

In what ways do 'Indigenous cultural practices' foster success for students in tertiary and work settings: A case study of Toi Māori, Aboriginal and Torres Strait Islander achievement in higher education and vocational settings?



Phyllis Callaghan

A Thesis submitted in fullfilment of the requirements for the degree of Doctor of
Philosophy in Education.

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Signature

Date

Acknowledgements:

Ko te mihi tuatahi, ki te Atua, nāna nei ahau i tiaki, i āwhina, i whakakaha ā wairua, ā tinana, a hinengaro i te mura o te ahi i roto i aku mahi kia tutuki pai ai tēnei kaupapa. Ki a koe Whaea Virginia, te mana wahine, nāu i arahi, nāu i whakahau, nāu i tautoko taku kaupapa rangahau i waenga i ngā piki me ngā heke o te mahi nei. He mihi nui ki a koe te māreikura o maunga Hikurangi. Ki taku whānau hoki, te poutokomanawa o aku mahi, ko koutou taku orange, nō koutou te wairua i hiki i ahau i waenga i taku haerenga taumaha o tēnei rangahau.

No matter what our journey or how insignificant we think our story is, we are all heroes in our own way, who have embarked on an amazing expedition called life.

My father died when I was 8 and my Mother became my role model, my mentor, my example. She was clearly not ready to raise four young children on her own, but I admired her for grabbing the bull by the horns and making the journey throughout the hard times. Behind her stood my grandmother, Bessie Wairau, she had married my grandfather Te Rakato Samuel Wairau, they had moved from Waikawa (Portland Island) where she lived with her English sailor (an extraordinary sailor) and sheep farmer, Bill Neville and her Ngāti Porou mother, Kamau Horua. These were my two role models, my motivation; my own impetus for success. My mother's father, Sam Te Rakato Wairau was a descendant of our main tipuna, Rongomaiwhaine. Ironically most of the kuia from Mahia had out-lived their husbands.

Like many of the participants on this journey, throughout my own life, I too had longed to experience cultural connectors which would bring me closer to my dream of being fluent in Te Reo. It wasn't however as easy as I had envisaged. Early starts, voluntary hours at the local

Kōhanga Reo, van rides all over the motu with our Nannys, stay overs at Tuahuru Pā for the Ringatū 12ths, dishes, dishes and more dishes and the repetitive nature of sentence structures that just wouldn't embed themselves in my brain, no matter how much I had tried. You see, outside of these environments, I would return to my mainstream setting, where nobody in my house spoke Te Reo, there were no continuous karakia like there were at the 12ths and I yearned once again for the old women in their long black kākahu (clothing) with their rouge lipstick and quietly spoken subtleties and nuances to chatter again like the cicada did in the evenings of a hot summers night. I did not understand the words rolling off their tongues with ease, but I would watch for their eyes (e putē mai ana ki ahau – look at me with big eyes), I would look at their feet (e takahi ana i te papa – stamp their feet on the ground) and then I would listen to the infliction of their pitch and then wait for the shriek of laughter that would accompany it. The katakata (laughter) would then be followed by a cheeky idiom and then they would break out in a waiata (song), which I assumed by the seductive swinging of their hips and the pursing of their ngutu (lips), that the song was about being flirtatious. In their eyes, I could see the flame of romance that Rongomaiwahine (eponymous ancestor of the Māhia area) would have cast across Kahungunu (An ancestor of the Ngāpuhi/Northland tribe) in the early stages of their courtship.

How privileged I was to be in the presence of such mana wahine. I not only grew up under the panekoti of one kuia, but many. I lament the fact that not one of these women are left, but am grateful for my dear friend and long-time colleague Gaylene Taitapanui, who has not only nurtured me along the way on my journey to learn my language, but she has become an example, a role-model, a huge inspiration. Her humility, humbleness and big heart, resonating the intrinsic characteristics of simply being Māori and up-holding the old ways of manaakitanga

and maraetanga. She taught me the difference between (Ko ahau noiho – It is only I) as opposed to (Ko ahau anake – It is ME).

Like the participants inside this journey, like the narratives, searching deep within the fabric of culture to unlock the impetuses of success, we simply long to be Māori.

Lastly I thank my whanau, my step dad, Pua Taumata for his continual tautoko, my husband Craig Callaghan for putting up with my disengagement from the whānau to get my mahi completed and my tamariki; my own and my whāngai, Nō koutou te kaha, nō koutou te wairua i hiki i ahau i ngā wā o te taumahatanga. Mauriora!

Abstract: Pākati (A journey in time).

This study examines the importance of cultural practices within academic and vocational settings for both Māori and Aboriginal peoples. This research interrupts Western theorizing of Indigenous practices across tertiary and vocational settings as the minority. It aims to challenge the status quo of hegemonic institutions which categorize First Nations codified ways of knowing as the other.

Through culturally responsive pedagogy and culturally responsive environments, this study aims to highlight and document success models within Indigenous fields that use cultural connectors, such as; whanau, racism, death and identity to produce high outcomes for Aboriginal peoples.

In understanding both negative and positive coding structures within Indigenous populations, this research builds a platform which honours and celebrates knowledge forms, like Māori art, elders and dream time to understand how they create hybrids of cultural excellence which garner mastery within higher education and work settings.

In discovering the grounds for cultural impetuses within higher education and vocational spaces, the findings of this report will help to close the disparities between Indigenous and non-Indigenous peoples within such institutions.

A further recommendation of this study is to develop research which understands the psychology for motivation and amotivation amongst Indigenous populations. In establishing research within these fields, it will help to reduce disparities between Indigenous and non-Indigenous populations across social, economic and political environments.

Table of Contents

Copyright	<i>ii</i>
Declaration	<i>iii</i>
Acknowledgement	<i>iv</i>
Abstract:	<i>vii</i>
Graphs & diagrams	<i>x</i>
Glossary	<i>xi</i>

Chapter One: Hitori

1.1 History	<i>1</i>
1.2 Overview of Methods	<i>4</i>
1.3 Research Question and Location	<i>4</i>
1.4 Aims and Objectives	<i>5</i>
1.5 Cross Cultural Studies – Kulbardi and Toi Māori	<i>9</i>
1.6 Research Limitations and predictions	<i>11</i>
1.7 Overview of Research	<i>12</i>

Chapter Two: Literature Review

2.1 Literature Review. Ngā Ūauatanga – Navigating the difficult pathways	<i>15</i>
2.2 Creating a new pedagogy:	<i>19</i>
2.3 Critical Race Story: Creating and forging new pedagogy	<i>33</i>
2.4 The impetus for cultural success factors:	<i>61</i>
2.5 Culture: The tool of transformation in the 21 st century:	<i>67</i>
2.6 Ngā Whare Ākonga: – Houses of learning: A Pedagogy of Hope!	<i>78</i>
2.7 Whakairo & Toi Māori – Gaining cultural ground back	<i>86</i>

Chapter Three: Methodology

3.1 Introduction:	<i>102</i>
3.2 Historical Inaccuracies:	<i>102</i>
3.3 Shared Methodologies – Blending Kaupapa Māori with Indigenous	<i>109</i>
3.4 Kaupapa Māori Theory	<i>112</i>
3.5 Mātauranga Māori:	<i>114</i>
3.6 Weaving the cloak together: Towards Autonomy	<i>118</i>
3.7 Participant Section and Selection Criteria: The Kulbardi Participant journey	<i>121</i>
3.8 Indigenous Ethical Frameworks:	<i>123</i>
3.9 The Ethical considerations:	<i>127</i>
3.10 Cross Cultural Ethical Principles	<i>130</i>
3.11 Methods	<i>147</i>
3.12 Data analysis tools	<i>150</i>
3.13 Timetable for Data Collection, Analysis and Findings	<i>162</i>

Chapter Four: Results

4.1	Data Collection and Interviews	164
4.2	The Interview Section: Te Wānanga o Aotearoa	168
4.3	Toihoukura – Nā Derek Lardelli te korero	182
4.4	Te Puia Arts and crafts Institute: Na Clive Fugill te korero	193
4.5	Vocations: Ko Dayne Hollis rāua ko Lynden Manuel te korero	217
4.6	Kulbardi: Aboriginal Cultural Bridging Course: Na Braden Hill te korero	232
4.7	Analysing Code Values	266

Chapter Five: Discussions and Findings

5.1	Commonalities of key Cross-Cultural codes	
	Identity: A key connector	276
5.2	Identity within Toi Māori Institutions	279
5.3	Identity code within Vocations	282
5.4	Identity Code within the Kulbardi Cultural Centre	284
5.5	Mr Callaghan & Whakairo codes	387
5.6	Whānau/Community Code	389
5.7	Giving back Code	292
5.8	Te Haerenga Rerekē code: The different journeys	294
5.9	Elders, Tikanga and Mātauranga Māori Codes	296
5.10	Role models, Mentors and Teachers code	298
5.11	Spiritual and Awakening Codes	300
5.12	Analysing the codes	312

Chapter Six: Findings/Conclusions

6.1	Evaluation of Data Methods	304
6.2	Review of Data Analysis	306
6.3	Summarizing the Overall findings	309
6.4	Ngā Kaiako: Te Kai ā te rangatira!	316
6.5	Ngā Taunakitanga: Over-all findings	318
6.6	The key findings for this thesis	320
6.7	Recommendations	326

Bibliography	329
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Appendices:

Appendix (A) Doctoral Research Consent	342
Appendix (B) Consent forms and Confidentiality Agreement	343
Appendix (C) Interview Questions	348
Appendix (D) TWWoA Ethics Approval letter	354
Appendix (E) Kulbardi Ethics Approval letter	355

Graphs and Diagrams:

1.1 Summary of participant In Vivo Codes	page 175
1.2 Summary of participant In Vivo Codes	page 181
1.3 Summary of participant In Vivo Codes	page 187
1.4 Summary of participant In Vivo Codes	page 191
1.5 Summary of participant In Vivo Codes	page 201
1.6 Summary of participant In Vivo Codes	page 206
1.7 Summary of participant In Vivo Codes	page 209
1.8 Summary of participant In Vivo Codes	page 213
1.9 Summary of participant In Vivo Codes	page 222
1.10 Summary of participant In Vivo Codes	page 228
1.11 Summary of participant In Vivo Codes	page 237
1.12 Summary of participant In Vivo Codes	page 244
1.13 Summary of participant In Vivo Codes	page 249
1.14 Summary of participant In Vivo Codes	page 252
1.15 Summary of participant In Vivo Codes	page 258
1.16 Summary of participant In Vivo Codes	page 261

Summary Cyclic Flow diagrams

2.1 Summary <i>Cyclic flow diagram</i> of the Arts Institutions	page 216
2.2 Summary <i>Cyclic flow diagram</i> of Vocations	page 231
2.3 Summary <i>Cyclic flow diagram</i> of Kulbardi	page 262
2.4 Summary <i>Cyclic flow diagram</i> of over all Institutions	page 265

Glossary: Definition of Māori words have been taken from the Williams dictionary. For further explanation of these words, please refer to the Williams Dictionary.

Ao – world

Atua – god

Haehae Pakati – A Māori carving surface design pattern

Hīkoi - Walk

Hinengaro - mind

Hītori – history

Indigenous – Native people of the land, tangata whenua (belonging to).

Kai – food

Kaiako - tutor

Karakia - prayer

Katakata - laugh

Kaumātua - Elder

Kaupapa - subject

Kaupapa Māori – Māori theory

Kiorahi – A Māori sports game, using traditional elements of Māori games and modern techniques of sport.

Kowhaiwhai – A type of omental art, using elaborate scroll patterns; used to adorn whare nui.

Kulbardi – Aboriginal word for magpie

Kura Kaupapa - Māori Middle school

Mana – power

Mana wahine – A Woman of standing, strength, courage

Manaakitanga - entertain

Māori - Native or belonging to New Zealand.

Maraetanga – hospitality on the marae

Marakihou – A surface pattern carving design

Mataatua – A tribe located in the Bay of Plenty Region, North Island, New Zealand

Matariki – The Pladies

Matatau i te reo Māori – fluent in the Māori language

Mātauranga – knowledge

Matekite – Person who predicts the future

Mau Rakau – A Māori custom/type of sport using a battle stick (taiaha)

Mirimiri- massage

Mob – Aboriginal reference to a group of people.

Mokemoke – lonely

Mongrel Mob – A New Zealand gang with a large population of Māori members

Moteatea – A type of lament (Māori song).

Ngā Whare akonga – Houses of learning

Ngāti Hikairo – S. sub-tribe of Rongomaiwahine

Ngāi Tāmanuhiri – A Gisborne based tribe.

Ngāti Toa – A Māori tribe in Wellington
 Ngāti Kahungunu – A tribe from the Mahia to Wairarapa area, North Island, New Zealand.
 Niho Taniwha – A Māori carving and kowhaiwhai pattern
 Noongar – An Aboriginal tribe from Western Australia
 Nyitting – Aboriginal dream time
 Nukutaimemeha – Maui's canoe
 Pākehā- European
 Pākehā-A person of predominately European descent.
 Pakiwaitara – story
 Panekoti - Pettycoat
 Pou – central carved pou in a meeting house.
 Pūngāwerewere ritorito – A carving surface pattern design
 Rangi-tuhaha – of the higher realm, in relation to the be-spaced heavens.
 Reo – language
 Rongomaiwāhine (Eponymous female chieftainess and ancestor of the Mahia area).
 Rongowhakaata – A Gisborne based tribe
 Ruomoko – Māori god of Earthquake and Volcanoes
 Ruruhi Rukupo – A Rongowhakaata ancestor skilled in the art of Whakairo
 Tā-moko – tattoo
 Tapu - Sacred
 Tangihana - funeral
 Taonga - treasured possession
 Taratara-a-kai – A surface carving pattern, which can differ dependant on tribal areas.
 Taurapa – A canoe stern post
 Te Aitangā-ā-Māhaki– A Gisborne based tribe
 Te Ao Hou – New dawn
 Te Ehutu – A sub-tribe of Te Whanau-ā-Apanui
 Te Kaha – A rural settlement located on the East Coast of North Island, New Zealand.
 Te Kete Tuauri – One of the three baskets of knowledge, containing ancient rituals and ceremonies.
 Te Kōhanga Reo – Language nest
 Te Puia – The Carving and Arts Institute in Rotorua
 Te Whānau-ā-Apanui – East Coast, Te Kaha/Waihou Bay tribe.
 Te Wānanga o Aotearoa – Māori Tertiary Institution of New Zealand
 Te Wheke - Octopus
 Tikangā – rule
 Tina Toka – A Māori warrior, ancestor of the Te Araroa/Hicks Bay area, East Coast, New Zealand
 Tipuna – Ancestor
 Toihoukura – The Māori Visual Art School in Gisborne
 Toki - adze
 Tuakana – older sibling of male or female

Tuhourata – A warrior and tipuna of the Ngāti Porou tribe, North Island, New Zealand.
 Tukutuku – panel boards with elaborate woven art patterns, depicting Māori stories.
 Tūranga– Gisborne
 Tutamure – Ancestor of the Ngāti Kahungunu people
 Tuwhakairiora – A waarior and ancestor of the Ngāti Porou tribe.
 Utu – Retribution
 Wahine - oman
 Wahi tapu – Sacred place (s)
 Waiata - Song
 Wairua – Spirit
 Waiapu – A river situated in the Gisborne/East Coast area. The river has prominent tribal links and connections to the East Coast and Ngati Porou tribe of the North Island, New Zealand.
 Wānanga – A house of learning, associated with Mātauranga Māori
 Whakairo - Carving
 Whakapapa - Geneaology
 Whakarare – A surface carving pattern design
 Whakatōhea – A tribe from the Opotiki area, Bay of Plenty area, North Island, New Zealand.
 Whānau – Family
 Yamiitji – An aboriginal tribe from Western Australia
 Whakaturia – A Māori meeting house situated on the bank of Ohinemutu, Rotorua, New Zealand.
 Whare wānangā – Learning house
 Yozas – Reference to New Zealand black power gang; a rival gang of Mongrel mob, made up of largely Māori members.

Chapter 1: Hitori

1.1 *Hitori*

In 2015, I conducted my Masters on a successful Whakairo (carving) programme at Tūranga Tāne, which was gaining huge academic success for its 120 senior Māori students. The findings concluded that the subject was a truly liberating experience, which had the power to transform student education, and in turn, create an autonomous learning environment, where the taurira (learner) felt safe to be, act and think Māori. In 2016, the programme continues to gain huge outcomes for Māori boys in a mainstream education setting.

After the initial study was concluded and the findings were fed back to the Whakairo community, I was able to have several conversations with former graduates of the Tūranga Tāne Whakairo School¹. I had noted that most of the former students, who had completed the programme had successfully carried their love of Whakairo and Toi Māori (Māori art) onto tertiary and vocational settings. They had also admitted that they did not go the conventional pathway to University because those same institutions did not offer a course of study where they could gain an under graduate or postgraduate degree in carving. Some were even now living in Australia and were employed as Tā-moko artists. The conversations intrigued me, as most of the former graduates admitted that they did not do so well in the core mainstream subjects, while at secondary school, such as: science, maths and English, they instead had to forge an academic pathway through the subjects of Whakairo, art and graphic arts in year 12

¹Callaghan, P. (2014). *In what ways is whakairo an impetus for a successful education model in mainstream education: A study of Te Whare Whakairo o Tūranga Tane*. Unpublished Masters Thesis, Indigenous Studies, Te Whare Wānanga o Awanuiārangi: Whakatane. Examines the success factors for Māori boys within the programme for whakairo at Gisborne Boys' High School and how this motivation is carried into other mainstream subject areas, like English, Te Reo.

and 13, which had enabled them to pursue their love of Whakairo and Toi Māori across tertiary and vocational settings.

Most former graduates had gained or were in the process of completing a carving or Toi Māori tohu (qualification) from Te Wānanga o Aotearoa,² the Te Puia Arts and Crafts carving Institute and the Māori Visual Art School in Gisborne, Toihoukura.³ There were also other students in the cluster group, who had not gone the conventional way through higher education to complete a qualification in the arts, but whom were now using the pedagogy of Whakairo to create success incubators within their work settings. Lynden Manuel for example of Te-Aitanga-ā Māhaki, an apprentice builder had taken his skill of Whakairo into the building industry and was now using carving pieces to compliment interior structural designs of newly built homes. Those Whakairo graduates who had done their time at one of the three institutions listed above were now commercial artists of sorts, or as one former student put it *“I have to chop and change to make it work and pay the bills, so I might do Tā-moko for 6 months and get paid quite well and then go hard out on some pou (carved post) which I’m designing for a kura for 6 months and get a small koha (Boydie Te Nahu, personal communication, 12, April, 2015).*

The informative conversations that took place with many of the former students made me realise how difficult it was for Toi Māori graduates to navigate their way through New Zealand academic institutions, because Māori art forms and knowledge are not given the same

²Whakamahuikitanga. (2011). *He Whakamahuikitanga: Te Wānanga o Aotearoa Overview*. See p.10 which outlines a summary of the art programmes which the wānanga offer. Whakairo is offered as one of the pivotal Māori art courses, which builds on student theoretical and practical knowledge of carving.

³ Toihoukura is the School of Māori Visual Art in Gisborne, New Zealand. Much like those schools of a bygone era, Toihoukura could be considered a foundation stone for Māori artists to have a school in Tūranganui-a-Kiwa (Derek Lardelli, personal communication, 15, July, 2016).

credibility as Western knowledge forms within mainstream Universities. None the less, these students were not only gaining degrees and Masters, through institutions like Toi Houkura, Te Wānanga o Aotearoa and the Te Puia Arts and Crafts Institute, but they were also using their knowledge of Whakairo within vocational settings to create innovative and ground breaking structural designs in construction. This in turn allowed the former graduates to forge new pedagogy within schooling environments and those that did choose the art pathway, like former graduates, Boydie Te Nahu of Rongomaiwahine and Cy McLeod of Te Whānau-ā-Apanui, had already become nationally and internationally acclaimed artists.

Alongside the study of cultural connectors within the Toi Māori and the vocational cluster group was the parallel study of cultural impetuses, which existed for Aboriginal and Torres Strait Island peoples within the Kulbardi cultural bridging centre at Murdoch University in Perth, Australia. The establishment is unique in that it provides cultural connectors through mentorship and support for many Indigenous students to navigate their way through successful tertiary studies. Although some students had not gained the requirements for university entrance whilst at secondary school, Kulbardi had created both the academic and cultural pedagogy to allow Aboriginal and Torres Strait Island students to graduate with their bachelors and post-graduate qualifications from Murdoch University. The Kulbardi Manager, Braden Hill of the Wardandi Noongar tribe from the South West of Western Australia believes that cultural connectors are crucial for creating and maintaining success for Indigenous peoples:

Kulbardi is a centre for Aboriginal and Torres Strait Island people to come together and learn, continuing a tradition that spans over thousands of years that respects the past, lives in the present and looks forward to the future Elders have the ability to comprehend the knowledge and maintain it in an unchanging way (Braden Hill, personal communication, 17, November, 2015).

The study of Kulbardi will help to generate a wider body of knowledge in terms of understanding the psychology behind key cultural connectors for Indigenous people and their importance within tertiary and vocational settings. As Indigenous (native people of the land, tangata whenua – of belonging to the land) there are ways in which we can support one another to build capability and autonomy. I believe that research is one of those key areas.

1.2 *Overview of Methods:*

Both studies will embrace qualitative data collection methods. In terms of Indigenous data cycles and data coding, it is essential as Battiste (2008) points out, to avoid making First Nations' research as an add-on to Eurocentric knowledge. This study uses a collaboration of both Indigenous and Western frameworks to discover the themes grounded in the data from all three cluster groups. Charmaz (2014); Denzin and Lincoln (2005); Berg (1998); Dabbs (1982) and Strauss and Quinn, (1997) articulate the in-depth relationship that qualitative theory has within Indigenous research models.

1.3 *Research Question and Location:*

The study centres on Indigenous cultural impetuses and how they connect the participant groups to success within tertiary and vocational settings. The research is based around Māori, Aboriginal and Torres Strait Islander people and the different ways they encounter cultural factors, which act as a vehicle for success. Through cultural connectors embedded in Māori art practices and academic cultural centres, like the Aboriginal Kulbardi bridging course, Indigenous codes are examined to explore the way they ignite motivation and produce successful outcomes within vocational and higher education environments.

In terms of framing the question for my research, it wasn't an easy task, as in essence, I was combining three sets of cultural groups with differing beliefs and customs into a parallel research study. It was fortunate that all three participant communities were Indigenous, but it was still difficult to entwine the three cultural groups succinctly within one framework, because they represented different fields of research. I believe that the thesis question I framed, allows for the study to uncover impetuses, which uses apparatus capable of identifying causes of success for all three cluster groups within their unique settings identified within this study.

The inquiry which embodies this study is: *In what ways do 'Indigenous cultural practices' foster success for students in tertiary and work settings: A case study of Toi Māori and Aboriginal achievement in higher education and vocational settings?*

I am confident that the question will uncover success factors for Indigenous peoples within both tertiary and vocational settings; helping us to better understand the aspirational and educational needs of Indigenous communities.

1.4 Aims/Objectives:

The study aims to look at impetuses or cultural connectors, which garner success for Indigenous people to create successful outcomes across tertiary and vocational settings. These themes will be further unpacked to examine how they establish and maintain universal incubators for success where autonomy for First Nation's people is paramount.

Each culture within this study has a traditional knowledge base, which has had to adapt to colonisation practices and doctrines, such as assimilation and the adaption of their culture, languages and the arts into mainstream education institutions, and yet still maintain their

own tribal authenticity. In upholding the traditions of tribal communities and elders, amidst such settings, which are predominately founded on positivism, the journey for the Indigenous person has been both arduous and momentous, but none the less, emancipating.

For the researcher, the journey allowed me to become a part of the core fabric of each Indigenous community. The narratives are a wonderful expedition, combining tribal ancestors, spirits, dream time, customs, practices and tribal knowledge forms to weave a wonderful cloak of artistic and cultural brilliance, and yet, we are acutely reminded throughout the research that these wonderful ways of knowing, still struggle to gain credibility within mainstream educational sites.

We must endeavour to create pathways within these institutions which allow us to traverse the ancient Indigenous trails of time, to embrace and uphold the ways of traditional knowing. By taking part in such crucial methodologies for Aboriginal peoples, we allow First Nations peoples to rekindle their identity and heal the injustices of their brutal colonised past.

The proposal for my doctorate comes from an ardent desire to provide platforms for Indigenous journeys which are capable of reaching their own totality. Within this framework, Toi Māori, Aboriginal and Torres Strait Island knowledge forms are recognised and given a global voice within mainstream tertiary and vocational spaces, thus, fuelling the fires of change for First Nations' peoples.

Too often, we make a remark about the wonderful tapestry of intricate, elaborate art design or the Indigenous student who defied the barriers of stereotypes and racism to graduate with a triple degree, but we tend to neglect the journey; the passion, the hardships, the struggles and the identity of each expedition; the sheer burden of difference, whether it be skin colour, class,

language or culture.

Within the discipline of academia, we must endeavour at every turn, to close the gaps between Indigenous and non-Indigenous peoples, so that indifference is tolerated less and less and acceptance is celebrated more and more. As Indigenous peoples, we continue to share a collective responsibility which aims to negate practices of cultural appropriation and dissemination.

Both cultural studies of Indigenous populations within this doctorate aim to build a platform for such voices to be heard. Within the Whakairo study, the narratives of the former carving graduates of Tūranga Tāne will bridge the gap between the art and the artists. Like the Aboriginal tertiary bridging centre; Kulbardi and the study into Māori Art impetuses, both vehicles provide a highway for First Nations' students to excel within mainstream settings, but still enable the Indigenous to maintain their voice of cultural authenticity.

In terms of cross-cultural relationships, we seek to garner authentic and respectful research practices with Kulbardi students and the centre's academic staff. Kulbardi is an Aboriginal education centre, which fosters and embraces the knowledge forms of the Noongar people of Western Australia, to successfully engage students in tertiary studies and beyond. According to the Kulbardi Manager, Braden Hill: *We liaise frequently with Noongar leadership. We are also guided by their advice, particularly in relation to our cultural activities (across the University). Murdoch also has an honorary elder's committee that provides cultural leadership to the University* (Braden Hill, personal communication, 17, November, 2015).

The narratives garnered from all three cluster groups will enable the study to unpack and analyse factors which incubate and foster success for Indigenous peoples. The research aims to

pinpoint components of culturalness, to see how the students within all three participant groups of this study create “mastery orientated” experiences. Such occurrences will be examined and unpacked, using Indigenous cultural codes as highlighted by Strauss and Quinn, (1997) to analyse the importance of First Nations’ people’s cultural prints and patterns, which contribute to creating and maintaining high motivation and self-efficacy for First Nations’ peoples. This in turn leads to positive outcomes for First Nations’ people in higher education and work environments. In relation to each cultural group at the centre of this study, there is a definite link to traditional customs and practices, which create the grounds for cultural models of success. In embracing these Indigenous codes of century old traditions and ways of knowing, First Nations’ people are able to take new schema and build upon their traditional foundations to make sense of his/her world.

Within these frameworks, common cultural histories, struggles and practices, like art and First Nations’ codified systems of knowing and doing, like the formulae of the Aboriginal and Torres Strait Islander academic cultural centre, Kulbardi, can be unpacked, decoded and then shared with other First Nations’ peoples to understand better ways of facilitating the social, economic and political needs of Indigenous peoples.

Strauss and Quinn (1997) argue the importance of understanding schemas as culturally constructed codes, which are highly dependent upon psychological conditions to produce either motivation or amotivational environments. Understanding how both negative and positive codes impact upon the Indigenous psyche is instrumental in helping to build liberatory and transformational experiences, thus avoiding those situations which produce negative and self-debilitating outcomes within education and vocational sites.

1.5 *Cross-Cultural Studies – Kulbardi and Toi Maori:*

The study of Toi Māori students within higher education and vocational settings paralleled Indigenous experiences within tertiary institutions for First Nation's peoples throughout the globe. Alongside Toi Māori, this research also looks at the voice of Aboriginal and Torres Strait Island people in Western Australia. These students have had to navigate a pathway through Murdoch University, in Perth to have their cultural identity and ways of knowing accepted within a mainstream tertiary institution.

For Toi Māori, this study will weave a tapestry between the concrete and the abstract. For the Aboriginal and Torres Strait Island participants, it will combine Western academia with Aboriginal and Torres Strait Islander knowledge forms and paint a collage in the mind of the reader, which is capable of transporting and transforming Indigenous knowledge forms and practices into their own hybrids of global whare wānanga; enabling Indigenous peoples to describe their worlds in totality. As alluded to by Damian Skinner (2008) in 'The Carver and the Artist in the Twentieth Century' the designer is on a never-ending journey of change and negotiation, whilst still managing to preserve the self. Like most Indigenous peoples, including Aboriginal, Torres Strait Islander and Māori, they must navigate their way through turbulent and muddy waters to shake off the scars of their oppressor and colonised past to celebrate their own independence. Both Māori, Aboriginal and Torres Strait Island peoples must establish a position in the twenty first century that liberates, rather than alienates.

In capturing the essence and transformational qualities of specific cultural codes, a universal bank of Indigenous data then provides the building blocks for cultural incubators, capable of manufacturing, maintaining and delivering high levels of success for First Nations' peoples.

Cultural Anthropologists Rosman and Rubel (2001) further state the importance of understanding the complex relationships of cultural codes for the Indigenous: They argue that:

Cultures do not exist within fixed boundaries, they blend into one another. Changes are constantly taking place in culture. Lastly, individuals are not simply recipients of culture; they are active participants involved in reworking their cultures (Rosman & Rubel, 2001, p.6).

The study certainly lends itself to providing innovative and groundbreaking results around cultural links; some centuries old, which contribute largely to successful outcomes within tertiary and vocational settings for Indigenous persons.

Could the study of Toi Māori and the Kulbardi Cultural Centre at Murdoch university provide the blue print for a new type of pedagogy, or are we simply traversing pathways that have been there since time began, but have been blurred, contaminated and watered down by the colonial stench of dominance?

As Walter (2015) in the National Geographic article the ‘First Artists’ points out, are we not in essence, the caveman of old, perhaps the blueprint has been there since time began and we are just adding to the template, as mud and dirt are added to prehistoric remains, turning them into fossils. Are we just over-laying our own cultural customs and practices to the earliest template of mans’ way of knowing and doing?

Perhaps that is why culture is such an inherent and important aspect of mans’ being; we are ingrained in it, as the early cave paintings of Spain’s Altamira cave in Walter (2015) point out, cultural practices and symbols have been coded in our DNA, it is where we have come from and how we lived and helps us to create a road map for where we are going.

We simply cannot dismiss culture then as a pedagogy of hope, liberation and true transformation!

1.6 *Research limitations and predictions:*

Although a huge commitment financially, due to travel to Australia and various parts of New Zealand, I don't perceive there to be limitations that will put the study in jeopardy. Time constraints in the second year of my study will impact upon the hours I am able to commit to the research project however I don't think it will affect the quality of the thesis. Through passion and burning the midnight oil, I believe the research will provide both innovative and ground-breaking findings for Indigenous peoples.

In terms of the findings, the study lends itself to established data, which is common amongst First Nations' peoples who use culture as success formulae. Aspects like whanau (family) whakapapa (ancestry) and wairua (spirit) are established codes within academic and cultural settings that are highly receptive to the production of positive schema for Indigenous peoples (Smith, L 1999; Hingangaroa-Smith, G 1997). However, it is the codes, perhaps not so synonymous with First Nations' peoples, yet maybe embedded throughout the narratives, which is what I perceive to be the real gold. If the study can ascertain these factors and combine them with current research that has already been discovered around successful cultural codes, then hybrids of cultural global excellence for Indigenous where wānanga, can be established. These institutions can provide a vital blue-print for Indigenous peoples across the world to create and maintain successful outcomes for all Indigenous peoples which are for Indigenous by Indigenous.

The goal is to provide a global template for First Nations success with the potential of gaining

and maintaining higher retention rates for Indigenous peoples within both academic and vocational institutions.

1.7 *Overview of Research:*

In the segments that follow, **Chapter one** has examined the background for the research and how it was brought about. **Chapter two** will highlight the literature in relation to First Nations' peoples and their struggles to up-hold their identity within Toi Māori and Aboriginal educational practices within a mainstream tertiary setting. The research will look at the different ways in which Indigenous peoples have fought to hold onto their cultural identity. **Chapter 3** will look at the methodologies of Kaupapa Māori and Indigenous theory as critical frameworks to uphold this study. Both methodologies are vital in examining First Nations' knowledge forms from the worlds in which they emerge. The research is heavily reliant on qualitative methods to gather the data, which align ethically with Indigenous peoples' protocols and ways of doing. **Chapter 4** will look at the houses of learning and define their location, what they do, how they operate and why they are important to the field of study. **Chapter 5** further explores qualitative data tools, such as ethnography and interviewing to study the populations within the research over time, as opposed to a mere number crunching exercise. Such collection techniques are often ongoing throughout the research process from start to finish. In **Chapter 6** will examine and evaluate In Vivo and Values coding; the two major cyclic data rotations for this research. The main codes and findings for this study will be categorized and summarized in the overall findings of the thesis to ascertain the importance of cultural connectors upon Indigenous vocation and tertiary settings. This section will also highlight the importance of the role that tutors of each respective Whare wānanga have in the development and maintenance of successful tertiary experiences for Indigenous peoples.

Summary of Chapter 2:

In the next section of this thesis, we examine the historical factors of political, social and economic ramifications which have impacted heavily upon Māori, Torres Strait Islander and Aboriginal peoples and cultural practices.

We examine these factors within the history of colonized peoples. The research discovers the role that culture plays in terms of garnering and creating successful cultural connectors for Indigenous peoples. These experiences then transform and liberate both academic and vocational settings.

Chapter Two: Literature Review

2.1 *Ngā Uauatanga – Navigating the difficult pathways.*

In this chapter, I will review the research which pertains to this study. The results from the research could be groundbreaking in terms of providing us with more holistic and successful pathways and outcomes for Indigenous students within tertiary and vocational settings. The research sets out to understand and unpack successful cultural links which act as academic impetuses for First Nations peoples in both higher education and work settings, art and academia. The study will include participant groups for: Māori, Aboriginal and Torres Strait Island peoples.

In determining the word “success” the research will examine and unpack factors which create favourable and positive environments that incubate a high level of achievement and motivation for Indigenous peoples across tertiary and work settings.

Unlike the Aboriginal and Torres Strait Island students at Kulbardi, many of the former Whakairo students interviewed in this document have not taken the conventional way through tertiary institutions to gain their under and postgraduate qualifications in the area of Toi Māori. The graduates however are still attaining high academic outcomes, emerging with graduate and postgraduate qualifications. Alongside the group of former students of the programme are the exit Tūranga Tāne Whakairo students who went into vocations. The importance of tracking their movements is to see whether the pedagogy of Whakairo had also connected these participants to success within their current work environments. It is important to examine such

a wide scope of analysis for the research domain. In broadening the thesis perimeters, it enables the study to produce robust and transparent formulae, which can help to unpack successful cross-cultural models and templates for Indigenous students within tertiary and vocational settings.

Could there be a beneficial relationship between the Whakairo programme and the Kulbardi bridging course? Could both groups gain transferable skills to make their tertiary programmes stronger? How could this then be shared with other Indigenous groups within tertiary institutions throughout the world? Can the findings be used to help us better understand and facilitate the needs of Indigenous students within higher education and vocational settings?

The summary of this research is pertinent, as many Māori and Aboriginal students still lag behind non-Indigenous students in terms of gaining university qualifications at degree and post-graduate level (Bloustein, Comber & MacKinnon, 2009; Durie, 2005). This is certainly a very exciting concept in creating innovative approaches to maintaining, valuing and placing Indigenous peoples' knowledge at the very heart of tertiary and vocational experiences.

In the following pages, we examine the landscape of Whakairo (the art of Māori carving), Toi Māori (Māori art) and Kulbardi within a cultural, educational, political, economic and historical context.

Changing the educational landscape:

Toi Māori expert, Professor Hirini Moko Mead (1986) and Māori art historian, Damien Skinner (2008) argue that Whakairo is a treasured and symbolic art form of Māori that has lasted throughout the ages. According to (Mead, 1986) Whakairo has been around for over a thousand years:

It is as intricate as the shapely wooden figures it possesses and it embodies our journey and our histories, it is a reflection of our past, we see ancestors and we try to remember their stories (Mead, 1986, p.7).

Despite Whakairo's importance to New Zealand's historical landscape (Mead, 1986) it has yet to carve out a channel within mainstream university curriculum. According to Olssen, Codd and O'Neill (2004) in 'Education policy globalization, citizenship and democracy' governments have a vested interest in curricula, which is more likely to produce economic gains; the higher the return, the bigger the investment. Schultz (1960, p.571) highlight the apolitical environment of universities, who align their ideologies closely to a government agenda driven by profit. Schultz states that:

I propose to treat education as an investment in man and to treat its consequences as a form of capital. Since education becomes a part of the person receiving it, I shall refer to it as human capital it is a form of capital if it renders a productive service of value to the economy.... (1960, p.571).

Bowles and Gintis (1986) summarise that educational sites tend to mirror and reproduce knowledge which replicates the ideals and beliefs of the dominant culture; those of the subordinate are further alienated and excluded from positive educational experiences, because they simply do not have the right goods which educational institutions value. They propose that:

Schools legitimate inequality through the ostensibly meritocratic manner by which they reward and promote students, and allocate them to distinct positions in the occupational hierarchy. They create and reinforce patterns of social class, racial, and sexual identification among students which allow them to relate properly to their eventual standing in the hierarchy of authority and status in the production process. Schools foster types of personal development compatible with the relationship of dominance and subordination in the economic sphere (Bowles and Gintis, 1976, p.11).

It is clear from the argument that both Schultz (1960) Bowles and Gintis (1976) present that

education is not a neutral site, nor can students of the non-dominant culture ever hope to take part in a liberating and transformative educational experience in tertiary institutions as long as they continue to perpetuate hegemonic curriculum, through Eurocentric ideology.

Olssen et al (2004) argue that the economic reforms in 1988 under the Labour government turned New Zealand educational sites into markets.

They do not deny that free market is an important aspect of efficient performance and growth in the economic lives of individuals and communities, but they stress the need for government regulation and control, if unequal structures of power are to be avoided in government funded organisations, such as education. They state that:

Products will not respond to needs of groups who cannot pay or which translate as weak demands due to differences in purchasing power. Markets breed inequality in relation to neglected/prosperous, high earners/low earners, wealth/poverty and success/failure. The extent to which this is so needs to be monitored on an ongoing basis through research by state (Olsen et al., 2004, p.179).

Freire (1970) points out the importance of educational sites which allow minority cultures to name the world. If relationships of dominance and subordination are maintained in such settings, minority cultures never get to see how their views and beliefs are able to construct the world, because the curriculum rarely offers subjects that replicate their daily lives. There remains little hope of transformation when pedagogy is so politically driven towards class structures, which favour the dominant culture at the expense of the other.

I am left to ponder the relevance and importance of Whakairo within university institutions. Only 2% of schools throughout New Zealand offer Whakairo as a part of their everyday curriculum, and no mainstream universities offer it as a certificate, diploma, degree, or

postgraduate programme (Craig Callaghan: National Moderator: NZQA, personal communication, 15. July. 2016). Clearly Whakairo holds cultural relevance to Māori, but little importance to those in mainstream education sites, such as schools and universities.

This type of Eurocentric practice leaves Māori traditional art forms venerable and susceptible to further loss and degradation. Smith (1997) says it creates a dualism which is detrimental to students of the subordinate culture, that on one hand, knowledge is protected from improper use within these sites, but on the other hand, it also sends a powerful message to the minority, that the exclusion of their culture from such settings means it has little value within these institutions.

2.2 *Creating a new pedagogy:*

In light of this, my 2014 Masters study searched out a mainstream secondary school education programme that Māori boys were excelling in. The Whakairo programme, which was being taught to year 11, 12 and 13 students at Tūranga Tāne was defying national educational trends for Māori boys, with its annual 95 percent pass rate in an NCEA⁴ mainstream subject.

The high achievement of the programme provided the grounds for a successfully radical pedagogy that had the ability to transform a mainstream education space into a highly-engaged learning environment for young Māori men. Within these settings, Indigenous knowledge forms were being celebrated and upheld as the main student capital of the day. Māori academic and educationist Graham Hingangaroa Smith (2003) defines this as ‘radical action’ a critical

⁴ NCEA (National Certificate of Educational Achievement). Introduced in 2001. Focuses on raising achievement for students by providing wider opportunities for students to accumulate credits from both achievement standards and unit standards, where both academic and vocational learning are acknowledged. Black (2003). *Report to the Qualifications Development Group, Ministry of New Zealand on the proposals for the development of the National Certificate of Educational Achievement*. Kings College, London.

process in the application of the academy to create equity for Indigenous peoples across academic disciplines.

Interrupting hegemonic practices which continue to alienate Māori from accessing and continuing through academic institutions is a key component of ‘radical action.’

Learners excelled in this space, because their culture and their knowledge forms were realised as being: credible, legitimate and authentic. The students took part in transformative education experiences, because their teacher allowed them to dialogue and in dialoguing as argued by Freire (1970) they got to see that their culture and their world was important.

Freire states that:

Through dialogue, the teacher of the students and the students-of-the-teacher cease to exist and a new term emerges: teacher student with students-teachers. The teacher is no longer merely the one-who-teaches, but one who is himself taught in dialogue with students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow. In this process, arguments based on “authority” are no longer valid; in order to function, authority must be on the side of freedom, not against it. Here, no one teaches another, nor is anyone self-taught. People teach each other, mediated by the world, by the recognizable objects which in banking education are “owned” by the teacher (Freire, 1970, p.61).

Freire further advocates against the banking concept of education, where teachers merely deposit information to students as passive participants; the danger of such a concept according to Freire is that it is devoid of talk. Freire argues that true transformative educational experiences can only exist if dialogue is present. He advocates that teaching must therefore be a two-way stream to create “liberating education” which humanizes and transforms, awakening students to conscientization. When conscientization is realised, learners from the non-dominant culture perceive the social, economic, political and historical inequalities that exist for them in academic and vocational institutions. Through the awakening of liberating

experiences, which empower, students are able to question the status quo and interrupt hegemonic practice within educational settings. They see their position as an active participant, capable of changing the world.

If we implement Freire's educational theory (1970) into tertiary and vocational settings, then students no longer see their contribution as the other within the education and vocational world, but become a political, social and economic force that has a contribution to make to the rest of the globe. We must as Freire points out, avoid dehumanization at all costs and liberate through humanization, where people are treated as conscious beings, rather than mere objects. As (Fromm 1966 cited in Freire, 1970) so eloquently puts it, we must avoid oppression and control, which kills, as opposed to loving life. He states that:

While life is characterized by growth in a structured functional manner, the necrophilous person loves all that does not grow, all that is mechanical. The necrophilous person is driven by the desire to transform the organic into the inorganic, to approach life mechanically, as if all living persons were things memory, rather than experience, having, rather than being, is what counts. The necrophilous person can relate to an object - a flower or a person – only if he possesses it; hence a threat to his possession is a threat to himself; if he loses possession he loses contact with the world He loves control, and in the act of controlling he kills (Fromm 1966, cited in Freire, 1970, p.52-53).

Both Fromm and Freire make it clear that to be truly human, we must strive to create conditions, which foster and nurture mankind, rather than perpetuate conditions which dehumanize them. To be fully human means to see yourself and your existence as a cog, capable of transforming conditions, which work against pedagogy which demoralizes and controls. If we create environments where our existence is valued, then no matter what our culture, ethnicity or lived experiences, educational and vocational settings become a breeding ground for autonomous learners and workers, who become capable of transforming the world.

In bringing the study back to New Zealand, our education system as alluded to by Simon (1990), Bishop and Berryman (2006) is still predominately set up to favour those from the dominant culture.

In terms of pathways into vocational settings, Pajares and Urdan (2006) and Zimmerman (1999) articulate the need to avoid stressful and self-debilitating outcomes, which decrease student motivation and encourage the implementation of aspirational goals, which lead to a positive future. They further argue the need for learners to have good communication skills and be academic ready to make the transition from secondary school into work environments.

There is a wide body of knowledge which supports the fact that when Indigenous students are connected to educational experiences which value, legitimate and embrace their background, culture, ethnicity and lived experiences, then learners are motivated and more likely to experience success (Paley 1990; Darder 1991; Battiste, 2000 and Callaghan 2014). Evidence also supports the fact that when student culture is not valued or considered legitimate, then learners feel amotivated, lack interest in the subject matter, feel incompetent and quickly learn self-dependency techniques (Bandura, 1999; Pajares and Urdan, 2006, 2008; McInerney and Van Etten, 2002).

In contrast, as highlighted by the study conducted by Callaghan (2014) into academic impetuses for boys within a secondary mainstream educational setting, the cultural connectors, which acted as key motivational factors in terms of student success, parallel Zimmerman's (1999) beliefs around self-efficacy and attribution. Zimmerman states that:

Self-directed mastery experiences are provided to strengthen and generalise children's growing sense of self-efficacy. Each of these sources of influence is organised to foster students' self-beliefs that they have what it takes to exercise control over their educational development (Zimmerman, 1999, p.225).

Bandura (1997) further adds to the argument, citing the importance of mastery orientated goals, which allow for self-regulation within learning environments. This determines the goals which learners set and the rigour and behaviour in which they undertake them. If they believe that they are more than capable of completing or acquiring these outcomes, then they pursue them confidently and expectantly. Often these goals are set due to educational experiences, which have highly valued student knowledge and past individual experience schemas. Within this formula, Bandura believes that the flip side of the coin is the increasing knowledge of student word banks, which in turn, allow for the understanding of symbolic thought. Bandura credits symbolic thought with the capacity to develop student self-awareness and personal agency; ingredients which help create life-long learners. Bandura's theory parallels the pedagogy within the Tūranga Tāne Whakairo programme, which had also grounded its curriculum and pedagogy within cultural schema, symbolic literacy and high student expectations, which in turn had created goal setting beyond student schooling life.

In terms of Callaghan's findings (2014) into successful cultural impetuses for Māori boys, students excel within the Whakairo programme, because of cultural pedagogy like, Tuakana/Tēina (Older/Younger) which involves the mastery tutoring by the much older and experienced student, to lead, guide and transform the younger or learned student into an expert himself. Modelled by teacher exemplars and constant feedback/feedforward, the young apprentice soon learns to acquire the skill of carving, excel in the face of difficult tasks that he is presented with and before long, becomes the master himself. Understanding the psychology behind cultural factors which produce and inhibit success is vital in transforming educational spaces into empowering sites of excellence.

As Rakena and Joyce (2017) 'a case study in factors affecting the achievement of Mature Māori

Information Technology students' highlight, Māori students need to traverse academic institutions as a whole; not as individuals. Essential in high retention rates of Māori technological students in tertiary environments is a critical need to see that the wider roles and commitments they have to their whanau, hapū, iwi and community can't be separated out from the institution. They instead must be ingrained and assimilated into the fabric of the academic discipline; these cultural codes can't be treated as separate entities.

Similar to study conducted by Callaghan (2014), Bandura (1997), Pajares and Urdan (2006, 2008), McInerney and Van Etten (2002), Bevan Brown (2003, 2005), Bishop and Berryman (2006), Hingangaroa-Smith (2003) and Tahau - Hodges (2010) the aim of this study is to find key cultural connectors which act as academic incubators within tertiary and vocational settings for Māori, Torres Strait Islander and Aboriginal peoples. In examining these factors, it is hoped that mainstream universities will better deliver to Indigenous communities. From the findings of this report, it is envisaged that tertiary and vocational settings will be challenged to open up different ways of knowing and succeeding for Indigenous peoples within current educational institutions and work sites. As reaffirmed by Bempechat and Boulay: *We have an urgent need, therefore, to understand the unique influences that culture exerts on the socialization of academic achievement* (2002, p.33).

Bruner (1990, 1996) recognise the importance of understanding culture as a psychology, because worldviews are developed within the cultures and subcultures which help to shape everyday experiences and how we see the world.

Rosman and Rubel (2001) state that culture is learnt from infancy through a process called enculturation. Within this development, groups acquire mental structures or schema. Such

frameworks are crucial within Indigenous communities in helping tribal members to see themselves and how they fit into the world. Rosman and Rubel argue:

People who share a culture have reoccurring common experiences, which lead them to develop similar mental schema. Individuals are enculturated not as passive agents, but as active recipients. They internalize cultural practices but may change and transform those practices as a result of their experiences. Culture is transgenerational; that is it continues beyond the lifetime of individuals. There is a stability and consistency of cultural patterning through time, despite the fact that culture is continually being reworked and re-created. Culture is always a dialogue between past and present (Rosman and Rubel, 2001, p.6).

According to Brophy (2010) and Bandura (1997) schemas become a vital link within cultural groups, which establish 'motivational' codes. These in turn produce interlinking success vessels, much like a heart that pumps blood through the body, which stimulates health and energy to different parts of the tinana (body); schemas too necessitate the well-being of cognitive development in areas of the brain, which lead to motivation, resilience and success (Bandura, 1997).

Strauss and Quinn (1997) further emphasise the importance of understanding schema as cultural blocks of knowledge, as opposed to biological codes, constructed by genetics. In terms of this study, it is crucial to unpack cultural codes and systems, such as Whakairo and ancestral knowledge within the cultural structures and formulae in which they unfold. If Indigenous cultural customs and practices are deemed important in providing the impetuses and intrinsic value for First Nations people to encounter success within tertiary and vocational settings, then it is vitally important to understand the interweaving connections that culture and schema provide. In determining the psychology of what produces amotivation and motivational codes for Indigenous peoples, we provide the platform for hybrids of success, which then produce global houses of excellence.

We know from current literature that cultural schema in terms of Indigenous peoples, provide a way of knowing and doing which facilitates self-worth, high engagement, motivation and success. Within this universe of knowledge, Indigenous people are in control of their space, they are valued and feel secure to engage and practice these ways of knowing and doing. Johnson (2001); Cajete (2000); Durei (2005); Best (1982); Reed (2004) and Wimmnar (2016) all articulated that some of the cross-cultural schema which Indigenous people share are: family, storytelling, healing and ancestors. Tahau-Hodges (2010) study into the success of mentoring programmes for Māori students within tertiary settings across academic, cultural and sporting programmes demonstrated that support, whanaungatanga and caring were crucial factors in the access, retention and successful outcomes for Māori participants studying at tertiary level. When these codes were present and reflected the codified schemas of Indigenous peoples, these types of environments become a breeding ground for success. In the case of the Tūranga Tāne Whakairo programme, which operated inside a mainstream setting, outcomes for its 120 senior students were guaranteed. The learners had bucked national trends, taking their educational experiences from self-debilitating and defeatist to highly charged successful individuals, who went on to pursue outstanding outcomes in both tertiary and vocational settings (Callaghan, 2014).

Changing the landscape:

It remains evidently clear throughout mainstream disciplines within New Zealand that most institutions are not willing to accommodate First Nations' knowledge systems.

When Indigenous ways of knowing are moved into Eurocentric disciplines, First Nations cultural schema often become confused about their role. Indigenous schema doubts its own ability to function within its core role, because the system and ways of knowing which they had

accumulated over numerous years are now deemed invalid. Extenuating these negative experiences, Indigenous peoples now face a new threat to his/her psyche, where Eurocentric ways of knowing and doing are continually reinforced and indoctrinated.

Battiste (2000) argues that in this regime, First Nations' knowledge forms are simply inferior. Adding to this argument Bishop and Berryman's (2006) study into the high failure rates of Māori students within mainstream settings, articulate the general attitude that Pakeha teachers had towards Māori learners. They were highly critical of their physical and cultural makeup. The following narratives highlighted the overall experience of year 9 and 10 Māori student schooling encounters throughout New Zealand mainstream schools. To protect the identity of students and centres within the sample populations, the learners are referred to as a letter of the alphabet and the school as a numerical number.

Student: A

School: 1

Well it's like this. First of all, most of the teachers don't like teaching the dumb streams. They tell us, they'd rather not be here. The worst teachers always teach the same way. Heaps of writing just to keep us going. I reckon they're scared of us. All the goodie two shoes sit up the front, so they don't have to come near us. Just teach them. I reckon they can't control us, and they can't control us because they don't prepare interesting stuff for us to do. Most of them either don't get out of their seat, or they always stand near the kids who work. Yeah, the problem is they have expected most of us to be pains since our first day in the class. So we Oblige (raucous laughter) (school sample population, Student A from cluster group 1, cited in Bishop and Berryman, 2006, p.34).

The shared student narratives from school 2, believed that had schools embraced the philosophy of Te Ao Māori, then students would excel. She believed that her culture had a vital part to play within learning in her mainstream schooling environment. She stated that:

School: 2

Student: A

They never even actually make an effort to understand our culture. They don't try to understand where we are coming from.

Student: C

Well they always ask you for a meaning for your name. They say that you are Māori students and your names always mean something. And that is not true.

Student: D

They should learn Māori. They should make it so you have to. If you are a teacher, you have to learn about the Māori culture. Because in every school there are Māori students.

Student: E

Yes like how to pronounce Māori place names and some things about how our culture works. They need to learn about some of our special things, the things that we do. Some of our special beliefs, things that we respect.

Student: E

When one teacher I know taught the class, even if one student didn't get it, she wouldn't move on until everyone got what she was trying to say. And that really helped, I think more teachers need to do that. She understood Māori things. Some teachers are in such a hurry, we don't have time to take it all in.

Student: F

Only the brainy ones get it (Student narratives from Schools 1 & 2: A, C, D, E, F, cited in Bishop and Berryman 2006, p.13).

Bishop and Berryman (2006); Battiste (2000) and Callaghan (2014) highlight the need for cultural templates inclusive of Indigenous schema within mainstream pedagogy, to accelerate success for First Nation's peoples. As Rosman and Rubel (2001); Durie (2005); Battiste (2000) and Smith (1999) articulate, these cognitive foot prints are not always based on academic theory within Western frameworks, but are highly valued within Indigenous communities, because they are steeped in ancestral practices and ways of knowing. Codes like whānau (family), Whakairo (carving) and other tribal customs, like karakia (prayer) can be classed as Indigenous schema, which are all capable of explaining the Indigenous world in totality. George Salter

(2000) from Waikato University elaborates the importance of distinguishing these taonga as crucial codes within Māori identity which are deemed pivotal for Māori to encounter success within mainstream settings, such as tertiary institutions. Unfortunately, within Western settings these aspects are not deemed academic and so First Nations' peoples navigate their way through these establishments as the other (Young blood Henderson, 2000).

Matsuda, Lawrence, Delgado and Crenshaw (1993) stress the importance of recognizing and implementing First Nations' codes within mainstream settings across economic, social and political domains. Without such crucial frameworks, they argue that the hopes and aspirations of the other are further dehumanized. They state that:

In addition to such emotional and physical consequences, racial stigmatization may damage a victim's pursuit of a career. The person who is timid, withdrawn, bitter, hypertense, or psychotic will almost certainly fare poorly in employment settings (Matsuda et al, 1993, p.92).

Matsuda et al., (1993) further articulate the need to decode the devastating effect that long term racial and negative stigmatization have had upon the minority and Indigenous psyche:

Racism injures the career prospects, social mobility and interracial contacts of minority group members. This in turn impedes assimilation into the economic, social and political mainstream of society and ensures that the victims of racism are seen and see themselves as outsiders (Matsuda et al, 1993, p.92).

We simply cannot hope to change the social, economic and political outcomes of Indigenous peoples within mainstream sites such as education and vocational settings, if First Nations' knowledge forms are purely just an add-on to Eurocentric pedagogy. As Freire (1970) reiterates, changing these sites to adjust the position of minority to one of equality involves genuine, authentic partnerships which humanize and transform.

Recoding Indigenous schema to embrace transformative pedagogy:

The combined study of Sharifian and Burrige and the Department of Education in Western Australia (2012) highlight the work of Malcom and Rochecouste (2000, 2002) into the works of gaining better outcomes for Aboriginal students in literacy. Fundamental to the research was the understanding that Aboriginal children come with cultural schema different to that of non-Aboriginal that need to be understood and unpacked, before they can successfully negotiate their way through a mainstream setting. Using Aboriginal and non-Aboriginal story telling, the research looked at how Indigenous students structured schema around key components of literacy formats in comparison to Non-Aboriginal learners.

The findings supported the evidence that Aboriginal mental schema had made different attachments to a combination of English word associations to that of European pupils. The study focussed on key vocabulary within fables and stories, such as the Fairy tale of Puss’N Boots. In terms of death for example, the two participant groups had shared different connotations and experiences with the unpacking of the synonyms associated with the word death, within the script. The non-Aboriginal students saw the passing of a father as having both negative and positive outcomes. In the text, money was to be inherited from the father’s death, which the non-Aboriginal students, although sad, saw that death was a part of life, which allowed the siblings to inherit the father’s money and grow financially. In contrast, within Aboriginal settings, the students saw the loss of the father as having a much deeper layer of contextual and abstract feeling of experiences that had huge ramifications for a community of people, as opposed to just the immediate family. Death was also a constant, due to the wide nucleus of family that Aboriginal peoples shared and often carried with it a life time sentence of pain and memories. Thus, death was a time of great loss and upheaval for Aboriginal

students with the passing of a loved one, as they had not only lamented the physical loss of the person, but the taking away of a role model, mentor, ancestral knowledge and ways of knowing.

The research clearly distinguishes the difference in the associations of word meanings within literary texts, between Aboriginal pupils and non-Aboriginal students. Words such as ‘Scary’ for example, communicated a world of differences between the two cultures; Aboriginal peoples placing a much greater power and more intrinsic value upon the unknown and the power of spirits, which can cause either good luck or bad luck. In contrast, the non-Aboriginal notion of the word ‘scary’ was more defined to a concrete, literal experience, caused from something tangible, rather than the abstract and or intrinsic emotion that it had invoked for Aboriginal peoples.

The findings of the research supported the need for systems which allowed for the reschematisation of words within literacy contexts for Non-Indigenous educators to make sense of tribal pedagogy and ancestral ways of knowing to increase academic outcomes for Aboriginal students. Within such a framework, stories are carefully renegotiated and unpacked to allow for “cross cultural critical literacy.”

2.3 *Critical Race Story: Creating and forging new pedagogy*

As so evidently articulated by many researchers Matsuda et al., (1993); Gordon, Whiting and White (1996); Delgado (1993); Malcom and Rochecouste (2000) and Smith (1999) there is an acute awareness to construct and unpack pedagogy which serves both Indigenous and minority communities. The rules of the game will not change, which serve dominance as Freire (1970) and Giroux (2001) argue if we do not take part in meaningful and genuine relationships that interrupt the status quo.

Critical Race Theory according to Matsuda et al., (1993) is one such methodology which has been successful in interrupting dominance within academic sites. The Theory grew out of America in the 60's/70's, after the Civil Rights movement began to plateau. In a collective approach to maintain and counter theory, which discriminated against black histories, Critical Race Theory allowed for the narratives of black voices within the unfolding of political, social and economic dislocation and disparities in which they occurred. Negating racism and countering discriminatory disciplines were a foundation peg within the Critical Race Theory framework, because it helped to confront racial and discriminatory biases within academic institutions.

Critical Race Theory is an engagement tool, which serves as a transformational lens that articulates the renegotiation and reschematisation of minority histories. In turn, a pedagogy of authenticity is developed, deconstructing and decolonizing historical inaccuracies. This enables the intergenerational causes of crime, poverty, social deprivation, high mortality rates and low educational outcomes to be examined from a root source of unequal power relationships, in which they are created, as opposed to a fixed racial category of hegemonic categorization of the other. Within this context of other, minority cultures are subhuman, incapable of morphing into a complete, articulate human being. Critical Race Theory according to Matsuda et al., examined such uneven structures on the basis that:

Our work presented racism not as isolated instances of conscious bigoted decision making or prejudiced practice, but as a larger, systemic, structural, and cultural, as deeply psychologically and socially ingrained (Matsuda et al., 1993, p.5).

Matsuda et al., further articulate that the framework blazed a new trail for culturally responsive pedagogy, allowing minority cultures in America to define innovative approaches to academic

disciplines within tertiary institutions. They state that:

New forms of scholarship began to emerge. We used personal histories, parables, chronicles, dreams, stories, poetry, fiction, and revisionist histories to convey our message. We called for greater attention to questions of audience-for whom were we writing and why? None of these methods was unique to our work, but their frequent use by scholars of colour as a part of a race-centred enterprise indicated the emergence of a genre of movement (Matsuda et al., 1993, p.5).

In defining new ways of articulating minority frameworks, Critical Race Theory sits neatly alongside disciplines like that of Kaupapa Māori and Indigenous theory. No one framework can ever hope to speak for the other. Each journey for both minority and Indigenous peoples is a painful, devastating narrative, which inflicted huge losses by the West upon subordinate and First Nations' populations. Yet like the works of Malcom and Rochecouste (2000) articulate, what can we learn from one another? How can Indigenous work with minority to share histories and create cross global pedagogy? Can we create universities which decentre dominant structures of hegemonic practice and create authentic and genuine power relationships that humanize and transform?

Professor Mason Durie; a leading health academic, now retired from Massey University, believed that Indigenous models within tertiary institutions needed to better facilitate the aspirations of minority cultures. Durie (2005) stressed the need for academic disciplines within higher education settings to replicate education models, which centre Indigenous peoples at the power base. In his address to the Australian Indigenous Higher Education Advisory Council, he concluded with a set of principles, which were key determinants in guaranteeing success for Māori students within tertiary settings. When these factors were present, outcomes within higher learning institutions became a reality. These principles can be summarized into four main categories. They include:

- **The principle of indigeneity:** The indigene culture, language and knowledge is accepted and integrated into every weft and fabric of the institution, reflecting equity and full participation at local and state level. Within the tertiary establishment, indigeneity is reflected through: campus culture, the curriculum, communities of learning and leadership at academic and governance levels.
- **Academic success:** Institutions recognise the importance of increasing the number of Indigenous enrolments, but even greater than that, is the need to ensure that Māori students are not only taking part in recognised qualifications, but are gaining high completion rates.
- **The principle of participation:** This aspect not only ensures the indigene engagement across all facets of tertiary study, but also maintains the buy in from staff, management and governance of higher education facilities. It recognises that university is not the end point, but the starting mark for employment, where the indigene participates successfully in society by combining his/her theory with practice.
- **Futures Orientation:** Strategic and long-term participation is encouraged for Indigenous communities within higher education. Māori outcomes within tertiary institutions occur incrementally, this is in favour of the current short term, university 3-5year study plans.

Futures orientation stresses the importance of strategic direction which see higher education as an integral part of success with First Nation's peoples

(Durie, 2005, p.10-12).

Māori professor and educationalist Graham Hingangaroa Smith (2003) stresses the need for Māori to be the centre pole across all facets of management, administration, teaching and learning within tertiary academy to maximise educational outcomes for Māori. He states that:

Because Māori are in charge of the the key-decision making, they are able to make choices and decisions that reflect their cultural, political, economic and social preferences (Hingangaroa Smith, 2003, p.7)

What is clear from the works of Matsuda et al., (1993); Durie (2005) and Hingangaroa Smith (2003) is a critical need for cross cultural pedagogy, which bases 'First Nations' and minority language, experiences and knowledge at the centre of the power base. Current literature establishes the need for a global template of shared histories, which counter and rework the minority label as simply the "other". The commonalities of Indigenous and minority narratives must work together to embrace a universal template, which decentres and uproots Eurocentric totality to achieve Indigenous transformation and autonomy within these institutions. Within such frameworks, we rework structures of institutionalized bigotry and racism embedded in academic discipline. This provides cultural spaces of shared histories, which re-schematise negative historical, political, social and economic experiences and change them into liberating pedagogy.

Both Freire (1970) and Giroux (2001) stress the importance of understanding cultural environments, which nurture and incubate success for minority students. Giroux poses the question of imagining a university outside the contexts of market like competition settings.

If we are to understand how culture plays out between dominant and minority cultures within higher education and vocational settings, than we must endeavour to dissect these institutions at every turn, to interrupt the status quo. Every opportunity must be taken to close the gaps, especially in terms of Indigenous and non-Indigenous peoples' outcomes within vocational and tertiary success. Kim and Park argue that:

Differences in cultures exist because individuals have different goals, utilize different methods and resources to attain them, and attach different meanings to them. Culture is an emergent property of individuals and of groups interacting with their natural and human environment (Kim & Park, 2006, p.273).

It is the differences in conditions that foster dominance for one group and subordination for another that we must understand and interrupt if we are to ever create equality in both education and vocational settings. As Darder (1991, p.121) points out:

Educators have most often been involved with definitions of culture derived from a scientific rationality that is individualistic, a political, a historical and based on a positivist notion of value-free inquiry and interpretation (Darder, 1991, p.121).

Foucault (1977, 1984) has long argued the need to see history from its political, social, historical and economic stand point. He reiterates that it is not a matter of:

Emancipating the truth from every system of power (which would be chimera, for truth is already power) but of detaching the power of truth from the forms of hegemony, social, economic and cultural within which it operates at the present time, (Foucault, 1977, p.133).

If according to Foucault (1977) power and dominance set what is truth and what is not, then those who are at the top of the power structure are likely to set the apparatuses which decide who wins and who loses in the game of life. These conditions are predetermined; institutionalized into a set of practices, norms and values, which favour those that are closer to the classes of the ruling culture.

Whether it be education, housing, politics, and or business; control is maintained and distributed through dominant truths. How this plays out for the minority culture is catastrophic and forms of negotiation from the powerful to ease their conscious of determining a sub existence survival for the “other” are often consumed in a mediocre ocean of tokenism and pity. As reiterated by Foucault, this type of settlement does little to uproot the forms of hegemonic dominance, rampant across all facets of society. Equality can never ever be achieved for the subordinate from this standpoint, because the dominant position does not wish to relinquish any of its power.

Educator and philosopher Antonio Gramsci (1971) first coined the notion of cultural hegemony as a supremacy power, which is achieved through the domination of intellectual and moral leadership. Educator Henry Giroux explains the theory of hegemony as:

Hegemony refers to a form of ideological control in which dominant beliefs, values, and social practices are produced and distributed throughout a whole range of institutions such as school, the family, mass media and trade unions The complexity of hegemonic control is an important point to stress for it refers not only to those isolatable meanings and ideas that the dominant (culture) imposes on others, but also to those lived experiences that make up the texture and the rhythm of daily life (Giroux, 1981, p. 94).

The need to uproot such a tool which favours a dominant political belief within educational settings is that it is soon indoctrinated as truth and once ingrained, society accepts it as a philosophy. This doctrine is then embedded into the institutions within social, political and economic domains. Eventually society accepts these truths as traditions and once normalized, the subordinate takes and accepts the position as the other. Effectively, it doesn't matter what the subordinate does to counter those truths, unless something radical changes within the world markets of economy, there is little hope that the dominant culture will ever give up their seat of power willingly, and as so articulately reiterated earlier by Foucault, those often at the top of the tower are predominately white.

Bocock (1992) in 'the Cultural Formations of Modern' society argues that by the 16th century: "only some people-certain individuals, groups or classes had "cultured" or civilised minds and manners; and that only some nations (mainly European ones) exhibited a high standard of culture or civilization" (Bocock, 1992, p.107).

Andrew Markus (1994) argues that the theory of race had not yet been properly termed, before the 18th century. Many looking to categorise racial differences had used the works of early

philosophers, such as Aristotle, who coined the binary of racial groupings as: inferior/superior and slave/master.

Kovel (1970) in 'White Racism' states that black people have always been placed in the position of other since time began. Within biblical recounts of creation, god was associated with whiteness, purity and redemption, whilst the colour black represented the devil; black was categorised as negative, evil, darkness and all that was bad. Kovel stresses that this began to fuel a romanticised fantasy of race, during the 15-16th century, which Europeans then accelerated.

Markus (1994) highlights the work of the Spanish jurist, Juan Gine's de Sepulveda in the 15th century, whose early works within the Spanish Monarchy created new approaches to the theory of racial binaries. Retired professor of history and political author of works such as 'The State and Peace: Spanish Political Thought in the Renaissance (1516-1559)', Fernandez-Santamaria (1975) argues that in common with Aristotle, De Sepulveda believed that American Indians were born into 'natural slaves'. De Sepulveda expanded on Aristotle's polarities using binaries such as: human/subhuman/animal, civilised/barbarian; light/darkness and good/evil. De Sepulveda's most notable contribution to the further advancement of racial typologies was crucial, because it not only welcomed and defined racial categories on the cusp of modernity, but it stipulated a universal ground for dominant and subordinate relationships. Sepulveda used such polarities to claim the justification for the war by the Spanish Monarch upon the American Indian in 1547, which became the blue print for the invasion by the West to dominate, pillage and purge Indigenous populations throughout the globe.

First Nations populations were clearly no match for the might and military power of the European nations. De Sepulveda believed that the Spanish Monarch had every right to the native and his resources, because he was simply not capable of managing himself, little alone the wealth and natural resources which the land had yielded: *For all intents and purposes, given their inanimate physical and intellectual inferiority, Indians should be assimilated to Aristotle's "natural slaves"* (May, 2012, Retrieved from <http://juan-jines-de-sepulveda.html>).

Such ideologies opened the way to a universal approach from the West to denounce the Indigenous from their heathen lifestyles and then dominate on the grounds of creating in the savage a redemptive, civilised specimen; he could only reach totality through enacting out whiteness. Before long these colonial doctrines seeped into a worldwide phenomenon and into the consciousness of the world. The damage to the black psyche was catastrophic.

Gordon, Whiting and White (1967) highlight the works of Martinique Psychiatrist, philosopher, social scientist and revolutionist, Frantz Fanon; whose experiences of a black man, serving under the French army, during World War two and his endearing struggle after the war to keep Algerian autonomy against the backdrop of a strong colonial French take-over had created the grounds for one of the *'most influential figures in third world revolutionary thought'* (Gordon, Whiting and White, 1967, p.5). Fanon gave much discussion to racial categorizations, which he strongly believed had given the white man a licence to freely discriminate on the grounds of colour. He states that:

In Europe, the black man is the symbol of evil (*Fanon*)

... The torturer is the black man, Satan is black, and one talks of shadows, when one is dirty one is black-whether one is thinking of physical dirtiness or of moral dirtiness. It would be astonishing, if the trouble were taken to bring them all together, to see the vast number of expressions that make the black man the equivalent of sin. In Europe, whether concretely or symbolically, the black man stands for the bad side of the character. As long as one cannot understand this fact, one is doomed to talk in circles about the "black problem." Blackness,

darkness, shadow, shades, night, the labyrinths of the earth, abysmal depths, blacken someone's reputation; and, on the other side, the bright look of innocence, the white dove of peace there is in the phrase, how much joy, and above all how much hope! There is no comparison with a magnificent black child: literally such a thing is unwonted In Europe, that is to say, in every civilised and civilizing country, the Negro is the symbol of sin (Fanon cited in Gordon, Whiting and White, 1967, p.190).

These embedded structures of domination and supremacy were largely the result of the conquests during the early 1800's by the West to claim Indigenous territories and lands for materialistic and capital gain. The world of the Indigenous was plunged into a time of great metaphorical darkness and literal upheaval, as the West began to rape and pillage the new lands and their inhabitants, Smith (1999).

According to Simon (1990) in 'Civilization, Race and Culture: Concepts and Ideologies' culture has its roots firmly entwined in the history of civilisation. Simon highlights the historical works of the American Cultural anthropologists during the 18th and 19th century, such as; Tylor, Linton and Kroeber,⁵ who helped to change the definition of culture to one which better served Indigenous and minority populations. This group of American anthropologists helped to create a meaning for culture which focussed less on the biological interpretation to a more intricate, socially constructed meaning. Under this definition, culture was defined through a group's codified system of knowing and doing; representational of their symbols, behaviour, knowledge, habits, patterns, values and artefacts. Simon (1990) further elaborates that these collective social structures were: *discrete closed systems reproduced by their members, unchanged from generation to generation* (p.62).

⁵Simon (1990). Civilisation, Race and Culture: Concepts and Ideologies. In *The Place of Schooling in Māori and Pakeha Relations*. Chapter 2. Unpublished PhD Thesis, anthropology, University of Auckland. Simon highlights Linton (1940), Kroeber (1948) & Tylor, (1871) as American cultural anthropologists, which helped to drastically change the notion of culture, from a more biological interpretation to one which included a people's habits, social patterns, values, artefacts, dances, ideas and behaviours.

Banton (2000) further explores the need to separate race from a Darwinist pedagogy, which groups humans into categories defined by biological traits. Within such typologies, certain races, such as Negro and Native American for example are defined as other; of low intelligence, lacking in the social graces and skills to become truly human, whilst white people are categorised by biological superiority, intelligence and proper behaviour. This definition of race, according to Banton carries a life sentence for minority and marginalized peoples. He states that:

For people use beliefs about race, nationality, ethnicity and class resources when they cultivate beliefs about group identities (Banton, 2000, p.52).

Such enclaves of race, according to Jamaican academic, Stuart Hall (2000) panders to the needs of white people, who use the word black as a “tool” to further maintain unequal power relationships for minority cultures across all facets of political, social and economic domains. Hall stresses the need within academic disciplines to re-articulate the essence of blackness. Within such frameworks, marginalized histories are reorganized to counter racial profiling and stereotypical slogans to encapsulate a pedagogy of transformation and liberation. We must in essence as Hall so fondly articulates:

I want that term, that negative one, that’s the one I want. I want a piece of that action. I want to take it out of the way in which it has been articulated, in religious discourse, in ethnographic discourse, in literary discourse, in visual discourse. I want to pluck it out of its articulation and re-articulate it in a new way (Hall, 2000, p.149).

As race typologies and categorizations developed throughout the 16th century it seemed evident that these binaries would become fixed; black people would be seen as denial, whilst white subjects would be classed as decent and proper.

Along with the American Cultural Anthropologists, like Kroeber, Lynton and Tylor, Simon (1990) further credits the works of German influenced Mathew Arnold of the late 18th century

and the more modern works of theorist Diane Austin Broos (cited in Simon 1990, p.63) who opened up a more holistic and organic view of culture. This interpretation gave greater power to the minority, and positioned them from an open and mobile stand point. Broos argues that:

The idea that human beings make, indeed create, the various cultures in which we live and thereby constantly carry with us the capacity to transform society and create new human environments (Broos 2003, cited in Simon, p.63)

In Broos's argument, we see the makings of a new pedagogy, which liberates and transforms the cultural 'other' into an Indigenous powerhouse. The new paradigm is able to create a cultural environment, which guarantees the preservation of Indigenous knowledge forms and thus provide a safe space for the Indigenous, which is both liberating and autonomous. Nowhere was this more evident than in the later works of the 19th century anthropologists Franz Boas (1911) and his work amongst the Native Americans in Baffinland, Canada and Margaret Mead (2001) who lived with and studied the people of Samoa. These works documented the cultural habits, customs, symbols and rules of Indigenous groupings from inside their tribal communities. Both anthropologists examined these occurrences from the unique group settings in which they unfolded.

In terms of colonial conquests and the domination by Western countries upon new frontiers, the former definition of race as one which is biologically constructed became a much easier tool in the war to subjugate and colonise Indigenous peoples, during the great land purges of the 18th and 19th century. Categorizing race on the ground of science gave invaders the licence to simply conquer and destroy by means of common sense. The Indigenous could simply not hope to reach humanness without colonial intervention, however brutal the means of achieving that goal. Superiority would eventually give way to a more civilised human being and society. As Linda Smith (1999, p.22) alludes to:

And, in each place, after figures such as Columbus and Cook had long departed, there came a vast array of military personnel, imperial administrators, priests and explorers, Missionaries, colonial officials, artists, entrepreneurs and settlers, who cut a devastating swathe, and left a permanent wound, on the societies and communities who occupied the lands named and claimed under imperialism (Smith, 1999, p.22).

Howard (1999) in 'We can't teach what we don't know' stresses the huge toll that imperialism had upon the First Nations spiritual and physical psyche. In most cases the "ideology" of race became the Trojan horse to disseminate and destroy any form of ownership to property, whether it be a physical aspect, such as land and artefacts, or a deep intrinsic quality, such as: cultural customs and traditions, like language and karakia (prayer). Nothing according to Howard was off limits, highlighting the narratives of his Aboriginal colleagues, who shared similar accounts of atrocities at the hand of Westerners. Such shameful acts included:

The mass-organized killings of Aboriginal people carried out by European invaders in their attempt to "clear" the land for grazing and White settlement (Howard, 1999, p.37).

In essence, imperialism's view of race throughout the 18th century had given colonial invaders the licence to justify the plunder and pillaging of Indigenous people's resources and personnel on the grounds of common sense. One could not simply expect the savage to evolve into a full human being, capable of articulating himself and denouncing his character from all that was evil; because it was simply in him to be savage. Religion was the only tool capable of redeeming the heathen from inheriting hell and damnation. Yet as the American historian, Francis Jennings encapsulates (1975), the road to transformation was flawed with bigotry. He states that:

The invaders of strange continents assumed an innate and absolute superiority over all other peoples because of divine endowment; their descendants would eventually secularise the endowment to claim it from nature instead of God, but would leave its absolute and innate qualities unchanged When racism later emerged as the dominant principle of European conquest, it grew naturally by easy stages out of feudal religiosity. The overwhelming importance of this fact can be seen in a single glance at the behaviour and rationalisations of

the Crusaders. Their enemies were also the enemies of the Crusaders' god and therefore outside the protection of the moral law applicable to that of god's devotees. No slaughter was impermissible, no lie dishonourable, no breach of trust shameful, if it advantaged the champions of true religion. In the gradual transition from religious conceptions to racial conceptions, the gulf between persons calling themselves Christian and the other persons, whom they called heathen, translated smoothly into a chasm between whites and coloureds. The law of moral obligation sanctioned behaviour on only one side of the chasm (Jennings, 1975, p.5-6).

The fallout from colonialism had huge ramifications for Indigenous populations throughout the globe. Fleras and Elliot (1999) highlight the vast number of First Nations peoples across the world who were wiped out by warfare and disease. Those Indigenous people that did survive the genocidal attacks inflicted upon them by colonial troops, then proceeded to undergo yet another battle; a war upon the Aboriginal psyche. Within this war, anything depicting First Nation's knowledge or ways of doing were purged and nullified under the hope of creating the new man. This of course as pointed out by Jennings, could only be achieved through the totality of assimilating the native and his heathen characteristics into an image of perfectness; the picture of the noble white man.

The next phase in the process of assimilation was to exile the Indigenous person from all connections of his/her former life. In doing this, the native had greater potential of reaching "totality" and becoming fully human, for only in likeness of the colonial being could he ever hope to be complete. As argued by Fleras and Elliot:

Through assimilation, the dominant element sought to:

- (a) Undermine the cultural basis of subordinate society;
- (b) Transform minority members into patriotic and productive citizens;
- (c) Absorb dominant norms as normal and acceptable and

(d) Facilitate their entry and transition into mainstream. Dominant values, beliefs, and social patterns are defined as inevitable or desirable under assimilation; conversely, subdominant sectors are implied to be inferior or irrelevant (1999, p.13).

At the end of the 18th century, racial typologies soon took precedent in the civilisation debate. As Simon (1990, p.49) points out in 'The Place of Schooling in - Pakeha Relations' *Civilization was largely perceived as the destined goal of all mankind and used to account for the apparent racial differences amongst humans*. At the turn of the 19th century, this creed was accelerated and indoctrinated into the consciousness of Indigenous peoples as colonial takeovers became evident in First Nations' lands throughout the world. Imperialism then became the vehicle for total domination.

The consequences however for First Nation's people in terms of recognising and maintaining their own identity soon became lost in a sea of confusion and emptiness. Further, imperialism could not be achieved without dominating every facet of the Indigenous being and psyche.

As Youngblood Henderson argues:

Typically to succeed in creating this sense of objectivity, colonizers must obscure Aboriginal memory. To strip Indigenous peoples of their heritage and identity, the colonial education and legal systems induce collective amnesia that alienates Indigenous peoples from their elders, their linguistic consciousness, and their order of the world (Youngblood Henderson, 2000, p.65).

Under such a regime, it is impossible for First Nation's people to ever embrace their culture as a form of totality, or ever be a complete being, for Eurocentrism does not accept any other truths, but its own:

Only the Eurocentric oppressor is the agent of progress, either by the will of god or by the law of nature. The sum of European learning is established as the universal model of civilisation to be imitated by all groups and individuals (Youngblood Henderson, 2000, p.65)

In terms of the casualties for Māori and their cultural practices, the repercussions of colonisation were huge. Our oral and written histories, such as Whakairo and Tā-moko were almost lost completely under imperialism's quest to dominate the Indigenous. According to Māori historian and Professor, Hirini Moko Mead (2000) art was arrested by Europeans, because of its huge importance to Māori identity, which had to be interrupted if colonial dominance was ever to take hold in New Zealand. He states that:

Annexation by the British, subsequent conquest of many Māori tribes, and occupation of the land by foreigners from across the sea put the whole of Māori society at risk and dislocated many of its interlinking institutions. In addition, the supporting ideologies and practices which helped to provide a coherent, constant, and vibrant art tradition were called into question and became subject to Pakeha (European) evaluation and approval. The cultural grid which incorporated the arts was altered quite drastically until it became very much like a shredded road map (Mead, 2000, p.29).

Identity loss, due to colonial takeover of native lands was also at the forefront of the Aboriginal people in Australia. In common with the Māori of New Zealand, the Europeans who arrived on Australian soil used cultural extermination policies, which attacked, mutilated and severed the cords of the Indigenous culture. According to the '1997 Human Rights Commission Report' on stolen children, between the 1880s and 1960s, a total of nearly 70,000 Aboriginal children were forcibly taken from their parents and placed into government, church missions or non-Aboriginal families (cited in Fleras and Elliot, 1999). Fleras and Elliot further argue that under enforced assimilation practices, nothing was off limits. Aboriginal lands were stolen and violated the same way in which Aboriginal women were raped and Aboriginal men were used for cheap labour. Such assimilative practices were justified by the imperialist as a need to civilise the savage to become more human. It didn't matter that some of the colonial actions were contradictory towards humanity, as Youngblood Henderson (2002) points out, the colonizer just shifted the goal posts to suit their needs:

Only gradually have we come to understand that we cannot win at a game where the rules are rigged and likely to change as soon as we discover how they work (Youngblood Henderson, 2001, p.17).

Assimilation policies were an attack to destroy the Aboriginal's identity. Without these cultural codes, the native became easier to indoctrinate, because the remnants of his own world were slowly being destroyed. The Indigenous mental schema, which had been ingrained into the native psyche over thousands of years was now a threat to their very survival, as James Sakej Youngblood Henderson points out:

Thus arises the consciousness of the immigrant-colonizer and the Aboriginal-colonized, which the colonized have to accept if they are to survive. Eurocentrism creates cultural and cognitive imperialism which establishes the dominant group's knowledge, experience, culture, and language as the universal norm (2000, p.64).

On this journey, the Indigenous are often a passive participant, trying desperately to make sense of a cognitive footprint which does not belong to him/her. The codes, the systems, the values and the norms are often fuzzy and hazy, and when the colonized does not fully adjust to the ways of the colonizer, he is doomed to a life of perpetual failure. The under representation of Indigenous peoples in education, housing, health, crime, politics and employment paint a bleak picture, but one, which according to Daes (2000) is all too present in countries who have been colonized.

The relatively new study of epigenetics, which focuses on changes within the DNA molecules due to the effect of long-term trauma, suggests that colonisation can now be termed as biologically intergenerational. Further to Davis' (2016) view of the newly coined study of epigenetics is more about the state in which we receive DNA from our biological parents, rather than a change to its molecule make-up. Davis in an article titled; 'Can Trauma be passed on through our DNA,' suggests that long term trauma can be catastrophic, thus having the ability

to affect the quality of the DNA cells which we receive from our parents. Epigenetics suggests that long term exposure to harsh or negative environmental factors can change the quality of DNA cells; DNA length for example that we receive in the embryotic state from our biological parents can become shorter, which means they are more susceptible to disease within trying or stressful settings.

The study of epigenetics was first touted by Warrington in 1942. Haig (2012) in the epidemiology of epigenetics points out that Warrington's work looked at epigenetics as a:

Tradition concerned with the causal processes by which genetic systems interact with the environment to bring about development and phenotypic plasticity (Haig, 2012, p.13-16).

Davis (2016) elaborates on the importance of unpacking the study of epigenetics within Indigenous communities. Davis argues that members of long-term trauma groups, like those of the Holocaust, Genocide and Colonisation would for example contain DNA cells which are passed on in a slightly deteriorated state, due to the catastrophic nature of the trauma they had encountered. These same genes would then make the bearer more susceptible to higher levels of stress and feelings of anxiety whenever a threat or trauma arose. Davis further supports the need for these participants to encounter environments that are friendly, negating environments which can further onset feelings of self-debilitation and low self-worth.

So how does the study of epigenetics help this study in terms of understanding and unpacking the psyche of Indigenous peoples? How compatible is cognitive imperialism with the mental schema of First Nation's peoples?

According to Atkins (2002) in 'Trauma Trails Recreating Song Lines' they discuss the long-term effects that colonisation has had upon the Indigenous identity. Atkins points out that when

identity becomes fractured and fragmented, the sense of self becomes lost. The loss is so self-destructive and catastrophic that it begins to affect every part of the Indigenous psyche; enacting his feelings and emotions of self-worth, debilitation, losing control and amotivation upon every area of his life.

Consider the trail of devastation that Aboriginal people have had to endure over the history of the colonizer, and then be told that their own knowledge was insufficient and inferior to that of European. Under this ideology, Indigenous peoples could never reach a point of totality, as reiterated by Youngblood Henderson.

In relation to the universal model that the oppressor seemed to represent, the dominated always appeared to be afflicted with some defect or intrinsic failing (Youngblood Henderson, 2000, p.63).

Such colonisation practices had a huge effect upon dislocating First Nations peoples from their land, cultural norms, values and practices. Walker (2004) points out that forced assimilation policies in the early 1900's meant large disparities between Māori and non-Māori in terms of social, economic and political well-being. Those differences are still largely present today and as Bargh (2007) argues, those conditions foster the climate for high Māori unemployment, low education, menial jobs, low paying wages, poor housing and abysmal health statistics. How does this then affect the psyche of Indigenous people?

Matsuda et al., (1993) argue that when specific minorities are assumed such statuses by the dominant culture, the victims tend to believe and take on the very traits that are given to him/her. When such messages are constantly reinforced through stereotypes, which portray members of the other as dirty, lazy, stupid or untrustworthy, then it too often becomes a self-fulfilling prophecy.

The casualties of such racial stigmatization have catastrophic consequences for its victims. As Kovel (1970) alludes to in ‘White Racism’

The accumulation of negative images (presents) them with one massive and destructive choice either to hate one’s self, as culture so systematically demand(s), or to have no self at all, to be nothing (Kovel, 1970, p.195).

Both Youngblood Henderson (2000) and Linda Hogan (1985) talk of great loss and emptiness through colonial assimilation practices enacted upon the American Indian tribes throughout the 19th century. Youngblood Henderson (2000, p.61) coins it the “diffusionist myth of emptiness” or a imperial process to displace and eliminate the native inhabitants of their original lands, which helps to further designate the Indigenous to a state of futility:

- (1) A non-European region is empty or nearly empty of people (so settlement by Europeans does not displace Native peoples)
- (2) The region is empty of settled population: the inhabitants are mobile, nomadic, the wanderers (European settlement violates no political sovereignty since wanderers make no claim to territory).
- (3) The cultures of this region do not possess an understanding of private property, so the region is empty of property rights and claims (colonial occupiers can freely give land to settlers since no one owns it).
- (4) The final layer, applied to all of the “outside,” is an emptiness of intellectual creativity and spiritual values sometimes described by Europeans as an absence of “rationality” (Youngblood Henderson, 2000, p.61).

In eliminating the Indigenous from their native land, it enabled Europeans to freely rape, pillage and plunder all forms of Aboriginal identity; nothing was off limits. As Richard Broome argues

in Aboriginal History (1994), the casualties for Australian Aboriginal and Torres Strait Island people in terms of land loss was devastating. (Broome, 1994, p.37) states that:

In a fantastic land grab which was never again to be equalled, about 4000 Europeans with their 20 million sheep occupied over 400 million hectares of Aboriginal land stretching from southern Queensland to South Australia by 1860.

Broome further points out that: *The Aborigines were quickly outnumbered in their own land* (ibid).

The unjust acts didn't just stop at land, it seemed that the colonial settlers caused devastation for First Nations' people in nearly every aspect of their day to day lives. As Dalaipi, a Queensland Aboriginal elder in the 19th century lamented:

We were hunted from our ground, shot, poisoned, and had our daughters, sisters and wives taken from us What a number were poisoned at Kilcoy They stole our ground where we used to get food, and when we got hungry and took a bit of flour or killed a bullock to eat, they shot us or poisoned us. All they give us now for our land is a blanket once a year (Dalaipi, cited in Rowley, 1970, p.158).

In the first half of the twentieth century, white settlers in the South of Australia had found new ways of discriminating against Aboriginals. What followed was a privileged system of dominance where First Nations' peoples were made to feel inferior and powerless.

Segregation policies which were enacted in public swimming pools, schools, eateries, employment, housing and health impacted negatively on the wellbeing of the First Nations' people:

At the deepest level it gnawed away at the Aboriginal psyche Every time Aborigines approached Europeans, they would be waiting for that look, that coolness, that unease, or even that overt sneer that spelled white rejection (Broome, 1994, p.145).

In understanding and unpacking the threat of colonisation upon the Indigenous identity, it's clear that the discrimination and racial violence enacted upon First Nation's people's culture was catastrophic. What is evidently clear from the research so far is that the Indigenous psyche cannot simply change poles to accommodate cognitive imperialism, but rather it needs to connect with its own Indigenous codes first, in order to make sense and build new cultural schema onto their existing cultural platforms.

There is no doubt that minority and Indigenous methodology are definitely changing the cultural kaleidoscope for racial equality. Pedagogy within academic discipline has a long way to go to reach parity, but marginalized groups within global societies are beginning to challenge more and more the status quo, which categorizes minorities as the 'other'. Encapsulating that journey, Leroy Little Bear of the Blackfoot American Indian nation points out the importance of culture within Indigenous thought and identity. He argues that it is crucial in understanding how First Nations' people make sense of their world and those around them. It is a tool which can't be separated from the Indigenous. He states that:

Culture comprises a society's philosophy about the nature of reality, the values that flow from this philosophy, and the social customs that embody these values. Any individual within a culture is going to have his or her own personal interpretation of the collective cultural code; however, the individual's world view has its roots in the culture – that is in the society's shared philosophy, values and customs (Leroy Little Bear, 2000, p.77).

He further articulates cultures importance in deconstructing and countering hegemonic control:

If we are to understand why Aboriginal and Eurocentric world views clash, we need to understand how the philosophy, values and customs of Aboriginal cultures differ from those of Eurocentric cultures (ibid).

Within this study, as argued by Dianne Broos and Leroy Little Bear is the formation of a cultural

pedagogy; a transformational apparatus for Indigenous nations, wanting to retain their identity, yet take part in the ever-changing face of the global world.

Callaghan (2014) highlighted the need within mainstream education settings for young Māori men to connect with cultural schema, before encountering success within educational settings. The subject of Whakairo at Gisborne Boys' High School was an academic impetus for Māori boys, because it was strongly founded in Māori identity. Aspects of Māori culture within the programme of Whakairo had been denied to these young men previously, throughout most of their mainstream schooling history. Once they encountered success within the subject of Whakairo, they then carried it into other curriculum areas. For many of the 120 Māori male senior students, it was often the first time they had experienced high outcomes and motivation, whilst at secondary school.

Is Indigenous identity the key factor in uncovering success for First Nation's students within educational and work settings? The findings of this study will examine academic and vocational settings grounded in Māori, Aboriginal and Torres Strait Island identity. The research will help to ascertain whether or not such formulae provide the conditions for success within academic and work environments.

Education settings are particularly painful for Indigenous peoples, because it is within these institutions that native histories were denied and European knowledge was indoctrinated and then validated as truth.

As Loring and Ashini (2000) point out in describing the vulnerable state of the Innu (the

Montagnais-Naskapi, Indian people of Northern Canada) identity and traditions. The Innu struggle to hold onto their culturalness amidst the constant encroachment of American practices and policies upon Innu tribal lands, air ways, tribal ancestral knowledge forms and water systems, which are crucial in maintaining Innu identity:

A school curriculum that presents Canadian history as beginning with the voyages of Cartier and Cabot is an insult to First Nations communities and directly contributes to the loss of self-esteem and pride in the accomplishments of their forebears The Innu fear the loss of their culture, their land and their language (Loring & Ashini, 2000, p.179).

Loss it seems is a huge casualty for most minority cultures, who share a history of domination and elimination by the oppressor. History isn't simply going to recorrect itself or right the wrongs for those who have been disadvantaged, because "domination" does not shift its peg, it works on universality; it must wholly protect and serve its master. It must not entertain giving up any of its ground to the subordinate, because then it would lose its control. As Freire (1970, p.40) so passionately argues:

The oppressor consciousness tends to transform everything surrounding it into an object of its domination. The earth, property, production, the creation of people, people themselves, time-everything is reduced to the status of objects at its disposal (Freire, 1970, p.40).

The dominant oppress the minority, inflicting huge casualties across every area and weft of their lives. The Indigenous can't in their current state of culturalness ever hope to reach perpetuity. The currency of minority is not recognised by the dominant culture. Maintaining the subordinate status will always conflict with the social, economic and political aspirations of the higher culture; the group is geared towards a world of profit and individual ownership, as opposed to a shared collective approach, which governs the Indigenous model.

The lives of both the subordinate and dominant cultures play out in two totally different structures. The dominant being closer to the power base are at the top of the bargaining table, while the subordinate occupy the lower rungs, as articulated by Olssen et al., (2006, p.85) in Education Policy: Globalization Citizenship & Democracy:

Contemporary theorists came to acknowledge that those in possession of wealth and power did exert an influence over the lives of those who did not have such resources.

The minority must don on the clothing and characteristics of the dominant group if they want to be accepted at the table. Freire (1970) cautions this type of transfer from one peg to the other, as a false act of generosity. He argues that:

True generosity consists precisely in fighting to destroy the causes which nourish false charity. False charity constrains the fearful and subdued, the “rejects of life,” to extend their trembling hands. True generosity lies in striving so that these hands-whether of individuals or entire peoples-need to be extended less and less in supplication, so that more and more they become human hands which work and, working, transform the world (Freire, 1970, p.27).

In creating experiences which transform and authenticate the subordinates world, they shift from a position of powerless and inferiority to a space which they have constructed, created and now control. Only then can the subordinate truly shift their peg and counter hegemonic practices, which serve to constrict and suffocate their ways of knowing and doing. As Freire (1970) stresses, true transformation allows for concentration to take place across social, economic and political realms to create a culture which humanizes as opposed to dehumanizes; embodying the hopes and aspirations of its peoples.

2.4 *The impetus for cultural success factors:*

If we are to understand how culture plays out for the subordinate as a psychology, then as Nuthall (2001) and Paley (1990) point out, we must get as close as possible to those lived

experiences to understand what makes them tick.

Within this study, we are concerned with understanding the factors which incubate success for Indigenous cultures within the realms of both tertiary and vocational settings. Like the African Americans, the Māori people, the Australian Aboriginal and the Innu people, we need to understand the cultural factors and dynamics within groups, which cause amotivation and motivation.

This study particularly looks at theories within higher education and work settings, which cause the reasons for both positive and negative motivation for Indigenous populations. In knowing these triggers, we can then eliminate barriers or amotivation factors and focus our research around programmes, which decrease educational and vocational disparities, between First Nations and non-Indigenous peoples.

Factors which cause motivation amongst minority cultures need to be better understood if sweeping changes are to be made to close the educational gaps between the dominant and subordinate cultures.

Unfortunately, too many students of colour to date have not had positive experiences within these sites (Bempechat and Boulay, 2002). Through learning institutions, such as schools and universities, dominance is continually perpetuated and maintained through Eurocentric practice, which best serves the culture of the ruling class at the expense of the non-dominant culture. If we are to examine the causes and maintenance of these structures, we need to look at the word culture to see how it shapes and maintains class structures. Henry Glassie, folklorist, 1992 states that:

Culture is not so much a matter of an inert system in which people operate, but rather a historical construction by people that is always changing. This change is not necessarily for better, not necessarily for worse, but always changing for the essence is not order, the order is volition. The essence is how people work to create culture, not what culture is. (*Henry Glassie, 1992, Conference, Indiana, University Bloomington*).

According to Giroux, (1983) institutions or educational sites play host to dominant and subordinate cultures, while maintaining structures which support predominately, ruling class interests. Giroux argues that radical pedagogy makes a cultural space for the subordinate to contest the powers of domination. Within that framework, the non-dominant culture interrupts ruling class hegemony to see their lived experiences as meaningful. Once interrupted, the subordinate get to take part in educational experiences that are liberating and emancipatory.

From two stand points then; firstly is that Indigenous knowledge forms within mainstream education sites are not deemed Eurocentric, therefore in terms of Western thought, they can never reach a position of legitimacy or credibility, because under Eurocentrism, Indigenous thought is incapable of making sense of the world in totality. Secondly, if the government awards educational investment on the grounds of productivity and its economical worth to the country, then Indigenous knowledge forms are placed lowly on the ladder. There is no denying as argued by Denzin, Lincoln and Smith (2008) that careerist interests have made an indelible imprint on colleges and universities in the United States. They argue that:

Instead of seeing colleges and universities as the site of liberal education and free thinking, increasing numbers of young people (and their parents) see the university as a job training facility. Although colleges and universities are legitimately categorized as non-profit entities, they do have fiscal responsibilities. Currently, those fiscal responsibilities are directed to continued employment of elites, supplying a well-prepared labour force, and increasing endowments (Denzin, Lincoln and Smith, 2008, p.77).

Youngblood Henderson (2000) argues that universities are typically set up as gate keepers, with Eurocentric knowledge being inside the perimeters and Indigenous knowledge clearly positioned well outside.

Universities and educated people struggle with similar negative attitudes toward our humanity and its relevance to curricula. These institutions maintain our cognitive prison house. They are the oldest forums of the learned audience of deaf men that cannot hear Indigenous languages and teachings. They attempt to force all knowledge into the Eurocentric categories and discrete disciplines. They attempt to deny our holistic knowledge and thought. Indigenous people are forced to exist as exotic interdisciplinary subjects. Our diverse legal orders and consciousness's are dismissed as imaginary and not coercive enough to qualify as law. Our humanity and our very essence as human beings are ignored in favour of failed Eurocentric models (Youngblood Henderson, 2000, p.16).

Within both of these statements, we see how education sites are largely governed by the production of knowledge through the maintenance of existing social and economic structures.

French theorist, Pierre Bourdieu (1984) argues that “cultural capital” in terms of educational sites, benefit those whose lives reflect a much higher culture; that culture may consist of, theatre going, classical music and an extensive knowledge of literature. Within establishments which value ‘higher culture’ these students and their capital assume a position of dominance, while those with limited cultural capital are disadvantaged as the other.

According to Blackledge and Hunt (1985) in an ‘Excerpt of Pierre Bourdieu’ they argue that Bourdieu’s work does not delve deep enough into exploring the ramifications of cultural capital inequalities upon subordinated groups.

Blackledge and Hunt highlight that those without the right “cultural capital” for example are less likely to become heads of industry, commerce professionals, managers and teachers, because they lack the cultural capital to do so.

Whatever its root, both Blackledge, Hunt and Bourdieu articulate that those who possess the right cultural capital have greater opportunity to succeed, while those with little cultural capital that establishments don’t value have a minimal chance of succeeding.

Unless such structures are countered to interrupt the status quo to provide a level playing field, then the foundations which govern and maintain dominance over the subordinate cultures are

never contested. We assume that the rules of engagement can never be changed, because dominant ideologies permeate every weft and fibre of our social settings, like academia, and in turn, relay those truths to minority or Indigenous schema, which then become embedded into the psyche. Under this regime, mankind accepts what dominance tells them, because as Foucault (1977) so readily reminds us, society has accepted dominant truths, as power. Bourdieu and Passerson (1977) call this habitus and affirm its positioning within society as a powerful tool in establishing and perpetuating the status quo of dominance and subordinate relationships. Habitus are reliant on pre-determined social factors for cultural groups, which are then internalized, producing either failure or success within individual expectations and aspirations.

Battiste (1984) wades into the argument, supporting the findings of Youngblood Henderson and Denzin, Lincoln and Smith (2008) which see our academic disciplines of the world as a static, non-transformational tool. Battiste reiterates the need to interrupt such establishments to change the status quo for First Nations' peoples' so that their knowledge forms are accepted within such institutions. She states that:

Most existing research on Indigenous peoples is contaminated by Eurocentric biases. Ethical research must begin by replacing Eurocentric prejudice with new premises that value diversity over universality.

At the core of this quest is the issue of how to create ethical behaviour in a knowledge system contaminated by colonialism and racism. Nowhere is this more needed than in the universities that pride themselves in their discipline-specific research (Battiste, 1984).

It does not matter what corner or industry power emanates from, in terms of the non-dominant culture, Bourdieu's argument holds relevance, in that whether capital is gained from literary, art or economic spheres, it still affords the ruling class privilege and legitimacy within the

majority of educational institutions. As so evidently articulated by Battiste above, mainstream educational sites perpetuate dominance, because they exonerate and value the experiences, culture and background of the dominant culture. Dominance is created and maintained, because Eurocentrism is the commodity of the day.

Clearly as highlighted by Bourdieu (1984) and Blackledge and Hunt (1985) there is evidence to affirm that students who occupy higher education in France are certainly those of the dominant classes. Bourdieu does not advocate that cultural capital is the only explanation of educational success, but certainly supports the idea that education and power are closely linked; the French theorist does not share this ideology alone. In a study completed by Fay (2002) which examined the differences between successful and non-successful independent learners, Fay noticed that schooling institutions tended to value those learners who possessed educational capital closer to that of the institution; devaluing learners who showed rich personal capital. Clearly the school favoured educational capital over talents and expertise. According to Fay:

The implication here is that despite their own talents and expertise, these students are not valued and have less power than students who possess educational capital that the school values (Fay, 2002, p.142).

In summary Bourdieu's and Fay's main argument centres around cultural capital within an education system, which privileges those of the dominant society, because their culture is considered to be Eurocentric. Within this framework, Western knowledge is garnered from authentic, credible and legitimate experiences. The learners within this cultural group are better suited to mainstream academic institutions because their culture mirrors the educational sites the students occupy. On the other hand, those of the non-dominant culture struggle to find a

voice within these same environments because their lived experiences and culture does not mirror the values of the institution.

2.5 *Culture: The tool of transformation in the 21st century:*

So is 'culture' the apparatus which is able to be the advocate for the other? Does it have the epistemological structure to break the historical, political, social and economic barriers to create a pedagogy which is autonomous, which transforms, and eventually emancipates the other? We can't just advocate any culture, we need to define the perimeters of whose culture it is, and whether or not the terms of engagement are both authentic and respectful for the parties involved.

If we place Indigenous educational experiences at the centre of Bourdieu's cultural capital argument within global mainstream universities, then First Nations' peoples' knowledge is at enmity with the dominant culture of Eurocentrism. Both Māori, Aboriginal and Torres Strait Island knowledges stem from a world view, which supports and validates the tribal systems, that are deeply entrenched in the ways of ancestors. Those same kin are a metaphor for ways of knowing and present a tapestry of interwoven tribal beliefs and practices that have been passed down over thousands of years. As articulated by Rosman and Rubel (2001):

Many strands, many colours, many patterns contribute to the overall design of a tapestry, just as many items of behaviour and many customs form patterns that in turn, compose a culture (Rosman and Rubel, 2001, p.5)

Alongside the Toi Māori and Vocation participants are the cluster group from the Kulbardi Aboriginal and Torres Strait Island bridging centre, situated at Murdoch University in Perth, Australia. Kulbardi examines a successful partnership between Indigenous peoples and a Western academic establishment to garner success for First Nations peoples.

Post 1970 began to see sweeping changes for Aboriginal peoples throughout the world. As summarised by Broome (1994), the 1967 Referendum to give Aboriginal people full citizenship rights in their own country, started the catalyst for the betterment of its people. Beresford (2003) argues that the fight for Aboriginal autonomy was far from over, as once embedded, forms of institutionalized racism are hard to erase.

Kulbardi; the Australian Aboriginal and Torres Strait Islander centre at Perth's Murdoch University in Western Australia interrupts the dominance of Whiteness within mainstream educational settings, to challenge the status quo of the under representation of Indigenous peoples taking part in higher education. Like the study of cultural connectors within Māori Arts Institutions in New Zealand, Kulbardi is linking Indigenous peoples to success models through academia. Kulbardi, like Te Wānanga o Aotearoa, Te Puia Carving Institute and Toi Houkura, the Māori Visual Art School in Gisborne are defying the stereotypes of under achievement for First Nations populations and forging new pathways for Indigenous people through tertiary institutions.

Kulbardi is highly committed to the ongoing retention rate of Aboriginal and Torres Strait Island peoples in tertiary education. Kulbardi is a bridging centre for Aboriginal and Torres Strait Island students at Murdoch University in Perth, Australia. Its main aim is to support and foster academic success for its students. The centre was founded in 1996, taking over from the Indigenous Education Unit, formed in 1988, after the Dawkins review concluded that higher education in Australia be made more inclusive.

Kulbardi was previously known as the Indigenous Education Unit, which was first established in 1988. According to Manager, Braden Hill of the Wardandi Noongar from the South-West

of Western Australia, Kulbardi was established to help engage Aboriginal and Torres Strait Island students in tertiary education. He states that:

The 1988 Dawkins review into higher education argued for a more socially inclusive higher education system. Prior to this, some Australian universities had established vocationally focussed study programs for Aboriginal and Torres Strait Islander people. These were often at the associate degree or diploma level and were primarily concerned with providing people with the skills to work towards the goal of self-determination – as supported by the then Whitlam, Hawke and Keating governments. Eventually the focus broadened to getting more Indigenous people into bachelor level studies across a range of disciplines – this was, like many other centres/universities, the impetus for the establishment of the Kulbardi Centre (Braden Hill, personal communication, 17, November, 2015).

Through Kulbardi's innovative and successful approach to tertiary education through an Indigenous lens, we examine First Nation's people at the centre of the power base. Kulbardi continues to make, create and maintain educational programmes, which centre Aboriginal and Torres Strait Island peoples within this power base. The institution is unique in the way it delivers its curriculum, which fuses together Aboriginal and Western theory, whilst still maintaining and supporting the needs of First Nations' students. Mainstream pedagogy is an integral part of its operation. Kulbardi manager, Braden Hill explains the different approach that the bridging centre takes:

We are, perhaps unlike other Indigenous centres, driven by the idea that Aboriginal and Torres Strait islander students should feel a sense of belonging to the institution that they study. We actively foster engagement with the broader university whilst supporting their needs socially, culturally and academically. We attempt to ensure that our students have close relationships to their lecturers and student leaders (both Indigenous and otherwise). This occurs through not only internal engagement activities (i.e. NAIDOC week celebrations, Reconciliation Week events etc.) but also through formalised learning support arrangements that require close working relationships between Indigenous students and (mostly) non-Indigenous staff (Braden Hill, personal communication, 17, November, 2015).

As highlighted earlier, mainstream universities often have to pander to financial elites, which set the rules for how knowledge is ranked. Māori knowledge within this framework can never

operate from a point of totality, as it is only given an add-on status. For this reason, it can never be deemed exclusively by Māori for Māori.

One such framework that can be deemed exclusively for Māori by Māori is Te Aho Matua; an exemplary education model, where Māori are able to set all aspects of the playing field. Te Kōhanga Reo (early childhood) and Kura Kaupapa (Schooling) are two such initiatives that embrace Te Aho Matua philosophy and provide popular choice for Māori parents in terms of schooling options. Pihama, Smith, Taki and Lee (2004) stress that both initiatives were implemented in the early 80's, to help address the abysmal under achievement of Māori students in mainstream settings.

At the heart of both programmes is a philosophy which is called Te Aho Matua, centering learning from a Māori World View. According to Taakao, Grennell, Mckegg and Wehipeihana (2010), Te Aho Matua is the foundational and pedagogical base which replicates familiar aspects of the student's cultural background and daily lived experiences to curriculum content. These principles include: Te Ira tangata (Human being) Te Reo (Māori language) Ngā iwi (People), Te Ao (The World) Āhuatanga (Aspects) Ako (Learning) and Ūaratanga (Values/Success). Children succeed in this type of learning environment because "learning content" is familiar to them.

As shown from the examples above, when Indigenous cultural capital is at the forefront of educational institutions, First Nation's people's knowledge forms and experiences are validated and authenticated. This in turn helps Indigenous students to succeed academically in both secondary and tertiary educational settings.

Changing the landscape: The importance of Whakairo in creating cultural success:

The Gisborne Boys' High School Whakairo programme is another educational initiative, set up in a mainstream secondary school environment, which aims to transform the lives of Māori boys within the Gisborne schooling region. The programme itself has continually swum against the currents of dominance, to survive in a competitive schooling market, which is driven by profitability and outcomes, rather than catering to the needs of diverse students.

From the former Tūranga Tāne students who have gone out into tertiary and vocational settings within the last ten years, three non-mainstream tertiary institutions are at the forefront of providing successful postsecondary success for the Whakairo graduates of the Gisborne Boys' High School carving programme.

The three institutions are: Te Puia (The Rotorua Carving Institute), Te Wānanga o Aotearoa and Toi Houkura, situated at Gisborne's EIT (Eastland Institute of Technology) campus. All three establishments are certainly creating and maintaining a niche market for Whakairo and Toi Māori to be at the fore front of Māori tertiary providers. The institutions provide an epistemological framework, capable of valuing Māori norms and practices which counter Eurocentric ideology of dominance in tertiary settings.

Edwards, Lambert and Tauroa (2005) in *Epistemological voyaging: thinking about a Māori-centric curriculum*, argue for Māori parity in mainstream tertiary institutions, they state that:

For Māori particularly in higher education, there has been little change despite apparent innovations in educational methods, curriculum and agenda imposed on us and thus mirror the practices of early colonials and become the oppressors ourselves (p. 143)

Under such Hegemonic practices, Edwards et al., advocate “a Māori-centric curriculum which is inclusive of Maori learners:

To develop new curriculum approaches and appropriate theoretical frameworks to hang our curriculum on (Edwards et al., 2005, p.146).

Within the struggle and contestation of power against Eurocentric practices, Whakairo produces the historical, social, political and economic foundations to provide a liberating and transformative discourse, which is able to swim and construct itself against the racial tide of mainstream dominance (Mead, 2000).

Like the pedagogy of Whakairo, Giroux and Myrsiades (2001) in *Beyond the Corporate University*, create a new space for higher education, where universities are not held to ransom by markets, consumers and wealthy business conglomerates. Giroux and Myrsiades advocate for pedagogy, where graduates are mobilized to change the disparities of minority cultures, ravaged by social, economic and political depravity. With more and more governments' throughout the world, seeing higher education as a business partnership, the voices of the marginalized become even more silenced. There is an ever-increasing need as argued by both Giroux and Myrsiades to see academic institutions as a tool of liberation, which seek to not only advance the cause of research disciplines, but encapsulate democracy and equity across every single weft and strand of curriculum.

There is a large body of literature which supports the fact that within mainstream universities, Māori is certainly an add-on to Eurocentric pedagogy within mainstream tertiary settings. Yet within the research, that I am conducting, there is certainly a growing movement within Toi Māori tertiary establishments, Vocational settings and academic Indigenous centres, like Kulbardi, which are challenging and countering Eurocentric curriculum to embrace culturally responsive pedagogy. In deconstructing academic and vocational spaces of hegemony, we provide a platform for Indigenous knowledge to reach a point of totality. Linda Tuhiwai Smith

(1999) believes that deconstructing cultural spaces of colonization is a vital tool in allowing First Nations' peoples to see that their knowledge and experiences are authentic. Within these narratives the powerless become the empowered. She states that:

Deconstruction and reconstruction refers to destroying what has wrongly been written - for instance, interrogating distortions of people's life experiences, negative labelling, deficit theorizing, genetically deficient or culturally deficient models that pathologized the colonized other and retelling the stories of the past envisioning the future. These strategies facilitate the process of recovery and discovery (Smith, 1999, p.17).

Indigenous solutions to academia as pointed out by Aboriginal Cathryn McConaghy in her PhD thesis on 'Rethinking Indigenous Education', should legitimate the voices of the marginalized. In embracing and articulating a culturally safe space for Indigenous women within academic disciplines, she advocates a vital set of principles which can and should be applied to any First Nations' forum throughout the globe. She stresses that:

Academia needs to acknowledge and value what Indigenous women value; academia needs to include the voices of those who are appropriate to speak; experience needs to be valued as highly as theory; university needs to establish links with grass root community organisations; and Indigenous women need to be provided with support from the feminist movement (McConaghy, 2000, p.254).

Giroux and Myrsiades (2001) pose a university outside of the corporate one. Within their proposed model, there is hope for a pedagogy, which embraces equality and decentres forms of hegemony; creating a curriculum which maintains social and economic equality across all facets of life. When higher education simply replicates the needs and wants of community groups, without bias and hidden agendas, then the aspirations of Indigenous and minority's peoples are realised.

Te Wānanga o Aotearoa for example, one of the tertiary institutions highlighted in this study is certainly a stark contrast to the early history of New Zealand's education system, where colonial values and practices excluded Māori from parity in higher education.

Barrington (1992) states that from 1900 to 1940, Māori educational needs were both narrow and limited. Te Aute College, for example; one of the first denominational boarding schools for boys, which received government funding was geared up to educate for agriculture and manual labour. The education Commissioners responsible for overseeing the school's day to day running were to advise the board that all pupils at the college be steered towards non-academic pathways.

Barrington reiterates the dominant view point at that time towards Māori student's educational aspirations. He points to a reference made by Rev. M.V Butterfield, Principal of the Waerenga-a-hika boarding School, near Gisborne at the time. In his speech to the 14th Conference of the Young Māori Party in 1910, he stated that:

.....not fitted to the various professions. About 999 out of 1000 could not bear the strain of higher education. In commerce, the Māori could not hope to compete with Pakeha. In trades, the Māori were splendid copyists, but not originators. As carpenters they would cope under a capable instructor but Māori not otherwise. Agriculture was the calling suitable for Māori, the only difficulty here being the natural aversion of boys to work on the soil. It was therefore necessary to teach them the 'nobility of labour' (Rev. M.V Butterfield at the 14th Conference of the Young Māori Party 1910, as cited in Barrington, 1992, p.62).

Professor Linda Tuhiwai Smith makes it clear that entry into higher education for Māori has been a very harrowing journey. She argues that:

The history of state schooling for Māori people has been a painful experience. It is an experience which Māori people have had to confront, to settle and to move positively beyond (Tuhiwai-Smith: 1992:219).

The point in case of Te Aute College, one of the first denominational boarding schools for Māori was both a bitter and liberating encounter. On one hand, it helped to serve the governments interests of maintaining a privileged Eurocentric higher education system and on the other, it provided a stand-point for advocates of Māori aspirations and well-being to demand equality in the tertiary stakes. The then principal of Te Aute College, John Thornton believed that Māori had both the natural ability and academic prowess to set the exam to gain entry into university. He believed strongly that Māori had a right to higher education:

I tried the very first to raise the standard of the school and a few years later I conceived the idea of preparing Maori boys for the matriculation examination of the New Zealand University. What led me to this idea was that I felt that Maori should not be shut out from any chance of competing with English boys in the matter of higher education. I saw that the time would come, when the Maoris would wish to have their own doctors, their own lawyers, and their own clergymen, and I felt it was only just to the race to provide facilities for their doing so (Thornton, cited in Barrington, 1992, p.58).

Had it not been for the likes of Thornton and others, who pushed for Māori to access higher education, during the late 1800s, than perhaps we would not have seen the great political works of the Young Māori Party, during the early 1900's. Āpirana Ngāta, Peter Buck, Turi Carroll and Maui Pomare created political history when they became members of parliament; making huge in-roads into addressing Māori deprivation in the areas of social, political and economic well-being.

Yet in terms of education, much water and years of educational failure for Māori were to pass under the bridge, before they gained any traction in the schooling system. In fact, as Smith (2000) points out, it was nearly a century later; fed up with the under-achievement of many of their own at primary, intermediate, secondary and tertiary level took matters into their own hands. In the early 80's, the establishment of the Kōhanga Reo and Kura Kaupapa developed

as a resistance to a mainstream Pakeha centred education system that failed to address key needs of Māori, who saw the emergence of both programmes as a successful intervention for them, because it was derived from and driven by Māori.

Both the Kōhanga Reo (infancy language nest) movement and Kura Kaupapa Māori (Middle school) would forever change the landscape of the New Zealand education system. They were hailed as heroic and endearing. For years, Māori had been subject, according to Irwin (1994), to a system that marginalised their culture and privileged Pākehā knowledge forms over Māori.

It was the start of a revolt against colonial schooling institutions, where Māori parents could now vote with their feet, and vote they did.

Pihama, Smith, Taki and Lee (2004) articulate that the emergence of Kōhanga Reo and Kura Kaupapa Māori were to mark the start of a rejuvenation period, where Māori language and autonomy were at the forefront of cultural renaissance. It also began a new era for Māori wānanga or tertiary education, as Professor Mason Durei (2005) points out:

Wānanga were formally recognised as tertiary educational institutes in the 1989 Education Act and they are eligible for funding in the same way as other tertiary institutions. Wānanga students tend to be older and more likely to be enrolled in sub-degree programmes, though both undergraduate and postgraduate degree programmes represent a significant part of the offerings of Te Wānanga o Raukawa and Te Whare Wānanga o Awanuiarangi. These two latter wānanga are closely aligned to tribal development, while the third Te Wānanga o Aotearoa operates at a national level with as many non-Māori as Māori students (Durei, 2005, p.4)

Over the next decade, wānanga were to play a big role in lifting the stakes for Māori in tertiary education: Most of that growth for Māori occurred through wānanga. Enrolments for the 25 year age group and over showed the largest increments, going from: *26 thousand students in 2001 to 45 thousand, five hundred students in 2002* (Ministry of Education, 2005, p.10-12).

In terms of raising the bar for Māori, where wānanga have definitely provided a vehicle where

Māori aspirations and autonomy can be realised, but as the literature in this report alludes to, we cannot simply rest on our laurels and expect change to come without continually pushing for Indigenous and cultural autonomy, where First Nations peoples' aspirations are not a "dream" but a realisation.

In this study, we propose a framework for Indigenous success models which are still built on the practices, beliefs, traditions and symbols of the old Indigenous, but have the ability to centre its knowledge forms as a universality; still capable of countering hegemonic practice and embracing elements of modernity.

2.6 *Ngā Whare Akonga: – Houses of learning: A Pedagogy of Hope!*

In terms of Toi Māori, the 11 former graduates identified in this study have used Whakairo as a launching pad to link them to successful tertiary studies and careers. The cluster group in this research have not taken a conventional pathway to University; currently none of the mainstream universities in New Zealand offer a certificate, degree or postgraduate study in the area of carving. Professor Hirini Moko Mead (1986) argues that Whakairo provides a face and voice for Māori that celebrates our identity and provides a crucial link to our ancestral ways of knowing.

The eleven former graduates of the Tūranga Tāne Whakairo programme were chosen from a list of past graduates, who had taken their practical and theoretical knowledge of carving and moved it into tertiary and work settings. The two participants chosen for the vocational interviews were not necessarily employed in a carving role, but were using the pedagogy and philosophy of Whakairo, to transform their current work settings. All nine interviewees who had taken their knowledge of Whakairo into a tertiary establishment had been to one of three

Māori art institutions based in Gisborne or Rotorua. These institutions included: Toihoukura – The Māori Visual Art School in Gisborne, Te Wānanga o Aotearoa based in Gisborne, and Te Puia the Māori Arts and Crafts Institution based in Rotorua. The parallel study between the art and vocational institutions would help to identify key cultural connectors which act as ‘success impetuses’ and high ‘motivational factors’ to garner positive outcomes for young Māori men within these establishments.

In terms of Ethical Considerations, face to face hui (meetings) were held with the kaiako (teachers) and students to gain permission for the study. The terms of engagement were set by the kaiako (teacher) of each establishment and it wasn’t uncommon to carry on a reciprocal relationship with the cluster group long after the interviews had ceased. Each kaiako interview and student korero was fed back to the participants to check for the proper spelling of names, place names and to ensure that what the researcher had transcribed, had properly articulated the thoughts and feelings of the correspondence. This process went on as long as it needed to, to ensure that the interviewee had been culturally and ethically represented.

Countering hegemonic practices to create a new pedagogy:

This then makes the 11 narratives of the young Māori men interviewed for this study even more remarkable. Simon (1990) and Waitere-Ang and Johnston (1999) both argue for the inclusion of Māori knowledge forms in the New Zealand education system. They summarise that the past 100 years for Māori in terms of educational partnerships with the crown have been long, messy and arduous. Professor Linda Smith (1999) highlights the struggle that Māori have had getting their knowledge forms accepted in mainstream curriculum and academia. She states that:

The colonization of Māori culture has threatened the maintenance of that knowledge and the transmission of knowledge that is exclusively or particularly Māori. The dominance of Western, British culture, and the history that underpins the relationship between Indigenous and non-Indigenous Pakeha, have made it extremely difficult for Māori forms of knowledge and learning to be accepted as legitimate (Smith, 1999, p.177).

Youngblood Henderson of the American Indian Chickasaw nation (2000) draws attention to the government and legal reforms in Canada, which have alienated the Aboriginal people from equity within the realm of education. Youngblood Henderson like Linda Smith (1999) believes that Indigenous knowledge forms are being excluded from universities and learning institutions in his native land to the detriment of his people. He states that:

Their categories and disciplines deny our holistic knowledge and thought. Indigenous people are forced to exist as an exotic interdisciplinary alterity (Youngblood Henderson, 2000, p. 164).

Both Smith and Youngblood Henderson make it clear that mainstream educational sites in both Canada and New Zealand are reluctant to include Indigenous knowledge forms as part of their curricula, because it is not Eurocentric knowledge. They both argue the need to demystify Western thought within academic centres that nullify Indigenous ways of knowing.

Eurocentric thought simply doesn't allow First Nations' people to adequately describe their world in totality.

According to Eurocentrism, Indigenous knowledge lacks the substance, essence and purity to qualify itself as a vehicle, in which to explain scientific behaviour, and make sense of the world in which it lives. Imperialism simply does not accept or acknowledge other ways of knowing (Smith 1999; Mutua and Swadener, 2004). Hence the need for research vehicles within

Indigenous communities which counter such claims and uphold the Indigenous within their own totality.

The danger in allowing only Eurocentric thought to define the perimeters of the Indigenous research space is that if positivism only measures what it can see, than such an apparatus is inept at describing codes that we can't see, but are a very real part of the Indigenous world, for example, how can you quantify codes such as death and racism under positivism data collection methods, when it is not so much a numerical code, as it is an abstract and psychological feeling or emotion that carries with it a life sentence for many Aboriginal peoples. As so articulately stressed by Strauss and Quinn:

Some beliefs, values and other cultural understandings that people have stay with them a long time, sometimes their whole lives (Strauss and Quinn, 1997, p.89).

A summary of findings: 2014 Masters study, which centred on the subject of Whakairo as an academic impetus for Māori boys within a mainstream setting:

In 2014, I conducted my Masters study on the Tūranga Tāne Whakairo programme. The subject operated within the confines of a mainstream high school setting. The course was offered to years 11, 12, 13 and 14 senior students at Gisborne Boys' High School. The subject was gaining huge success amongst the school, the community and other high schools in New Zealand.

In short, the data was analysed and weighted in terms of the re-current themes, which created the environment for high frequency success factors. Once coded, the data revealed both traditional and contemporary components of Te Ao Māori, which had caused the conditions for a breeding ground of high success outcomes. These outcomes had also enabled students of the programme to encounter success beyond high school (Callaghan, 2014).

These results or impetuses which incubated success included:

Te Ao Māori (karakia, knowledge, tikanga, Te Reo), Motivation (self efficacy, attributional factors), Tuakana/Teina, (older helping younger), Helping/Sharing, Humour, Music, Kai, Autonomy (independent learning), and Transformative (student shares the power with teacher).

It wasn't uncommon for the interviewees to talk of carrying their newfound success and motivation into other underperforming mainstream subjects within the school. This often resulted in better outcomes for these students in gaining NCEA qualifications in level 1, 2 and 3. It also brought about a collaboration with art subjects, such as Practical and Visual Art, which in turn provided a stream of learning, where success was continually encountered. This established the creation of academic pathways into tertiary and vocational settings, post school, which were navigated through the areas of art and Toi Māori for the former students of the programme in both higher education and work settings.

Understanding success factors for Indigenous populations within tertiary and vocational settings became the impetus for my thesis in 2015. The following question became the focus of my study: *In what ways do 'Indigenous cultural practices' foster success for students in tertiary and work settings: A case study of Toi Māori and Aboriginal achievement in higher education and vocational settings?*

The research would not only focus on Whakairo and how students carried this subject onto tertiary and vocational settings, but it would also aim to generate a wider body of knowledge for the study. The project would include Toi Māori (art forms) and also examine how other Indigenous cultures, such as Australian Aboriginal and Torres Strait Island students encountered success through cultural practices in tertiary settings.

We know from current studies around motivational factors, that when Māori lived experiences and culture are valued, then students excel, easily bounce back from setbacks and succeed in completing mastery goals. The research further iterates that when learning environments replicate the student's world and cultural background, then success is imminent. Within that setting, students lived realities and lives are authenticated and legitimated, through curriculum and pedagogy from a Māori world view. Their surroundings are familiar, they relate personally to the content knowledge, while building new schema and are able to encounter success regularly (Bevan Brown 2003, 2005; Pajares and Urdan 2006; Bandura 1997; Callaghan, 2014).

There is also data to support the fact that the students who didn't go the Toi Māori pathway still had a high respect for the art form, most still dabbling in Whakairo from time to time and many having had carried the Whakairo pedagogy into their work settings. Most former graduates attested to the fact that the Tūranga Tāne subject of Whakairo had a huge impact on enabling them to have confidence as young Māori males, to better succeed in school, which then widened their career options. Many former graduates felt that they were often at a turbulent time of adolescence before taking the subject of Whakairo, which had become instrumental in changing the course of their lives for the better.

Through positive teacher and peer role-modelling, which authenticated their identity as a Māori male, students were better equipped at handling setbacks and became more positive about their academic success and future prospects.

As mentioned earlier in my study, it is remarkable that not one single mainstream University throughout New Zealand offers Whakairo as a certificate, degree or postgraduate course of study, in which these young men can pursue through higher education.

Sakej Youngblood Henderson (2001) argues the importance of countering such dominance in these settings, which clearly negates Indigenous knowledge forms. He states that:

Scholarly beliefs are embedded in particular languages and cultures and are shaped by them. This helps to explain the paradox of Eurocentrism, which is resistant to change and continues to exercise a persuasive intellectual power (Sakej Youngblood Henderson, 2001, p.50).

In order to complete tertiary studies in the subject area of Whakairo, the students interviewed within the Whakairo cluster have had to undertake their studies at Te Wānanga o Aotearoa, Te Puia (The Māori Arts and Crafts Institute) and Toīhoukura: The Māori Visual Arts School in Gisborne.

The cultural renaissance: The arduous terrain of overcoming!

Since the signing of the Treaty of Waitangi in 1840, Māori have experienced over a century of loss in almost every area of social, political and economic domain. Walker (2004) argues that the fall out from colonisation had a huge impact upon Māori language, land, education, health and the arts.

The 1970's however, according to Harris (2004) saw Māori begin to change the tide of cultural deprivation. She points out that the 1970s and 1980s saw a proliferation of protest organisations, who wanted better outcomes for their people. New groups merged and networked with old, mobilizing around Waitangi Day actions, anti-apartheid and anti-racism movements, and a profusion of event specific protests.

Māori artists including: writers, painters, musicians, actors, singers, carvers, sculptors, photographers, filmmakers, poets and dancers were one such group to emerge as a united collective. They came ready to participate and share their voices through the facet of different

art forms; protesting against Pākehā dominance across all aspects of their daily lives. They in fact became a vehicle for conscientisation and emancipation. Freire (1970) articulates the need to see conscientisation as an important process in freeing the colonized from their oppressors. Toi Māori which had suffered huge loss through colonisation practices was at the heart of the renaissance.

2.7 *Whakairo & Toi Māori– Gaining cultural ground back*

In the arena of painting and Whakairo, Māori artists began a voyage where their art became the voice of social and political consciousness (Mead, 2000). Māori not only began to speak their opposition with protest action, but blank canvases gave artists the tools to articulate their resistance.

Doctor Buck Nin of Toa Rangatira and Raukawa descent was one such acclaimed artist whose works in the late 70's, were heavily influenced by the 1975 Hīkoi Land March and the 1977 Bastion Point Land protests. Both events were pivotal in defining the era of Māori resistance to land sales and confiscation by successive governments. Nin's famous 1977 painted banner had collectivised these agonising and oppressive times for Māori, alongside many other prominent Indigenous artists, during this crucial time (Nin, 1977, Banner Protest. Retrieved from: www.Fletchertrustcollection.co.nz)

Like Nin, Professor Hirini Mead (2000) believed in the transformational power of Toi Māori. The art of Māori wood carving (Whakairo) was one such art practice that managed to sustain itself during the onslaught of colonisation practices. However, fragmented its survival, it still remained a testament to the durability of the art discipline itself. Mead states that:

Māori art was interrupted and arrested in its development. A great part of it, such as war canoes, storehouses, monuments, and tattooing disappeared altogether. Inevitably this led to unemployment among the many artists and craftsmen and craftswomen who were producers of the traditional arts and of the material culture generally (Mead, 2000, p.29).

European domination however far reaching its impact upon Māori culture during the 18th - 19th century could not quell the deep, intrinsic motivation and longing that Māori had for their art forms. Their passion and love for Toi Māori kept alive many traditional customs and practices, like Whakairo, painting and kōwhaiwhai. These bold moves helped such art forms from disappearing all together. The creative form of Whakairo was more than just an innate object (Mead, 2000). The carved shapes adorned with intricate and two and three-dimensional figures were a symbol of mana, Mātauranga and tapu. Embodied within their concrete form was a universe of knowledge, a Māori way of knowing, imbued with ideologies and philosophies which embraced both the physical and spiritual realm of Māori dimension. Bernard Kernot (2000) in his essay of Māori Artists of Time Before articulates the nobility of carvers. The Kaiwhakairo (carvers) of old were most likely to come from chiefly rank, whose expertise were also involved in politics and tribal well-being. Carvers were an enigma, held in very high esteem within their tribal communities.

The Renaissance: He mahi uaua!

Due to the works of Ngāti Porou elder and politician, Sir Āpirana Ngāta, Kaiwhakairo in the 21st century are still very much a part of our social fabric to this day.

Whakairo (carving) carries the traditions of old, where the art form creates a milieu of intricate narratives, combining symbolic shapes and figures to form a metonym for cultural practices and values within Māori tribal communities.

As contemporary carver and artist Lyonel Grant and Damien Skinner (2007) articulate that in the construction of the Waiariki Polytechnic marae (carved house) Ihenga; a paramount ancestor of the Te Arawa people, it stands as an open book of history for the Rotorua iwi (tribe).

Its pages highlight the mastery skill of carving through a journey of Whakairo. The intricately carved figures, positioned strategically around the walls, allow one to step inside the house and take a journey through the eyes of the Te Arawa people.

A history which Lyonel Grant and Damien Skinner point out is articulately littered with personification and metaphorical ambience. They state that:

Ihenga is a kind of narrative. The poupou talk about the history of Whakairo rakau The front and back inside walls are a narrative of history and cultural change. Te Waonui Tapu a Tāne, the realm of Tāne, covers the backwall, connecting people to their origins with the gods. The front wall is Te Ao Hurihuri, the changing world, a place and time in which culture and identity face new pressures, in which the natural fabric of the world is replaced by human-made materials. Individual kōwhaiwhai tell stories of places and people or of the development of drawn or written forms of communication (Grant and Skinner, 2007, p.15).

Whakairo is the artist's cloak. Through the shapely carved figures, he is charged with weaving the many different facets of tribal stories throughout the dense wooden fabric. It involves hours and hours of preparation and skilful production. Each notch, each chip, each intricate groove takes Māori to past journeys and voyages, which create a bridge to their present and a way forward to their future. In fact, post 1970's, Māori artists seldom created pieces that didn't derive from an anticolonial perspective.

For artist and carver, Cliff Whiting of Te Whanau-ā-Apanui, much of his paintings and mahi Whakairo had derived from "whakapapa, traditional tipuna and atua narratives" but the 1970's birthed a political consciousness within Cliff that he could not ignore. Much like the late Buck Nin, Whiting composed a series of three ink drawings, which he termed, The Land March Series (1975). According to Christensen (2013), it was one of the few times where Cliff had used text in his painting. The proverb "*He wahine, he whenua, ka ngaro te tangata*" (For women and

land, man dies) describes the fire within his belly that he termed *The Land March*. The key shapes and symbols inside the drawings helped to articulate his passion for his peoples' plight.

As Christensen (2013) points out:

The representation of octopus and shark in the drawing poses the question about dying like an octopus (which cowers and easily gives into the aggressor), or like a shark (which fights to the death), in the protection of the land. This sentiment is expressed in the proverb "Kia mate ururoa, kei mate wheke" (Fight like a shark, don't give in like an octopus)." (Christensen, 2013, p.130).

Māori weren't the only Indigenous peoples to use their arts as a transformational tool for the renaissance of their culture. First Nations' people throughout the world, were also holding onto cultural practices to reassert their tribal identity, as Dempsey Bob of Native Canadian Tahltan-Tlingi descent discusses with interviewer Diana Nemiroff. Dempsey, a Master Carver has used traditional art practices, like carving to keep tribal cultural customs and knowledge forms from being extinguished. He articulates that:

Well, we came pretty close to losing them. For example, I went to boarding school and we weren't allowed to speak our language, we weren't allowed to make art our way. That's why I've been teaching. I'm not trying to re-create the past, but you have to have a base of understanding from which to innovate. You can't innovate from nothing. I studied the old pieces to go ahead. You have to go back to go ahead. When I started in the late sixties, there was no one to work with. There were a few old people who were carving, and that was it, maybe six people. So I started in the wilderness (Nemiroff, 1992).

Like the works of Whiting and Nin, Dempsey believed in the power of art to unite the whenua back to its people. He emphasised that:

I am inspired by the land, our people, our heritage, and the animals. This land talks to me and I am creative here, that is all that matters. We are part of the land. If man forgets the land he gets lost (Nemiroff, 1992)

For many artists like Nin, Whiting, Dempsey Bob and academic, Sir Hirini Moko Mead, the 70's was a time of great upheaval for Indigenous peoples' throughout the globe. Within

Māoridom a new type of political warrior had emerged.

Armed with the knowledge and practices of their tipuna, Māori were charged with protecting, maintaining and preserving the arts, whenua, tikanga and cultural practices amidst an ever-increasing unsettling period of cultural, social and political upheaval.

Bridging the gap:

It is to cultural connectors, such as Toi Māori (arts) and Aboriginal ancestral ways of knowing that this study turns to, to unpack and examine the impact that Whakairo, Tā-moko, painting and ancestral ways of knowing have in determining success for Māori, Aboriginal and Torres Strait Island peoples throughout cultural and mainstream institutions across the globe.

Deconstructing the field for Māori and Aboriginal peoples:

The outcomes for Māori within mainstream tertiary and vocational settings is often well under-represented, compared to that of non-Māori (Ministry of Education, 2005; Durie, 2005; Bargh, 2007 and Bishop, O’Sullivan and Berryman, 2010).

In terms of Māori, we have discovered throughout the current literature, that there is an intrinsic link to Toi Māori, that transcends the barriers of hegemonic and Eurocentric practices within academic and vocational settings, which in turn allows for Māori to encounter success.

The findings from this report are essential in creating new ways of forging success for Indigenous peoples within these spaces. Such results need to be examined and unpacked to understand motivational factors which cause these young men to buck national trends. The

answers could provide a blue print for high outcomes for Māori within tertiary and vocational settings. A central part of this research aims to highlight and identify cultural connectors, through Toi Māori, which foster success conditions for Māori men in both work and higher educational settings.

If consciousness according to Freire (1970) is a vehicle that transcends and traverses every social, economic, historical and political realm of society, then surely as pointed out by Māori artists and Academics, Ngā Toi Māori has the ability and the power to act as an emancipatory vehicle within all spheres of society to create success for its people both nationally and globally.

As Māori artist and sculptor, Fred Graham of Tainui articulates, Indigenous art forms have the ability to tie us to a global whakapapa, which is united in song and voice. He states that:

There is a strong connection between the traditional cultures of the Māori and the Indigenous people of the Pacific Northwest Coast. They share a heritage as people who once lived in communal dwellings, paddled the Pacific Ocean in canoes, shared similar traditions and ceremonies and then were colonised (Graham, 2014, p.49).

There is certainly hope then to carry the findings of this research into other Indigenous cultures throughout the world, that have shared a similar history of acculturation, assimilation and colonisation. In learning to work together and establish links to the causes of Indigenous motivation and success for First Nations' peoples within tertiary and vocational settings, we begin to build our own universities. These places of learning are not defined by Eurocentric practices or hegemonic gatekeepers. Within these whare wānanga, First Nations' peoples set the rules, Indigenous ways of knowing and doing are paramount and tribal communities and histories are accepted ways of understanding the world. For the first time in a long time, through the medium of Indigenous cultural practices, the Indigenous can look into the lake and instead of seeing a blank reflection, they see the ripple of their own face staring back at them.

They are visualising a picture, as Ngāti Konohi artist Derek Lardelli highlights, which reflects who they were, where they have come from and where they are going to (Derek Lardelli, personal communication, 15, July, 2016).

Te Puia Arts and Crafts Institute: The Renaissance of Māori Whakairo

It is perhaps no wonder that Āpirana Ngāta; one of New Zealand's finest and prolific Māori leaders of the early 19th century believed that Whakairo would be the cultural link from the past that would act as the catalyst to preserve Māori culture in the present day. Skinner (2008) in the carver and the artist states that:

The structures and the art forms of the whare Whakairo offered Ngāta the perfect vehicle to safely transport culture and identity into Te Ao Hou – the new world of the first half of the twentieth century (Skinner, 2008, p.18).

Skinner further points out that as a member of the Young Māori Party, alongside his parliamentary colleagues, Maui Pomare and Te Rangi Hiroa, Ngāta's commitment to whare Whakairo was among his highest ranking policies and priorities. Ngāta's passion and commitment to carving went far beyond his political aspirations.

It is fair to say that the school of Arts and Crafts, which is now known as the Te Puia Carving institute, had a pivotal role to play in the revival for Whakairo amidst the early 1900's; a time involving huge loss of lands, language and culture for Māori (Walker, 1970).

In terms of what the Rotorua Institute helped to achieve, it was imperative in the renaissance of Māori culture and art forms. Many of the institute's graduates returned to their own hapū after their time at the establishment and also ventured out into other iwi to design and create whare

Whakairo. Māori art historian, Professor Deidre Brown of Ngapuhi and Ngati Kahu points out that:

Āpirana Ngāta and the School of Arts and Crafts assisted in the construction and renovation of approximately 21 marae meeting houses, two exhibition meeting houses, ten dining halls, two assembly halls and six chapels or churches (Brown, 1999, p.253).

The institute was still operating in 1937, but the assets were sold off in 1943 due to the Second World War and the economic downturn. However, it did not mark the end of the renaissance period for Māori wood carving and in October 1965, the New Zealand Arts and Crafts Institute was opened. Skinner (2008) points out that:

In part it was an answer to the economic hardship of being a carver in the 1960s. It played a similar role to Ngāta's Rotorua School of the Māori Arts and Crafts in that it provided an institutional framework for the teaching and practice of Māoritanga (Skinner, 2008, p.56).

The revamped establishment was the beginning of a national training Whakairo institute, which would become the blueprint for guaranteeing the survival of a cultural tradition that was part of the core fabric of Māori society. Skinner states that: *Āpirana Ngāta was the heart and brains - he shaped the agenda and drove the operations of the Rotorua school* (ibid: p.20). Doctor Ranginui Walker (1996) argues that: *Ngāta sought symbolic expression for the recovery of identity and cultural pride by promoting the art of carving and the building of carved meeting houses* (Walker, 1996, p.49). According to Ngāta: *Promising youths, in batches of about ten at a time, joined the school, and altogether some twenty seven have passed through it* (Ngāta cited in Walker, 1996, p.20).

Among some of the Māori Arts and Crafts first graduates were prolific carvers, including: *Pine*

and Hone Taiapa of Ngāti Porou, Henare Toka of Ngāti Whatua, and Piri Poutapu of Waikato and Waka Kereama (Walker, 1996, p.49). These men as pointed out by Walker became influential over the next four decades in re-establishing the art of carving through the design, implementation and creation of Māori meeting houses in their own districts, as well as other parts of the country. Skinner states that: *the Rotorua School was a national institution, intended to represent all Māori in Aotearoa, a conscious effort was made to include students from different iwi, thus sharing the benefits of training around the country* (Skinner, 2008, p.20). Skinner points out that within the institute, Ngāta left behind a powerful legacy which provided a cultural space for Māori to build cultural pride: *Ngāta dramatically reshaped practices such as Whakairo, so that they would be useful to the struggles facing Māori* (ibid: p.24). According to Skinner, Ngāta was adamant that: *practices like whakairo, tukutuku and kōwhiriwhai were central to Ngāta's understanding of how taonga could be protected and transmitted to future generations* (ibid, p.23). He further alludes that:

The whare Whakairo was not only based on its ability to construct Māori identity for those who used it. The process of a community coming together and working in solidarity to create such an elaborate resource was part of the way in which taonga would be transmitted to new generations of Māori in a Māori community setting” (Skinner, 2008, p.23).

Within that setting, as Ranginui Walker points out in *Ngā pepa a Ranginui* (1996) was the construction of many ancestral houses throughout the motu (land), including Ngāta's own, Porourangi, at Waiomatatini in Ruatoria, the Tūrangawaewae marae in Ngāruawāhia, the Tākitimu in Wairoa, Tūkaki in Te Kaha, Wāhiao at Whakarewarewa in Rotorua, Raukawa in Ōtaki, Te Poho o Rāwiri at Gisborne and the Treaty of Memorial house at Waitangi.

Skinner (2008) points out that the adoption of the School of Māori Arts and Crafts to the tourist industry wasn't without its problems; critics demanding that the carver was more accustomed to producing souvenirs, than the actual completion of wide scale Whakairo projects. Professor

Hirini Moko Mead citing that the enclosure, where the tourists looked down at the carvers and their instructors: “*are exhibited to the tourists like prized animals in a zoo*” (Mead cited in Skinner, 2008).

The institute has had to survive amidst trying times, but it has carved out an outstanding record within Aotearoa’s cultural landscape which it can be proud of. Among its accomplishments; 30 completed wharenui and an international reputation where tourists can partake and gain an authentic experience of Maori whakairo. Former Head of The Māori Arts and Crafts institute, Clive Fugill says it has the potential to be more than just a carving institute:

For me I want to see this place become a university, I want a university status stamped on this place and its high time it was, mind you, we’ve got a lot of homework to do, but there’s no reason why it can’t happen, the knowledge factor is here, if you’ve got a weaving school, a carving school, a possible Mau Rakau school, we’ve already got one doing green stone and we’ve got a Waka Haurua school up North, so if you’ve got all of these schools, ideally what you need is to have students going through all of those schools for a period of time, even if it was a six year programme. When those people come out of here, they become our elders and our knowledgeable people of the future. No university in the country has a programme like that and never will, it’s a unique opportunity to put our people on the map to where we should be (Clive Fugill, personal communication, 30, October, 2015).

As Māori art goes through a renaissance period in the twenty first century, where cultural pride and identity are at the forefront of national and international relationships, the National Māori Arts and Crafts Institute in Rotorua continues to thrive. In terms of its contribution to the landscape of identity, cultural pride and artistry, the national Arts and Crafts institute has proved its worth, maintaining its importance and necessity amongst our cultural landscape.

Not only has the Māori Arts and Crafts Institute been responsible for the construction of at least 30 meeting houses, but it continues to turn out some of our most prolific NewZealand artists. The first school included: Piri Poutapu, Clive Fugill, James Rickard, Lyonel Grant and Te

Warahi Hetaraka to name but a few.

Te Puia – The National Arts and Crafts Institute is compatible with the philosophy and curriculum of the Tūranga Tane’s Whakairo programme, because it replicates the student’s culture and lived experiences. Te Puia allows students to enter into higher education in a cultural space which is safe, non-threatening and non-judgemental.

Many former graduates of the Tūranga Tane carving programme enter Te Puia, because it embodies the norms, practices and values of Te Ao Māori. As succinctly put by Te Puia, in paying homage to its founder Āpirana Ngāta, they state that:

Ngata identified art and craft with the supporting knowledge and disciplines as the pillars of Māori tribal culture. His dream was to establish centres of learning to maintain these customs under tuition, and for Māori to retain their cultural [integrity](#) through Indigenous property rights and practices (Te Puia Arts and Crafts Institute, 2016, retrieved from www.te-puia.com/new-zealand-maori-arts-and-crafts).

Clive Fugill maintains that Te Puia is an integral part of Māori identity:

We are charged under an Act of Parliament that goes all the way back to 1926. During the time of Āpirana Ngāta, there was a need to better protect and preserve our arts and crafts. The four Māori leaders, Sir Āpirana Ngāta, Sir Turi Carroll, Sir Peter Buck and Sir Maui Pomare under Te Kotahitanga were reviving things that were Māori at the time. If they hadn’t done it, god knows what would have happened, we probably wouldn’t be here as a race, so Sir Āpirana helped in the preservation of our art forms and the need to set up an act to do that was crucial. They started the first school at Ōhinemutu where Whakatūria is now, there was a little meeting house there called little Tama. I remember it as a kid, and that was actually the first school, the whole front of little Tama is in the hall, Te Ao Mārama, you go in there and in the front it’s all carved, it was built for little Tama, so that’s where it started from, the need to have Māori arts and crafts revived and kept going (Clive Fugill, personal communication, 30, October, 2015).

Te Wānanga o Aotearoa:

Like Te Puia, the Te Wānanga o Aotearoa Whirikōka campus in Gisborne is attracting a large

number of former graduates from the Tūranga Tāne Whakairo programme, who enrol to complete undergraduate and postgraduate studies in carving.

Over the last ten years, the wānanga has been home to ten former graduates of the Gisborne Boys' High School carving programme, some of the students are now freelance artists, others are Tā-moko artists and some have completed their degree in Whakairo, whilst other students are currently working towards diploma and degree qualifications.

In a later chapter, I will interview several of the wānanga current and former graduates to ascertain how Whakairo has connected them to positive experiences in tertiary and vocational settings.

For the present however, there is certainly grounds to examine the ways in which the wānanga incubates factors, which create a successful academic climate for young Māori men in terms of higher education.

The initial data taken from the 600 graduates over the last ten years from the Gisborne Boys' High School carving programme certainly indicates that Te Puia (Rotorua), Te Wānanga o Aotearoa and Toi Houkura Visual Māori Art School (Gisborne) are key incubators for providing cultural success in both tertiary and vocational settings for young Māori men.

With the emergence of whare wānanga in the last 20 years, the New Zealand tertiary landscape is certainly changing for Māori. In particular, Te Wānanga o Aotearoa has over 100 campuses throughout Aotearoa, including the Whirikoka establishment in Gisborne. Te Wānanga o Aotearoa is helping to reshape and redefine the cultural landscape of Mātauranga Māori, and is

able to afford Māori choices in higher education facilities, which are centred from a Māori world view. The wānanga helps to authenticate and legitimate knowledge, which replicates the student's own world.

In the 2011 Te Wānanga o Aotearoa Overview, titled; He Whakamahukitanga stated that:

Māori knowledge programmes deliver learning based in the Māori world in order to reposition his traditional knowledge in contemporary Aotearoa New Zealand society (He Whakamahukitanga, 2011, p.31).

In terms of Ngā mahi o Toi Māori (art programmes) Te Wānanga o Aotearoa state that:

Arts programmes at Te Wānanga o Aotearoa keep alive Māori traditional skills and knowledge in Whakairo (carving) raranga (weaving), rauangi (visual arts) and the performing arts (He Whakamahukitanga, 2011, p.31).

In terms of this study Te Wānanga o Aotearoa proved crucial in providing a tertiary pathway, for young Māori men of the Tūranga Tāne Whakairo programme to gain higher education in the area of carving. Like the Te Puia carving institute, a Māori-centric curriculum and pedagogy is also at the heart of the wānanga's philosophy.

According to Edwards, Lambert and Tauroa in Epistemological Voyages (2005), the wānanga validates Māori knowledge and therefore enables students to see that their culture and lived experiences are legitimate. They argue that:

The thinking, design, delivery, and assessment occur in an environment where the dominant world view is predominately Māori. This highlights a key difference between institutional identities commitment to Māori world views and Māori as a distinct group. The approach to curriculum design, delivery, and assessment across a whole institution ensures that the institutional identity is distinctively Māori. In short, Māori are masters in our own house, our own thinking and operation are not subject to those realities that many of our colleagues and allies of Māori-centric curriculum suffer under in relation to institutional systems, processes, ideologies, and practices that can act to colonise Māori-centric theory and practice (Edwards, Lambert and Tauroa, 2005, p.150).

Te Wānanga o Aotearoa, like so many initiatives during the 80's grew out of a huge dissatisfaction and resistance to mainstream educational systems that were alienating Māori youth from a fair and decent education. Māori institutions, like the Te Wānanga o Aotearoa were birthed from a strong stance to curb the ever-increasing number of Māori students that were being excluded from a proper and decent education within mainstream settings.

He Whakamahuikitanga (2011) articulates that Te Wānanga o Aotearoa's philosophy was the result of Māori wanting a fairer education system that would better suit their children's educational aspirations and needs. Needs that simply weren't defined under a Eurocentric framework. In 1983, the then Te Awamutu College board of governors' member, Koro Wetere and Māori Studies teacher (Boy) Mangu grew dissatisfied with the ever-increasing number of Māori students, who were being expelled from the college. Mangu believed Māori had a role to provide better schooling opportunities for their rangatahi (youth).

The two men wanted to provide a 'marae of learning' as an educational alternative for the large number of predominately Māori students being expelled from Te Awamutu College. The resulting structure of Tāwhao marae in April 1985 was the impetus for the Waipa-Kokiri Arts centre, which under the leadership and intuitive artistic and political prowess of the late Buck Nin and Koro Wetere became the impetus for the Te Wānanga o Aotearoa which gained tertiary status in the New Zealand higher education stakes in 1993 (Mangu cited in He Whakamahukitanga, 2011, p.7).

In Te Wānanga o Aotearoa's Te Purongo (2012), Te Wānanga o Aotearoa stresses the importance of the Wānanga's ability to provide higher education for those who were often alienated and excluded from mainstream pathways. They stated that:

Each year, a relatively large proportion of our tauira come to us without having achieved a qualification, either at secondary or at tertiary level. These people have often experienced years of unemployment, underemployment and this has led them to understand the important role education plays in gaining access to better jobs and higher wages (Te Purongo, p.31, 2012).

The wānanga's philosophy, according to Pajares and Urdan (2006) in Self-efficacy beliefs of adolescents, support motivational theory, which advocates for cultural pathways which are integral and safe. They are environments which allow for the reintegration of second chance learners into higher education. They argue that:

Impoverished, hazardous environments present harsh realities with minimal resources, models, and social supports for culturally valued pursuits. Such environments severely tax the coping efficacy of youth embedded in them to make it through adolescence in ways that do not irreversibly foreclose many beneficial life paths. Education provides the best escape from poverty, crime, and substance abuse. Adolescents living under these bleak circumstances need enablement programs that cultivate competencies that help to structure their lives and give meaning and purpose to them (Pajares & Urdan, 2006, p.27).

In giving students the tools to realise their potential, the wānanga's mission statement is testament to its founding philosophy, which aims to support the dreams and aspirations of the Indigenous people of Aotearoa.

Te Wānanga o Aotearoa advocates that its key role is to: “to equip people with knowledge of our heritage, our language, our culture so they can handle the world at large with confidence and self determination” (Te Purongo, 2012, p.2).

In terms of Whakairo as an under and postgraduate course, the wānanga states that:

Arts programmes at the Wānanga o Aotearoa keep alive traditional skills and knowledge in Whakairo (carving), raranga (weaving) and performing arts Māori knowledge programmes deliver Māori learning based in the Māori world in order to reposition this traditional knowledge in contemporary Aotearoa New Zealand society (He Whakamahukitanga, 2011, p.29).

It is evident in the initial discussions with the graduates of the Tūranga Tāne Whakairo programme that the learning and pedagogy that they had encountered from the Whakairo programme had given them a set of skills, which had paralleled the philosophy of Te Wānanga o Aotearoa. These included:

- Highly motivated students who believed that they had acquired exemplary skill and

knowledge in the subject area of carving.

- Learners who were able to take part in both transformative and autonomous learning experiences.

Young Māori men believed that the Te Wānanga o Aotearoa Whakairo programme would simply embrace the high level of teaching and learning pedagogy that they had experienced in the Tūranga Tāne programme.

This supports Pajares and Urdan's (2006) self efficacy beliefs around success determinants in propelling adolescents into higher education. They state that:

Self efficacy is also a critical determinant of the life choices people make and of the courses of action they pursue. Typically they engage in activities in which they feel competent and avoid those in which they do not. This is particularly critical at the high school and the college levels, where young people progressively have more academic choices available to them (Pajares & Urdan, 2006, p.341).

What both the Te Puia carving institute in Rotorua and the Te Wānanga o Aotearoa in Gisborne provide is a platform for young Māori men to have their lives and their knowledge forms authenticated. They are allowed to reach totality, because the institutes in which they inhabit are based in Māori-centric pedagogy.

Toīhoukura – The Māori Visual Art School

Another trend to come out of the successful Tūranga Tāne Whakairo programme is the ever-increasing number of Māori boys who are taking their design skills gained from Whakairo and moving them into the world of Toi Māori. Since its inception, the Gisborne Boys' High School carving programme has added students to Gisborne's Toīhoukura - the school of Māori Visual Arts, based in Gisborne. The school is headed by Professor Derek Lardelli and Steve Gibbs.

Students can gain both undergraduate and postgraduate qualifications in Māori Visual Arts. It boasts former students like, renown painter, Andrea Hopkins and world reknown Tā-moko artist, Henare Brooking.

The transformational power of Toi Māori

Professor of Toi Houkura: School of Māori Visual Arts and Ngāti Konohi international Māori artist, Derek Lardelli, believes in the hugely transformational power of art.

If you haven't got a heart, what really is the point of art? That is singularly the most crucial part of creating. Art expresses the heart, it's the visual reminder of your community's heart beat and we've got to keep going back and reminding ourselves that if the heart is well, the community is well. If there are no arts in the community, then all cannot be well because the art is the heart as far as I'm concerned. Views will differ but I know many communities whose art is central to their sense of being cultured, and knowing where they've come from, what they're doing and where to go to seek further information (Derek Lardelli, personal communication, July, 15, 2016).

Lardelli credits Toi Māori as some of the greatest examples of ingenuity and historical artistry.

If you really want to be creative, go inside the house (wharenui) and see where the hinengaro really exists, because that's where it's universal and the greatest stories are held (ibid).

If consciousness according to Freire (1970) is a vehicle that transcends and traverses every social, economic, historical and political realm of society, then surely as pointed out by Māori artists and academics, ngā toi Māori has the ability and the power to act as an emancipatory vehicle within all spheres of society to create success for its people both nationally and globally. As Māori artist and sculptor, Fred Graham of Tainui articulates, Indigenous art forms have the ability to tie us to a global whakapapa, which is united in song and voice. He states that:

“...there is a strong connection between the traditional cultures of the Māori and the Indigenous people of the Pacific Northwest Coast. They share a heritage as people who once lived in communal dwellings, paddled the Pacific Ocean in canoes, shared similar traditions

and ceremonies and then were colonised” (Graham, 2014, p.49).

There is certainly hope, then, to carry the findings of this research into other Indigenous cultures throughout the world - for those who have shared a similar history of acculturation, assimilation and colonisation. In learning to work together and establish links to the causes of Indigenous motivation and success for First Nations' peoples we begin to build our own universities. These places of learning are not defined by Eurocentric practices or hegemonic gatekeepers, and where wānanga become the bastion where First Nations' peoples set the rules. Indigenous ways of ‘knowing’ and ‘doing’ are paramount and tribal communities and histories are the accepted ways of understanding the world.

As Ngāti Konohi artist Derek Lardelli highlights:

“They are visualising a picture, which reflects how they were, where they have come from and where they are going.”

At Toi Houkura, students can graduate in Māori Art, Visual Māori Art and Tā moko. In the last ten years, since the Tūranga Tāne Whakairo programme has been in operation, a total of five students have been through the establishment. Initial conversations with the former graduates all share a common view that: *The environment helps them to produce works which celebrate and authenticate their lived experiences and cultural backgrounds through a milieu of mixed art practices* (Tūranga Tāne former graduates, personal communication, 15, November, 2015).

What we have garnered from the former students of the Tūranga Tāne carving programme is that the ones that do move Whakairo or their art into higher education, attend one of three tertiary institutions. They are: The Te Puia Carving Institute in Rotorua; Te Wānanga o Aotearoa and Toi Houkura, both located in Gisborne. Unlike mainstream universities, all three

providers are set up to value educational and cultural practices from a Māori world view. Many former graduates who didn't go the Toi Māori pathway, but went into vocations, have also encountered success, due to the former Whakairo programmes transformational pedagogy. This is explored in the next section of this report.

Vocations:

There were many former students of the Tūranga Tāne Whakairo programme that did not venture down the pathway of Toi Māori. A lot of the former graduates moved into vocations, which involved, but weren't limited to; trades (like carpentry), teaching, graphic art, Super 15 Rugby, shearing and Film and Media.

The purpose for including vocational workers within the context of this study is to ascertain how the pedagogy of Whakairo connected the former graduates of the Tūranga Tāne Whakairo programme to gain success within their chosen work settings.

In collecting and examining the results from this field, it will enable the data and the findings to offer a wider scope of robustness and transparency to the overall outcomes. Within institutions that support cultural connectors, there is a reliance on the research to depict codes which favour the field. However mainstream vocational settings are not set up to favour cultural codes, so any link to carving pedagogy within these work settings, will help to shed light on how carving pedagogy can revolutionize work environments.

In a later chapter, the research will follow two former graduates of the carving programme who have entered the field of teaching and carpentry, to see if and how they have used the pedagogy of Whakairo as a success connector within their work places.

The Kulbardi legacy: Changing the landscape of Aboriginal and Torres Strait Island student educational experiences within tertiary education:

According to Hornung (2013) Anthropologists estimate that the Aboriginal peoples have been in Australia for between 50,000 and 150,000 years. Their population at the time of colonisation in 1788 stood at 750,000. Post European as alluded to by Broome (1994), the population by 1930 had dwindled to 60,000. These huge losses of life were due to the often brutal and exterminatory practices of early White settlers upon Indigenous populations.

Torres Strait Island people, which also help to make up Australia's Indigenous population inhabit the Torres Strait Islands located between Papua New Guinea and the tip of Cape York in Queensland (Aboriginal and Torres Strait Islander Commission, 1999). They too suffered huge casualties at the hands of the European invaders. According to the Aboriginal and Torres Strait Islander Commission (1999), they state that:

In all but the remote areas of Australia, Aboriginal groups were dispossessed of their land piece by piece. The Torres Strait was annexed by Queensland in 1879, and other than in the establishment of settlements such as Thursday Island, the Islanders were not dispersed from their homelands. Until the modern era, however, the people of the Torres Strait were, like Aboriginal people, subject to restrictive and paternalistic legislation that denied them their citizenship rights. Today the social indicators for Torres Strait Islanders-in education, health, employment-are similar to those for Aboriginal people (Aboriginal and Torres Strait Islander Commission, 1999, p.4).

In terms of education, past Aboriginal and Torres Strait Islander policies have not been conducive to First Nations' peoples' wellbeing. It is evident, as articulated by Burrridge & Chodkiewicz (2012, p.20) that former educational strategies were counter-productive to the wellbeing of Indigenous peoples. They state that:

Many of the early policies were laden with preconceived colonialist, ethnocentric and civilising notions of race and culture, their implementation proved detrimental to the well-

being of Aboriginal people.

Kulbardi, since 1988, has been the bridge between the Aboriginal and Torres Strait Islander community and Murdoch University. The Centre provides academic, emotional, cultural and social support to our students (www.murdoch.edu.au/Kulbardi).

The Dawkins recommendations were crucial in giving Aboriginal and Torres Strait Island people a voice within tertiary institutions within the Australian education system. Although Aboriginal and Torres Strait Islander peoples have a long way to go to gain parity with non-Indigenous educational outcomes, institutions like Kulbardi are certainly a model of success that are leading the way for its people within a tertiary setting.

Kulbardi uses the tribal knowledge handed down by their Aboriginal ancestors to guide their practice within the institution of Murdoch University. Cultural practices and knowledge is used as an emancipatory vehicle, which authenticates and legitimates the values, background and lived experiences of both the Aboriginal and Torres Strait Island students.

The name Kulbardi is the Noongar word for magpie. The name was given to the centre by the late Munyari (Elder Ralph Winmar). *The magpie gives Kulbardi and its students the wings to fly. The Kulbardi Aboriginal centre believes that education is freedom. It gives you the wings to fly, to live the life you want to live. The people you meet, the ideas you engage and the doors that open are transformational* (www.murdoch.edu.au/Kulbardi).

A huge part of that transformation, according to centre manager, Braden Hill is a fine balancing act, where negotiating between First Nations peoples' needs and colonial knowledge must be

fused together harmoniously. He advocates for a way forward that respects the cultural aspirations of Indigenous peoples, but also uses Western practice to negotiate a pathway for success:

We encourage our students to actively engage at the cultural interface. We don't see this as a clash of cultures, but instead a dance between two complex, dynamic, diverse and fluid constructs (i.e. Indigeneity and the Western academy). We don't see these things as mutually exclusive, instead, we see it as a site of rich knowledge production and learning experiences. This is a significant shift away from the way in which many Indigenous centres function. An enduring tendency to position Indigeneity in opposition to university dominates Indigenous higher education. We don't subscribe to this mentality (Braden Hill, personal communication, 17, November, 2015).

In providing such a platform, Aboriginal and Torres Strait Island students tend to see their positioning as one of equal, instead of inferior, as emphasised by Kulbardi manager, Braden Hill:

The curriculum within our K-Track (Indigenous enabling program) course starts at the local and expands to the global. We work against the notion that Aboriginal and Torres Strait Islander people are victims and expose our students to topics and issues that encourage them to see themselves as empowered scholars with critical minds. We provide the students with the space to articulate, for themselves, what a better society, polity and economy looks like for themselves and their communities (Braden Hill, personal communication, 17, November, 2015).

The Kulbardi centre emulates the ancestral ways of knowing, like Nyitting or dreaming, which means cold time or ancestral times. Noongar peoples know it as the creation time.

The legend of Warkarl is also an integral part of the Noongar Nyitting. The Warkarl is the great serpent, which helped to form the land, which the Noongar reside on. The Warkarl as pointed out by Noongar elder, Ralph Winmar is an important part of Aboriginal history. He states that:

At York you can see where the Warkarl (water snake) left a track when he came over the hill. The Warkarl made the rivers, swamps, lakes and waterholes. He came over the hills at York,

and his tracks can still be seen. He came down the Avon river to the nanuk (neck) for the river at Guilford, where there is a bend. When he finished he went to a great underground cave in the river. He did not go because the water further on was salty. The Warkarl is very important to us Noongar, because we believe in the dreaming (Ralph Winmar, 2016: www.noongarrculture.org.au/spirituality).

Like the Māori ancestral practice of Toi Māori, Kulbardi is built upon traditions and practices of the Noongar people of Western Australia, which have existed over hundreds of years.

Kulbardi manager, Braden Hill points out the importance of cultural links to the establishment:

Kulbardi is a centre for Aboriginal and Torres Strait Island people to come together and learn, continuing a tradition that spans over thousands of years that respects the past, lives in the present and looks forward to the future Elders have the ability to comprehend the knowledge and to maintain it in an unchanging way (Braden Hill, personal communication, 17, November, 2015).

Whilst Kulbardi celebrates and maintains Aboriginal traditions as part of its philosophy, its core business of academia does not see Western knowledge and practices as a major hindrance to its development. Instead it is a necessity in enabling Aboriginal students to see their positioning within mainstream social, economic and political spheres, which is integral to developing the advancement of First Nations' aspirations within a multicultural world.

Kulbardi has certainly found a way forward, which negates hegemonic control within mainstream universities to provide a culturally safe way forward for its people.

It is clearly evident that without the input of Aboriginal cultural values, customs and practices within both the centre itself and the wider Murdoch University, the outcomes for Indigenous students would not be so successful. There is certainly scope to examine the validity of combining together traditional ways of knowing with Western academia practices.

The success of Kulbardi is further explored in chapter 5, where a series of interviews take place with the manager of the Kulbardi Aboriginal bridging course, Braden Hill and several of the Kulbardi students within the K.Track programme. This programme has been largely credited with the success of Kulbardi students. It focuses on mentoring Aboriginal and Torres Straight Island students throughout their tertiary studies.

Chapter Three: Methodology

3.1 *Introduction:*

This then is the great humanistic and historical task of the oppressed: to liberate themselves and their oppressors as well. The oppressors, who oppress, exploit and rape by virtue of their power, cannot find in this power the strength to liberate either the oppressed or themselves. Only power that springs from the weakness of the oppressed will be sufficiently strong to free both. (Paulo Freire, 1972, p.21).

We cannot simply hope to unravel our own tribal codes, symbols and systems within a positivist framework saturated with Eurocentric bias. As Indigenous researchers, we must never accept this type of “blueprint” to be the methodology for the other.

For years, as argued by Smith (1999) Indigenous peoples have had to have their histories, culture and traditions coded, systemized and then analysed through the eyes and gaze of Western researchers.

Indigenous peoples have too often been victimised, stigmatized and romanticised by outsider researchers. Wilson (1996) articulates the perimeters for defining research principles amongst American Indian communities. Wilson warns of outsider research which is disconnected from the roots of its community:

The idea that scholars can “sift through” the biases of non-Indian written sources sufficiently to get at the Indian perspective is presumptuous and erroneous. These scholars should not discontinue their research in the field, but they should discontinue the pretence that what they are writing is American Indian history. This kind of scholarship remains, instead, American Indian history largely from a white perspective (1996, p.26).

3.2 *Historical Inaccuracies:*

In terms of colonial conquest upon Indigenous lands, the history has been written in blood. Tales of carnage, including; abuse, violence, genocide, rape, dislocation and dissemination was

evident across all terrains of First Nations' history (Walker 2004; Broome, 1994; Fleras and Elliot, 1999). Unfortunately, the Indigenous has always been the one to bear the brunt of such atrocities; the scars of colonial dominance etched deeply into their memories.

As a researcher, we must free ourselves completely from dominant and hegemonic stand points if we are to ever deconstruct the research field of counter-productive theory, which acts on concealing the truth. Past research atrocities have done little to emancipate minority cultures from a history laden with inaccurate and romanticized notions of savagery and barbarism at the hands of Western researchers.

Clearly as African Philosopher, Frantz Fanon (1996) articulates, there is a glaring need to cleanse our minds of practice which does not emancipate its participants. For Pan-African American communities, there is an acute awareness of methodology, which negates academic disciplines that tend to muddy the water. Fanon (cited in Gordon et al., 1996, p.12) some thirty years ago, stipulated the importance of decluttering the research field from Eurocentric thought. He states that:

Black people are in every sense of the word oppressed by Western, that is, white, civilization. He characterized this civilization as a fundamentally anti-black world where the structure of white superiority encouraged the oppression, dehumanization, exploitation, degradation, and hatred of black people (Fanon cited in Gordon et al., 1996, p.12).

Keeping the voices of the non-dominant within the historical, political, social and economic disparities in which they unfold are paramount to the authenticity of the methodology. The vehicle chosen must be able to transport the narratives of their participants without jarring, traumatizing or negating their interviewee's expedition. Only through meaningful and authentic experiences can both researcher and researchee emancipate its community and hope to fully

enrich the lives of those being researched.

For Indigenous peoples' the ramifications of "outsider research" has been costly, (Smith, 1999) offering little if any benefits at all to enrich the lives of the communities they set out to research. We must as Thomas Ross (1995) so profoundly articulates, avoid contaminating the research field with the rhetoric of innocence, where black people are further victimized for being "black". Rhetoric of innocence simply wipes the slate clean; negating historical cases of racism against the minority by the dominant culture, doing away with special concession programmes set up to benefit minority peoples or programs, because they are now seen to discriminate against a group or class of people. In this case, the irony of such a proceeding was that it was simply revictimizing racial atrocities against black people. The 1978 case of *Regents of University of California v Bakke* was a point in case. Bakke took the University of California to the Supreme Court to strike down a medical admission program set up to assist minority cultures into degree programmes. The Supreme Court struck down the course, because it discriminated against peoples' constitutional right to equality under the Fourteenth Amendment of the American Equal Rights Constitution.

The Bakke proceedings were brought against the University of Californian admissions programme by a white undergraduate called Allan Bakke. Bakke was denied entry to the medical course, despite his grades being higher than the minority's chosen for the concessions programme. The University of California had implemented the concessions programme to get more minority people into the medical profession.

The case reminds us of the need within our own methodology to deconstruct the research field without contaminating the evidence, keeping every intricate layer of past and present ecologies

in its original state. We are charged with uncovering the truth, not clouding it to suit individual purposes.

Narrowing the research field: Closer to home!

If the outcome of research is to benefit those whom it sets out to study, then the framework or methodology in which the research takes place must truly authenticate and enrich the lives of its communities.

In terms of this study, the thesis will be framed within Kaupapa Māori and Indigenous frameworks. Many First Nations' methodologies contain a blueprint, which honours and seeks to uphold the integrity of its tribal community. The protection of its members is crucial in gaining entry within these groups to conduct study.

Kaupapa Māori then is no different. It sets down strict protocols or tikanga, which determine the rules of engagement for the researcher within the community he/she seeks to enrich.

Within this study, Kaupapa Māori theory intersects and weaves itself across all strands of the research process; at the base roots of the research discipline are: ethics, methods, data collection and analysis. Across these dimensions, it is paramount that the chosen methodology must always enhance the lives of those being studied.

Within Māori communities, every facet of life is governed by a Kaupapa. Kaupapa Māori is a theory, which is timeless, it transcends across the metaphysical dimension and all domains of our past, present and future (Nepe, 1991). Kaupapa Māori is ingrained into every waft of our being. From childbirth, education, marriage, food, hospitality and death. Mead (2003) articulates the authentic nature of Kaupapa Māori, which is central to maintaining and up-

holding the integrity of Te Ao Māori. In terms of Māori knowledge Mead argues that:

The term Mātauranga Māori encompasses all branches of Māori knowledge, past, present and still developing. It is like a super subject because it includes a whole range of subjects that are familiar in our world today, such as philosophy, astronomy, mathematics, language, history, education and so on. And it will include subjects we have not yet heard about. Mātauranga Māori has no ending; it will continue to grow for generations to come (2003, p.306).

Mead (2003) states that Kaupapa Māori is integral in maintaining and authenticating knowledge, which derives from Māori origins; part of that journey is to keep its participants safe. Inside all Indigenous methodologies, whether it be Māori, Aboriginal, Hawaiian and Indian there is a shared cross-cultural thread, prescribed to authenticate and respect the knowledge forms of First Nations' peoples. The importance of such frameworks according to Denzin, Lincoln and Smith, (2008) are critical in establishing the ideology for Indigenous methodologies:

Each pedagogy represents a particular Indigenous worldview. Each rests on special cultural and spiritual understandings. Each world is located within and shaped by a particular set of colonial and neo-colonial experiences, including broken treaties, enforced systems of schooling, and ugly relations with Western positivist researchers, many of whom have turned research into a dirty word (Denzin et al., 2008, p. 211).

In order for First Nations' peoples to be able to deconstruct their worlds in a safe and non-threatening manner, it must be free from over-prescribed doctrines, such as Eurocentrism which class it as the other. Smith (1999) warns of the jargonistic rhetoric which categorises Indigenous peoples as the romanticized other. She states that:

Research of Māori is marked by a history that has shaped the attitudes and feelings Māori people have held towards research. Research is implicated in the production of Western knowledge, in the nature of academic work, in the production of theories that have dehumanized Māori and in practices that have continued to privilege Western ways of knowing, while denying the validity for Māori of knowledge, language and culture (Smith, 1999, p.185).

Countering such stand points as Māori researcher and academic, Russell Bishop points out, enables Māori to deconstruct the research field, allowing it to be void of Western contamination. Bishop stresses the importance of intersecting and countering forms of Eurocentric dominance within research; decentring the balance of power, which prohibit Māori autonomy. He argues that:

Kaupapa Māori is a discourse of proactive theory and practice that emerged from within the wider revitalization of communities that developed in New Zealand following the rapid urbanization in the 1950s and 1960s (Bishop, 2008, p.439)

Bishop (2008) alludes to the importance of political consciousness which helped to produce the catalyst for a “counter theory” against Western Eurocentrism. Kaupapa Māori became an essential player within research methodology, enabling Māori to intersect and counter hegemonic practice across all forms of knowing. He points out that:

This movement grew further in the 1970s and, by the late 1980s, had developed as a political consciousness among Māori people that promoted the revitalization of Māori cultural aspirations, preferences, and practices as philosophical and productive.

Indigenous theories were used increasingly throughout the late 1900’s to counter the ever-encroaching foot print of Western dominance. Unjust practice conducted by outsider research groups had far reaching consequences for First Nations’ peoples throughout the globe.

The often romanticised and unethical breaches of abhorrent research practices went against common decency for human values. As in the 1932 case of 400 black men from the Tuskegee Syphilis experiment⁶ in America, who had contracted the disease, Syphilis. An estimate of

⁶James H. Jones (1993). *Bad Blood: The Tuskegee Syphilis Experiment*, expanded edition. New York, N.Y.: The Free Press, Report into Tuskegee syphilis experiment and the wrong doings and ethical breeches of the US Public Health system against the syphilis participant group.

100 men literally paid with their lives for the price of research. Jones (1993) stresses that after contracting Syphilis, these men were subject to a range of experiments to find a cure, however, when the US Public Health system had identified a remedy, they kept the cure from the cluster group, choosing instead to advance the cause of medicine at the expense of the participants lives. As Jones (1993) points out, the experiment had left an irreparable scar upon the research community well after the event.

Kaupapa Māori and Indigenous theory is about building relationships with the research community which authenticate the voices of its participants. Those narratives shape and mould the journey through non-judgmental and non-pre-conceived stereotypes, which allow for the researcher and the researchee to build respectful and meaningful relationships over time. The result is a “methodology” which voices the concerns of the participant group, uninterrupted from prejudice and bias. The researcher is simply there to help aid a process that enriches the lives of its communities. In keeping the narrative intact, it serves to create an important cog in the process, allowing for the deconstruction of the participant field which serves to create a goal of social justice. As pointed out by Brown (1995).

Poor people write stories. I hear their stories daily. I have heard them in the words of a cousin who came dangerously close to losing a daughter in gang warfare. I have heard them in the words of an inmate as he explained just how a black man from the projects had ended up on death row (Brown, 1995, p.513).

As Brown above highlights, the job of researcher is not to condemn minority communities or prescribe them to a set of racial deficiencies, but rather allow for their journeys to emancipate the truth from the injustices of unequal power structures.

Methodology is a tool of “power” for many minorities. It doesn’t just offer a vehicle from which we understand the struggles of dislocation, colonisation and marginalization, but it

allows for the unique unfolding of a landscape, which has helped to shape and mould a myriad of contextual layers of cultures. As Veronica Lulu from the Walmajarri mob of Western Australia (2016) highlights in 'Desert Writing: Stories from country' points out that methodology articulates who we are and where we have come from:

Like the early days our ancestors used to do, we still do this looking after country forever. This is our home for us: desert. Touch me, my spirit in desert, make me strong, and make me well. When I go town, no good, I lose it. Knowledge and strength and power. Desert brings it back, gives me strength and power to live, and learn my young people (Lulu, 2016, p.52).

Parallel to the voices of the Walmajarri mob of Western Australia are the lives and stories of First Nations People in British Columbia, who use the song of voice within them, to create methodologies of hope. William Yoachim (Sqwulutsutun) is the executive director of the Kw'umut Lelum Child and Family services in Vancouver. Like so many Indigenous people, Yoachim has used his painful memory of loss as a turning point to create a philosophy of hope that better serves the aspirations of his people. In creating spaces where methodologies can transform cultural spaces of depravity, Yoachim is adamant that we have the power to change the dismal outcomes for Indigenous peoples.

He states that:

Despite all these dark truths-so many First Nations kids in care, the highest suicide rates in Canada, communities with very little infrastructure-we can still smile, laugh and tell stories, and can pass on the teachings that existed before all this happened. There are all these vibrant, positive people who have resilience, who want to go forward. That's what matters when people talk about bridging the gaps (Yoachim, 2013, p.121).

In unlocking the keys to methodological processes for Indigenous peoples, we assume a stance that allows our knowledge forms to reach a point of totality. If then, the purpose of research is to create authentic, meaningful and respectful frameworks for the distribution of knowledge

forms, then surely as articulated by Smith (1999); Battiste and Henderson (2001) and G H Smith (1997), theory which stems from First Nations' ways of knowing and doing must be at the forefront of how we conduct research with Indigenous communities.

For First Nations' peoples, emerging Indigenous methodologies offered a fresh perspective within Aboriginal communities; allowing for Aboriginal knowledge forms to be validated by the decolonizing of Eurocentric thought and practice. Within frameworks such as Kaupapa Māori and Indigenous theory, the Indigenous for the first time in a long time, could look into the lake and see a positive reflection looking back at him. This image was crucial in allowing Aboriginal peoples to describe their world in totality (Youngblood Henderson, 2000).

3.3 Shared Methodologies – Blending Kaupapa Māori with Indigenous

Like so many Indigenous methodologies, the Hawaiian Epistemology and the Triangulation of Meaning (Meyer, 2003) respects and authenticates tribal ways of knowing and doing: *resisting colonial systems of knowledge and education* (Meyer, 2003, p.192). Meyer further stresses the importance of First Nations' methodologies to authenticate Indigenous forms of traditions and values, as in the case of Hawaiian thought, which is related to: *spirituality, physical space, the cultural nature of the senses, relational knowing, practical knowing, language as being, and the unity of mind and body, shape this epistemology* (p.193).

Indigenous ways of knowing differ to Eurocentric. Within Western ways of knowing, positivism is simply unable to measure what it cannot see. Aboriginal knowledge therefore struggles to gain credibility because it encompasses both physical, spiritual and mental aspects of the Indigenous world, which is totally contrary to Western ways of knowing. In a First

Nations' methodological approach to research, Aboriginal thought makes sense of land, ocean, lakes, desert, sun, moon and forests.

In the 'Pubelo Metaphor of Indigenous Education' Cajete (2000) makes reference to a figure called Kokopelli. He is an archetypal character who symbolically represents the procreative processes and energy in nature. He is said to go from village to village carrying a bag of seeds. In each place that he stops, he plants seeds. He then gathers seeds from that place to plant in the next place he visits. Those seeds are metaphors for thoughts and ideas; they are ways of looking at things. Kokopelli is a metaphor for the kind of understanding each of us must have as we set out on our journey.

Cajete articulates how educators and scholars use these metaphors as a theory to heal and transcend the effects of colonization. New Mexico has thousands of places where the stories of the people are depicted in petroglyphs. Wherever you see Kokopelli – you know that the story depicted has a reference to education. Kokopelli reminds us of the deeper symbolism and nuances that embody Indigenous thought and archetypal characters throughout the world.

In terms of Māoridom, the demi God Maui cannot simply be categorized as a trickster. Maui retrieved fire and would have conquered death, had the eyes of the forest not awakened the Piwaiwaka (fantail) who had in turn alerted Hine-nui-te-po, the goddess of death. Death for Maui ensued, after she crushed him within her thighs (Reed, 2004). How as researchers can we hope to unlock cultural metonyms – cluster of metaphors, to gain and develop a much richer and in-depth understanding of the cultural metaphysical landscape, if we are shrouded by positivist bias?

Kawagley (1995) stresses the importance of using Indigenous methodology to unlock a Yupiaq

Worldview for native Indian students to make sense of academic disciplines within mainstream institutions. Kawagley believes that such frameworks are essential tools in understanding how better to serve the hopes and aspirations of First Nations' peoples. Kawagley argues that:

'Native students' aversion to academic mathematics and sciences is often attributable to an alien school culture, rather than to any lack of inner intelligence, ingenuity, or problem solving skills. The curricula, teaching, methodologies, and often the teacher training is based on a worldview that does not always recognize the Native notion of an interdependent universe (Kawagley, 1995, p.104).

Within each of these Indigenous cultures, there is a need in Māori research as Professor Graham Hingangaroa Smith (2000) succinctly puts it, to name the world from an Indigenous view point. That perspective is one that must use sparingly words like subordinate and minorities, rather he suggests, from time to time, we need to remind people that we are a numerical minority and therefore, that for Indigenous minorities, the political playing field is not always equal. As Pihama (2001) so eloquently frames it:

Intrinsic to Kaupapa Māori theory is an analysis of existing power structures and societal inequalities. Kaupapa Māori theory in the act of exposing underlying assumptions that serve to conceal the power relations that exist within society and the ways in which dominant groups construct concepts of common sense and facts to provide ad hoc justification for the maintenance of inequalities and the continued oppression of people (Pihama, 1993, p.57).

What G H Smith (2000) and Pihama (1993) make so blatantly clear is the avoidance of non-biased frameworks, which are crucial in authenticating Māori voice.

Docker and Fischer (2000) in 'Race, Colour and Identity in Australia and New Zealand' stress the lack of rigorous critique within mainstream New Zealand literary texts, which articulate New Zealand history from a colonised stand point. Accentuating the works of Maurice Gee, a well known New Zealand author, who began publishing his short stories and novels in the 1960's, it's clear that his works are apolitical, lacking the debate and the authenticity to spark

much needed change for minorities within academic disciplines. Interpreting Indigenous theory from such a stand point, is not only self-serving, but contrary to the terms of ethical research within First Nations' communities. Fischer and Docker highlight the inaccuracies of methodologies, like the literary works of Gee within a schooling or literary context which do not counter Eurocentric practice within academic disciplines. In terms of Gee's work, a writer of New Zealand literature texts within mainstream education settings, the works would offer Māori students very little context in which to relate their daily lives and cultural experiences to within the subject of English, yet these are prescribed texts within the NCEA curriculum at year

12. Fisher and Docker argue that:

Trapped within the limitations represented by his realist prose and complacent characters, they expose some crucial gaps and silences yet remain largely uncritical of the omissions. He demonstrates the discomfort, but resists the inevitable polarisation of stepping beyond the present moment and taking it further. Preferring to represent that which he knows best, Gee does not attempt to imagine a condition of resolution, if there is one for the current discomforts of Pākehā positioning (Fisher & Docker, 2000, p.193).

Within Māori communities, as articulated by Fisher and Docker, research must be connected to the lived lives and cultural backdrops of student experiences, it simply can't take culture for granted and be embedded from an apolitical standpoint. Methodologies involve the reworking and reshaping of community narratives, which have too often been silenced or marginalized. There is an acute awareness as Foucault (1977) stresses, to deconstruct ideologies, which serve to conceal unequal relationships of power.

3.4 *Kaupapa Māori Theory*

Kaupapa Māori according to G H Smith (1997) and academics like; Doctor Kathy Irwin (1994), Linda-Tuhiwai Smith (1999) and Russell Bishop (2008) assert a world view over the research

process and assume that the researcher comes with local knowledge of the field; often they are of Māori descent.

Professor Linda Smith stipulates four crucial criteria for those wanting to undertake Kaupapa Māori research. She summarizes these points as:

- Is related to being Māori
- Is connected to Māori philosophy and principles
- Takes for granted the validity and legitimacy of, the importance of language and culture, and
- Is concerned with the struggle for autonomy over cultural well being (Smith, 1999, p.187).

Cram (2001, p.49) explains Kaupapa Māori as: *Research that is by Māori, for Māori and will encourage participation in and control over research processes.* Cram further alludes that:

Kaupapa Māori is an attempt to retrieve space for Māori voices and perspectives.....(that) opens up avenues for approaching and critiquing dominant, Western world views (Cram, 2001, p.49-50).

Ngāti Toa writer, Patricia Grace believes that being Māori is about more than just identity. For Grace, being Māori comes with a badge of honour. She articulates that:

When you write about people who are powerless; people to whom survival is a constant struggle; people whose values are not valued by wider society; people whose status, language, self-esteem, confidence, and power have been removed from them; then writing will always be political in its own way My work is political, because it is exclusively Māori; the criticism of Pakeha society is implicit in the presentation of an exclusively Māori values systems (Grace, 2000, cited in Bargh, 2007, p.96).

Grace maintains the importance of giving Māori a voice within literature which authenticates their world. Kaupapa Māori allows Māori to simply be Māori. She stresses that:

We write what we know, and what we know is who we are. We are our ancestors, we are our families, we are our communities, we are our kids on the street, our nephews, corner stores, our supermarkets, our news on television (ibid: p.60).

Kaupapa Māori authenticates our ways of knowing and doing. It is a vehicle, which transcends time. It enables us to travel from the past to our present, it gives a voice to our narratives and challenges dominant ideologies of Eurocentric structures that disempower frameworks which seek to emancipate Māori autonomy. Kaupapa Māori authenticates research by Māori for Māori. Rangimarie Mahuika articulates the need for Indigenous frameworks, such as Kaupapa Māori, which emancipate the voices of its people. Mahuika states that:

Kaupapa Māori theory and practice have manifested significant development for Māori research in its ability to both challenge mainstream attitudes and understandings towards issues of relevance for Māori and make space for the articulation of Māori ways of knowing and being. Its greatest potential may lie in its ability to challenge to develop a greater awareness of who we are, what it is we really want and how we go about achieving that (Mahuika, 2005, p.3).

3.5 *Mātauranga Māori:*

Mātauranga Māori is respectful, it is also wary of the research process, but in the same token, it is also uplifting and rewarding, if navigated successfully. As Te Whānau-ā-Apanui Kaumatua, Eruera Sterling (1982) articulates, Mātauranga Māori is health for the physical, mental and spiritual well-being of Māori. He summarises that:

Knowledge of Mātauranga Māori is a blessing on your mind, it makes everything clear and guides you to do things in the right way It is the man (sic) who goes with his spirit and his mind and his heart, believing in all these things, he'll climb to the high summits of leadership (Salmond and Stirling, 1980, p.214).

Wiri (2001) further elaborates on the definition of Mātauranga Māori as a vehicle, which codifies the lived cultural experiences, which enrich tribal histories. Pedigree can't be disputed once a tribal identity has been established through whakapapa. He proposes that:

Māori epistemology; The Māori way; the Māori world view; The style of thought; ideology; knowledge base; perspective: to understand or be acquainted to the Māori world view; to be knowledgeable in things Māori; to be a graduate of the Māori schools of learning; tradition and history; enlightenment; scholarship; intellectual, tradition (Wiri, 2001, p. 25).

Mātauranga Māori is about reclaiming our identity. For many of our tipuna, who endured the early years of land, culture, language and spiritual loss, it is a means in which to gain back that ground. Through such frameworks, First Nations' peoples have the power to change the rules of engagement. Identity is now told through a different lens, a looking glass where the Indigenous have the power to articulate their voice, through their own stories. Within such narratives, we have the opportunity to unpack the complex layers of the marginalized, who are so often forgotten by society. Māori artist, Hinemoa Awatere from Te Arawa points out the critical need to counter Eurocentric stereotypes, which do little to challenge and break the underachievement of Māori girls, within education settings. She states that:

There is a growing body of research which identifies practices and procedures in schools which discriminate against Māori girls who are often perceived by teachers as less intelligent, although more capable in the non-academic subjects. These kinds of assumptions influence the kind of education Māori girls receive (Awatere, 1995, p.35).

Within its current theoretical discipline, Māori disparities within education sites, such as schools will only ever serve dominance at the expense of other. Kaupapa Māori is a critical vehicle in dismantling practices, which continue to exonerate unequal power structures within these institutions. As Freire (1970) so eloquently puts it, transformation isn't a matter of simply changing poles, but rather a work which begins from the ground up. Liberation can only occur, by challenging and reworking systems, through counter hegemonic theories, like Kaupapa Māori. Through such frameworks, the field is stripped of Eurocentric pedagogy, which

continually denies the voices of the marginalized. We can't facilitate change if anti-colonial stand points aren't written into curriculum.

Respectful Methodology:

Respect is an integral part of tikanga within Mātauranga Māori that embodies the five main principles, outlined by Linda Tuhiwai Mead (1996), which are at the heart of being Māori.

These principles are:

- Whakapapa (whānau)
- Tikanga (customs& protocol)
- Rangatiratanga (autonomous control over own resources)
- Te Reo (Language)
- Whānau (Family)

They are very similar to principles set down in Mutch (2005) in *Considering the Place of Theory*, by Marge Wong of Ngāti Kahungunu; Mutch's mentor and colleague in matters of Māori. Wong offers the following advice to those not of Māori descent, wanting to take part in Mātauranga Māori research practice. She adds that:

Like those of other Indigenous peoples, the Māori world view is based on values and experiences that have evolved over time. Understanding the cultural values of manaakitanga (caring and supporting), kotahitanga (unity), whanaungatanga (family), wairuatanga (spirituality), rangātiratanga (leadership) and mana (prestige) ensures a friendly, trusting passage for the researcher (Margaret Wong, cited in Mutch, 2005, p.68).

The aspects outlined by Mead and Wong above not only define who we are as Māori, but are an implicit part of tikanga, which governs those wanting to undertake Kaupapa Māori research. These principles were and still are an important aspect of Māori daily life; forming customs, practices and disciplines. Kaupapa Māori theory is a vehicle for Māori autonomy. It tells of where we have come from and where we are going to. As Rangimarie Mahuika (2008) points out:

Kaupapa Māori theory then provides a platform from which Māori are striving to articulate their own reality and experience, their own personal truth as an alternative to the homogenization and silence that is required of them within mainstream New Zealand society. Inherent in this approach is an understanding that Māori have fundamentally different ways of seeing and thinking about the world and simply wish to be able to live in accordance with that specific unique identity (Mahuika, 2005, p.4)

Part of that unique identity shares in a richness, which transcends both the physical and spiritual dimensions of being. Whakairo itself originates from a history of the gods. As Mead (1986) articulates, it was Tangaroa; the god of the sea, who in retribution of Ruatēpupuke's greedy son Manuhiri turned him into a wooden carved figure and placed him in a marae, similar to the one on earth at the bottom of the ocean. Manuhiri went out in vengeance to collect his son and brought him home as a tekoteko (carved wooden figure). Hence the importance of both Kaupapa Māori and Indigenous methodology, which embrace the metaphysical dimensions of tribal histories. Within such frameworks, we are free to claim cultural space, which is without judgement and does not have to be authenticated or measured by 'Eurocentric positivism' to gain totality.

Our stories differ from Westernised anthropology, but they are none the less connected to an intricate philosophy of distinctly layered complex knowledge forms, weaved together over the ages of time, which are articulated and shared once again with the marea (multitudes of people) on our marae and in our kaitiaki (kitchen). These ways of knowing help to shape Indigenous ecologies, which have named and shaped tribal worlds for thousands of centuries. As Battiste and Sankar articulate:

Indigenous knowledge is based on awareness, familiarity, conceptualization, and beliefs acquired about an ecosystem. Its relationships with an ecosystem are maintained by accumulating experiences, conducting non-formal experiments and developing intimate understandings of the consciousness and language, at a specific location and during a specific period of time (2001, p.48)

3.6 *Weaving the cloak together: Towards Autonomy*

The Royal Commission on Aboriginal Peoples defines Indigenous knowledge in the following:

As a cumulative body of knowledge and beliefs handed down through generations by cultural transmission, about the relationship of living beings (including humans) with one another and their environment (RCAP 1996B,4:454).

Inherent in both Kaupapa Māori theory and Indigenous knowledge methodology are systems and ways of doing which are in stark contrast to the Western world. Eurocentric knowledge doesn't allow for other ways of knowing, hence the distrust and unwillingness of First Nation's peoples to share their histories with non-Indigenous peoples. Eurocentric ways of knowing simply claim dominance across all spheres and domains of life. As Battiste and Sakej (2001) point out:

The Eurocentric strategy of universal definitions and absolute knowledge has made its scholarship unable to know and respect Indigenous knowledge and heritage (p.38).

According to Battiste and Sakej (2001) non-Indigenous researchers have a tendency to negate the rules of engagement when dealing with First Nations' communities. They state that:

Typically, rather than attempting to understand Indigenous knowledge as a distinct knowledge system, researchers have tried to make Indigenous knowledge match the existing academic categories of Eurocentric knowledge. They have relied on these categories for comfort and security, instead of embarking on an intellectual adventure to connect more deeply with Indigenous ecologies (Battiste & Henderson, 2001).

Youngblood Henderson (2002) reiterates the importance of aligning research to Indigenous methodology:

Restoring Aboriginal worldviews and languages is essential to realizing Aboriginal solidarity and power (Youngblood Henderson, 2002, p.39).

Māori researcher and academic, Professor Patricia Johnston (2005) iterates the importance of

creating spaces within academic disciplines that are owned and controlled by Māori. Within such environments, we begin to change unequal power structures that continually serve Eurocentric ideology. In countering such hegemonic practices, Māori begin to set the rules for their own terms of engagement, which in turn, create Indigenous spaces, which are autonomous and culturally safe. Within higher education, Kaupapa Māori becomes an important tool to encapsulate a Māori world view.

Kaupapa Māori as the Methodology for this study:

In defining a successful way forward for Indigenous students in both tertiary and vocational settings, it helps to create a cultural space where Indigenous students are able to interrupt hegemony and Eurocentric practices, which serve to create dominant and subordinate class structures, as argued by Smith (1999) in *Decolonizing Methodologies*:

The colonization of Māori culture has threatened the maintenance of that knowledge and the transmission of knowledge that is ‘exclusively’ or particularly Māori. The dominance of Western, British culture, and the history that underpins the relationship between Indigenous and non-Indigenous Pākehā, they have made it extremely difficult for forms of knowledge and learning to be accepted as legitimate (Smith, 1999, p.177).

Smith goes on to point out the importance of research by Māori, which interrupts and counters hegemonic practice:

By asserting the validity of Māori knowledge, Māori people have reclaimed greater control over the research that is being carried out in the field (ibid).

Kaupapa Māori and Indigenous methodology is therefore an essential part of this study. From this position, it validates research from an Indigenous world view, allowing for its participants to feel safe about being and thinking as First Nations’ peoples within a non-discriminant

environment.

As pointed out by Youngblood Henderson (2000) Indigenous knowledge must be at the forefront of regaining a cultural landscape that values our identity. Howard (1999) in *We can't teach what we don't know: White teachers, multiracial schools*, Howard makes it clear that the onslaught of colonisation processes amongst many Indigenous nations created a position of dominance, where the native people of the lands were classed as the other. He states that:

European colonialists constructed social reality through education, religion, and government policy in such a way as to justify and perpetuate their position of power. Consistent with social dominance theory, Whites in the colonized world established a set of legitimizing myths that characterized Indigenous people as infidels, heathens, savages, and uncivilized, thus deepening the divide of social positionality between themselves and those whom they had designated as a negative reference group. And finally, White hegemony soon became embedded in systems of privilege and penalty that further legitimized and exacerbated the subordinate position of Indigenous people (Howard, 1999, p.45).

Methodologies can't simply be a taken for granted assumption, nor can we assume our position as insiders as an automatic right to speak for the other. In unlocking the narratives of damaged histories, often ravaged by the scars of colonisation, genocide and cultural deprivation, there is a need to construct theoretical frameworks, which authenticate the voices of the marginalized.

Leonie Pihama argues the need for Kaupapa Māori to be a politicizing agent, which centres Māori at the powerbase of the research process:

...intrinsic to Kaupapa Māori theory is an analysis of existing power structures and societal inequalities ... exposing underlying assumptions that serve to conceal the power relations that exist within society and the ways in which dominant groups construct conceptions of 'common sense' and 'facts to provide adhoc justification for the maintenance of inequalities and the continued oppression of Māori (Pihama, 1993, p.56).

Through the works of various Indigenous researchers (e.g. Linda Smith, 1999; Graham Hingangaroa Smith, 1977; Bishop and Glynn 1999; Marie Battiste, 2002; James Youngblood

Henderson, 2001; and Paulo Freire, 1970), I will outline the necessity of countering hegemonic practices in the discipline of research to protect, maintain and uphold the integrity and validity of Kaupapa Māori and Indigenous research methodologies. As so passionately pointed out by Brazilian philosopher, Paulo Freire in the *Pedagogy of the Oppressed*:

In order for the oppressed to be able to wage the struggle for their liberation, they must perceive the reality of oppression not as a closed world from which there is no exit, but as a limiting situation which they can transform, (1970, p.31)

Freire stresses the importance of interrupting the powers, which dominate, so that the struggle waged by the subordinate can lead to their autonomy. Kaupapa Māori and Indigenous theory must therefore be seen as an important tool within the research process, which allows Māori to break free from the powers that dominate to gain their liberation.

In terms of Kaupapa Māori theory, it is a politically conscious vehicle, which emancipates and traverses the heights of historical, political, economic and social disparities for its people. It is a vehicle which transforms and provides the means of autonomy to allow Indigenous peoples to be in charge of their own destiny. It is a theory which decentres Eurocentrism and embraces spaces which are culturally safe and non-threatening for the betterment of First Nations' peoples.

3.7 Participant Section and Selection Criteria: The Kulbardi Participant journey.

The decision to include Aboriginal students within this study was at first, a 'what if scenario'. In undertaking postgraduate reading, the parallel journey of Indigenous cultures throughout the world in terms of colonisation had resonated greatly with my own personal journey and that of my own ancestors. I pondered at first, if like Māori, Aboriginal peoples still to this day, had encountered the same racial profiling, stereotypes and racial stigmatization within both

academic and vocational settings that Māori are subjected to. If this was the case, how would they encounter success and similar to the Toi Māori institutions within New Zealand, which were centred on cultural responsive pedagogy, what would an Aboriginal model look like? Did they encounter the same difficulties as Māori and if so, how might they interrupt dominance to garner success for their peoples through cultural connectors?

At the time of pondering this very important question, my son was attending Murdoch University in Perth in Western Australia. As a young Māori male, he had often talked to me about an amazing Aboriginal centre, based at the Murdoch University campus site, which was mentoring Aboriginal and Torres Strait Island students to successfully complete undergraduate and postgraduate study. He had often wished that he had some Aboriginal blood in him to be a part of the K Track programme they were running, which helped to facilitate and mentor Aboriginal and Torres Strait Island students through their University studies. The decision to include the Kulbardi centre within this study meant that the field could then be extended to include cultural connectors for Indigenous peoples, as opposed to a study which just centred on Māori.

After talking to the centre manager, Braden Hill of the Wardandi Noongar from the South-West of Western Australian tribe, we moved forward with negotiating an ethically and culturally responsive way to undertake cross-cultural studies with Kulbardi. When cultural and ethical concerns were answered successfully, seven participants were chosen for the study, who were at varying stages of their undergraduate and postgraduate studies. The same students had also covered a wide variety of study between their different fields. Some were undertaking criminology, others were studying law, some were doing policy and others counter Terrorism.

A range of first year, third year and postgraduate students were chosen for me to interview. A series of ‘culturally appropriate questions’ were sent to the participants before the interviews began and students could refrain from answering any questions that might have encroached upon their identity or could simply pull out of the interview at any stage of the process, if they felt the need to.

It was agreed that all interviews from the Kulbardi students were to have final approval on their scripts before publication. This meant that all material had to be read and checked off by the students and the Manager of the centre, with all changes made to participant interviews before final publication of this thesis.

Once my whanau and I had made the travel plans to Perth, my husband completed a Whakairo (carving) to give to the Kulbardi centre, to cement our relationship; a dual journey of a colonized people which showed our immense appreciation and whanaungatanga for allowing us into their world.

The carving thankfully had no problems getting through customs and now proudly adorns the entrance way to the Kulbardi Centre, surrounded by colourful lighting and a beautiful gold plaque. The Whakairo was a symbol of both the physical and metaphorical relationship of our journey together, one of respect, culturalness, whanaungatanga, shared histories, customs, beliefs and a vision of creating a better future for our peoples.

3.8 *Indigenous Ethical Frameworks:*

Eurocentric thought must allow Indigenous knowledge to remain outside itself, outside its representation, and outside its disciplines. It cannot attempt to capture an incommensurable knowledge system in its web of purposes. Eurocentric contexts cannot do justice to the exteriority of Indigenous knowledge (Battiste and Youngblood Henderson, 2001, p.38).

Battiste and Youngblood Henderson provide a critical pre-cursor to the rules of engagement, which define research within Indigenous communities. At the heart of each investigator wanting to work within First Nations' communities, there must be a genuine positioning where their involvement is one, which is not taken for granted. The researcher must accept that the researchee has the ability and the schematic cultural coding systems capable of describing their worlds in totality. The interviewer cannot simply designate themselves as the final voice of authority. We must endeavour therefore to partake in research within Indigenous communities as simply the "scribe". The role requires the researcher to authenticate and simply retell the stories from the cultural communities in which they unfold. In upholding these principles, the researcher counters Western research practices to better accommodate First Nations peoples' histories.

In terms of ethical considerations within this project, there is certainly a need to maintain and uphold research that ensures, protects and maintains the mana of its participants.

Within this study, the cluster groups will include participants from another country and culture. It is important to make sure that I am very aware of the protocols and rules that not only govern Māori aspects of research, but Aboriginal and Torres Strait Islander knowledge forms as well.

Aboriginal peoples have been tainted by research practice by outsiders, which have failed to authenticate their tribal communities accurately or respectfully, as pointed out by Castellano (2004). Castellano documents the gathering of the Royal Commission of Aboriginal Peoples in 1992, from 80 different countries, who met at Nokoda Lodge in Alberta in Canada to discuss the way forward for Indigenous Research practice. Among the many participant concerns was the huge distrust many had with outside researchers, whose past encounters were often

disastrous upon their tribal groups. The Elders from the various countries spoke of interviewers who had wrongly interpreted the information they had gathered from various Indigenous groups and little if any effort was made after the study had been completed to share the results back to the community. Fiona Hornung (2013) of the Yidingi and Bidjera peoples of Queensland, Australia, articulates the need for respect and authenticity when outsiders approach the field to study Aboriginal groups.

Indigenous knowledge forms as pointed out by Graham Hingangaroa Smith (1997) must be managed appropriately. There should always be a glaring need to protect and maintain the integrity of its people. He states that:

Cultural and intellectual property rights is the reassertion by Indigenous peoples that there are taonga, both tangible and intangible that colonisers need to keep their hands off. These taonga are diverse and can include land; knowledge about healing properties of native plants or the use of Indigenous symbols (Graham Smith, 1997, p.9)

It is critically important that as an Indigenous researcher of Māori descent, I am very aware of my actions in terms of researcher, and how they can easily impact negatively upon First Nations' communities. As pointed out by Denzin, Lincoln and Smith (2008), we must be the ones to set the new perimeters that define ethically considerate research practices.

In determining the guidelines for ethical considerations for this doctorate, it is integral to uphold the mana (power) of the research community and align the study to a Kaupapa respectful to the participant groups and their knowledge forms. Linda Smith (2012) reminds us that Eurocentric research practices have had detrimental effects upon First Nations' communities. She states that:

Research is an important part of the colonization process because it is concerned with defining legitimate knowledge. In Māori communities today, there is a deep mistrust and suspicion of research. The suspicion is not just of non-Indigenous researchers, but of the whole philosophy of research and the different sets of beliefs that underlie the research process. Even in very recent studies, the hostility or negative attitude to research in general has been noted (Smith, 2012, p.175).

Indigenous peoples did not fare well under the heavy hand of colonial forces during the 18th century. The effects upon First Nations' people throughout the world was genocidal. Fleras and Elliot (1999) describe the huge losses for Australian Aboriginal people, during this brutal period:

Nearly 70,000 Aboriginal children were taken forcibly from their parents between the 1880s and 1960s and placed in government missions or with non-Aboriginal families. The objective was to break the Aboriginal spirit by putting children in a Christian environment and away from pagan influences (Fleras and Elliot, 1999, p.14).

History paints a bleak picture of racial atrocities enacted upon minority cultures. In their own countries, First Nations' people had to defend their land, language, beliefs, customs, arts and natural resources from total domination by White settlers.

Hornung (2013) further articulates the need to get it right when conducting research amongst Aboriginal and Torres Strait Island peoples of Australia. She states that:

Too often, researchers entering Australian Indigenous communities exploit the participants and portray them in a negative view. The participants are the people that make the research and, in terms of Australian Indigenous peoples, the information that they are sharing with a researcher will honour the information and positively share it with the intended audience (Hornung, 2013, p.143).

Navigating an ethical framework around research in Indigenous settings must therefore be carefully managed, maintaining the utmost of integrity at all times for its participants. A background knowledge of the research community is considered crucial for the researcher.

Linda Smith (2012) takes this one step further, highlighting the benefit of insider research. She argues that:

The Indigenous researchers seeking to work within Indigenous contexts are framed somewhat differently. If they are ‘insiders’ they are frequently judged on insider criteria; their family background, status, politics, age, gender, religion as well as their technical ability The point being made is that Indigenous researchers work within a set of ‘insider’ dynamics and it takes considerable sensitivity, skill, maturity, experience and knowledge to work these issues through (2012, p.10).

3.9 *The Ethical considerations:*

The research community for this study will involve former students of the Tūranga Tāne Whakairo programme, current students in attendance at the Kulbardi Cultural bridging centre at Murdoch University in Perth, Australia, and tutors from Toi Houkura, Te Wānanga o Aotearoa and Te Puia Māori Arts and Crafts Centre.

Despite the fact that I am known to several of the participants within the New Zealand research group, there is an acute awareness that my position is never taken for granted. Graham Smith (1992) points out, under the *whāngai* (feeding) principle of authentic research principles within Māoridom, the process must incorporate and foster reciprocal relationships between the researcher and the researchee. As articulated by Smith, these relationships continue long after the study has taken place.

The mana of my participants: Protecting and respecting Indigenous knowledge forms:

In relation to the ethical considerations of this study, I am known to the community, however I don’t perceive there to be a conflict of interest with this research project. One of the dilemma I had with this part of the research project was that some of the former graduates of the Tūranga Tāne programme simply trusted me to tell their story, without having to give their consent in

writing. Whilst I did get some of the participants to reconsider, most have respected my ability to tell their stories accurately and respectfully. This is a taonga (treasured possession) that I feel privileged to be given, but in the same token I am very aware of the necessity to get the rules of engagement right.

As mentioned earlier, the participant groups for this study are situated between New Zealand and Australia, so I will be travelling to various parts of both countries to conduct interviews with my participants. In terms of the associated protocol with Aboriginal and Torres Strait Islander research principles, I have been in regular contact with Kulbardi, to learn about Noongar practices and customs, and also learn about the protocol associated with the Aboriginal Welcome to Country Ceremony, which is an integral part of sharing in cross-cultural unions.

The ethical considerations around cross-cultural study, have been carefully navigated to ensure that as an outsider I am aware of Aboriginal and Torres Strait Islander cultural customs and tikanga. I will be guided through my studies with Kulbardi by the acting head of the centre; Braden Hill. The research will be shared with the University after the study has been completed. In line with Indigenous research principles, I plan to visit Kulbardi after the research has been completed, to share the overall results with the Aboriginal and Torres Strait Island community, negating as Hornung (2013) points out, unethical research practice by outsiders within First Nations 'communities.

Using Whakairo designs as key principles to guide the research process:

In 2014, I completed my Masters in the area of Whakairo. The research examined motivational factors which attributed to the success of Māori boys in a mainstream setting. Whilst undertaking the study within the research community, it became apparent that the Kaupapa of

Whakairo was deeply embedded within the philosophy of Te Ao Māori. Therefore, there was a need to design a set of ethical principles, which could embody key components of Whakairo and the tikanga associated with it, like: Te Reo, Kawa, Mātauranga, Karakia and Tikanga. The principles aligned themselves to the Whakairo community and kept me accountable to the teacher, students and whanau of the Tūranga Tāne carving programme.

These principles became an integral part of my research and maintained the highest level of respect, value, appreciation and humility with the Whakairo community throughout my entire Masters study. It is for this reason, that the research has expanded these principles into the discipline of cross-cultural research, and it is hoped that other Indigenous researchers will also see their benefit in terms of keeping First Nations community safe, during the interview process.

The importance of recognising cultural symbols and artefacts within a set of ethical principles is that it has a hugely intrinsic value within Indigenous groups in the unfolding of ancestral histories. Māori in particular have an immense respect for Whakairo (carving), not only as an aesthetic representation of their culture, but it is also a metonym, which depicts the journey of their expedition since the beginning of time. Incorporating elements of Whakairo into an ethical framework, which authenticates research within First Nations' communities, according to Battiste and Youngblood Henderson (2001) is crucial in understanding the ecologies of tribal knowledge, through the context in which they unfold. We can't simply authenticate these narratives through Eurocentric disciplines. They state that:

Where Indigenous knowledge survives, it is transmitted primarily through symbolic and oral traditions. Indigenous languages are the means for communicating the full range of human experience and are critical to the survival of any Indigenous people. These languages provide direct and powerful ways of understanding Indigenous knowledge. They are the critical links between sacred knowledge and the skills required for survival. Since languages house the

lessons and knowledge that constitute the cognitive-spiritual powers of groups of people in specific places. Indigenous peoples view their language as spiritual forms of identity. Indigenous languages are thus sacred to Indigenous peoples. They provide the deep cognitive bonds that affect all aspects of Indigenous life. Through their shared language, Indigenous people create a shared belief in how the world works and what constitutes proper action. Sharing these common ideals creates the collective cognitive experience of Indigenous societies, which is understood as Indigenous knowledge. Without Indigenous languages, the lessons and knowledge are lost (Battiste & Youngblood Henderson, 2001, p.49).

According to Professor Hirini Mead, (1986), Whakairo itself is a literacy, which contains the codified codes of Māori histories. Through the articulation of different shapes and patterns within the wood, like whakarare (blood lines) our stories unfold.

The following Whakairo symbols have been transferred into a set of key ethical principles that can be used within local and cross-cultural research frameworks. This template allows for a safe and respectful negotiation in terms of sharing our stories with other Indigenous communities, such as Aboriginal and Torres Strait Island communities.

The following Whakairo symbols were chosen to depict a cross cultural framework as they have a commonality with other First Nations' peoples, such as: Aboriginal, Hawaiian and Canadian Indian.

Four Whakairo symbols were used in the ethical design for this research, which help to show; cultural knowledge forms, integrity, respect, participant journey and blood lines.

3.10 *Cross Cultural Ethical Principles*

Mataakupenga - Net: In terms of ethical guidelines, matakupenga embodies the ownership of Māori information and how it is derived. This Whakairo symbol can be adopted into other Indigenous communities, to show a respect for tribal knowledge forms and how each First

Nations' tribal community are able to protect and disseminate their knowledge on their terms. The net ensures that the researcher is aware of his/her position as part of a team, and that no knowledge is to be shared in a manner, which is unethical or not appropriate to the research group. It reminds us that Indigenous research is tribal and is not owned singularly; rather as in a net, it encompasses many people from different tribal communities and many forms of knowledge.

In terms of using matakupenga as a respectful tool to engage with other Indigenous cultures, matakupenga is a symbol of unity, a term of respect for the other; to identify with the needs and shared aspirations of its people, and to share in a First Nations' history of social, political and economic dislocation and deprivation through the processes of colonization.

Pūngāwerewere ritorito - In terms of ethical guidelines, pūngāwerewere ritorito is a reference to Tāwhaki and the spider's web he rode on to get to the twelfth heaven. The ritorito is a reference to family and a link to our ancestors. We must protect the unity of the whānau to stay strong. It is a reminder to be respectful of research at all times and to uphold the mana of the people who are being researched; to respect these relationships, so that the base between the tribal community and the interviewer are kept integral and intact. It carries a responsibility for the researcher to make sure that information is recorded accurately and with integrity, so that the research foundations are not contaminated by Eurocentric practice and that you are invited back again. Once the chords of family are severed, it leads to non-productive relationships. In terms of using this as an engagement tool for cross cultural research, pūngā werewere ritorito reminds me to be respectful of First Nation's people, that I am interacting with, to know their ways, respect their values and beliefs, their terms of engagement and to make sure the

researcher leaves the door open for future relationships.

Haehae pakati - journey: In terms of ethical guidelines, this word is used to depict the journey of the researcher and the subjects. The journey must have a Kaupapa and the researcher must allow for that story to be told in a safe and non-threatening space, where the researcher does not feel like an object, rather an active part of the process who can help to make change.

In terms of using haehae pakati as an engagement tool with Indigenous research participants, the interviewer must always be aware of their journey. The researcher should always keep within the guidelines of questioning, which have been set before the interviewee as a term of respect. They are also charged with respectful questioning and leaving the areas of subject matter which maybe painful or distressful alone. At all times, the journey with the cluster group must be authentic and well meaning.

Whakarare - Bloodlines. This sign is evident on all Whakairo boards. It tells the story of whakapapa (bloodlines) and how they are an important part of our ancestry, because they define who we are and where we have come from. In Whakairo, the teacher used this design terminology, through-out learning pedagogy. This symbol highlights the interconnectedness of Māoridom and the way in which whakapapa is shared, not only with one another, but also with other First Nation's peoples. Whakarare also depicts how important whānau connections are, and how bloodlines keep you centred within your iwi, hapū, wider whānau and Indigenous communities.

In terms of using whakarare to engage with First Nation's peoples, we share a bond through tribal beliefs, values and practices. We have a respect for the land and believe that the earth and the animals are interconnected with our physical and spiritual well-being. It is an important

part of research practice within Indigenous peoples to know well before hand, some of the tribal beliefs, customs and practices of the First Nation's peoples that you are working with. As pointed out by Kulbardi manager, Braden Hill, Aboriginal do not share one common language. Each tribe is often associated with its own tribal language.

The Whakairo ethical principles identified in this study help to highlight the need for researchers to be very aware and knowledgeable of the communities in which they are researching. Not only does the interviewer take the role of managing and allocating the resources for the project, but they also have the ability to find ways of making research processes more adaptable and suitable to the community in which it is endeavouring to benefit.

Ngā Kaupapa hei ārahi i te mahi rangahau Whakairo sits neatly alongside the principles advocated by Graham Smith (1988) for those wanting to partake in Kaupapa Māori research. Smith stresses the need for the following:

- Tino Rangatiratanga (The self determination principle);
- Taonga tuku iho (the cultural aspirations principle);
- Ako (the culturally preferred pedagogy principle);
- Kia piki ake i ngā raruraru o te kāinga (The socio-economic mediation principle);
- Whānau (the extended whānau principle);
- Kaupapa (the collective philosophy principle). (Smith, G, 1988)

Interwoven in both sets of guidelines, the research framework highlights the interviewer's competence within Kaupapa Māori and Indigenous fields; showing the participant community

that his/her relationship with the cluster group are not a given which is taken for granted.

This framework also sits neatly alongside a Philippine interview method called *pagtatanong-tanong*. In line with Indigenous ethical ethnographic principles, it serves to build a platform of respect, where the interviewer and interviewee work together to create respectful research.

Canete (2004) outlines its four main principles:

- It is participatory in nature; the informant has an input in the structure of the interaction in terms of defining its direction and in time management.
- The researcher and the informant are equal in status; both parties may ask each other questions for about the same length of time.
- It is appropriate and adaptive to the conditions of the groups of informants in that it conforms to existing group norms.
- It is integrated with other Indigenous research methods (Canete, 2004, p.140).

In support of Canete's *pagtatanong-tanong* Indigenous interview methods, Te Awekotuku (1991) argues the need for research principles that uphold both the community and the researcher. She states that:

Research is the gathering of knowledge - more usually, not for its own sake, but for its use within a variety of applications. It is about control, resource allocation, information and equity. It is about power, (Te Awekotuku, 1991, p.13).

As Canete and Te Awekotuku point out, Indigenous communities can help each other to build strong disciplines between cross cultural research principles able to describe First Nations' communities in totality. As Professor and Māori academic, Hirini Moko Mead alludes to, we cannot ignore the rules of engagement.

Professor Hirini Moko Mead has written extensively about tikanga and how it relates to Te Ao Māori. Mead makes it clear that insider knowledge about tikanga is paramount when undertaking Kaupapa Māori research. Mead defines tikanga as: the rules of engagement, so that everyone knows what is expected of them (Mead, 2003, p.15). Mead further reiterates the importance of maintaining and upholding these rules within the physical and spiritual dimensions of Te Ao Māori. He states that:

The reason for a great deal of concern about tikanga is related to the ritual aspect of tikanga. There is a belief that if the rituals are not performed properly, some misfortune will be visited upon the group. The belief that individuals who trample on tikanga or mangle how they are put into practice will cause misfortune to the group is still very strong among several iwi. Some misfortune is expected to be visited upon the culprits as punishment for offending the ancestors and the Māori gods (Mead, 2003, p.16).

The tikanga associated with Whakairo reminds us of the integrity of getting it right when it comes to the importance of ethical rigor when conducting research amongst Indigenous communities. It is important to note here that traditions and tikanga associated with Whakairo pre-European were steeped in tapuu (sacredness), and in particular Kaiwhakairo or carvers who committed hara (wrong doing) whether it be deliberate or accidental endured grave consequences. The carver therefore was made accountable in both the physical and ritual sense for wrongs that were committed. Mead states that the respect and expectations placed upon the carver were high. He argues that there are few cultures which demanded more of their artists than did the Māori (Mead, 2000).

Although the tapu may not be as severe for carvers nowadays who commit hara (wrong doing) it is important to remember that the art form of Whakairo still uses much of the tikanga, kawa (etiquette), tapu (sacredness) and karakia that was associated with it, pre-european.

Maintaining insider knowledge and upholding ethical principles that protect and maintain the research community and their knowledge forms within the field of Whakairo is more pertinent than ever. It should also be noted that the task is made harder for “outsiders” wanting to take part in this very sacred domain. It is not enough just to have an interest in an area of knowledge, but those wanting to delve into this world as a researcher should not just know the language, but be in it. They themselves should be associated or currently immersed in Māori customs, beliefs and practices. They should share whakapapa links with their research community and come to the table with no preconceived ideas or hidden motives. Research within Kaupapa Māori arenas should be more about its community, than the researcher’s agendas.

In summing up a modern Whanganui proverb, *Toi te kupu, Toi te mana, Toi te whenua*, Hirini Mead (2000) offers some firm advice to those wanting to delve into Kaupapa Māori. He argues the importance of:

Knowing the language, knowing the greatness and knowing our land. Thus, kupu and mana have to do with knowing the heritage, the customs, the deeds of the past and the knowledge. Knowing the Māori art (toi Whakairo) would be included in this (Mead, 2000, p.33).

Māori, like so many Indigenous people throughout the world had to grapple to retain their culture amidst the onslaught of colonisation practices, during the 18th and 19th centuries. Is it any wonder that reluctance and untrustworthiness are two such words that often frame the Indigenous research paradigm when outsiders approach the field to conduct study?

It is also evident that the colonial legacy of a romanticised history with the other still permeates through academic research disciplines today. As argued by Professor Linda Tuhiwai Smith in *Indigenous Research Methodologies*, she states that:

The sense of adventure and spirit which is contained in histories of science and biographies of scientists are a good example of how wondrous and exciting the discoveries of 'new scientific knowledge' from the new world were perceived in the West. Missionaries and traders also conveyed that sense of adventure in their accounts. For missionaries there was the huge and exciting minefield of lost and fallen souls who needed rescuing. The savagery, abhorrence and 'despicability' of the natives challenged their very vocabulary (Smith, 1999, p.81).

Indigenous histories of colonisation can't simply be wiped from the Indigenous consciousness.

The scars of Western dominance are there to remind First Nations peoples of the brutal atrocities inflicted upon them through the processes of colonisation.

Outside research demands the Indigenous community to accept the fact that the colonial leopard has changed its spot, but as Māori sovereignty spokesman, Moana Jackson alludes to:

"Colonial leopards rarely change their spots. They just stalk their prey in different ways" (Moana Jackson Ngati Kahungunugu, Ngati Porou 1995 as cited in Choudry, 2003).

John Mohawk (1992) of Buffalo and Cattaraugus Indian descent goes further and suggests that the colonial leopard is still very much alive and well. He states that:

Imperialism and colonialism are not something that happened decades ago or generations ago, but they are still happening now with the exploitation of people The kind of thing that took place long ago in which people were dispossessed from their land and forced out of subsistence economies and into market economies – these processes are still happening today, (*John Mohawk, 1992 Seneca*).

As alluded to by Battiste (2008), imperialism always manages to reinvent itself to the detriment of the indigene. The use of native plants in Indigenous cultures being capitalized on by giant pharmaceuticals are yet another example of trickery. The monopolies use Indigenous experts to gain knowledge about the medicinal purposes of local plants and then place company patents on them. Battiste argues that:

The national and international community is again faced with a new form of global racism that threatens many Indigenous peoples, a racism in which cultural capital is used as a form of

superiority over colonized people (Battiste, 2008, p.502)

In order to traverse the terrain of Indigenous people and their knowledge forms, the researcher must be fully aware that the stakes are high for the participants. Throughout the world, the unethical practices of Western research enacted out upon First Nations peoples has had far reaching consequences. In 1993, the United Nations recognised the plight of Indigenous peoples and the dissemination of their cultural knowledge forms and resources through appropriation and unethical practice by Western countries. In 1993 the United Nations held the International Year for the Worlds' Indigenous Peoples. Global Principles and Guidelines were established to protect the Heritage of native people. Among the many clauses implemented to create autonomy for First Nations' peoples across all facets of historical, political, economic and social well-being was principle 3 of the document which stated that:

Indigenous peoples should be recognized as the primary guardians and interpreters of their cultures, arts and sciences, whether created in the past, or developed by them in the future (Marie Battiste, 2000).

The United Nations declaration also paved the way for the 1993 Maatutua declaration (Cultural and Intellectual Property Rights, 1997) and the Saskatoon Agreement in 1996 (as cited in Battiste, 2000). The two documents set out to protect and ensure the collective rights of Māori and Aboriginal people's around the globe, from Western acculturation practices, which disseminate the knowledge and resources of First Nations' peoples. The articles have been crucial in ensuring research within Indigenous communities are governed by local tribal authorities, and that the research is respectful and beneficial for the group in question.

The protection of tribal knowledges and resources from commercial entities is not an easy feat to regulate or control. Often the tribe is left with no option but to mount legal action, against

commercial organisations or groups wanting to exploit the resources of First Nations' peoples. The process can be a costly exercise for tribes who are already managing a hard social and economic terrain. Rongomaiwahine, my own iwi of the Mahia area shows how challenging and arduous 'protecting ones' taonga can be.

The case stands as a land-mark for the preservation and control over wahi tapu (sacred land) pertinent to a piece of whenua owned and managed by local kaumatua, Sophie Cracknell of the Rongomaiwhaine tribe. The land, where Sophie lives is considered important on two fronts; it is the entrance way to the Pā (a Māori communal living site, often placed on a hill or a raised platform) of their eponymous ancestor, Rongomaiwahine, and also leads to ocean rocks, which hold a very important pakiwaitara about one of our male ancestors, Tutamure. The stretch of land has always been a contentious issue between the Pakeha, the council and her family. As Sophie points out:

Pre-1950's a lot of vehicles have used this road as access to the beach. Campers have utilised this place well; campers have dug toilets in our urupa, and have dug special holes to keep food and drinks cool in the summer heat. They would also dig up human bones from the cemetery, help themselves to water from our houses and take the batons off the fences for firewood. Then they would trot up our sacred mountain; Maungakahia without asking our permission (Smith, 2001, p.9).

Fed up with the constant desecration of her tipuna and the wahi tapu of Rongomaiwahine, she took the matter to The Māori Land Court in 2002:

The findings were instrumental in setting a precedent for New Zealand legislation in relation to riparian rights and the Queens chain. There was also another small victory for the whanau, when the court ordered that a 439 urupa reservation be established for the common use and the benefit of the Te Pōwhiro/Paeoneone family (Smith, 2001, p.9).

As a child, I grew up knowing how sacred that particular area of Mahia was. My grandfather

told me of the little creek in that area where they would wash the bodies before burial. The rocks below, where the cars would drive over to enter the ocean also holds significant history for the Rongomaiwahine iwi and in particular Sophie's hapuu; Ngāti Hikairo:

There is an area along the rocky shoreline not far from Sophie's whare, that houses the legend and the rock pool of Tutamure, to which he looked into after being rejected by the daughter of his uncle; Kahungunu. The niece; Tauhei, chose instead to marry the brother of Tutamure, Taipunoa. Discouraged, Tutamure sat on the rock and looked into the pool and saw that he wasn't very handsome at all (ibid).

The story highlights the importance of insider research within Indigenous communities. Aunty Sophie is a guardian of Māhia hītori (history) and our knowledge forms, she ensures that our stories are protected from further dissemination. She reminds me often of my own losses; kōrero that I had picked up from many Ringatū 12th's (a church founded in the early 19th century, by Maori leader and visionary, Te Kooti Rikirangi) that were held at Tuahuru marae in Māhia. Narratives about my great grandfather, Paihau Wairau, who was a Tohunga, a matekite (visionary). Those who were fortunate enough to witness his mastery and magic were elderly now, but their stories had invoked a strange longing in me, to know a man, who had captured the imaginations of many. They spoke of a man who foretold of the day when *men with turkey eyes would walk over our whenua*, another story was told about *a Māhia home party, who whilst on their return from a hunting expedition at sea, he had warned them not to land at a particular point in Māhia, because the beach fire they thought were the welcoming party were not their own, but those of a war party, who had readied the fires to cook the flesh of their un-suspecting arrivals. Another story was told of how the Master would send his students into the alcohol shop with a list. He would not give them anything, but the list. When they asked how they were to pay for it, he would assure them not to worry, and sure enough, once inside the store, they would report, how the shop keeper would have a glazed over look in his eyes, like he was in a trance, and then he would hand over*

the requirements on the list, without hesitation (Boy Kereru, personal communication, 15, August, 1980).

I had longed to read the many predictions that he had made, his interpretation of his own methodologies and how his ethical principles, which were governed by Māori lore, where utu (retribution) had become both sustenance and dearth was a road map to part of the puzzle, where our hapū and iwi could take solace and inspiration from, to navigate our way through the future. His whakaaro (thoughts) and his tuhituhi (writings) was also a part of me that I wanted, that I longed to find. I was told some time later, that no matter how hard I looked, those secrets, the many predictions and karakia he had written over his life time had been swallowed by papa (the earth). According to the old people *some things were best left buried.*

Then I had a strange sense of sorrow and empathy for a great philosopher, who had not buried his secrets, because they might have fallen into the wrong hands, but rather, through colonisation practices, the Tohunga Suppression Act, 1907 (Fowler, 1972) had meant the disassociation and violent shredding of such practices. In writing this chapter then, I have become acutely aware of how my own loss, my own shredded road map of history, has been severely damaged by assimilation practices. Sophie's case and my own loss of traditional Māori tikanga and customs are synonymous with the plight of Indigenous cultures, throughout the world, who are desperate to keep their knowledge forms and resources from further dissemination.

It stands to reason that the role of Indigenous gate keeper is one that demands very high standards from those wanting to enter the indigene's domain. In some Māori communities for example, there is an expectation that to carry out research amongst certain hapū and iwi that the researcher has whakapapa links to the study community and that they must be able to

converse in Te Reo Māori. As with most Indigenous cultures, throughout the world, the role of researcher is carefully navigated and negotiated, throughout the project, continuing well after the research has finished, with the feeding back of the results to the community and the approval or disapproval from the tribe to publish the study (Smith, 1999; G H Smith, 1997; Battiste 2000).

There is indeed a crucial need to get it right. Respectful and meaningful relationships between the researcher and the tribal community must endeavour to develop authentic and genuine discussions, which embrace and employ an agency of trust and an awareness of culturalness which empowers, rather than devalues. The legacy of past European atrocities has definitely left its filthy stain upon Indigenous cultures. The invaders under the guise of civilising the savage, justified their presence through the necessity of creating a civilised being in place of the native. Unfortunately, the real purpose of their venture was to claim and conquer Indigenous peoples and their lands. Māori were one such tribal peoples to suffer from European invasion. As Merita Mita so eloquently puts it:

We have a history of people putting Māori under a microscope in the same way a scientist looks at an insect. The ones doing the looking are giving themselves the power to define (Mita, 1989, cited in Tuhiwai-Smith, 1999).

Professor Linda Tuhiwai-Smith makes it evidently clear that early research was more about a romanticized version of the truth that appealed to colonial imagination and fetish. They conveniently chose to ignore the intricate layers of interwoven histories and metaphysical dimensions, which make up such unique and elaborate ways of being and knowing. Smith states that:

An analysis of research into the lives of people from a Western perspective, would seem to indicate that many researchers have not only found new truth or knowledge; rather they have missed the point entirely, and in some cases, drawn conclusions about society from information that has only the most tenuous relationships to how society operates (ibid:176).

She goes on to further allude that:

What it demonstrates yet again is that there are people out there who in the name of science and progress still consider Indigenous peoples as specimens, not humans (ibid:58).

Like many Indigenous peoples, minority cultures have had their values and rights desecrated and violated by the dominant culture. As reiterated by the Tuskegee report, research simply can't advance the cause of science. Within Indigenous and minority communities, studies conducted with participant groups must be safe, respectful and benefit the entire community.

The colonial stain of dominance and divide and conquer throughout the 18th century in all parts of the world left a horrible stench of Indigenous massacres in their wake. The very land from which the Indigenous person was born from and bequeathed to look after had now become the "want" for European conquest and capital gain. The native had to be removed if the need arose or assimilated into a much higher way of acting and being; in effect that meant becoming white. As Stekette (1997) points out, in Australia alone, nearly 70,000 Aboriginal children were taken forcibly from their parents, during the 1880's to the 1960's and placed in government or church missions with white families. The price they paid, like so many other Indigenous and minority cultures meant that generations of First Nations' peoples grew up confused, hostile, prone to drug, alcohol, physical and sexual abuse.

Thus, the Indigenous inherited the mark of colonial scepticism and distrust, one which cannot be simply erased by the reassuring of words. As Winona Laduke (1999) tells us:

We have seen the great trees felled, the wolves taken for bounty, and the fish stacked rotting

like cordwood. Those memories compel us, and the return of the descendants of these predators provoke us to stand again, stronger and hopefully with more allies. We are the ones who stand up to the land eaters, the tree eaters, the destroyers and culture eaters (p.3).

There is a need indeed as Laduke (1999) points out for Indigenous peoples to be the bearers and gate keepers of their own knowledge forms. History can't simply be erased by the stroke of a pen or the guise of a Eurocentric need to name the world, through a critical lens.

Indigenous research must simply be left for those that know. Knowing as Linda Tuhiwai Smith points out is much more than being able to grapple with historical accounts and having a knowledge base of certain words and nuances of the other (Smith, 1999).

In considering ethical considerations for research, one might look at Professor Hirini Mead's principles for defining the tikanga and kawa governing Māori tangihana. Although Māori consider tangihana (funeral) and tupapaku (deceased body) to be perhaps one of the most tapu of all areas, there is certainly room within the "governing ceremony of tangihana (death) to appreciate the collective effort of respect and importance that Māori associate with their dead. These principles lend themselves to create a combined framework which maintains parallel structures of ethically responsible research practices in terms of culturally responsive ethics.

In terms of the protocol of tangihana, Mead (2003) points out in 'Ceremonies of the dead', the tangi and burial of a loved one involves constant dialogue with the old people, the following of rituals and protocol's, the organising of food to feed the multitudes and bedding for all the manuhiri (visitors).

Among the seven principles which Tuhiwai Smith (1999, p.24) deems crucial for those wanting to undertake research within Māori communities, four of the eight protocols parallel the principles of tangihana. They include:

- Aroha ki te tangata (respect for people)
- Kanohi ki te kanohi. (face to face interview),
- Manaakihia ki te tangata (share and host people, be generous),
- Kaua e takahia te mana o te tangata (do not trample on the mana of the people you are interviewing (Smith, 1997, p.24).

Mead points out that “getting it right” is important for all those involved during the three day tangihana mourning period of a loved one. “Getting it wrong” has far reaching affects that transcend the physical realm of time. He states that:

All through the tangihana ceremony the wairua hovers, lingers and watches over the proceedings to make sure that the rituals are being done properly. The belief is that if the ceremony has not been done properly the wairua will not leave, but it will hover for a long time, bringing bad luck in its wake (Mead, 2003, p.147).

According to Smith (1999) the need is also high for inside researchers to get the process right when interacting with Indigenous communities. An interviewer throughout the research process can also offend the spirits of those that she/he has come to research. The repercussions carry associated risks of ongoing humiliation and pay back from the research community towards the researcher and their whanau. There is a high price to pay if the mana of the tribe being researched is deemed trampled upon. She stresses that:

Insiders have to live with the consequences of their processes on a day-to-day basis for ever more, and so do their families and communities. For this reason, insider researchers need to build particular sorts of research-based support systems and relationships with their communities (p.139).

With such high stakes, there is a critical need to have lived the experiences of the tribal community you have set out to research. Even as a tangata whenua (Indigenous) of New

Zealand and a Māori of Rongomaiwhaine descent, I am reminded of my own shortcomings; I am a learned speaker of my native language, I was schooled in a mainstream education system and my occupation is a secondary school teacher, who teaches the subject of English. Surely in many aspects of the research, I myself am still tarnished with the brush of the colonized. Yet, I have still lived and been a part of Māori life, through my own tribe. I have watched my grandfather recite the old, ancient waiata, I have listened to the kaumātua reciting karakia in the early hours of the morning at the Ringatū twelfth, I have attended wānanga after wānanga, listening to the stories about our tipuna, our mārakai (gardens) and our kaimoana (seafood) and I have reached out and accepted the call by my elders to change the status quo for many of our Māori students, failing within mainstream education settings.

I am bound to a far greater principle of ethics. I simply have not taken this journey on my own, I have now become part of a collective, a tribe, which deems me accountable, not only for my research actions, but the findings of a very important Kaupapa to the betterment of Māori education. I also carry the mana of my own people, they too will be impacted, either beneficially or negatively. I simply can't afford not to get the process right.

Yes, I am accountable to Te Whare Wānanga o Awanuiārangi, but greater than that, I have a responsibility to my elders, that allow them to still hold their heads up high and keep their mana intact, when meeting with the various tribal areas, that I have shared research with.

Like the rich tapestry and layers of a woven cloak, so are the threads of ethics. Ethics should theoretically feed into every strand and weft of the research project.

At every turn and intersection of the study, the work must reflect literature, methodology, methods, data collation and data analysis that are ethical. These processes must be transparent,

respectful and beneficial towards the community it sets out to help. To prepare a pattern for a korowai is one thing, but knowing the intricate layers, stiches, dimensions and the accuracy of weaving feather, after feather, after feather in its correct place is essential in keeping our traditions in tact and alive. Our korowai is the footprint we leave behind in our communities. We need to ensure that the winds and the sand storms don't cover our foot print over, once we are gone, but instead allow for our work to be remembered in the deserts and the outbacks of the places we have visited. Our journey must be celebrated in the hearts of its participants long after we have been there. Afterall, if we leave the door ajar, it is much easier to gain entry again.

Throughout this chapter, Indigenous scholars (Moana Jackson, 2000; Leduke 1999; Tuhiwai-Smith, 2012; G H Smith, 1997; Hirini Moko Mead 1993; Kathy Irwin, 1994; Marie Battiste 2000 and John Mohawk 1992) navigate the way through a sometimes challenging and arduous terrain, but when negotiated and completed in an honest and authentic manner, the findings can be immeasurable for both the community and the researcher.

3.11 *Methods*

Our respect for our research participants pervades how we collect data and shapes the content of our data. We demonstrate our respect by making concerted efforts to learn about their views and actions and try to understand their lives, views and actions and try to understand their lives from their perspectives. This approach means we must test our assumptions about their worlds we study, not unwittingly reproduce these assumptions (Charmaz, 2014).

This study centres on Indigenous communities and how they engage with success in a tertiary and vocational setting. Much of the data for the research will be gathered from observations,

field notes and interviews from Māori, Aboriginal and Torres Strait Islander peoples.

The use of qualitative research methods is compatible with kaupapa Māori and Indigenous theory. As argued by Dabbs (1982, p.32): *qualitative data investigations centre on meanings of: concepts, definitions, characteristics, metaphors, symbols and descriptions of things.*

Berg (1998) further articulates the compatibility of qualitative research methods within Māori and Indigenous communities. Berg argues that:

Qualitative researchers, then, are most interested in how humans arrange themselves and their settings and how inhabitants of these settings make sense of their surroundings through symbols, rituals, social structures, social roles and so forth (Berg, 1998, p.8).

We are reminded by Fielding and Fielding (1986) that qualitative and quantitative methods share opposite ends of the pole. They state that: *Quantitative data are often thought of as 'hard' and qualitative as real deep; thus, if you prefer 'hard' data you are for quantification and if you prefer real 'deep'; data you are for qualitative participant observation* (p.10)

In terms of Indigenous research, quantitative methods simply do not complement First Nations' communities, because of their clinical approach to data collection within Indigenous communities.

Mutua and Swadener (2004) discuss the importance of qualitative studies within minority schooling settings. Swadener in particular, highlights the need for researchers to develop sustained relationships with First Nations research communities over a period of time, rather than using their experience as a number crunching exercise:

I have also raised concerns about urban Schools serving as data plantations that serve the researcher and exploit those in urban communities and schools, without sustained relationships being built or reciprocal possibilities explored (Mutua and Swadener, 2004, p.6)

The casualties are high for Indigenous communities when ‘researchers’ value positivism over relativism. As Indian academic, Verma (2004) alludes to:

Historically and traditionally, science has kept marginalized groups, including women, people of colour, and slaves at the periphery (Verma, 2004, p.53).

Within my own study, it has been essential to build relationships within both Māori and Aboriginal communities over a prolonged period. It is pertinent to understand that the cultural practices attributed to both Indigenous communities within this study are centuries old.

In unpacking these cultural road maps, we begin to understand how everything fits together for the Indigenous and their community. We simply can’t hope to garner authentic relationships with First Nations’ peoples if we are simply there to count codes and then leave.

The Māori world for example fits into qualitative research practices, because according to Morrison (1999), their world is richly layered with intricate and interwoven histories and relationships between the living, the spiritual and the environment. Integral to these concepts is the element of whakapapa (genealogy). She adds that for Māori, the story or journey of genealogy began a long, long time ago, when the pro-creators, Rangi-nui (skyfather) and Papa-tū-ā-nuku (earth mother) were separated.

Denzil and Lincoln (2005) further enhance this meaning. They argue that qualitative methods aim to enrich the world in which they occupy: They argue that:

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. Their practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them (2005, p.3).

Denzin and Lincoln's definition of qualitative research supports the way in which data will be collected within this study. The report will gather and decipher cultural codes, symbols and patterns within Indigenous communities. These factors will help to contribute and establish systems which create and manufacture cultural hybrids that produce incubators of success for the participant communities. These systems will be examined to understand how they generate motivation and produce high outcomes for Indigenous peoples within tertiary and vocational settings.

3.12 *Data analysis tools:*

In respecting Indigenous participants and their knowledge forms, qualitative methods such as ethnography and interviewing will be used in the collection of the data.

Both qualitative methods will also interlink with oral traditions, which are still very prominent literacy forms within Indigenous communities. The type of data collection used for this project will consist largely of observation, interviews and field notes.

Data analysis for this study will rely heavily on the use of grounded theory and thematic analyses. Once the data has been collected and analysed, common themes grounded in the data will then be highlighted. Coding themes into main categories will then take place for further analyses, alongside the observations and field notes gathered from each particular house of learning and or vocational setting.

The importance of revealing codes which are grounded in the data as Hall (1997) argues, is essential in unpacking the complex and often wideranging beliefs, practices, customs and protocols, which are intricately interwoven within the fabric of particular cultural communities.

They state that:

One way of thinking about ‘culture’, then, is in terms of shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them. Codes fix the relationships between concepts and signs. They stabilize meaning with different languages and cultures. They tell us which language to use to convey which idea (Hall, 1997, p.230).

As reiterated by Hall (1997) above, emergent codes allow us to piece together a very complex puzzle of cultural hybrids. Codes, patterns and symbols within this study will be analysed to discover the incubation factors for cultural impetuses within the cluster group’s vocational and tertiary settings. The findings of such systemized patterning will then be discussed and analysed in the concluding section of this report. These may include, but are not limited to; symbols, metaphors and key Indigenous cultural aspects within educational and vocational institutions.

Richards and Morse (2007) further emphasise the importance afforded to the necessity of coding when gathering and finding regular patterns within data. They emphasise that: *Coding is not just labelling, it is linking. It leads you from the data, to the idea, and from the idea to all the data pertaining to that idea* (Richards and Morse, 2007, p.137). Abbott (2004) likens it to decorating a room. He states that: *You try it, step back, move a few things, step back again, try a serious organisation and so on* (Abbott, 2004, p.125).

Both fields of study within this doctorate aim to unpack elements of Māori, Aboriginal and Torres Strait Island cultural practices, which lead to motivation and success within tertiary and vocational settings. The researcher will embrace Indigenous customs and values associated with Toi Māori (Art) and Kulbardi (Aboriginal and Torres Strait Islander Academic Cultural Centre) in the gathering of participant experiences through written, visual and oral sources.

Through interviewing, observations and field notes, the study will work within and be mindful

of Indigenous cultural practices, such as karakia (prayer), song, wairua (spirit), whakapapa (genealogy) and dreamtime to respectfully gather and glean information for the research cluster.

The director general of UNESCO (Mayor, 1994, cited in Emery 1997, 4) has used the following definition to describe Indigenous knowledge. In terms of my own research within First Nations' settings, the explanation highlights important factors which underpin the data collection and analyses research processes within both Aboriginal and Māori communities. Mayor states that:

The Indigenous peoples of the world possess an immense knowledge of their environments, based on centuries of living close to nature. Living in and from the richness and variety of complex ecosystems, they have an understanding of the properties of plants and animals, the functions of ecosystems and the techniques of using and managing them that is particular and often detailed. In rural communities in developing countries, locally occurring species are relied on for many-sometimes all-foods, medicines, fuel, building materials and other products. Equally, people's knowledge and perceptions of the environment, and their relationship with it, are often important elements of cultural identity (Mayor 1994, cited in Emery 1997, 4).

First Nations' peoples are one with the environment in which they reside. This is not to say that quantitative analysis would not work for this project. However, within Indigenous research fields, as alluded to earlier, the need to establish Indigenous research within its own field is essential in creating its own totality. Western prescriptions simply do not allow First Nations peoples to evolve within its own set of rules. As Marie Battiste (2008) argues:

Eurocentric thought would like to categorize Indigenous knowledge and heritage as being peculiarly local, merely a subset of Eurocentric universal categories (Battiste, 2008, p.504).

Essential to Kaupapa Māori and Indigenous frameworks is a need to legitimate knowledge forms, which humanize as opposed to dehumanize. Battiste further highlights the need to protect the way in which Indigenous knowledge is cultivated, coded and categorised and then shared with the rest of the world. Battiste's concern comes from years of Indigenous anguish,

inflicted upon tribal communities by colonial pillage. Its fallout according to Battiste was horrific:

Unravelling the effects of generations of exploitation, violence, marginalization, powerlessness, and enforced cultural imperialism on Aboriginal knowledge and peoples has been a significant and often painful undertaking in the last century (Battiste, 2008, p.498).

Geeta Verma, an Indian Scientist and academic warns of Western Sciences approach to nullifying Indigenous ways of knowing. She argues that:

It was the scientific establishment that reinforced the widely held notion about the lower status of marginalized groups (women, the lower classes and the colonized masses). Furthermore, it legitimized and consolidated the dominance of the position occupied by European males at the top of the gender, class and race hierarchy (Mutua and Swadener, 2004, p.60-61).

Denzin, Lincoln and Smith (2008) highlight the importance of oral traditions as a key component of First Nations' histories. Oral traditions will form an integral part of my own data collection process, as both Māori and Aboriginal communities share in cultural practices which are derived from ancestral knowledge forms. The three focus groups will be studied to examine tribal traditions such as Whakairo, Aboriginal and Torres Strait Island cultural practices, to uncover and analyse traditions, which maybe hundreds of years old, but still act as key impetuses in the present and future well-being of their peoples within tertiary and vocational settings.

Judith Binney and Gillian Chaplin (1986) in *Ngā Mōrehu: The Survivors*, show parallel similarities of data collection, to my own study, which use oral sources as a main analyses tool. Their work traced the oral histories of 8 Māori women, who were brought up in the faith of the Ringatū and the teachings of Te Kooti Rikirangi (a Māori prophet and visionary) during the early to mid-1900's. The eight women that Binney and Chaplain interviewed for the

project were fluent speakers of Te Reo Māori and were also leaders within their whanau and communities. Binney and Chaplin stress the importance of maintaining qualitative research methods, like that of oral history to give a voice to the vulnerable. They argue that:

Oral history, particularly as it has recently developed, aims to recover the aspirations and visions of those who otherwise have left little record in written public sources (Binney and Chaplin, 1986, p.3).

Binney and Chaplin highlight the need for such works, as we can learn much from them and the time period of which they were experiencing the onslaught of colonisation practices.

All the women in this book have lived through times of acute social disturbance their stories must be heard (Binney and Chaplin, 1986, p.3).

Charmaz (2014) in ‘Grounded Theory’ further highlights the benefits of qualitative research over quantitative. Charmaz stresses the need for long term relationship collaborations, which foster a more in-depth and meaningful approach amongst Indigenous communities with the research parties. Charmaz argues that:

Qualitative researchers have one great advantage over our quantitative colleagues we can add new pieces to the research puzzle or conjure entire new puzzles while we gather data, and that can even occur late in the analysis. The flexibility of qualitative research permits you to follow leads that emerge (2014, p.25).

It is hard to separate Kaupapa Māori and Indigenous theory from a qualitative framework. Everything within the world of Indigenous research lends itself to a more relativistic approach of knowing and doing, which parallels that of the methods used within qualitative research.

As pointed out by Morrison (1999) Māori have a deep connection to the land, mountains and oceans. These histories can’t be quantified or measured like Western science tries to categorize

them. For Māori, they represent a way of knowing that has existed ever since time began. In line with Charmaz (2014) qualitative measures support Kaupapa Māori theory, because it is not static, rather it is always moving, constantly evolving.

Ethnography and interviewing:

The two main qualitative methods I will use within the research for this study are ethnography and interviewing. Both techniques will allow me to tap into the rich tapestry of layers within the lived experiences of Māori, Aboriginal and Torres Straight Island peoples.

Within Māoridom, Professor Hirini Mead (2003) lays down research protocol that can be applied to all those wanting to take part in the gathering of information for research purposes within tribal communities. Mead stresses that the rules of engagement can't be fobbed off as some romanticized superstition. He argues that:

The values of tikanga cannot be ignored. They are in the mind and often manifest themselves in the form of difficulties. But remembering them can be helpful. For example, the value of manakitanga will be helpful in making the right decisions because it encourages the researcher to be respectful towards those who supplied the information and to be respectful towards the information itself (2003, p.318).

Mead further warns that those wanting to undertake research within Māori communities should be aware that protecting and benefiting the research community is central to the overarching aim of data collection. He states that:

A researcher should always be guided by the principle of tika (truth) which is the very basis of the word tikanga. Processes, procedures and consultation need to be correct so that in the end everyone who is connected with the research project is enriched, empowered, enlightened and glad to have been apart of it (ibid: 318).

The role of ethnography, according to Berg (1998 p.172) *places researchers in the midst of whatever the study is*. This type of qualitative data collection will be central in creating a

culturally safe space, within my own study, allowing me to interact respectfully and unobtrusively with my participants from the three cluster groups.

In locating the participants at the centre of their world, it will give Māori, Aboriginal and Torres Strait Island people a sense of empowerment and autonomy, where they are in control of the research; the power base. This enables a mutual respect between both the research community and the interviewer. The relationship must always be one of respect and reciprocal sharing, which serves to benefit all parties.

Taking the role of ethnography one step further, Charmaz (2014, p.21) points out its validity as a research tool within Indigenous communities. Charmaz states that:

Ethnography means recording the life of a particular group and thus entails sustained participation and observation in their milieu, community or social world. It means more than participant observation alone because an ethnographic study covers the round of life occurring within the given milieu (x) and often includes supplementary data from documents, diagrams, maps, photographs, and occasionally, formal interviews and questionnaires.

Smith (1999) argues that many Indigenous communities are still wary of opening themselves up to research conducted by outsiders, due to the residue of unethical research processes inflicted upon tribal communities by the Western world. Rosman and Rubel (2001) remind us how beneficial ethnography can be, when conducted respectfully with tribal communities. The work of Franz Boas (1911) within the Eskimo community of Baffin Island and Bronslaw Malinowski (1922) in the Trioband Islands off New Guinea have made a huge impact in creating a more respectful and meaningful approach to the modern works of anthropology.

According to Rosman and Rubel (2001) it helped to create a wider and more holistic perspective amongst anthropologists which became known as:

A set of ideas and meanings that people used derived from the past and reshaped in the present. In this view, historically transmitted patterns of meaning are embodied in symbols, by means of which humans communicate, perpetuate and develop their knowledge about and attitudes towards life (p.6).

Within nearly all Indigenous communities throughout the world, oral traditions are an important part of these cultural patterns, which have been handed down through generations, some thousands of years old.

The importance of interviewing as a key qualitative tool becomes pertinent in the collaborative process between the researcher and the Indigenous to access and gain the narratives and experiences from the tribal communities in which they unfold. As pointed out by Leroy Little Bear (2000) of the North American Indian territory, some of these narratives occur within ecologies, which differ vastly to that of a Eurocentric framework; centred largely on a positivist framework.

Charmaz (2014) in 'Grounded Theory' points out the necessity of using intensive interview techniques within a qualitative framework. The theory Charmaz advocates is applicable to Indigenous communities, because it allows for the articulation of past narratives and shared communities to be processed and coded within the cycle duration of the data. The solutions are not just numerical, they avoid the quick fix scenario. Charmaz argues that:

An intensive interview may elicit a range of responses and discourses, including a person's concerns at the moment, satisfactions of past actions, and measured reflections. In turn, responses and discourses flow from the research participant's multiple identities and social connections (Charmaz, 2014, p.85).

Intensive interviewing allows for First Nation's peoples ways of knowing to be heard and collected in both a respectful and non-discriminant way. This is a pertinent and crucial part of

the research process for Aboriginal peoples, and one which must be present if the research is to be meaningful and enrich the participant community. Past research practices have not been conducive to Indigenous communities. The damage left behind from colonial research practices during the early 18th century in many tribal communities throughout the world was disastrous as pointed out by Smith (1999).

Through Western Research practices, many Indigenous ways of knowing were disseminated and grotesquely misreported to the rest of the world. Academic and Native American Researcher Almeida (1997) reminds us of her own peoples' story at the hands of early European travellers to their lands:

These early records were often heavily influenced by European mythology and imagination rather than what the early explorers were actually observing (p.759).

Almeida further stipulates the importance of maintaining authentic and meaningful data collection within Indigenous groups that are powerless and marginalized. Almeida uses a traditional Cheyenne saying, which reminds us all of our important role as women and our obligation as a voice for First Nations' researchers. She recalls that:

As long as Native American women assert their traditional rights and assume their traditional responsibility of being the central voices of their communities, Native American nations will survive and their women's voices will remain loud and strong (p.769).

From a qualitative framework, ethnography, oral traditions and interviewing allow for a much deeper and holistic penetration of the study field within Indigenous communities. Within these dimensions, the researcher works alongside the indigene as both observer and recorder.

Through ethnography, oral traditions and interviewing, the researcher's presence is never intruding, but unobtrusively goes about their work in a manner which is: unassuming, non-judgemental and aims to benefit the research community in every way.

Data Analysis:

Grounded Theory will allow me to locate the key themes which are inherent in the data.

Grounded Theory is a key foundational data tool for this study, because it interacts well with both ethnography and intensive interviewing. According to Charmaz (2014) in *Constructing Grounded Theory*:

Grounded theorists collect data to develop theoretical analyses from the beginning of a project. We try to learn what occurs in the research settings we join and what our research participants' lives are like. We study how they explain their statements and actions, and ask what analytic sense we can make of them (p.3).

From the collected evidence within my own research, grounded theory will enable me to extract key themes which emerge from the data. These will then be placed into groupings, dependent on the findings of each participant narrative, field notes and or observations.

Thematic analysis is the ideal collaborative data tool to sit alongside grounded theory, because both allow for a much deeper penetration of the research participant interviews and data from the field. As Guest, MacQueen and Namey (2012) argue:

Thematic analyses, as in grounded theory and development of cultural models, require more involvement and interpretation from the researcher. Thematic analyses move beyond counting explicit words or phrases and focus on identifying and describing both implicit and explicit ideas within the data, that is, themes. Codes are then typically developed to represent the identified themes and applied or linked to raw data as summary markers for later analysis (Guest, MacQueen and Namey, 2012 p.10).

Once the main categories from the data have been identified, the information will go through two coding processes which involve In Vivo Coding (Strauss, 1987), and Values coding (Saldana, 2013). Both identifiers are associated with qualitative studies and link well with ethnographic, oral traditions, Indigenous codes and intensive interviewing methods. Strauss and Quinn's (1997) study into the cognitive arrangement of schema (the activation of strongly connected units in the human memory network) is crucial in determining and validating authentic analysis tools which align with First Nations' communities. Strauss and Quinn provide a framework which disputes the widely popular scientific belief that schema are pre-determined biological codes, dependent upon a person's genetical makeup. Rather they argue that these cognitive codes are constructed and determined through our cultural experiences. In further support of this argument, Strauss (1987) encapsulates In Vivo Coding as: *behaviours or processes which will explain to the analyst how the basic problem of the actors is resolved or processed* (p.33). Saldana (2013) further adds to this explanation citing that: *In Vivo Codes can also provide imagery, symbols, and metaphors for rich category, theme and concept development, plus evocative content for arts-based interpretations of the data* (p.94).

The importance of In Vivo coding within this study allows for the Indigenous populations to reach totality, within their own rules, customs and knowledge forms. They are not reliant on a set of outside prescriptions to determine how they take part in the process of research. As Battiste (2000) points out, we must always endeavour to see Indigenous theory within its own perimeters and allow it to make sense of its own cultural coding systems. Research within First Nations' communities must not be undertaken as an add-on to Eurocentric.

Once the data has been through In Vivo coding, values coding will then be applied to the first

cycle of collected data. Saldana (2013) stresses the pertinence of Values Coding when working with qualitative methods. Saldana points out that Values coding works: *particularly well for those that explore cultural values, identity, intrapersonal and interpersonal, participant experiences and actions in case studies, appreciative inquiry, oral history, and critical ethnography* (p.111).

In Vivo coding according to Saldana (2013) has also been referred to as Indigenous coding. Once In Vivo coding and Values coding have been identified, the study will help to locate and extract key codes within both the first and second cycle of data, which contribute to success for Indigenous peoples within tertiary and vocational settings.

Some of the initial data to be analysed from the interview questions with Māori, Aboriginal and Torres Strait Islander participants will focus on the following aspects:

- Cultural practices and values
- Motivation
- Ancestral knowledge
- Whānau (family)
- Whakapapa (genealogy)
- Cultural impetus's
- Carving
- Art
- Tertiary
- Vocational
- Secondary school
- Mentors/teachers
- Aboriginal
- Torres Strait Islander
- Māori
- Sharing
- Indigenous
- Helping
- Non-discriminant
- Barriers
- Success

The categories listed above will frame much of the question material between the researcher and researchee. Although the line of questioning has been predetermined with the cluster group; likely to produce an assumed set of findings, I envisage the study will also produce codes and patterns that will be unfamiliar. An aspect of the data which aims to move the research beyond a prescribed set of questioning is the inclusion of the former Whakairo graduates of the Tūranga Tāne programme who have gone into vocational settings.

The findings from this vocational cluster group could produce groundbreaking data around cultural impetuses that have not yet been discovered within vocational settings. If the group shares parallel codes with the other participant groups, then it would suggest that the pedagogy used within the Tūranga Tāne Whakairo programme is capable of transcending historical, economic, political and social inequalities. If this be the case, could this then work as a pedagogy of hope and transformation for other Indigenous peoples in work settings?

Data Cycles:

The results from the analysed data could create new pedagogy that accelerates the success for First Nations' peoples within many mainstream universities and vocational settings throughout New Zealand and Australia.

The collection of data will happen in two cycles. The first part of the data cycle will be the interviews, which will take place within either a tertiary, vocational or private home setting. Once the interviews are completed, I will return to the tertiary space or vocational setting and observe the participant in their environment. These field notes will sit alongside the interviews to give a more rounded richness and depth to the participant's journey. As stressed earlier by Guest MacQueen and Namey: *Thematic Analysis looks at opportunities to link sets of data together.*

Once the interviews have been transcribed, two columns will be headed up. One side will contain the raw interview, while the other side will document the hour-long observations. Key themes from the interviews will be linked with similar codes from the observational data in column two. The data will be distinguished in column two by bold lettering and underlining. This will help to accentuate key themes which are grounded in both sets of the data.

3.13 *Timetable for Data Collection, Analysis and Findings:*

1. Interview questions will be sent to all participants, prior to the scheduled meeting.
2. Interview times will be arranged with participants.
3. Interviews will take place in a setting, which is suitable for the participant.
4. The interview will take place.
5. Each interview will be uploaded and transcribed.
6. The researcher will return to the participants work place or tertiary setting and observe the interviewee in their vocational or higher educational site to compile field notes.
7. Participants will be given the opportunity to add photos of works to the completion of data, where appropriate.
8. Thematic analysis and grounded theory will take place with the transcribed interviews.
9. Field notes will be transcribed for each participant and will sit alongside the interviews.
10. Both lots of data will be placed through In Vivo coding. Major themes of motivation and success will be identified and then bolded and underlined.
11. The data will then go through a second stage of coding, using Values coding. These will identify specific cultural codes, which lead to pin-pointing Indigenous impetuses within tertiary and vocational settings.
12. The data will then go through a concluding analysis, which will identify key cultural connectors and how they attribute to high success for Indigenous students within a vocational and tertiary setting.
13. Overall findings will be charted to show the link between cultural connectors for Māori, Aboriginal and Torres Strait Island students and success within work places and higher education.

Within my own study, I will be examining key cultural connectors within Toi Māori tertiary and work settings and looking at the Aboriginal Academic Cultural Centre, Kulbardi, to investigate how both settings cultivate and incubate success for Indigenous peoples within

tertiary and vocational settings.

Māori, Aboriginal and Torres Strait Islander cultural practices that occur within a tertiary and vocational setting will be studied in depth to glean and carefully examine factors which contribute to maintaining success for Indigenous students in higher education and work environments.

Careful scrutiny of the data will be sifted through to identify specific motivational themes within the investigation. The findings will allow the research to understand and unpack the success factors and psychology behind high retention rates of Indigenous students in both vocational and tertiary settings.

Chapter Four: Results

4.1 *Data Collection and Interviews*

Introduction:

In this chapter, we begin the main data collection and analysis from the participant narratives and observations which took part in each particular individual work setting and house of learning. There are five different establishments that will be used within the research cluster to gather data. These houses of learning and work establishments include: Te Wānanga o Aotearoa, Toi Houkura, Te Puia, Kulbardi and Vocations.

Participants within each institution will be interviewed one on one and then observed where possible in their work, tertiary or home setting to see how they use cultural connectors as success vehicles within their individual domains. Once the interviews have been completed, the data will be fed through the first cycle of analysis. The themes inherent in the data or grounded in the particular findings will be analysed at the end of each chapter. A second or third cycle of analysis maybe required, depending on the initial data that is retrieved from the interviews and how well they enable us to uncover key codes inherent in the data.

The key analysis from the findings will then be coded along side the field observations (where applicable) and examined to uncover the factors and impetuses which produce success within tertiary and vocational settings for Indigenous peoples.

The hope is that these findings will contribute to the already large volume of research which is currently in use, to promote the well-being and retention of First Nations' peoples in both

higher education and work settings.

Recommendations from the research will hopefully establish innovative and ground-breaking theory, which has not been coded before within the research field. The aim from such evidence is to increase the number of positive outcomes for Indigenous people within tertiary and vocational settings, closing the gaps of disparity between Indigenous and Non-Indigenous peoples in both environments.

Categorizing the codes:

The interviews contained in the following sections have already been through the first cyclic flow of analysis. Within this process, key codes were obtained from the interviews. These themes were then highlighted in the following participant narratives. In accordance with the In Vivo coding system, main participant themes were rated from high to low, then summarized in an individual graph. The over-all graphs will be analysed to produce a template for Indigenous success formulae inside of Indigenous and vocational settings. The following section explains how each code was awarded their value, through-out the analysis of the interview data.

Coding systems:

Low Value In Vivo code – codes were located at least twice throughout data.

Medium Value In Vivo code – codes were located at least 3 - 4 times within the data

High Value In Vivo code- codes were located at least 5 times or more within the data

Coding the data into positive and negative coding:

Throughout the interviews, many of the participants from both cluster groups had discussed areas of both positive and negative themes. In several of the interviewee cycles, at least one negative code was analysed through-out each participant's data. The importance of un-packing negative codes, alongside the positive themes became a pivotal part of the analysis for this research.

In most of the interviews, as long as the environment of First Nations peoples was culturally responsive and supportive of Indigenous peoples' beliefs and values, then negative codes, like death and racism were able to be un-packed by the participants. The setting had to be safe, non-threatening and non-discriminant in order for negative codes to be unpacked and then re-coded or re-booted by the participant. This then allowed these aspects to become a beneficial theme. These codes were then able to become a positive part of the participant's philosophy throughout their tertiary study or working environment in a more beneficial way. The importance of understanding negative codes is to see their relationship within the psychology of how and why they produce amotivation or motivation for Indigenous peoples within tertiary and vocational settings. If the research can better understand these codes, tertiary and vocational settings can then become productive environments for First Nation's peoples' aspirations. Within this type of pedagogy, Indigenous peoples encounter and maintain success through cultural connectors within their individual institutions.

Another anomaly within the research data was the ability for former graduates of the Tūranga Tāne Whakairo programme to enter non-Indigenous work settings, void of Mātauranga Māori principles to produce innovative and successful ways of using cultural connectors to maximise work productivity. Within one of the participant narratives, although he was working on a mainstream building site, the pedagogy he had taken from Whakairo, which he had learnt two years prior, had allowed him to successfully transcend a work place, which was void of Mātauranga Māori principles and driven by profit. Lynden Manuel (the participant) was taking his pedagogy of Tuākana/Tēina into his work space; not only training other apprentices through Tuākana/Tēina (and the only graduate to do so) but also organising commissions for past graduates of the Tūranga Tāne Whakairo programme to complement the aesthetics of newly built homes which he was now working on.

Whilst the In Vivo High Frequency Summary codes are an important part of the coding process, the cyclic data graphics on pages 216, 231, 262 and 265 are pivotal within this research to show the reader how negative codes can be rebooted or recoded within a culturally responsive setting to become beneficial themes for the participant.

Codes were categorized as either positive or negative themes. Each theme was accorded a value, depending on their frequency throughout each participant interview. The findings from each interviewee were then placed into an individual graph, which summarised the key codes.

POSITIVE CODE



NEGATIVE CODE



Smaller In Vivo codes of value 1-2 were also placed within a house of learning below the main In-Vivo code graphs. The purpose of this was to show how these smaller codes feed back into the main codes to create transformational pedagogy and high outcomes for Indigenous peoples. The data was further summarised within flow diagrams to show how cultural responsive institutions are an integral part of the maintenance and survival of cultural connectors, which are integral to the success for First Nations peoples.

4.2 *The Interview Section:*

Te Wānanga o Aotearoa:

The Whirikōka campus of Te Wānanga o Aotearoa, which is situated in Gisborne, houses the Whakairo school of *Te Anga Ake*. The school is run by Tiopira Rauna who has tribal connections to Rongowhakaata, Te Aitanga-ā-Māhaki, Nūhaka and Ngāti Kahungunu. Tio is passionate about Whakairo, hence the name he gave to the carving school:

Te Anga Ake, its sort of like a term of resurrection and it means to resurrect the toi, it means to pull your ancestors out of the ground, so you can put them into the rakau, so that's Te Anga Ake (Tiopira Rauna, personal communication, 15, November, 2015).

From the Tūranga Tāne programme, a total of ten students have gone on from the all boys' school to attend the Te Wānanga o Aotearoa's school of carving. Of those students, two were interviewed for this research project. They are Willie Bollingford of Ngāti Porou and Eru Brown, also of Ngāti Porou and Te Aitanga-ā-Māhaki descent. Head Whakairo tutor of the Te Wānanga o Aotearoa Te Anga Ake programme, Tio Rauna articulates that the course is all about helping to support a national vision for Māori:

The whole process of it is to serve our people to help our people back into education and pursuing those paths again, so Whakairo is one of those branches (Tiopira Rauna, personal communication, 15, November, 2015).

In terms of identity, Tio believes that Whakairo counters hegemonic educational practices and allows young men to morph into confident adults. He points out that:

You get a lot of our tamariki, just trying to find their identity where they fit in this world, so it takes a few steps backwards in learning about their whakapapa, tikanga, learning about themselves, so that they can learn to respect others, so yeah it's a journey, definitely a healing one, hei mirimiri ngakau (Tiopira Rauna, personal communication, 15, November, 2015).

For Rauna, the birth of the Whakairo programme at Gisborne Boys' High School, ten years ago and the beginning of the Te Wānanga o Aotearoa carving school, Te Anga Ake are pivotal in keeping the traditions of our tipuna (ancestors) alive. He points out that:

We haven't had a kura Whakairo here for a while, we've got boys' high there, which is good with Craig, so he's part of the process as well, I'm sure he'll tell you, it's the process of igniting the spark and for me it's about continuation, continuing on from what he has taught his students, just taking it to higher levels It's about having a hīkoi with your tīpuna when you look at the tohunga Whakairo of old, they were people that walked with the dead, so when you say that they walked with the dead, they were constantly communicating with that side, 'ki tēra taha o te ārai (that side of the veil)' because the job of the tohunga (priest) Whakairo was to reincarnate their spirits into the rākau to bring them out into the Whakairo, so that's what draws the mana out of you in all those beautiful gifts (Tiopira Rauna, personal communication, 15, November, 2015).

Tio believes wholeheartedly in the power of Whakairo to heal the turbulence of many of our young Māori men. Like the Gisborne Boys High Whakairo tutor, Craig Callaghan (cited in Callaghan 2014), carving is a vehicle that transforms and empowers the individual:

My course is to get them motivated to discover who they are and to use the rākau hei mirimiri i a rātau (use the art of carving to massage and heal the spirit and mind) to find themselves in that (Tiopira Rauna, personal communication, 15, November, 2015).

Eru Brown (Te Wānanga o Aotearoa).

Eru Brown of Ngāti Porou is a former Whakairo student of the Tūranga Tāne programme and a current student at Te Wānanga o Aotearoa, he argues strongly that Whakairo had kept him afloat. It had simply kept Eru in the game of life.

Whakairo

Without Whakairo, Eru admits he would have dropped out of school without any formal qualifications:

“If it hadn’t of been for the Tūranga Tāne carving course and Mr Callaghan, I don’t think I’d be successful right now At school, my Dean didn’t agree with Whakairo, she wanted me to get Maths, Science and English, they thought a lot of boys were coming in this course to muck around, but we were coming in here to find ourselves and four years later, the education department has recognised its worth, because the programme has gone and won the top award in education.”

After his time in the carving programme at Gisborne Boys High School, Eru completed a three year diploma through Te Anga Ake alongside head tutor, Tio Rauna. The experience for Eru gave him an even deeper grounding in both the theoretical and practical side of Whakairo. In his last year of the diploma, 2015, he was offered a full-time job by Te Wānanga o Aotearoa, helping to run a course for at risk students:

Success

“At the moment I’m pretty much a full time carver now, I take the STAR (Secondary Tertiary Alignment Resource) courses down at the wānanga, so the wānanga have employed me after being there for four years, so I’m pretty much doing what I love and getting paid for it.”

Identity:

The most valuable part of Eru's journey has been cementing his identity. Through carving, Eru was able to find a missing piece of a puzzle that had been absent since he was a child:

“Up until the age of four, I was matatau i te reo (fluent in the Māori language) my nanny had a Kōhanga at Hirūhārama, that's where I grew up and when my mum passed away, when I was 6, Dad brought us back into town and that's when we hit the mainstream system, and that completely washed everything away and then it wasn't until I met Mr Callaghan through carving, I was pretty much longing to be a Māori again, can't really Pakeha my skin, and when I found him, it pretty much rekindled what was already there and four years later, I could finally say that I was Māori again.”

Connecting with his identity was two-fold for Eru. In the first instance, it gave him a knowledge base that was relevant to him, and secondly it also acted as counter-hegemonic:

“There's no way we should've known more about Hitler than our own tipuna, Ruruhi Rukupo. Now I know who he is and how important he is to us as Māori, especially Rongowhakaata, at school I didn't even know who he was, but I knew Hitler and all his history, it's important to learn about that, but its way more important to learn about us first and foremost.”

Mātauranga Māori

Eru believed that the knowledge of Whakairo had a healing quality that enabled many young Māori boys to leave their problems and differences at the door:

“We were all brothers in here and I don't think one fight has gone down in the shed at all and yet we've got a whole bunch of chisels, there's a whole bunch of Yozas and Mongrel mob and nothing has ever been done in here, they could do a lot of damage if they wanted to, but they haven't.”

Giving back:

The carving graduate believes that Mātauranga Māori had given him a sense of empowerment and fulfilment:

“I’ve stuck the hook into the bottom of the mountain, I didn’t realise Māori history was so much..... we have a huge knowledge base and I don’t think I’m anywhere near the top.”

Throughout Eru’s interview, there was a responsibility of giving back and making sure that he was doing his utmost to give young Māori boys, who were failing the system a chance at education:

“I really want to give back in some way, some how, that’s my number one, if I can do that, I’ll feel like I’m a success. If I can give back, that’s my own goal, just to mihi back to what everyone has given me, that’ll be my goal in life, to give back.”

Mainstream teachers:

Whilst Whakairo, identity, giving back, Mātauranga and success were identified as the main positive frequency codes that incubated success for Eru within a secondary and tertiary setting, the analysis also uncovered negative frequency codes, which also acted as a catalyst for motivation.

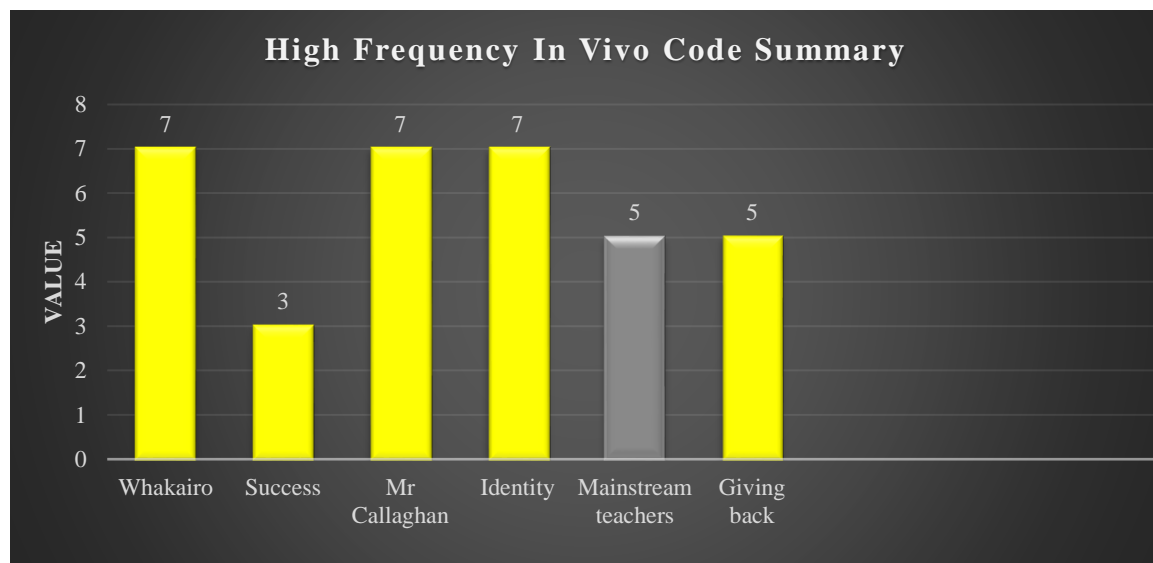
Eru identified many of his secondary school teachers as negative codes. As the former Whakairo student points out, many could not relate to his outspokenness, demand for equality for Māori students within the class and a proactive need to cater for Māori students with subjects that had a practical base. Eru points out that:

“I rebelled a lot, because I didn’t agree with the way they taught us, how they treated us and a lot of the brothers felt the same way, but I was the one that continually voiced my opinion and constantly got in trouble for it, and then the detentions followed.”

The Te Wānanga o Aotearoa student believed that his current occupation as a teacher had a lot to do with wanting to change the status quo for many young Māori who hadn’t been given a fair go by mainstream teachers:

“There’s no such thing as a bad student, just bad teachers, so when the teachers telling you you’re dumb, you’re the dumb one, because you’re not teaching them properly. If he’s not picking up on what you’re saying, it’s the lesson plans, you have to give students the right content and not just expect them to be able to write.”

1.1: Summary of In Vivo High Frequency Cultural Codes:



Smaller participant codes of value, 1-2 (below) which fed into the main In Vivo codes above.

PATHWAY HURUHARAMA DAD
 MAINSTREAM PAKEHA
 AUTHORITY BUNKING
 AWARD MAU RAKAU PENCILS
 KAIKO AMAZING MARAE
 FRIEND MOB YOZAS
 MOUNTAIN MĀTAURANGA
 JOURNEY ASIAN TIPUNA
 RURUHI RUKUPO RONGOWHAKAATA
 HISTORY MĀORI

Willie Bollingford:

Whakairo:

For Willie Bollingford of Ngāti Porou, the move into tertiary education to pursue Whakairo was a foregone conclusion. After a four-year journey, Willie is now a Te Wānanga o Aotearoa degree graduate of carving. Bollingford admits that at first, carving was more of a social practice that he undertook to hang with his mates:

“I just started there because all the boys were there ... but then when I had a tap on the wood, playing with the chisels and then just found a real love for it. I started to get a real deep passion for it, what connected me was the wood itself and the subject, I always use to find Whakairo interesting, it reminded me of when I was a kid, looking at the marae and carvings and all the stuff like that.”

Like Te Anga Ake graduate Eru Brown, Willie too got hooked on Whakairo and the deep level of knowledge that was associated with it. It enabled him to connect to his own history about his marae up the Coast:

“When I did my diploma at the wānanga, we had to do a marae paper, then I did a bit of research and had a bit of an interview with one of my auntys, one of the kuia of our marae, she told me that there’s actually manuscripts, black and white pictures of the marae, that use to be carved, and it use to be right down by the river, but because the Waiapu was flooding and it kept eating away at the land, they had to up-lift it and move it to where it is now, to higher ground and when they moved it, they were transporting the carvings by sled and some of the Whakairo fell into the swamp and they took it as a sign and said Oh no that’s tapu, we’re going to leave the carvings there.”

Bollingford believes that carving is a metaphor for marae and that a house without Whakairo leaves it naked:

“It’s about dressing our marae with his clothes, we have to clothe our tipuna, I always think of it like putting on his suit and displaying all his medals.”

Mātauranga Māori

For Willie his marae is his whakapapa, his history book, his universe. Even though the carvings for the Marae may have not been refurbished yet, he has often thought about how the house would look once it was completed and the interesting narrative it would tell:

“Tina Toka, he was the son of Tūwhakairiora and all his brothers, including, Tūhourouta. I think that Whakairo, tukutuku and kōwhaiwhai tell a story about our history and our whakapapa I’ve also found out about the ancient carving styles that we use to do up the Coast called Iwi rākau, that’s a real Māori ancient style of carving that they use to do up the Coast around Waiapu.”

Degree:

One of Willie Bollingford’s most proud moments was completing his three-year carving degree through Te Wānanga o Aotearoa. He was the first in his entire family to graduate with a tertiary qualification and one of the last ever carvers to complete a qualification implemented by the late Paki Harrison, through Te Wānanga o Aotearoa, Te Awamutu branch.

“We finished up the legacy of Paki Harrison. We were the last ever carvers to complete that course. When we all graduated, we just all looked at each other and said Nah we just want to go higher, we want our Masters. Whakairo enriches you. It’s definitely something

all our young Māori men should do. It makes you feel good, because it's who we are. It's Māori, learning about Whakairo, Whakairo is Māori, it's who we are. Through our art form, we can show the world who we are and put our stamp on the world."

Identity

There is definitely an intrinsic pull for Willie in terms of Whakairo. While at secondary school, he admits that he got from carving what he couldn't get from anywhere else:

"I would bunk English and go to Whakairo. It was my place, where I felt at peace, at home, it's just somewhere where I felt comfortable It just grew into a fire for me and from school I wanted to go to Te Puia in Rotorua, but I had my daughter; my misses had just got pregnant and she didn't want to go, so that stopped that, but I know that Te Puia will always be there, it's something that will benefit me very well."

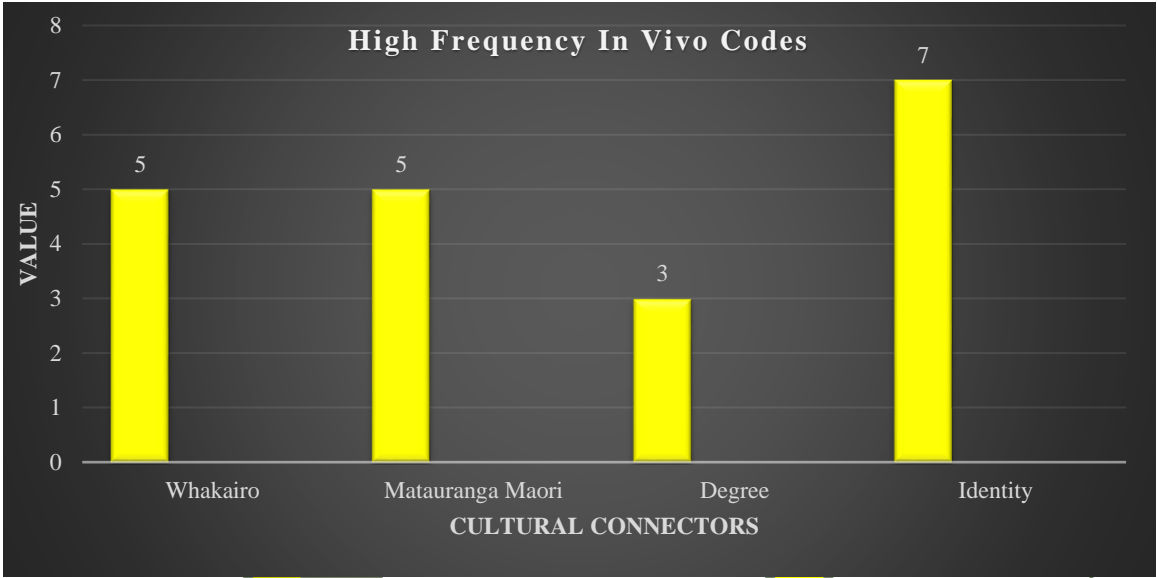
For Willie, his tertiary studies have enabled him to help fill the missing pages of a book that was once blank:

"It's been a bigger journey, you got to delve in and find all the traditional meanings, the traditional knowledge, all the styles from when they started, the origins of Whakairo itself, stuff like that, Whakairo has so much depth to it, it's full of archaic knowledge, because carving was the language, the language was in the carving, they use to carve to express themselves and they didn't even have to write, now a days, you have to write to explain the carving, in the old days, you had to know how to read the carving, to look at a carving and say for example, that's serpentine, that's Taranaki styles and they're holding a baby, so that means something."

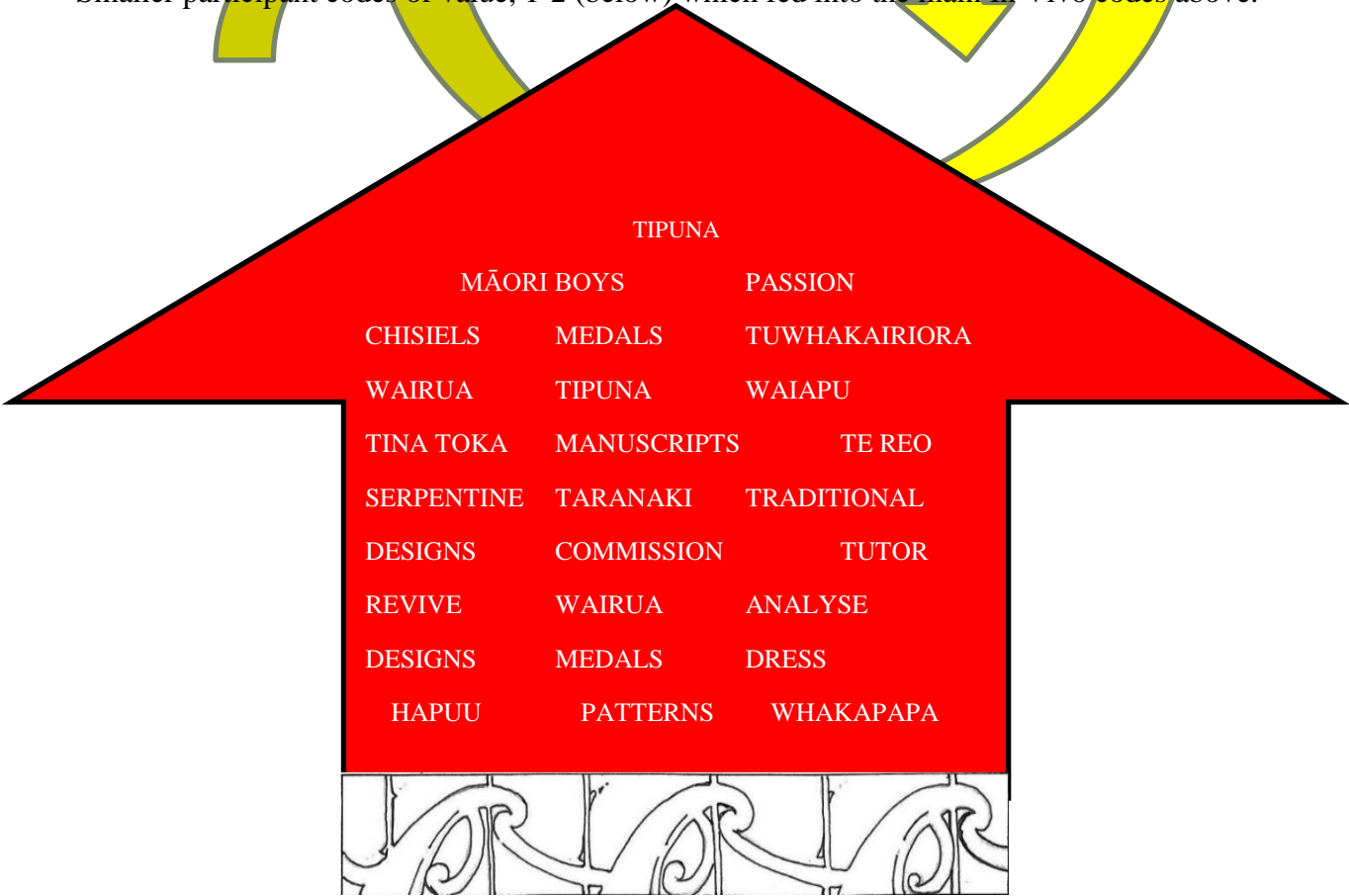
Willie has now taken that knowledge and is morphing it into his own creations. His final project for the three year Whakairo degree through the Te Wānanga o Aotearoa was a culmination of both the theory and practical aspects he had attained from carving:

“I carved Nukutaimemeha, I carved it after Maui’s Taurapa, Hikurangi. I combined three of my pieces into one. I carved the Taurapa for the waka aspect, for the Kete Tuauri, angled it with Maui, because it delves into karakia incantations, rituals, Te Kete Tuauri was the sacred lore of things, tapu and all that sort of stuff, because Maui was a bit of a Tohunga and then with Matariki, I tied it into the voyaging and how Matariki wasn’t really a navigational star system for waka, it was more of a marker, a point for when it arose, or the direction or time, like the start of the New Year, it was more of a beacon or alarm to let them know that’s what Matariki was, as opposed to other celestial systems that actually steered them in their direction.”

Graph: 1.2 Summary of High Frequency Cultural Codes:



Smaller participant codes of value, 1-2 (below) which fed into the main In Vivo codes above.



4.3 Toihoukura – Nā Derek Lardelli te korero

Professor Derek Lardelli heads Toihoukura: School of Māori Visual Arts based at the EIT Tairāwhiti campus in Gisborne.

The name, Toihoukura, emulates the mauri and mana of the Tairāwhiti region and its people. He says:

“there’s a whole section of our community – for me -of people who have made Toihoukura safe, and who have been there when their support has been needed. The name, Toihoukura, encapsulates what we do. ‘Toi’: you have to be really good at what you do - k i a t o i t ū m e a n s it has longevity and te toi o ngā rangi is that you’ve got to strive to the pinnacle of your ability. ‘Hou’ means to try and get there the best way you know how, hence, k i a h o h o u t e w h a r e, k i a h o h o u t e r o n g o. This describes how if you are totally open minded about something, you’ll achieve anything. ‘Hou’ can also mean ‘free’, and in this context, there is a new world one can be a part of so that abilities are developed in that space to achieve an artistic aspiration. ‘Kura’ speaks of something precious. It’s a place – a school -where creative, like minds converge”.

Toihoukura was established in 1992, but according to Lardelli, its mauri was set a long time ago. He points out that:

“...the foundations of Toihoukura are impossible to define, because the school itself is earthed in te ao Māori and all its traditions. If you look at those, you’ll find e x e m p l a r s o n both sides of the river! There were schools of excellence in existence in this area. Obviously, the Rukupō traditions of Manutuke and Rongowhakaata, Ngāti Kaipoho, Māhaki, and the Ngāi Tāmanuhiri iwi of M u r i w a i. Then crossing to this side, the Hingangaroa school of Carving, which became the lead school in the Tāirāwhiti region for that particular art medium. Hingangaroa allowed its doors to be opened to the whole of Aotearoa for artists to train. Tūranga reflected on particular types of teaching which included the brilliance of people like Te Kooti, who revolutionised the whole idea of painting. Similarly, Rukupō achieved the same thing in carving when he picked up a steel chisel.

They were innovators of their era. Then, moving into succeeding generations, the tradition of trendsetters can be extended to the Ngāti Porou brothers, Hone and Pine Taiapa, Apirana Ngata- and moving further forward – Cliff Whiting.

In essence, Toi Houkura, is not new in the sense that it is a place for emerging artists to learn and test their own boundaries in order for future pioneers to have a platform from which to grow. Much like those schools of a bygone era, Toi Houkura could be considered a foundation stone for Māori artists to have a school in Tūranganui-a-Kiwa.”

For the Ngāti Konohi artist, Toi Houkura is about people. It offers Māori a vehicle in which they feel safe to express themselves. He states that:

“...the philosophy of Toi Houkura is to be free to be able to create art. Philosophically, that's all artists want to do anyway, someone else can write about it! Toi Houkura provides the space for Māori artists to achieve this. To create on a daily basis with people who share the same passion is where the magic lies”.

There is no doubt that Toi Houkura has become one of the leading tertiary providers in terms of Māori art schools. Some of the former graduates who have gone on to become household names locally, nationally and internationally are: Randell Leach and Andrea Hopkins, both acclaimed painters, Henare Brooking and Cy McLeod who are recognised as tā moko specialists.

Toi Houkura is a celebration of Te Tāirāwhiti and its Toi Māori traditions. The tertiary Māori art school in Gisborne connects young Māori to successful outcomes through their culture and ngā mahi toi.

Jahvarn Battes (Toihoukura)

Jahvarn Battes of Rongomaiwahine is into his third year at Toihoukura. A former graduate of the Tūranga Tāne Whakairo programme, Jahvarn completed his diploma in Māori visual arts through Toihoukura, and was then selected as one of three students to undertake a year-long course in Tā-moko. The programme is under the tutelage of Tā-moko artist, Henare Brooking and Professor Derek Lardelli.

Tā-moko

For the artist from Mahia, moko was definitely a cultural connector, which helped him to put his thoughts into words:

“I’m not an articulate person, so moko has been the way to express myself. Since my Te Reo and English aren’t good, moko helps me with what I can’t say and what I can’t express, and that I guess for me is the perfect art form, for some of us who can’t speak well, our art is our imagination, it’s a voice that helps you communicate.”

Jahvarn believes strongly in the transformational power of moko, especially in terms of a shared identity:

“Like you couldn’t sit there and Tā-moko someone for five hours and not feel like you’ve shared their whole life journey with them. You’ve got to know them, because you go through the moko with them, they come out the other end with this beautiful thing that is with you and them for the rest of your lives. Derek Lardelli said that you could be deprived of your possessions, but you’ll never be deprived of your moko, because it’s with you until death, and that person is with you as well, it’s a

shared journey if you like.”

Sharing

Jahvarn admits that one of the biggest cultural connectors for himself in terms of success in a tertiary setting has been the aspect of sharing, a concept which he found difficult to accept at first:

“It’s hard, it’s the hardest thing to do, but a better feeling than being successful is knowing that someone wants to be like you, want to learn off you and they want your ideas, copying is the biggest form of flattery, I guess that’s how you have to look at it, because I looked at everyone’s work and seeing what was the best, seeing what wasn’t the best and seeing what’s not even moko.”

Mātauranga Māori:

Whilst Jahvarn was not raised with Te Reo me ōna tikanga, he admits that Mātauranga Māori has now become a crucial and vital part of his journey as a Māori artist. He states that:

“I’ve learnt much more about karakia, mōteatea, tikanga, the different styles of Tā-moko and what the patterns represent, I’ve also delved into my own stories from home, Mahia, which has helped me with my own journey. With Māori art, it’s about learning the old stuff and then combining it with the new.”

Learning:

For Jahvarn, Toi Māori, in particular, Tā-moko, is about learning. In fact he doesn’t separate one from the other. Whether it’s Whakairo, painting or Tā-moko, the Mahia artist of Rongomaiwahine descent believes that learning is pivotal to the artist’s identity:

“It’s definitely academic. You’re learning all this stuff, you might be just carving on wood, but there’s so many things you have to take in, you learn about it, because you want to learn

about it, that's when it becomes academic, because you're learning, you're achieving this new skill and you're learning about yourself, because you take it back into the haehae and you find out that you've carved you're ancestor and you didn't even know about it."

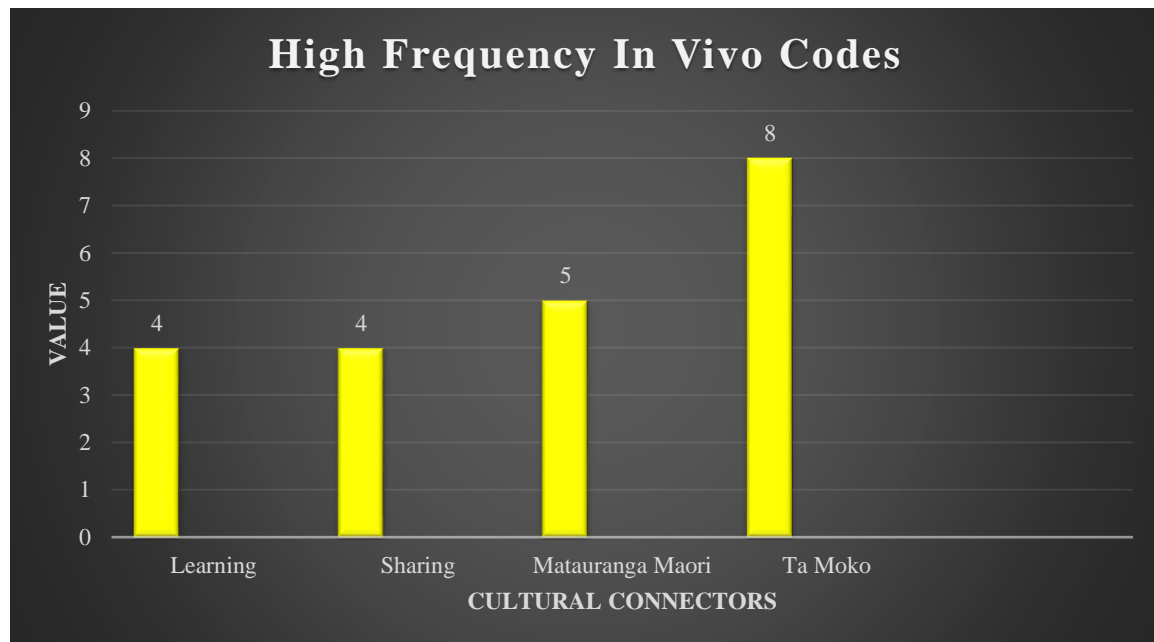
Learning has also morphed into an acute awareness of his own tribal identity, which has given him a new appreciation and love of his own whakapapa and the connection it has with his own artwork:

"There are so many things that have gone on in Mahia, you learn about that history, those stories and now I really appreciate it. I understand that sacrifice that our ancestors made for that place, once you understand that, you incorporate it back into your art. You see it through a new lens, you say that's where Rongomaiwahine walked, and that's where the whales came in. I'm seeing a story unfolding wherever I go, I'm seeing a TV going on in my head, you look at these things, it's like somebody telling you a story."

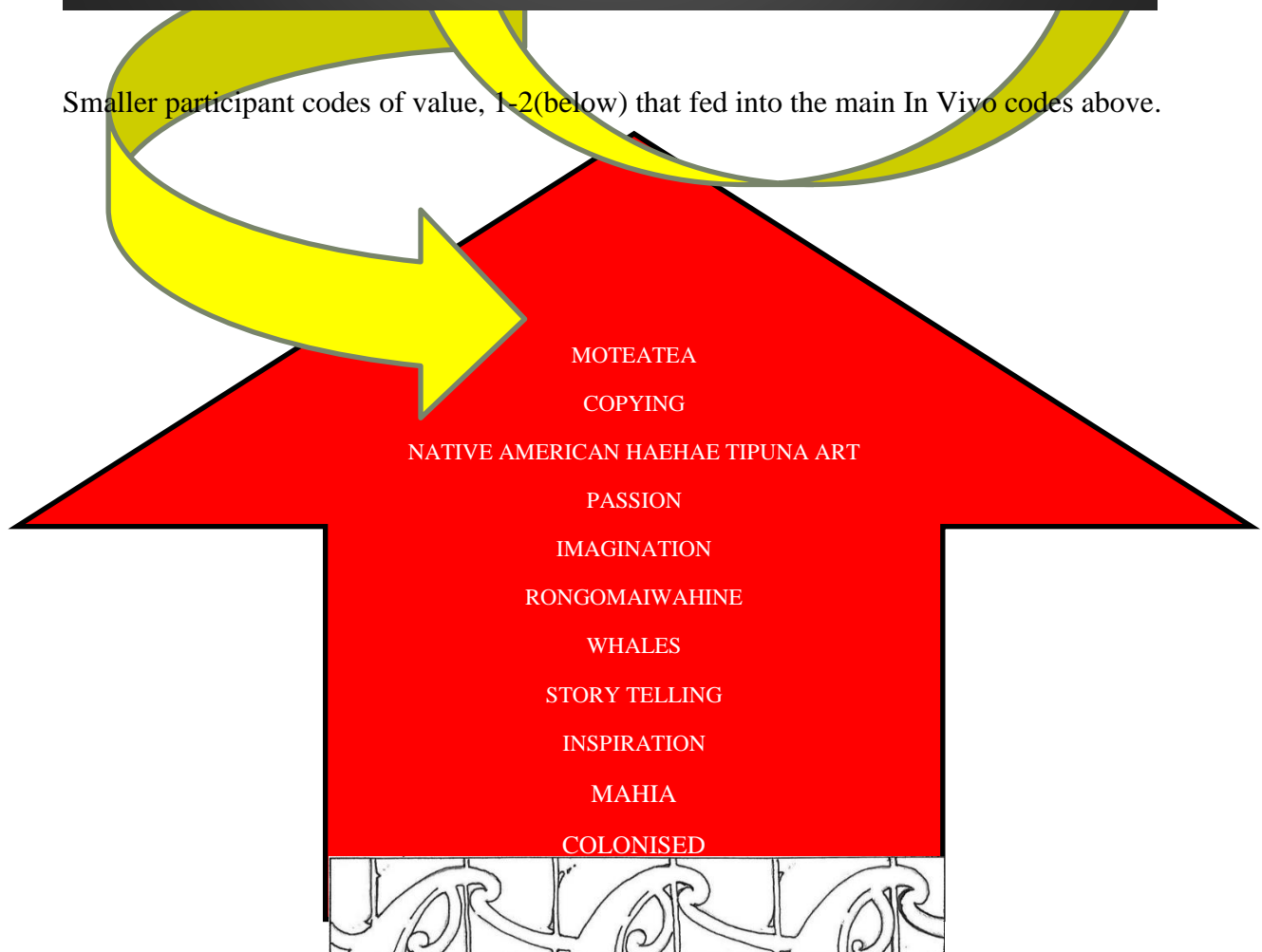
For Jahvarn, learning is not stagnant, and it is a belief that he carries through his journey of Tā-moko:

"I'm going to push Tā-moko as far as it can go, learn new things and go new places. I think it is also important to push into other mediums."

Graph: 1.3 SUMMARY OF IN VIVO HIGH FREQUENCY CODES:



Smaller participant codes of value, 1-2(below) that fed into the main In Vivo codes above.



Cy McCleod (Toihoukura)

Cy McCleod of Te Whānau-ā-Apanui is also both a graduate of the Tūranga Tāne Whakairo programme and the Toihoukura Māori Art School. He uri nō Te Whānau-ā-Apanui, Tūhoe hoki, ahakoa i tipu ake a ia i Te Kaha i raro i te maunga o tōna tipuna, Tukaki (he is a descendant from Te-Whanau-ā-Apanui and Tuhoe, although I was brought up under the mountain of my ancestor, Tukaki).

Identity

For the Te Whānau-ā-Apanui artist, Cy McCleod, it was easy to identify the cultural impetuses that gave him his love of Māori:

“My whare was about 100 metres from the Te Kaha marae, so I pretty much spent a lot of my time at the marae, even like tangihana, birthdays, everything, even if it wasn’t our whanau, I was always at the marae, always in that environment. Everything that I do now as a Tā-moko artist reflects the background that I was brought up in, my style of moko is really detailed, like a lot of the art work that is around the marae, just everything about me as an artist I’d say is Te Ehutu (my tribe) it’s my whole reflection of where I come from, that upbringing on the marae. More than anything, it helps my art be unique and real identifiable. You see the work and you can see that it looks like Te Ehutu work, and people like, i ngā rā o mua, people use to go there to have their carvings done, now they’re coming back to have their moko done because they want it in that same style.”

It was the foresight of a very determined Mother, that enabled Cy to make his journey into the world of Toi Māori. He admits that her own longing to reestablish the link with her whanau and re-connect her children to Te Ehutu brought them much closer to home:

“My mother was brought up in the days when you weren’t allowed to speak Māori in kura or anywhere, so when we were born, she wanted to make sure we moved home, away from the towns and was living in Australia and wanted to come home and bring us up at the marae and send us to Kura Kaupapa and also lucky that we went to Te Kura Mana o Maraenui, which the main part of their curriculum is still te Hāhi Ringatū, so that was a big help.”

Tikanga Māori:

Growing up in a rural Māori environment where Ringatū Hāhi was an important part of life, Cy soon learnt to be fluent in Te Reo me ōna tikanga. It is a taonga which has become the cornerstone of his mahi:

All of those things I use them daily, every day starts off with a karakia, then you have manuhiri every single day and you have to deal with their wairua, a lot of them bring their mate (dead) in, so you have to deal with that and that was the good thing being at Toīhoukura and as well as being with Derek Lardelli, you get taught to deal with all that stuff.”

Even though Cy’s work space is contemporary, he does not compromise tikanga. Aspects like karakia, manaakitanga and whanaungatanga are integral to being Māori:

“I take all those things into my work space. Even Pākehā people, you know they come into my moko in my home, but they feel that manaakitanga, they feel that wairua, they get to experience it for real, rather than going into a shop and just picking a picture off the wall. I think it’s really important to hang onto those aspects as a Māori artist. I get invited to a lot of tattoo conventions, been to Spain, visited Portugal, England, Hong Kong and I do a lot of conventions in Australia. I was in Hawaii recently, working alongside artists from other Indigenous cultures and you draw a lot from them, especially from people who still hold their tikanga, like Hawaiians and people from Bourneo, places like that are still using their traditional tools.”

Indigenous collaborations are a huge part of Cy’s journey as a Māori artist:

“When you see other Indigenous artists and how hard they work to hold onto their tikanga and their kawa, you sort of realise even though we’re holding onto a lot of our tikanga and stuff, we still have a lot of mahi to do on that side of things. I have a Hawaiian mate in the tattoo industry, Kioni, he’s pretty well-known in the industry and he’s a big inspiration. I spend a lot of time with him whenever I go to Hawaii, he’s delved into his traditions and holding onto anything he can. He always says Don’t let a white man tell you how Māori you are or Hawaiian you are, so whenever I come back from there, I feel refreshed and wanting to do a lot more on that side of things.”

Whanau:

A lot of the time, the former Toi Houkura graduate admits that his life as a Māori artist is a balancing act, much of the time Tā-moko is juggled between Kapa Haka and his whānau. He admits that his young family have helped to sum up his own identity as an artist. For Cy McCleod whānau is perhaps the greatest cultural impetus which connects him to the bigger picture of Toi Māori:

“My main focus has been my tamariki, since I left Toi Houkura and that whole thing around investing myself into my work every single day, I know the better I do it, the more people are going to want to come and get mahi and that makes feeding my kids easier every day, just having a secure life is important to me and my whānau.”

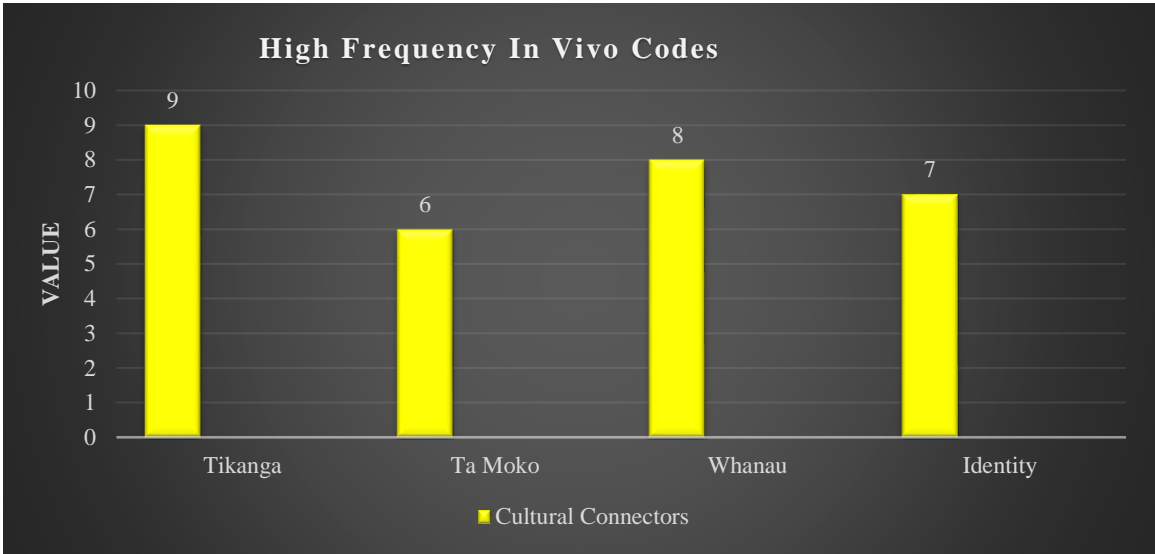
Tā-moko:

Cy McCleod has established himself as a Tā-moko artist, whose work is not only recognised nationally, but internationally. Although skilled in Whakairo and painting, Cy’s heart definitely belongs to Tā-moko. Within the fine, intricate, detailed lines of Te Ehutu, Cy has etched out a tribal style that is distinctly Te Kaha of Te Whanau-ā-Apanui. There is no doubt that his love of moko has connected him to aspects of Māori tradition that have fostered

his success within both a tertiary and vocational setting. He iterates that:

“Moko is a taonga, just like any other, like our Reo, ngā mahi haka, Whakairo, you know it’s all a taonga that needs to be held onto and that’s the main thing for me and it doesn’t matter how many moko are being put out there, as long as it’s getting out there and it’s being done the right way and not being bastardised.

Graph: 1.4 Summary of In Vivo high frequency codes:



Smaller participant codes of value 1-2 (below) that fed into the main In Vivo codes above.



4.4 Te Puia Arts and crafts Institute: Na Clive Fugill ēnei kōrero.

The Te Puia Carving Institute is based in Rotorua at Whakarewarewa. At the time I conducted my interview with Clive Fugill, he was the head tutor of the school. He has since retired.

The Institute has a long history of not only serving Te Arawa⁷ in the Arts and Crafts, but also many other Iwi throughout New Zealand, who have sent their young men to Rotorua over the years, to become skilled in the art of Whakairo. Each student is then charged with carrying those traditions back to their tribal areas to maintain and preserve the taonga of their individual marae.

The first ever carving institute called Little Tama was erected on the shores of Whakaturia (a village on the Southern part of the Rotorua lake front) in 1926. In 1943, the school was disbanded, due to the war; funding instead, going to education and housing. In 1962, there were huge concerns that contemporary art was beginning to erode the traditional identity of Māori art. Action to protect the art form of Whakairo responded with the Rotorua Arts and Crafts Act in 1962. Clive Fugill points out that the initial intention of the Arts and Crafts Institute was misguided:

“It was really set up for tourism, to teach young Māori souvenir work, that’s what it was really about, but John Taiapa soon told them that it wasn’t right, you have to revive the art, that’s what your act says, you’re reviving it and he changed it. In 1966 they took on their first lot of students. I was one of them alongside, James Rickard and Rangi Hetit.”

⁷ Grant, L & Skinner, D. (2007). *Te Haerenga Hou: The evolution of Maori carving in the 20th Century*. Ch (3). The New Zealand Maori Arts and Crafts Institute. A history of the Te Arawa tribe of Rotorua and their commitment along with Ta Apirana Ngata of Ngati Porou to ensure the survival of Maori Carving.

Clive Fugill believes in the motivational power that Whakairo gives to many of our young Māori men. The Te Puia Carving Institute is proof that Whakairo is not only a connection to tribal success within our own country, but a recipe for international acclaim. He proudly attests that:

“We’ve got a major exhibition in Brazil, they leave next week and it’s travelled through China, Germany, Korea, Malaysia, it’s done Chile, Argentina, now in Brazil. It’s a museum and all of the work has come from here, and that’s just blown people away, because everyone else wants to get on the band wagon, Tourism New Zealand, every-one is seeing the great work that is coming out of this place.”

There is no doubt that the Te Puia Carving Institute is proof that Whakairo is a cultural connector to success within tertiary and vocational settings.

Jeffrey Ruha (Te Puia Arts and Crafts Institute)

Ko te taha o tōku papa
Ko Raukōkore te awa
Te whānau ā Pararahi te hapū
Tāweramaitewhiti te waka
Te Whanau-ā-Apanui te iwi.

Ko te taha o tōku mama
Patangata te maungā
Wherekahika te awa
Whānau ā Tūwhakairiora te hapū
Ngāti Porou te iwi
Nukutaimemeha te waka

Ko Jeffrey Ruha ahau.

Jeffrey has taken several different pathways to gain his own title in the world of Māoridom. On any given day, he can wear a number of potae (hats), including: Television editor, Kaitātaki Tāne (male leader) of Te-Whanau-ā-Apanui Kapahaka (Māori action songs) Kaiwhakairo (carver) husband, father, board chairman, Kapahaka tutor and school teacher. In fact nowadays, although a former graduate of Te Puia Carving Institute, Jeffrey struggles to get time behind the chisel. He is busy helping young Māori at Rutherford High School in Auckland to gain their NCEA qualifications. His official title is Māori Academic Dean and Kapahaka tutor.

Death:

A graduate of the Tūranga Tāne Whakairo programme, Jeffrey has far exceeded his dream of helping to change young Māori lives for the better, post school. For him it wasn't the most obvious cultural connector that created a desire at high school to succeed in tertiary and vocational settings to be able to give back, nor was it a positive aspect in his life that brought him to that decision. Rather as Jeffrey points out, his “motivation” derived out of a sense of a mamae (pain):

“One of the real big eye openers for me was losing a really good friend, Levi Leach, at the age of 15, to me that sort of loss is Māori. It made me realise that I needed to not only help my peers, but help the next generation, so they don’t have to go through that same mamae, and so everything I do around Māori philosophy has been based around mamae that I’ve had in life, that I don’t want other people to go through.”

For Jeffrey, mamae is a key focal point that has had a huge impact on Māori lives, including his own:

“Right through, from basic things, like abuse in childhood, gangs, relations and mates dying along the way. It was a thing at that time, that some people just brushed away, but I took it on board, took it as a learning curve, to help others not to go through the same situation. It might seem like a Pākehā whakaaro, but to me, it feels like a Māori whakaaro, the methods that we use to heal was to give back to the people and that’s Māori”

Teachers:

Another cultural connector which was negative, but motivated Jeffrey to go on to higher education was one of his Pākehā high school teachers. He was adamant that Jeffrey could not maintain his love of things, across Kapahaka, Te Reo, Television and Whakairo, because they didn’t offer him a successful or lucrative pathway for tertiary or vocational futures. Jeffrey knew better:

“I thought, Nah stuff you I love all 3 and I’m going to live my life, doing all 3 and the reason I still do Whakairo to this day, was because of that one statement that was said to me on that day. A 14 year old boy getting told, choose one career and have that career for the rest of your life. So that’s why I went to carving school, that’s why I went to Te Awanuiarāngi to get my Bachelors in Performing Arts and that’s why I went to South Seas to get my Film and Television tohu, so I can have all three under my belt.”

Whānau:

Jeffrey admits that the concept of whanaungatanga (family) has grounded him in everything he does in terms of Te Ao Māori, which he admits wasn't always a positive experience. It was more about learning to manaaki and give back:

“When I first started tutoring, I did the mistake of disrespecting whānau, not knowing that the whānau was the key aspect of driving the Kapahaka and so I learnt from that and now I make sure that every whānau is a part of everything and that my door is never closed in terms of those things, yeah it's just everything.”

Maraetanga:

For the Rutherford High School Māori Academic Dean, Te Ao Māori is fundamental to his on-going success within his work place:

“Manaakitanga is one of the biggest things for me, even all our kids know, I never lock my car, if they want something out of it, they'll go and get it, it's not a tohu (sign) to steal from it, it's there for them.”

For Jeffrey, cultural connectors such as maraetanga and giving back are at the heart of being Māori. It is an aspect which for Jeffrey is an integral part of being Māori, and must be adopted by mainstream institutions, if our children are to succeed. He reiterates that:

“If someone needs help outside of your school, your hand is there for them to hold, it sounds like a social worker, but our kids need it, especially in mainstream kura, especially if our own aren't going out of their way to help our own, we are setting our kids up to fail, not to fail in mainstream, but failing to have an identity of who they are, because there's so many of our kids that come into our school and they don't even know where they come from, or they say, I'm from Auckland, but really they're from Ngāti Porou or Wanganui. I'm not they say.”

Māori Philosophy:

Jeffrey Ruha is adamant that success for Māori within any institution, whether it be high school, tertiary or vocational settings must come back to being Māori. Jeffrey certainly lives by his convictions:

“All of it was being Māori, even though I didn’t take Māori at kura, everything about it was being Māori, even from Kapahaka, wānanga, right through to film and television, going across to filming things, right across to Whakairo, to writing English essays based on theory.”

Jeffrey believes that there is an entire universe of knowledge entwined within Māori philosophy. He articulates that:

“It is about passing teachings from generation to generation and it’s not just about whakapapa, passing songs on, but teaching kids to grow up. You look at Ruomoko, its teaching kids how to be an adult, how to prepare to be a father or mother, going through all that process of the mating, then you go through the giving birth of the child and then after that, it’s about two people working together to grow that child up and it’s all about that philosophy. It helps me to also survive in a Pākehā environment, my culture may not mean anything to them, but at least I know I’m giving back to my own in some way, shape or form.”

Even when it’s not about Māori philosophy, Jeffrey says that we need to make it about Māori philosophy:

“Everyone might not be into Maurakau, but we’ve got this game called Kiōrahi, and everyone loves it. Even like carving, if they say, I don’t like Whakairo, you pull out a chainsaw and they love it. Change the philosophy to suit the learner in front of you. Even though it’s more work for the teacher, we have to adapt it to the child’s life, because if a child’s been grown up, going from house to house, because they’re getting kicked out of one

house, going to CYFS house, getting kicked out of that house and so on, so when they come to school, they're going to be in that mind set. I'm going to be kicked out of school, so all good. We need to change the status quo. We need to be pushing them up from underneath, instead of pushing them down from up high."

Giving back:

The Te Whānau-ā-Apanui Kapahaka extraordinary believes that being Māori is about being reciprocal. It is about the legacy others gave to you and then creating an atmosphere that empowers you to give back, so others can follow in your footsteps:

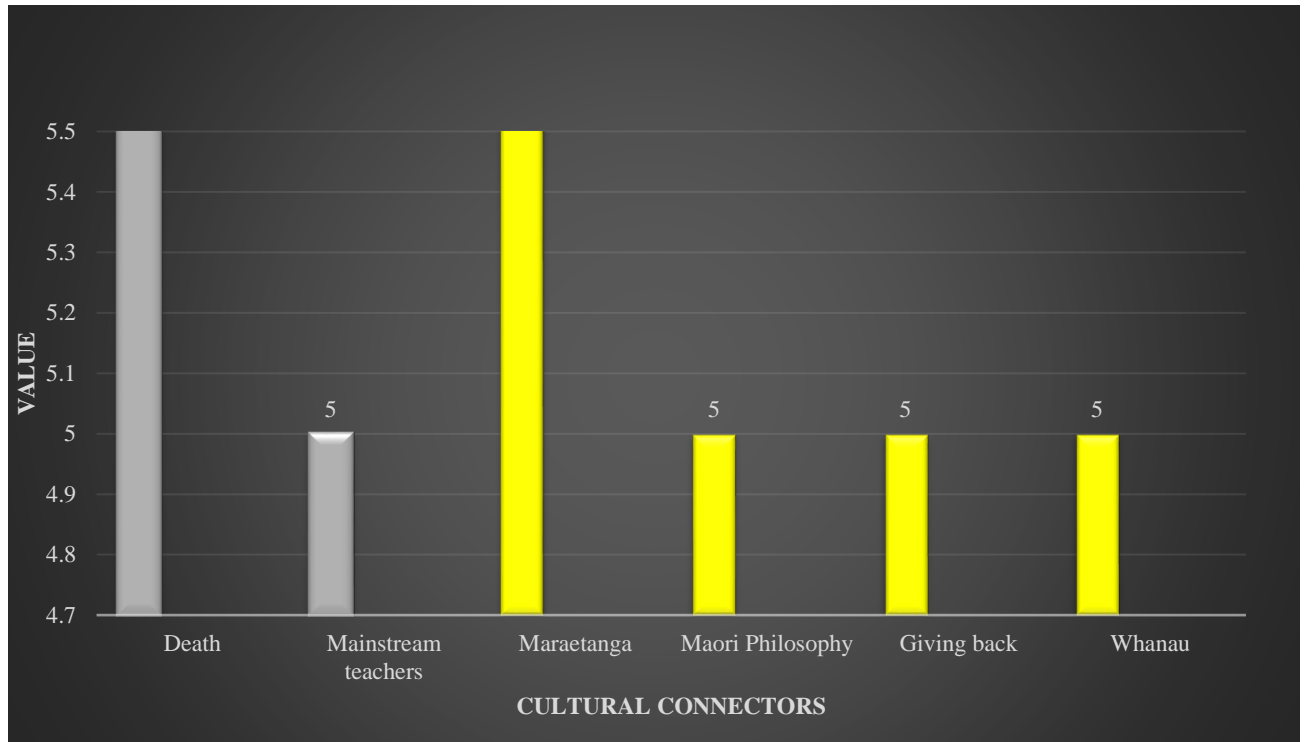
"I just wanted to see kids be happy, when they do Kapahaka, like now they love coming to Kapahaka, like they even give up their holidays to do Kapahaka. Ever since I started doing Kapahaka I didn't quite do it for me, I did it for people who were kind of in the same boat as me. I am driven now for my boy, he motivates me to do a lot of things. I did my degree and postgraduate to show others that anyone can get a degree, anyone can get a Masters or Phd, it's how hard you work and how hard you push yourself and as long as you keep your hand out, people will grab and pull you, and so my drive has been seeing the kids succeed, but now it's my own son."

There is no doubt that Jeffrey Ruha is carving himself out a unique niche within the world of art and education. He is certainly helping to change the cultural landscape of Rutherford College in Auckland where he teaches. The school now proudly boasts a school Haka and Māori language is compulsory for all year 9 students in term 1 and 2. Jeffrey says it has instilled an amazing pride throughout the entire establishment:

"Every sports person wants to learn the Haka, so they can do the Haka right before the game and puts pride back into our kids to say I go to Rutherford College, where as before

they would say it really quietly Oh we go to Rutherford college, they weren't proud of their school. They would also say My mother sent me here, where as now they say We want to go to Rutherford College. And next year we've got funding to start up a carving academy, so there's never been a Whakairo in there for 28 years, and as well as that, we've combined it with visual art and Kapahaka, which the students also undertake at Unitech to gain a Toi qualification. It wasn't set up for the kids at the top end, this helps our kids at the bottom end. I think that the vocational pathway set up is perfect for our kids like that."

Graph: 1.5 Summary of high frequency codes:



Smaller participant value codes; 1-2 (below) that fed into the man In Vivo codes above.



Boydie Te Nahu (Te Puia Arts and Crafts Institute)

Boydie Te Nahu is of Rongomaiwahine, Hauiti and Ngāti Kahungunu descent. Like Jeffrey he is an old student of both the Tūranga Tāne Whakairo programme and the Te Puia Carving Institute.

Practical Creation:

For the Mahia artist of Rongomaiwahine, he found most of his mainstream subjects at secondary school difficult. Whakairo however connected Boydie to success, because it was hands on and allowed him to bring out his Māoriness:

“It was freedom of expression. I kind of felt like it was my way of making a baby, you just get given something that’s kind of nothing and you’re able to let loose on it and mould it into what it is, what you want it to look like and at the end, it’s just an overwhelming feeling, it’s real, it’s a good feeling when you finish.”

Spiritual:

Boydie’s journey into Whakairo may not have happened had it not been for a group of healers who had visited his hometown of Mahia when he was a young child:

“I think I was about 10 or 11, we had some people come out to Mahia, some spiritual people, I had this lady come up to me and she told me there was a lot of people behind me and that one point in my life, my creative, my drawing, my building side would come to a cross road and I’d have to choose a path. I chose the right path. I think if I had to put everything on a line and took out everything, the way my life has gone and people I’ve met, where I’ve been, I think Whakairo has always been predestined for me.”

Financial:

There is no doubt that Boydie's first love is Whakairo, but it has come at a cost. Boydie was not able to sit out the long breaks between commission work, so he opted to use Tā-moko as his bread and butter, a decision that he didn't take lightly, but one he needed to make for the well-being of his whanau:

"Moko was my plan B. It still is today, the heart is always with the Whakairo, when you got bread and butter to put on the table, you got to pick up the gun and Tā-moko. The good thing about moko though is that it takes you overseas and you get to share in other people's journeys and once they hear that you're a carver, they get to see carving pieces either them or one of their friends is contacting you to commission a piece."

Whilst nowadays, Boydie is carving out a niche as an international Tā-moko artist, he has certainly made a dent in creating a name for himself as a Kai Whakairo. The Ngāti Kahungunu artist has a claim to Eden Park, which cannot be disputed:

I think I put our Iwi on the international stage, which was the Eden Park work, which was a very big thing for me. In 2010, I was working for Katz Maihi and he got a crew of us together and commissioned us to carve the pieces for Eden Park. We got given the timber, we learnt the whakapapa about it, the wood was Kauri, found in a place called Waipapapa, and Kauri that was estimated to be 30 thousand years old, working on that timber was a huge buzz for me. You know it's that old, got that much life experiences in it and then we got the chance to work on those tekoteko (carved figure) and put them up in an international rugby park. We carved the four gods for Ngā Hau e Whā, the four corners of the stadium. The one I did was Tūmataunga, it was holding a taiaha, it was 3.3 metres long and a metre wide, so I worked on that for several weeks and then we opened them up in October, 2010.

Identity:

For Boydie Te Nahu, Whakairo was an age old answer to the feeling of wanting to belong to something, but not knowing quite what it was or how to go about it. It was something that had plagued his entire schooling life. Boydie says that:

“At school, I found myself in it, I was bloody going everywhere, but the right way at school, that subject, because of that teacher, it was a combination of both. In carving at school, there was a sense of relaxation, it helped me relax, because it was timber, if I was frustrated, I could take it out on it, if I was angry, bang, bang, bang wood comes flying out, we make a mistake, I’m faced with the issue of how do I attack this now to fix this up. My tutor used to say to me bro, you’ve stuffed this right up, do this again, so because I’m teaching myself in a way, what I learnt, is that if you keep going against the grain, you’ll stuff yourself up, so don’t go too far on the wrong side of the fence so to speak.”

Belonging:

In being able to belong to the carving gang, Boydie was able to cement his place in the world. It was a huge moment for the Hauiti artist:

“Yeah it was probably that epiphany moment, it was something that I had always wanted, searched for, and then I got pointed in the right direction, I found the right way and everything just fell into place. Once I left school and headed to Te Puia, I got a bit more grounding in the Māori side of things, whakapapa, designs, tools, all that sort of stuff, but more so recently getting deeper and deeper with it, understanding a lot more of the karakia and the different styles of karakia.”

Boydie believes that identity is not just important for the artist, but the recipient as well. He states that:

“In a way, every client comes to me with what we call the itch, they have an itch within

themselves that says they need this done, and they need an identity; a belonging. For me it's not a walk in and get done, it's about finding themselves, what their needs are, sometimes they want a healing piece, so there's lots of kōrero in it, and sometimes they just want a nice drawing. You're spilling blood when you do Tā-moko, that is thousands of years old, so you have to know where that blood comes from and how best to represent that in your designs."

Whether it be Whakairo or Tā-moko, the pay-off for Boydie has been tremendous. As Boydie alludes to, each completed work is a celebration of a journey, which depicts our culturalness:

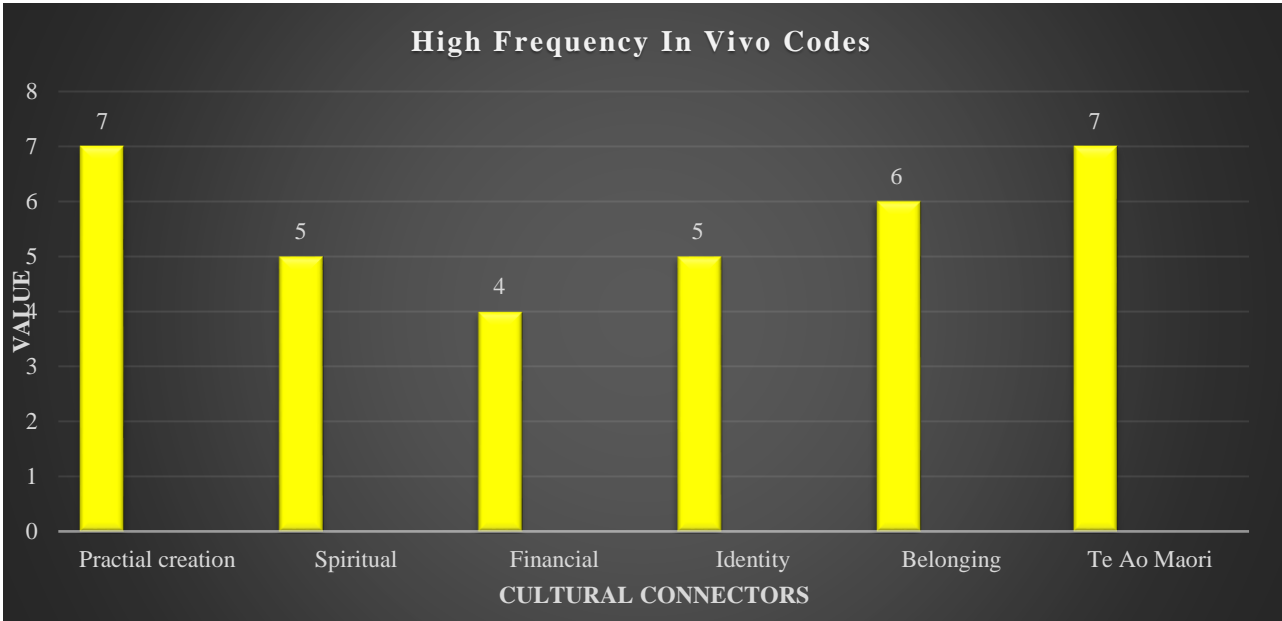
"Inside that taonga, they have a sense of belonging, it's kind of like an anchor and a library at the same time. It's where everyone can go back to, it's the foundation, and it's your pou whenua."

Te Ao Māori:

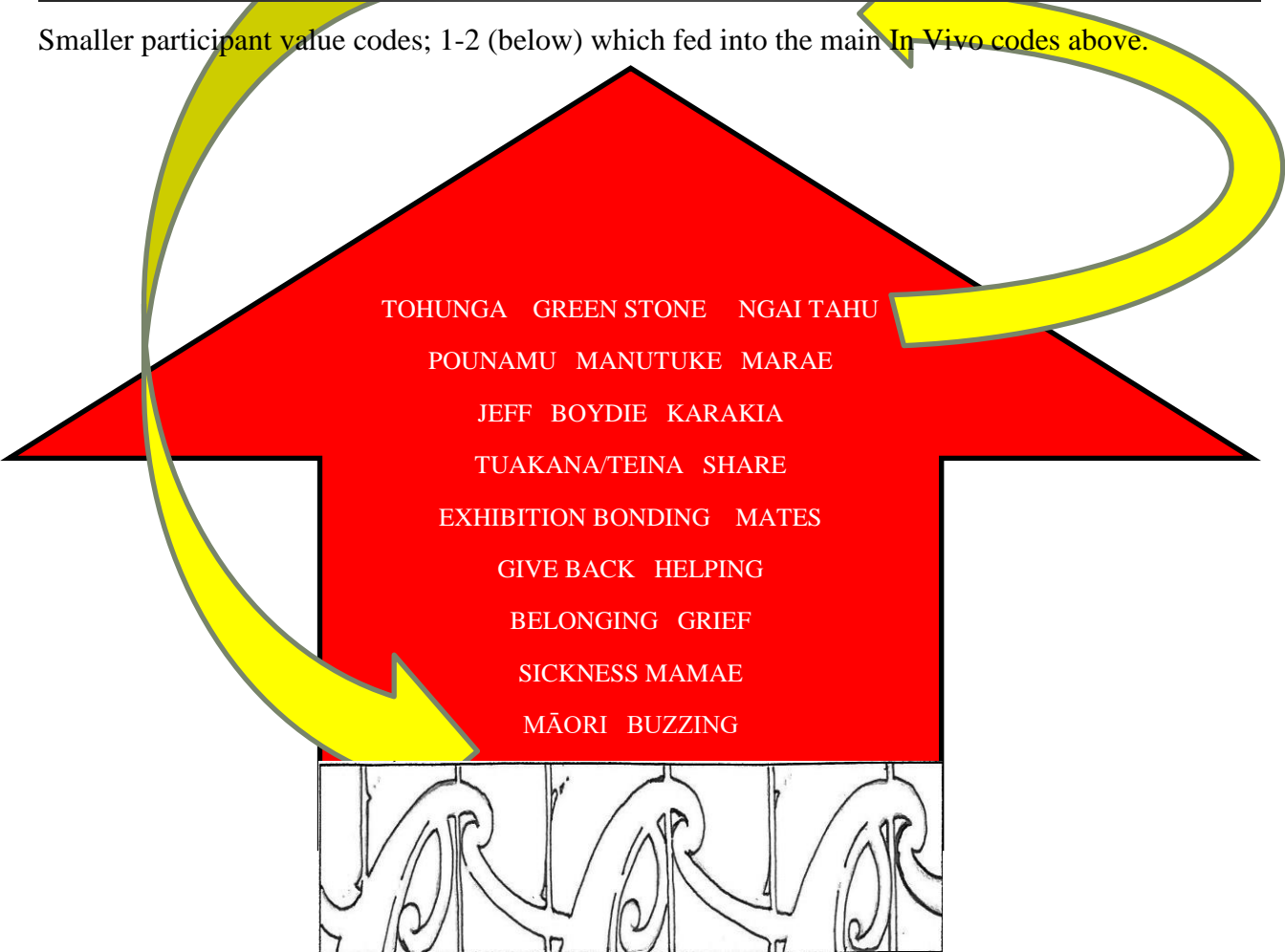
Boydie stresses the importance of our marae, which helps to ground us in Te Ao Māori and culturalness. He argues that:

"Marae is not just a whare for us to go into and get a sense of belonging or to connect to, it's the whare for the wairua, the ones that have passed on. For example, Porourangi passed away, so to keep him fresh in your mind, we will carve Porourangi. Porourangi can come and sleep or be within that and people can go there to recharge, but if nothing's carved for Porourangi, people aren't going to go to that, they're going to forget it over time and those fellas aren't going to have a house, now for example, what if Porourangi was a killer and he just loved to kill, he's still going to be doing that ah, because he's got no house, he's free to roam, he's got nowhere to go. What's the solution? Carve more houses, people get lost when they haven't got their whare, their library to go to, to read from, they lose who they are there. It's a place for the wairua to live in, and then go to the library."

Graph: 1.6 Summary of In Vivo high frequency codes:



Smaller participant value codes; 1-2 (below) which fed into the main In Vivo codes above.



Matty Thornton (Te Puia Arts and Crafts Institute)

Ko Puketapu te maunga
Ko Te Arai te awa
Ko Rongowhakaata te iwi
Ko Mathew Thornton tōku ingoa
No Manutuke ahau
Kei temahi ahau ki Rotorua ki Te Puia.

Whakairo

Matty Thornton was brought up in Manutuke and always had a fascination with Māori designs. It was not until he started at Gisborne Boys' High School however, that he encountered Whakairo. He took to carving like a duck to water:

“I was pretty good at Māori art and that’s all I did in my classes and got growled hard. I got better and better at drawing and when I did my first Whakairo, it was really easy for me. I’d go to sleep and the last thing I thought about was Whakairo, it brought the spark out in me, and I was hooked after that.”

Identity:

The Manutuke carver believed that Whakairo had been the impetus which had helped him to celebrate his Māoriness and create his identity as a Māori artist. He states that:

“As a young Māori male, it was huge, even at the start of Whakairo, I felt like I belonged here, it was good as opposed to English and Maths, I loved it and I was in the shed every lunch time and interval, even just the work ethic was amazing, the whole tuakana/teina, it was awesome, you couldn’t talk or share your ideas in those classes or help your mates, but it was way different in Whakairo, we could help someone and share our ideas with one another.”

Pathway:

Mathew is adamant that Whakairo was the impetus that connected him to his current tertiary studies at the National Pounamu Carving School in Rotorua, where he is completing carved images in a variety of stone, including Pounamu and Onyx:

“Carving has played a huge part in creating a career pathway for me, there was the drawing, even seeing all the designs at the marae, but coming here really pushed me into Whakairo. Coming from the Gisborne Boys’ High Whakairo programme, it gave me a head start in Whakairo and the tikanga associated with it. When I came here, I knew quite a bit already, so it was just a matter of building on that knowledge and learning how to carve stone, instead of wood.”

Tikanga

For Matty, culturalness is about wairua and tikanga. They are two important aspects he believes which are integral to his journey as a Māori artist within a tertiary setting:

“Our mahi is tapu, so it’s important to know and respect all of those things within our work space. We have a karakia before the start of every day, we aren’t allowed to eat in the work space and we have to keep our space clean. I am privileged to be learning that traditional background about Whakairo, it grounds us and helps us to feel the wairua of our tipuna.”

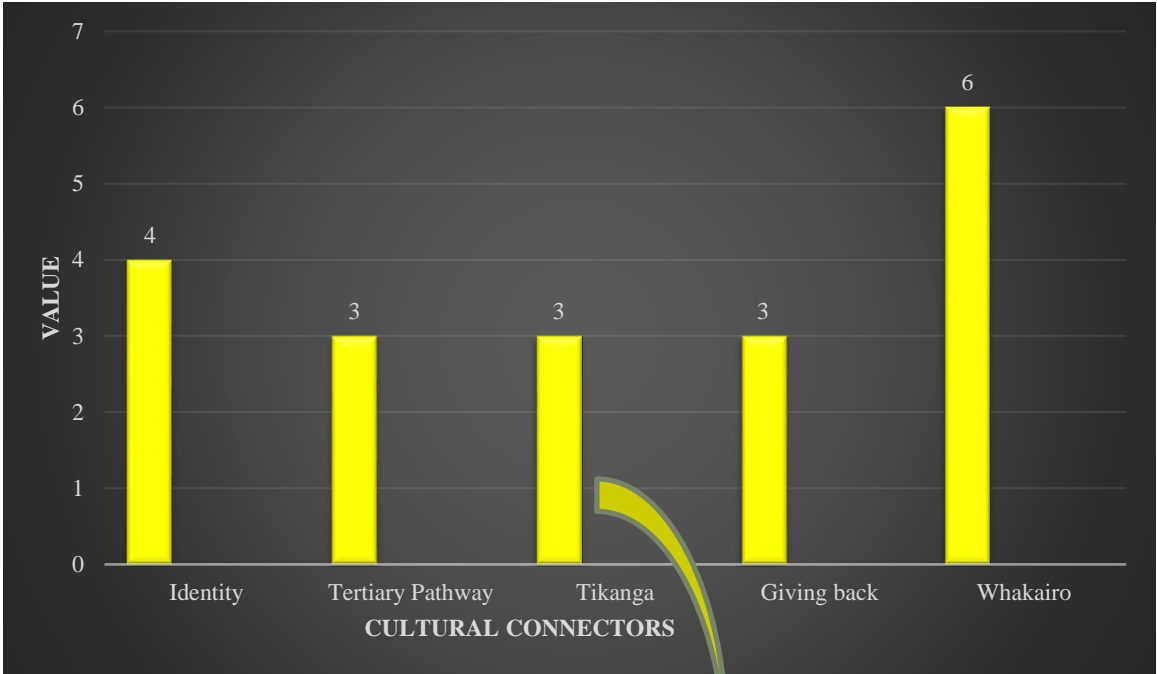
Giving back

Like so many of the former Tūranga Tāne students, Matty is often returning to the place where it all began, the Tūranga Tāne Whakairo shed to give back. Matty believes that it was a

Kaupapa that was taught to him by his then Tūranga Tāne Whakairo teacher, Craig Callaghan. Matty didn't understand the importance of that concept whilst he was at school, but has a huge appreciation for it, since leaving the programme and going to Te Puia:

“I always come back to the Gisborne Boys’ High Carving shed. It’s given me a lot for my future, so I want to come back and give back. I’ve been back quite a bit this year, because I’m involved with hakas and I’m completing my bachelors, third year in Performing Arts, it’s pretty full on, but after this, I want to do teaching for a while, come back to the shed and just help out the boys, because its not about the money, I’d rather give my carving to someone who appreciates it, than someone who looks flash.”

Graph: 1.7 Summary of In Vivo high frequency codes:



Smaller participant value codes; 1-2 (below), that fed into the main In Vivo codes above.



Darielle Marino (Te Puia Arts and Crafts Institute)

Darielle Marino graduated from a three-year diploma at the Te Puia Carving Institute earlier this year at the Rotorua Arts and Crafts Centre. Darielle, his whanau and his former Gisborne Boys' High tutor, Craig Callaghan supported the Hauiti artist as he received his tohu. It was a long three years for the graduate, but a journey which he believes was worth it, in terms of discovering his Māoriness and keeping his life on track. He states that:

"I was actually at Lytton High School, after getting asked to leave from Gisborne Boys' High School, because I didn't attend summer school and had a run in with the principal. I went there in my seventh form and did my study under Johnny Poi, but then I heard there was a Whakairo class starting at Gisborne Boys' High School, so I asked to come back and they accepted me. The thing is, I wasn't one to sit down and write things, because I was always hands on and what I've found is a lot of Māori's are like me, kinaesthetic, we're superb in the workforce."

Belonging:

Darielle believes that whilst the hands-on element takes care of the physical man, it is "identity and belonging" which acts as the mirimiri for the hinengaro (mind) and the wairua (spirit), both became instrumental in keeping him on the right path throughout life. He concludes that:

"I wasn't, we were never really brought up with our Māoritanga, because dad and them, it was beaten out of them, for speaking Māori and learning Te Ao Māori, so going through high school, Kapahaka was a great sort of knowledge finder for me as opposed to karakia and waiata and also whakapapa and stories about certain things and then from there, I heard about all the stuff having stories to them and it wasn't until I was able to go to Whakairo that

I really got an appreciation for Māori history and knowledge, it gave me a huge appreciation for Te Ao Māori. I was always searching for that identity as well as being able to understand what being Māori was all about. With mahi Whakairo, it gave you that. Once this had been established, you could go around and identify certain things, you could actually contribute to Māori, other than just running around with a patch on your back. You can actually say something and do something with design and complete it. The knowledge you gain from it is incredible. Take for example the origins of Whakairo, it changes everywhere you go and that's something that we all should know. We've got the taratara-a-kai, that's ours from home and I learnt the difference between the tara from Te Arawa and Coast; one has a bigger ridge and small pakati and the other one has big pakati and small ridge and so the Coast style is very intricate, I've also learnt that the niho taniwha pattern is from home, but in saying that, Mataatua do the same and they use hikaua as well, then there are the different style of faces, like Marakihou is only specific to Mataatua, it's not done anywhere else."

Identity:

Darielle believes that the journey he has taken to discover Toi Māori has morphed into his own identity as an artist. He states that:

"I'm going home back to Tolaga and enrolling in Toihoukura now that I've completed my diploma, because I've always wanted to do moko. I like animation, creating characters and Māori games for playstation, computer consoles. I do a lot of work there, and because I don't like cleaning up my work, my friends help me out there. I'm always doing Whakairo there and I also love music, it's something else that I'm passionate about. Creating is something that I love doing."

Negative

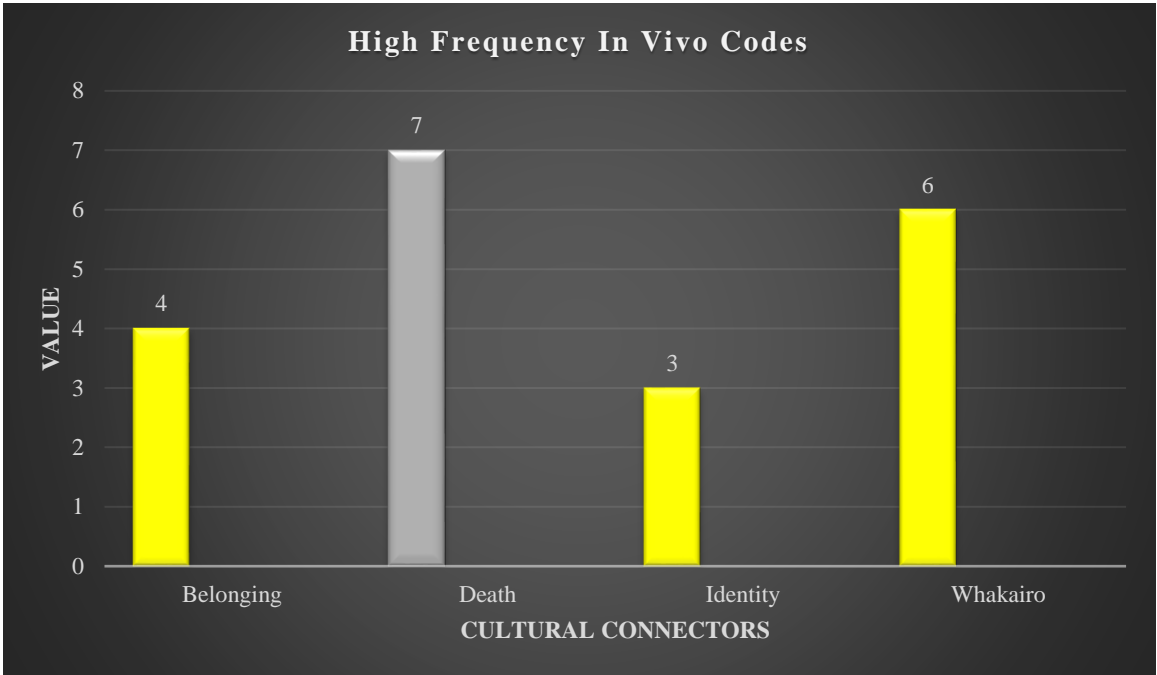
Like so many other former students of the Tūranga Tane Whakairo programme, Darielle was affected by the loss of a loved one. It was a huge disruption to his life, but his family enabled him to carry on:

“I’ve always tried to do things for my family, because my old man’s not here to do it and he hasn’t been here for a long time, so just to honour the life he had, because he saved myself and my sister’s life out in the rip and just to honour that, I’ve always wanted to give back to him and give something for him. It’s great because family can now come to me for pare or 21st keys.”

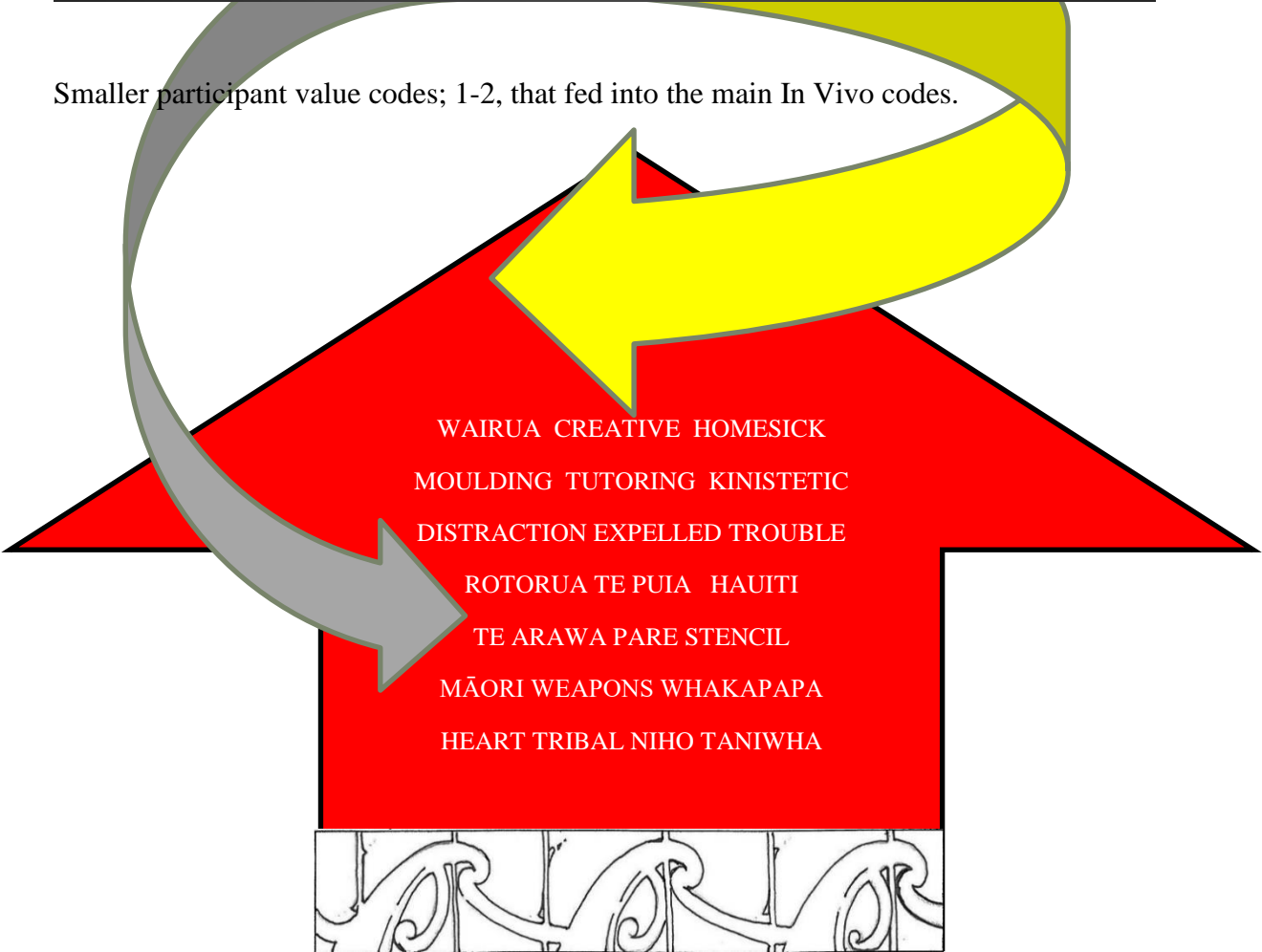
Whakairo

Darielle Marino believes that the Tūranga Tane Whakairo programme enabled him to have a second shot at education. Had it not been for that class, he believed his life could have taken a different turn. Carving became the cultural connector that changed his life. He says that: *“My carving teacher Mr Callaghan got me. In the other classes, those teachers never really liked me, my singing teacher use to always tell me that the teachers hated me, because I didn’t do a lot in class and I distracted the other students. In the carving shed, Mr Callaghan would often give me the keys and I’d just go over there and do my mahi. He’d say to me “E tah boy, go and have some lunch.” I’d just work right through the day, there was nothing more that I wanted to do than to just be able to carve.”*

Graph: 1.8 Summary of high frequency In Vivo Codes:



Smaller participant value codes; 1-2, that fed into the main In Vivo codes.



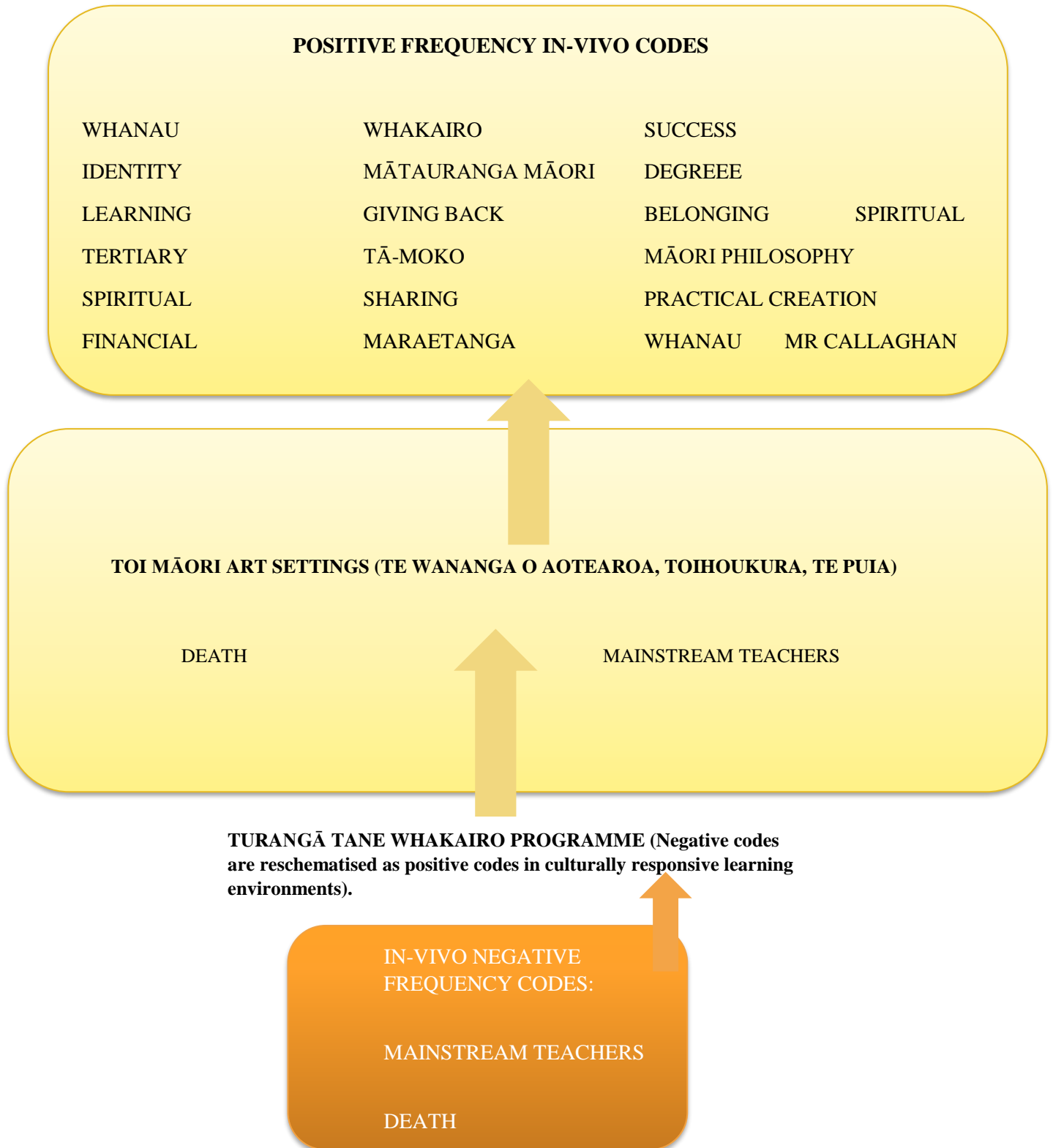
Toi Māori Cluster: Cyclic data diagram 1:

The initial findings from all three cluster groups that entered into Toi Māori institutions to complete undergraduate studies had all shared a commonality. The parallel thread with all three participant groups was that they had all attended the Tūranga Tane Whakairo programme before entering one of the three art institutions within higher educational settings.

Initial findings prove that this cluster group had benefited hugely from culturally responsive pedagogy whilst at secondary school, within the prescribed secondary schooling programme. Unlike the majority of the Aboriginal and Torres Strait Island populations who found secondary school to be both daunting and threatening to their cultural makeup, the Māori art graduates believed that the subject of Whakairo that they had encountered during their schooling years at Tūranga Tane had been instrumental in creating the opportunity for them to go onto tertiary education.

Many attested to the fact that the negative codes which they had carried throughout their high school years were unpacked and decoded not only through Whakairo, but through the guidance and mentoring of their tutor Craig Callaghan of Te Whanau-ā-Apanui. Craig became instrumental as a Māori male role model and a pivotal factor in allowing the students to garner success throughout other mainstream subjects. Toi Houkura, Te Wānanga o Aotearoa and Te Puia Arts and Crafts Institute then accelerated and empowered the success of these young men who entered through their doors, post secondary school, because they were culturally responsive houses, which celebrated and embraced the cultural makeup of these young men. The findings of this group are further discussed in the findings chapter on pages 276 - 303.

Diagram 1: Overview cyclic flow diagram codes for Toi Houkura, Te Wānanga o Aotearoa and Te Puia Arts and Crafts Institute.



4.5 Vocations: Ko Dayne Hollis raua ko Lynden Manuel te korero.

In the next section of interviews, the research examines two former students of the Tūranga Tane Whakairo programme, who are now fully employed in their vocational professions. In this next section, we speak to two former graduates of the Tūranga Tane Whakairo programme, Dayne Hollis and Lynden Manuel, who have both taken their skills from Whakairo into the teaching and building industries.

We examine whether the Whakairo pedagogy is able to create success for these men within their current vocations. Inherent within the data throughout the next set of interviews are key themes, which have not been prescribed to a set of likely data outcomes for this research. Whilst Toi Māori and Aboriginal and Torres Strait Island Cultural centres within tertiary settings lend themselves to cultural connectors, like identity and whanau, due to the cultural setting in which they unfold, the two participants within the vocational cluster group are totally separated from cultural pedagogy. If the findings support that the cluster group are actively using cultural connectors within their work space, then it helps to support the aim of this research, which explores the importance of cultural impetuses as being integral for Indigenous peoples, not only within tertiary settings, but also as a vital motivational tool within work environments.

Dayne Hollis (Vocations)

Dayne Hollis is a former graduate of the Tūranga Tane Whakairo programme. He is of Ngāti Porou, Rongowhakaata and Te Whakatōhea descent. Since leaving Gisborne Boys' High School and the carving programme, Dayne has navigated his way through University, having completed a Bachelor of Māori studies, the Diploma of Secondary School Teaching and now the Paneikiretanga tohu (qualification) through Te Wānanga o Aotearoa, which leads to a post graduate qualification.

Identity

In terms of Māori culture, although Dayne attended Kōhanga Reo, his parents were not immersed in Te Reo me ōna tikanga, so once he started primary school, he was placed in mainstream education and lost his connection to Te Reo. Dayne points out that it was a reality for many Māori at that time:

“My mum and dad weren't brought up like that, but that goes back to their parents, that generation of being not allowed to speak it, not accepted, so it filtered down, filtered down and it didn't really come into taking Māori, until I hit Whakairo and had my first baby.”

For the former Tūranga Tane Whakairo graduate, Dayne excelled in mainstream subjects. He didn't realise there was a void in his life, until he had hit his senior years at secondary school when he came face to face with the subject of Whakairo:

“I knew something was missing, like most boys here, it was a father figure, so that was one thing, the biggest thing though, that it taught me was that I didn't really know a lot about myself, I had the mother that did everything for me, but the father, shit, I knew something was

missing, through not having him, I rebelled, but through that, I sort of had to plant myself somewhere to find out where my roots were and I think looking at it and you start looking into Māori culture a bit more, and with the carving and korero that starts to come with it, you start to feel like, drawing on Māoridom and things start to have a bit of a place and a bit of kiko (sustenance) to what you're actually doing."

Whanau

Dayne believes that cultural connectors such as Whakairo and Kapahaka were instrumental in helping him to unlock his identity as a young Māori male. Now a husband and a father, Dayne is adamant that his discovery has enabled his own children to get a head start in life. He articulates that:

"It's important to know where you come from. I didn't want what happened to me to filter down to my baby girl. I wanted to give her the things I didn't have at an early age, so she wasn't asking the same questions I did. The wonderful thing for me was that my partner was matatau i te reo Māori, was in a ruumaki environment from an early age. I think it's important to have that grounding in your identity. When I look at my marae now, it's not just a place I go to for Kapahaka, noho or a place you just go to sit around in. You walk around in there and there is a wealth of knowledge, you look at a carving for example, and you can write a whole thesis in one part, and then you start to be able to live and talk those korero to people about your whare, when you look at the pae, now before it was just, you sat on it, but you know it's actually a taumata korero (a platform for talking) and there's a lot of history with that, so everything means a lot more and they're not just objects you look at now. Your whare teaches you how to walk in this world."

Role models

For the Rongowhakaata artist, the Tūranga Tane Whakairo programme wasn't just about the

celebration of identity and finding yourself as a young man. Like former graduate, Boydie Te Nahu, Whakairo opened a world to freedom of expression and huge opportunities for many of the former graduates. He summarises that:

“With Whakairo you had to sit down and create something, so it was just you and your carving. Being alongside friends of mine, like Cy McLeod and that and admiring and seeing their skills. When I look back at it now, there were some great artists to come out of there, like, Cy McLeod, Boydie Te Nahu and they were just there for me, more so as a role model, because at the time being Māori was Cy McLeod, seeing him with his knowledge about Apanui, I was inspired to immerse myself in the language and aspects like Whakairo.”

Ngā huarahi rereke

Dayne admits that like most young Māori men, he didn’t go straight into his current occupation as a teacher. A young family and a partner to support meant that whānau commitments and bills had to be taken care of first:

“Initially my grandfather said that if any of his grandchildren walked into the freezing works, he would walk out, because that’s not the sort of life he wanted for us. Working with the calibre of those men taught me a lot. They worked from 5 in the morning till 5 at night. It gave me values of getting to work on time, working hard, being honest and responsible. If you put your name forward, then make sure you do a good job or else your name will be shit and not just you, but your family as well. That actually taught me that I didn’t want to do that job for the rest of my life. I didn’t want to be a labourer, not that there was anything wrong with that, so when Piata, my partner finished her training and got her job and went straight into the kura at Manutuke, she enrolled me in the Tohupaetahi, which was a Te Reo degree offered by Te Whatukura, through Waikato University that was coinciding with the Polytech at the time.”

Whakairo/Te Reo/Kapahaka

Eventually after four years of studying, Dayne completed the requirements of a secondary school teacher and is now employed by Gisborne Boys' High School as a permanent teacher. He teaches Te Reo Māori, Whakairo and Physical education. He is adamant that Te Reo Māori, Kapahaka and Whakairo were a key impetus to gaining success across all areas of his life, not just employment:

*"I can honestly say that if I didn't come across those three main things, it's actually scary, I don't know where I'd be. I think with the inclusion of Te Reo and Kapahaka, mōteatea, ngā korero I roto i ngā waiata, everything just goes boom and you understand it through those things in terms of messages, I try and hold onto these teachings, so they're just not left as kupu, ones like mahi kai, mahi ngatahi, cleaning the whare, everyone's in there, you make sure you're doing those things, not just singing about it, I attended a school wānanga, Uncle Derek was sweeping the floor, I go to take it off him, he goes "No, I'm alright." And I said Nah Uncle, you're the rangatira, and then he goes "**Kia mohio ai koe e tama, ka timata te rangatiratanga ki muri.**" So leadership it starts from the back, just like kōrero, you have to start from the ground levels, me timata mai koe i te papa, kia eke ai koe ki a Rangituuhaha, just like whakapapa, so instead of going from here to there, you need to go from humble beginnings, and it just makes you more aware, more in touch with things and giving you the ability to analyse things in context, in this world. Te Panekiretanga, that's something else, that takes you into a different realm and makes you think on a much higher level."*

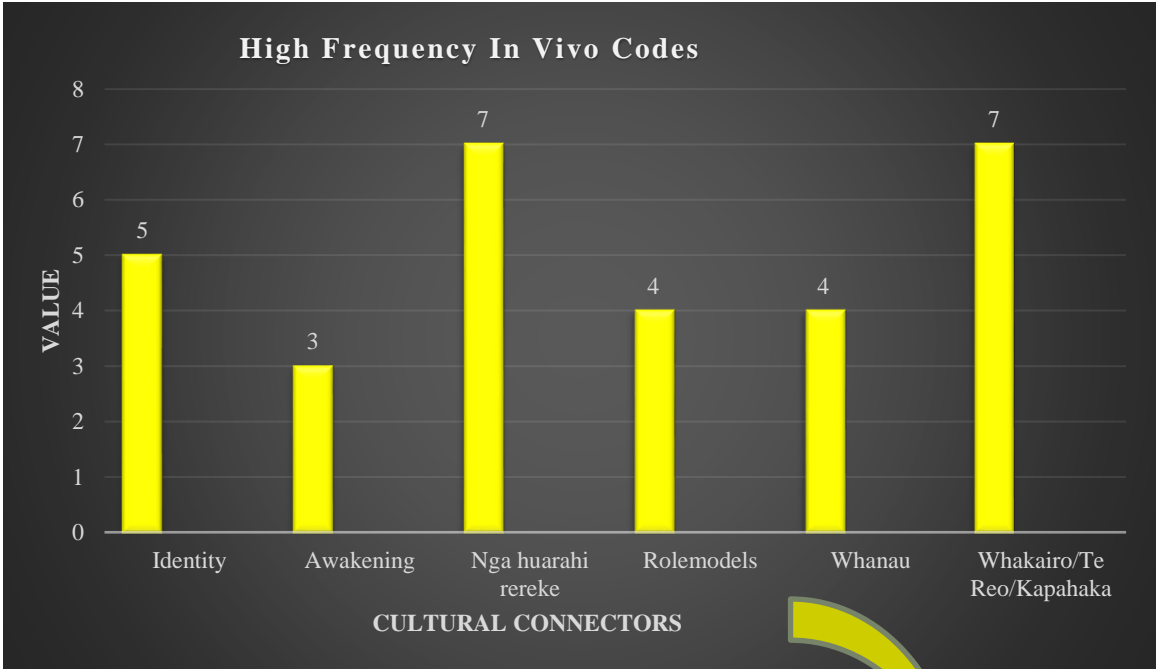
Awakening

Dayne likens the journey of Whakairo, Te Reo and Kapahaka to a Damascus moment experience. He explains that:

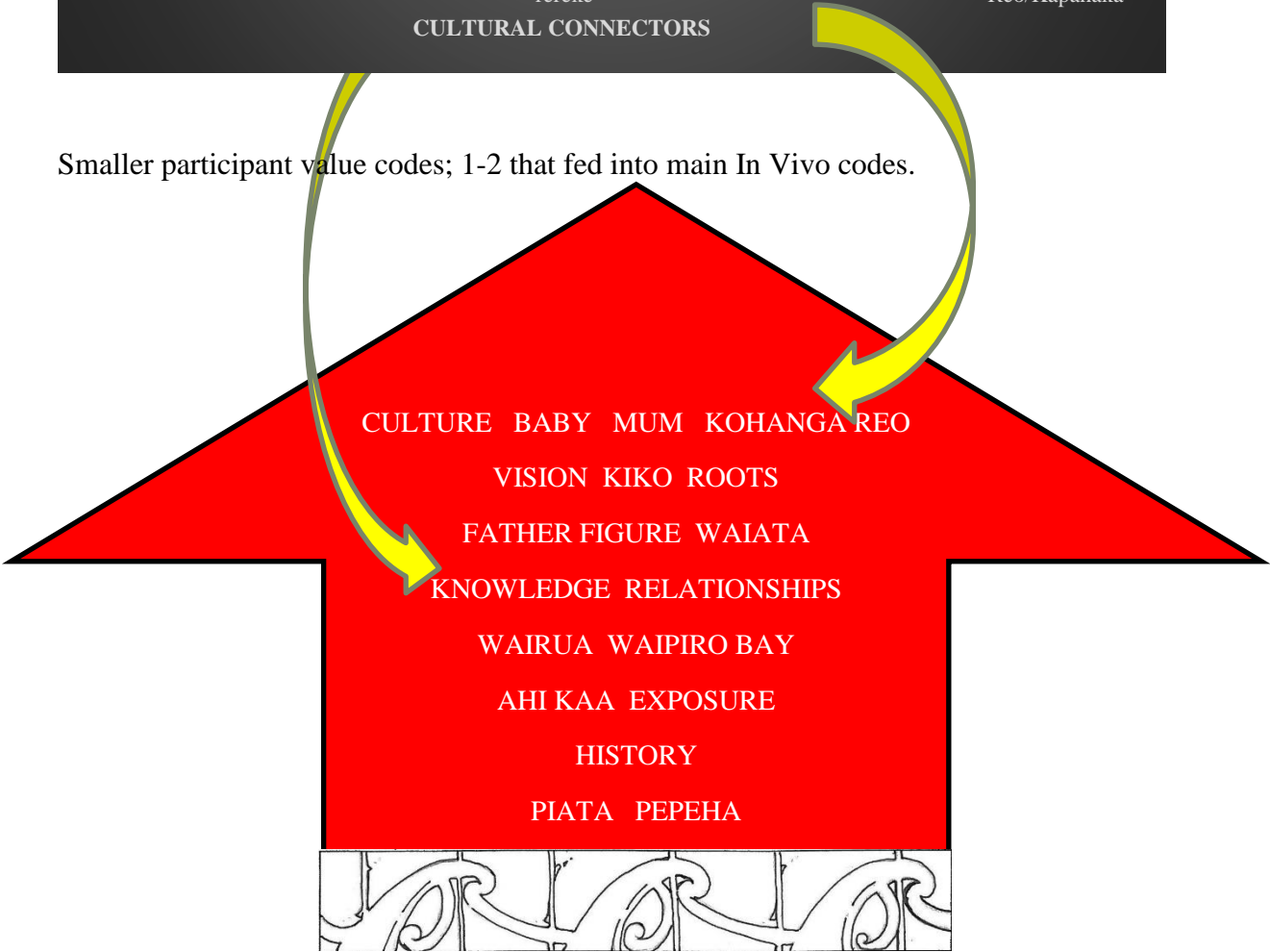
"They might go different ways, but eventually they'll come back. When I look at these boys,

it's definitely a taonga whakaoho, definitely an awakening, it's sort of like Hansel and Gretel, like the bread crumbs for them to follow and just like when I look at the pakati over there, it's sort of like a trail for them, that Whakairo and Te Reo does here, they're windows for the boys, and if there are other things that support them, then it definitely strengthens the make up of the boy, we want not to be asking the same questions, we want to become more empowered, more equipped, they shouldn't feel like they're being judged in the schooling system, because that comes with a 5 year sentence. They need Te Reo Māori, Whakairo, it helps us into higher education, of who I am and where I'm going."

Graph: 1.9 Summary of In Vivo High Frequency Codes:



Smaller participant value codes; 1-2 that fed into main In Vivo codes.



Lynden Manuel (Vocations)

Lynden Manuel is of Te Aitanga-ā-Māhaki descent. He is 22 years of age and this is his fourth year out of high school. Like Dayne Hollis, Lynden is a former graduate of the Tūranga Tāne Whakairo programme.

Leadership/Teaching

Unlike many of the other graduates profiled in this research, Lynden did not go the Toi Māori pathway through tertiary education, choosing instead to gain a trade in the building industry. Now with his carpentry apprenticeship under his belt, Lynden is wasting no time in making his mark on the building trade. The Aitanga-ā-Māhaki young man however is quick to point out, that although not choosing to be an artist, he has certainly adopted many of the aspects he learnt in the Whakairo shed as a template for success within the building trade. Lynden says that it might seem strange to put the two side by side, but Whakairo has definitely given him an advantage over all the other apprentices. He says that:

“It definitely gave me leadership. Out of all my subjects, that’s probably the only thing that taught me leadership, because in every other class you get taught to do things by yourself, you learn by yourself, but in Whakairo, everyone’s working together, everyone was helping each other and as you carry it on, you get taught how to help other people and it just carries on down. For me, one of the biggest taonga I took out of the Whakairo shed and into my trade is leadership. Now that I’m building, it’s easy for me to teach other apprentices how to do things, like I know my leadership skills are good and I can thank the Whakairo programme for that. Leadership is huge on the building site, because if you can’t lead anyone, you won’t have any chance of running your own business if you can’t teach people. So I’m hoping this skill is going to take me way further than an apprentice and I think it will.”

Whakairo

Lynden admits that Whakairo was not only about leadership for him. He believes that the success he gained in Whakairo allowed him to take that into other under performing mainstream subjects to change his results:

“When you do something and you’re good at it and you just keep perfecting it and then when you see something you’ve done and it’s really good, you see your potential, that you can achieve, so you end up putting that into your sports, through like other areas of your school work, like you feel like you can actually achieve something, like the end result when you do your art and you look at it, it’s like Yeah I did that and it definitely boosts your confidence.”

Identity

Lynden believes that a big part of that success in the Whakairo room was the link back to Māori cultural identity, something he believed that all young Māori men search for at some stage of their lives to feel complete:

“Learning Whakairo exposes you to identity, to find out where you’re from, where you come from. Most Māori can’t speak their language fluently, half of them don’t know what Whakairo is and when they do Whakairo, it tells a story, you can appreciate the time and effort the carver has put into a piece and not many people know about Whakairo, they can hardly speak their own language, so for us to learn that, we learnt karakia, it was so much more than learning about Whakairo, we learnt the ways of our old people, it was good to learn about Māori history.”

Whakairo

Lynden is adamant that Whakairo had kept him in school. He states that:

“If I didn’t have Whakairo, I probably wouldn’t have stayed on at school, because Whakairo was the only subject that I liked. If I hadn’t of done Whakairo, school just would have dragged and nothing would have kept me interested. For me, Whakairo kept me at school and I woke up excited to go to that class. I woke up saying Yeah I can finish my piece or clean up my designs, so for me it was the difference between leaving and staying. That’s pretty huge, because it can give you so many better options.”

Role model

Lynden has taken to the building trade, like a duck to water. He couldn’t imagine himself doing anything else. He admits that for him, one of the biggest cultural connectors that people often forget about is the teacher:

“For one he was male, he was Māori and he got us: My teacher was instrumental in creating those pathways for us. He always gave heaps to us, he always taught us to also help and give back where we could, especially in terms of teaching the teina (younger) so that just became a part of our natural instinct. More teachers need to adopt his style. It’s plain as day, you see an improvement and there must be a reason why, don’t teachers bother to find out why we do well and enjoy Whakairo, like surely you can put that concept into other subjects and trial it. The respect he showed to us, we would have done anything to help Sir, but in other classes, it’s kind of like you’re a slave, it honestly felt like we were slaves.”

Mainstream Teachers

The Te-Aitanga-ā-Mahaki Whakairo apprentice builder believes that all teachers within New Zealand schools should take a leaf out of his former Whakairo teacher’s book. Lynden is adamant that all teachers should do their homework, when it comes to teaching Māori students. He is adamant that if that be the case, we would see massive changes in our education system:

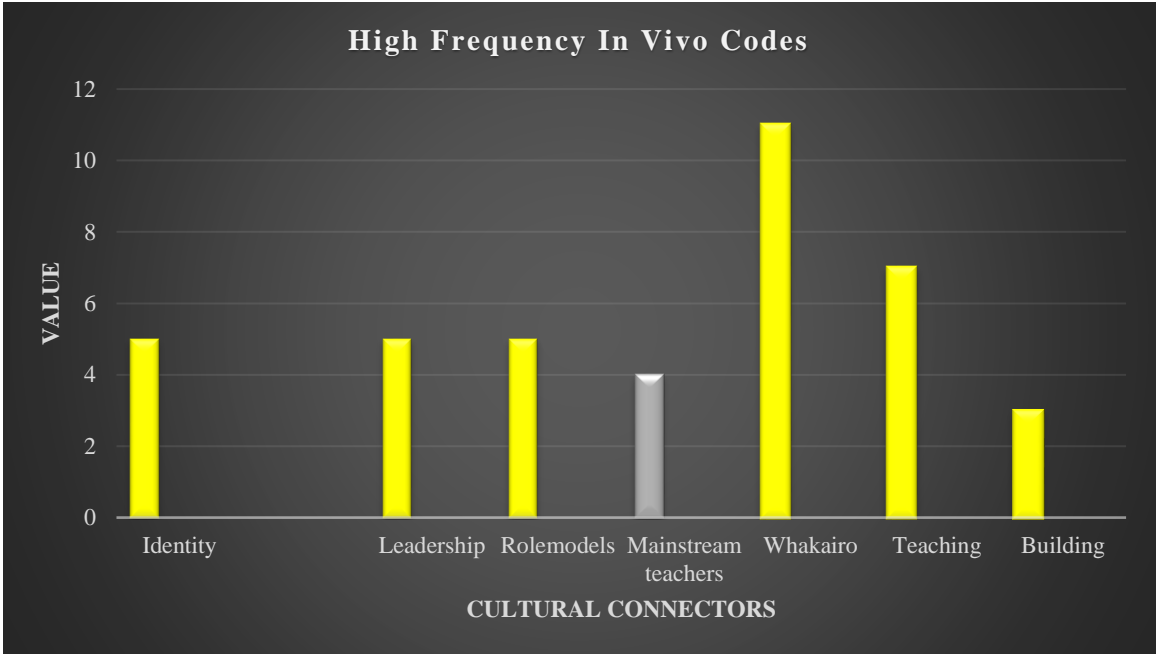
“Māori are all about helping one another. We like to give back. I mean we got feeds on Fridays in the Whakairo shed, but because we got that, we showed respect in return. Why would you respect someone if they don’t respect you? Half the teachers when I was there didn’t care about the students, they didn’t care where you were going. If anything as soon as they hated you, they didn’t even care what happened to you. If anything they probably want you to fail, they don’t care about you, they just care about their shiners, students who make them look good, instead of helping the whole class to succeed, and they’re all about individuals.”

Building

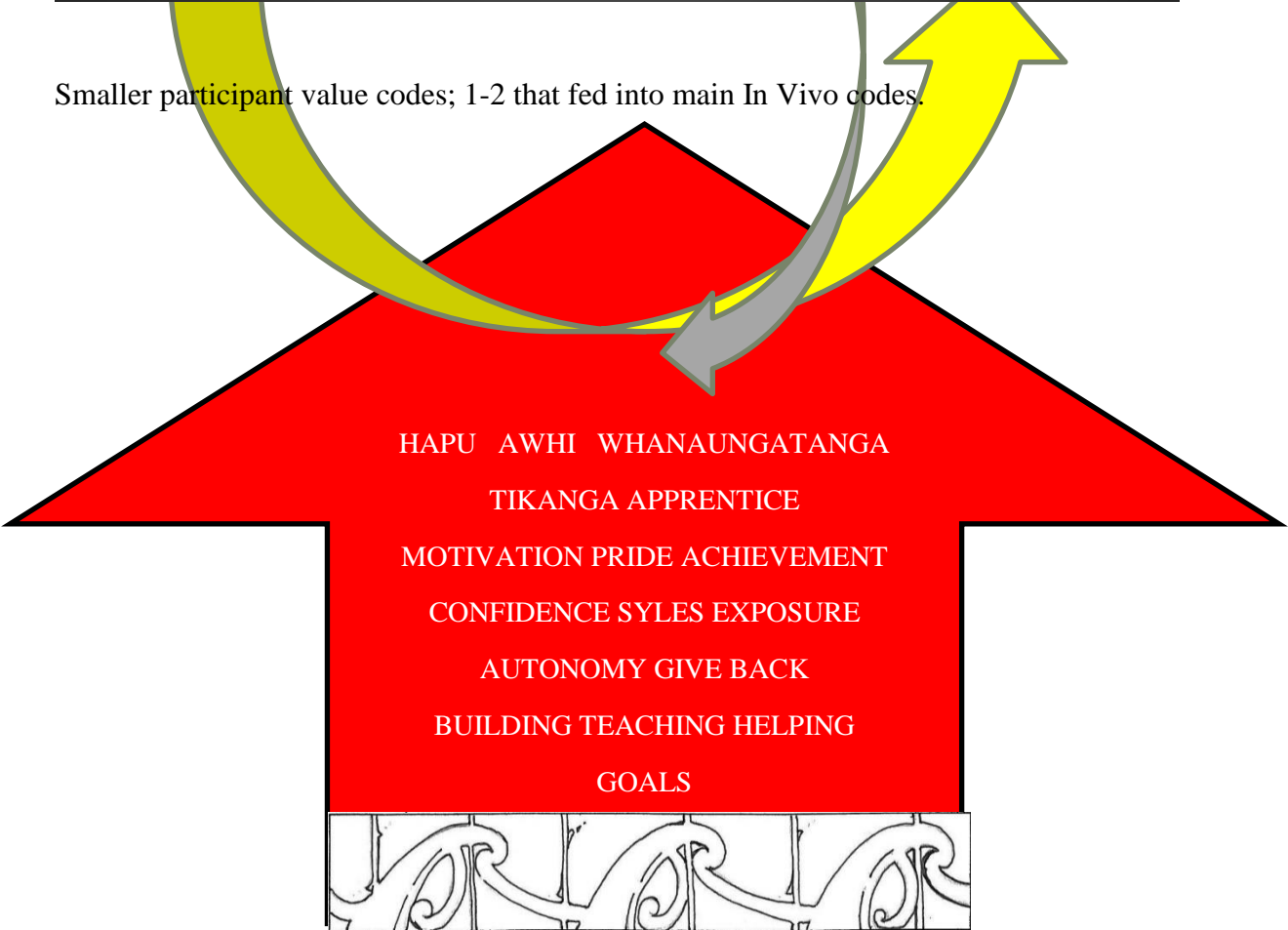
Lynden is testament that cultural connectors, such as Whakairo and Toi Māori can create hybrids of success within vocational settings. There is not a day that goes by that Lynden doesn’t use the skills and knowledge within the building industry that he learnt from the subject of Whakairo. He admits that his Whakairo skills aren’t just limited to building. Infact he’s become a bit of a negotiator as well:

“We’ve done houses for people that are pretty well off and most of them are into art, we built this house on a hill, it was worth a few million and the owners wanted some Māori carvings, so I sussed one of the old boys out, and he carved a huge piece, so there’s huge interest out there for what we can do as carvers, it’s just a matter of building that rapport with our clients. You can commission pieces for homes, wooden carved ceiling beams if you like, so the potential is amazing. I think I’ve stumbled on a lucrative trade, using Whakairo within the construction of the houses I build. Now I didn’t learn that from any other school subject, but Whakairo.”

Graph: 1.10 Summary of In Vivo High Frequency codes:



Smaller participant value codes; 1-2 that fed into main In Vivo codes.



Cyclic flow Diagram 2: Vocations

Dayne Hollis and Lynden Manuel were both in mainstream work settings when these interviews were conducted. Lynden was working on a building site and Dayne Hollis was teaching Te Reo Māori and Whakairo at Gisborne Boys' High School. This cluster group was the only community that the interview questions did not favour. In terms of Kulbardi and the Toi Māori tertiary institutions, both participant groups were a part of institutions that valued cultural practices. Eurocentricism was at the core centre of both vocational institutions where Dayne and Lynden were employed.

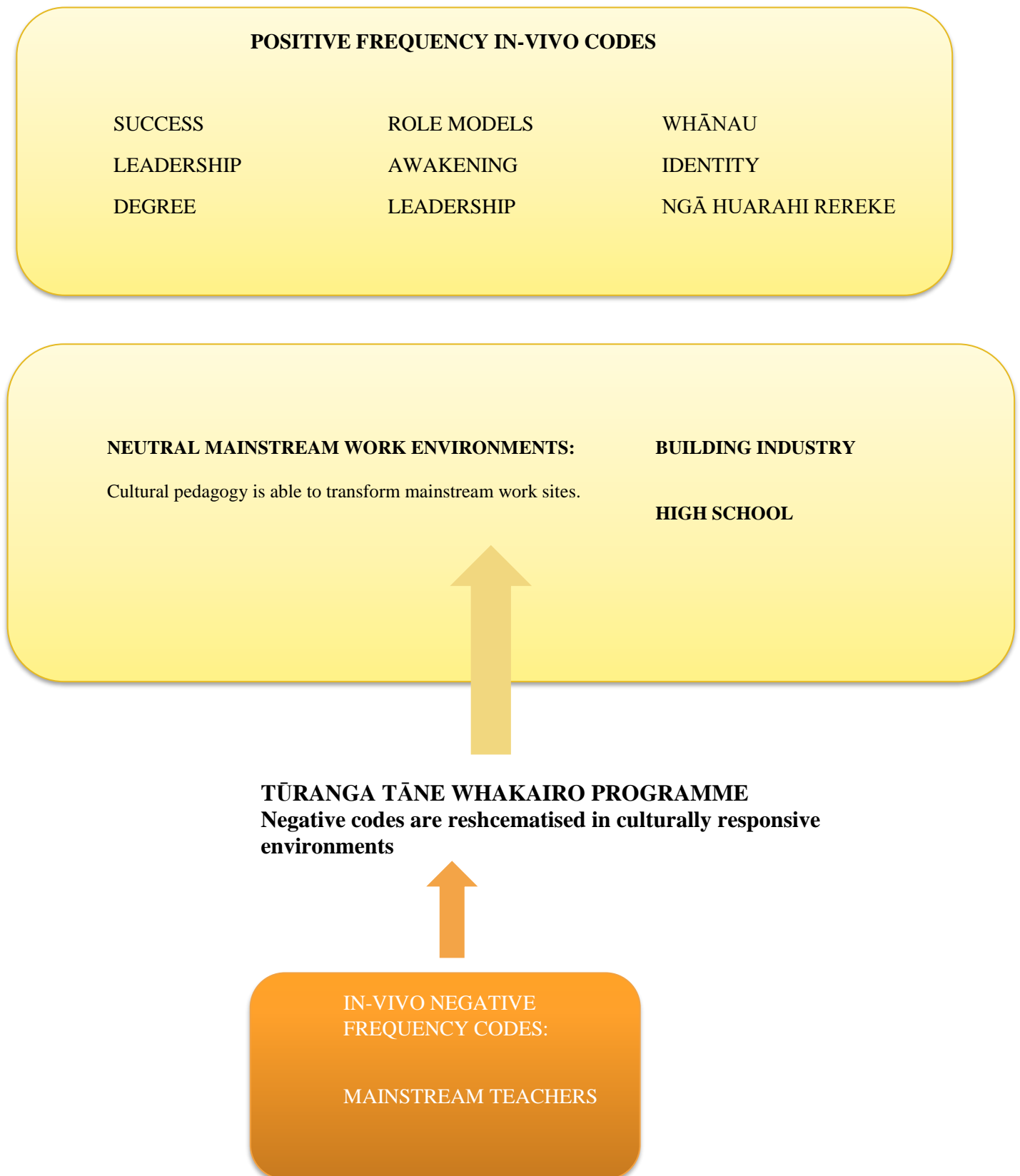
What was evidently clear within the initial findings of this cluster group was how transformational the pedagogy of Whakairo had become in both Lynden and Dayne's life. Although Lynden had been out of school for five years, the pedagogy of Tuakana/Teina that he had learnt in the Tūranga Tane Whakairo programme had become a core part of his work philosophy. He was now using the principle of Tuakana/Teina on the worksite. Lynden was now teaching other apprentices his own age and not only that, he was also commissioning carving pieces on behalf of former Tūranga Tane Whakairo graduates to place in brand new homes that they were building.

Another key finding from the vocational field is how the culturally responsive pedagogy that Lynden and Dayne had encountered throughout the Tūranga Tane Whakairo programme had allowed them both to reschematise negative educational themes into positive codes. We elaborate on these key aspects in the findings summary chapter on pages 266– 299.

Dayne, although teaching Te Reo Māori and Whakairo within a mainstream schooling setting, had embraced the concepts of Whakairo and Te Reo Māori that he had acquired through the

Tūranga Tane Whakairo programme, during high school and his degree course as an adult student at Tairāwhiti Polytech and Waikato University. These key themes are later concluded in the findings on pages 266 – 299.

Diagram: 2 Overview cyclic data diagram of In Vivo Vocations codes:



4.6 Kulbardi: Aboriginal Cultural Bridging Course: Na Braden Hill te korero.

Braden commends the setup of Kulbardi; the Aboriginal and Torres Strait Island bridging centre, in that it engages both cultural and Western theory within its academic discipline. Braden admits that it is an unusual theory, but works, enabling its present and former students to walk in both worlds. A reality that must be realised within today's global world. He points out that:

“We encourage our students to actively engage at the cultural interface. We don't see this as a clash of cultures, but instead a dance between two complex, dynamic, diverse and fluid constructs (i.e. Indigeneity and the Western academy). We don't see these things as mutually exclusive, instead, we see it as a site of rich knowledge production and learning experiences. This is a significant shift away from the way in which many Indigenous centres function. An enduring tendency to position Indigeneity in opposition to university which dominates Indigenous higher education. We don't subscribe to this mentality.”

The philosophy behind the Aboriginal and Torres Strait Island academic bridging course is simple. According to Braden, it bridges academia together with cultural pride. He articulates that:

“The Kulbardi Centre believes that education is freedom. It gives students the wings to fly and to live the lives they wish to live.”

The inclusion of elders within the life of the centre is a big part of allowing the students to soar both culturally and academically. Braden states that:

“We liaise frequently with Noongar leadership. We are also guided by their advice, particularly in relation to our cultural activities (across the university). Murdoch also has an

honorary elders committee that provides cultural leadership to the University.”

Kulbardi Manager, Braden Hill of the Wardandi Noongar tribe from the South West of Western Australia stresses that Kulbardi has a unique approach to education for Aboriginal and Torres Strait Island peoples within a mainstream university. It sets itself apart from other programmes designed to ignite academic success for Indigenous peoples, because it uses both transformative and autonomous pedagogy. Whilst it gives students the key to unlock the door to their success, they must also be the ones to open the door. Manager Braden Hill articulates that:

“The curriculum within our K-Track (Indigenous enabling program) course starts at the local and expands to the global. We work against the notion that Aboriginal and Torres Strait Islander people are victims and expose our students to topics and issues that encourage them to see themselves as empowered scholars with critical minds. We provide the students with the space to articulate, for themselves, what a better society, polity and economy looks like for themselves and their communities.”

Grantely Winmar (Kulbardi)

Mentoring

Grantely Winmar is a 3rd year student at Murdoch University's Kulbardi Centre. His father is Indigenous Australian and his mother is European. He completed the bridging course through Kulbardi in 2011, because he didn't have the qualifications to complete his chosen tertiary course of study. Once his studies are complete, he will walk out with a Bachelor of Arts; his degree is in Security Terrorism and Counter Terrorism. He is also completing a second major in Australian Indigenous Studies. Grantely is adamant that Kulbardi has given him the impetus to complete his tertiary studies. He states that:

"The support here has been great. Being amongst other Indigenous peoples gives you security. There's a programme called ITIZ – Indigenous Torres Strait Island Tuition, and you get to have one on one with a tutor, so that really helps a lot with study. There's support officers here as well, so it's amazing, you just come to them and they'll sort it all out for you. I don't think I would as got as far as I have without Kulbardi, the support they have given me is amazing."

The Kulbardi student believes that Kulbardi is instrumental in understanding Aboriginal students within their cultural lived experiences:

"There's been a few times where I've sort of fallen back on study, just a few issues from home came in, and they just rang up everyone up at the top University and sorted it out, I got a few weeks off University, which gave me time to sort it all out, so that was good."

Racism

Grantely has much to be proud of. Throughout his primary and secondary schooling, he had to put up with racial slurs and stereotypes prevalent in many mainstream communities throughout Australia. He says that:

“Growing up as a kid, like they’d just refer to my family as good Aboriginals, just having shit on the news and hearing what kids would say at school, because there wasn’t really any Indigenous kids, even my older brothers and sisters got it as well, like being Indigenous was a bad thing, I was really proud of my heritage. I remember saying that I was really proud of being Aboriginal and some dick head at my school said What do you have to be proud about? That was pretty much the attitude, until I got to university. There were other times at school when I’d meet other Aboriginals who were highly successful, but that was mainly in sports, so I can remember telling my friends I was going to university and they’d have doubts and that.”

Identity

For Grantely, his Aboriginal heritage was something to be proud of:

“I grew up with my grandparents, they were white fellas, but my dad had a lot of influence, he’d be over every weekend, during the week, he’d come and chat with us, his family’s from inland, it’s about 3 hours in from Perth, so we’d go Christmas time, spend time with my grandfather, I always had influence with my aunt’s and stuff, it was a bit of a hybrid life, sort of, there’s lots of good stuff.”

Kulbardi

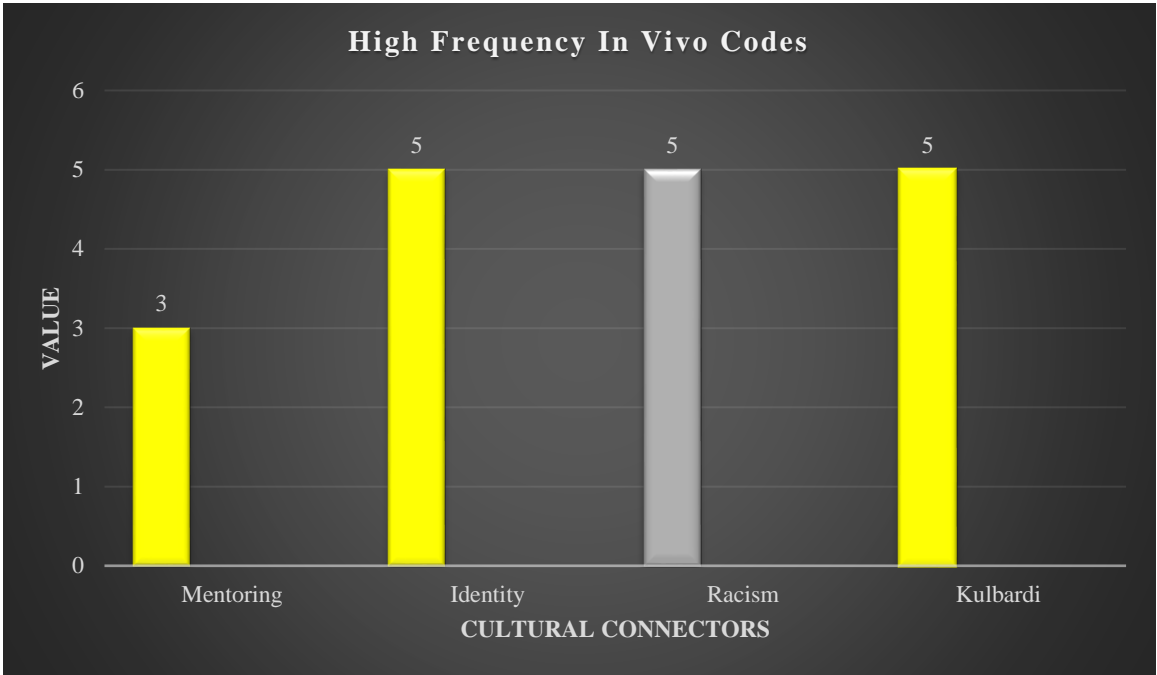
Grantely believed that Kulbardi had helped to remove the negative barrier for him, associated with being Aboriginal:

“Growing up as a kid, they’d refer to my family as good Aboriginals, I was exposed to a lot of bad stuff I had this misconception that Indigenous people didn’t really go far in life, and then I came to University, and saw my culture was something to be proud of, because there were so many of us here, Aboriginal students achieving amazing things, I just look back and think if I can help students get where they want to be, it’ll be amazing.”

For Grantely, Kulbardi celebrates so much more than identity. Kulbardi is unique in that it ascribes to a way of doing things, which encompasses a methodology not always ingrained in mainstream universities. Grantely is adamant that the older students were crucial in helping to create longevity in terms of his tertiary education. He states that:

“I got to Kulbardi The past students that have gone onto graduate inspire me. I think our manager, Braden Hill is a real inspiration, we have a few yarns, my situation sounds pretty similar to his, if I would be like him, I’d die happy.”

Graph: 1.11 Summary of In Vivo High Frequency codes



Smaller participant values codes; 1-2, that fed into the main In Vivo codes.



Anne Marie Forest

Anne Marie has been a student at Kulbardi now for 7 years. She is completing a double degree in Law and Arts and has four majors in high interest areas that she wanted to study about. She is quick to point out that Kulbardi is more than just an academic cultural bridging course to higher education. She articulates that:

“If I didn’t have Kulbardi, I’d be lost. We are well and truly integrated with the staff, including the academics, there is no levels of like you have the upper school, and academia, the staff, and they’re all one. When I first came here, it’s really very family orientated, even though you’re not related in a blood sense, you’re actually, we’re all here, one purpose, here to study, but we also have the sense of family when we walk in the door, it’s like everyone says hello or good morning. We all sit together at lunchtime, we usually hang out after hours, or on non-contact weeks and that really shines out, especially when we are at national events and everything and I think we’re unique in that sense.”

Mentors

Like Grantely, Anne has high praise for the academic and cultural guidance that the Aboriginal centre offers. She articulates that:

“I was lucky when I came here, I had mentors, there was a lot of older students here, that took me under their wing and integrated me into our own little Kulbardi society per se, and it really enforced a sense of welcoming family and everything. It was really good, so I didn’t have any trouble going up to the classes or anything, because I’ve since graduated, so I’m pretty much a lone wolf going over there to the main university, but a lot of my classes are there, it’s really cool, I don’t have any problems with that. It’s great the way this centre combines both the cultural and academic facets of this programme, I think they manage to merge both elements

beautifully.”

Family

For Anne, Kulbardi sets a precedent and ascribes to an innovative approach, which makes the centre unique in its method to a successful cultural model for Aboriginal and Torres Strait Island students in the realms of higher education. She points out that:

“When you come in here, all the students are made to feel welcome. We had a smoking ceremony and everything else like that. We were ultimately branded Kulbardi, like had all the gear and from a spiritual sense, I think it helps bind us, so it makes us a lot more identifiable on campus. I think a lot of people are intrigued, especially the academic lecturers, but I think it’s good, because they’ll come down to the centre and take part in the special ceremonies that we hold, like National Sorry Day, we have Naidoc week and other events like that. People find us quite interesting, sometimes I get a bit disgruntled, because I feel like they look upon us as museum pieces, it’s like I don’t think they quite understand the importance of maintaining that community commrade in the centre there, and we do mix a lot outside here, but really, this is our heart, we just love coming here. It’s a pull, you even come here in your break time quite a few of us, we’ll just come here, it’s got a pull, and it’s like home.”

Anne believes that the link to Aboriginal cultural traditions and tribal lands are integral to maintain identity within mainstream settings for Indigenous peoples. She concludes that:

“Even though a lot of mob live in urban settings, they still maintain that sense of family, the sense of knowing who they are, countrys very important and everything. It’s the pull of the

country I'm from the Goldfields, you just have that sense of peace and oneness with the country and everything like that. You know your own country. Soon as you're getting closer to Kulbardi, that's the border, you just know you're getting closer to home. You get goose bumps. You get that feeling that you're safe now, you're home."

Racism

The cultural pride she has for her identity, people and homeland is in stark contrast to the view mainstream Australians looked upon Aboriginal and Torres Strait Island peoples, while she was growing up. She states that:

"I went to a predominately all white school and the stereotypes you get is that all Aboriginal people drink, smoke, do drugs, gamble, party, have kids early and just live on the welfare. I don't think a lot of people realised that I had come from an academic family, so like I knew what I wanted to do and already had that knowledge and pathway set."

Anne is adamant that she was destined to help make a difference for the betterment of her people, but it has certainly come at a price for the Goldfields local; that journey has been plagued with a great deal of negative stereotypes and racism that has not made the journey a pleasant one. She points out that:

The importance of giving back to community was something that I had drummed into my head, so I had that upbringing, but it was also like fighting against the dominant culture, that was really personal, you just can't turn black and feral at any time, because from their perspective, it's just like, let's just go and get some rifles and shoot these people. As long as they look at you, they make that assumption and it's taken years to fight back the urge and get aggressive, but the best way to fight back is to educate the people and that's the motto that I've had ingrained into my brain, just go out and prove them all wrong.

Education however is not the only hurdle that First Nation's peoples in Australia must confront to change the status quo of deprivation for their people. According to Anne, racism once embedded is hard to remove. She stresses that:

"I cannot believe that some people think we're still walking around with Kangaroo skins, you got a pet Kangaroo or Emu in the backyard, the classic one I hear is Can't believe you people still eat the national emblem on the coat of arms and I'm like ah, they were our food before they were made into the coat of arms, I'm sorry if that offends you, but you need to hop back into your row boat there mate and go back to England."

Anne Marie is grateful for the political conscience that Kulbardi has ignited within her. Demystifying cultural stereotypes and challenging institutionalized racism has given her the impetus to challenge and counter the social, political and economic injustices of Aboriginal and Torres Strait Island peoples within the wider Australian society. She states that:

"We did an exercise with a criminal law lecturer called Rove Thomas Crop, which basically busted the myth that all Aboriginal peoples are criminals, in fact many of us had not even had a police record, or had ever been in trouble. It upset a lot of non-Aboriginal people in our class, but it made people question their preconceived ideas of what they thought of Aboriginal and Torres Strait Island peoples."

Kulbardi

She is very grateful for Kulbardi in that it has been a catalyst in countering dominant ideology that maintains the status quo of subordination. She points out that:

"Kulbardi helps to change stereotypes. What it does is that it reinforces the fact that we are here, we have survived, we're getting stronger and no matter what sort of adverse things that are thrown at us at any given day, at any given moment, either by

the government or media, we're here to stay and we are strong and we are survivors."

Traditional Elders

Integral to Anne's ongoing success within tertiary and now vocational settings is the respect and knowledge of her Aboriginal elders, who played a pivotal role in the well-being of her time at Kulbardi and life after University. She states that:

"They keep us, and they bind us and they're so integrated to everything, they are a wealth of knowledge. They did the hard yards for us and that's why I try and reinforce it with the younger generation is they've done the hard yards, so they've had to put up with wider Australian policy, they've had to put up with racism that we've never had to experience."

Aboriginal Art Work

Anne Marie points out that Aboriginal identity across many facets of modern day Australian society are starting to gain traction. She stresses the importance of maintaining Aboriginal totality across all facets of life, including art forms:

"The traditional style paintings, and their Orcas and how they tell a story and there's dots and lines and everything means something. It took a non-Aboriginal anthropologist who happened to have a painting by one of my favourite all time artists, it was done by Rore Promas (R.I.P) absolutely brilliant artist from When and not Turkey Creek in the Kimberly's and he was flying over and he looked down at this particular painting and had a brain wave that this is like a typographic map that Rove Thomas had on his painting and it explained everything, and he also had the wives painting there and everything just made sense and then it was validated by this non-Aboriginal person, who happened to be an anthropologist and expert on us, for them to actually click and say Oh it does have meaning, it's not just about pretty lines and dots."

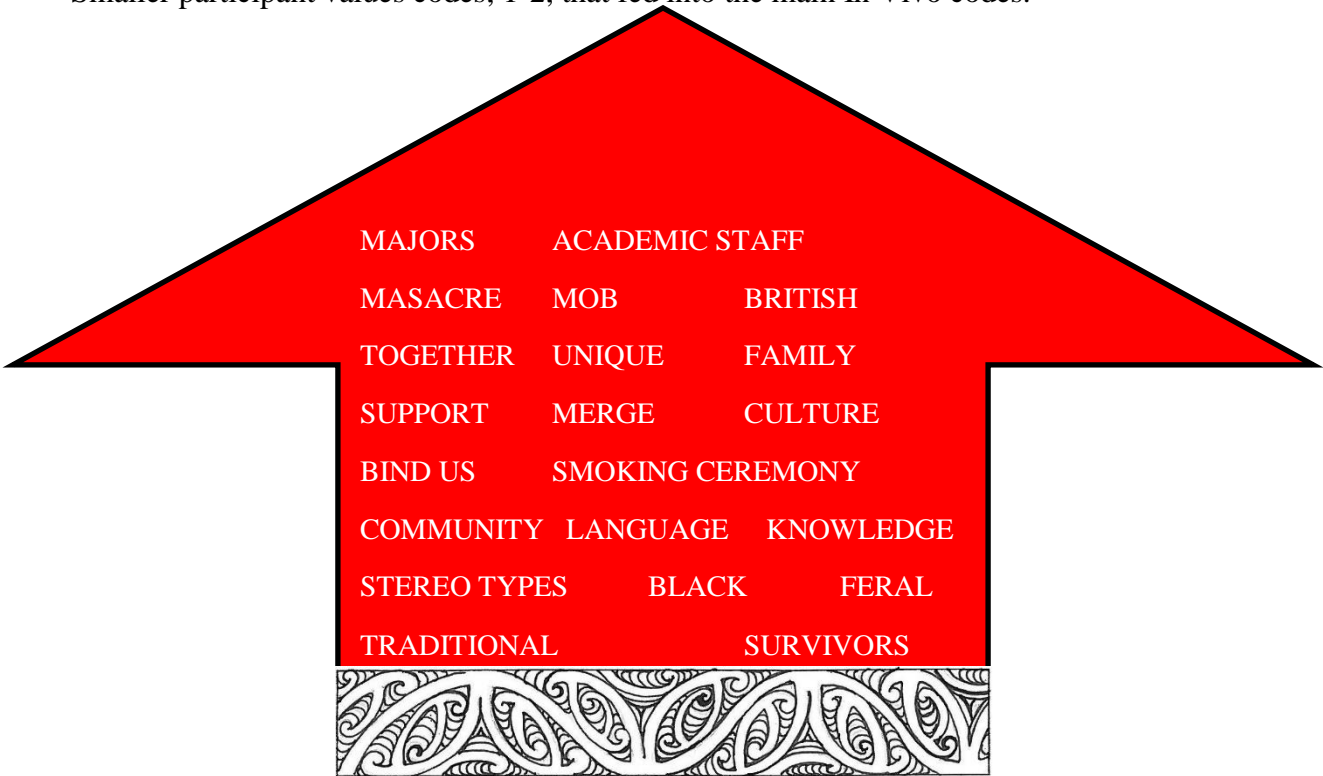
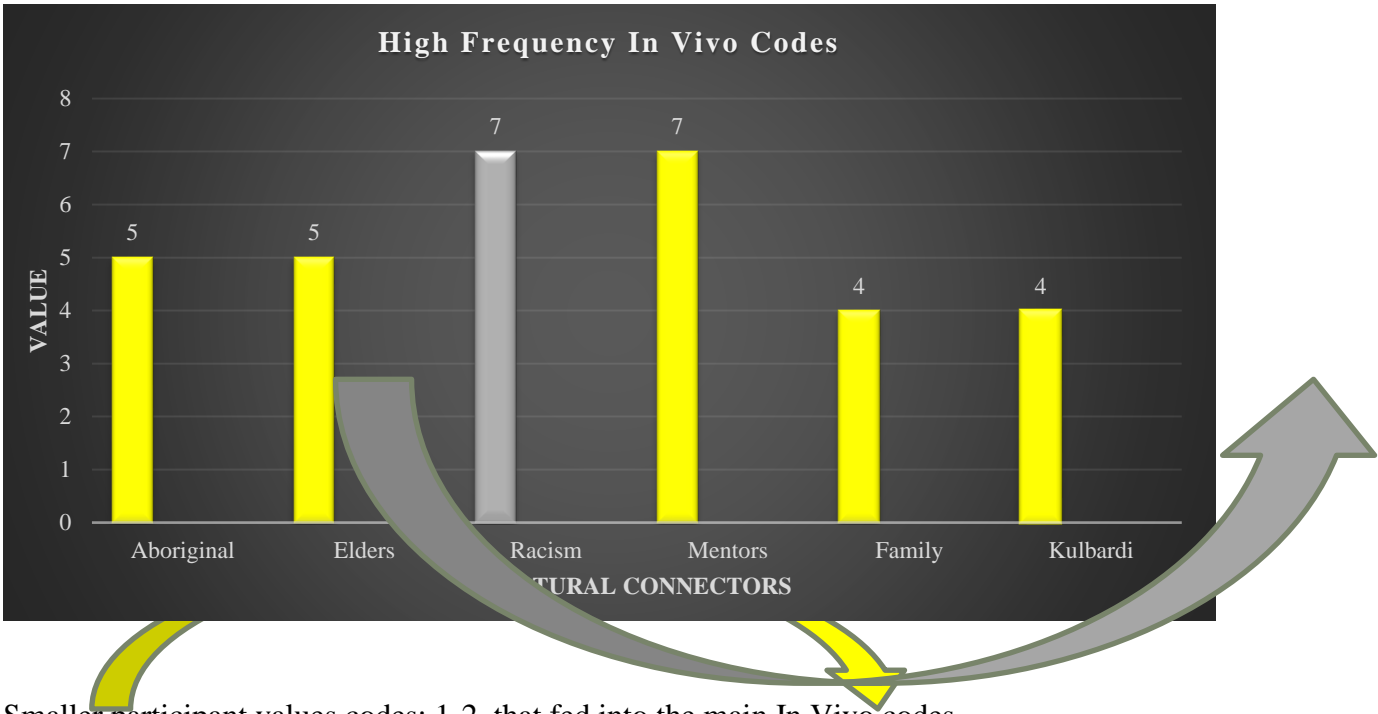
Anne Marie believes that Kulbardi is in the prime seat in terms of a successful academic discipline within a mainstream Australian tertiary establishment. She articulates that:

“Nowadays we’re in a position here where we can have ownership in intellectual property over our research, our culture, over our language, over everything, were coming up and eventually we’ll have it.”

For the arts and law graduate student, it is important to learn from other Indigenous peoples, Anne believes Māori and Aboriginal have a shared identity, which can be used as a cross cultural pedagogy. She states that:

“I need to go to where the people signed the Treaty of Waitangi. It has a lot of significance to Aboriginal people, especially when we’re trying to fight for a treaty and find our rights, the treaty helps to make the government accountable. Like your Te-Kooti, we’ve got one here called Yagin, he did the same things. Indigenous peoples have a very different way of looking at the world as opposed to non-Indigenous. When an Aboriginal person views that land, they don’t only visualise a house, but what’s under there, who walked there, is this a track one particular tribe who took this, is this a birthing place where women or men did business. They look at the bush root on there, shall they eat seasonal, because traditionally that’s how they’ve been raised, and then there’s the salmon run, oysters or the sting ray.”

Graph: 1.12 Summary of In Vivo High Frequency Codes:



Jenna Woods (Kulbardi)

For 24 year old Noongar student, Jenna Woods, the journey through tertiary education has been a personal one. Jenna has a Bachelor of Arts; recently majoring in Political Science and Community Development. Her life long goal has been to work with disadvantaged youth, which was fuelled by her upbringing. She points out that:

“Four of my siblings had been addicted to drugs or alcohol. My son’s father was very violent, drugs and alcohol, I just didn’t have many opportunities growing up, so I wanted to go back and work with other young fellas who are going through the same thing.”

Racism

Navigating her way through secondary school began some turbulent times for the 24 year old Noongar woman. She states that:

I had a lot of problems with racism at the high school, even just being involved in it gets you into trouble, like someone might hit you, so you hit them back and then you get suspended for two weeks, so high school was just all about trouble, the teachers didn’t like me, so it kind of went downhill from there. I went to 3 high schools in three years and then dropped out at 15.

Dysfunction

Jenna’s story parallel’s the journey of many Aboriginal students within the education system. What’s remarkable about her narrative is that she refused to let the status quo beat her. She was adamant that she was going to beat the odds and change the outcome for herself and her immediate family. She confirms that:

“I had to hit rock bottom. I went off and did what my older siblings did, they dated like violent men, drinking and all that. I got pregnant with my son at 16, stayed in with all the shit for a couple of years after that, and then wanted better for my son, didn’t want him to have the same shit I did at 16. Just before my son was born, my Mum got cancer and for two years, I basically looked after her. I was 19, my life had hit rock bottom, I hated my life and all that, and then a friend told me about this place, Kulbardi, and I actually found out that I was good at something.”

Kulbardi

For Jenna, the Aboriginal bridging centre gave her the opportunity to be proud of her heritage. Kulbardi was an academic institution that had finally offered her a place, where it was cool to be Aboriginal. She articulates that:

“You’re not the minority when you come in here, there’s other black fellas who’ve had the same experience, most of us come from the same type of background, most of us come from disadvantage and lots of dysfunction in the community and other people here are like minded, they know where you’re coming from and they want to move forward with their lives. It’s really good in that way, because at Kulbardi, we meet like-minded people and they’ve also had the same experiences like you, but we also all want to move forward.”

Jenna is grateful for the way that Kulbardi has given her the motivation and confidence to survive in the competitive world of university studies. She states that:

“Without Kulbardi, we wouldn’t have many black fellas at University at Murdoch at all, there’s not many people that come here and go straight into mainstream and even the ones that do, they still spend most of their time at Kulbardi. They’d be nowhere the number of Aboriginal students gaining degrees if Kulbardi wasn’t here. This place has been somewhere where you can feel anchored to, you come in and you got your brothers and sisters, like

University was hard when I first started, I hated going up to the other side (Murdoch) in my first week, I missed a couple of lectures, because I was a couple of minutes late, I didn't want to walk in there because I thought everyone would look at me. Once you however settle in, make new friends and realise the University is there to support you, it's great. Even where I'm at now, the University is really supportive of the Aboriginal centre and all that, it just shows you that you're accepted here and it's not like high school, you can come down here and be around all black fellas and you're supported."

Jenna points out the importance of cultural centres, like Kulbardi, within mainstream academic institutions. She believes it is crucial for Murdoch to have an awareness of cultural customs and practices, which are an integral part of the physical and spiritual well-being of Aboriginal and Torres Strait Island students. She stresses that:

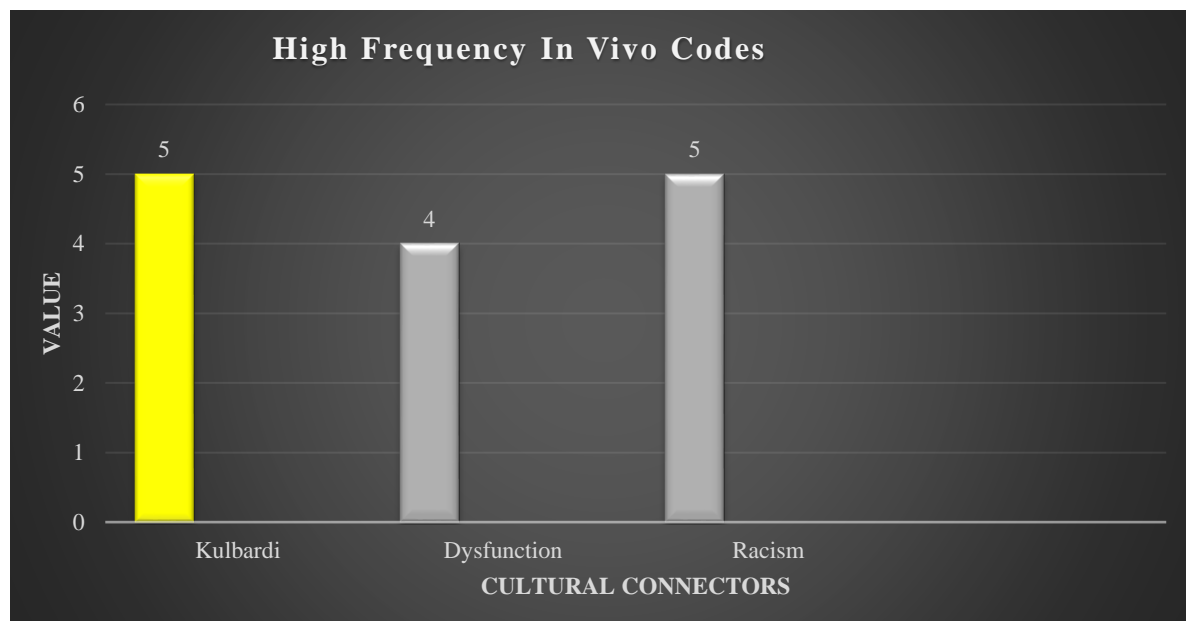
"The University staff, they don't really understand as much with all the young fellas here, like one of the boys passed away a couple of weeks ago and all the students at Kulbardi organised to come and have a smoking ceremony, it's more among the students, like the University fosters that in that they provide the facilities for you, but then there's the young and old fellas coming in, it's like people who come in that bring that with us, so the cultures there and all the young fellas in the University just facilitate that, but Kulbardi gives us the space to be able to feel proud of our culture and work out how to walk in both worlds, like you don't have to come here and be white, just because you go to University, you come here and you can still be proud to be black and be around other black fellas."

Perhaps the biggest selling point for Kulbardi, according to Jenna Woods is the can-do factor. She points out that:

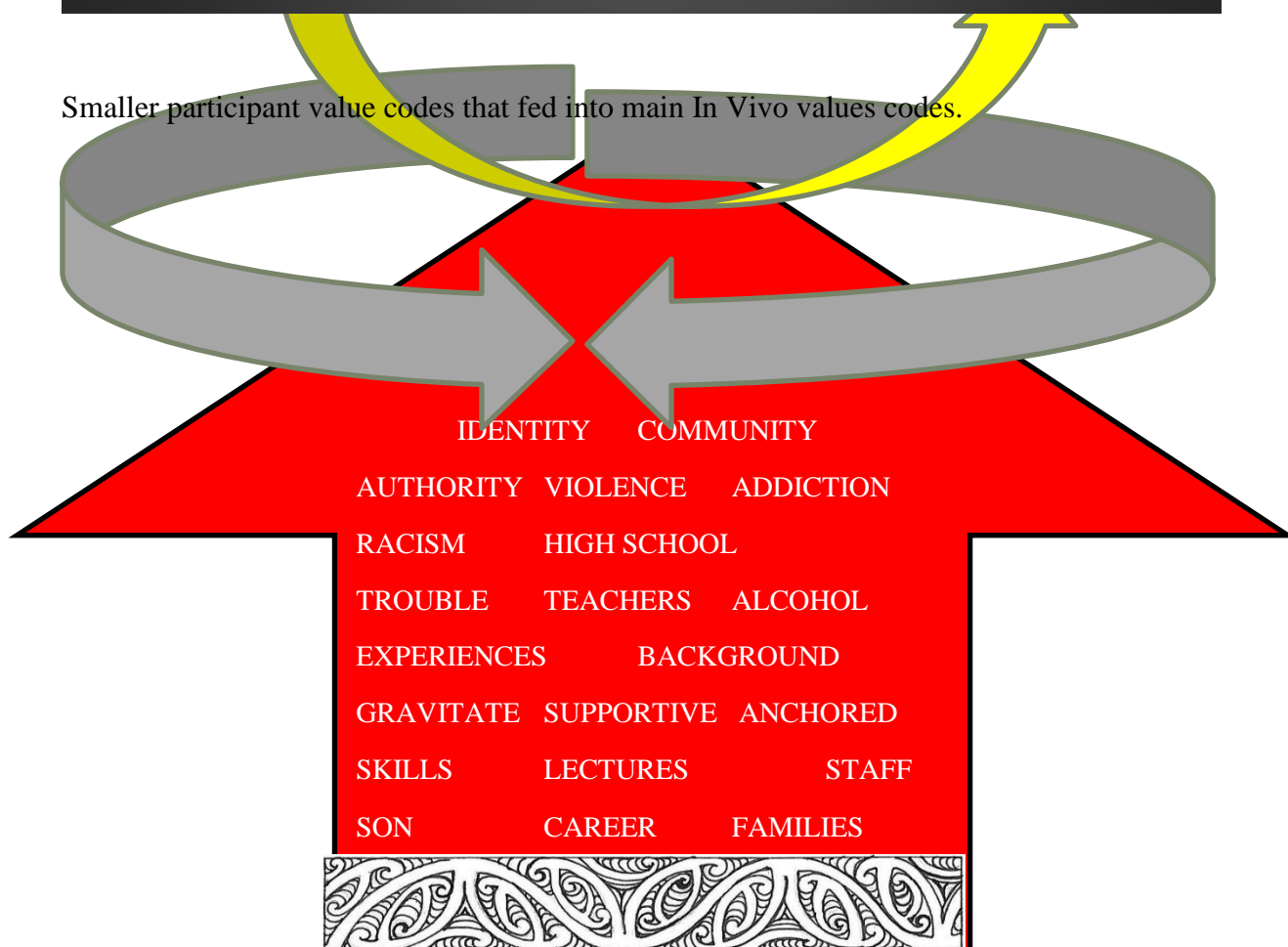
"Just knowing that you can be what you want to be, I've never had anyone tell me that growing up, it was like you grow up, watching your older siblings in jail, on drugs, having

kids every 10 months and then coming and seeing something different and then if you want to go out and be a policy advisor or a lawyer, well you can do that, you can be anything, so just having those doors opened to me and knowing that I can do that, so that's why I made sure I bring my boy in here, when he has people free days and show him around my classes, lecture theatres, so he doesn't grow up thinking that he can't go to University. Instead when he sees the University, he'll say Oh yeah, I can go there, because Mum went there."

Graph: 1.13 Summary of In Vivo High Frequency Codes



Smaller participant value codes that fed into main In Vivo values codes.



Chase Hill (Kulbardi)

Chase Hill is of Crewman descent and was born in Victoria. He moved to Perth, Australia when he was 10. He is currently studying for his honours in criminology with a specific focus on racism in Western Australia.

Incarceration

For Chase, like Jenna Woods, the journey into tertiary education has become a personal one. His deep passion with criminology and white racism stems from historical atrocities against Aboriginal peoples. He states that:

“The stuff over here, looking at the deaths of Aboriginal people in custody, it’s still being reported on, not spoken about.”

Chase believes in identity for all Indigenous peoples, whether it be at a University centre, like Kulbardi, or inside a prison. He firmly believes in the transformational power of culture. He points out that:

“Like see in Australia, in terms of prisons, they don’t really recognise the importance of cultural identity, there’s still no recognition of the idea or bringing in your heritage, they haven’t made much of a difference like the justice system doesn’t really care for that, it’s almost an ideology, they don’t care for that.”

Kulbardi

On the other hand, Chase believes that Kulbardi is an example of what a successful model of a cultural hybrid can look like when done successfully. He articulates that:

“It’s family, it’s really good. I don’t know much about my language group, because the Crewnation is quite a big area and coming to Kulbardi, even though we’re not blood related,

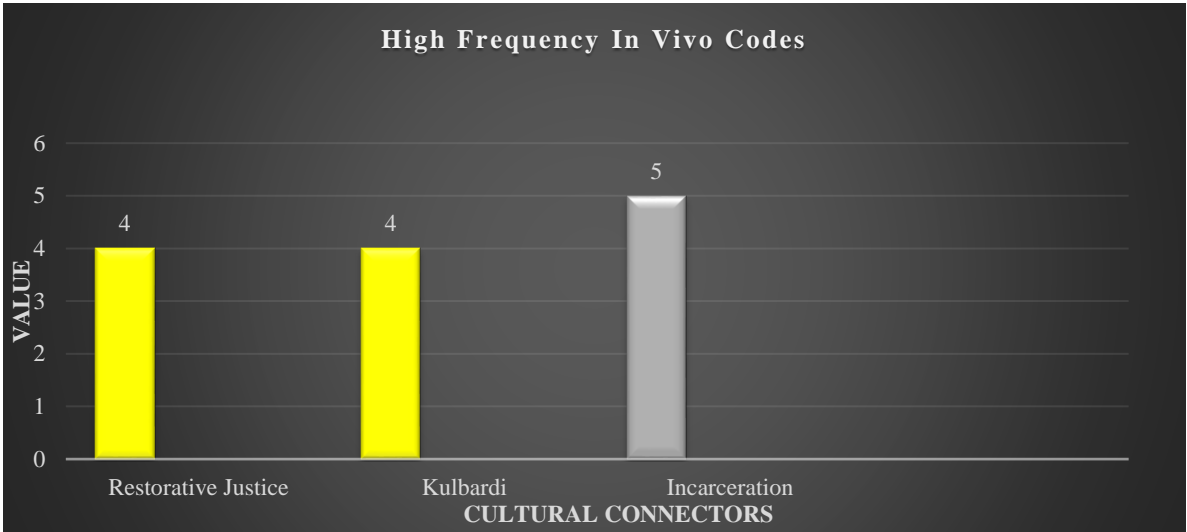
it's still like family, it's really welcoming. I've been here for five years, Braden's been the manager, teacher and mentor. I left after finishing my degree, but came back a couple of times just to have barbeques with them and I actually missed it."

Restorative Justice

Chase is adamant that he wants to work within policy, once he gets the overseas travel bug out of his system. He is adamant that the Australian government is not effectively serving the Aboriginal and Torres Strait prison populations well at all. He stresses that:

"Rotorua justice was based on Indigenous people in Canada from what's been read and basically it's a form of bringing community, the person and victim together, stuff like that, it's reintegrating shame, which is like, it's positive shaming, when I say well what do you mean It's not shaming the person for what they've done, it's shaming the behaviour, you're not a bad person and they keep the society or social group around the victim, so that people realise there's actually someone caring for them, rather than when you go into the court or jail systems that's not there, not to mention restorative justice does amazing things in terms of crime as well, because when you get taken to a court case, you just get treated like a piece of evidence, you're being told they're trying to break you, tell you that what you said isn't real and poke a hole in your evidence, whereas restorative justice, when you get to mediation, you sit down with your family and it breaks down those barriers."

Graph: 1.14 Summary of High Frequency In Vivo Codes



Jesse and Taylor Jade Bellotti (Kulbardi)

Twenty-five year old Jesse Bellotti is completing a double major in theatre and drama and Secondary English teaching. He makes no bones about the importance of Kulbardi in gaining success within a tertiary establishment:

“We are a close knit family, it’s not just you come to University and study, it’s more you come to university and because it’s such a small centre at Kulbardi, so many people are doing so many different disciplines if not the same, you have a lot more support and it’s like you can actually go to people here and go I’m struggling, whereas I don’t like going to the library up the top, because I feel like an outsider, you can’t openly go and ask someone for help, because they’re like Who are you?”

Kulbardi

Jesse’s sister Taylor Jane is also a student at Kulbardi. For TJ, although a year ahead of her brother at the University, Kulbardi is family. The death of a recent dearly respected and fellow student brought that home to her:

“We all celebrated his life, we all attended the service as a family.”

Although the death of one of their own hit everyone hard, Jesse believes that Kulbardi allowed them to navigate through the loss as a strong unit:

“We had the flags at half mast, we had his name out there, we all got to pay our respects, it was sudden as well, he was only 26, but Kulbardi made us strong, we were a dynamic family and we’re still continuing to support one another through it. Whereas if we were up at the top university with everyone else, it wouldn’t be the same, they didn’t know him.”

For Jesse Bellotti, Kulbardi has been the impetus to navigating a successful pathway through life. He couldn't imagine life without it. He articulates that:

"I was expelled 3 times from school and I was going nowhere and then my sister had her orientation day for psychology and criminology of which I came in thinking I'd find a hot chick or something and now thanks to Kulbardi, I've now got my High Distinction grades for University, I've won essay competitions, I'm doing a double major, I've changed my entire life around, thanks to Kulbardi and my sister."

Taylor Jane believes that the cultural relationships between mainstream tertiary institutions like Kulbardi and Murdoch university offer a wider opportunity for Aboriginal and Torres Strait Island people to share the voices and the stories of their history, which is a key step in healing the injustices of the past. She points out that:

"I was the first one in my family to graduate, I did so with A's and B's. A big contributing factor to that was the biography I did on my grandfather; Richard, I actually got an A on that one. It looked at Richard's journey from the time he was born. Richard was born on a mission and his dad was an American sailor, he had to find his family throughout his journey, while Richard also found himself, he became an alcoholic, because he couldn't cope with what was going on. Richard lost his brother, raised 5 kids, 2 actually were his brother's kids, one of which now actually passed and then his wife left him, prompting him to think better get my act together, so he went to AA meetings, he became sober, he's now 27 years sober. Richard became a drug and alcohol councillor and worked in the prisons between Broome and Perth, and now he owns a home and a nice car and now one of my main inspirations."

Racism

TJ is completing her Double major in psychology and criminology with a major in psychology. As a Yamitji descendant, she is perplexed about the dualism that race exposes within her homeland of Australia. She points out that:

“It’s really weird, but Australia is such a multiracial country, but they’re a racist country, so I don’t tend to mention anything about my Aboriginality, unless I’m asked, some people think I’m from New Zealand, but I turn around and say No I’m actually Aboriginal and then as soon as I say that, they say How does that work? That’s what I find easy about Kulbardi, it’s not are you Aboriginal, it’s what tribe are you from, then they say Oh cool, I know people from that tribe too, and there is some other Yamatji here as well, Rosie, she’s got Yamatji in her as well, there’s other people from our tribe, but it’s mainly Noongar, because we were on Noongar territory, Kulbardi is a Noongar word as well, meaning “magpie”.

Dislocation

Like many Aboriginal peoples, Taylor Jane has had to struggle through trying times in adolescence years, but it has given her an acute awareness and understanding of the many Aboriginal youth, like herself that have been dislocated and disenfranchised from their culture. She points out that:

I graduated high school, I went onto complete a certificate in Veterinary nursing, so I’m a qualified Vet nurse, and then when I finished and I decided I wasn’t helping people enough, so decided to study psychology and I would like to specialise in child and adolescence psychology, and then I thought I want to help troubled youth, so I’ll interlock criminology as well. Eventually I want to start my own business, counselling troubled youth with the use of animals.”

Culture/Identity

Jesse and Taylor Jane both strongly believe in the mixing of cultural traditions with mainstream learning techniques. Taylor Jane stresses the need to see such cultural practices as a key to motivation within tertiary institutions. She states that:

“We do learn from the elders, coming back to art, my mum learnt her art, dot painting from her aunty and mum taught me dot painting, pop taught dad and dad taught Jesse, and with the males, it’s our Uncles that teach us how to fish”.

Jesse still highly regards the traditional ways of his ancestors, even though he lives in the city, he carries those ways of knowing inside him like a flaming torch. He reiterates that:

“Traditionally we’ve had bush fires, camp around the fire, the elders would tell dream time stories and the younger generations would learn from that and a lot of the time, we do spend, traditionally outdoors, because you go hunting, then you start a fire, everything is done outdoors. I think the stars represent spirits, the elders would tell you which stars represent which spirits, the birds, there’s a story of the willy wag tail or the chitty chitty, the story of the kangaroos, the Rainbow serpent, the swan is actually a story to do with the Rainbow serpent, seagull; it takes Aboriginal spirits out to sea and the willy wag tail, you’re not supposed to follow it into the bush.”

Elders

For both Jesse and Taylor Jane, although they acknowledge that there is a friendly rivalry between Aboriginal and Māori people in Perth, she believes that there is a parallel benefit between Māori and Aboriginal, which can be hugely beneficial in terms of Indigenous success and development. Taylor Jane points out that:

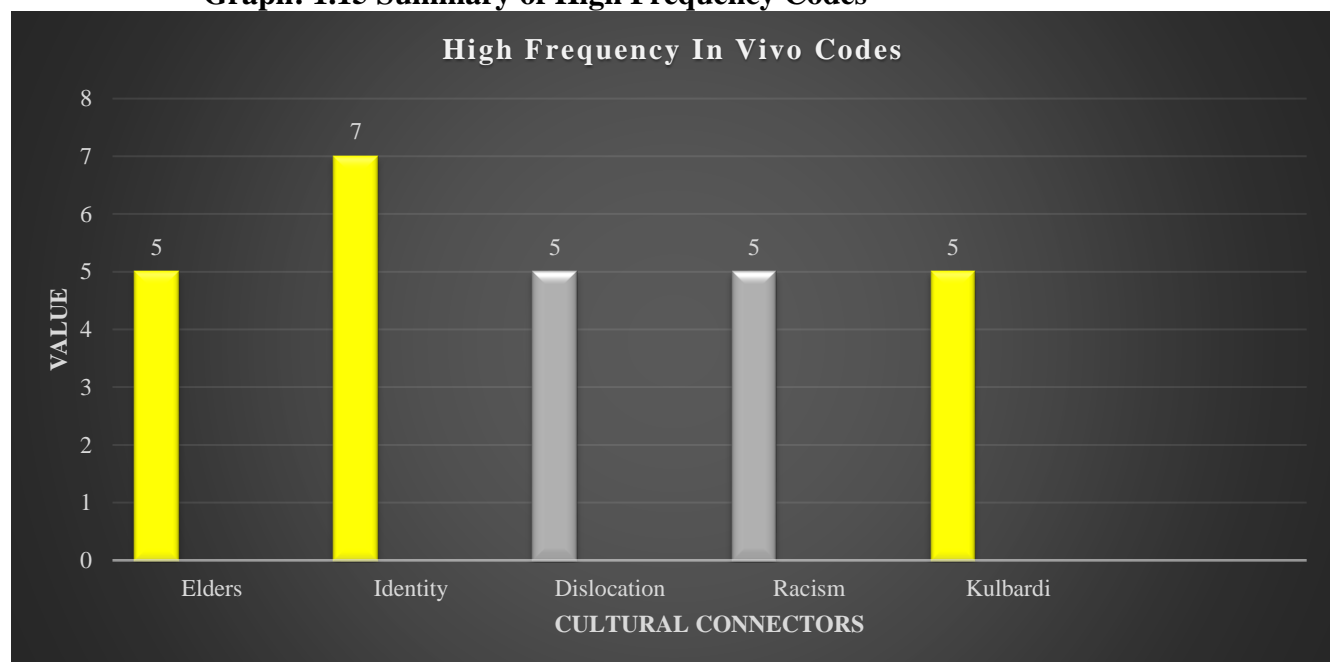
“We can share stories, there’s traditions to learn in both cultures, because we are both family

orientated, we both like to hunt and both have a beautiful culture. Jesse also supports the need for better relationships between Māori and Aboriginal peoples”.

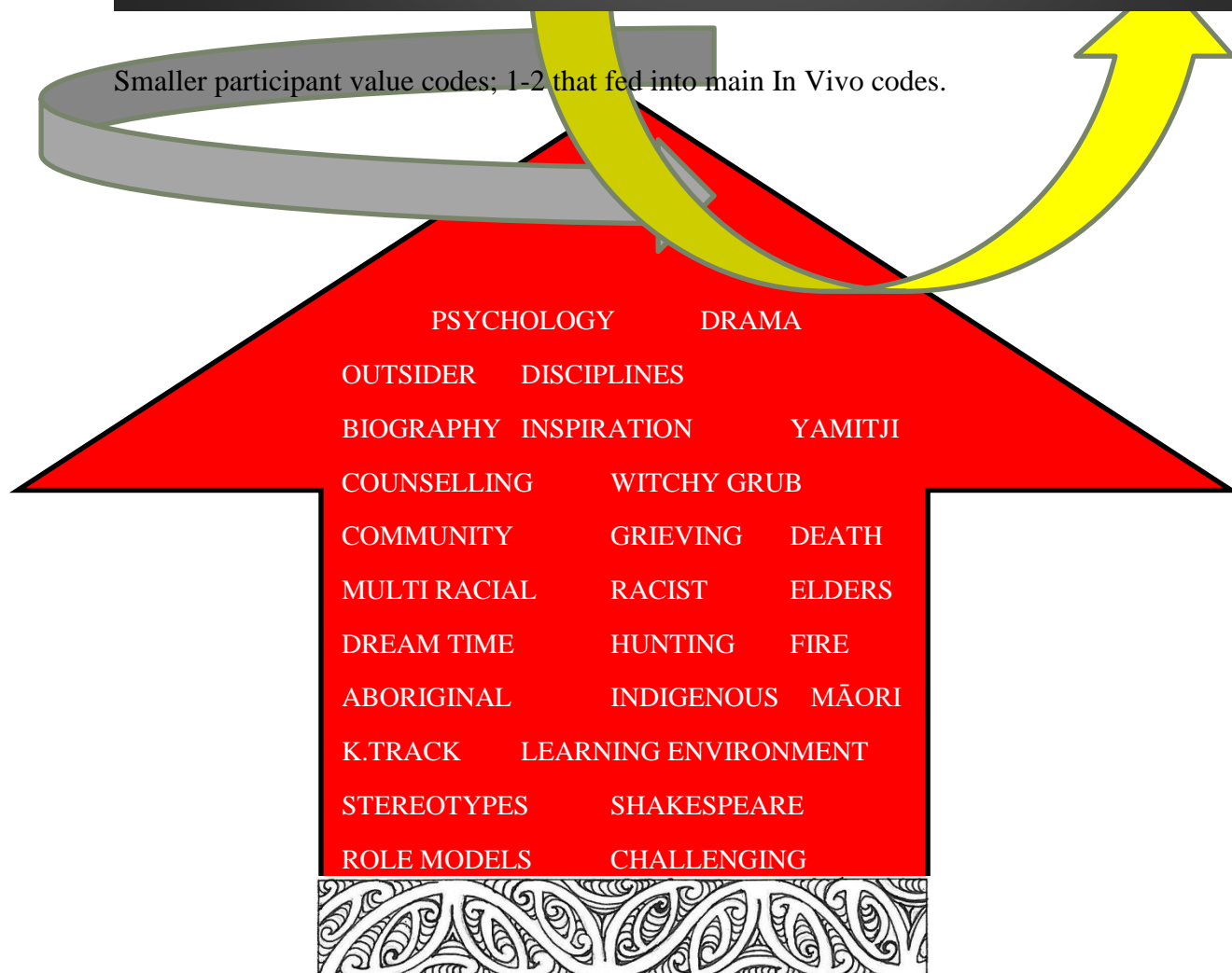
For Jesse, one thing is for sure. Kulbardi has definitely been the impetus to become the next role model for the younger generation coming through. He points out that:

“I want to go to Hollywood. I love theatre at the moment, were doing Shakespeare and I’m really loving it. I want to write music, go to a recording studio, obviously I’ve got a teacher major as well, but love to go into high schools, guide kids, the way I didn’t go, because I failed miserably at school, but now I’m at University and people have graduated from school have said Try and guide them in the right direction and make their lives better.”

Graph: 1.15 Summary of High Frequency Codes



Smaller participant value codes; 1-2 that fed into main In Vivo codes.



Keneasha Lindsay (Kulbardi)

Nineteen year old Keneasha Lindsay was born in Paraburdoo and then raised in Geraldton and moved to Perth when she was 12. Her Aboriginal family is from Onearm Point, and also Torres Strait Islander. She is not sure about her Torres Strait Island connections, but hopes to find the missing links when her family get together at the end of the year for a family reunion. Keneasha is studying Criminology and Forensic Biology and Toxicology.

Racism and Demistifying Stereotypes

For Keneasha the journey through Kulbardi has been about making a difference for Aboriginal and Torres Strait Island populations. She states that:

“Obviously Indigenous people are over represented in prisons, so that’s the main thing. I want to look and see why. Why is it a problem, why does it keep happening? I guess it’s kind of like growing up in the kind of crime, violence and seeing the cycle repeat itself over and over again in the next generations are exactly the same. I just want to understand why they do it and what they can do to change that, there’s something obviously wrong with the system and that needs to be changed.”

Due to being fair skinned Keneasha admits she has not had to endure some of the racist taunts that her darker skinned family has to put up with being Aboriginal, but that didn’t stop her from being categorized once they found out that she was Indigenous. She states that:

“Being white you don’t really see it as much, not really getting judged, until you tell people your Aboriginal and then they say, but how, how are you Aboriginal and even in the work place they ask me why I identify with being Aboriginal and I say, well you know that’s all I’ve grown up with, it’s my whole life, I don’t know my white family, as well as I know my

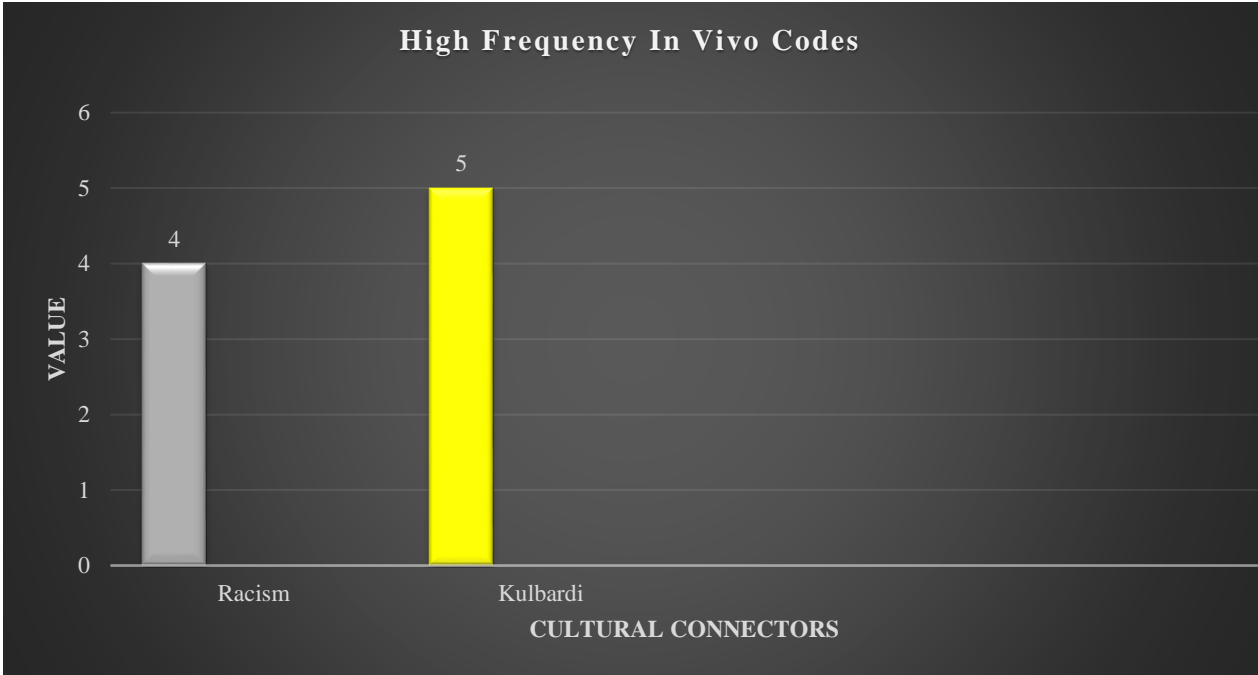
Aboriginal side.”

Kulbardi

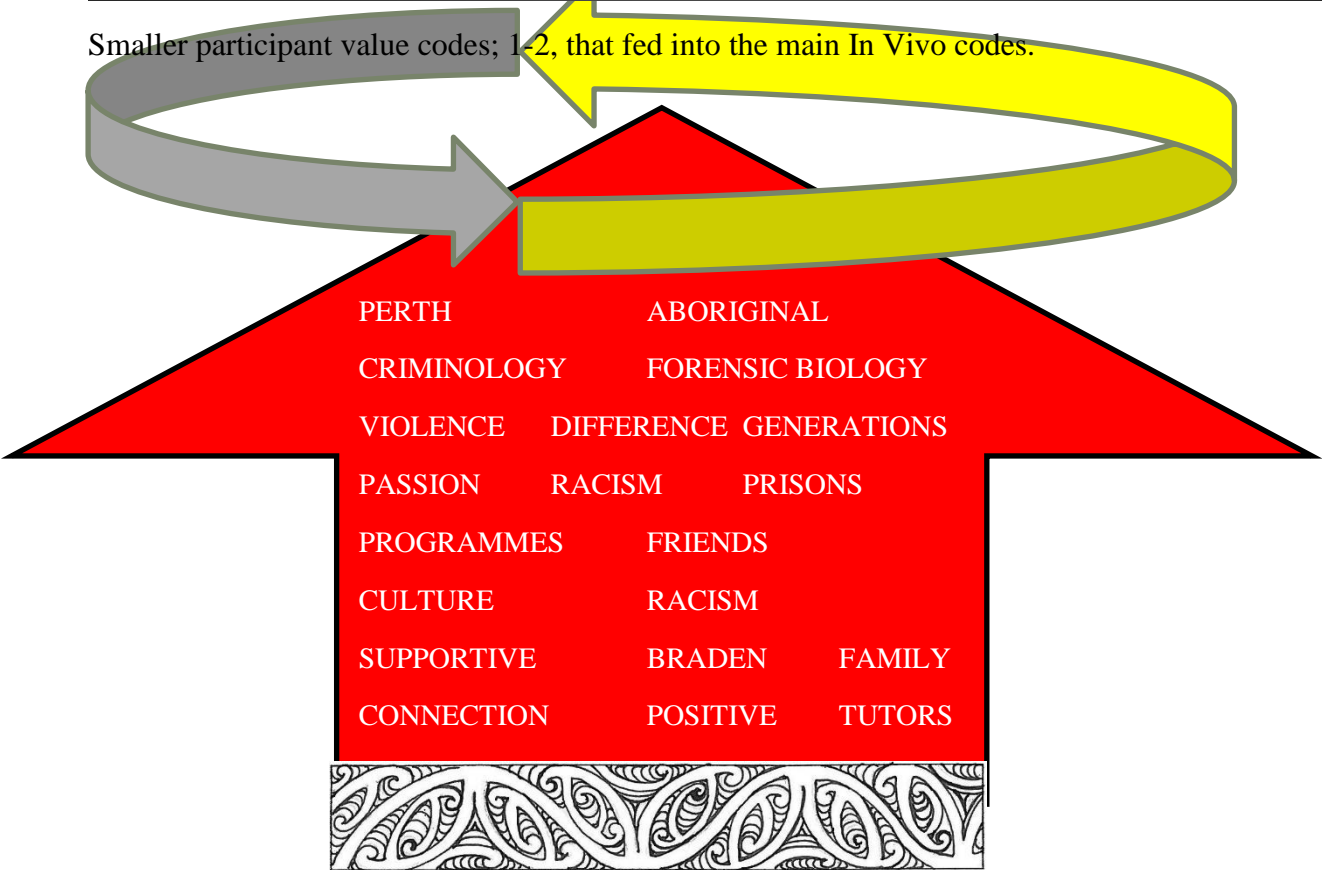
Like so many students from Kulbardi, Keneasha is grateful for the opportunity and cultural connectors that Kulbardi has offered her to stay in tertiary education. She admits that without such a centre, she would have never ventured into higher education:

“Everyone in the university is like family and you get so much support, like it’s not separate, you don’t have the manager over there, don’t talk to him, you never talk to that person, but here it’s not like that, you go to Braden our manager and tell him that you’re stuck, can you help me out and he’s really happy to do that. There was a recent death in our Kulbardi community, a lot of us have come together a lot more, which has made us all closer. I want to come back here and give back, especially to the people that have helped me so much, I just try and fit that in with my life, because life does get so busy.”

Graph: 1.16 Summary of High Frequency In Vivo Codes:



Smaller participant value codes; 1-2, that fed into the main In Vivo codes.



KULBARDI OVERVIEW:

Diagram 3: Kulbardi cyclic flow diagram shows the Positive and Negative In Vivo codes which saturated the data field of the Kulbardi participant group. Kulbardi is a cultural centre, which is an integral part of Murdoch University in Perth, Australia to increase the number of Aboriginal and Torres Strait Islander peoples within tertiary education.

The findings from this study have proved that whilst cultural connectors are an important part of ensuring First Nations' peoples success within higher education, the importance of these codes are reduced significantly if the institution itself does not recognise or support culturally responsive pedagogy.

In order for cultural connectors to be highly successful, environments, like Kulbardi become an integral part of the process for increasing the number of Indigenous students within higher learning institutions. The data supports the findings that First Nations' students learn within spaces that are non-threatening to their identity, safe, accepting of who they are as a whole, including their ancestors, both living and dead and are non-judgemental; accepting of their own cultural approaches and philosophies to academic study and personal life. These summaries are further examined in the findings chapter on pages 266-275.

Cyclic Overview data diagram 3 of In Vivo code values for Kulbardi.

POSITIVE FREQUENCY IN-VIVO CODES

WHANAU (H)	SPIRITUAL (M)	BELONGING (H)
AWAKENING (M)	ABORIGINAL ART (M)	ELDERS (M)
MENTORS (M)	IDENTITY (H)	KULBARDI (H)
RESTORATIVE JUSTICE (H)		

NB: H (HIGH) M (MEDIUM) L (LOW)

KULBARDI: CULTURALLY RESPONSIVE ENVIRONMENT

WITHIN CULTURALLY RESPONSIVE ENVIRONMENTS, NEGATIVE CODES ARE RE-BOOTED AND THEN RESCHEMATISED. THE PSYCHE IS ABLE TO RECODE THESE THEMES COGNITIVELY AS ENABLEMENT OR EMPOWERMENT CODES.

RACISM (ENABLEMENT)
DISLOCATION (ENABLEMENT)
DEATH (RE-CODED)

MAINSTREAM TEACHERS (ENABLEMENT)
DYSFUNCTION (ENABLEMENT)
INCARCERATION (RE-CODED)

IN-VIVO NEGATIVE FREQUENCY CODES:

RACISM
MAINSTREAM TEACHERS

DISLOCATION
DYSFUNCTION

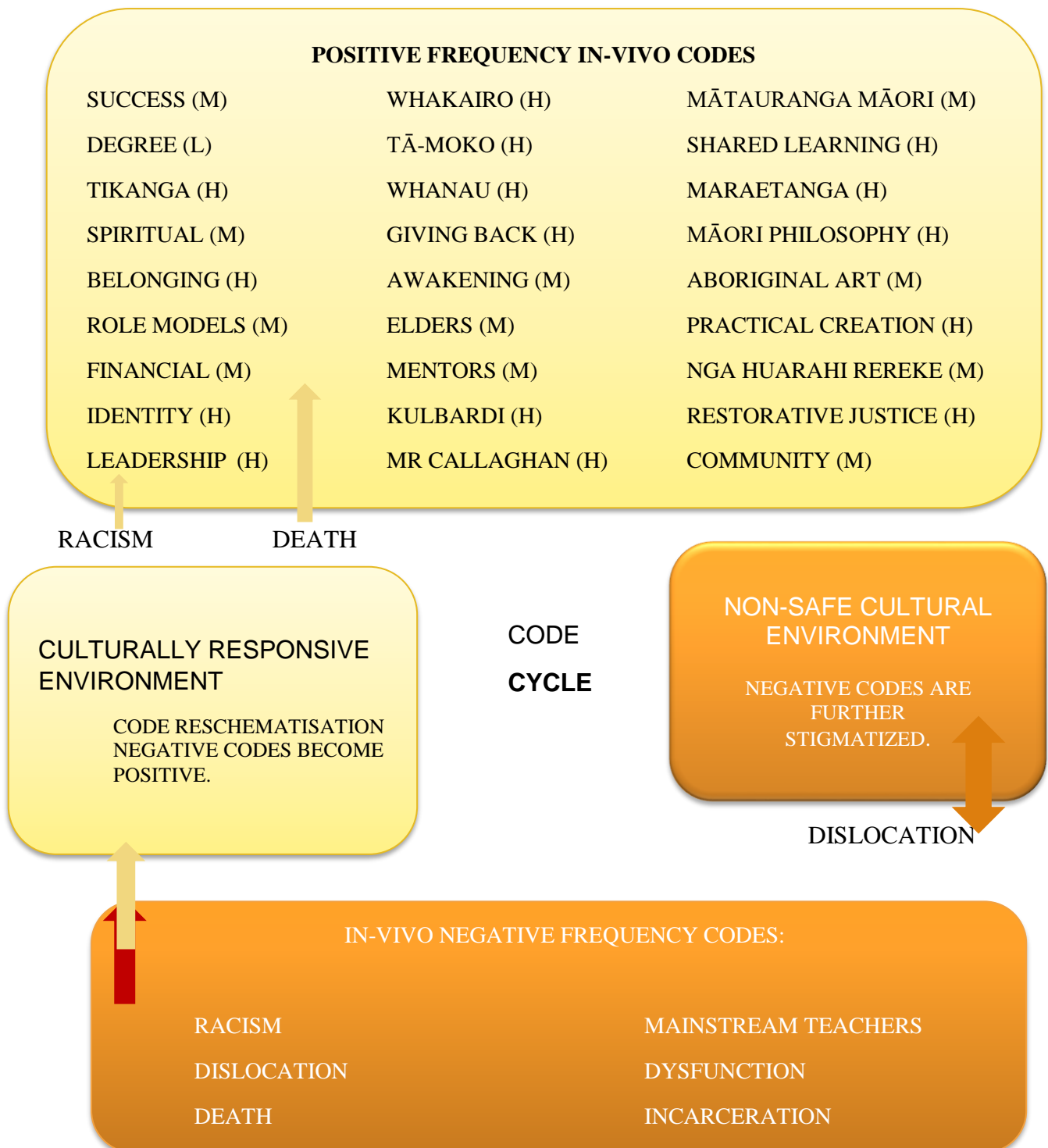
A summary of all three cluster groups:

A total of 33 positive and negative In Vivo codes were discovered as being vital to the success of Indigenous students within both vocational and tertiary settings throughout the three participating cluster groups of this research field. These key cultural connectors are identified in the diagram below.

Initial decoding of the In-Vivo codes articulate the hugely important need for First Nations' peoples to experience these codes within culturally friendly environments. When students felt that they were part of a non-threatening space that valued their cultural makeup, it allowed for Indigenous peoples to reschematise negative codes into beneficial themes. Once negative codes were recoded or rebooted within the psyche of the participant as a positive or emancipatory theme, these codes were able to create better outcomes for First Nations' peoples.

This is further examined in the findings section on pages 266 - 275. It also demonstrated the need to accept cultural connectors as a vital part of the cog within both tertiary and vocational fields as a success mechanism for Indigenous peoples.

Cyclic diagram 4: Over-all summary findings; Toi Māori Institutions, Kulbardi and Vocational settings.



4.7 *Analysing Code Values:*

Across the entire cluster groups, a combination of 33 positive and negative codes were uncovered to garner success for First Nations' peoples in tertiary and vocational settings. These themes have been summarized above. Essentially, most codes throughout the analyses were deemed medium to high frequency codes, articulating the importance of unpacking Indigenous experiences within tertiary and vocational institutions. What also stood out from the data was how the smaller, much lower frequency codes fed back into the dominant codes. For example, feeding into the code of dislocation were smaller codes, like; violence, discrimination and incarceration.

Whilst value codes within the graphs were awarded a category from a starting point of **3**, there was certainly evidence throughout the interviews to support the fact, that the more dominant codes were interdependant of the **lower codes**.

What is evidently clear from the data is that Indigenous students must process two sets of codes within a mainstream setting or work environment. Cultural codes, such as many of the topics identified above, are unpacked and processed, whilst working and making sense of Eurocentric codes in a tertiary or work setting.

In mainstream environments, these codes might include Western theory or profit maximising principles within a vocational setting. There is certainly room to further explore how the dual association of Indigenous and mainstream associations affect the way in which First Nations' students have to process Eurocentric education and mainstream profitmaking values within

vocational settings. The research distinguishes two distinct different education and vocational settings between Indigenous and Non-Indigenous peoples.

Durie (2005) alludes to this in his report on 'Retention of Indigenous students in Higher Education' he argues that First Nations' peoples complete their undergraduate and post-graduate studies in a much longer time-frame, compared to that of non-Indigenous students, due to the mutli role within whanau and community they have to undertake. Indigenous peoples simply don't enter these spaces in isolation, but rather as a multi-faceted learner or employee with often dual or multiple roles. There is certainly scope to suggest that most mainstream universities and work sites are not set up to cope with this reality.

Due to the transformational impact of "culturally responsive settings" in most of the participant journeys, negative First Nations cluster codes were able to be unpacked, decoded and processed into more beneficial themes. This is a necessary part of the findings analysis of this thesis, as it helps to show the pivotal role that "culturally responsive environments" have to play in Indigenous peoples' success within higher education and vocational spaces.

Initial findings from the three main cluster groups: Toi Māori, Kulbardi and Vocations:

In determining "cultural connectors" which garnered success for Indigenous peoples within tertiary and vocational settings, the results supported current literature by Rosman and Rubel (2001); Loring and Ashini (2000) Mead (1986); Battiste and Sakej (2001) and Smith (1997) which iterate the need for First Nations' people to encounter and recognise their own cultural schema first, before encountering and making sense of new knowledge. Rakena and Joyce (2017) stress the need for tertiary institutions to blend cultural codes, such as whanau, hapū and iwi commitments into the academic discipline of technology, rather than shelve them. They

advocate the need to lump codes, rather than split codes to maximise success for Māori students in tertiary settings.

This research set out to investigate cultural connectors present in tertiary and vocational settings, which incubated success for Indigenous peoples within higher education and work spaces. The research was conducted across higher education and work environments which included: Toi Māori institutions, tertiary settings and vocational establishments. The cluster groups included: Māori, Aboriginal and Torres Strait Island populations.

In uncovering the impetuses which produced success for ‘First Nations’ peoples within these environments, the research aimed to discover conventional and non-conventional codes, which were instrumental in gaining high outcomes for Indigenous peoples.

Importance of Conclusions:

The conclusions contained in this thesis are instrumental in closing the gaps between Indigenous and non-Indigenous people within tertiary and vocational settings. In uncovering these motivational triggers, the results are crucial in developing a pedagogy for First Nations people which allow for autonomy across social, economic and political domains.

How to quantify quality data:

Whilst coding was conducted to unlock key topics within the cluster data, in terms of quantifying the codes, the value of each theme has been awarded its category according to the point at which it saturates the data.

The importance of each code has been categorized as either; low, medium or high. Individual participant Low to High In Vivo codes have been summarised in a graph at the end of each participant narrative. Alongside the graph, the lower codes have been identified inside of a

whare wānanga to show the interdependant relationship that Indigenous codes have with one another. It is important within Indigenous methodology to unpack the codes as a whole to discover their unique and intricate whakapapa (connection) they have with one another.

Some codes, although only experienced by 3 of the cluster participants had saturated the field heavily. For example, although death might have only been mentioned once by a participant in his interview, that experience had produced long term trauma for the Indigenous participant, which had saturated the narrative so heavily, it had become a key part of their academic or vocational philosophy. Low codes for example might have consisted of finances, which might have had an initial effect upon the participant, but did not impact heavily upon the student or stop them from continuing with their tertiary studies or their love of Whakairo.

Saldana (2013; 1995) explains the importance of values coding within data analysing, because it allows us to see the importance we attribute to oneself, another person, thing or idea. Saldana further reiterates that:

The greater the personal meaning (of something to someone), the greater the personal payoff: the greater the personal payoff; the greater the personal value (Saldana, 1995, p.28).

Within this procedure, codes were examined holistically, as opposed to categorizing themes as numerical entities only. It was difficult to find a data analysis system which allowed me to quantify the data qualitatively.

Positivist research systems as Smith (1999) and Verma (2004) allude to are non-conducive to First Nations' methodology. We can't simply rely on positivist coding to give us an accurate reading of the field. The danger of such a process within Indigenous paradigms is that whilst for example death may only be mentioned once within a participant narrative, the code often

imposes a life sentence for the interviewee. As pointed out in the example of Malcom and Rochecouste (2000), death had bigger implications for Indigenous communities as opposed to non-Indigenous populations. First Nations' peoples might have relied on the deceased as an elder, mentor, grandfather, spiritual leader; his relationship with the cluster group leaves a huge gaping hole, once he has gone. We might tend to overlook this significant factor within coding patterns, if we simply systemise our findings purely by a numerical system.

In accordance with Strauss and Quinn (1997) codes must be examined as cultural schema, which have been socially constructed. In terms of Indigenous codes, these factors are conditioned and reproduced very differently to Eurocentric themes. Under Western theory, positivism doesn't value what it can't see. In First Nation's communities, ecologies such as spiritual or dream time for example, although they can't be seen or touched physically, are paramount in creating wellness for the Indigenous psyche from a First Nations stand point. As Morrison (1999) and Youngblood Henderson (2001) allude to, the First Nations' field is often saturated with tribal traditions and customs, such as spirit and dream time, which can't necessarily be felt physically, but still impact hugely upon the wellbeing and cultural makeup of the Indigenous participant.

Such cultural codes help to shape Indigenous values and belief systems and become central in allowing Aboriginal peoples to navigate their way successfully through unfamiliar environments and experiences, like mainstream tertiary and work settings. We must also realise the huge undertaking of the Indigenous person within both vocational and tertiary settings; they must not only process one set of codes, but two. As well as their own cultural coding systems, they must also make sense of Eurocentric ideologies, which often contrast heavily with their own systems of knowing and doing.

What also must be stated here is the development of emergent studies, like epigenetics, which unpack the effects of long term trauma upon populations, like those that have been through genocide or colonization. In terms of these cluster groups, Davis (2016) articulates the need for culturally responsive houses of pedagogy to negate the presence of negative codes, caused by long term trauma such as racism or violence.

Supporting Kaupapa and Indigenous Methodology:

This type of data analysis supports both Kaupapa Māori and Indigenous theorists, Denzin, Lincoln and Smith (2008); Mutch (2005); Verma, (2004); Battiste & Sakej (2001), who advocate for Indigenous methodology and coding to encapsulate the ecologies in which they unfold, as opposed to defining them through apparatus designed for scientific calculation. It became evidently clear during the research process that some topics, uncovered by the research could not simply be identified under a tangible heading. Abstract nouns, such as racism, sadness and wairua could not be touched, counted or felt in a physical sense, but were still key aspects of the Indigenous, that were inherently embedded in their philosophies and often had saturated the participant's journey within vocational and tertiary settings.

In terms of placing a value on each code to determine whether or not they were low, medium or high frequency, each outcome was essential to the findings, despite their value, as they allowed Indigenous people to describe their world in totality; giving respect, value and authenticity to both tangible and non-tangible codes within their narratives. It was evident that all themes across the three Indigenous participant settings; Kulbardi, Toi Māori and Vocations were firmly entwined between participant, institution and culture; they co-existed together within a safe, non-threatening, authentic, engaging and successful environment.

The In Vivo values coding system allowed for the data to be examined holistically, keeping the field from being scientifically permeated, which promotes a quantitative data analysis process where the more physically measureable outcomes cancel out the codes that can't be scientifically quantified. As Verma (2004) so passionately articulates, we must simply see these communities as more than just a number crunching exercise.

Observations:

Although observations took place within the setting of the field, these were not coded. Due to the large quantity of interviews undertaken, I simply did not have the time to be able to log and complete the observations alongside the interviews. I was however still able to use the observations to enrich the interview sources, which helped me to gain a much deeper understanding and appreciation of the artist, the student and the field in which they both worked. In the process of compiling the data, through the observations, I was simply able to transport myself back to the setting, to see the interviewee on his journey, within his work space, completing his Whakairo, undertaking tutorials or finishing off a Tā-moko with one of his clients. This did not compromise the data collection cycles; the method being robust and transparent to allow for the analysis to be coded authentically.

Throughout the entire data collection process, it was important to maintain and ensure that in line with ethical considerations within Indigenous communities, my interviews were conducted with respect, honesty and integrity, as advocated by Mead (2003) and Smith (1999).

Values Coding:

In the next section of this chapter, the emergent themes embedded within the data are categorized into summary codes. These topics are the end product of the values, coded from

the data within the academic and vocational settings.

All codes are essential in maintaining the integrity of Indigenous cultural codes embedded within the data and understanding the unique unfolding of each element within their particular setting. Whilst death or racism may only occur once or twice throughout the narrative, the long-term effects of such a code as highlighted by Strauss and Quinn (1997); Denzin et al., (2008) and Battiste and Sakej (2001) can often saturate the data; creating catastrophic trauma upon the psyche of the Indigenous.

Negative codes:

In analysing the data, the key aspect of the first and second cycles of analysis were to extract themes embedded within the data, which used cultural connectors to provide successful outcomes for First Nation's peoples in tertiary and vocational settings. These codes were not always conventional impetuses, in fact some were non-conventional topics, which were initially deemed as negative high frequency codes, but once recategorized by the interview participants they then became a beneficial theme which acted as a catalyst for success amongst First Nations' peoples.

Re-banking codes:

In deconstructing negative codes, the participant was able to interrupt the status quo and counter the traumatic effects of such themes, like racism. They were then able to recode these experiences into a system, which allowed the member to rebank the code as a positive motivational experience, instead of its previous life as a non-productive, self-debilitating category. This supported the works of Malcom and Rochecouste (2000) who articulate the

importance of reschematizing words within non-Aboriginal texts to provide successful outcomes for Aboriginal children within the subject of literacy.

In re-constructing such spaces, First Nations' students are able to create culturally safe environments, where they can freely engage and authenticate their world views on their terms.

Decentering colonial spaces:

Although many Indigenous participants throughout the study were dogged by the stereotypical deficit thinking and racial stigmatization by white teachers, this had produced an intrinsic belief within the interviewees to demystify and challenge such hegemonic principles to create safe and non-discriminant spaces. In countering these practices, Eurocentrism was negated within the domains in which they operated.

The word racism was an interesting code, in that in its essence, although negative, this theme had turned into an impetus for the Indigenous participant in each particular setting, which helped the participant to defy racial stereotypes and stigmatizations for the participant to succeed. Countering racism for many First Nations' people across the research cluster was often a given, but all participants across the interview group whom had experienced this particular code had countered its negative effects to regain culturally safe spaces for Indigenous peoples within mainstream tertiary and vocational environments.

In terms of cultural regeneration and deconstructing mainstream sites from Eurocentric thought and practice, prejudice became a key code in being able to confront and demystify negative racial stereotypes and deficit theorizing, which negated success for First Nation's peoples. The Aboriginal and Torres Strait Island bridging course, Kulbardi for example, was pertinent in creating a positive environment where students felt proud and were empowered to be

Indigenous. Although many of the Kulbardi students had been subjected to racism from white Australian populations, the Aboriginal centre had interrupted such biases, by combining cultural practice with Western theory, so Indigenous students could excel within the area of Indigenous fields and academia settings.

Kulbardi showed how racism can be deconstructed and negated; in the process of building a pedagogy which is possible of transformation and autonomy. Many graduates from the centre had completed three degrees in various disciplines.

Positive Codes

In terms of positive codes, which had created impetuses for success amongst Māori, Torres Strait Island and Aboriginal populations, one ingredient was embedded across all three cluster groups, that could not be denied, and that was the theme of identity.

Identity was a common code which was inherent across all participant interviews within the cluster groups. It was the most recurrent category throughout the entire data analysis collection process. This supports the copious amounts of literature, which embodies the concept of identity and belonging as a key cultural connector for success within First Nations' communities. According to Bishop and Berryman (2006); Paley (1990); Darder (1991); Mead (1986); Battiste (2000) and Callaghan (2014), identity is a necessity in establishing and unlocking impetuses which create motivation and success amongst minority and Indigenous communities. When Indigenous people are able to connect with their own cultural schema first, as Rosman and Rubel (2001) and Zimmerman (1999) point out, they build on familiar codes to make sense of new information and take part in mastery orientated experiences.

Chapter Five: Discussion and Findings

5.1 *Commonalities of key Cross-Cultural codes:*

Identity: A key connector:

Throughout all the research cluster groups, it became evidently clear that “cultural identity” was not only an established code embedded in the data, but it was essential in creating and developing environments, responsible for articulating hybrids of success for First Nations peoples within tertiary and vocational fields. Identity was a stable code implicit in the theory which needed to be present for Indigenous peoples to connect to positive outcomes within higher education and vocational settings. This supported the copious amounts of literature across the study area, which defined belonging as a major necessity for First Nations’ peoples’ autonomy. It iterated the research completed by Bishop (2006), Bevan Brown (2003) and Callaghan (2014) that stressed the need for identity and belonging to be a part of mainstream learning environments, before Māori student’s encountered success. Without the presence of cultural connectors such as identity, whanau and mentors, these same students had struggled to gain traction and had experienced success less and less.

Death code: A negative frequency code

Death was one such code that was considered a medium to high frequency code, which was extremely vital in at least 3 participants’ narratives. Dealing with the past losses of friends and family had to be deconstructed within the lives of some of the participants, to understand how the interviewees carried that particular code with them throughout their secondary, tertiary and vocational journeys.

Death was seen as a negative theme, but had caused the grounds for impetus amongst many of the participants from the different Indigenous communities. Once unpacked successfully in a culturally responsive environment, this code was then re-schematised into a beneficial theme. For one of the participants, Jeffrey Ruha, the death of a very close friend at the age of 15 had a huge impact upon his life. He iterated that his entire philosophy within Te Ao Māori had been about protecting and looking after our rangatahi. He had a pedagogy where he didn't want to leave one tamariki behind. Within his framework, he would ensure that Māori rangatahi would not have to endure abuse, starvation and mamae (pain). Through Kapahaka, Whakairo and maraetanga, he had set about educating the next generation by looking after one another and helping each student to reach for the stars.

It was important to unpack these themes to understand how the cluster group used negative codes, such as death to achieve success within their current institutions. The cultural settings within this study became vitally crucial in providing a safe and non-threatening environment for these codes to be unpacked and then recoded or reschematised into a beneficial theme. Matsuda et al., (1993) and Davis (2016) stress the need to re-visit and unpack the long-term association that trauma has had upon minority and Indigenous peoples. In line with Malcom and Rochecouste (2000) whether it be the stigmatization of racism or the loss of a loved one, this study iterates the need to understand how First Nations' peoples unpack negative codes and then recategorise them into the psyche as positive themes. Such schema then become a part of the Indigenous cultural philosophy which they incorporate into their personal journey for success.

Racism: A negative frequency code

Another key example of negative coding within the findings was the topic of racism,

experienced by many Indigenous participants across all three cluster groups. The interviewees of this study had emphasized the need to understand the effect that trauma, racism and prejudice had enacted upon the mental psyche of the Indigenous. In order to understand the ramifications of this code, the experiences of the participants had to be unpacked throughout their secondary, tertiary and vocational journeys of each cluster member. It was apparent throughout current literature within this thesis, that both minority and Indigenous peoples are often subject to negative connotations about their race, which carry a lifetime sentence, especially if these stereotypes and stigmatizations are not countered at vital intervals (Mutsuda et al., 1993; Delgado, Bishop 2006; Alder 2004).

Key codes within the data:

5.2

Identity within Toi Māori institutions:

Leroy Little Bear (2000) articulates the importance of unpacking cultural codes within First Nations' peoples. Cultural footprints of Indigenous knowledge forms are essential for Indigenous peoples to build their own tribal philosophies to then make sense of the world. This thesis research supports my earlier work (Callaghan, 2014), which argued the need for Māori boys within a mainstream educational setting to interact with their own cultural codes first, such as Whakairo, before they could replicate success in other areas of their schooling life.

Parts of this research examined how students within the same cluster group then connected to cultural impetuses within tertiary and work settings. This study documented both the conventional and non-conventional pathways which former graduates of the programme took to gain their qualifications. The field then deconstructed these sites to ascertain the key role that cultural connectors played in garnering success in these particular environments for young Māori men. For many of the former graduates of the Tūranga Tāne Whakairo programme involved in this study, it was clear that identity had been an important marker, which had become an integral code to connect them to success. Several of the graduates of the programme were presently navigating their way through successful tertiary studies in the area of Toi Māori, where cultural identity was paramount in discovering success for their lives.

Across the narratives, most graduates attested to the fact that during adolescence years, mainstream education had denied them their culture and identity. As young Māori males, many were disenfranchised; some were without a father and most were disinterested in mainstream

pedagogy, because it was devoid of Māori practice. Mainstream subjects simply didn't offer the impetus to ignite the spark that they were desperate to fuel. The subject of Whakairo had changed all of that. In connecting to a practical subject, which was taught from a totally Māori perspective, the teacher also being a Māori male whom they respected, the students soon started to gain success and then began to carry that motivation and energy into other underperforming mainstream subject areas. Not only that, but for many of the former students involved in the interviews, they were nearly always one step away from being expelled from high school. They all attested to the fact that Whakairo had changed their outlook on education, it had often given them the first ever taste of success and had then changed their outlook on school and given them a pathway into tertiary studies, something they originally had never, ever thought possible. Most of the former graduates had successfully completed undergraduate studies and were now either completing postgraduate studies, or were lecturing in tertiary establishments or operating their own businesses.

In line with the analysis, which concluded the findings of this report, identity for many of the Toi Māori participants had been about cultural and ancestral knowledge, which had embodied both literal and abstract forms of Te Ao Māori. For some of the research community, Māori culture had simply shaped their identity from day one. For others of the cluster group, their introduction to carving throughout their senior years of high school had changed their entire educational experience. Whakairo was a cultural connector, which had become a vital cog in the wheel for the participant group to undertake tertiary studies.

In terms of closing the gaps between non-Indigenous and Indigenous peoples across tertiary and vocational settings, Matsuda et al., (1995) stress the vital importance of shaping positive selfhoods for minorities within such institutions, and to negate self-debilitating identities

constructed through racial stigmatization. Under such hegemonic structures, Matsuda et al., (1995) argue that few from the target group ever make it through to experience success within both vocational and tertiary settings. The findings have uncovered throughout the narratives from this study, the affirmative identity of Māori men must be present in order to gain successful outcomes for Indigenous peoples within higher education and work settings.



For the two young Māori males and graduates of the Whakairo programme within the Vocations cluster group, identity too had permeated every weft and fibre of their experiences on job sites. Within the Vocational setting, the pedagogy of carving had become so transformative for the former Whakairo graduates that they were now combining it into every weft and fibre of their individual work setting.

Professor Derek Lardelli of Toi Houkura Arts School; Tio Rauna, the head tutor of the Wānanga ō Aotearoa carving programme; Craig Callaghan, the tutor of the Tūranga Tāne Whakairo programme and Clive Fugill; the former head of faculty at Te Puia Arts and Crafts Institute all attest to the healing and transformational power of Toi Māori. For all four Māori art tutors, Toi Māori was a mirimiri (massage) for the wairua (spirit) which enabled Indigenous students to celebrate their identity through their own creative license.

Toi Māori had given the artist a sense of self-efficacy and motivation, which students had produced and moulded inside of ancestral and cultural ways of knowing. A Māori world pedagogy had saturated every weft and strand of the curriculum in all three institutions. Māori art tutors like, Derek Lardelli, Tio Rauna, Craig Callaghan and Clive Fugill articulate the transformational and transcending power of art. Like the two graduates of the Whakairo programme that were now working in the building industry and the teaching profession, cultural connectors, such as identity had saturated their particular fields. It was clear that both participants had adopted the pedagogy of Whakairo into their later work environments and as

a result, were creating culturally responsive pedagogy and innovation within mainstream work settings.

The participants within this cluster group had infused the pedagogy that they had acquired from the Whakairo course into aspects of their work spaces. It was clear that cultural identity was paramount in everyday tasks which the employees had completed for their employers. For twenty-one year old Te Aitanga-a-Māhaki descendant Lynden Manuel, although employed by a construction company to build houses, he admitted to being head and shoulders above his co-workers in the industry, because of the transformative cultural skills he had learnt within Whakairo. The tuakana/tēina role modelling aspect that he had mastered while undertaking the subject of carving, had taught him valuable leadership skills, which had enabled him to teach and mentor other apprentices, something Lynden admits was missing in fellow colleagues on the work site.

Lynden was adamant that the skills he had amassed from the subject of carving had also given him the skills to act as a middleman, to broker Whakairo or art pieces for newly built homes.

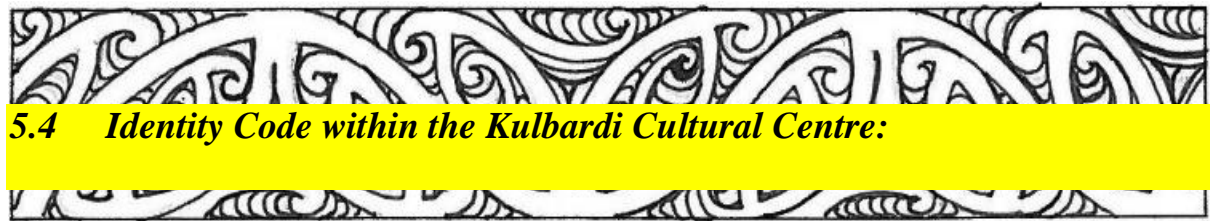
Through his own ability to carve, and the large collection of friends he had acquired through Toi Māori, Lynden was able to commission pieces on behalf of fellow friends for newly built homes. He proudly attests to the commission he gained for his colleague and carver, Boydie Te Nahu, also an old boy of the Tūranga Tāne Whakairo programme who had completed a range of carved ceiling beams for a new home he was working on.

Lynden believed that Whakairo had given him his identity within the building industry and had clearly set him apart from apprentices his own age.

Fellow Vocations colleague and former Tūranga Tāne Whakairo graduate Dayne Hollis, was

adamant that Whakairo was an important part of searching for his identity as a young Māori male. With the loss of his father during adolescence, Dayne admits that Whakairo along with Kapahaka had given him an identity and self-belief that had been missing during his younger schooling years. For Dayne, Whakairo was a transformative moment, which had unlocked the door to the later success in his life that he was now enjoying as a secondary school teacher.

The Rongowhakaata descendant was adamant that cultural connectors, such as identity were crucial for young Māori men to encounter success, whether it was in the confines of a secondary school setting, a tertiary setting or an employment space. The Kapahaka tutor and Panekiretanga graduate was now using the strands of Te Ao Māori to motivate and influence the next generation of young people. Had he not discovered his identity in those crucial senior years at high school, through Whakairo and Kapahaka, Dayne like so many of the other former graduates would have simply not have encountered the high level of success and satisfaction within his life that he was now enjoying.



5.4 *Identity Code within the Kulbardi Cultural Centre:*

Within many of the Kulbardi participants, it was clear that positive affirmation of their identity had been forged through the collaboration of the Kulbardi Cultural Centre and Murdoch University. Although many students were connected to Aboriginal and Torres Strait Island tribal ways of knowing, many had experienced negative connotations, stereotyping and racial stigmatization outside of Kulbardi from wider Australia.

Within the walls of the centre, Kulbardi had given the students their wings to feel safe and celebrate their identity without being ridiculed. Through positive affirmation and culturally safe practice, Kulbardi students had navigated their way through mainstream tertiary education, which had allowed the Aboriginal and Torres Strait Islander students to understand their identity from a historical positioning, thus enabling them to refocus their identity from a standpoint of disempowerment to empowerment. Through this lens, Aboriginal peoples began to remobilize their social, political and economic aspirations to change the status quo of dominance and interrupt hegemonic practice within tertiary settings.

As Kulbardi Law and Arts graduate Anne Marie Forrest attests to, Kulbardi celebrates a hybrid of cultural connectors which garner success for Aboriginal peoples through both cultural and Western pedagogy. These principles embrace Aboriginal and Torres Strait Island ways of knowing, which encompass elders, traditions, family, and mentors. For many of the interviewees, Kulbardi was a metaphor for family. It had also removed barriers, such as

finances and racism to overcome the harsh realities of mainstream disparities for Indigenous peoples across higher learning educational settings.

Like Toi Māori tertiary students and vocational workers, the Kulbardi participants had used identity to positively affirm their cultural ways of knowing. In turn, this had built a positive and successful platform to forge and navigate their way through the turbulent waters of mainstream University to counter all forms of Eurocentric dominance within Western frameworks.



5.5

Mr Callaghan and Whakairo codes

Whakairo stood out as a predictable high frequency code, due to the saturation of the study being focused on the former graduates who undertook the programme of carving at Tūranga Tāne.

Mr Callaghan, the former Whakairo teacher was an unpredictable code of success, which stood out in most of the student data. This was due to the fact that it had been several years since the former graduates had left the Tūranga Tāne Whakairo programme and had gone onto forge their way in and through tertiary settings and vocational institutions.

Throughout several of the Whakairo cluster groups, it was evident that whilst the former graduates had found a liberating, transformational pedagogy in the subject of Whakairo which transcended both tertiary and vocational settings, it was pertinent that without the non-discriminant, knowledgeable and mastery expectations Mr Callaghan had for all his students, that many of the former graduates would not have gone onto higher education.

Many former graduates attested to the fact, that Whakairo and Mr Callaghan had kept them at school. Had they left they would have had very little options of furthering their education, or enjoying a satisfactory career, post school, as Whakairo was often the only subject that they had been successful in. One of the former students, who is now completing a degree in Visual Art at Toi Houkura, admitted that his life would have taken a much darker pathway had he not discovered Sir. This supported much of the literature around the creation of transformational pedagogy for minority and Indigenous communities. Bevan Brown (2003; 2005), Callaghan (2014), Pajares and Urdan (2014) and Zimmerman (1999) iterate the importance of providing

non-discriminant learning spaces, which value student culture and lived experiences. Within such settings, students easily bounce back from setbacks and create mastery orientated learning encounters. The findings further iterate the inter-relationship that cultural connectors have with one another and the importance of allowing these codes to feed into and across data domains.



5.6 *Whanau/Community Code:*



Inherently embedded in the interview codes was the aspect of whānau, community or family. Across all cluster groups, the concept of family or community had connected all the participants to a vital cultural cog, which had weaved itself in and out of each journey. Family was one theme within the data that was resistant to change. Most research contributors had simply moved the concept of family from their homes to create communities inside of their academic or vocational institutions which they inhabited, because those settings were supportive of cultural practices and customs.

For a majority of participants across all cluster groups, family had collectivised a community of learning institutions, to embrace a pedagogy where individualism and competitive environments were negated in favour of shared learning spaces. These environments had embraced cultural connectors such as: elders, mentors and wairua (healing). A community of identity and traditions imbued with academic pedagogy had become the connection point for many of the Aboriginal and Torres Strait Island students who undertook their studies at Kulbardi.

Family is a code, like identity, which is intrinsically embedded in the data. It is a crucial element, which embodies success for the Indigenous participant, because they don't enter learning establishments in isolation. Many of the narratives within the different research communities entered academic institutions with their tipuna or elders (present and deceased), they embraced the tutors and mentors as a part of their wider family base and every opportunity

was taken by all members of each cluster group to study and partake in workshops collectively, rather than singly.

Across all four tertiary settings, students shared the education space with their cultural setting collectively. The Te Wānanga o Aotearoa carving programme, Te Anga Ake for example, displayed an open learning space, where students freely shared ideas, they liaised with the tutor frequently and the older students helped to mentor the apprentice. The Kulbardi Cultural Centre had also met regularly for shared meals during and after University hours, because they had all become a tight knit family, even though many of them were not biologically related. The recent death of a fellow student had encapsulated the close-knit family that Kulbardi had become for many of the students, who had become an integral part of the funeral proceedings.

To successfully navigate their way through higher educational settings, Indigenous students had formed whānau clusters of support and unity where barriers to learning or traumatic experiences within these institutions had been collectively shared. It helped to negate the feelings of loss, hopelessness and debilitation. In line with Indigenous ethical principles and methodology, noted by Battiste (2000), Durie (2005) and Smith (1999), cultural connectors, which incubate success such as whanau, are an integral part of enabling First Nations' people to achieve high outcomes in education environments.

The cultural values inherited within the meaning of whanau, such as; manaakitanga (the way we care) tiakitanga (look after) awhi (comfort) and tautoko (Support) (Mutch, 2005) had morphed every part of curriculum and pedagogy within the institutions studied within this research, and although the participants in this study from the vocational settings were part of a very mainstream setting, their cultural connectors that they had embedded from the former Whakairo programme had allowed them, through transformational pedagogy, such as

tuakana/teina to transcend and navigate the barriers within the institution in which they were a part of. These qualities had become apparent in the success of First Nations' people within tertiary and vocational establishments, because they were simply familiar patterns and ways of doing and knowing, which replicated participant's daily lives, garnering success for all First Nations peoples involved in the cluster groups. It supports literature that establishes culture and lived experiences as key cultural codes which gain success for Indigenous peoples within work and higher educational settings (Taakao et al., Grennell, 2010; Nuthall, 2001; Paley, 1990; and Smith 1999).

It was evidently clear that when cultural pride began to filter out across all facets of the Indigenous surroundings, what unfolded was a snowball effect which created an unstoppable wall of success. Throughout nearly all of the narratives, once the learner had become successful within his tertiary or vocational setting, motivation permeated the First Nations' peoples psyche, and once they had reached the pinnacle of success, they had a strong desire to give back to their former tutors and programmes.

Most of the cluster group had a sense of great achievement when they had reached their academic goals. Through their studies within culturally responsive institutions, learners and workers had become active participants of their journey. This had further challenged them to interrupt and counter hegemonic practices, which inhibited success for Indigenous peoples within higher education and vocational settings.

In giving back, the participants saw their journey and experiences as meaningful and empowering. They in turn became the next generation of role models and mentors, not only within their higher education and work establishments, but also amongst their friends, families and communities. They had all felt an obligation to honour the former students, mentors and role models that had given to them. It was now their turn to return the mana (power). As iterated by Hingangaroa-Smith (2003) when Indigenous peoples are the ones to set the rules of the playing field within higher education programmes, they are able to create meaningful pedagogy, which is capable of transforming and immobilising students towards equity across all social, economic and political domains. In a sense, the participants were empowered to

mobilise and unite the ongoing emancipation of their people, as they were considered the next lot of future leaders for their local tribes. In turn, they had welcomed the opportunity of mentoring youth, just like themselves, who needed the same cultural reaffirmation and positive empowerment that enabled the cluster group to successfully navigate their way through tertiary and vocational settings. Their sense of reciprocity obligation is also in line with Indigenous and Kaupapa Māori theory as articulated by Mead (1997).



5.8 *Te Haerenga Rereke code: The different journeys*

The data analysis overwhelmingly supports the many non-conventional, almost by chance encounters, that most of the research participants have taken to ensure their successful pathway through higher education and vocational settings.

For most of the cluster group, it was evidently clear, that had the participants of each participant group not encountered a subject or institution which valued their cultural identity, they would not have navigated their way successfully through these establishments.

Within these frameworks, key cultural connectors, like whanau and identity could not be dismissed as part of the pedagogy, which framed the overall curriculum. Mainstream pedagogy could not simply be relied upon to frame the educational experiences for the Indigenous within the cluster group, because as Youngblood Henderson (2000) alludes to, Eurocentrism doesn't allow for First Nations' knowledge and belief systems to reach totality within mainstream institutions.

Embedded in the data of almost all the narratives from each interview group was a story which shared elements of pain, hardship, racism, loss, dysfunction, abuse, segregation and dislocation. For many of the interviewees, their journey through tertiary education had allowed them to deconstruct their experiences and move them from a position of disempowerment to empowerment.

Whilst positive codes within each narrative were present, negative experiences were also widely spread throughout the accounts of most participants. The research members within the cluster

community had a resilient approach to overcoming difficulties; and the cultural setting in which they occupied, allowing for their personal narratives to be a dual journey of collaboration and support, which processed and deconstructed the elements of pain, rather than discarding it.

Students in these settings were able to articulate their journey through their narratives which they constructed along the pathway of their academic or vocational journeys. As articulated by Edwards, Lambert and Mariata (2005) and Youngblood Henderson (2002), healing and transformation is an integral part of both Kaupapa Māori and Indigenous research methodology.



5.9

Elders, Tikanga and Mātauranga Māori Codes


Throughout all three cluster groups, Māori, Aboriginal and Torres Strait Island knowledge forms were embedded throughout the journey of all participants. Whilst the level of cultural knowledge forms varied within each community, it was apparent that every single Indigenous person had yearned or wanted more of their ancestral knowledge forms.

All the present and former graduates of the Toi Māori institutions had immersed and embedded themselves within Te Ao Māori me ōna tikanga. Whilst it had initially been about an intrinsic itch for many of the former Whakairo graduates of the Tūranga Tāne Whakairo programme, it was evidently clear that the move into Toi Māori and Whakairo tertiary settings had developed a much deeper level of love for Toi Māori and Whakairo practices. In the process, participants had also gained a wider knowledge of Te Ao Māori. Mātauranga Māori had now become an integral part of both the participants work space and personal lives. They had ingrained it into their psyche, it had become a philosophy; a way of knowing and doing.

Through-out the Vocations field, it was evident that both participants, although employed by mainstream sites, were using Mātauranga Māori elements to ignite and maintain high levels of success within their work sites. Both members of the vocational setting were using tuakana/teina role modelling and leadership elements with colleagues and students throughout both their work sites.

Whilst most interviewees from the Kulbardi research cluster had been brought up Aboriginal or Torres Strait Islander, most members from the community had longed to learn their own tribal language and have a better understanding of their cultural practices. Those Indigenous participants who were able to return to their homelands and take part in Aboriginal customs, like; fishing, dot painting and cooking over an open fire, had relished returning to a much more holistic way of Aboriginal life when the chance arose. Kulbardi had stood in the gap for both Aboriginal and Torres Strait Island students to bridge the gap between their cultural traditions and successfully orchestrate their way through tertiary studies.

Kulbardi is an example of a successful cultural pedagogy, which is both surviving and thriving within a mainstream University setting. It does not give up any cultural grounds to assimilate into Murdoch University, rather it carefully negates an economically and politically arduous terrain to produce high academic results. Its current and former graduates are testament that cultural hybrids of success can operate within mainstream institutions.



5.10 *Role Models, Mentors and Teachers code*

Nearly all participants throughout the cluster groups stressed the importance of having positive and caring role models and mentors. These positions were not always facilitated by academic lecturers, teachers or supervisors, but many interviewees spoke of Māori tutors, Aboriginal elders, parents, friends, Grandfathers and families as being their inspiration for success within their academic or vocational settings. This supports Durie's (2005) and Tahau-Hodges (2010) principles of successful factors for Indigenous people to garner success within tertiary settings, further citing the need for learning institutions which foster and support through mentors, a caring, safe and well managed environment that is inclusive of many cultural make-ups.

The Whakairo programme at Tūranga Tāne and all three Toi Māori tertiary settings were managed and administered by caring and knowledgeable tutors, who knew their students inside and outside of the tertiary environment. Many of the students had become a part of their teacher's wider role in the community, either joining a Kapahaka team that the tutor was leading or helping their teacher out with a whanau or community art project. One student admitting that had it not been for his former Whakairo teacher, Mr Callaghan, his life would not have been as successful as it was.

In terms of Aboriginal students and Torres Strait Islander people, many had attested to the strength of their elders, who had paved the way for the next generation. Throughout the narratives, students spoke of the Aboriginal academic mentors, who were patient, committed

and supportive of student welfare at all times. The ongoing commitment of Kulbardi to integrate Aboriginal elders as an integral part of the learning institution had helped many of the students to feel connected to their tribal ways of knowing and doing; some of the interviewees had been separated from their ancestral homelands and customs. Notably, Wiri (2001) articulated the need to celebrate cultural environments which enrich the tribal ways of knowing and doing.

Throughout the journey of the Toi Māori, Vocations and Kulbardi participants, their narratives were often saturated with a need to connect to the customs and practices of their ancestors. Most interviewees had embraced cultural traditions within their current settings to garner success from their respective environments. Art practices from both Indigenous groups and tribal customs, like karakia, dot painting and waiata had permeated every weft of the Indigenous experience within their particular institutions. All three cluster groups spoke of a need to maintain and entwine the cultural and spiritual aspects of tribal ways of knowing within their chosen fields.

Many of the former Whakairo students had spoken of carving as an awakening, which had re-connected them to their past tribal ways of knowing and doing. It embraced their Māori identity and had kindled a flame within them that had turned into a fire. Through this epiphany, the graduates were able to share in a past created and left behind by the footprints of their tipuna (ancestors).

The Aboriginal and Torres Strait Island students had spoken of traditions which had been handed down by their elders. They spoke fondly of hunting fish, sitting around the bush fires and the elders telling dream time stories to the next generation. Two of the students had also been taught dot painting by their parent or an elder. Kulbardi, the Aboriginal and Torres Strait Islander academic bridging centre had been named after the magpie and was given its name by

Aboriginal elder, Ralph Winmar. It was evident that Aboriginal tribal customs and traditions had awakened a deep longing within the students to connect with the spirit of their elders, the land and their stories. Cajete (2000), Reed (2004) and Kawagley (1995) stress the need to create pedagogy which celebrates the stories and world views of Indigenous populations. Only through the unique unfolding of such stories can we hope to authenticate the Indigenous journey.

5.12 *Analysing the codes:*

In summarizing the key findings grounded within the data, Strauss (1987) and Saldana (2013) remind us that, In Vivo Coding is vital to the cyclic flow of data analysis within the research field, because it supports the rich layers of metaphorical and symbolic layers of codified systems, inherently woven within Indigenous ecologies. In analysing the codes, the findings could then be placed into a values system of high, medium or low frequency categories.

The themes were then weighted in terms of their association and importance to the various stages of the interviewee's journey and the continual way in which the particular codes weaved in and out of the various parts of the narrative, saturating the participant's life. The process enabled me to keep the research cluster intact and dissect the codes as a whole, rather than rely heavily on a quantitative method which would then have cancelled out the lower frequency themes in favour of the dominant codes. As pointed out by Battiste (2000) Indigenous research cannot simply be categorized within Eurocentric frameworks, because it can't measure what it can't see.

Battiste (2000), Smith (1999), Verma (2004) and Mead (2003), articulate that Indigenous and Kaupapa Māori frameworks are ecologies made up of metaphysical data. Elements of spiritual

and ancestral ways of knowing saturate the narratives of the research cluster and whilst the Indigenous participant might have only encountered death once, it could be deemed as a high values coding outcome, because it had had a huge impact upon the participant's life; saturating the data following the participant from childhood into adult life.

In returning to the question posed for this research project, *in what ways do cultural connectors act as an impetus for Indigenous peoples within tertiary and vocational settings?* The analysis of the data supported the findings that 'cultural impetuses' are integral to success, motivation and high outcomes for First Nations' peoples within higher education and work settings.

Whilst the overall findings might be seen to favour the cluster group from the Toi Māori, and Whakairo settings, because cultural connectors, such as tikanga and karakia for example were integral components of pedagogy throughout tertiary settings, neutral sites of investigation, such as mainstream vocational work places and the Kulbardi academic bridging centre at Murdoch University, prove the vitality and importance of cultural connectors for Indigenous peoples within mainstream environments.

What the combined analysis of vocational and tertiary settings prove, is that cultural connectors are vital for First Nations' peoples' success. Even outside of institutions whose main every-day core operation is not framed within a culturally responsive pedagogy, they still rely on an Indigenous methodology to create high outcomes for their participant group. The level of reliance on Western assistance, in terms of funding and outcomes had permeated all of the institutions within this research, however it did not negate the implementation of cultural pedagogy. This was an integral part of the day to day operations of every single tertiary and vocational worker who took part in this study. Whilst there was an acute awareness of

accountability, it in no way impacted upon the strength of cultural practice and unity throughout each environment studied within this research. This supported Graham Smith (2003) who stressed the need to interrupt hegemonic practice from every weft and fibre of the Academy to ensure that Indigenous people not only gain full access to the Institution, but maintain their access within the Academy and then graduate from the Academy in their chosen field of study.

The findings were able to confirm the fact that cultural codes, or connectors, like identity, have a vital role to play in the future success of higher education and vocational settings for First Nations' peoples. Further the research shows that many Indigenous peoples become disenfranchised, dislocated and separated from positive and successful educational and vocational experiences, if they didn't connect with their culture at some stage or another throughout their life. In understanding how cultural connectors play out for First Nations' communities within work and tertiary settings, we're able to provide a roadmap, that is capable of unlocking embedded cultural codes in the Indigenous psyche. In doing so, this roadmap is able to free the imprisoned soul from a lifetime sentence of cultural stereotyping, racial stigmatization and deficiency to create transformational cultural autonomy.

Chapter Six: FINDINGS/CONCLUSIONS

6.1 *Evaluation of Data Methods*

Qualitative methods became essential in navigating my way through the research communities throughout this study. All four interview cluster groups, which included: Toi Māori students, Aboriginal and Torres Strait Islander participants and Vocational interviewees were from Indigenous groups and most as Smith (1999) points out, had a huge mistrust of outsider researchers. Knowing most of the communities in this research before embarking on the data collection with my participants was paramount to the integrity of this research project. Within the walls of the interviewee narratives were personal journeys of both pain and joy. The waters of respect, humility and trust had to be sensitively orchestrated to guarantee the safety of my community.

The qualitative methods throughout this study condensed the views of Berg (1989), Strauss and Quinn (1997) who support the indepth analysis of a much deeper framework to unlock cultural schema. These codes which were synonymous with Indigenous communities weaved themselves in and out of symbols, rituals, social structures and social roles associated with First Nations' peoples. Berg (1998) and Hall (1997) celebrate qualitative research methods as a way to unlock the cultural codes and relationships which Indigenous people share. They not only allow the researcher to decode the data embedded in languages, but also signs and symbols within their cultural coding patterns.

The data collection tools such as intense interviewing, oral sources and ethnography (Charmaz, 2014; Almeida, 1997; and Berg, 1998) were essential techniques in allowing Indigenous populations to have control over the research domain. This process was essential to the integrity

of the study as literature from Indigenous researchers and ethnographers (e.g. Mutua & Swadener, 2004; Almeida, 1997; and Smith, 1999) iterate the importance of keeping your interviewees and their tribal ways of knowing and doing safe. The relationship between researcher and researchee continues well after the study has finished, with the feeding back of the interviews and findings to each individual community for approval.

Moreover, the data gathering tools of ethnography and intense interviewing (Almeida 1997; Charmaz, 2014 and Berg, 1989) were crucial in establishing authentic and meaningful relationships with my research participants. Both techniques allowed for a longer time in the field therefore allowing me to immerse myself within both the interviews and the observations. Intense interviewing did not take place straight away. Rather I had often observed the community first, had many cups of tea with my interviewees, shared a paroa (bread/food), watched them in their work space, chatted freely about different Kaupapa and then when I thought I had earned my right to be a part of their journey, I would seek their whakaaro and permission to begin the interview. This enabled a much deeper penetration of the field and allowed me to see cultural codes at the forefront of the production area. I might not have got such richly layered narratives, if I had simply interviewed my participants and then left. In line with Indigenous research protocols, this was integral to nullify adverse research practices, which were common in the 1900's by outsiders upon First Nations' communities (Smith, 1999).

At the end of the day, my research cluster had given me the power for what eventually became written up for this thesis. Yet because the journey is a shared vehicle, where the interviewer and the interviewee share the power base, in line with Indigenous theory, the mana for the findings is given back to each cluster group, before any documentation can be approved. The

research is authenticated and verified by the people whom had entrusted me with their narratives. If they had decided to refrain from the process at any stage of the journey, then they could do so, without any fear of reprisal. As Mead (2003) iterates, Kaupapa Māori has terms of engagement, which involve respect, humility and utu (reciprocal revenge).

6.2 *Review of Data Analysis:*

Grounded theory (Charmaz, 2014) and thematic analysis (Guest, MacQueen & Namey, 2012) were integral tools within the search for cultural connectors throughout the Indigenous tertiary and vocational settings. The analysis tools helped to unlock the impetuses for key success codes that were vital in ensuring high outcomes for First Nations' peoples in these environments. Guest, MacQueen and Namey (2012) argue the need for such analyses tools, which move beyond the counting of codes and is necessary to examine both the implicit and explicit themes theoretically grounded within the data; data which included interviews and observations.

Without such considerations within my own field, it would have been impossible to easily go and come within my communities, which I so often freely did. The participants of my study were not surprised when I turned up with a paraoa (bread) for a cup of tea or had decided to just pop into their work space to look at and re-examine aspects of their pedagogy and work space. We had built up a rapport of trust and respect, which had become a beneficial relationship and continues long after the research process.

Like thematic analysis (Guest, MacQueen and Namey, 2012), grounded theory according to Charmaz (2014) allows us to link the data from the lives of the participants to both their personal journey and the settings in which they unfold. In this study, I did not just attain the interview

from my participants, but we continued to negotiate partnerships long after the interviews. This involved regular visits to my participant's work spaces, partaking in their cultural environments, making a paraoa for morning tea, meeting their whānau and taking part in ceremonies with them.

Grounded theory maintained that I did not take my research community for granted, but to see them as valued participants, whom I respected, dialogued and ate with. I did not exclude myself from the lives of the participant community throughout this entire journey. In taking this approach to the study field, I too became embedded in the practice. I didn't just take for granted the data that I had compiled, but I had become part of the narrative. I had joined in the journey, as if I was walking the road with my participants. One of the biggest discoveries I made whilst on this expedition was the significant undertaking and sacrifice that Indigenous peoples make to complete tertiary studies within mainstream settings. They simply do not have the privilege of making sense of one code, like non-Indigenous students, but often juggle three to four different sets of codes whilst on their journey throughout Vocations and tertiary settings. They must unpack Western theory, their own cultural theory, whanau expectations and negative codes; which then have to be re-schematised and decoded, if they are ever to work beneficially within their current environments.

Reliability of In Vivo & Values Coding:

In previous sections of this study, I have mentioned and analysed the results of In Vivo coding, which Saldana (2013) also coins as Indigenous coding. However, the reliability of Values coding has not been summarised. In terms of its scope for this particular study, Saldana (2013) articulates the necessity in lining this type of data analysis with Indigenous communities, because of its ability to place worth upon cultural systems, such as: beliefs, attitudes and values.

Saldana (1995) argues the importance of intrinsic values within codes, such as values and beliefs, which equate to a great personal pay off for the participant.

The principles of Values Coding were used inside this framework, enabling the research around cultural connectors that act as impetuses to be explored in-depth and without biases from Eurocentric practice.

Within the research field in which the data was drawn, all three value codes of High, Medium and Low were essential tools to uncovering cultural connectors, which acted as key impetuses for success amongst First Nations' peoples. Values coding enabled a system to inherently uncover the codes embedded in the grounds of the participant narratives, without equating them simply to a static numerical entity. It also enabled them to work through the codes holistically, to give a much deeper and wider analysis of the code. This was an important part of the study, allowing more abstract codes like dream time and racism to be measured holistically and within the confines of Indigenous values, rather than from a merely static positivistic realm.

The importance of such a coding system was an essential and integral tool in unlocking and uncovering codes such as: identity, belonging, death, racism and elders. These themes have been decoded to accentuate both ground breaking and innovative results in terms of impetuses which create the breeding grounds for 'cultural connectors'. The research has allowed for the understanding of the inter-relationship of 'cultural codes' and how they depend on one another to create success.

Throughout this study, it was apparent how dominant codes were often saturated by the presence of the smaller themes. In line with In Vivo coding, it allowed Indigenous schemas to unfold from the settings in which they emerged naturally, without bias or manipulation which

was crucial in understanding that First Nations coding systems can't always be measured numerically.

Strauss and Quinn (1979) remind us that First Nations' peoples are often subject to negative codes, like racism, that can impact upon the Indigenous psyche for the rest of his/her life. Although racism may only occur twice throughout their lifetime, the effects can be catastrophic. As Davis (2012) points out, the newly coined study of epigenetics provides evidence that the impact of trauma can be so detrimental to our physical health, that it also has the capability to change the quality of the DNA we receive from our parents in the embryotic state. We must always remind ourselves therefore that codes be unpacked as a whole, rather than categorizing them as a numerical outcome.

The findings for this report are paramount, because they provide old and new ways of examining success models and avoid settings which produce negative and self-debilitating outcomes for First Nations' peoples in both tertiary and vocational settings.

6.3 *Summarizing the Overall findings:*

Differences in cultures exist because individuals have different goals, utilize different methods and resources to attain them, and attach different meanings to them. Culture is an emergent property of individuals and of groups interacting with their natural and human environment (Kim and Park, 2006, p.273).

Weaving the Korowai:

Like culture when we live it, enact it and practice it, we become part of the make-up of that fabric which weaves stitches in and out of time. Similar to a korowai (cloak), we intricately sew each feather and stitch it onto a solid fabric foundation, capable of holding the huge wall of black parirau (feathers) which we amass throughout our lives. Every painstaking stitch is

completed with precision and articulation to keep our traditions alive. Time does not stand still in this process, but allows us to finish the garment, keeping every detail, every stitch, and every single layer like it used to be. Like the old kuia would make and from time to time, we add new layers, which respond to the old, because they are connected, through whakapapa, karakia, whānau and tribal ways of knowing and doing.

I mention the process of korowai (cloak) because metaphorically I too have whatu (woven) a cloak. I have taken my pen (my needle) and stitched several colourful arrays of feathers to amass a mountain of knowledge. The cloak is layered in reds, purples, blacks, greens and greys. My thesis is a cloak, it embodies different layers of Indigenous knowledges, which are blended and mixed together to amass a mountain of cultural ways of doing and knowing. Like the cloak which provides warmth, the thesis provides the huruhuru (feathers) for our waewae (feet), enabling us to walk confidently in both the world of our ancestors and that of the Western arena. “Mā te huruhuru te manu, ka rere” (With wings, the bird is able to fly).

Insider Researcher:

Youngblood Henderson (2000) reminds us that as an ‘insider researcher’, we should take every opportunity to create communities which interrupt Eurocentric academia, to provide the cultural grounds for successful Indigenous platforms. In nullifying Eurocentric practices, which negate culturally responsive pedagogy, we allow First Nations peoples to celebrate and affirm their own identity. Through providing a set of conventional and non-conventional codes for First Nations’ success within tertiary and vocational settings we demystify the domains of Western academia and counter hegemonic practice.

Māori customs and practices like Whakairo and Toi Māori have framed a large part of this study. They remain an integral part of our customs and practices, which are still celebrated today, because of the tremendous efforts of Māori politician and stalwart Āpirana Ngata, and other outstanding Māori carvers like Pine and Hone Taiapa, all of Ngāti Porou. Their endearing and dogmatic persistence to establish and continue the Māori Arts and Crafts Institute in Rotorua has ensured that our arts and where Whakairo were not severed completely by Eurocentric practices.

The findings of this research iterated that the umbilical cord of Toi Māori remains firmly intact. Had Āpirana known that his dream of keeping Whakairo alive would also become the impetus for cultural success and revival for Toi Māori practices, leading the way for many of our taonga, such as Te Reo (language) and whenua (land) to be returned, Ngata would have been positively reassured that his plan for cultural revival had not gone unnoticed.

Toi Māori & Whakairo Institutions:

The huge effort of Toi Māori and Whakairo institutions like Toi Houkura, Te Wānanga o Aotearoa and Te Puia Arts and Crafts Institute are testament to the ever-increasing popularity of where Whakairo and Toi Māori within the cultural kaleidoscope of Aotearoa.

Professor Derek Lardelli articulated the essence and longevity of Māori art by reminding us that it is the heartbeat of our community. If your town is well, it is alive with art; if it is sick, it has no art. When analysed, the findings of all three tertiary institutions proved that their hearts were not only well, but that they had produced communities which had valued and respected participants, whether they came with Māori knowledge or not.

It was evident too from the findings of this research that the experiences garnered within these centres around cultural connectors, such as: Mātauranga Māori, identity, whānau, tikanga, role models and mentors were instrumental in providing success for Indigenous peoples within tertiary and vocational settings.

Transformative pedagogy:

The transformative power of cultural pedagogy iterated by Giroux (2001) and Freire (1970) was evidenced by the two vocational participants, Lynden Manuel and Dayne Hollis; who were interviewed within their own work settings. It was acutely evident that the cultural connectors that both interviewees had taken from the former Tūranga Tāne Whakairo programme had been instrumental in creating leadership and mentoring opportunities within their current work spaces. Both narratives were embedded in a pedagogy of cultural connectors, which had not only transformed their secondary schooling education, but were now enabling them to transition successfully and create leadership opportunities in their current work environments.

Like the Toi Māori tertiary settings, Kulbardi has helped to heal the horrific injustices of past atrocities inflicted upon Aboriginal and Torres Strait Island peoples since the early 1800's. The cross-cultural template within this thesis allowed for the exploration of current tertiary environments, proving hugely successful for Aboriginal, Torres Strait Island and Māori peoples. The research explored the success of cultural connectors within the Kulbardi Aboriginal Bridging course at Murdoch University in Perth to uncover a template which is negating failure for First Nations' peoples and instead creating hybrids of cultural success. What had separated this institution from many other cultural collaborations with other Australian universities was the fact that Kulbardi had allowed its Indigenous participants to enter the institution without the formal academic entry point qualifications for undergraduate

studies. The belief of the institution was that whilst there, Kulbardi would provide the bridge or the wings for the students to not only get the university entry requirements, but eventually give them their wings to fly academically.

Negative and positive codes:

Through positive and negative high frequency codes such as: racism, identity, mentoring, role-models, family, stereotypes, elders, Aboriginal art, dysfunction, restorative justice and dislocation, the research was able to uncover embedded codes within the data, and so establishing longevity and success for Aboriginal and Torres Strait Island peoples in tertiary establishments. Within this framework, the ongoing partnership between the Kulbardi bridging course and Murdoch University provides the template for a global solution to Indigenous education disparities.

Kulbardi is an example of a successful partnership between Western Academic institutions and Cultural Centres of excellence. It demonstrates how cultural integrity can keep its value within academic disciplines. This study proves that cultural centres like Kulbardi are a vital part of ensuring that cultural connectors are successful.

Kulbardi disputes and interrupts the status quo of dominant ideology, which equates minority cultures to the role as other. The Aboriginal and Torres Strait Island bridging course supports the need to emancipate the power of truth from the forms of hegemony within social, economic and cultural domains. Kulbardi can certainly be proud of their record, which has seen many former graduates go onto policy and important roles within Western Australian Government, across social, economic and political domains.

Countering Hegemonic practice:

Throughout the literature and the study of Indigenous populations within tertiary and vocational settings, what was evidently clear is the lack of mainstream Universities which were set up to accommodate 'First Nations' peoples' knowledge forms. Without culturally responsive institutions such as Toi Houkura and Kulbardi, the status quo of mainstream tertiary and vocational settings continue to legitimate inequality through the production and values of occupation hierarchy. These conditions reinforce patterns of social class, racial, and sexual identification favourable with the relationship of dominance and subordination in the economic sphere.

All 11 of the former graduates from the Tūranga Tāne Whakairo programme did not go the conventional way through University, as not one single mainstream site offered these students a degree in carving, because it was not considered an integral part of their core curriculum. Through institutions like Te Wānanga o Aotearoa, Toi Houkura and Te Puia Arts and Crafts Institute, these young Māori men had navigated their way through successful graduate, post graduate studies, vocational settings and successful careers in art. Their journeys are commendable. Academic sites are not neutral; maintaining the status quo of dominance and power; marginalising and thwarting the aspirations and forms of knowing, while sending a powerful message to mainstream academic institutions, that unequal power relations in such sites still remain largely uncontested. Mātauranga Māori in such forums are deemed to be powerless and non-valid.

As the research alludes to in this thesis, Indigenous populations are creating their own organisations, which are arresting hegemonic structures of power and thought, by using their

ancestral ways of knowledge to create new pedagogy to liberate and transform the spaces in which they learn and work.

If identity is the key to unlocking the success for Indigenous populations across academic and vocational institutions, then mainstream educational and work sights need to deconstruct and decolonize the fundamentals of their core curriculum. In reflecting upon pedagogy that embraces transformation and autonomy, where the Indigenous are an equal player in the game of life, we counter hegemony. We cannot hope to change the numerical playing field in which the minority culture is largely disadvantaged if these sites remain largely uncontested. Transformational pedagogy allows for individuals or peoples to extend their hand less and less in supplication, giving them the tools to turn their world into a pedagogy of hope where their aspirations become a reality.

Unlocking the keys to success:

In understanding the series of negative codes within the findings, the aim of this research is to revert from standardizing these blocks of codes into an unchanging set of racial typologies, but rather to see them as tools to unlock and demystify the unequal power structures, which lead to their formation. Through the deconstruction of such cruel realities for minority populations, we begin to create new terms of engagement, which center Indigenous people at the power base. Within educational and tertiary settings, we must better understand how negative codes like; death, racism, mainstream teachers and stereotypes create a wall of mistrust and hopelessness for Indigenous populations. Such experiences must be verbalised and deconstructed within the institutions in which they inhabit, to allow Indigenous peoples to work through the painful histories of their colonized past, which serve to nullify transformative and autonomous experiences.

6.4 Ngā Kaiako: Te Kai ā te rangatira!

What stood out immensely from the data were the tutors of each training establishment. Many were long in years and were considered a Tohunga in each of their respective fields. Their passion, commitment and heart was empowering and humbling, as was their approach to the well-being of each tauira that they had had the privilege of tutoring. They are certainly the practical part of the theory. In their houses, in their domains, they act out what philosophy and theory can only imagine. We summarize their contribution in the following paragraphs.

Te Wānanga ā Aotearoa:

Tio Rauna, the head tutor at Te Wānanga o Aotearoa was adamant that every young man who came to complete their tohu at the wānanga in Whakairo possessed the itch. Tio supported the findings of this report that encapsulated identity and belonging as a key cultural connector for young Māori men to experience success:

“You get a lot of our tamariki, just trying to find their identity where they fit in this world, so it takes a few steps backwards in learning about their whakapapa, tikanga, learning about themselves, so that they can learn to respect others, so yeah it’s a journey, definitely a healing one, hei mirimiri i te ngākau.”

This research highlights the importance of understanding culture as a psychology, because our world views are developed within the cultures and subcultures which help to shape our everyday experiences and how we see the world. Once students find that space, Tio believes that they excel in their environments.

Toihoukura:

For Toihoukura tutor, Professor Derek Lardelli, the spark was in the community. An identity which couldn’t be separated from local Tūrangānui traditions and ancestors. Toihoukura was

about catering for everybody; allowing Māori, no matter what their background, the artistic licence to dream and in imagining, being able to create:

“It’s about growing your artistic quality. It’s not simply about those who have done the brilliant art works. Some wonderful courageous stories that we’ve seen happen at Toi Houkura with people are those who have just walked off the street with nothing and they are just as valuable as someone who might go on and do their Phd. At the end of the day, they are all important, because they represent our community.”

Derek’s contribution to the community supports the desire from educationalists like Freire (1970) who advocate against the desire to dominate the oppressed, reducing them to the status of object at their disposal. For the world-renowned artist, there was no doubt where some of the greatest representation of art were held:

“If you really want to be creative, go inside the house and see where the hinengaro really exists, because that’s where it’s universal and the greatest stories are held; they’re not held out over here”.

Te Puia Arts and Crafts Centre:

Stalwart, former student and former head tutor of Te Puia Arts and Crafts Institute, Clive Fugill of Te Arawa had embraced Te Puia as a methodology that had stemmed from identity; an identity that had been forged by great leaders, like Tā Apirana Ngata and Master carvers, Hone and Pine Taiapa. In accordance with the huge in-roads that Te Puia is creating in giving young Māori males an opportunity to gain under-graduate qualifications, there is definitely a need as Clive stresses to stamp a university mark upon the institution.

The on-going commitment of tutors like, Tio Rauna from the Wānanga o Aotearoa, Professor Derek Lardelli of Toi Houkura and Te Puia head tutor Clive Fugill all emanate the strong desire and passion to hold onto the identity of Māori arts. In turn, Toi Māori practices and Whakairo

continue to not only survive, but thrive. They all establish the footprint to ancestral customs and practices, which articulate that First Nations' people must encounter their own cultural schema first, before they can make sense of new codes. Toi Māori practices and Whakairo act as a tool of transformation and hope, because it is simply part of our cultural schema.

The evidence within this thesis overwhelmingly supports the need to see cultural connectors, such as: identity, mentoring, role-models, family, racism, stereotypes, elders, Aboriginal art work, dysfunction, restorative justice, dislocation, identity and elders as a vehicle to change the academic and vocational landscape for Indigenous populations throughout the globe. The institutions identified in this study use both innovative and groundbreaking pedagogy to connect to their students. They systematically all swim against the currents of Eurocentric ideology to provide the space in which First Nations' populations can excel within Toi Māori, Whakairo and academic disciplines. They are charged with an insurmountable task, often without the funding awarded to them of mainstream universities to create a new pedagogy for their peoples.

6.5 *Ngā Taunakitanga: Over-all Findings*

Without the contribution of Te Wānanga o Aotearoa, Toihoukura, Te Puia Arts and Crafts institute and Kulbardi, the landscape for First Nations' peoples in terms of autonomy across all social, economic and political domains would be very bare. These institutions are essential in not only creating culturally safe environments, but allowing Māori, Aborigine and Torres Strait Islander peoples to change the numerical playing field, so that Indigenous people control the resources, become the decision makers and set the terms of engagement.

Full circle: The completion of the journey

Marg Gilling (2000) in *Research: The art of juggling*, summarises research as a journey full of highs and lows, joys, sadness, frustration and negotiation. Throughout my own research, the findings of this study were expansive and wide reaching. There were copious amounts of codes and the data spiralled out into hours and hours of recordings, decoding and analysis of themes, which always fed into connecting codes.

The field was saturated with connected data that fed back into every single element of the research process. The study had paralleled other Indigenous models, such as the study which Durie (2005) completed about key principles within tertiary settings that had guaranteed success for Māori students. These themes supported my own findings which identified key aspects of success for Indigenous students within both vocational and tertiary settings. The impetus codes within the data helped to centralise a set of factors which were quantified in the overall findings of this report. Could these summaries revolutionize the way that tertiary and vocational settings interact with Indigenous cultures?

The Results:

After hours of analysing and coding the main themes inherent in the data, the results were summarized into six major key points. Some of these factors identified in the results supported current literature to date around successful cultural pedagogy for Indigenous students within both academic and vocational environments. Other codes could prove ground breaking in terms of making a huge difference in the way Indigenous peoples' identity is accommodated and implemented within higher education and work settings throughout the world. The overall conclusions for both cluster groups have been summarised in the categories below.

6.6 *The key findings for this thesis are as follows:*

- Indigenous peoples have to encounter cultural connectors, such as: Mātauranga Māori, Aboriginal ancestral knowledge forms, identity, belonging, family, tikanga, elders, role models and mentors to maximise success within higher education and work settings. These codes are not singular entities, but are interdependent of other cultural codes in order for them to exist. These codes are dependent upon the existence of culturally responsive environments.
- Cultural pedagogy, which creates holistic learning opportunities for Indigenous peoples must be inherent in either tertiary or vocational settings for First Nations' peoples to maximise success.
- Indigenous students do not enter work or higher education spaces in isolation. They often have to make sense of several different layers of work, family and cultural commitments and codes, before they process and make sense of pedagogy within their current vocational or tertiary setting to gain success.
- Negative and positive codes must be unpacked throughout student journeys in academic and work settings, to allow Indigenous peoples to connect their personal narratives, cultural schema and journeys to current pedagogy. This has both a transformative and healing effect, in allowing the transformation of negative codes to become beneficial themes. This in turn leads to successful outcomes in both settings; tertiary and vocational.
- The theme of identity stood out above all the other codes. Students must encounter cultural identity in order to remain motivated in tertiary and vocational settings; which in turn leads to successful outcomes. The accumulation of cultural blocks of knowledge

enable students to build on familiar patterns of knowing and doing, which help to accelerate success within higher education and vocational environments for Indigenous peoples.

- First Nations' people must encounter caring and authentic role-models and mentors within academic and work settings to ensure full involvement, guidance and acceptance through-out their schooling or vocational journey.

These findings were articulated as being the main cultural connectors that First Nations' peoples shared and encountered across all the data fields. They were essential in providing high outcomes across both environments. Without one of these key codes being in operation, success for Indigenous peoples within these institutions wouldn't have been as dynamic.

The Journey:

The journey has finally come to an end. The research has been concluded and although perplexed, I am relieved. I have read one too many books, I have had one too many coffees, and I have had one too many sleepless nights, coded and recoded copious amounts of data and put off one too many lunches and functions with family members all in the name of research! My expedition included all the above and yet, even now, when I am finally able to put the computer away and not have to look at another book for quite some time, I still find it hard to separate myself from the research. One of my participants explained to me that he loved carving, because it felt like he was creating a baby. The result was a finished tekoteko or pou. I too feel like I have given birth, but now, although I can finally go to bed at a reasonable hour, I feel as if I am being severed from my child. There is a strange sense of aloneness. I lived, breathed, slept and ate research. I thought about different formulas and equations, even when

I was away from it and when I was knee deep in books, bent over my screen, I wrote and wrote and wrote. I had become so ingrained within the lives of my research communities, that I had momentarily forgotten that I had a life outside of my thesis. Was it a necessity? Was it insanity? I couldn't see myself completing the study any other way. In order to know the roads, the corners, the treacherous parts of the surface, where the path gave way to slips and when a gear change was necessary to navigate the gigantic back of a steep hill, I needed to know the highway like the back of my hand. This research was like a fine-tuned road map, that when plotted and navigated properly, it was much easier to see the obstacles way ahead of time.

Many times throughout the study, I had felt humbled, in awe and also inadequate. All of the young men involved in the research had invited me into their lives. I felt that I had too often taken, but had not been capable of giving back as much in return. I too spoke Te Reo Māori, but did I know the nuances, the whakapapa of Toi Māori, the practices and customs associated with Whakairo? Could I extract the ngako (heart) the kinaki (sustenance) of the kōrero that so often came when fluent speakers conversed in a language that could make the sun dance and the wind whisper.

Weaving through the domain:

I too was a woman, weaving my way through a predominately Male oriented domain. In fact, it was tapu (sacred) for me to be in such a setting, yet in every single case, every interview, each participant did not compromise my integrity by placing me in a work space which trampled on the mana of Whakairo. At times, I was often overwhelmed by the generosity of the research community, there were many times when I simply felt honoured to be part of such a unified approach to help change the disparities of Indigenous people, compared to non-Indigenous

peoples within tertiary and vocational settings. I had to get it right, there was simply too much at stake.

Kulbardi:

In terms of the Aboriginal and Torres Strait Island community at Kulbardi, it was almost as if both cultures were always meant to come together; the starting of a unique relationship, that could forge a way forward for a global answer to Indigenous success models. The day was spectacular. My whānau and I had come to share in cross-cultural research. The Kulbardi symbol (the magpie) squawked its head off, as my husband Craig stood to mihi (greet) our fellow Aboriginal and Torres Strait Island whānau. The smoke from the Welcome to Country Ceremony blew gently upon our hair and saturated our clothing as the Aboriginal elder replied to our kōrero. In doing so, he had been told by his ancestors that he was to give us a traditional Aboriginal spear, to mark our union as a positive way forward for both cultures to collaborate in research that would enrich the lives of Indigenous peoples. An hour earlier, the Aboriginal tutors at the centre had made reference to the whirli whirli (the sand storm) that had blown its way through the Kulbardi centre. The sand storm, in accordance with Aboriginal customs was a sign from their ancestors, which had marked a very special occasion. All three groups that had gathered to take part in the research looked forward to the day that we could share in cross cultural pedagogy and the coming together again to present the findings of this study back to the participant communities.

Road Map:

If research is a road map, then throughout this journey, every single cog of the study played its part. The background fed into a rich and layered backdrop where academic impetuses through art and education interlocked at the face front to establish a field of knowledge, which proved

the argument that Māori, Aboriginal and Torres Strait island cultural connectors produce the impetus for success within tertiary and vocational settings for Indigenous peoples.

Kaupapa Māori and Indigenous methodology reached deep into the realms of metaphysical ecologies within this research that had unlocked success for First Nations' peoples. Within these fields, frameworks exposed the principles for carefully negating a respectful and meaningful dialogue with First Nations peoples to garner success for the participants within higher education and work settings. Such principles negated historical abuse cases of outsider research, which treated Indigenous narratives as simply the romanticized other. As methodology and ethics fed back into the literature, the codes within the analysis which littered and saturated the field, encompassed the entire process from start to finish.

The codes embedded within the data linked to the introduction, the houses of learning, the literature review, the ethics, the methodology, the data collection, the data analysis and the data findings. The field was simply saturated with rich and vibrant codes which were embedded in the themes; helping to support the findings that cultural connectors are a key impetus for First Nations' people to encounter success within tertiary and vocational settings. What also clearly stood out from the data is that these codes must be able to emerge unobtrusively and safely within culturally responsive environments. Furthermore, at times throughout the research, it became evidently clear that sometimes the organisation almost morphed the themes, and yet one could not operate without the other. Success was dependent upon both draw bridges meeting succinctly in the middle and then merging together like a zip to ensure the successful completion of the journey for Indigenous populations.

Numerical codes:

A final decision to not give the coded data a numerical value was an undertaking that I had initially struggled with throughout the process of analysing the codes. I wanted the field to embrace the qualities of Indigenous and Kaupapa Māori research principles, yet still be able to code and categorise the metaphysical ecologies, using qualitative measures, which are a crucial part of the study in Indigenous fields. Quantitative methods would make the codes too reliant on numerical outcomes, which would minimise the value of the lesser codes, yet although not high frequency codes, participants had allowed these minority codes to shape their entire philosophies. This took hours of negotiating and although highly against the use of coding the data in numerical terms, I think an equilibrium was reached, whereby, participants were able themselves to value the importance of each code as low, medium or high priority through both qualitative and quantitative methods.

Motivation and Success:

There is no doubt that the research had supported current literature that cultural connectors are pertinent to gaining success for Indigenous peoples to thrive. Whilst every institution that I studied had different ways of negotiating motivational criteria for their students, there was no doubt that cultural identity, whether it was Māori, Aboriginal or Torres Strait Islander had definitely created hybrids of success where students had gained high outcomes. This bucked the trends for both sample populations in their respective countries, but simply reiterated the need for all the participant groups within this study to be used as a guiding light. That light is crucial in providing an answer for academic and vocational settings, which could help close the gap of educational and employment disparities between Indigenous and non-Indigenous populations.

6.7 *Recommendations:*

There was no doubt that the research had empowered the voices of Indigenous peoples to embrace their own narratives and cultural identities within both tertiary and vocational settings.

In addition, two major sets of recommendations are proposed in this thesis, capable of carrying this body of knowledge into other areas of research; pertinent to Indigenous populations.

The first recommendation has come from a strong personal desire to look further at the relatively new field of epigenetics and how that impacts upon Indigenous students within the area of learning. This research could help us better understand and facilitate the needs of diverse learners within our community in terms of understanding the motivational factors behind amotivated and motivated students within learning environments. In being able to better understand the transgenerational effect of trauma upon First Nations' populations, we can establish settings that are non-threatening, culturally responsive and non-discriminant.

In the second recommendation, the follow on for this engagement has come from the participants themselves. According to Indigenous research, which empowers its community, the second part of the recommendations were orchestrated by many of the former Whakairo students of the Tūranga Tāne carving programme. The boys had discussed the possibility of writing a book, which would include glossy photographs of their particular whakairo and art projects and a space to tell their own narratives; a type of written art gallery, where the students would dictate the terms. They could salvage the dialogue from the interviews that they had conducted with me and also provide a platform to include other young Māori men, from the former Tūranga Tāne Whakairo programme. These young Māori men might not have been

profiled in this study, but were using the pedagogy of Whakairo across many different vocational and tertiary subject areas.

In documenting such experiences, young Māori men throughout the country could access a book, which profiled positive Māori role models; giving them a blue print to experience identity as a vehicle for motivation, which could act as a major contributor to a successful life. The book would explore the effect that the subject of Whakairo had upon student lives in terms of navigating their success. One such example was Blade Thomson of Ngapuhi, who is a current Hurricanes Super 15 player and a Māori All-black. Although I would be the main researcher for the project, the former Whakairo students of the Tūranga Tāne programme believed that their experiences that they had garnered from the research had given them the confidence to write a book. Once published, the book would be used as a tool to embrace the necessity of identity for Māori men of all ages.

I could not have hoped for a better outcome from the research which allowed Indigenous peoples to become empowered from the research process. The commitment from the group of young men who had taken up the challenge to now write a book as a follow on from the research, had brought about empowerment for the entire community. I have no doubt that an attempt will be made to also include our fellow brothers and sisters from Kulbardi in Western Australia, Perth.

It is a truly humbling and liberating moment when through the process of research, the interviewee can become the interviewer, the participant can become the Master and the master can now enjoy a dual relationship, where he/she is now guided and mentored by the participant.

There is no doubt that the findings of every study should be tested and trialled within the institutions in which they have set out to change. In terms of recommendations from the study and follow on from this thesis, I would certainly support a plan to develop the findings of this research into a cross cultural framework, which supports the needs and aspirations of First Nations' peoples.

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Appendices:

Appendix A:

Doctoral Acceptance letter



TE WHARE WĀNANGA O
AWANUIĀRANGI

30th September 2014

Phyllis Callaghan

206 Harris Street

Kaiti

GISBORNE

Tēna koe Phyllis,

Re: Doctoral Research Proposal: DRC 15/004PC

At a meeting on the 24th June 2015 the Doctoral Research Committee of Te Whare Wānanga o Awanuiārangī considered your application. I am pleased to inform you that your proposal application has been approved.

For further information please contact your supervisor Associate Professor Virginia Warriner

The DRC wishes you well in your studies.

Nāku noa

Na

A handwritten signature in blue ink, likely belonging to Associate Professor Virginia Warriner.

pp

Associate Professor Virginia Warriner
Acting Head of School
SCHOOL OF INDIGENOUS GRADUATE STUDIES

WHAKATĀNE
13 Domain Road
Private Bag 1006
Whakatāne 3108
New Zealand
Telephone: +64 7 307 1467
Freephone: 0800 02 62 64
Facsimile: +64 307 1475

TĀMAKI (MT ALBERT)
Entry 1, Building 8
139 Carrington Road
Mt Albert
PO Box 44031
Point Chevalier
Auckland 1246
Telephone: +64 9 846 7808
Facsimile: +64 9 846 7808

TE TAITOKERAU (WHANGAREI)
Raumanga Campus
57 Raumanga Valley Road
Private Bag 9019
Whangarei 0148
Telephone: +64 9 430 4901
DDI: +64 9 430 4900

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Te Whare Wānanga o Awanuiārangī
is a registered provider of tertiary
education. The principal of each
campus is authorised to represent the
University of Waikato for all
and purposes.

Appendix B:

CONSENT FORM

*School of Indigenous Graduate Studies
Rongo-o-Awa
Domain Road
Whakatane*

Thank-you for agreeing to take part in the following research. We highly value and respect your contribution to our study, which is carried out under the framework of kaupapa Maori. The research will be carried out by Phyllis Callaghan of Rongoamaiwahine, who is a doctoral student at Te Whāre Wānanga o Awanuiārangi. Please don't hesitate to contact myself or my supervisor should you have any concerns.

In what ways do 'Indigenous cultural practices' foster success for students in tertiary and work settings: A case study of Toi Māori, Aboriginal and Torres Strait Islander achievement in higher education and vocational settings?

CONSENT FORM

I have read the information sheet and have had the details of study explained to me. My questions have been answered to my satisfaction, and I understand I may ask further questions at any time.

I agree/do not agree to the video being audio taped.

I agree to participate in this study under conditions set out in the Information sheet, but may withdraw my consent at any given time.

Signature: _____ **Date:** _____

Full name - printed _____

CONFIDENTIALITY AGREEMENT

In what ways do 'Indigenous cultural practices' foster success for students in tertiary and work settings: A case study of Toi Māori, Aboriginal and Torres Strait Islander achievement in higher education and vocational settings?

THIS CONSENT FORM WILL BE HELD FOR A PERIOD OF FIVE (5) YEARS

CONFIDENTIALITY AGREEMENT

I PHYLLIS CALLAGHAN agree to keep confidential all information concerning the project.

Signature: P. Callaghan

Date: 1/07/2015

Full name – printed: PHYLLIS CALLAGHAN

CONFIDENTIALITY AGREEMENT

Name and address of school:

*School of Indigenous Graduate Studies
Rongo-o-Awa
Domain Rd
Whakatane*

Title: *In what ways do 'Indigenous cultural practices' foster success for students in tertiary and work settings: A case study of Toi Māori, Aboriginal and Torres Strait Islander achievement in higher education and vocational settings?*

INFORMATION SHEET

Researchers Information: Phyllis Callaghan, 206 Harris Street, Kaiti, Gisborne. Ph: 06 8671957 or 0210602972.

Academic Supervisor: Doctor Virginia Warriner, Te Whare Wānanga o Awanuiārangi, Whakatane. Ph: 0508 926 624.

Doctoral Research: In the field of Education – under the framework of Kaupapa Maori. Specialising in Indigenous, Tertiary, Vocational, Maori and Aboriginal.

Researchers Current Employment: School Teacher (Gisborne Boys' High School),

Participant Recruitment

- There are 15 former Whakairo students that have been identified for this study, they have been selected randomly from a 10 year study sample. A select group of Aboriginal and Torres Strait islander students have also been selected, we are working with the head of Kulbardi and the Noongar people to conduct these interviews. They will be conducted successfully and totally on Noongar terms.
- All Whakairo students have requested to be part of the research, after an initial hui to discuss the research with the cluster group, I am known to all of the students, having taught many of them and being related to some of them. We have retained a relationship with our students long after the programme and we regularly keep in touch with them to support their aspirations and dreams.
- We are maintaining Kaupapa Maori ethics at all times, so no research or interviews will take place at any stage if we don't think our work is respectful or ethically correct. We support and maintain nga ahuatanga o a tatau tipuna, where integrity and respectfulness is at the heart of who we are and what we do.

Data

- Data to be used only for the purposes of this doctoral research and results will be shared with the contributing parties once the research has been completed. Once obtained, the data will be transcribed, coded, then stored for five years, after that time the participants have the right to make it available or have it destroyed. To be stored for 5 years in a lockable cupboard at Te Whare Wananga o Awanuiarangi.
- All data will be stored in a lockable cupboard at Te Whare Wananga o Te Awanuiarangi where I will only have a key to access it.
- Data will be coded and then summarised.
- Confidentiality and anonymity will be offered to you, should you wish to be anonymous, but to date we have not had any-one wanting to be anonymous.
- Participants may agree to verbal consent and or written consent for this project.

Participants Rights

You have the right to:

- Decline to participate;
- Decline to answer any particular question;
- Withdraw from the study at any stage of the process.
- Ask any questions about the study at any time during participation;
- Provide information on the understanding that your name will not be used unless you give permission to the researcher;
- To be given access to a summary of the project finding when it is concluded.

If taping:

- I also understand that I have the right to ask for the audio/video tape to be turned off at any time during the interview.

Support processes

- Supervisors are on hand to handle any physical or psychological risks to participants. In the first instance, please contact the academic supervisor in charge of this project, her details are at the top of the page. All concerns will be dealt with quickly and respectfully, making sure that participants always feel safe.

Project Contacts

Should you wish, please don't hesitate to make contact with myself or my academic supervisor Doctor Virginia Warriner on 0508926264.

Ethics Research Committee Approval Statement

- This project has been reviewed and approved by Te Whare Wānanga o Awanuiārangi Ethics Research Committee, EC2015/01/0028.
- Should you have any further concerns or questions about this project, please contact the acting Head of School: Paul Kayes or Associate Professor Te Tuhi Robust.

Contact Details for Ethics Research Committee Chairperson:

Associate Professor Te Tuhi Robust
Chairperson
Ethics Research Committee
Te Whare Wānanga o Awanuiārangi
tetuhi.robust@wananga.ac.nz

Postal address:

Private Bag 1006
Whakatane

Courier address:

Cnr of Domain Rd and Francis St
Whakatane

Appendix C:

Interview Questions



Interview Questions: Generic for Tutors

What is your tribal affiliation and position?

1. *When was Toihoukura founded?*
2. *What was the impetus behind setting it up?*
3. *What is Toihoukura's philosophy?*
4. *Both Te Puia and the Wananga have had their own struggles in becoming established as whare wananga, could the same be said for Toihoukura?*
5. *Why is it so important for the students to celebrate their identity of being Maori?*
6. *How might art, particularly, Maori art link many of the students at Toihoukura to motivation and success?*
7. *Without institutions like Toihoukura and say our whare wananga, would we have had the gains, do you think in Tertiary education?*
8. *Do you think we as Maori have a different definition of success than Pakeha and how might you define that?*
9. *As a teacher, what do you think are the key motivators to get students successfully engaged in education, kaupapa arts etc?*
10. *How would you define success in terms of Te Ao Maori?*
11. *How might the students from Toihouklura use their knowledge and qualifications to become successful in vocational settings?*
12. *Who are some of the former students that have gone on from Toihoukura to make their mark on the art world?*

13. *How true do you think this statement is, that Toi Maori is an emancipatory vehicle for our people politically, socially, economically and historically?*
14. *Does Toi Maori have the impetus to last the distance, will it still be around in 20-30 years?*
15. *Should we make better pathways for secondary school students for Te Ao Maori subjects like Toi Maori into Tertiary and Vocational settings?*
16. *Do we do enough to support Toi Maori in this country?*
17. *Who are two of your most favourite artists and why?*



QUESTIONS FOR INTERVIEWS: DOCTORAL STUDIES - Generic interviews for tertiary and vocation - adapted to suit each student or vocational worker.

Name, age, iwi.

1. What is your current occupation?
2. What's your history in terms of identifying your Maoriness were you brought up with it, or was it something you developed later on in life?
3. As a Maori male, how important do you think cultural aspects of Maoridom are in terms of growing up and contributing to your own identity?
4. You now teach whakairo and Maori studies at Gisborne Boys' High School, tutor kapa haka and involved with Tu te Manawa and Panikiretanga, can you just explain the importance of some of those cultural aspects in terms of your own life, family, may-be passing your skills onto students, your own tamariki?
5. In terms of Te Ao Maori, what are some of the cultural aspects to your job?
6. If I said to you, now take out every cultural aspect of your job and teach your classes, do you think your pass rate would still be as high as it is?
7. In terms of vocational settings, your job etc, how important do you think it is to embrace Te Ao Maori concepts within your current employment?
8. Many of the boys you teach are Maori, do you think cultural components of their identity are important factors for success and motivation in the teaching space you work?
9. As you know the study I'm working on is about in what ways whakairo connects young men to success in tertiary and vocational settings, was that the case for you, do you think whakairo gave you the impetus to perhaps encounter success and then move it into other subjects or may-be did it help lead you towards tertiary and then your current job?
10. How important was it for you to encounter cultural connectors during your secondary, tertiary and vocational settings?

11. In what ways might have you carried the skills and love of whakairo into other aspects of your life?
12. What would motivation and success look like to you?
13. How important do you think Maori arts are in general to providing our rangatahi with self esteem?
14. How has whakairo been a renaissance of your own cultural marae and tipuna being returned home after years of absence, in particular, Te Hau ki Turanga.
15. You along with Matua Craig recently took out the top education award in the Prime Ministers Teaching and Learning Awards for the whakairo programme you run, do you think the rest of mainstream secondary schools are missing a key link to engaging with maori boys, as only 2% of schools through-out New Zealand offer it as a subject? Should the programme be implemented in more schools?



KULBARDI INTERVIEW QUESTIONS :

Name:

Age

1. How long have you been a student at Kulbardi?
2. What is the significance or importance of Kulbardi to you?
3. How does Kulbardi allow you to celebrate your aboriginal/Torres Strait islander culture?
4. What makes Kulbardi different to other mainstream learning centres?
5. Why do you think that difference is successful?
6. What are some of the different ways in which you learn in this centre as opposed to other mainstream learning centres?
7. Were you brought up in the aboriginal/Torres strait islander culture?
8. If not, did this have consequences for you? And what might of some of those consequences been?
9. How fluent would you say you are in terms of aboriginal/Torres strait island customs and practices?
10. Can you name some of those practices?
11. There are indigenous patterns across many cultures which highlight factors for success and some of the aspects that keep on coming up in research are whanau, land, ocean, myths, legends, oral traditions, ancient karakia or prayer, dreams, wood *carving, sky father, earth mother* *Are any of these aspects important in terms of your own culture and the way you learn at this centre?*
12. In terms of learning, take for example Maori, there are also very different forms and ways of learning, like we have tuakana/teina, where older helps younger, we learn in our own native tounge and the structure of learning is very reciprocal and we have ako, which is how we acknowledge the metaphysical realm of ancestors and ways of being and doing. Knowledge is also something which is collectively owned, not individual, are there similarities like this within the aboriginal/Torres Strait Island

culture and what are the similarities you see?

13. In terms of learning culturally, what do you think the single most important aspect of that is?

14. How do you think we as Maori people could work collegially or together with aboriginal/Torres Strait Islander people to make indigenous ways of knowing and doing a more universal approach?

15. *If Kulbardi wasn't here, would you be on the pathway you are to academic success?*

16. How are elders/kaumatua an important part of the way Kulbardi is run?

17. What undergraduate/degree/postgraduate programme are you working towards?

18. Why did you choose this programme?

19. What do you want to do when you leave Kulbardi?

20. How important is it do you think to feed your knowledge back into the indigenous framework, so other students following in your footsteps can gain the same success?

21. Are there any barriers to learning for yourself, what might those be?

Appendix D:

Te Whare Wananga o Awanuiarangi Ethical Approval



Te Whare Wānanga o Awanuiārangi

EC2015/01/0028
ECR2015/01/0028

10.08.15

Phyllis Callaghan
206 Harris Street
Kaiti
GISBORNE 4010

Tēna koe Phyllis,

Re: Ethics Research Application EC2015/01/0028

At a meeting on 31.07.15, the Ethics Research Committee of Te Whare Wānanga o Awanuiārangi considered your application. I am pleased to advise that your submission has been approved.

You are advised to contact your supervisor and the Ethics Research Committee wishes you well in your research.

Yours Sincerely

A handwritten signature in blue ink, appearing to read 'P. Kayes'.

Associate Professor Paul Kayes
Acting CHAIR

Private Bag 1006
Francis st
Whakatane 3158
Aotearoa

Waea / Telephone : (07) 307-1467
Waea Whakaahua / Fax : (07) 307-1475
Ipurangi / Email : ssc@wananga.ac.nz
PaeTukutuku/Website : www.wananga.ac.nz

Appendix E:

Kulbardi Research Consent Approval



8 June 2015

Kulbardi Aboriginal Centre

Murdoch University
Kulbardi Aboriginal Centre
90 South Street
Murdoch, WA 6150

90 South Street, Murdoch
Western Australia 6150
www.murdoch.edu.au
Telephone: +61 8 9360 2128
Facsimile: +61 8 9360 6493
kulbardi.murdoch.edu.au

To whom it may concern,

I am writing on behalf of the Kulbardi Aboriginal Centre in support of Phyllis Callaghan, a Maori doctoral student of Rongomaiwahine descent and a student at Te whare wananga o Te Awanuiarangi, who has asked to visit us in Perth to conduct research with Murdoch University's Kulbardi Aboriginal Centre in order to conduct interviews with our Aboriginal and Torres Strait Islander students.

Phyllis will be visiting Murdoch University from the 23rd of September to the 29th of September 2015. Whilst here she will be learning about the Centre and researching the learning experiences of our students.

Phyllis has told us that she would like to interview the students from the Centre about cultural success factors at Kulbardi, which connect our Indigenous students to academic motivation and successful outcomes in tertiary settings. The research will also look at success and motivational factors for Maori students in tertiary and vocational settings.

I am comfortable with Phyllis' ability to conduct the interviews with our students in a respectful and culturally competent way. I am happy to supervise her engagement with the students whilst here at Kulbardi and look forward to seeing a copy of the chapter in her thesis that relates to her time spent here with us for pre-approval.

For these reasons, as the head of the Kulbardi Centre, I am happy to support this and look forward to welcoming her to Perth, Western Australia.

Yours sincerely,

A handwritten signature in blue ink, appearing to read "Braden Hill".

Braden Hill
Manager, Kulbardi Aboriginal Centre

CRICOS Provider Code: 00125J

