

Kōrero Pakiwaitara: Under-the-Radar Kapa Haka Heroes

By Jani Katarina Taituha Wilson*

*He mahi auaha tēnei e aro ana ki ngā kōrero ā ngā rangatira
kāore i te tino mōhiotia i te ao kapa haka¹.*

Screened competitive kapa haka is arguably the apex of Māori performing arts, situated at the nexus of storytelling, embodied practice, visual culture, and mediated performance. The prominence of Te Matatini, quite literally the Olympics of competitive kapa haka, reflects a longstanding infrastructure of regional competitions, intergenerational participation, that pivots on Māori broadcasting and digital platforms, and amplified in Aotearoa's 'mainstream' mediascape. Originally presented at the Athens Institute for Education & Research, this creative academic article examines the role of kapa haka in Māori cultural thrivance² and traces its transformation from entertaining guests on the marae into a highly stylised, mediated, and increasingly 'sportesque' performance structure. These developments are inextricably linked to significant shifts in Māori broadcasting and changing regimes of spectatorship. Visibility has indeed strengthened participation and audience engagement, and reshaped aesthetical priorities, adjudication practices, understandings of authorship, leadership, celebrity, and performance. I explore kōrero pakiwaitara as methodology and epistemology alongside the widening understanding of pūrākau. Conversational accounts with senior practitioners Joe Harawira, Robert Pouwhare, and Hine Kataraina Mamaku, all of whom tribally connected to the Mātaatua region, provide narrative impetus where literature is yet to venture. As part of a corpus of screen-produced research materials, kōrero pakiwaitara constitute rich empirical narratives that illuminate significant shifts across the broader development of kapa haka during the first half century of screened competitive practice. The materials represent a small, but significant intervention in a field where critical scholarship remains limited, particularly in relation to Māori media, judging frameworks, leadership, and perspectives that complicate dominant kapa haka narratives. These contributors were agitators for te reo Māori, Māori broadcasting, and indeed the practice of kapa haka, and without their activism, innovation, responsibility and sacrifice, screened competitive kapa haka could possibly have never been.

Keywords: Kapa haka, Māori media, kōrero pakiwaitara, tikanga, broadcasting, leadership

*Associate Professor, Aotahi School of Māori & Indigenous Studies, University of Canterbury, New Zealand.

¹This is a creative academic article focusing on the stories of unrecognised leaders in the kapa haka world.

²Thrivance, which according to Baumann (2019, 2023) is a way of articulating the identity of (Blackfoot) folks who push beyond the boundaries of simply surviving colonization, and into thriving by both understanding and activating ways-of-knowing. For Māori, it could be that screened competitive kapa haka is a vehicle, a platform, and in many ways is evidence of thrivance. Of course, there are instances where thrivance in competitive kapa haka isn't the case for kaihaka/former kaihaka, and I've explored some of these in other research (2024a, 2024b, 2026).

He pakiwaitara i te Tūwhera | Prefacing Story

♪♪ (THAT'S A) WRAP WHĀNAU ♪♪

A script written by Jani Katarina Taituha Wilson
(Ngāti Awa, Ngā Puhi, Mātaatua)

OTAKIRI ROAD, WHAKATĀNE
July 2026

**1.INT. LOUNGE, PRIVATE RESIDENCE, WAIOHAU – JUST PAST LUNCHTIME,
A SUNNY WAITANGI DAY (2026)**

BLACK SCREEN

WAHINE (V.O.)
AAAAAAAAND CUT!

Claps, sighs, chitter-chatter

WAHINE (V.O.)
AND THAT'S A WRAP WHĀNAU!

FADE IN

More claps, woohoos, more chitter-chatter

JANI/WAHINE – late 40s, wears a deep bronze, stretch-cotton onesie with a black tino rangatiratanga print on the front, a black t-shirt underneath. She uses her plastic file of 'just in case' prompts to fan her flushed face.

UNCLE ROBERT – kaumatua, sports a black cotton button-through shirt and linen pants. He holds a red 1B4, his prized notebook, and joins in the face fanning.

UNCLE GARY – kaumatua, a salmon cotton button-through shirt, linen pants, and thick, super-geek black framed specs, reclined on the chaise couch in the opposite corner.

COUSIN AWHI – undisclosed age, a t-shirt and jeans, supports from her perch on the couch beside UNCLE GARY. The two have continually yapped in the flanks the entire shoot, undeniably both hōhā *and* helpful to UNCLE ROBERT throughout the process.

LJ - late 40s, a dark-coloured singlet and shorts, big, frizzy 'Bunty Afoa' hair, and wayfarer specs. He's focused on the pack down, which he's done several times now, and needs JANI to stay out of the way.

*Chitter-chatter continues,
now more ferociously than during the shoot*

Face fanning continues. Pack down commences. LJ retrieves UNCLE ROBERT'S microphone and shimmies to the corner where the black and blue kōwhaiwhai suitcases are. Cameras go back into their protective cases, leads and extension cords are rolled, and put into the correct suitcase, screens are moved and ready to be transported to the truck.

COUSIN AWHI

He said Ruatāhuna for that pātai ay?

UNCLE GARY

Yeah, he loved them... and Matarae, too. Wow, that time they lifted Miriama up above everyone was, wow, that, that was incredible...

The chat between COUSIN AWHI and UNCLE GARY hangs over from AHO II, the concluding 'Quick Fire' section of the shoot. They keenly banter about UNCLE ROBERT's responses to the questions until UNCLE GARY disappears down the long hallway into the kitchen and returns with mango iceblocks. He kindly distributes them to ALL with a smile; ALL savagely rip into them.

UNCLE ROBERT

Was that OK, Darling? Like, what you were thinking, what you were after?

Despite sweating like a mofo, both from the summer heat beating through the plethora of windows (an incredible backdrop and natural lighting), JANI stops fanning her face, pauses from her iceblock, and leans forward.

JANI

Uncle Robert...

Pause

JANI (cont.)

You've ruined my research project...

UNCLE ROBERT looks a bit bummed; a farrow forms between his eyebrows.

JANI (cont.)

...but in the best of ways...

Beat

JANI (cont.)

...cos now this is new research

The sound UNCLE ROBERT usually makes in between a 'really?' and a 'whatever' derives from the back of his throat.

JANI

Uncle... no one knows this stuff

Beat. Beat. Beat

JANI (cont.)

No one.

LJ's pack-down system nears completion, even with one hand holding an iceblock.

JANI (V. O.)

OMG. How did he do that?

SLOW FADE OUT TO BLACK**He Kupu Whakataki | Introduction**

Pūrākau mobilised in Māori academic research as a framework grounded in ancestral narrative traditions and their contemporary retellings at least half a century ago, by way of Ranginui Walker (1970, 1987, 1990, 1996, 2001, 2008), Māori Marsden (1992), Cleve Barlow (1991), Charles (Te Ahukaramū) Royal (1992, 1998, 2003, 2009), Linda Smith (1999, 2006, 2019), Jenny Lee (2009), Pouwhare (2016, 2020), McNeill and Pouwhare (2018), Zak Waipara (2022), and a plethora of others. Here, I'm specifically referring to Pouwhare's definition of pūrākau (2016, 2020) where the building blocks of the concept shows dual ideas; the *pū-* or the root system beneath the surface, known to be there yet unseen; and *+rākau*, the widest definition of which is 'tree' or 'stick', yet an ancient Tūhoe understanding of the word is 'story'. I should mention that Pouwhare is UNCLE ROBERT in (*That's a*) *Wrap Whānau* (*Wrap Whānau* from here), the script written from the true events of this year's Waitangi Day. In an outstanding doctoral research that focused on Polynesia's significant (and highly contested) Māui narratives, Pouwhare (2020) says "[f]or some *iwi* (tribes) these pūrākau included *karakia* (ritual incantations), *whakapapa* (genealogy), esoteric knowledge, history mythologies and cosmologies" (*italics* his emphasis, p. xxiv), which exemplifies that the definition of pūrākau as 'story' is limited. However, he also demonstrates that pūrākau have a deeply spiritual, *kai māro* dimension too, particularly where the esoteric and cosmological elements are concerned. Methodologically, pūrākau are two-fold knowledges; *te kura huna*, the tacit, esoteric knowing, that is unseen (*huna*) yet higher, deeper knowing. And *te kura tūrama*, the explicit (*tūrama*), physical and visual evidence (Pouwhare 2020). Pouwhare utilised pūrākau to bring together his own academic research (*te kura huna*) and creative practice (*te kura tūrama*) to support his understanding of practice-led research (Scrivener 2000, 2002, 2006, 2010, 2013, 2021, Scrivener & Chapman 2004, Candy et al. 2006, Barrett & Bolt 2014) and the methodological design appropriate to both components of the thesis.

Kōrero pakiwaitara is storytelling, too, and while they may carry codes and moral lessons from our more immediate *tīpuna*, they can be considered less formal. There are important building blocks to the concepts *kōrero* and *pakiwaitara*. *Kōrero* is far more than the act of speaking. Etymologically, *kō-* can be understood as 'to resound' or 'to sing,' while *+rero* is a contraction of *arero* (tongue), suggesting that *kōrero* is a relational practice of communication reliant on both expression of voice and the responsibility to listen and be heard. Here I also present two iterations of *pakiwaitara*: *paki-* yarns, gossip or scandals that are memorable, and easily circulatable, *+waitara* difficult tasks or pipedreams. Or *wai-* flow of waters or tears, or to ask who someone is (Ko *wai* koe? Who is/are you), *+tara*, also gossip or rumours, and/or female genitalia. From these building blocks, both promise exciting and titillating stories designed *to be heard*, but besides the distinct kinds of stories and storytelling, here *kōrero pakiwaitara* privileges the generative, conversational,

and co-constructed sharing of *experiential* or *empirical* narratives. The emphasis here is the important shift from stories passed down, or the inherited knowledge (tuku iho) from our tīpuna, to experiences retold, across a kōrero ātea by the character at the centre of the narrative. Significantly, the characters upon whom these narratives pivot, tell their own stories. In this article, and across the wider project it connects to, kōrero pakiwaitara are collected as screen produced character vignettes. These are significant in a discussion about, in, and for te ao kapa haka for several reasons; but primarily because the testimonies are from critical lived experiences.

This creative, critical article develops a methodological component of a far wider Marsden funded project named *Kia Rite!: The ongoing evolution of screened competitive kapa haka*, dedicated to examining the ways in which screen production has influenced how we perform, compose and view, and the impacts on the overall kapa haka aesthetic. Kōrero pakiwaitara are useful because much of the critical historical knowledge around screened kapa haka 1) doesn't (yet) appear in scholarly literature, 2) is kept out of mass-produced media for want of maintaining a particular kind of kapa haka narrative, or 3) hasn't been included in narratives across screen produced materials to date. Lastly, I am a kairangahau Māori and a retired kaihaka; meanwhile, my professional/academic life has been dedicated to researching, teaching and leading in screen studies and screen arts for over 25 years. *Kia Rite!* is the contribution that exemplifies the - at times - tenuous marriage between my upbringing in performing arts and my academic training. The flood of 'kura kaupapa kids' and mainstream school rangatahi to whom kapa haka has been an activity of significance have arrived in our universities, and *Kia Rite!* is largely for them and for the future development of kapa haka research.

Pūrākau are codified narratives from the past that are passed down to us from the mātua tīpuna as coordinates for life (Lee 2008, 2009, Pouwhare 2016, 2020, Waipara 2022). Kōrero pakiwaitara, at least in this project, are where the central characters in the narrative are asked to reflect on a specific past time and tell their own story, now. A kōrero pakiwaitara framework for *Te Urupounamu*³ sets the tone of the research ātea between the kaikōrero and the researcher, and - because it doubles as the scaffolding for screen production, it also sits between the elder and producer. It was important to set a mātauranga/kaupapa Māori methodology to maintain the practice of oral histories, and to document the significant talks with elders before more narratives are lost. Equally significant is the transference of the stories onto another platform, to acknowledge them as new research, and a new contribution to knowledge within a broader audience rather than simply limit the findings to academia.

In short, *Te Urupounamu* means to investigate important issues and is adopted here as a screen production scaffolding designed for one of the three-tiers in *Kia Rite!*⁴ It weaves together a whiripapa (three-stranded cord), three distinctive strands

³It must be noted that Tangaroa Paora (2023) beautifully employed pakiwaitara as poetic inquiry to ask takatāpui tāne (males in the rainbow community) to articulate their identities and identity journeys. The distinction here is the screen production platform that I've been fortunate to produce through where the kōrero is literally the sound of their voice and simultaneously the narrative.

⁴*Kia Rite!* comprises 1) *Te Urupounamu*, the important issues of the day; 2) *Te Taunga Tukutuku*, a close analysis and historical overview of the significant changes in kapa haka in direct response to

(AHO I, II & III), each of which could function on their own, yet each are strengthened by the presence of each other⁵. Importantly, the main objective of producing *Te Urupounamu*, which is the basis of a series of character vignettes about significant agitators in te ao kapa haka o te Mātaatua rohe, to draw audiences into the wider *Kia Rite!* project. However, a longer documentary based on the kōrero pakiwaitara, reflect significant practitioner conversations, rather than the retelling of established iwi narratives. Kōrero pakiwaitara is therefore a way of recognising those conversations as legitimate sites of Māori knowledge and research production while remaining connected to the broader narrative traditions from which pūrākau methodologies emerged.

Hanganga | A Note on the Structure of this Article

I wrote this as a creative academic article and deliberately began it unlike most others; producing a kōrero pakiwaitara in an academic writing context is something I've done for years and consequently employed in my pedagogical practice. Many of my students in the arts are creatives with academic bents, an inversion of the more common academic to creative bent format. Primarily, creative academic writing is a mechanism that encourages my students to self-reflect on how they arrive at critical thoughts about certain aspects of the media, and these support the foundations of their creative making. *Wrap Whānau* activates the context of *Te Urupounamu* by setting the scene, introducing the characters, and elucidating the wider research milieu. Particularly important was providing context around UNCLE ROBERT, so readers might understand that he is the impetus behind *Kia Rite!* Most significant to this article though, was how I arrived at the realisation that *Te Urupounamu* is indeed well named, as each kōrero pakiwaitara collected thus far has addressed incredibly salient and critical issues that are under-the-radar. Potentially more relevant though, was the point JANI made to UNCLE ROBERT where he'd essentially destroyed any of the preconceived notions of what the most important research facets of competitive screened kapa haka are. *Wrap Whānau* is essentially my authorial pakiwaitara, a scripted recollection of activities in shooting the footage for *Te Urupounamu* in Waiohau on Waitangi Day, 2026. My prefacing pakiwaitara filters into the remaining creative critical article, concentrating on kōrero pakiwaitara as a significant methodological component in the marriage between research and screen production.

technologies of the day; and 3) *Te Aro*, a specifically designed multigenerational kapa haka audience study.

⁵*Whiripapa* was also the name of my doctoral thesis in film studies (Wilson 2013), which also had three strands 1) tāniko in place of film theory, 2) whānau in place of film audiences, and 3) kōrero in place of film history. The aim was to build a scaffolding for film analysis that could have been more easily understood by Māori & Pasifika film students who I noted during my undergraduate degree that a good proportion of them dropped out of the discipline. Although it started out as a Māori film history thesis, it was strengthened by sharing the focus across theory and audience to ensure a more robust understanding of film studies proper.

Ariā | Power & Visibility

Visibility is not and has never been neutral. In the general media context, being visible is complex and hinges on dynamics of power. Scholars of Indigenous media note that televisual amplification reshapes audiences and the very form of cultural expression (Barclay 2005, Ginsburg 2008). According to early screen materials where kapa haka was highlighted, performances were on marae, and notably in footage such as *Hui at Tikitiki* (1926) was part of wider event such as receiving dignitaries. Thus, kapa haka was not the central activity of focus. A century later, kapa haka is highly stylized in that it has its own predictable production structure and dedicated on-site broadcasting commitments; the festivals that house kapa haka competitions are vastly efficient, well-resourced, and have unprecedented stallholder, volunteer and audience support. It took the entirety of competition's history to land in a moment where screened kapa haka builds, thrives, and has such glocal reach. Screened kapa haka functions within complex media ecologies shaped by fastidious broadcasting logics, digital circulation, and popular consumption. Interweaving competition adds a consistent ratcheting up of kapa haka standards, and with that an expectant audience.

Despite this transformation, critical scholarship on the intersections of kapa haka, broadcasting, judging, and leadership, particularly of the labour of wāhine in the kapa haka schemata remains unfathomably limited. Existing literature tends to privilege hauora (Pihama et al. 2014), kapa haka's role or potential role in education (Whitinui 2008, 2010, Bidois 2011, Sakamoto 2012) and cultural descriptions or broad discussions of language revitalisation, exposing gaps in areas such as the media which this article argues has been critical in its growth to both local and global reach. Aside from commissioning a few studies in relation to hauora and wellbeing (Pihama et al. 2014, Nikora et al. 2021, Rollo 2016, Takoko 2019, Wilson et al. 2025), Te Matatini's publications are primarily reports based on how well their organisation hosts events to evidentially forecast the coming kapa haka campaign cycle (Te Matatini/Angus & Associates 2025). To this point, they are yet to support critical development. Among many other salient topics *Kia Rite!* explores some critical topics that must be considered for the ongoing wellbeing particularly of those who are in their post-kapa haka lives (forthcoming in *Ngā reo o te takitoru, e waiata ana: Three voices in the complex nature of learning and teaching whakataetae kapahaka [Verse 1]*, 2026).

Despite a growing and morphing literature in kapa haka, this article responds to gaps in relation to screened kapa haka and the influence and impact of screen production on the way it is performed, composed, choreographed, and aestheticised. The many meanderings in *Kia Rite!* are but a kick-start to potential research and budding - straight off the kapa haka stage/screen - scholars in the discipline. I deliberately foreground kōrero pakiwaitara as the necessary critical theory needed to ensure the ongoing development of our beloved art, of which criticality is essential. It centres the voices of senior practitioners who have witnessed and shaped the evolution of kapa haka across multiple domains. In doing so, it argues that oral knowledge traditions must be recognised and underlined as a most significant intellectual contribution within Māori and Indigenous scholarship. Producing *Te Urupounamu* leaves no question about who these much-loved kaikōrero are and

their quiet, yet strong contributions to te ao kapa haka, and championing what we celebrate as kapa haka competition, albeit largely under-the-radar.

Tukanga o *Te Urupounamu* | Method in Brief

Te Urupounamu investigates some the most critical changes to competitive kapa haka in response to technological advancement, and it asks elders what has been impactful on the way we perform now, in their learned opinion. It was important to approach former kaihaka for this part of the project simply because amongst most current practitioners, there are palpable allegiances to teams and organisations that prevent the criticality of candour. Kaumātua proffer unapologetic and transparent reflections about happenings in te ao Māori.

It is significant in the research ātea that the researcher is a trusted source for the purposes of the research. Smith (2006) stated that research was long considered a ‘dirty’ word amongst Indigenous communities due to its exploitative and extractive processes (p. 1). Rather than discourage people from actively doing research, Smith (2006) contrarily encourages Indigenous researchers simply to ‘do it properly’, in ways that reflect and proceed with the level of caution, values, behaviours and outcomes that would be acceptable to the kaikōrero and their own whānau⁶. Equally so, in each research situ, a thoughtful and meaningful consideration of one’s post-research values – what the researcher commits to beyond the project - is a must (Wilson 2013, pp. 51–52). In my own experience, this has meant staying engaged with kaikōrero, committing to updating them on their contribution across the project, and still being kanohi kitea, ‘a seen face’ at family, community and tribal events thereafter. A seen face is a trusted face.

All kaikōrero who have participated in *Te Urupounamu* to this point are of kaumātua age (70+) and either related to the author or known through relational networks. They were approached face-to-face, and if they appeared interested, a longer discussion about the project would take place later. If after this conversation they wanted to proceed, an email comprising the common research paraphernalia; Participant Information Sheet, Consent Form, and an acceptance by the Ngāi Tahu consultation group’s Māori ethics committee (University of Canterbury) were forwarded via email for their perusal. Most important to *Te Urupounamu* was a Screen Production Release Form based on Māori data/visual sovereignty principles (Kukutai 2024, Walter et al. 2025, Kukutai & Walter 2021, Pēpi Tarapa-Dewes & Kukutai

⁶Smith’s (2006) ‘ethical research protocols’ are several elements she admitted to have picked up by a plethora of elders on various marae where they are ‘just what we do’. I thought it to be really useful to state what they are here:

Aroha ki te tangata – show respect for people

Kanohi kitea – be the seen face

Titiro, whakarongo... kōrero – look, listen pause and speak

Manaaki ki te tangata – generously host, show hospitality, and share

Kia tuptato – be cautious

Kaua e takahia te mana o te tangata – do not trample on anyone’s mana

Kaua e mahaki – don’t be vain or flaunt your knowledge (p. 120).

2026, Winstanley 2025) and a dedicated shooting script (below) primarily composed for the crew but in *Te Urupounamu* was released to the kaikōrero for their information. Both documents are significant, particularly when working with elders, as knowing what will transpire, who will be in the room, what gear would be there, when gear would be moved throughout the process offers ‘no surprises’, alongside what would happen with the footage/their words/their image.

Following *Te Urupounamu* all audio/visual materials were uploaded onto the desktop of my device; another version was copied onto the project’s dedicated external hard drive to avoid overloading the cloud. An MP4 version of the kōrero was passed through *Kaituhi* (Te Hiku Media) a bilingual te reo Māori/English transcribing service. Once completed, all uncut a/v materials and transcriptions were uploaded onto an external hard-drive and returned to the kaikōrero and their whānau for their family archive. Beyond this, anything produced from out of the materials for this project is added to the hard-drive and sent via email or a hard copy is printed and dropped off at their home. A decent time parameter is offered in case there are changes required.

Ngā AHO o te whiripapa | Strands to the Cord

Table 1. “Whiripapa” designed by the author

Scene	Cast	Action	Frames	Props	Audio gear	Vis Gear	Purpose
AHO I	Kaikōrero	Pack in *Set up *Giving direction Watch & react CLIP shown to kaikōrero	INT MS/MCU Motion: INT/EXT Roam	Comfy chairs Stools Table, smart TV HDMI lead Laptop	Lapel to iPhone +OSMO 1 RODE mic	OSMO 3 iPhones + tripods	Setting kapahaka scene Reminisce on significant footage Lead into memory of footage + pakiwaitara
AHO II	Kaikōrero	Quickfire Slightly longer answer pātai	INT MCU + MS Motion: INT/EXT Roam	Comfy chairs 2 x stools	Lapel to iPhone OSMO 1 RODE mic	OSMO 3 iPhones/ tripods	Lip loosener pātai (15-20) like: Maro or piupiu? Perform or watch? Longer answer pātai
AHO III	Kaikōrero	Pakiwaitara/ pūrākau Pātai Pack down	INT MCU + MS ECU/CU Motion: INT/EXT Roam	Comfy chairs 2 x stools	Lapel to iPhone OSMO 1 RODE mic SHURE mic	OSMO 3 iPhones/ tripods	Acapella waiata for sound design Whakakapi

Indigenous scholar Shawn Wilson (2008) aptly stated that ‘research is ceremony’. The act of sharing and gathering knowledge is a sacred cultural practice that seeks to build, honour, and strengthen relationships, arguably the opposite of the extraction of data. The strands of *Te Urupounamu* are no exception to research as an act of ritual, and in this case, tikanga, essentially doing things according to values and behaviours acceptable to research participants (Smith 2006), inverting the common practice of the researcher dominated environment.

AHO I is primarily the gear set-up segment; once set-up is completed, karakia and mihi officially open and clear the production and kōrero ātea, and any pātai are addressed. This leads straight into the ‘Watch & React’ section designed to set the kapa haka tone and jog particular memories for the kaikōrero. Here, I present short, clips of archival screened kapa haka that I’ve specifically edited according to research about the kaikōrero which points to a moment in time. In each case so far emotional responses have been drawn, mostly happy and reminiscent. In my own community research practice (Wilson 2013, 2023, 2023a, Wilson et al. 2025, Wilson et al. 2022, Carter et al. 2024, Wilson 2024) I’ve asked the research whanaunga to bring an image, footage or a taonga that connects with the central kaupapa, which acts as a kōrero pakiwaitara starter⁷. In the case of *Te Urupounamu*, organizing and editing the appropriate footage for each kaikōrero required my active attention across their kapa haka life, and identifying kapa haka items that would encourage memories. Editing required only a small amount of technical skill with an editing suite. On average, shooting AHO I, for the most part, has taken approximately an hour.

AHO II is a ‘Quick Fire’ pātai segment where kaikōrero are asked a series of 16 questions that require a rapid reply such as ‘name your top three Mātaatua kapa haka of all time?’ ‘Maro or piupiu?’ ‘Tūhoe tū or Apanui tū?’ Approximately 4 are longer answer questions. This passage was specifically designed to draw viewers into the wider documentary, by getting to know kaikōrero through the character vignette, as a kind of preview. It’s important to ‘give a hoot’ about the character in the first moments to hook in the viewer. These vignettes are where viewers can identify the level of knowledge, personality, taste, and importantly about the kapa haka nous of the kaikōrero.

It must be noted that despite AHO II’s ‘Quick Fire’ design - and most took between 2 and 5 minutes - one kaikōrero took 16 minutes to complete it, as they needed to provide context for their responses. Working with kaumātua in screen production, you can neither ask them to rush nor repeat themselves. If they want to explain their response, that space must be allowed. There is only one chance. As Smith (1999) wrote in her ethical research protocols and guidelines, research participants are watching to see if the researcher is ‘a good person’ or not (p. 120). This points to the deeper responsibility for kairangahau Māori: I whakapapa to the Mātaatua region (genealogically tie to this place); I grew up here in Whakatāne; all my whānau, hapū and iwi are here. Once the research project ends, I will return here. Herein lies the challenge, duty and pressure on kairangahau who often don’t have the luxury of walking away from our research, because our connections and whānau are in it (Wilson 2021). Frequently, kairangahau have a personal/familial interest in their study, thus personal *and* professional investment into the chosen field is intense (Wilson 2013, 2021).

AHO III is the acapella waiata strand and closing. The Participant Information Sheet asks kaikōrero to be prepared to waiata; and their voice becomes part of the

⁷Ordinarily, this is a whakawhiti kōrero (exchange back-and-forth) method was designed for the kaikōrero to tell the story of the taonga, and the pakiwaitara associated with it would open the ātea to others in the group (optimal numbers are 5 – 7) to ask any pātai. However, in, it is one *Te Urupounamu* kaikōrero and the discussion is brought on by the screen clip and is expected to go into far more depth than a whakawhiti kōrero arrangement (Wilson 2023b, Wilson et al. 2025).

sound design, as well as providing a tau or calm end to the production process which leads nicely into a brief mihi whakakapi and karakia whakamutunga. Closing properly is the important last impression kairangahau leave with the kaikōrero and their whānau in their professional capacity, thus it is equally as significant as any other part of *Te Urupounamu*. This strand tends to be less than ten minutes, including the pack-down of the small mobile production rig.

For my crew⁸, there are two BTS (behind-the-scenes) sections which consisted of the two/three of us talking in the vehicle on route to the location, speaking about who we're seeing, what we know about them, and why they've been selected. Then as we drive away from the location, we debrief on the impressions of the hui. And lastly, we have drone shots, designed to provide geographical context for each kaikōrero all who are in different parts of the vast Mātaatua rohe.

Pitopito kaikōrero | Snapshots of Speakers

Joe Harawira

Main tribal links: Ngāti Awa, Tauranga Moana

Son of a prolific waiata composer; leader of kapa haka from high school age; several times champion kaitātaki tane; kaiako; judge for nearly 20 years; professional storyteller; recognised patron of the arts.

Watch & React clip: Ngāti Awa ki Rangitāiki, tutored by Mate Anini Harawira & Ben Mamaku, Aotearoa Traditional Māori Performing Arts Festival, Whangārei, poi item, *Auē te aroha* (written by Mate Anini Harawira, solo by Hine Kataraina Mamaku), 1988.

Relevance of clip: mother was tutor; mother wrote the item; sister and cousins in performing team, most of whom have passed away.

Robert Pouwhare

Main tribal links: Ngāti Haka, Tūhoe

Mokopuna to - and raised by - tohunga, repository of ancient oral histories; native reo Māori speaker, language activist, inaugural chairperson of the Te Reo Māori Society; interpreter and translator; TVNZ trained and award-winning screen producer and director; prolific composer; judge; academic.

Watch & React clip: Irirangi Tiakiawa, tohunga, opening kōrero mihi whakatau/haka, inaugural screen produced Polynesian Festival, Avondale (Auckland), 1981.

Relevance of clip: was a new producer on the production crew, a major agitator for TVNZ to record the competition.

⁸There is never more than 3 of us at a time on a shoot; this is the kaumatua's space, and I don't want it dominated by people, camera, lighting and sound gear all throughout the house. The crew is generally myself, my partner L.J., and our daughter, Manaaki (23), and I've invested into a small, mobile rig that can fit into 2 small suitcases and a backpack.

Hine Kataraina Mamaku*Main tribal links: Ngāti Awa*

Mentored in the 1960s by members of ‘Pūtauaki’ kapa haka group, her aunties and uncles; native reo Māori speaker; leader of kapa haka since intermediate school; recognised kaitātaki wahine; songstress; kaiako; judge/adjudicator; waka extraordinaire.

Watch & React clip: Ngāti Awa ki Rangitāiki, tutored by Mate Anini Harawira & Ben Mamaku, Aotearoa Traditional Māori Performing Arts Festival, Whangārei, haka item, *Rūaumoko* (written by Ben Mamaku, led by Paul Tukere & Chubb Anderson) 1988.

Relevance of clip: husband was a tutor; husband wrote the haka about the recent earthquakes centred in their region; Hine was kaitātaki wahine; she had never seen this footage.

Kōrero Pakiwaitara | *Te Urupounamu*

Kōrero pakiwaitara is an epistemological practice that privileges relationality, memory, humour, embodied, and most importantly, empirical knowledge (Bishop & Glynn 1999, Ware et al. 2018, Fox 2025, Kaitai-Mullane 2026). Unlike structured interviews, kōrero pakiwaitara unfolds through the ‘Watch & React’ clip and whakawhanaungatanga, allowing participants to guide the flow and emphasis of discussion.

Brief conversations presented in this article were conducted during the mid-stage of a documentary research process called *Te Urupounamu*. I deliberately refer to it as this because the documentaristic materials provide a survey of empirical knowledge that is yet to appear in scholarly literatures and following *Kia Rite!* they will. This three-tier Mātaatua kapa haka-centric project considers the important coordinates of how we’ve landed on the current cultural, societal and global state of competitive kapa haka. In terms of production, technologies and audience, it focuses on what kapa haka *has* been, what it is *now*, and considers what we *want* it to be. Meanwhile the study contemplates how kapa haka has been produced for screen and re-produced on stage *for* screen, and the distinctive evolution of competitive kapa haka because of the various technologies. It was identified that kaumātua are best in position to discuss and recall the changes and challenges that have taken place in te ao kapa in relation to the technology forced adaptations. Topically, Mātaatua is also known as the ‘rohe of death’ represented through an array of distinctive tū across Apanui, Te Whakatōhea, Ngāi Tūhoe, Ngāti Awa, Ngāi Tai and Tauranga Moana, each with nuanced and stark distinctions. How the ‘rohe of death’ could be construed is that in competition, *any* team in the Mātaatua region could make Te Matatini, but there are limited spaces. However, with the use of technology and the normalisation of ‘invitation only’ competition teams, this is a shifting paradigm.

The kōrero pakiwaitara are quite simply love letters to the rohe that our kapa haka serves from our kuia/kaumātua. An overarching theme across all three kaikōrero - which I'll explore in far more detail in other *Kia Rite!* publications - is that kapa haka is far more than performance. It is a living expression of whakapapa, tribal identity, language, memory, resistance, leadership, and intergenerational responsibility. They consistently return to the idea that kapa haka must remain grounded in whānau, whenua, whakapapa, and tū Māori, even as it evolves through competition, media, and changing generations. Due to space constraints, the brief kōrero pakiwaitara underlined here are simply one of several strong themes from each kaikōrero.

Hine

Hine repeatedly links kapa haka to memories of her parents, kuia, and longstanding whānau connections. Further when asked which kapa stood out to her in today's context, she remarked:

I always go back to [Derek] Lardelli [of Whangarā Mai Tawhiti] because he's so close me... he always asks me, Aunty can you come and bring your style to us?

Despite the discussion being about personal taste, her response was moreso in relation to how the kapa has a style that is innovative and new, yet yearns to link with the traditional, as her style is. It also touches on the familiar and familial ties with her. Here, she turns to Professor Pou Temara's wife Hema who performed for Tū Te Maunaroa (a Wellington-based Tūhoe group),

His wife always said to me, "When you come down [to Wellington] I want you to perform with us" and I said "I don't know your fullas songs, what are you on?" and she said 'Moemoeā.'

The relevance of this waiata is that Hine, notably the first wahine to sing a solo in national competition, sang *Moemoeā* at the Aotearoa Traditional Māori Performing Arts Festival (1988). The MC was so taken by her earlier rendition of *Auē te aroha*, he invited her back onto stage to sing a solo encore straight after their performance for Ngāti Awa ki Rangitāiki. She chose *Moemoeā*⁹ to represent the close ties between Ngāti Awa and Tūhoe, and the Temaras clearly appreciated her humble gesture, by an honorary membership to Tū Te Maunaroa. Nowadays, encores do not happen in competition due to the strict constraints of screen production schedules. This is a significant screen production implemented restriction to competitive kapa haka.

Exploring her taste and preferences in kapa haka circled back to who respected her. And when she speaks about the decade of kapa haka she appreciates the most, it's in the 1960s:

⁹*Moemoeā* – which means to have a vision or dream - was written out of the memory of a near death experience of Te Rānui Black (Tūhoe) who married my cousin, Waitangi (Ngāti Awa, Tūhoe).

That was when I was a child. I was 13 years old, being with my mum and dad, at school. And now I'm 80, so how many years ago was that? [...] while I was with them, when I went back to school, I became the leader for the kapa haka at school. All because my mum, my dad and this kuia [Nanny Rotu Chase] was in that kapa haka.

For Hine, the formative years were clearly a most significant epoch to impact her understanding and views on kapa haka. This was an important kōrero in today's context as children generally learn from screens, on constant repeat, and practice in mirrors which means the relationships with tutors and learnings from elders isn't at the basis of kapa haka as it was in Hine's seminal years. Although the standard of kapa haka might technically be high, what can be said about the state of connections and relationships?

Joe

Joe's kapa haka experience in the formative ages was similar to Hine's. Notably, he described that any performance of the waiata *Auē Te Aroha* immediately transported him back to childhood:

Every time I hear that song it's like Mum... Mum's come back... so my first reaction was pupū ake te... te aroha. Mō taku whaea [welling up, the love. For my mother] the recollections of having, holding onto her dress when she was instructing Whakatāne Māori Youth Club, I travelled with the Whakatāne Māori Youth Club in my younger, younger years. Sending a team to the Koroneihana [Māori Queen's annual coronation] ...

This was certainly palpable during the 'Watch & React' section where Joe's eyes filled with tears as he heard his cousin, Hine Kataraina, singing *Auē te aroha* composed by his mother. Mate Anini was a woman who worked in and for the iwi; such a gifted waiata composer she was recognised with a Queens Service Medal. Watching her tutor the local teams was a catalyst for Joe's fifty year voluntary career in kapa haka, and a natural move into leadership and professional storytelling. By his formative years, kapa haka was normal in the Harawira household, and he was elevated to leadership when he attended Hato Tipene (Saint Stephen's Māori Boys Boarding School) and through to Waikato University. It was an expected progression. In relation to the tikanga and values-based aspects of judging kapa haka, which for him were formed early, he continued:

I think when you're growing up with it in your formative years you don't understand, people don't understand - and even I didn't understand at the time - that I was carrying my people with me, because there's tikanga aspects involved, there's behavioural aspects involved. There's a whole range of aspects that are involved in perpetuating the stories, the history within those compositions and performance to the world, I suppose.

To emphasise formative experiences as tamariki that shaped their lifelong commitment to kapa haka is across all of kaikōrero in this study. Interestingly, when Joe returned to Whakatāne after upward of thirty years working in/for Waikato-Tainui and indeed the Kīngitanga, a much loved Ngāti Awa elder Hirini Moko Mead challenged him, on his return home, to serve his own iwi by setting up a kapa haka team, ultimately wrecking his ideal retirement from kapa haka practice. Ever sensible,

Joe set up pan-Ngāti Awa kapa haka team, Te Mānuka Tūtahi which competed at three Mātaatua regionals; at the same time, he served, and continues to serve Te Matatini as a judge, including several terms as head judge.

Robert

Whereas for Robert, as someone who was deliberately groomed by his Waiōhau elders for leadership, he recalled when his Te Reo Māori Society Crew (Victoria University) first introduced the idea of him entering screen production in the 1970s:

I was first with this because Te Reo Māori Society had become very political by this stage. It was set up for us to practice our reo and whaikōrero, karanga, and waiata and we used to meet at the tennis pavilion every Thursday night at Victoria University and we'd all meet there and practice [...] so the idea of setting up this [Māori Media] unit came about and there's those women from Te Reo Māori Society they said to me, 'you have to apply for this production course.' I said, 'I don't know anything about television.' 'No, you gotta do it.' We didn't have a television in Waiōhau you know? We didn't even have power! [For me] I can just press a button and the pictures come on... [These ladies in the Society] gave me no option, but to apply.

After a gruelling application, interview and testing process, Robert made it into the TVNZ producer and director training course at Avalon Studios (Wellington) amongst a group including four Māori, the first director/producer cohort to include Māori. As the Te Reo Māori Society - of which Robert was the inaugural chairperson - was politically agitating for visibility and audibility of the language, Robert's clear role was to upskill in the media. He asserted:

Our mission is: we gotta get radio and we gotta get a mea, television [...] I had to move from Wellington up to Auckland in 1980, to set up the first programme 'Koha' with Merata [Mita] and them, so why, why I labour on this, is that we barely got to master the technology...

Learning the uses and limits of the technology was an important historical facet particularly in terms of what was possible in the formative years of screened kapa haka. TVNZ produced New Zealand's longest running programme *Country Calendar* (1960 -) and *A Dog's Show* (1977 – 1992) over this time, so the infrastructure and On-site Broadcasting units for live production were indeed accessible. Whether these were made available for Māori activity was another issue. Robert personally agitated for the Polynesian Festival to be shot at the Avondale Racecourse. He spoke of the strict, and unjust parameters placed around Māori productions at the time, and the inherently direct racism of being referred to as 'The Chocolate Bickie Club'. No one afforded any time or respect to The Club, which correlates with Mita's (1996) reference to the early days at TVNZ as "bitter and demoralising" (p. 46) while making *Koha*. Robert claimed:

In the year 1980 and 81, I'd been complaining to the Pākehā Head of the Department that I was becoming very angry that the horses got more time on television than the Māori. You know, the horse races? You know what I mean? And next minute, we're at the [Avondale] racecourse, and it's the Māoris [sic] at the racecourse [...] It was poetic

justice you know what I mean? I just loved it; it was like utu and cool. Now we're gonna see these thoroughbreds on stage you know what I mean?

Politicking was rife at that post-New Zealand Film Commission Act (1978) moment where the government outlined what it stipulated as 'national' materials, of which Māori were an intrinsic part. The moments Robert brought to the fore exemplified that getting anything ahurea Māori to screens was particularly time-consuming, challenging, yet indeed, possible. And as we see in today's kapa haka competition, worthwhile. Te Matatini would *not* be the media heavyweight festival and competition that it is today without this.

Kōrero Whakakapi | Closing Analysis

This article began by situating kōrero pakiwaitara alongside the expanding body of Māori narrative scholarship that has emerged through the work of Walker, Marsden, Lee, Pouwhare, Waipara and others. Within this literature, stories are not merely accounts of the past, rather repositories of whakapapa, tikanga, memory, spirituality, and lived experience that generate and transmit knowledge (Lee 2009, Pouwhare 2016, 2020, McNeill & Pouwhare 2018). I argued that kōrero pakiwaitara extends tradition by privileging empirical narratives of living knowledge holders whose insights have for the most part remain outside of scholarly literature, broadcasting archives, and public histories.

The kōrero of Hine Kataraina Mamaku, Joe Harawira, and Robert Pouwhare illustrate that significant lessons about kapa haka are far beyond the stage. They emerge through relationships with parents, grandparents, tutors, activists, broadcasters, and community leaders. Hine's recollections continually return to her parents, her kuia, and the intergenerational relationships that shaped her understanding of kapa haka and clearly, she long attempted to transmit these same values during her time as a kaiako. Likewise, Joe traced his lifelong commitment to kapa haka leadership, judging, and tikanga back to the example set by his mother and the communities that surrounded and raised him as a child. Robert's narrative reveals a parallel pathway where elders and activists recognised his leadership potential and directed him toward Māori broadcasting, ultimately helping to establish some of the foundations upon which screened competitive kapa haka now stands.

Collectively, these narratives reinforce what Bishop and Glynn (1999) describe as the importance of knowledge emerging through relationships, while also reflecting the conversational, culturally grounded narrative inquiry advanced by Ware et al. (2018). Kōrero pakiwaitara remind us that Māori knowledge is not solely embedded within performances, compositions, or archival materials, and literature. Rather, knowledge resides within people and relationships that sustain the transmission of knowledge across generations.

The collected kōrero pakiwaitara also contribute directly to identifiable gaps in the scholarship surrounding broadcasting, visibility, leadership, and the transformation of kapa haka through media technologies. Barclay (2005) and Ginsburg (2008) argued that Indigenous cultural forms are reshaped through processes of mediation and visibility. Robert's experience as a pioneer of Māori broadcasting offers significant empirical

evidence of precisely how those transformations occurred, in how difficult and challenging it was simply to get Māori onto screens *at all*. To a generation born into live streamed kapa haka, social media, and a fully funded performing arts festival and screen production, such reflections are outlandish. Recollections such as his expose the political struggles and forced cultural labour required to secure Māori presence on New Zealand screens and remind us that contemporary kapa haka visibility *was never inevitable*.

Perhaps most importantly, the kōrero pakiwaitara challenge contemporary assumptions about where authoritative kapa haka knowledge is located. Today, many kaihaka learn through recordings, online platforms, dedicated noho and wānanga, mirrors, and endless repetition in preparation for competition. Technical standards have undoubtedly ascended to an unprecedented quality, and performances are increasingly sophisticated. Yet the narratives presented in this study suggest that technical excellence alone cannot replace the intellectual, cultural, and relational knowledge acquired through sustained engagement with kuia/kaumātua.

As Smith (2006) reminds us, Indigenous research requires attentiveness to people, relationships, and responsibility. The same principle applies to kapa haka scholarship. If kapa haka researchers understand how the artform evolved, why and when changes occurred and by whom, and what may be lost or gained through technological transformation, it is essential that they sit at the feet of kaumātua and listen.

Ultimately, the greatest contribution of *Te Urupounamu* is less about documenting historical events and more about demonstrating that conversations with kaumātua are themselves sites of knowledge production. The stories of Hine, Joe, and Robert reveal what cannot be learned through viewing or practicing kapa haka. During this project, the most significant discoveries about kapa haka were found in the kōrero surrounding it. Therefore, the future of kapa haka research depends as much on listening to our elders as it does on watching performers and performances. The voices are not supplementary evidence to the history of kapa haka. Rather, they *are* the history.

Throughout *Te Urupounamu* so far, the power of kōrero pakiwaitara reveals what formal histories can miss. Effectively, they opened a doorway into memories, relationships, struggles, humour, and cultural knowledge that have largely remained undocumented. As I told UNCLE ROBERT, reflected in *Wrap Whānau* “You’ve ruined my project... but in the best of ways. Cos now this is new research” the kōrero pakiwaitara are recollections and taonga that are far more valuable than what I could have planned. They carry the lived experiences that shaped kapa haka, te reo Māori, and our communities. Moreover, they are valuable for our mokopuna to reflect on when they are future decisionmakers. Most importantly, they remind us that when we sit and listen to our kaumātua, we are not simply recording the past; we are safeguarding knowledge for the future. As my response to Robert’s kōrero was abundantly clear: no one knows this stuff. This is precisely why these stories *need* to be told, recorded and produced for screen.

Before it’s too late.

Glossary *te reo Māori* to English

<i>aho</i>	strand
<i>ahurea</i>	culture
<i>ātea</i>	space, without obstruction
<i>hauora</i>	wellbeing, health, the vitality of one's breath
<i>hōhā</i>	annoying, vexing
<i>huna</i>	hidden, covered, secret
<i>kaiako</i>	teacher
<i>kaihaka</i>	kapa/haka performer
<i>kaikōrero</i>	speakers
<i>kai mārō</i>	esoteric lore, sacred rites or tribal histories, genealogies
<i>kairangahau</i>	researcher
<i>kapa haka</i>	Māori/tribal performing arts group
<i>karakia</i>	incantation
<i>kaumatua</i>	older man/older person
<i>kia rite</i>	<i>be/get ready! get prepared!</i>
<i>kōwhaiwhai</i>	scroll designs that follow the same pattern usually on rafters in meeting houses
<i>kōrero</i>	narratives, stories, to speak, speech
<i>Koroneihana</i>	annual coronation at Tūrangawaewae Marae, Waikato
<i>kuia</i>	older woman
<i>kura kaupapa</i>	an immersive Māori primary education system set up in the 1980s
<i>Mātārae</i>	headland; but a contraction of Te Mātārae I Ōrehu, a champion kapa haka team from Te Arawa Rotorua
<i>Mātaatua rohe</i>	a region in the Eastern Bay of Plenty, mai Ngā Kurī a Whārei ki Tihirau, from Bowentown to the East Cape
<i>mea</i>	a 'thing', usually said when someone forgets a word
<i>Moemoeā</i>	the name of a song, loosely translated as 'Dream'
<i>mokopuna</i>	grandchild or related children at the age of one's grandchildren
<i>pātai</i>	question
<i>pakiwaitara</i>	informal, conversational chats/stories
<i>pūrākau</i>	the limited definition is story
<i>rangatahi</i>	Māori youth
<i>reo</i>	language, voice
<i>rohe</i>	region, territory
<i>tamariki</i>	children
<i>tātaki tane/wahine</i>	male leader/female
<i>te ao</i>	the world
<i>tino rangatiratanga</i>	a design by Linda Munn et al., adopted as a Māori flag
<i>tīpuna</i>	ancestors
<i>tū</i>	stand or tyle in kapa haka
<i>Tū Te Maungaroa</i>	a Wellington-based Tūhoe kapa haka group
<i>tuku iho</i>	passed down, generally to do with knowledge
<i>tuapuku</i>	four stranded cord/plait
<i>tūrama</i>	explicit, unhidden, seen
<i>wahine /wāhine</i>	woman, feminine gender/qualities/women
<i>waiata</i>	song or to sing
<i>Waiohau</i>	a small settlement in the Eastern Bay of Plenty

<i>waka</i>	canoe, boat, vehicle
<i>whakakapi</i>	closing off
<i>whakamutunga</i>	finish
<i>whakapapa</i>	genealogical links
<i>whakawhanaungatanga</i>	making familial or familiarity connections
<i>whakawhiti kōrero</i>	exchange of talks, consultation, reciprocal speaking
<i>whānau</i>	limited definition is family
<i>Whangarā Mai Tawhiti</i>	a kapa haka team from the East Coast
<i>whenua</i>	land and umbilical cord
<i>whiripapa</i>	a three stranded plait or cord

References

- Barclay B (2005) *Mana tuturu: Maori treasures and intellectual property rights*. Auckland University Press: Auckland.
- Barlow C (1991) *Tikanga whakaaro*. Auckland, NZ: Oxford University Press.
- Barrett E, Bolt B (Eds.) (2014) *Practice as research: Approaches to creative arts enquiry*. Bloomsbury Publishing.
- Baumann DF (2019) *Blackfeet men, “toxic masculinity”, and gender entanglement*. Unpublished Doctoral dissertation, University of Washington.
- Baumann DF (2023) Thrivance is My Identity: Moving Beyond Survival. *Journal of Ethnic and Cultural Studies* 10(4): 1–12.
- Bidois V (2011) Māori student engagement: Voices from the margins. *Unpublished report*]. *Toi Ohomai Institute of Technology*.
- Bishop R, Glynn T (1999) Researching in Maori contexts: An interpretation of participatory consciousness. *Journal of Intercultural Studies* 20(2): 167–182
- Candy L, Amitani S, Bilda Z (2006) Practice-led strategies for interactive art research. *CoDesign* 2(4): 209–223.
- Carter D, Hoad C, Muller P, Tappenden A, Wilson J, Wilson O (2024) *Measuring and Articulating the value of live performance in Aotearoa*. Report. Wellington: Ministry of Culture & Heritage.
- Fox LA (2025) Ara Wairua: Developing and utilising a Māori cultural analysis tool for research. *Qualitative Social Work* 24(2–3): 226–241.
- Ginsburg F (2008) Rethinking the digital age. In *The Media and Social Theory*, 141–158. London: Routledge.
- Kaitai-Mullane A (2026) *Te Heke o Kaiaiao: Kāi Tahu Wāhine and Gender Diverse Stories of Navigating Gender, Sexuality, and Identity*. Doctoral Dissertation. Open Access Te Herenga Waka-Victoria University of Wellington).
- Kukutai T (2024) How Indigenous communities in New Zealand are protecting their data. *Science* 384(6691): eado9298.
- Kukutai T, Walter M (2021) Indigenous Data Sovereignty: Implications for Data Journalism. In *Towards a Critical Data Practice*, 65.
- Lee J (2008) *Ako: Pūrākau of Māori secondary school teachers' work in secondary schools*. Unpublished EdD. Auckland, NZ: The University of Auckland.
- Lee J (2009) Decolonising Māori narratives: Pūrākau as a method. *MAI Review* 2(3): 1–12.
- Marsden M (1992) God, man and universe: A Maori view. In *Te ao hurihuri: Aspects of Maoritanga*, 117–137.
- Marsden M, Royal TAC (2003) *The woven universe: selected writings of Rev. Māori Marsden*. The Estate of Māori Maori Marsden: Ōtaki.

- McNeill H, Pouwhare R (2018) Pūrākau. In *Vol. 3 No. 2: New Thinking & Emerging Thoughts: Practice as Research in Design, Art and Technology*.
- Nikora LW, Ruru S, King P, Sharples P, Patrick D, Williams M, et al. (2021) Exploring the value and meaning of Kapa Haka-Māori Performing Arts: The Hine Rēhia Survey. *Auckland: Nga Pae o te Maramatanga New Zealand Māori Centre for Research Excellence* 21: 1–29.
- Pēpi Tarapa-Dewes E, Kukutai T (2026) “If It Don’t Talk, It’s Not Whakapapa Data”: Conceptualising Whakapapa Data in a Digital Age. *Journal of the Royal Society of New Zealand* 56(1): e70016.
- Pihama L, Tipene J, Skipper H (2014) *Ngā Hua a Tāne Rore: The Benefits of Kapa Haka*. A Report for Te Manatū Taonga. Wellington: Ministry of Culture & Heritage.
- Pouwhare R (2016) Kai hea kai hea te pū o te mate? Reclaiming the power of pūrākau. *Te Kaharoa*. AUT: Auckland.
- Pouwhare R (2020) *Ngā pūrākau mō Māui: mai te patuero, te pakokitanga me te whakapēpē ki te korero pono, ki te whaihua whaitake, mē ngā honotanga*. *The Māui Narratives: From bowdlerisation, dislocation and infantilisation to veracity, relevance and connection*. Unpublished Doctoral Thesis. Auckland: AUT.
- Rollo TM (2016) Kapa Haka Transforms Lives Through Arts-Based Service Learning: Developing a Sense of Community Ownership in Service Learning Projects: A Māori Perspective. In *Engaging First Peoples in Arts-Based Service Learning: Towards Respectful and Mutually Beneficial Educational Practices*, 159–174. Cham: Springer International Publishing.
- Royal C (1992) *Te Haurapa*. Wellington: Bridget Williams Books.
- Royal TAC (1998) *Te Whare Tapere: Towards a model for Māori performance art*. Doctoral Dissertation. Wellington: University of Victoria.
- Royal TAC (2009) *Mātauranga Māori: An Introduction*. Mauriora-ki-te-Ao/Living Universe, NZ.
- Sakamoto H (2012) Researching Kapa Haka and its Educational Meanings in Today's Aotearoa/New Zealand: Weaving Methodologies, Perspectives and Decency. *International Journal of the Arts in Society* 6(3).
- Scrivener S (2000) Reflection in and on action and practice in creative-production doctoral projects in art and design. *Working Papers in Art and Design* 1(1): 1–11.
- Scrivener S (2002) *The art object does not embody a form of knowledge*. Working Paper. Coventry University.
- Scrivener S (2006) Visual art practice reconsidered: Transformational practice and the academy. In *The Art of Research*, 157–179.
- Scrivener S (2010) Transformational practice: On the place of material novelty in artistic change. In *The Routledge companion to research in the arts*, 259–276. Routledge.
- Scrivener S (2013) Towards a Practice of Novel Epistemic Artefacts. In *Experimental Systems: Future Knowledge in Artistic Research*, 135–150.
- Scrivener S (2021) The art object does not embody a form of knowledge revisited. In C Vear (ed.), *The Routledge International Handbook of Practice-Based Research*, 26. Belfast: Queens University.
- Scrivener S, Chapman P (2004) The Practical Implications of Applying a Theory of Practice Based Research: A Case Study. In *Working Papers in Art and Design*, volume 3.
- Smith LT (1999) *Decolonizing methodologies: Research and indigenous peoples*. London: Zed Books.
- Smith LT (2006) *Decolonizing Methodologies: Research and Indigenous People*. Revised Edition. London and New York - Dunedin: Zed Books Ltd - University of Otago Press.
- Smith LT (2019) *Decolonizing research: Indigenous storywork as methodology*. London: Bloomsbury Publishing.

- Takoko M (2019) *Ngā Ohaoha a Te Matatini Measuring the Kapa Haka Economy*. Doctoral Dissertation. Open Access Te Herenga Waka-Victoria University of Wellington.
- Te Mataini/Angus & Associates (2025) *Te Matatini 2025 Impact Evaluation*. Te Matatini Incorporated: Wellington.
- Waipara ZRS (2022) *Te mana a Māui/The Magic of Māui: Transforming and Shapeshifting Pūrākau*. Unpublished Thesis. Auckland: AUT.
- Walker R (1970) *The social adjustment of the Maori to urban living in Auckland*. Doctoral Dissertation. University of Auckland.
- Walker R (1987) *Ngā Tau Tohetohe*. Auckland: Penguin.
- Walker R (1990) *Ka whawhai tonu matou: Struggle without End*. Revised Edition. Auckland: Penguin.
- Walker R (1996) Being a Māori. *Ngā pēpa a Ranginui: The Walker papers*, 13–30.
- Walker R (2001) *He tipua: The life and times of Sir Āpirana Ngata*. Auckland: Penguin.
- Walker R (2008) *Tohunga Whakairo: Paki Harrison. The Story of a Master Carver*. Auckland: Penguin Books Ltd.
- Walter M, Andersen C, Kukutai T (2025) A decade of data revolutions: Big data and Indigenous data sovereignty. In *Indigenous statistics*, 10–29. Routledge.
- Ware F, Breheny M, Forster M (2018) Kaupapa Kōrero: A Māori cultural approach to narrative inquiry. *AlterNative: An International Journal of Indigenous Peoples* 14(1): 45–53.
- Whitinui P (2008) Kapa Haka counts: Improving participation levels of Māori students in mainstream secondary schools. *Mai Review* 3: Article 8.
- Whitinui P (2010) Kapa Haka "Voices": Exploring the educational benefits of a culturally responsive learning environment in four New Zealand mainstream secondary schools. *Learning Communities: International Journal of Learning in Social Contexts* 9: 19–43.
- Wilson S (2008) *Research is ceremony: Indigenous research methods*. Fernwood Publishing.
- Wilson JKT (2013) *Whiripapa: Tāniko, Whānau and Kōrero-based Film analysis*. Unpublished PhD Thesis. Auckland: University of Auckland.
- Wilson JKT (2021) Toku toa, he toa rangatira (My courage is inherited): Fearlessness and Indigenous Scholarship. *Journal of Art, Design and Technology*, Brazil: DAT.
- Wilson JKT (2023) Te Matatini: Screening the Olympics of Kapa Haka. In *Screen Conference, University of Glasgow, Scotland, 30th June – 2nd July*.
- Wilson JKT (2023a) *Ngā Whakakōroiroi: Exploring hindrances in Createch Training/ Industry for Māori, Pacific Peoples and wāhine*. Report on Rōpū Whānau findings for *He aha te mea nui o te ao? He tāngata, he tāngata he tāngata: Exploring the underrepresentation of women, Māori & Pasifika in Creative Technology Education* (pilot project). Workforce Development Council/Toi Mai Funded.
- Wilson JKT (2023b) Rōpū Whānau: A whakawhiti kōrero research methodology. *Journal of Art, Design and Technology*, Brazil: DAT.
- Wilson JKT (2024) The Olympics of Kapahaka. In *'Whiria te tangata: Weave the people together' IAMCR Conference, Te Pae Convention Centre, Christchurch, 30 June – 4th July*.
- Wilson JKT (2024a) Three voices in the complex nature of learning and teaching whakataetae kapahaka: Kapahaka thread of Toiora Hauora Project. In *Past Present, Possible futures, AANZ Conference, Canberra, 4th – 6th December*.
- Wilson JKT (2024b) Ngā reo o Te Takitoru, e waiata ana: Creating wellness through a Māori creative pedagogy. In *International Indigenous Research Conference, Waipapa Tangata Rau/University of Auckland, November 12 – 15th, Ngā Pae o te Māramatanga*.
- Wilson JKT (2026) Kōrero Pakiwaitara: Kapa haka stories, under-the-radar. In *17th Annual International Conference on Visual and Performing Arts, Athens, Greece, 8 – 12 June*.

- Wilson O, Carter D, Maxwell W, Hoad C, Wilson JKT, Faumuina C (2022) *He aha te mea nui o te ao? He tāngata, he tāngata he tāngata: Exploring the underrepresentation of women, Māori & Pasifika in Creative Technology Education*. Wellington: Workforce Development Council.
- Wilson JKT, Tana K-A, McDonald K (2025) *Aroha Noa ki Te Ao: A Te Matatini Collaborative Inquiry*. Te Matatini Kapa Haka Aotearoa: Wellington.
- Winstanley C (Director) (2025) *Toitū: Visual sovereignty* [Film]. Auckland: Sandy Lane Productions; This Too Shall Pass.