for 13 years. In her words her previous experience with things Māori was “... very, very, very limited”. Bianca described her first impressions of the College pōwhiri as being “Very scary and daunting”. She wrote that she had “... no idea what was happening”. She felt very excluded when speakers spoke only Māori and very ignorant. Bianca said she was scared about compulsory Māori studies courses, due to her ignorance, yet she wanted to learn and understand about Māori culture. She added that she hoped that these conflicting feelings made sense.

Case 3 – Deborah

Deborah was a twenty-four years and eleven months old Dunedin female whose comment on her religion was “None really”. She listed her ethnicity as New Zealander (Pakeha). She considered that her family was middle
class. She wrote that she loves them and loves spending time with them. They all love food and have Sunday night dinners together and watch Shortland Street. She noted that she had little previous experience with Māori culture, except for introductory te reo Māori in Primary school and some kapa haka, but was interested in learning. She was particularly interested in learning about weaving harakeke. She wrote that "There are a lot of good things about Māori culture like family unity, whanau". She thought the college pōwhiri was a bit strange, at first, but she also noted that it was a beautiful experience for her. She explained that she liked "... the idea of welcoming new people in this way... with the sharing of the same air". In her words "It's nice. Spiritual".

**Case 4 – Elizabeth**

Elizabeth described herself as a twenty - seven year old female Christian of Chinese ethnicity. She felt she was "... quite exposed to other cultures". Elizabeth is of Malaysian – Chinese background and her husband is Scottish. She has had numerous experiences in interacting with people from the Chinese, Indian and Bumiputera ethnic groups. She described these peoples as "... the three main races in Malaysia". According to Elizabeth she had had "Not a lot" of previous experience of Māori culture except mihi and hāngi. Her first impressions of the college pōwhiri were that it was different and "... slightly scary".
Case 5 – Freda

Freda described herself as a twenty-four year old female “Pakeha NZer”, who grew up in a small town with a large extended family. She noted that family was important and that she had spent a lot of time with her “... grandma and nana”. A few marae visits and pōwhiri were the extent of her previous experience of Māori culture. In regard to the College pōwhiri she thought it was welcoming but wished she could understand more of what was being said. She also noted that an introduction of the speakers could have “... been done in English just so we understood who and what the significance of the speaker was”. She commented that the hongi was “... fine, but that there was so many [people] to hongi”. She also felt that “The returning students didn’t feel like they wanted to be there”.

Case 6 – Gwen

Gwen was an eighteen year old, Christian, Kiwi female. She described her culture in terms of having spent twelve years in West Africa and the rest of the time in New Zealand. During the years spent in West Africa the family lived within a Muslim community and had adopted the language and the cultural mores of this community as part of their own. Gwen affirmed that her knowledge of things Māori was “… a little bit through the New Zealand Correspondence School. I learnt to count. None of my family have any connections [to Māori] so I haven’t had any experiences at all”. She had felt excited and a bit nervous about her participation in the College pōwhiri. Gwen stated “It was good fun”. She said she “… loved learning more about the culture”.

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Case 7 - Hannah

Hannah was a 22 year old New Zealand, European, and Christian female. According to Hannah her family was “... very white”, and that she was “... more open to new ideas and cultures”. She described her previous experience with Māori culture as “Little to none”. Her first impressions of the College pōwhiri were that it was “... confusing, important and exclusive – like telling a big secret”.

Case 8 – Isobel

Isobel, an international student, described herself as a 26 year old German female with no religion. She noted that she had been compelled to attend religious studies after school even though her family “... did not seem to be that religious”. She said she had a “... lot of questions about God which were not answered and had decided to be God-less in the traditional way”. She arrived in New Zealand five years ago and came, immediately, to the South Island and she asked a Pākehā where all the Māori were. She was advised to “... go to the North Island”. She liked greenstone and Whale Rider and had seen “... some dances made for tourists”. Isobel had gained an introduction to te reo Māori by way of previous tertiary study at an introductory level. She noted that she was able to pronounce some words correctly. She liked the “... sound of the language”. She explained that at the College pōwhiri the songs nearly moved her to tears even though she had “... no idea what they were about”. She had never been involved in a hongi before, and she said that the number of people involved made it seem
“... very intimidating”. However she also felt “...very moved” as she recognized its importance within the ceremony.

**Case 9 – Jessica**

Jessica was a forty-three year old female, Catholic, Pākehā New Zealander. She described her culture as involving a mixture of Anglican and Catholic values and beliefs and “... middleclass (sort of)”. Her mother was a fifth generation New Zealander and her father immigrated to New Zealand, from England, in the 1950s. Jessica’s previous experience with Māori culture centered round the period of her daughter’s attendance at te kohanga reo. Her first impressions of the College pōwhiri were that it was laid back, friendly and non-offensive. But questioned whether it was “... just going through the motions?”

**Case 10 – Keziah**

Keziah was a twenty-two year old female, New Zealand European. She noted that she valued her strong Christian faith, family traditions, and the value of friendships. She had taken a 100 level te reo Māori paper at the University of Otago but stated that, other than this, her previous experience with Māori culture was “... none really”. In reflecting on her first impressions of the College pōwhiri Keziah wrote “We weren’t given a great deal of explanation/ warning about what to expect”. In her words she felt “... a little out of my comfort zone” but she added that it was interesting.
Case 11 – Louisa

A forty-eight year old female, sometime Catholic of Pākehā and Māori ethnicity is how Louisa described herself. Three years ago Louisa discovered she had Māori ancestry and has been exploring her roots and had previously attended pōwhiri, She explained she was a “New Zealander – lots of things that John Tamahiri wrote about”. Louisa considered her previous experience with Māori culture to be very limited but she had friends who, she held, were “... bringing me up to speed”. Her friends were supportive of her attempts to learn the Māori language. Louisa’s first impressions of the College pōwhiri were that it was long and that she did not know what was going on. She remembered a “... couple of old men”.

Case 12 – Magdalene

Magdalene is a twenty-two year old Māori, Pākehā female who defined her personal culture in terms of being “... raised predominantly Māori”. She said that she went to two Pākehā schools. Study of Māori from birth to the 7th Form, pōwhiri, wananga (educational groups), whānau, hui, and kapa haka (Māori culture groups) are noted as part of her previous experiences of Māori culture. Lack of Pākehā students’ knowledge and the ignorance of these students were Magdalene’s first impressions related to the College pōwhiri.
Case 13 – Naomi

Naomi described herself as a thirty - three year old Christian female of European/ Tongan ethnicity. Her culture was detailed as “New Zealand culture”. By way of clarifying this statement Naomi wrote she considers herself to be “Kiwi more so than a Tongan or European”. She has had multiple experiences of things Māori through her extended family (which included Māori who regularly participated within te ao Māori), friends and employment in the tourist industry. Naomi had recently learned how to use poi (7) and had sung Pokarekare Ana as part of a group. In considering her first impressions of the College pōwhiri Naomi stated that she was surprised that the students were welcomed in this way. She explained that she had not expected to be “… welcomed in a cultural way”. She felt it was “… lovely”.

Case 14 – Pamela

Pamela was a twenty – three year old “Christian (Roman Catholic) … Pākehā” female. She stated she was also a first generation Canadian whose parents moved to Canada from Germany once her father had completed his university study. She came from a large extended family and regularly participated in family celebrations with her multiple family members including her maternal extended family who were based in the southern United States. Pamela has interacted with a number of indigenous nations’ people in her home country of Canada as well as in a variety of related cultural ceremonies. Her previous experience with Māori culture was outlined in relation to her academic study. Other than that she recalled
“... seeing some people who seemed to be Maori in airports and in town”. Pamela likened the College pōwhiri to “... many college – approved introductions ... a lot of talking was done in Maori, and most of it was translated afterwards”. She considered that some of the Pākehā who spoke in te reo Māori spoke in a “... bit of a stilted manner”. She “... loved the song and the hongi”. Pamela felt “... there was a warmth shared when two people consent to stay in each other’s personal space”.

**Case 15 – Rebekah**

Rebekah, who is a member of the international student intake, was a thirty-nine year old Indian woman whose activities, related to her Christian background, have brought her in to contact with a number of ethnic groups. She said that she loved her country and explained that Indians are “... very loving people”. She declared that she missed the colourful clothes and the music. Rebekah recalled that while she had been in Timaru she had accompanied a friend to a Māori performance. It constituted her previous experience of Māori culture. For Rebekah, the feelings engendered at the prospect of participation in the pōwhiri process were very positive. In recollecting her first impressions of the College pōwhiri Rebekah stated that, while standing in the queue at the beginning of the pōwhiri she could not see or hear any activities happening at the front. She felt she would have enjoyed it more if she could have heard what was taking place. She considered that “Meeting with people was good”.

The information presented in this chapter has introduced the reader to the thoughts, feelings and experiences of each participant in regard to
information related to this study. In the *Findings* chapter which follows, themes identified from each of the participant interviews are presented. Each theme is illustrated by use of participant voice in order to provide a rich depth of supporting data.
CHAPTER SIX: FINDINGS

Introduction

The aim of this investigation was to gain an understanding of individual beginning students’ perceptions of and reactions to the College pōwhiri. Previous chapters contain descriptions of the elements of pōwhiri. The thoughts and feelings expressed by the participants were categorized into themes that are presented here under the relevant element of pōwhiri.

Themes

Themes identified are illustrated through use of quotations. Not all quotes could be used but the extensive quotes which have been included were chosen to enable the reader to gain a depth and breadth of understanding of the participants’ thoughts and feelings. The use of ‘participant voice’ is a tool which helps to ensure presentation of authentic pictures from the standpoint of the participants.

The reader will find that some themes contain multiple quotations indicating that it was a general theme across a number of cases studied. Other themes contain a lesser number of quotes, sometimes only one, which indicates that these themes were mentioned to a lesser extent across the cases studied. As all cases are of equal importance I could not discount/omit themes only on the basis of the number of participants who mentioned them. To do so would have led to a less than authentic picture of participants’ feelings and experiences, and would have narrowed the breadth of the data presented.
An additional frame considered was whether the pōwhiri had generated, for each individual, a feeling of welcome and belonging – as is its function. It is logical that the participants’ thoughts and perceptions of the function be presented following themes related to the elements of the pōwhiri as the function can only be reflected on after having experienced the elements of which it consists.

Some elements which were part of the pōwhiri, such as te kapenga o te kōrero, are not addressed as these were not specifically commented on by any of the participants.

**Te huihuinga ki waho**

*Traditional meaning*

This refers to the gathering of the manuhiri in an area designated by the tāngata whenua. Protocol dictates that the manuhiri must wait until they are invited to move forward for the ceremony. They await the karanga from the kaikaranga of the tāngata whenua. During this period connections are made between individuals/groups within the manuhiri. Traditionally this is the time when kaikōrero and kaikaranga (for manuhiri) will be chosen and a koha organized. (Refer chapter 2, p. 14-15)

<table>
<thead>
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<th>The themes identified in this element:</th>
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<tr>
<td>Like sheep – loss of control, Behaviour of others, Lack of knowledge, Excitement, Familiar expectations</td>
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While they were waiting outside most participants expressed feelings which reflected their loss of control, their perceived compulsion to behave in accordance with procedures they were unfamiliar with and their concern they had little knowledge of te huihuinga ki waho or of what was expected of them. Some participants’ comments suggested they felt they had no power to influence what they did, what was done to them, or how they were spoken to. Lack of control was also evident in the discontent, participants reported from others in the manuhiri group, at being compelled to participate in the ceremony. The participants who reported overhearing negative comments, were shocked and concerned that these feelings were held by young College students today.

Others noted that they were uncertain about where they should be gathering.

There could also be said to be an element of tuakana – teina present in that some of the manuhiri, who appeared to have some awareness of what was expected, were offering advice to those seeking clarification.

Conversely for one participant taking part in a ceremony with which she was familiar was a comforting prospect. It seemed that her knowledge and experience allowed her to feel confident in her ability to operate within the cultural framework of the ceremony. This supports the contention that in order feel comfortable and safe when dealing with tikanga Māori an individual needs to have, “... an “ethno- specific” base of understanding” (Moana Jackson, 1998, p.39).
Usually during this part of the pōwhiri discussions would take place among the manuhiri to decide who would carry the roles of kaikōrero and kaikaranga and to organize a koha but for this ceremony these roles had been delegated during the preparation sessions, and a koha was not required. It is not apparent whether participants were aware that these discussions might be expected under ‘normal’ circumstances. They did not comment on this.

**Participant Voice**

*Like sheep – loss of control*

Elizabeth portrayed her feelings as she waited outside the venue as “... slightly scary. It was like, you know, being gathered together ... we were like sheep gathered in a pen”.

Bianca explained that during te huinga ki waho she felt like she “... was being back at school because I had no idea what was going on. I had a feeling of utter dread. There was a lot of us congregating ... we were literally, sort of, shepherded like sheep to the library side of the doors”.

**Behaviour of others**

Keziah had gathered, with other members of her division, at the rear of the venue, as they had been advised to do in the preparation session with College staff. At that time an incident occurred which she described as follows “We just stood there until we were told to be quiet and then we were
told we were in the wrong place, so we moved back, we were yelled at to get back”.

For Magdalene, who was brought up within the Māori world and who was well experienced and comfortable with participation in pōwhiri, the behaviour of other students [manuhiri] stood out. She declared that “From being outside, gathering outside ... all I could hear really was ‘why are we doing this?’ you know, ‘what’s the point of all this?’ from all the other students. ... ‘Why do we have to do this?’ and all that kind of stuff. It didn’t really get any better than that when we came in and sat down and then through the speakers”.

Jessica, who had previously participated in pōwhiri as a member of the tāngata whenua at a kohanga reo that her daughter attended was “… really interested to see how it would all work out and ... to hear about what other peoples attitudes were”. In her words “I was quite surprised because I thought that people would be more open. They were young people who were moaning and groaning ‘not the Māori thing again’, basically that sort of thing. You sort of expect it from people forty – plus, but from younger people I was quite surprised”.

Lack of knowledge

Gwen recalls that, while waiting outside, it became apparent that some of the manuhiri “… were kind of nervous, kind of talking nervously. Some people weren’t so keen on being part of it. Worried that they would do the wrong
thing or stand up or sit down at the wrong time”. She also recalled that “There were quite a few people in the group who knew what they were doing and they were giving out bits of advice”.

Isobel explained that prior to assembling outside the venue there had been some mention of the welcome “…the lecturer said it will be for all the College students. She might have mentioned it was like a Māori welcoming but I just couldn’t understand the concept. I had no idea what was welcoming in Māori style. I can’t recall what the explanation, from the lecturer, was. There were just so many things going on at once. We were standing in front of the auditorium and I was chatting to some people and was asking them what’s going to happen. They couldn’t explain it to me so I don’t know if they didn’t know or if they just didn’t realize that I seriously had no idea what it is. The words I heard I just couldn’t put into a context because I’d never been to a pōwhiri.

**Familiar expectations**

Freda, who had an introduction, in primary and early secondary schooling, to Māori songs and language and who had participated in pōwhiri during her previous tertiary study said “I understood what was expected of me. I didn’t feel uncomfortable about it in any way. I suppose waiting outside for so long always gets people just a bit impatient”.
**Excitement**

Deborah thought “...that there were so many of us [manuhiri] assembling and it was kind of exciting but there were a lot of people there that were just saying ‘oh why do we have to do this?’ I was like, well this is something that I've never done before and it’s obviously important to the College so we should participate. I was like I’m going to put my all into the experience”.

**Karanga**

**Traditional meaning**

These are ceremonial calls carried out by females and they are the first manifestation of welcome to be made in the ceremony. The karanga is begun by tāngata whenua and is reciprocated by manuhiri. Through karanga the women of tāngata whenua provide a mechanism which enables the manuhiri to move on to the venue in safety. For manuhiri to move on to the venue prior to the karanga would be a sign of lack of knowledge and disrespect to tāngata whenua. This action might also be construed as a sign of negative intentions on the part of the manuhiri. (Refer chapter 2, p. 15-16)

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<th>The themes identified in this element are:</th>
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<tr>
<td>Curiosity, Songs</td>
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Three participants commented about the karanga.
Their comments showed that they had no real notion of the purpose of the karanga, or the rudiments of language and spirituality inherent in it but they did experience it as a pleasant curiosity associated with walking in to the venue.

**Participant Voice**

**Curiosity**

Keziah recalled that at this stage “I was probably just curious as to what was going to happen. **** [College Lecturer acting as kaikaranga for the manuhiri] said to us in the first row ‘follow me’. I think perhaps someone, another lady, I’m not sure if she was singing. I don’t recall. She was saying some words and we were walking towards her so I figured that we were just going to follow **** [kaikaranga for the manuhiri]”.

**Songs**

Women singing songs, is how Elizabeth recalls the karanga. She stated that “We had to be really quiet and then I think a girl or a lady came in and she said something in Māori and I think they were songs. Yeah, somebody sang some songs and then we walked in”.

Hannah explained that “Well when we started and when we were all outside I was way back so I couldn’t see anything and all I could hear was, every so often, someone singing”.
Te whakaekenga

*Traditional meaning*

This is the process by which the manuhiri proceed onto/into the venue and move towards the seating supplied for them by tāngata whenua. (Refer chapter 2, p. 16 – 17)

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<tr>
<th>The themes identified in this element are:</th>
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<tr>
<td>Respect, Different, Scary, Isolation, New Zealand Culture, Curiosity</td>
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Three participants said they felt respectful during the whakaekenga process and they related this to the silent environment they encountered on entry to the venue. However a sense of isolation developed for one participant on being separated from members of her cohort during the entry process. Several participants also felt fear and oppression. They felt their behaviour was being controlled without them being given reasons and their interactions, with other manuhiri, were constrained and suppressed. One participant felt a sense of isolation and felt under scrutiny of the tāngata whenua. Participants felt compelled to conform to behavioural expectations.

The time taken for the whakaekenga to be completed was commented on by two participants and this seemed to compound the concerns and feelings of unease they experienced.
Lack of knowledge was a concern for a number of participants and this resulted in their fear of unintentionally making a mistake.

Contrasting to the feelings of anxiety felt by most of the group were those of warmth and welcome expressed by one participant. Although lacking in knowledge she chose to view the experience as a learning opportunity and considered it a positive demonstration of the culture of New Zealand.

**Participant Voice**

**Different/ Scary**

Elizabeth found the process “… a bit different and scary, it being formal. When you went in everyone was really, really quiet. So it’s a bit scary, it being so formal”. She linked this feeling to her personal experiences saying “… it related to encounters I have had with Muslims and the behaviour they expect and I just don’t like formal things, especially when the speaking is in another language and you don’t understand them [the speakers] and they are looking very serious. But you respect the people – you know, when you’re in Rome you do as the Romans do”.

Freda explained “When I went in it felt a bit nervous because it was so quiet and I had to walk so far around the theatre and you kind of felt a bit like you were being watched in a way. There were all people up the front. I guess I did feel a bit uncomfortable about that and about it being so quiet”.
Isobel began to enter the auditorium while "... talking to this one fellow student and it took forever to get there which I couldn't understand because usually when there is an occasion like you just storm in and everybody has a seat. This was very slow progress and I suddenly remembered that we had been told it was a formal welcome and we were not allowed to talk when you enter. I thought nobody will actually do that. There will always be some people who whisper or something. The thing is we were having a really nice talk and I didn't really want to shut up but as soon as we entered there was this atmosphere like you had to shut up. I wouldn’t have dared to say another word just because of the vibe that was in that room. I had no idea what was expected ... so I always was looking at what the others were doing and following. I think there was actually a person, Māori – looking, standing there just indicating that we were allowed to sit down. I was actually glad when I was able to sit down. I felt sorry for those who were first in because they had had to stand all the time”

Isolation

In Bianca’s words, the process of moving into the venue produced feelings of "... isolation from people in my group. We’d formed a little bond, but because we were shepherded we lost that. I didn’t have a problem with the silence but I really felt like I’m only one tiny little person in this whole group, but if I stuff up then it could be bad. So that was the whole feeling. I was just on tender-hooks".
Curiosity

Hannah recalled “It was interesting. Everybody was muttering ‘why do we have to bother?’ It took ages and ages to get inside. When we got inside we all lined up and I was way up the top at the back. I guess I was curious. I just wanted to know what was going to happen because, you know, we didn’t have like a piece of paper that was telling us what was going to happen or anything. It was just there”.

Respect

The silence Participants encountered on entry to the venue impressed them as a demonstration of respect.

Naomi reflected on whether her previous Māori and Pacific cultural experiences influenced her experience of the College pōwhiri. She pondered “It’s interesting. I don’t know whether it’s because I already knew it’s meant to be special. It was just like a known thing, you need to be quiet. I’ve had that sort of experience where I know you do not make a noise in there, very respectful in that sense. And also of another people’s culture, you know”.

Freda stated “The silence I suppose I can respect it. At times there has to be silence and that is fine”.

Pamela commented “… silence I see as a form of respect”.

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Jessica expressed the opinion that she considered the silence to be “*Good, a sign, it was a respectful thing ... sort of respect and importance. It’s not a light thing*.”

*New Zealand Culture*

Rebekah was positively surprised at being welcomed using the pōwhiri process. She remarked on this and identified the use of this element of tikanga Māori as a demonstration of New Zealand culture. For her the feelings produced on entering the venue were that everyone was “... *kind of welcomed with a warm scent. I could see my friends coming. I thought this is a good thing to learn because it shows us that New Zealand has a culture. My mother sometimes says that we [referring to New Zealanders] don’t have a culture, sometimes we fight about it, but we do ... it’s just that you don’t know it. No matter what you do have a culture, but then people have to appreciate it or to take it as a treasure and to respect doing it*”.

*Whaikōrero (tāngata whenua and manuhiri)*

*Traditional meaning*

These are the formal speeches of welcome which are carried out on the marae – ātea or in an area designated, by tāngata whenua, for the purpose. For the most part these are carried out by senior men. (Refer chapter 2, p. 17)
The themes identified in this element are:

Acceptance, Ambivalence, Frustration, Exclusion, Gender roles, Behaviour of others, Secret, Inadequate, Routine

All participants commented on the whaikōrero and, as elsewhere in the ceremony, none of them felt fully informed or knowledgeable. Participants’ ability to understand te reo Māori was limited and this impacted on their experience of the whaikōrero. However, having no knowledge of te reo Māori did not necessarily correlate with negative attitudes.

For four participants, who had initially been respectful and tried to be attentive. Their lack of knowledge of this process and te reo Māori did impact negatively on their experience of the whaikōrero process. For six of the participants their feelings of negativity increased in correlation to the length of whaikōrero and the lack of English translation.

Although some English language was included as part of two speeches it was insufficient to alleviate the negative feelings experienced by many of the participants. Some appeared to be so overwhelmed by the situation that they did not recall that English had been a component at all.

Two participants saw no relevance in taking part in a process of which they had no understanding and had no avenue available to them (at the time) to gain understanding.
The inclusion of English, regardless of the fact that it did not provide a comprehensive translation of the content of all whaikōrero, was seen by five participants to be positive. For these individuals there was a feeling of relief that some understanding could be gained about what was being said.

As in the huihuinga ki waho negative comments from some members of manuhiri had a detrimental impact. Two of the students who commented about this were Māori. Very strong feelings of anger (towards those involved in the conversations) and shock (for those who overheard) were engendered. The conversations stemmed from student ignorance of the function of the whaikōrero and te reo Māori involved.

Doubt was also expressed, by one participant, as to whether there were genuine feelings of welcome being expressed by tāngata whenua or whether the process was simply a routine to be completed. This led to a questioning of the sincerity of the process.

For three participants lack of knowledge of the personnel taking part in the ceremony added to their confusion.

The gender assignment of speaking roles was commented on by one participant.
Participant Voice

Exclusion

Keziah explained that "For the first few minutes I was interested and then it sort of dragged on. I was frustrated, just not after the first or even the second speaker but then there was another person that got up and I remember thinking 'oh really, have we not said enough?' I was like, ‘oh now I have missed out on finding out what was just said for the last 15 minutes’. I sort of felt I was, yeah, missing out I guess”.

“I was totally, totally lost”, was Bianca’s initial recall of her feelings during the whaikōrero. She detailed her feelings further “When that first gentleman got up and spoke in Māori I sort of was expecting the English version. I had no idea what was going on. You know how normally you can tell from someone’s body language and facial expressions what they’re trying to convey. I hadn’t a clue. It was serious, I knew that but, yeah, I just felt oh my God, basically I’m through”.

For Abigail the inclusion of the pōwhiri in the College induction process was “... a bit of a surprise. Okay we were going to be given an official welcome not necessarily a Māori welcome. When they [College staff] told us I presumed there would be a karakia, a waiata, and a hongi because I have had that experience on the Coast before. I visualized what was going to happen but I thought it was too long”. She further clarified this thought by pronouncing that “I would have liked to have seen it shorter, each person’s
speech shorter. When it was done in Māori I would have liked it to have been explained in English as well. I think that we lost something because I think, probably, 80% of the group [manuhiri] would not have understood. I was surprised by the fact it [the whaikōrero] wasn’t explained in English. I thought it was a shame, you know, for people like myself who don’t speak Māori. I think it is important that we should know what was being said, to understand what was going on and to help us recognize how important it is that we are involved”.

“I couldn’t really understand because there was no English in the beginning”, is how Deborah summed up the whaikōrero. She continued “I tried to listen and stay as attentive as I could. But sometimes your mind would wander because, well, I don’t know that much Māori and I couldn’t pay that much attention to it. I know a few words in Māori so I was sitting there and I was thinking I know that word – like haere mai that means welcome. I didn’t really understand what was going on but I could kind of grasp the essence of some of it. It put me into, like, a total immersion zone. I quite liked that. But I think it might have been nice to have some kind of programme saying who the people were, who was speaking. I just generally thought that everyone there was giving us a welcome speech and telling us something about the College. I wasn’t really sure. It seemed to be that they would say welcome quite a bit”.

Isobel said “…I tried to actually hear some words that I might have learned … but I couldn’t understand any words. I expected after he [the kaikōrero] was finished that he would say the same in English again so that we would know what he was talking about but it didn’t happen, so I was a bit
disappointed. ...When I realized the first person was just about to sit down and not say what he was saying in a language I could understand I actually feared that everybody would talk in Māori and it would be completely beyond my comprehension”.

Frustration

Keziah felt frustrated that the whaikōrero were, for the most part, presented without translation into English. She said she “... sort of understood the fact that was part of what they were doing. I mean there wasn’t probably any need for someone to leap up and spell it all out for us in English but at the same time I didn’t really see the point in sitting there listening to something when we had no idea what was going on. I was like, well why did you not just do this to a few people who did know what you were talking about and leave the rest of us out of it ... because there really wasn’t much point in being there”.

Frustration is the feeling reiterated by Elizabeth. She regarded the whaikōrero to be “... frustrating ... I think a couple of people greeted us in Māori and we didn’t understand, well I didn’t anyway. I almost imagined subtitles ... because in Malaysia that’s what we do. We have English or American movies and we always have subtitles. So at least if you don’t know what they’re talking about you had the subtitles. So with no subtitles there it was slightly frustrating”.
For Magdalene the behaviour of others in the manuhiri group continued to be a memorable feature of the pōwhiri during the whaikōrero. She recalled that “When they [the speakers] started in Māori I had people on either side of me, they must have known each other, and I’d got in the middle of them, they were talking over me. I couldn’t understand everything being said in Māori but I could understand some of it and these people were talking over me going, ‘I bet you no one even understands this shit’. I didn’t say anything, I wanted to. I was thinking ‘excuse me but yes I do’. I didn’t say anything but I got really angry because obviously you could tell I was Māori and sitting in the middle of these two girls and you’d think they wouldn’t, you know, be disrespectful to the procedure when I was sitting in the middle of them. I was attentive so I thought that they’d be able to tell that I was following what was happening”.

Louisa said “There was one guy on the left of me and another on the right. The guy on the left he said, ‘what the hell is this all about?’ and the other one said, ‘how long is this going to go on?’ ... I got really restless”.

Inadequacy

For Freda “... the biggest thing that I found difficult was just that I didn’t understand what the Māori speakers were saying. It is just nice to know what is being said. I started to feel a little bit ashamed that I couldn’t understand. I felt like maybe I was inadequate because I couldn’t understand”.
Ambivalence

Louisa mentioned "There was a gentleman standing up and talking, fine, it didn’t mean a thing to me. ...I thought I don’t know what these things mean. I wouldn’t have a clue. I didn’t think badly of it and I didn’t think greatly of it”.

Secret

Hannah declared “I would love to have known what they [the kaikōrero] were saying. I would have loved it because I have an English language background, academically. I really got into the oral traditions when I was doing mythology and that kind of stuff and I would have loved to have known what they were saying but I had no idea. So I sat there and tried to look interested. Some words I recognized but it was only like one word every five sentences or something. I would have killed for a piece of paper that told me what they were saying. It felt like a secret I wasn’t allowed in on. You know it had to be important for so many people to be there and there was a group on each side. I’m not sure why there were the two groups and they were looking at each other. Then I realized that **** [College lecturer’s name removed] was on this side [manuhiri side] and there were people and the Principal on that side [tāngata whenua side] but I’m still not quite sure why that was. I knew it was important. The language was very musical. I would have liked to have known what everything meant but that’s just, I want to know”.
Routine

Jessica recalled that "While the speeches were going on I wondered who the different people were. I enjoy listening to te reo because I like the sound so I don’t find that a boring or negative thing if I have to sit there and listen to something I don’t necessarily understand. I sat there and tried to spot how many words I understood. The English part was good, it was good having a bit of explanation for people, including myself. I did find myself wondering when somebody, one of the Māori Advisors I think, was speaking just how often he has to do this sort of thing for these sorts of occasions. Whether it becomes like a job really. You know, sort of like maths for students. If they [kaikōrero] do it every day it must become a bit routine. So I did wonder, for that reason, how sincere the whole thing becomes".

Acceptance

Pamela felt a comfortable acceptance of the circumstance that the majority of the whaikōrero were carried out in te reo Māori without translation into English. She explained "Even though you’ve got no clue how the language goes ... I tried to absorb what the person was giving out ... what emotions or gestures. I did not feel harsh towards the people that weren’t speaking English because I understood it to be a Māori ceremony where I was a guest. I took it in as that and accepted that it was words of welcome, because it was a welcome ceremony".
Naomi noted that “… it went on a bit, the speaking. But that’s because I didn’t understand what they were saying I think. I did get the feel it was to welcome us and it was for our purpose so I was respectful of that. I didn’t really know when they were going to stop bringing people up to speak because they can go on ay”.

Gwen’s memory of the whaikōrero was that it was “… interesting to start with. Then they were kind of in Māori and I couldn’t understand any of it and it went on for a bit. You, kind of, tune out after a while. But it was real interesting hearing the fluent Māori because I’ve never heard that before. It was real interesting to watch the expressions on the people’s faces that could understand what was being said. It makes you wish you could understand it, that you could speak it [te reo Māori]”.

Magdalene considered the inclusion of English language, by some speakers, and the brevity of the whaikōrero, as positive features. In her opinion “… it was good. The Māori speakers, they must have known that the majority of us weren’t, really, understanding them so, they kept it short which I thought was good. You know compared to being on the marae, they can go on for a long time. So I thought the Māori speakers acknowledged who their audience was by speaking to them in Māori for just a short time and then some of them spoke a bit in English to reiterate some of what they had already said. I liked that. That was good for these other students”.

Isobel recalled that, “The first stage was in Māori and … I thought oh that sounds nice.”
Gender roles

Naomi was aware that it is usually males who carry out the whaikōrero. Reflecting on this circumstance she made connection with her views on the roles of women and men in society. She said “We had the speakers come one by one. They spoke to us, of course they were male, no females, and I know that’s protocol. But I think a lot of women would be able, you know, to do that, to welcome us and to speak to us. I know people have their place, in that sense. Like, for women’s rights. I do believe like there’s a place for women and a place for men, but where they can work together. Men are meant to be the leaders of families, that’s my idea. I’m not too fussed about it as long as respect is given to women. I don’t really understand the whole protocol, exactly why the men are the only speakers that I’ve ever seen to speak. I’d like to think that it’s because they’re respecting women in the sense that they [the men] are out there if anything goes wrong”. Naomi explained further “I just look at it, if one was to do something wrong and an argument came up I would hate my husband to want me to be up there. So I’d like to look at it as a respect towards women instead of disrespect, or else that would get me into trouble”.
Waiata tautoko (tāngata whenua and manuhiri)

Traditional meaning

Songs of support traditionally sung following each whaikōrero. The waiata show that the people (associated with the kaikōrero) support the speaker and what was said in his whaikōrero. (Refer chapter 2, p. 17)

The themes identified in this element are:

| Cultural connections, Personal participation, Utu (reciprocity), Acknowledgement, Religious connotations, Dread/ panic, Behaviour of others |

Just over half of the participants (8) commented about the waiata tautoko.

Participants had little understanding of the song (in te reo Māori) or the function of waiata tautoko. However six of the eight participants who commented on it reported it to be a positive experience. Being able to participate in the singing, for these individuals, generated feelings of ownership of part of the ceremony, a way of personally contributing to the proceedings, and a provided a vehicle by which the participants could acknowledge the tāngata whenua and give something back to them— an act of utu (reciprocity).
Contrary to this strong negative feelings were expressed by two participants. These individuals described feelings of surprise, dread and panic at the prospect of having to sing. They had no knowledge about what was expected and therefore could not make any positive connection with or contribution to the process.

As in other parts of the ceremony, negative comments made by some manuhiri were mentioned.

**Participant Voice**

**Dread/ Panic**

Bianca described her feelings of and participation in the waiata tautoko as follows “**** [College Lecturer’s name removed] motioned for us to stand up. I was dreading it and I will admit that I mouthed. I don’t know what I mouthed, but it certainly wasn’t what I was supposed to, but I didn’t want to seem disrespectful”.

Isobel was taken by surprise when, immediately following the third speaker for the tāngata whenua “… the students sitting over to the right hand side were all standing up. I thought oh, my gosh I have to stand up too but because everyone beside me was sitting down I stayed down. Then they [tāngata whenua] started to sing. It sounded very nice. I think actually … singing in their language [te reo Māori] sounds so beautiful, just the language was really lovely. Then I had a panic attack. I thought oh gosh we
will probably have to sing and I don’t know the words. I remember when we had to sing just standing there with my mouth closed and listening”.

**Behaviour of others**

Isobel said as the waiaita progressed she began to feel “... a bit emotional even though I couldn’t understand it”. Isobel’s behaviour at this time was affected by those standing near her. She reported that although she felt moved by the singing she “… didn’t really want to show it because the people around me were ‘oh, just another thing we have to do’ so I didn’t want to let them know that I actually appreciated the songs”.

**Acknowledgment**

Hannah, whose course had begun three weeks prior to the pōwhiri, recalled “I think they had third year students or something in one section and they sang a song which, I think, was to us. Then we sang a song to everybody, I think. **** [College lecturer’s name removed] sang a line and we sang the line. I think it was some kind of acknowledgement but we were actively encouraged not to learn the words, just to sing after her [College lecturer]. Some words had been pinned up on the wall outside one of the offices so we could look if we wanted to. It was actually a lot easier to sing if you didn’t have the words”.
Religious connotations

Elizabeth related the waiata tautoko to religion. She said she found it to be "... slightly ... religious, even though I couldn’t understand what was being sung".

Cultural connections

Pamela made a strong connection between her own culture and the waiata tautoko. She declared "I think singing is part of a culture I am used to. I love to sing with my Mum, I’ve been in various choirs ... and just consider it [singing] a way to explore culture actually. I’ve been part of a choir at my University and we went to a peace conference in ... Toronto and we sang various pieces from around the world. I think of song as being something that links cultures. I think it’s a respectful way to examine other cultures. I guess it’s the emotions coming from the song. I guess it [the waiata tautoko] makes other links to the welcome”.

Personal Participation

Pamela also commented "I really did feel quite welcomed by the Third Years singing their welcome. I was, sort of, dancing in my seat because we were being received kindly. This is like a completely new country for me and a completely new school. My first year at my other University was horrible so the fact that I was being welcomed here by elder students was really cool."
Then we sang our choir back. I was so full of energy, to get the full thing that I wanted to put into it. I really liked being in that part”.

As a member of the manuhiri Keziah felt keen to participate in the singing of the waiata tautoko to support their speaker. She “… liked the song. The song was good. I like being included, taking part. I mean it’s, you know, it’s a huge part of what other people see as the New Zealand Culture and it’s nice, as a New Zealander, I think to have some part to play. I guess, to be involved and at least to show a certain degree of respect and interest”.

Naomi also felt positively about the performance of the waiata tautoko. She confided “… we had a speaker on our behalf. He spoke and then we sang. It was good to actually be able to sing in support, to add that. I enjoyed that because it was like I’m part of it”.

Deborah articulated firmly that she “… thought it was a good idea to get us all, because it was all one hundred and seven students of the secondary programme all working together. Putting something forward, like, it was our part of the ceremony”.

_Utu_

Naomi also considered her participation in the waiata tautoko as an act of reciprocation for the welcome being given to the beginning students. She felt that “It was my contribution, because I wanted to give something back. I felt like, this is for us, so it was nice to be able to sing in return”.
Hongi and hariru

Traditional meaning

The hongi involves close interaction between pairs of people – tāngata whenua to manuhiri. It involves the gentle pressing of nose/ nose and forehead. The hongi is a traditional sharing of mauri. The hongi symbolizes unity between manuhiri and tāngata whenua for the period of the hui. Hariru is the act of shaking of hands which takes place simultaneously with the hongi. (Refer chapter 2, p. 18)

The themes identified in this element are:

| Compulsory participation, Personal space, Warmth, Loss of sincerity/ respect, Casual and friendly, Cross – gender interaction |

The majority of the participants (13) commented on the hongi and hariru process. The prospect of participation caused feelings which ranged from excitement and feeling really comfortable, through to a feeling of being trapped. Eight participants referred to the necessity of sharing personal space during the process.

For six participants the prospect of having strangers in their personal space was seen as a negative – an encroachment. The hongi and hariru was described, by these participants, as a process within which the physical contact was too intense.
Conversely the close personal contact was viewed positively by two participants.

Six participants commented on the compulsory participation expectation. Five were positive in their comments. Although four of these participants had no knowledge of the significance of hongi and hariru and knew little of the behaviour expected of them they were excited at the prospect of taking part, and absolutely wanted to be involved. One participant was familiar with the hongi and hariru and felt reassured to be participating in a process which she understood and felt comfortable with.

On the other hand for one participant the compulsory participation expectation left her feeling powerless.

The cross gender interaction involved in this process was a grave concern for two participants.

The behaviour of others, during this element, was commented on by nine of the participants. Eight of the nine considered the behaviour they encountered demonstrated a lack of sincerity and disrespect for the process. Seven of them referenced the behaviour of a significant number of College students in the tāngata whenua group. Of these five considered the behaviour to be negative. Participants’ statements built a picture of behaviours at the beginning of the hongi line which conveyed the importance of the process [to tāngata whenua - kaumātua and staff]. However towards the end on the line (where students of tāngata whenua stood outside the building and away from line of sight of the kaumātua and staff of the same group) the process
lost impetus. Participants said this was due to the disinterest and lack of sincerity of welcoming students. Participants were left with the compelling feeling that, for these members of tāngata whenua, the practice was fake, unimportant and tiresome.

The same behaviours were seen as positive by two participants in that the behaviour had enabled them to go down the hongi line quickly and without having to complete the process with all involved.

According to two participants the behaviour of some of the manuhiri [students] showed the nervousness and doubt these manuhiri were experiencing. One participant felt very strongly that the nervousness stemmed from the manuhiri lacking knowledge of the process. She concluded that the preparation they had been given was inadequate – she described this as a “dummy’s guide” to hongi and hariru. She felt the result of this was that these manuhiri lacked understanding of the hongi and hariru or the behaviour expected of them, and therefore could not show due respect to the process.

There were many questions being asked, by students of the manuhiri, about the hongi and hariru process and the behaviour expected. Here, as with the huihuinga ki waho, an element of tuakana – teina occurred with a participant who having a little understanding of what was involved, tried to support others near her by offering them advice.

Through questioning during the interview process it became apparent that the majority of participants had little or no understanding of what hongi and
hariru was, the significance of the process and its inherent spirituality or the behaviour expected of them.

Participant Voice

Personal Space

Pamela expressed an initial anxiety at the prospect of participation in the hongi. She commented that “I was kind of anxious about it, because it is in personal space, and I’m anxious about my personal space. In general I don’t go too close to many people. Basically eyes to eyes, it’s very close”. In relating close proximity to her extended family behaviours she stated that “We like hug, but we don’t go to any others’ personal spaces much, because if you think about it, like your eyes are the place that is almost the centre of you”.

Elizabeth felt that the hongi was “... alright. It’s slightly personal”, and that she was “... not sure if I like doing it with people I don’t really know. It’s a bit personal because you don’t know a lot of the people and you are getting in real close with them”.

Hannah felt the experience to be “Nerve wracking. You are scared you are going to whack foreheads or get grease on your glasses, or, worrying what do you say. It was very much out of my comfort zone. My personal space sits about a foot away from my body and this was about 40 people well inside my personal space. It’s just very odd having so many people get close in
such a short time. It was a relief when it was over. I could go and grab a coffee and have a giggle with my mates’.

Naomi’s reflection on the hongi and hariru contained references to the comments of others in the manuhir group “It was interesting because the people that I was with were saying, ...‘oh, this has got nothing to do with me’ and ‘I don’t feel comfortable doing this’”, and her efforts to ameliorate their concerns “I said to them, ‘I don’t think you have to do it, if you feel uncomfortable. I’m sure they’ll be happy with just a handshake, just don’t go near their face’”.

Isobel articulated the diverse feelings she experienced as she proceeded along the hongi line. She explained “When I was standing in front of the first person, he was actually Māori, he really grabbed me. He had so much power and pulled me really into his face which shocked me. I didn’t expect it at all. I didn’t actually even expect the nose touching. I thought it will be more like a low level hongi, more like a gesture than a real feeling. But this person was really firm. On the one hand I liked it, but on the other hand I noticed I was completely out of my comfort zone. I could tell he was in my personal space and also I was aware I was in his personal space, and the perfume he was using that day was not one I like. It was too much, in the sense, like it was too intense, just the feeling and the smell and also he was looking directly in my eyes. I think I actually did look down when I was pulling back again. Some ladies, they would not really grab on. It would be like, hello ... a really quick gesture and not so much power behind them. The women who were softer, they at least had the feel of having a little bit of personal space left. It didn’t feel so uncomfortable. It was also very quick. It
was just hello, hello and nose, nose, nose. Actually because it was just a movement of the head, because they were not pulling I was putting my head forward. I still was feeling reluctant. As soon as we were out of the auditorium there were only students lined up and like, they were already just shaking hands. They didn’t even want to do the hongi and I had expected I had to do it, so I was relieved that I didn’t have to do it with everybody because it was just so much. I did it with one girl because I knew her from work. We were dramatically doing it and that was fun. It was not intimidating. It was more like oh nice to see you. At the end it was like, oh I want to wash my hands now”.

Jessica’s focus was on personal hygiene. She wondered whether the closeness of the hongi “...was going to spread the bugs that everybody was having around to everybody”.

Bianca’s reflection on the hongi summoned up the memory that she had “... got the gist that if it wasn’t done correctly it would be very disrespectful so there was pressure on that you had to do it right. You had to know what you were doing and I certainly didn’t feel I did. I didn’t find it an invasion of my personal space or anything. I actually felt really comfortable in doing it”.

Deborah expressed her excitement at the prospect of participating in the hongi coupled with the feeling that “... it was taking me out of my comfort zone. To me being that close to someone is kind of special. It’s almost there’s a barrier and that space is only for special people. It was a very strange experience for me. I think it was truly like a welcome”.

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LossofSincerity/Respect

Jessica said that some behaviours displayed by tāngata whenua towards the end of the hongi line led her to wonder about the sincerity of those participating and to question the importance of this element of the ceremony. In her words “Towards the end it sort of tailed out because people weren’t really wanting to. Students from other years, they actually weren’t all that interested in the hongi. It sort of petered out and it had this feeling of, it started off as a serious thing and as you went down the line ... it was ‘oh well, we’ve done that now’. It’s like, lacking in sincerity. I think my feelings went along the same way because how seriously it was taken was lost in the end. It did become something like a routine to be over with because you picked that sense up from the others”.

Jessica’s change of feelings, were paralleled by those of Louisa. She began with a positive attitude but then felt a change as she went along the line. Louisa stated that at the beginning she “... didn’t have any problems at all. The fact that some people kissed you on both cheeks was something. It was a nice thing.” She went on to comment that as she progressed further along the line she noticed the behaviour of some members of tāngata whenua changed. She “... noticed that some people in the line, on the welcoming side, just started chatting to one another. Once I passed them I looked back and I noticed they were still doing that so it meant that they weren’t really interested. I thought oh, that’s a bit naff, you know, it’s not very respectful”.

Elizabeth, whose preliminary reflections on participating in the hongi were mainly positive, also called to mind that “When I got to the first lot of third
years ... I honestly didn’t know that I was expected to show them the same
courtesy [hongi with them], so I didn’t. I thought, and this is going to sound
really awful but, because others before me had not done it I honestly thought
they [the third year students] were just out for a prank. It honestly didn’t
dawn on me that the third years, as a sign of welcome and respect, would be
doing it as well. I was embarrassed about that and went back to apologise to
them. But by the time we got outside the third years weren’t actually, how do
you say it, giving a hongi, they were shaking hands. It was a bit strange at
the end of it. It actually just felt fake, like they were just doing it because
they had to. It didn’t mean as much as the hongi inside”.

“I had no problems with it and absolutely wanted to be involved. I think that
is how we grow. You never grow or learn anything by not getting involved”,
is how Abigail described her attitude to the prospect of participating in the
hongi. She added “I’ll tell you what – at the end of the line some of them
[the tāngata whenua] decided they weren’t going to hongi and I thought that
was a bit of a shame. They said ‘oh no you can just shake hands’. It was
almost like they weren’t involved in it so why should I have been? I felt that
the flow that was happening just stopped before you got to the door. You go
so far through the ceremony and then someone [tāngata whenua] goes ‘oh
you don’t have to worry about that’. It’s like, why did I worry about it at the
beginning of the line?”

Naomi commented on the behaviour of some of the tāngata whenua towards
the end of the long hongi line. She recalled that “I ended up hongiing most
of them and kissing the women as we went along but it stopped part way
through because the students [tāngata whenua] they were saying like, it was
just too long, just pass us, just carry on. I don’t know if they were uncomfortable with it. I was happy to go and hongi everyone but I didn’t, if they don’t want to I’m not going to force them to. I didn’t even know where to carry on anyway because they were saying pass on. It did pass my mind ‘oh were you guys just made to come here for the numbers?’ I wondered if it was compulsory for them to be there. Were they told they had to come? I didn’t know if the was why they were acting like that”.

Magdalene who was well versed in the tikanga related to hongi felt “... exited to get to know people and to go through to the third years and to know a few faces there, it was reassuring for me”. She recounted comments made by some of the students [manuhiri] as they were moving toward the tāngata whenua in the hongi line “Everyone complaining ‘this is going to take ages’. Going on about, ‘do we all have to do this?’ and ‘how were we taught?’” Magdalene maintained that knowledge of related tikanga was needed in order that people give due importance to this element of the pōwhiri ceremony. She said that the students had been given some guidance (prior to the pōwhiri) related to the physical performance of the hongi, but she described the guidance as “… kinda like a dummy’s guide to hongi I suppose. You know, how we were told don’t bang your head on them [tāngata whenua] and don’t shove your nose in their face. I know it was a Māori who was telling everyone how to do it but, you know, it wasn’t giving respect to what the real meaning of it was”. Magdalene expressed her belief that “… for Māori hongi has got real symbolic meaning. Maybe if, when we were told about what to do, if we went into … the basic tikanga behind it and not just the dummy’s don’t push your nose in then maybe they [students in manuhiri group] will have better understanding and they won’t disrespect
it so much. Maybe they won’t disrespect it and laugh it off. It’s not a joke. To Māori it’s not a joke”.

Deborah also commented on this aspect of the hongi. She explained “I was a bit nervous at first and I wasn’t sure what to say when I was shaking hands with someone that was Māori. It was a bit confusing. It was good in the beginning, like when we were actually in the hall. All the people in there were lecturers or support staff or significant people in the College. I felt like that was quite good because it was like the seniority welcoming us the junior. But then there were all of these people that kind of tagged along. I was continuing to hongi because they were obviously there to welcome us. We more shook hands at the end. Some people, it all seemed to be students rather than staff, at the end just got kind of sick of hongiing I guess. There were so many of us that had walked past and, you know, I can understand it got a bit tiresome. Perhaps that people would get kind of sick of it”.

Freda explained that, in relation to the hongi she “… didn’t mind doing that bit. It was just that it went on forever. We had all the first years and the other students [in tāngata whenua group] and they didn’t take it very seriously. They didn’t really care, I felt, because I went through the first line of the teachers and staff and then I got to the first student. I went to put my nose against his nose and he kind of went like this … (Freda demonstrated a pronounced backward movement of the head and upper body). I thought the hongi was what we were meant to be doing and I felt a bit uncomfortable that he didn’t want to do that with me. Then I realized that he was a student and that the rest of them, like, you didn’t know whether or not you were meant to shake their hand or whether you were meant hongi them. It was
just ridiculous, the line went outside. They [the students of tāngata whenua] were all laughing and giggling and some of them didn’t even shake your hand and didn’t even acknowledge you. I didn’t feel very, what is the word? It didn’t feel like I needed to bother about them in a way. Like, they didn’t make it as though it was important to them. I just felt it was ... not so serious or not so important”.

Compulsory participation

Isobel noted that while waiting outside the venue “I heard someone say the word hongi and I remembered that I had read about it. I thought oh no, who do I have to do a hongi with? I’m not going to do that, no. I thought it might be a voluntary thing but I’m not going to do it. I actually thought that if something like this is happening then I would rather stand outside and watch. For me I feel more confident if I have to watch something then be involved. Because this is something so completely new I didn’t want to make a fool out of myself either. What if I do something wrong? I don’t know how you can do something wrong, but how should I know?” When the hongi process began Isobel sensed that “... there was no way out. We were all suddenly in line and again I was like, oh, my gosh. There wasn’t enough time to observe many people ... to see them actually do the hongi. I just thought this is impossible, so many people, and I was getting nervous because I didn’t know what to expect. I thought oh do I really have to do this and how close do I have to go to that person? It was so strange. Do I have to talk to them? Then I thought I will just get it over and done with because I didn’t really have a choice. There was no escape”.
Cross - Gender Interaction

Gwen felt positive about participation in the hongi but also reflected on an aspect which caused her some concern. From her Muslim cultural base interaction between the sexes was not acceptable. Gwen recalled “... over there [West Africa] modesty is everything. There’s a huge thing between the sexes that you don’t interact at all. Men, women and children eat completely separately. You don’t look guys in the eye, you never talk to them. I didn’t talk to my Dad when we were over there”. Gwen articulated her feelings, in regard to having to greet males during the hongi, as follows “That part was difficult. I felt very self conscious touching the guys. I mean hongiing the younger guys, especially, it made me feel kind of funny. It was nerve wracking”.

Pamela stated that “Towards the end of the line there were all these young people. That just kind of freaked me out. Like, it’s one thing to hug your Grandmother, but it’s another thing to hug a cute boy”.

Warmth

Pamela, who at first expressed concerns with participation in the hongi due to issues related to sharing of personal space, explained that these feelings changed as she participated. She said “... I thought I’m not the only one doing this, everyone is doing it. I did one and then I did another. At some point in it I started getting like, warm feelings, especially if there was a firm handshake involved”.
Casual and Friendly

Gwen expressed that she had "... kind of expected it [the hongi] to be ... explained more before we went in. ... Has it got a deep meaning? I suppose it has. But I don't think it was really explained well”. Regardless of the gaps which Gwen identified in relation to her knowledge of the hongi she expressed positive memories of the feelings generated from her participation. Gwen felt that "The first few people were pretty nervous, you know, making sure of what they were doing. But it was kind of casual, at the same time real friendly. Everyone was making comments and talking as well, not just standing there awkwardly, so I think it was pretty good. It was a long line. When you got outside it was just the students [referring to students of tāngata whenua] and they were just kind of shaking hands. But that was good because it made it go quite quickly so I don't think it was too long. It was good”.

Kai

Traditional meaning

Provision of kai is an important part of manaakitanga. It is a means to whakanoa the people and area involved in the ceremony and is a time in which to engage in conversations to further fortify relationships promoted during the process. (Refer chapter 2, p. 19)
The themes identified in this element are:

| Togetherness, Flat note, Relaxation, Separation |

Five of the participants made specific comment in regard to kai.

Three of these recalled this element positively. These participants reflected on opportunities provided, while partaking in the food, to reconnect with friends with who they had lost contact during the ceremony.

Less positive comments conveyed sentiments regarding segregation. Two participants felt disappointed with this part of the pōwhiri. They felt let down by the process. From their comments, it appears that they still considered themselves part of a separate group – still manuhiri.

Participants made no mention of the function of kai as an agent by which to whakanoa the area and people involved in the pōwhiri ceremony, or whether a karakia kai took place. It is not apparent whether or not they were aware of these factors.

Participant Voice

Separation

Jessica’s reflection on the kai component brought to the fore feelings that “Afterwards, at the food, it was just all the new people. I didn’t feel it was a mixture of the old and new people so I don’t think it worked in that sense of
bringing two groups of people together. Maybe because it was outside the people would just dribble away. The welcomers, they seemed to disappear a bit so maybe if it [the kai] had been inside the people would have stayed and mingled more”.

Flat note

Elizabeth described her experience of partaking in the kai as flat “... it [the pōwhiri] ended on a flat note where everybody just sat down and ate and that was the end of it”.

Togetherness

“Oh, I enjoyed the food after”, was Naomi’s initial comment when reflecting on the provision of food following the pōwhiri. She went on to say that “It was really nice because, really, food I always feel good after to have a chat. I ended up chatting and meeting with people and getting to know other first years. It was nice. You know, you’re being fed, you’re feeling good. You’re chatting with people who are excited because it’s their first time being there. It really did bring us together, for some of us in our little groups after”.
Relaxation

"You got to relax there", commented Hannah as she recalled the kai. She explained "It was very crowded but it was good in a way. I think we just went and sat down on the grass in a circle and talked about nothing".

“Oh, I just wanted to eat”, was how Isobel expressed her feelings on completion of the hongi. She also recollected “The food was lined up, so it was like, okay now we have to line up for this. It was just getting from one line into another line. Then finally when we, like the friends I was talking with before, like we were sitting down there. Finally it was a relaxing time because now we were eating, just chatting and it was sunny so it was a completely different atmosphere. I was kind of even glad it [the pōwhiri] was over”.

Function of welcome

Traditional meaning

The ceremony of pōwhiri, in its present usage, has the function of welcoming manuhiri. Following the pōwhiri, manuhiri are able to, “... move freely amongst the host people ... without ritual restriction” (Barlow 2004, p.98). (Refer chapter 2 p. 14)

The themes identified in this element are:
- Togetherness
- Flat note
- Relaxation
- Separation
Thirteen of the fifteen participants reflected on whether or not the ceremony had achieved it welcome function. Although most participants had some awareness that the pōwhiri was a welcome ceremony only one fully understood the process in its entirety.

Just under half of the participants felt that the aim of the ceremony – its welcoming function – had been achieved. The ceremony had left them with feelings of acceptance and belonging in the College.

A significant number of participants (6) felt strongly that the pōwhiri had been unsuccessful in achieving its purpose. They felt that nothing had changed in regard to their being allowed at the College or their status as students in the institution.

One participant saw no significance in the ceremony for her it was merely a compulsory component of her College course, something which needed to be completed and then moved on from.

**Participant Voice**

*Lack of heart and soul*

In considering the welcome function of the pōwhiri Abigail felt that “... personally, for me, I missed it. Like, at an academic level, sure I know I have been welcomed. But in reality I have missed it because I haven’t
understood it. Yeah, academically it's a good exercise but where is the heart and soul?"

No affect

Hannah commented “I don't think it [the pōwhiri] worked. It was obviously important but I don't know why. I guess it would be like going to see a movie in a foreign language without sub – titles. It can still be important and you get an idea of what's going on but it doesn't affect you the way it would if you understood”.

In considering whether the ceremony had achieved its intention Freda pondered “Um – I don’t think it did actually. I felt having the staff at it is quite nice but as soon as it got to the students I felt like they didn’t really care. I have no idea who they were. I don’t even know what they do here. So I don’t feel like it was joining the two groups of students together at all. I still feel quite separate”. Freda also referred to the elements of the pōwhiri. She thought “...it would have been quite nice to just be told exactly what each thing means or what happens and things. So that you have a clear understanding of what the hongi means, what the welcome means, and things. Yeah, I think that would have been good”.

For Isobel the pōwhiri had functioned “... not in the sense like now are you welcome, more actually it was just to see who else was at College. Who are the lecturers, also I will have to deal with most of those people. I thought it was just to see who else was there. In this respect I found it quite good. But, for example, I have no idea who the Māori speakers were. Were they
actually part of the College or were they guest speakers? Yeah, what were their roles? So that was one thing missing for me”. She added “I think it [the pōwhiri] was to me more, oh that is another thing I have to do. In the first two weeks you were told what you had to do this day and what you have to do the next day. It was telling you and you obey. It [the pōwhiri] was just like another thing on the list that has to be done, and then you move on. It is another thing I can write my friends at home because they are interested in what I am doing. So it will be just another story I could tell. I think I already wrote to some of them about it. I didn’t make a very big thing about it, more like we had a Māori welcome. I think I just wrote that at the hongi there were so many people and it was the only thing I shared”.

Flat issue

Elizabeth questioned whether the parties involved, in the pōwhiri, would “… ever see each other and ever say hello to each other any more”. She thought that “… idealistically it would be nice to have another ceremony where people get to know each other and stuff like that”. She admitted that she doubted whether this was possible in that “… realistically I know that the first years have to get on with their study introduction and all the non-first year students have to get on with their work so I don’t know if that would be achievable”. After further consideration she speculated that the way she felt might have been connected to the time she had spent in College prior to the pōwhiri. She remembered that “We [Elizabeth’s particular course cohort] came a bit earlier”, and she suggested “… that may be why, you know, it’s a bit different for me. Because we had to wait a while and then it’s like we’d been her for ages. Maybe that’s why I felt that really flat issue”.

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Magdalene’s thoughts in regard to the College pōwhiri achieving its function of welcome were “Like the whole procedure was good. It wasn’t great because of the situation of there being predominantly Pākehā students and no one really having an understanding of it. Aside from that it was good. It was like a normal, like any other pōwhiri”.

Pamela averred that “I feel very, very welcomed. I really judge by the emotions I’m going through at the time. That distorts what actually happened, I’m sure, to some degree. But, I think that the emotions that I had were positive and because of the positvity the whole welcome was achieved. I feel comfortable on campus. I am expected to be at certain places at certain times and that expectation … is a comfort. It would be like going to dinner at a family reunion and someone not being there – it would be like where’s **** [name removed]? So it’s kind of reassuring that my absence would be noted”.

Jessica explained that “We still respect our teachers, and so for us it is a good thing for the teachers to come welcoming us in”. She also made connections to her position as a member of the International student cohort. She considered that “Maybe because we are foreign students, I don’t know, they’re making us like them. Also the people with them kind of promote that
as well to Māori, to them and us, and everybody kind of, you know, work together”.

In considering whether, for her, the College pōwhiri had achieved its welcome function Naomi again made reference to her prior experiences in explaining her feelings. For her pōwhiri are “… bringing together two groups of people, basically, in a welcoming manner. I’ve always had the perception of a lot of love is within it. I’m trying to figure out how I know. I can remember sitting through discussions. I remember discussions happening and I always had that feeling of welcome”. In reference to the College pōwhiri she acknowledged that “I actually did feel welcomed and I was impressed too because it was really, I thought, sensitive in the nature of we are in New Zealand. I thought it was respectful too, not only the English people but for the Māori coming together. I just viewed it as, like, working together to become, you know, as one. That’s just for me personally”.

**Sense of Belonging**

In Gwen’s opinion the pōwhiri achieved its function in that, for her it engendered a sense of welcome. She made it clear that “It made me feel I belonged. I mean I did feel I was accepted into the College and it was really good meeting all the main people through that way. You didn’t feel like it was so much strangers. I think it was really good”.

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Acceptance of Individual

Deborah “... quite enjoyed the pōwhiri. I thought it was really nice”. She added “... it was also good for me to experience something that I am going to experience in the future, so it’s to get me prepared for it. I definitely felt more welcome at College than I did at the university. It was like the College was accepting me for who I am, it’s accepting you as an individual who has got different experiences. I think that is really neat because that’s something that I have to do as a teacher because every pupil is going to have different experiences and is an individual and I have to treat them like that”.

Important to College

Keziah, whose course of study had begun three weeks prior to the ceremony taking place and who had also had previous experience in attending pōwhiri, said that “I don’t think I would have felt less welcome if we hadn’t had it. ... I don’t think it changed anything hugely inside me that made me feel like all of a sudden I was allowed to be here. I think I already presumed that. My understanding, for me, was that this is important to the College and to these people and I needed to be respectful of that and take part rather than this is for me. I sort of felt like it was more for them and that I was being respectful of how they do things, not Māori people, but the College as a whole”. Keziah went on to state that she did not link the College pōwhiri with her previous pōwhiri experience. She thought of her previous experience as “... different because we were visiting a marae up there so we were visiting where they lived, whereas this is just school. I thought of us [manuhiri and
tāngata whenua at College pōwhiri] as both visitors rather than me being a visitor and them welcoming us. We all have our own lives that are separate to this place. This is just a meeting area rather than a home”.

Change of perception

When asked whether or not she thought the pōwhiri had achieved its welcome function Bianca responded “At the start of that first week of College I would have said no. It’s only been in the last two or three weeks, since we have been involved in the Socio cultural week, Curriculum Studies ... and also Māori Studies that I can actually see where things fit in. It’s taken me that long because I’ve had very, very, very limited dealing with anything Māori. It all fits in now. I can see the importance of this and I can see how the pōwhiri did sort of bring people together. But I can only see that now after ... five weeks of College. It’s amazing how my perception has changed. I think the first week of socio cultural really brought it home to me that, yeah, it’s not them and us it’s a bicultural effect at the core”.

The thoughts and feelings of the participants illustrated in the themes have clearly established a number of concerns which affected how they experienced the pōwhiri. From this discussion we move to the final chapter which integrates the findings, poses questions related to those findings and suggests avenues for addressing concerns which have been identified.
CHAPTER SEVEN: WHERE TO FROM HERE?

Introduction

This chapter will draw together common ideas and issues from the preceding chapters. The main findings, in relation to the key concerns and objective of the study, will be identified and the extent to which the research has achieved these will be considered. Pathways by which use of the findings might be utilized and avenues for future study are discussed.

Restating the focus of the investigative lens.

The aim of the investigation was to gain an understanding of individual beginning students’ perceptions of and reactions to the College pōwhiri (2006) and to examine whether, from the participants’ perspectives, the pōwhiri functioned effectively to promote feelings of welcome and belonging, for them, thus fulfilling its purpose.

As can be seen from the information collated in the Findings chapter, participant feelings and perceptions of the pōwhiri process were varied. There was some disagreement over whether or not the pōwhiri had achieved its welcoming function. Also participants’ feelings changed, not only between the elements of the pōwhiri but also within them.

Initially there was tacit acceptance of the ceremony in that all participants attended the pōwhiri. They gathered at the appointed time and (according to the information they had) in the designated place. Although at the huihuinga
ki waho participants seemed open to the experience a picture of nervousness began to develop. Lack of knowledge was identified as a significant factor which led to the majority of participants expressing feelings of fear, dread, panic, exclusion, loss of control and a disconnection from the ceremony.

The behaviours of others involved, and the students perceptions of their behaviours, also contributed to participants’ experiences of the ceremony. The negative attitudes of some members of manuhiri were reported by some participants, who felt shocked and angry at the time. Participant comments show that although these feelings were strong they did not, necessarily, translate to feelings of negativity for all aspects of the pōwhiri.

The encroachment on personal space during the hongi and hariru was a significant concern for a considerable number of participants. The close cross gender interaction caused some participants to become self conscious. Conflicts arose between a participant’s cultural mores, which restrained cross gender interaction and the necessity for it during this process.

The behaviour of the student members of tāngata whenua during the hongi and hariru also had a direct impact on participant perceptions of that particular element of the pōwhiri. Most participants (8) found the behaviour negative, disrespectful and demeaning of the process leaving them with the impression that these tāngata whenua cared little about the ceremony. However for two participants the actions of these tāngata whenua provided an avenue of release that enabled them to escape before completing the process.
Just under than half (7) of the participants felt the welcome function of the pōwhiri was achieved. Others commented that it made no difference to them, that it was an academic exercise lacking heart and soul, or that it was merely a compulsory requirement which needed to be fulfilled.

So What?

Huata (2006) has stated that the College pōwhiri serves as welcoming process for beginning students. Anna (2007) has reported that, from the inception of the pōwhiri as part of the College environment, it has had the ethos of the warm heart and an aim to encourage further learning of things Māori. In its most recent guise Anna also confirmed the Treaty of Waitangi partnership represented by the people and practices involved in the ceremony.

Given that many of the themes identified in the study convey a negativity towards the pōwhiri and that, for the majority of the participants, warmth, partnership and welcome did not feature significantly as part of their experiences/ perceptions of that ceremony the question ‘so what’ remains to be answered.

Why is it important that beginning student teachers have a positive experience of the pōwhiri? Does it matter if some didn’t know what was going on? Isn’t it their responsibility to become educated in these matters so that they do understand? The fact is that these students have come to this institution in order to become educated in the professional art of teaching.
As an institution which provides teacher education the College is required to provide teaching programmes which align with the Graduating Teachers Standards for teachers embarking on their teaching career. The Graduating Teachers Standards: Aotearoa New Zealand set out a number of specific criteria which provide an “...agreed national standard that all graduating teachers have to meet” (www.teacherscouncil.govt.nz/education/gts, p.1).

These standards are inclusive of all teaching programmes (covering the spectrum from early childhood education, to all school levels and including Māori medium settings) and claim to “…appropriately address issues of the Treaty of Waitangi and the bicultural nature of Aotearoa New Zealand” (www.teacherscouncil.govt.nz/education/gts, p.2). The standards describe what graduating teachers “…will know …understand …be able to do, and the dispositions they will have that are likely to make them effective teachers…” (www.teacherscouncil.govt.nz/education/gts, p.2).

The standards include criteria specifically related to things Māori. In the Professional Knowledge field Standard 3 (b) asserts that graduating teachers will have knowledge of tikanga and te reo Māori to work efficiently within the bicultural contexts of Aotearoa New Zealand. In the Professional Practice arena Standard 4 (d) sets the expectation that students graduating from their teacher training will demonstrate proficiency in oral and written Māori and/or English languages. While subsection (e) of the same standard states that graduating teachers will use te reo Māori me ngā tikanga – a – iwi appropriately in their practice. The Professional Values and Relationships section contains Standard 6 which relates to building positive relationships with learners and members of learning communities. Within this standard
subsection (d) states that graduating teachers will (among other things) recognize how differing values and beliefs may impact on learners and learning, will promote a learning culture which engages diverse learners effectively, and will demonstrate respect for te reo Māori me nga tikanga – a – iwi in their practice.

In order to perform as expected and to provide diverse, inclusive programmes for the learners in their classrooms graduating teachers need to have gained an awareness of, a positive attitude towards, and understanding of related cultural beliefs and practices. As identified in his ‘Te Mana Kōrero’ research (2002) Russell Bishop argued that it is essential that learning institutions examine ways to make the physical and social environment a place where all students feel comfortable and valued, acknowledging the different cultures and ethnicities represented in the environment. The inclusion of the pōwhiri is potentially a means to introduce College students to the cultural diversity to be found in Aotearoa/ New Zealand by focusing their attention to the bicultural (Māori – Pākehā) nature of the country which stems from the partnership principle inherent in Te Tiriti o Waitangi.

While it needs to be recognized that a single pōwhiri should not be viewed as the panacea by which to achieve the teacher standards required we might consider how it might promote an initial, positive, warm insight into things Māori and act as a catalyst for further learning.
Tētahi ara tika whakamua (an appropriate path forward).

Tuakana – Teina tonu

At this point in a research study it is to be expected that the researcher will make definitive statements in relation to the study findings. The reader will not find this occurring here. Instead I have maintained my stance as teina in relation to my position as a student of things Māori and in relation to my professional position within the College. Keeping this in mind I have chosen to pose questions, include suggestions made by participants and to state my professional responsibilities.

Perhaps the questions and participant suggestions which appear here will be of some use to readers who already include pōwhiri within their institutions and are reflecting on the process. Alternatively assistance might be rendered to those readers who are considering including pōwhiri as a component of their institutional processes.

I puta mai ngā whakaaro puaki nei i ngā kaiwhakauru
(suggestions from participants)

The suggestions which follow were made by participants during their interviews.

Some felt that notification of the inclusion of this ceremony in the College programme and what this meant for them needed to be significantly more
comprehensive. A number had not noticed, or had not understood the notation in the student booklet.

Participant’s made a number of suggestions about how the preparation session might have been more effectively used to give them a more informed picture of the ceremony. They felt more information was needed in relation to the behaviour expected of them during the ceremony and the reasons why, the cultural significance of each element within the pōwhiri and the significance of the ceremony as a whole.

Abigail felt it was important to have some better way for students to gain background information which would allow them to understand the pōwhiri process. She felt that this would enable them to understand what was taking place, to see the significance of what was happening and to recognize the importance the ceremony.

Five participants suggested that it would have eased the situation and enabled them to understand and connect with the sentiments expressed in the whaikōrero if written information had been supplied relating to the process, the content of the speeches and to the persons taking prominent roles in the speeches.

Keziah suggested that it might be more appropriate to reserve the ceremony for people who were familiar with the process and the language involved and could therefore understand what was being said.
He Pātai (some questions)

In finding a way forward a number of issues, generated from the study findings might be considered.

Firstly if the pōwhiri is not working positively to welcome students to this institution, if it does not act to affirm positive treaty partnerships and, as has been found in this study, generates negativity and a confirmation and retrenchment of negative attitudes towards things Māori should the ceremony continue to be included as component of College process?

How can we make the experience more engaging, meaningful and inclusive for Māori and non Māori students of manuhiri? What measures can be taken that will make this experience one from which they will be encouraged to be open to “… learn about and develop respect for other cultures…” (Metge, 1990. p.15)?

The majority of students at this institution are non Māori. They are here to qualify to teach in education systems ranging from Early Childhood through to Secondary levels. Eventually they may gain employment in the mainstream schools and early childhood centers, where they will be expected to interact with children from ethnic/ cultural groups which cover the broad spectrum of what is referred to nowadays as the multicultural society of New Zealand.
So how can we utilize the College pōwhiri experience as a positive avenue by which to welcome all students and persuade students from all ethnic groups “... to try and work towards sympathetic and authentic perceptions of Māori values, and to be on the alert for ways to improve their perceptions” (Paterson, 1992a. p.11)?

Secondly how can we awhi (embrace) the Māori students? How can we make their experience more positive – not necessarily in relationship to the process itself but in relationship to the negative comments and perceived disrespectful behaviours of others which caused them to feel shock and anger?

A number of factors have been implicated as barriers to Māori participation and success at tertiary level. Among factors identified in previous research (Hunt et al, 2001; McKinley, 2000; Te Puni Kokiri, 2000a, 2000b) are racism, differing values, low self esteem, bad experiences with education and isolation in classes dominated by non – Māori. The message is that we must work to ensure that the behaviours encountered are positive and affirming for these students and that any negative behaviours encountered do not act to engender feelings of isolation, dislocation and become impediments to their academic success.

Bishop (2003) has stated that although there has been an upsurge in Māori education facilities – such as Kohanga Reo and Kura Kaupapa Māori – the mainstream educational settings are where majority of Māori children go to gain an education. Māori are underrepresented in ranks of students who find
success in learning and in completing educational qualifications within these mainstream institutions.

Within education settings across Aotearoa/New Zealand evidence has been found (Alton – Lee, 2003) of educators having differential expectations for, and expectations of Māori which are obstructing the learning of these students. According to Alton – Lee “Teachers need to ensure that student experiences of instruction have known links relationships to other cultural contexts in which the students are socialized” (2003. p.90).

The behaviour of students from within tāngata whenua, during the hongi and hariru, left a strong negative impression on most participants. We might consider how to we support students (both Māori and Pākehā) from within this group. How might we go about impressing on them the significance of the role they play? How can we make clear to them the importance of their behaviour in helping to create a positive, respectful image of the pōwhiri? Is there some place in their studies at the college, prior to their participation as tāngata whenua, where they might be educated as to the significance of the pōwhiri, the importance of their role in the ceremony, and the consequence of their behaviour in relation to the experience the students of the manuhiri have of the ceremony? Should the placement of these students within the hongi line be adjusted so that they are interspersed with staff thereby providing them with acceptable behaviour models (tuakana – teina relationship in action)?
He Mahi Tahi (a collaborative approach)

There has been concern voiced that research of things Māori by researchers from outside the Māori culture using traditional methodologies has led to research findings which led to Māori knowledge being ‘...simplified/conglomerated and commodified ... for ‘consumption’ by colonizers and has consequently denied the authenticity of Māori experiences and voice’ (Bishop, 1996. p.14).

In addition to my position as teina I am a cultural ‘outsider’ in relation to things Māori it is not for me to determine how things within this realm should operate. In relation to this particular study it is not for me to determine the process of the pōwhiri. With this in mind the findings and questions posed in this section were sent to Huata for his consideration (within a time frame suitable to himself).

This collaborative cultural approach acquires inherent endorsement in the partnership principle of the Treaty of Waitangi. As Bishop (1996) stated collaborative cross cultural research is a task for all New Zealanders and for either Pākehā or Māori researchers to leave it all to one faction is to do away with their responsibilities as Treaty partners and citizens of Aotearoa New Zealand. As Parr and Meredith (2001) stated, in relation to their cross-cultural collaborative research, it is about “… bridge building for the co-existence of Māori and Pākehā in Aotearoa/ New Zealand” (p.16).
So what do the findings of the study and the questions posed mean for me?

Firstly as an educator within the College I have a role to play in that I attend the pōwhiri. I need to reflect on my actions during the ceremony to ensure that I maintain behaviour appropriate to the protocols – as directed by kuia and kaumātua – and to ensure I convey the impression of warmth and welcome within those actions. In short to give evidence, through my actions of what John Patterson suggests is the ideal of partnership, inherent in the Treaty of Waitangi. This ideal requires that “Pakeha take Maori values seriously … try to see the world as Maori see it …” (Patterson, 1992a, p.11).

Secondly, following on from the pōwhiri, I can address any questions which may be asked, by the Year One students, pertaining to the ceremony during the course of the academic study. If I cannot answer I seek advice from those knowledgeable kuia and kaumātua who set the protocols and guide the process.

In addition to handing the findings over to Huata, my professional responsibilities require that I present a summary of the study findings to my colleagues. This will be done with the support of Huata. It is envisioned that by providing this information to the college personnel/management, they will be encouraged to consult with Huata and other College kaumātua to find a collaborative path forward.
Pathways for further study

This research leaves open possibilities for three further studies.

It would be interesting to conduct a longitudinal study which follows the participants over the course of their academic study at the College. The focus would be to explore whether or not attitudes to the pōwhiri and to things Māori change, and what factors influence the change or lack of it.

A further longitudinal study could be conducted examining the ceremony of pōwhiri in mainstream educational tertiary institutions, exploring changes in designation and accompanying processes over time.

It would be interesting to observe how the College ceremony changes now that the institution has merged with the University of Otago which is required to take heed of the aspirations stated in the Memorandum of Understanding with Ngai Tahu. In part this agreement aims to:

"Recognise and give effect to the Treaty of Waitangi via a partnership between Te Runanga o Ngāi Tahu as the representative of Ngāi Tahu whānui and the Crown which seeks to transform education curricula, planning and service delivery to ensure that the educational aspirations of Ngāi Tahu whānui within the Ngāi Tahu rohe are realized" (Te Kete O Aoraki, 2004, p.8).

An additional investigation could explore student attitudes to the pōwhiri ceremony which takes place on the Southland Outreach Campus of the University of Otago College of Education. This campus has a smaller
student population and maintains close contact with marae in the surrounding area, and it would be interesting to find out whether these factors affect the process of pōwhiri on this campus, and the overall experience of the participants.

Poroporoaki (Farewell)

The human race consists of many cultures which appear vastly different in nature. Rogoff (2003) stated that these cultural differences are generally variations on themes of comprehensive significance, with differing emphasis placed on particular practices. “Accounting for cultural aspects of both widespread and diverse human practices will enable our understanding of the regularities within the diverse patterns that characterise human functioning” (Rogoff, 2003, p. 64). Perhaps not by just recognizing the similarities across cultures, but by also accommodating the differences, without fear, we can move forward together positively.

Kia tau te rangimārie
Let peace reign.
GLOSSARY OF MĀORI TERMS

The English meaning/s given for the te reo Māori vocabulary in this glossary are, mainly, generated from my understanding developed through my ongoing learning. Words which I felt needed more clarification than I could give are referenced to the source of the meanings used.

ako  teach/learn

anō  again

awhi  embrace

haka pōwhiri  a chant with actions and lyrics which conveys a welcome to visitors

hāngi  earth oven used to steam cook food

hapū  sub – tribe

harakeke  type of flax used for weaving

hariru  shaking of hands
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning and Context</th>
</tr>
</thead>
<tbody>
<tr>
<td>hongi</td>
<td>action between pairs of people involving a gentle pressing of nose/nose and forehead</td>
</tr>
<tr>
<td>hunga mate</td>
<td>reference made to those persons deceased</td>
</tr>
<tr>
<td>hui</td>
<td>congregate, gather, meet</td>
</tr>
<tr>
<td>iwi</td>
<td>tribe</td>
</tr>
<tr>
<td>kai</td>
<td>food/to eat</td>
</tr>
<tr>
<td>kaiārahi</td>
<td>person/s acting as a leader/guide</td>
</tr>
<tr>
<td>kaikaranga</td>
<td>caller</td>
</tr>
<tr>
<td>kaikōrero</td>
<td>speaker</td>
</tr>
<tr>
<td>kanohi</td>
<td>eye, face</td>
</tr>
<tr>
<td>kanohi ki te kanohi</td>
<td>face to face, eye to eye</td>
</tr>
<tr>
<td>kapa haka</td>
<td>group performing arts or culture display</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Term</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>karakia</td>
<td>incantation/prayer</td>
</tr>
<tr>
<td>karanga</td>
<td>call (first expression of welcome)</td>
</tr>
<tr>
<td>karanga whakautu</td>
<td>responding call</td>
</tr>
<tr>
<td>kawa</td>
<td>local etiquette</td>
</tr>
<tr>
<td>Kawakawa</td>
<td>native pine tree</td>
</tr>
<tr>
<td>kaumatua</td>
<td>male elder</td>
</tr>
<tr>
<td>kaumātua</td>
<td>elders</td>
</tr>
<tr>
<td>kaumātua whāngai</td>
<td>foster elders</td>
</tr>
<tr>
<td>kaupapa</td>
<td>purpose, topic</td>
</tr>
<tr>
<td>koha</td>
<td>contribution/gift</td>
</tr>
<tr>
<td>Kohanga Reo</td>
<td>language nest</td>
</tr>
<tr>
<td>kōrero</td>
<td>talk, speak</td>
</tr>
<tr>
<td>koroua</td>
<td>male elder</td>
</tr>
<tr>
<td>korowai</td>
<td>a cloak (garment)</td>
</tr>
<tr>
<td>Word</td>
<td>Definition</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>kuia</td>
<td>female elder</td>
</tr>
<tr>
<td>mana</td>
<td>spiritual power, prestige, authority (King, 1985, p. 193).</td>
</tr>
<tr>
<td>manaakitanga</td>
<td>hospitality</td>
</tr>
<tr>
<td>manuhiri</td>
<td>visitors</td>
</tr>
<tr>
<td>marae</td>
<td>village complex containing whare tipuna, whare kai, ablution facilities</td>
</tr>
<tr>
<td></td>
<td>– often with urupā (cemetery) located nearby</td>
</tr>
<tr>
<td>marae – ātea</td>
<td>open, tapu, area in front of the whare tipuna</td>
</tr>
<tr>
<td>mātāwaka</td>
<td>ancestral canoe, kinsfolk from ancestral canoe, term used to</td>
</tr>
<tr>
<td></td>
<td>describe Māori who have migrated to an area which traditionally belongs to another iwi</td>
</tr>
<tr>
<td>mauri</td>
<td>life principle, life force</td>
</tr>
<tr>
<td>mihi</td>
<td>personal introduction, greeting</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>mihi maioha</td>
<td>welcome ceremony for a newborn – referencing students’ ‘birth’ as beginning teachers</td>
</tr>
<tr>
<td>Moana nui a Kiwa</td>
<td>The big ocean of Kiwa, Pacific Ocean</td>
</tr>
<tr>
<td>mihi whakatau</td>
<td>welcome ceremony (simulation of a pōwhiri)</td>
</tr>
<tr>
<td>noa</td>
<td>balance, neutrality, free from restriction</td>
</tr>
<tr>
<td>noho marae</td>
<td>visit to marae with an overnight stay</td>
</tr>
<tr>
<td>packe</td>
<td>protocol of speechmaking in which tāngata whenua all speak first, followed by manuhiri</td>
</tr>
<tr>
<td>paepae</td>
<td>the ‘threshold’ from where speakers arise/ the speakers bench</td>
</tr>
<tr>
<td>pākehā</td>
<td>not Māori; European</td>
</tr>
<tr>
<td>pāngarau</td>
<td>mathematics</td>
</tr>
</tbody>
</table>

166
<table>
<thead>
<tr>
<th>English Word</th>
<th>Maori Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>farewell</td>
<td>poroporoaki</td>
</tr>
<tr>
<td>greenstone</td>
<td>pounamu</td>
</tr>
<tr>
<td>welcome ceremony</td>
<td>pōwhiri</td>
</tr>
<tr>
<td>make actions to distort the face and widen the eyes</td>
<td>pūkana</td>
</tr>
<tr>
<td>voice; language</td>
<td>reo</td>
</tr>
<tr>
<td>group</td>
<td>rōpū</td>
</tr>
<tr>
<td>support group</td>
<td>rōpū tautoko</td>
</tr>
<tr>
<td>side</td>
<td>taha</td>
</tr>
<tr>
<td>weapon of hard wood approximately 1.5 meters in length</td>
<td>taiaha</td>
</tr>
<tr>
<td>small carved dart/ piece of greenery – placed on the ground in front of manuhiri during wero</td>
<td>taki</td>
</tr>
<tr>
<td>men, people</td>
<td>tāngata</td>
</tr>
<tr>
<td>people of the land/ hosts</td>
<td>tāngata whenua</td>
</tr>
<tr>
<td>Maori Word</td>
<td>English Translation</td>
</tr>
<tr>
<td>----------------------------</td>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td>Tangaroa</td>
<td>guardian of the sea and all its creatures</td>
</tr>
<tr>
<td>tangihanga</td>
<td>funeral</td>
</tr>
<tr>
<td>tapu</td>
<td>under subject to religious/ceremonial restriction</td>
</tr>
<tr>
<td>te ao Māori</td>
<td>the Māori world</td>
</tr>
<tr>
<td>te huinga ki waho</td>
<td>gathering outside</td>
</tr>
<tr>
<td>te kapinga o te kōrero</td>
<td>concluding paragraph of the whaikōrero</td>
</tr>
<tr>
<td>Te Kura Akau Taitoka</td>
<td>School of the Southern Tides</td>
</tr>
<tr>
<td>Te Kura Kaupapa Māori</td>
<td>Māori medium primary school</td>
</tr>
<tr>
<td>te reo Māori</td>
<td>the Māori language</td>
</tr>
<tr>
<td>te reo me ngā tikanga Māori</td>
<td>the Māori language and culture</td>
</tr>
<tr>
<td>te reo Māori me ōna tikanga</td>
<td>the Māori language and related culture</td>
</tr>
<tr>
<td>Te Tiriti o Waitangi</td>
<td>The Treaty of Waitangi</td>
</tr>
<tr>
<td>Word</td>
<td>Meaning</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>te whakaekenga</td>
<td>movement of manuhiri on to the marae</td>
</tr>
<tr>
<td>tikanga</td>
<td>customs</td>
</tr>
<tr>
<td>tikanga Māori</td>
<td>Māori customs</td>
</tr>
<tr>
<td>tohunga</td>
<td>priest, skilled spiritual leader, expert (Walker, 2003 p. 368)</td>
</tr>
<tr>
<td>tonu</td>
<td>continue</td>
</tr>
<tr>
<td>toto</td>
<td>blood</td>
</tr>
<tr>
<td>tū mai, tū atu</td>
<td>protocol of speechmaking in which speakers from tāngata whenua and manuhiri alternate</td>
</tr>
<tr>
<td>tuakana – teina</td>
<td>senior – junior, with reference to teaching and learning – tuakana is a knowledgeable person – teina is the person seeking knowledge.</td>
</tr>
<tr>
<td>utu</td>
<td>value, price, cost, reciprocity</td>
</tr>
<tr>
<td>waewaetapu</td>
<td>newcomer, first time visitor</td>
</tr>
</tbody>
</table>
waiata                     song, to sing
waiata tautoko            song of support
wero                      challenge
wahikōrero                 formal speeches of welcome
whai wāhitanga            participation
whakairo                  carving
whakanoa                  free from associated tapu
whakapapa                 genealogy
whānau                    family
whanaungatanga            relationship
whānau whanui             extended family
whare tipuna              ancestral house
wheua pakake              whale bone
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APPENDIX ONE (A): PERSONAL INTRODUCTION
TO BEGINNING STUDENTS

Cultural Significance of Poowhiri – Personal Introduction.

Kia ora, Hello everyone,

First of all, thank you (Tutor’s name) for allowing me time to speak to the students.

My name is Colleen Leacock-Johnson. I am a lecturer in Māori Studies and Professional Studies at the College but today I am here to have a quick chat about the Master of Education research I am conducting this year. As part of your introduction to the College you are required to participate in the College poowhiri — welcome ceremony. Through my research I aim to gain an understanding of the personal meaning and experience you bring the ceremony and your perceptions of it.

In order to do this I would like to interview a number of students who are beginning their study, at College, this year. This invitation applies to all students commencing study, at College, this year including students from overseas.

Please don’t feel that because you are relatively new to New Zealand or, even if having been born in New Zealand, you have not had much experience of things Māori that your experience would not be relevant - don’t be put off if you would like to participate.
Please take a copy of the letter which is being given out. It introduces you to what is involved in the study and how you go about signaling your willingness to participate.

Participation is voluntary and is not related to any courses that are part of your qualification programme. If you do decide to participate you may withdraw at any time. Any information you provide to me will be held in the strictest confidentiality.

During the week following * the powhiri an Information Sheet, Survey and Consent Form will be given to you (in class). It is important that you read the information in this communication so that you what is involved and how to signal your interest in being part of the research.

Thank you very much for allowing me this time to come and speak to you about this. I look forward to seeing you all again following * the powhiri.

* Primary – Tuesday 21 February
* Ag – Wednesday 22 February
* Secondary – Thursday 23 February
APPENDIX ONE (B): INFORMATION LETTER TO BEGINNING STUDENTS

Cultural Significance of Poowhiri – Research.

Kia ora, Greetings,

My name is Colleen Leacock-Johnson. I am a Senior Lecturer within the Maaori Studies and Professional Studies Departments of the Dunedin College of Education. The major components of my tasks, at the College, are the teaching of Te Reo Maaori and its integration into learning programmes and issues related to teaching in a multicultural environment.

My research is being undertaken as part of the requirements for the Master of Education (Teaching) degree at the College.

As part of your introduction to the College of Education you are required to participate in the College poowhiri (welcome ceremony). The aim of my research is to explore the personal meaning and experience you bring to this ceremony and to understand your perceptions of it.

I would like to interview a range of students who are beginning their study, at College, this year. During the week day following the poowhiri an Information Sheet, written Survey and Consent Form will be given to you. The information sheet will give you additional detail about the study. It is important to read the information contained in this communication so that you are clear about what is involved and how to signal your interest in participating.
Participation in this study is voluntary. If you choose to participate you may withdraw from the study at any time without any disadvantage to yourself. Please be assured that this study does not relate in any way to the Maaori Studies or Professional Studies courses you are required to complete as part of your College study programme and that any information you provide to me will be held in strictest confidentiality.

You will find a survey and consent form attached to the information sheet. If you feel you would like to participate in the study you signal this by filling out the survey. The information contained on the consent form relates to the research process and other relevant information. This information will enable you to make and informed decision, regarding your participation. Please sign it and return it with your survey if you decide to be part of the study.

Naa,
Colleen Leacock-Johnson
Cultural Significance of Poowhiri – Research

Kia ora anoo, Hello again,

Thank you once again (name of Tutor) for allowing me another visit to speak to the students.

Just to reintroduce myself. My name is Colleen Leacock-Johnson. I am a Senior Lecturer within the Maaori Studies and Professional Studies Departments of the Dunedin College of Education. The major components of my tasks, at the College, are the teaching and learning of Te Reo Maaori and its integration into learning programmes and issues related to teaching in a multicultural setting.

My research is being undertaken as part of the requirements for the Master of Education (Teaching) degree at the College.

You have now participated in the poowhiri ceremony to welcome you to College. The aim of my research is to explore the personal meaning and experience you brought to the ceremony and to understand your perceptions of it. If you decide to participate there are no tangible rewards for you. You will in fact be being very generous to me in gifting your time and your insights to me.
If you did not participate in the College poowhiri then unfortunately you will be unable to participate.

The information in the sheets being given to you provides an overview of the research process and what is involved, for you, if you decide to participate. Attached to the letter (information sheets) is an introductory survey and consent form – show sample. If you wish to participate in this study you indicate this by detaching the information sheets. You should fill out the survey and sign the consent form. These should then be placed in the box provided at the College Reception. The box is coloured green with koru leaf patterns (red, black and white) on the lid. There are no other markings on the box and to help ensure confidentiality is maintained the box is sealed (show box). The box will be held in reception for 2 weeks (5pm Tuesday 21 February – 5pm 7 March) to allow ample time for you to complete the survey and sign the consent form if you wish to.

It is important that you remember to sign the consent form as this indicates that you understand what will be asked of you as a participant and that having that understanding you have volunteered to take part. If you decide you would prefer not to participate you can simply discard all the written information you have been given pertaining to the research.

Thank you allowing me the time to come and speak with you.

Ka kite anoo, see you again.
APPENDIX TWO (B): INFORMATION SHEET
INFORMING BEGINNING STUDENTS OF RESEARCH FOCUS

Kia ora anoo, Hello again,

Just to reintroduce myself. My name is Colleen Leacock-Johnson. I am a Senior Lecturer within the Maori Studies and Professional Studies Departments of the Dunedin College of Education. The major components of my tasks, at the College, are the teaching of Te Reo Maori and its integration into learning programmes and issues related to teaching in a multicultural setting.

My research is being undertaken as part of the requirements for the Master of Education (Teaching) degree at the College.

You have now participated in the poowhiri ceremony to welcome you to College. The aim of my research is to explore the personal meaning and experience you brought to the ceremony and to understand your perceptions of it.

I would like to interview a range of students who are beginning their study, at the College, this year. The interview will take place in a secure location. An audio-tape will be used to record what is said. You will be invited to express your feelings and understandings related to the College poowhiri.
I may ask you to expand on what you have said in order for me to gain more understanding of your perceptions. It is estimated that the interview will take between 1 and 2 hours.

If at any time you feel uncomfortable with the process you may decline to answer the questions and can withdraw from the study, should you wish to, at any time. Please rest assured that should you decline to answer any of the questions or withdraw from the study there will be no disadvantage to yourself.

The interview will be transcribed into a written interview record. The information will be written exactly as you say it in the interview. Once this is complete you will be invited to read the transcript. It is estimated that this check. If you wish to comment further the additional information will be added to the transcript in order to ensure that you are satisfied that the information conveys a true picture of what you have said.

Prior to the interview beginning you will be given a participant code. This code will be used during the interview and in the transcription. At no time will your name be divulged.

Attached to this letter is an introductory survey and consent form. If you wish to participate in this study you indicate this by filling out the survey and signing the consent form, and by placing them both in the box provided at the College Reception. The box is coloured green with koru leaf patterns (red, black and white) on the lid. There are no other markings on the box and to help ensure confidentiality is maintained the box will be sealed.

I will be the only person to have access to the surveys. The box will be held at the College Reception for 2 weeks (5pm Tuesday 21 February – 5pm 7
March 2006) to allow ample time for you to complete the survey and sign the consent form.

I would like to interview 10 people. These participants will be chosen from the survey responses to ensure of range of gender, age, ethnicity, religion, personal culture, experience related to things Maori and initial impressions of the College poowhiri. I will contact these students by letter (in a sealed envelop) placed in the individual’s pigeonhole. This letter will invite contact with me in order to organize a time and place for the interview.

The initial question for the interview will be generated from the information you supply in the survey. Other questions will be developed as the interview progresses and will be based on the information you provide as this occurs.

The interview should take between 1 and 2 hours approximately.

If you fill out the survey but are not included for interview the information you supply may be used as general information for the project.

Please ensure that in addition to filling out the survey you also sign the consent form which is also attached and place both together in the box provided, at the College reception.

Naa,

Colleen Leacock-Johnson
APPENDIX TWO (C): INTRODUCTORY SURVEY

Please answer all questions.

1. Name

2. Age

3. Male/ Female

4. Religion

5. Ethnicity

6. Write some notes about your personal culture.

7. List your previous experience with Maaori Culture.

8. List your first impressions of the College poowhiri.
APPENDIX TWO (D): CONSENT FORM

I have read the information sheet concerning this research study and understand what it is about.

I understand that:

☐ My participation in the study is entirely voluntary.

☐ I am free to withdraw from the project at any time without any disadvantage to myself.

☐ The data gathered from the survey, interview and transcript check will be destroyed at the conclusion of the study but if the study is to be published, any raw data, on which the results depend, will be retained in secure storage for 5 years. After this time it will be destroyed.

☐ This study relies on an open-ended questioning technique. Therefore questions to be asked will depend on the way in which the interview develops.

☐ During the interview I may decline to answer any particular question if I wish to do so without any disadvantage to myself.

☐ The Masters thesis will be published and will be available on reserve in the library but confidentiality and my anonymity will be preserved.
I agree to take part in this research project.

(Signature of participant) -----------------------------

(Date) -------------------
APPENDIX THREE: INITIAL THANK YOU TO RESPONDENTS

The message below was handwritten in a card and pigeonholed to each respondent in a sealed envelope.

Kia ora (name of respondent),

Thank you for agreeing to participate in my Masters study. I very much appreciate your gift of interview time and insight into your perspectives.

I will be contacting you – via pigeonhole – on Monday March 6th to make arrangements for the interview, at a date, time and venue suitable to you.

In the meantime if you wish to contact me please feel free to do so.
Email: colleen.leacock-jonson@dce.ac.nz
College: 4772289 extn 882
D.D.I: 4747132
Office (College): Floor 3, Tower Block
Home: 4530686
I look forward to hearing from you.
Naa,
Colleen
APPENDIX FOUR: FIRST LETTER TO RESPONDENTS TO ARRANGE INTERVIEW TIMES

Placed in each respondent’s pigeonhole in sealed envelop. (07/03/06 – 10/03/07)

Kia ora (name of respondent),

Below are some dates and times I have available for us to meet for the interview related to my Masters Research. I hope that there is a day and time amongst them which will be suitable for you. I have organized the times into 2 hour blocks in order to allow for time to settle in and to complete the interview without rushing.

April 3 – Monday: 10.30 – 12.30

April 4 – Tuesday: 9.00 – 11.00, 3.00 – 5.00

April 5 – Wednesday: 10.30 – 12.30, 1.00 – 3.00, 3.30 – 5.30

April 7 – Friday: 10.30 – 11.30, 3.15 – 5.15

April 10 – Monday: 10.30 – 12.30
April 11 – Tuesday: 9.00 – 11.00, 3.00 – 5.00

April 12 – Wednesday: 10.30 – 12.30, 1.00 – 3.00, 3.30 – 5.30

I also have 2 possible venues – my office - Floor 3, Tower Block or an interview room at College.
Please contact me and let me know the date, time and venue you would prefer, from those suggested, or if you have an alternative please let me know.

You can contact me by any of the methods listed below.

- Indicate your preferences on this sheet and place it in the ‘green box’
- Email: colleen.leacock-johnson@dce.ac.nz

College: 4772289 extn 882
DDI: 4747132
Home: 4530686
Office (College): Floor 3, Tower Block

Naa,
Colleen
APPENDIX FIVE: SECOND LETTER TO RESPONDENTS TO ARRANGE INTERVIEW TIMES

Dates chosen in previous weeks removed. Placed in each respondent’s pigeonhole in sealed envelope (13/03/06 – 18/03/07).

Kia ora (name of respondent),

Below are some dates and times I have available for us to meet for the interview related to my Masters Research. I hope that there is a day and time amongst them which will be suitable for you.

I have organized the times into 2 hour blocks in order to allow for time to settle in and to complete the interview without rushing.

April 4 – Tuesday: 9.00 – 11.00, 3.00 – 5.00

April 5 – Wednesday: 10.30 – 12.30, 3.30 – 5.30

April 7 – Friday: 10.30 – 11.30

April 10 – Monday: 10.30 – 12.30

April 11 – Tuesday: 9.00 – 11.00, 3.00 – 5.00
April 12 – Wednesday: 10.30 – 12.30, 1.00 – 3.00, 3.30 – 5.30

I also have 2 possible venues – my office - Floor 3, Tower Block or an interview room at College.
Please contact me and let me know the date, time and venue you would prefer, from those suggested, or if you have an alternative please let me know.

You can contact me by any of the methods listed below.

• Indicate your preferences on this sheet and place it in the ‘green box’
• Email: colleen.leacock-johnson@dce.ac.nz
• College: 4772289 extn 882
• DDI: 4747132
• Home: 4530686
• Office (College): Floor 3, Tower Block

Naa,
Colleen
APPENDIX SIX: INTRODUCTORY SURVEYS
SHOWING INDIVIDUAL PARTICIPANT RESPONSES

Please answer all questions.

1. Name - Bianca

2. Age – 39

3. Female

4. Religion – Lapsed Catholic

5. Ethnicity – Irish

6. Write some notes about your personal culture.
   • Family orientated
   • Very “huggy”
   • Respectful – manners, being polite etc

7. List your previous experience with Māori Culture.
   Only what my children come home from kindy with.
   When I was 14 family migrated from Ireland to Aust.
   Have been in N.Z for 13 years, very, very, very limited Experience
8. List your first impressions of the College poowhiri.
Very scary & daunting – no idea what was happening.
Very excluded when speakers spoke only Maori
Very ignorant – felt I should know more than I do
Scared about compulsory Maori studies due to my
ignorance yet want to learn & understand about Maori
Culture (hope that makes sense)
Please answer all questions.

1. Name - **Hannah**

2. Age – 22

3. Female

4. Religion – Christian (loosely)

5. Ethnicity – NZ European

6. Write some notes about your personal culture.
   my family’s very white. I am more open to new ideas and cultures

7. List your previous experience with Maaori Culture.
   little to none. Had a Maori teacher once.

8. List your first impressions of the College poowhiri.
   confusing; important; exclusive (opp. to inclusive)
   like telling a big secret.
Please answer all questions.

1. Name - Freda

2. Age – 24

3. Female

4. Religion - /

5. Ethnicity – NEW ZEALANDER

6. Write some notes about your personal culture.
   Pakeha NZer, grew up in small town NZ with a large family (extended family) spent a lot of time with my grandma & Nana. Family important.

7. List your previous experience with Maori Culture.
   • Been on a Few Marae Visits
   • Maori lessons at primary & Secondary School
     V. Basic though
   • powhiri – have attended a few.
8. List your first impressions of the College poowhiri.

- Welcoming
- Wished I could understand what was being said
- Felt that an introduction of who was speaking to us could have been done in English just so we understood who & what the significance of the speaker was.
- Hongi was fine BUT so many of us & so many to Hongi.

Returning students didn’t feel like they wanted to be there.
Please answer all questions.

1. Name - **Abigail**

2. Age – 56

3. Female

4. Religion – Polythiestic, Animistic, Solitary Wiccary, other

5. Ethnicity – New Zealander - English
   - Chilean
   - Danish
   - Celtic

6. Write some notes about your personal culture.
   Probably typical NZ – WASP –

7. List your previous experience with Maori Culture.
   A little at school in 50’s in Auckland
   Maori friends & classmates at Wanganui High
   Organising training programme for Maori staff at WCDHB.

8. List your first impressions of the College poohwhiri.
   Too long
   No Explanation (unless I missed it) as to who ‘our’ speakers where (in English)
Please answer all questions.

1. Name - **Isobel**

2. Age – 26

3. Female

4. Religion – none

5. Ethnicity – German

6. Write some notes about your personal culture.
   - grew up and had to attend religious studies after school also my family did not seem to be that religious.
   - had a lot of questions about God which were not answered and decided to be God – less in the traditional way

7. List your previous experience with Maaori Culture.
   - when I came to NZ 5 years ago I was wondering where all the Maoris are, as I was in the south island – asking Pakehas they answered only: go to the North island
   - saw some dances made for tourists
- I still try to understand the culture, I like the greenstones & meanings and "whale rider" and I’m able to pronounce some words correctly

8. List your first impressions of the College poowhiri.
- I wish I could have understood more
- I like the sound of the language/words
- Hongi was very intimidating as I never done that before and then so many people
- but also I felt moved, because I saw how important it is cultural wise
- nearly cried during the songs (also no idea what they were about)
Please answer all questions.

1. Name - Elizabeth

2. Age – 27

3. Female

4. Religion – Christian

5. Ethnicity – Chinese

6. Write some notes about your personal culture. Malaysian Chinese background, husband is Scottish, so quite exposed to other cultures.

7. List your previous experience with Māori Culture. Not a lot – the mihi, hangi.

8. List your first impressions of the College poowhiri. Different. Slightly “scary”.
Please answer all questions.

1. Name - **Deborah**

2. Age – 24 + 11 mths

3. Female

4. Religion – none really

5. Ethnicity – New Zealander (pakeha)

6. Write some notes about your personal culture.
I grew up in Dunedin. My family is Middle class. I love them and love spending time with them. we have sunday night dinners and watch shortland st together. we love food. I love new cultures and new experiences. especially New languages.

7. List your previous experience with Maaori Culture.
I haven’t had much previous experience with maori culture but I am interested in learning. I think there are a lot of good things about Maaori Culture like family unity, whanau. I want to learn Harakeke weaving!
8. List your first impressions of the College poowhiri.

I thought it was a bit strange at first.

But it was a beautiful experience for me.

I like the idea of welcoming new people in this way. With the sharing of the same air. Its nice. Spiritual.
Please answer all questions.

1. Name - Gwen

2. Age – 18 yrs

3. Female

4. Religion – Christian

5. Ethnicity – Ethnicity/ Kiwi

6. Write some notes about your personal culture.
   Spent 12 yrs in West Africa
   Rest of the time in NZ

7. List your previous experience with Māori Culture.
   None

8. List your first impressions of the College poowhiri.
   Excited! A bit nervous
   - It was good fun though, loved learning more about
     the culture
Please answer all questions.

1. Name - Magdalene

2. Age – 22

3. Female

4. Religion

5. Ethnicity – Maori, Pakeha

6. Write some notes about your personal culture.
   Raised predominately Maori
   Went 2 Pakeha Schools

7. List your previous experience with Maori Culture.
   Powhiri, Wananga, Whanau, hui etc.
   Maori: Birth – 7th Form
   Kapak Haka

8. List your first impressions of the College powhiri.
   Lack of Pakeha Students knowledge
   Ignorance of Pakeha Students.
Please answer all questions.

1. Name - Naomi

2. Age - 33

3. Female

4. Religion – Christian

5. Ethnicity – European/ Tongan

6. Write some notes about your personal culture.
N.Z culture – I associate myself as being a kiwi more so than a Tongan or European.

7. List your previous experience with Māori Culture.
Just last night I taught someone how to use poi. And sung in a group Pokarekare Ana.

8. List your first impressions of the College poowhiri.
I was surprised that we were welcomed in this way. I didn’t expect to be welcomed in a cultural way. It was lovely.
There are other thought about the poowhiri but only because of reactions from others.
Please answer all questions.

1. Name - Pamela

2. Age - 23

3. Female

4. Religion – Christian (Roman Catholic)

5. Ethnicity – Paheka

6. Write some notes about your personal culture.
I am Canadian (1st generation). My Father lived in Germany until he finished Uni, moved to Canada with my Mom for a job. My whole family (extended) is on my Mom’s side, in the Southern United States.

7. List your previous experience with Maaori Culture.
My main experience has been in the literature for the prerequisite ED 101.
I did my powerpoint seminar on Maori Education policies: Past And Present. Other than that, seeing some people who seemed to be Maori in airports and in town.
8. List your first impressions of the College poohiri.

As with many of the college-approved introductions, a lot of the talking was done in Te Reo Maori, and most of it was translated afterwards.

I felt that some of the Pahekas that talked in the language were speaking in a bit of a stilted manner.

I loved the welcome song and the hongi + there was warmth shared when two people consent to stay in each other’s personal space.
Please answer all questions

1. Name – **Keziah**

2. Age 22

3. Female

4. Religion Christian

5. Ethnicity NZ European

6. Write some notes about your personal culture.
   - Strong Christian faith
   - Family is very important to me..
   - Value my friendships highly.
   - Family traditions.

7. List your previous experience with Maori culture
   - None really
   - I took a Maori Conversation (100 level) paper at Uni.

8. List your first impressions of the College poowhiri.
   - We weren’t given a great deal of explanation/ warning about what to expect.
   - Felt a little out of my comfort zone.
   - interesting!
Please answer all questions.

1. Name – Rebekah

2. Age 39

3. Female

4. Religion Christian

5. Ethnicity Indian

6. Write some notes about your personal culture.
I come from India, and love my contrey. We are very loving people.
I do miss the colourful cloethes and the music

7. List your previous experience with Maaori Culture.
I have been to Maroi with my friend when I was in Timaru.

8. List your first impressions of the College poowhiri.
At first when I was standing in the queue I couldn’t see any Activities which front, it would have been helpful if I could have seen it, then I enjoyed it well.
Meeting with people was good.
Please answer all questions.

1. Name – **Louisa**

2. Age 48

1. Female

4. Religion sometime catholic

5. Ethnicity pakeha / maori

6. Write some notes about your personal culture.  
New Zealander – lots of those things that John Tamahiri wrote about

7. List your previous experience with Maori Culture.  
None – got some good friends who are bringing me up to speed & supportive as I have a go at language & ask questions

8. List your first impressions of the College poowhiri.  
Long & did not know what was going on  
- couple of old men
Please answer all questions.

1. Name – Jessica

2. Age 43

3. Female

4. Religion Catholic

5. Ethnicity Pakeha NZer

6. Write some notes about your personal culture. 
   Father – a 1950's English immigrant. Mother 5th
   generation NZer.
   Anglican/Catholic, Middleclass (sort of)

7. List your previous experience with Māori Culture.
   My eldest daughter attended Kohanga Reo for a time.

8. List your first impressions of the College poowhiri.
   Laidback, friendly
   Non-offensive
   But was it going through a routine for the sake of it?
APPENDIX SEVEN: BANK OF PROBES FOR POSSIBLE USE DURING INTERVIEWS

- Can you explain what you mean by that?
- How did/ does that make you feel?
- What is your opinion about that?
- What is your understanding of ...?
- I'm sorry. I'm not clear what you mean. Can you help me understand?
- How does that relate to your previous experience/s?
- Can you explain why you felt like that?
- What do you mean?
- I am not sure I am following you.
- Would you explain that?
- What did you say/ do/ feel then?
- What were you thinking/ feeling at the time?
- Can you give me an example?