



TE WĀNANGA O RAUKAWA
E Kore Au E Ngaro ▲▼▲▼▲▼▲▼▲▼▲▼▲▼▲▼

NGĀ HUA NUI O TE KAPA HAKA

Nā

Nā Te Huinga Reo Selby-Rickit

Mā

Te Wānanga o Raukawa

2021

NGĀ HUA NUI O TE KAPA HAKA

INTRODUCTION

Ko te kapa haka te hāhī hōu o te ao Māori, ko te nui o te iwi Māori kua whai i tēnei atua hōu, a Tānerore a Hineirēhia, ko te pere tēnā e tārawa nei ki te motu katoa, ā, kua rāhiri te katoa ki te karakia.¹

E nui ana te tautoko i tēnei whai kia nui ake te hōmai a te Kāwanatanga i ngā huruhuru e pai ai tā te Māori tārai i ōna anō waka mō te hauora te take.²

Kapa Haka has long enjoyed a strong following within Māori communities. Many of those involved develop an enduring passion for this unique Māori art form. The number of participants and their supporters is impressive and continues to grow, as does the quality of the performing groups at all levels. The art form itself continues to expand in depth and complexity while still retaining core traditional forms. Kapa haka is an activity that is inclusive of all age groups. Its pinnacle is Te Matatini, the national festival, held two-yearly. A kaupapa Māori event that is run by Māori, for Māori and about Māori, Te Matatini is an expression of rangatiratanga. In 2019 the festival involved 46 groups and over 1,800 performers on a national stage, fully televised and live-streamed internationally. Over 50,000 spectators travelled to Wellington from all over Aotearoa and Australia to support their regional teams and whanaunga, and to get their “fix” of high quality kapa haka performance.

Despite the scale of this event, and all the regional competitions held to decide the finalists that will compete at Te Matatini, many participants and supporters consider that the level of Crown funding allocated to support kapa haka is inadequate. It should also be noted that a 2014 scoping report, undertaken on behalf of Te Matatini and the Ministry of Culture and Heritage, noted “a unanimous and resounding view” that while kapa haka makes a valuable contribution to Aotearoa, “its value is not fully understood or acknowledged within Aotearoa New Zealand”.³

In 2019 Te Matatini implemented a project to establish the social, cultural, economic and educational contribution of kapa haka to Aotearoa. As part of this project, Te Wānanga o Raukawa has produced a report that explores the value of kapa haka to health and wellbeing.

The Contribution of Te Wānanga o Raukawa to the Project

Kāore he mea i tua atu i te haka hei ārahi i ō tātou hauora.⁴

¹ Te Kāhautu Maxwell, interview, 20/6/2020.

² Pānia Papa, interview, 2/6/2020.

³ *Ngā Hua a Tāne Rore: The Benefits of Kapa Haka* (Wellington: Manatū Taonga - Ministry for Culture and Heritage, 2014) p 6.

⁴ Pānia Papa, interview, 2/6/2020.

E kapi ana ngā mea katoa mai i te kapa haka. Ko ngā mea pēnei i ahau ka roa e noho ana kua kitea te painga o te kapa haka . . . Ka kuhu mai te tangata rapu i tana ao Māori ki a mātou ka mea mātou mā te haka ka Māori ai ia.⁵

Nā te ao haka kua kore au i whakamā, kua kore au i aha, kua mōhio au ki tāku e haka ana. Nā reira nā te haka au i pērā ai. Mēnā au i noho tonu ki te ao o te kūare e kore au e tū ki te haka.⁶

Ngā Hua Nui o te Kapa Haka seeks to identify and articulate the impact of involvement in kapa haka on the health and well-being of Māori. The findings indicate that there are multiple health benefits of kapa haka which could be significantly amplified with increased investment from the Crown.

The aims of the project fit well with the key purpose of Te Wānanga o Raukawa, namely, to maximise its contribution to the survival and wellbeing of Māori as a people, and the people as Māori. The long-term survival of Māori as a people cannot be taken for granted, any more than it can be assumed that our health and wellbeing is currently as it should be. Māori have survived nearly two centuries of aggressive assimilation and over the past few decades we have been actively engaged in repairing the damage done to our communities: hence the revitalisation of te reo, the refurbishment of marae, the increasing assertion of tino rangatiratanga and the renewed commitment to focusing on the wellbeing of our people.⁷ The revival of the performing arts and the unprecedented growth of participation and interest in Te Matatini should rightly be seen as part of this phenomenon.

Our Approach

Ngā Huanui o te Kapa Haka is based primarily on evidence gathered from interviews.⁸ Care was taken to gain insights from people with a diverse range of experience and expertise. Interviewees spanned several generations of experience. Over a period of years (and, in some cases, decades) most had fulfilled a variety of roles within kapa haka: as tutors, composers, whānau supporters, participants and judges. Many had performed themselves and were now enthusiastic supporters of children and grandchildren who were continuing the tradition. Some came from rural, hapū-based kapa while others were part of urban groups. Some had experienced kapa haka in other arenas, such as sport. Some had performed on the regional and national stage while others were engaged primarily within their communities. Some tutored adult groups while others were dedicated to supporting kapa haka within schools.

All activity conducted at or on behalf of Te Wānanga o Raukawa must express our ten foundational kaupapa, and this project is no exception. The ten kaupapa—whakapapa, te reo, manaakitanga, ūkaipōtanga, kaitiakitanga, kotahitanga, wairuatanga, whanaungatanga, rangatiratanga and pūkengatanga—determined our approach to the project and their influence

⁵ Tihi Puanaki, interview, 27/5/2020.

⁶ Timoti Kāretu, interview, 7/3/2020.

⁷ These are the four principles underpinning Whakatupuranga Rua Mano, a plan that was initiated in 1975 to reinvigorate the three iwi of Te Āti Awa, Ngāti Raukawa and Ngāti Toa Rangatira. Te Wānanga o Raukawa was founded by the three iwi (known collectively as the ART Confederation) and is the product of Whakatupuranga Rua Mano.

⁸ At the outset, the intention was to conduct all interviews in person. However, Covid-19 intervened. As a result, about half of the interviews were conducted virtually (via Zoom) or by phone.

is to be found throughout the report.⁹ The kaupapa have been explicitly utilised to frame its findings.

The kaupapa were instrumental in shaping our approach to the gathering of insights from project participants. Potential interviewees were identified based on their expertise and experience (pūkengatanga). In all instances they were approached on the basis of pre-existing relationships, either with members of the project team or with people who were closely related to them (whakapapa, whanaungatanga). This provided a robust accountability framework because, just as the relationships predate the project, they will continue beyond it. The overwhelming majority of interviews were conducted in te reo. Interviewees' willingness to participate in the project was understood as an expression of manaakitanga. In turn, they were reassured that they would retain control over the use of any material they provided. Rather than being expected to sign a consent form, they were provided with a description of the project team's obligation to them, which was signed by the interviewer. This was regarded as a demonstration of manaakitanga (treating their contribution with respect) and rangatiratanga (acknowledging the importance of integrity, of keeping our promises to them).

A semi-structured interview technique was used, with interviews focussing on key themes. The intention was to cue the respondents into a theme and then give them the opportunity to explore or respond to that theme. This is a direct expression of rangatiratanga as it allowed the participants to exercise influence over the discussion. The resulting free-flowing kōrero gave the interviewees more latitude for interpretation and expression.

Te Whare Tapawhā

Ō tātou hoa Pākehā, kāore anō kia kite i te ātaahua, i te mana, i te rangatira, i te pakari o te hononga o ēnei mea, anō he mea kotahi. Ko ēnei he tari ora nei, he tari mātauranga nei, he tari culture nei, he tari aha nei. Mēnā rātou ka kite, ka mārama ki te hononga me te ātaahua o te hononga o ēnei mea.¹⁰

The on-going benefits of kapa haka to health and well-being have been analysed through Tā Mason Durie's Te Whare Tapawhā framework,¹¹ which asserts the interconnectedness of the spiritual, intellectual, physical and social dimensions. This model appealed because it promotes a holistic context of wellbeing. It is also consistent with the widely accepted view that health is a state of complete physical, mental and social wellbeing and not merely the absence of disease or infirmity.¹²

The project information sheet informed participants that we were utilising Te Whare Tapawhā model to shape our approach. While not being explicitly directed towards Te Whare Tapawhā during the interviews, the frequency with which references to the four pillars of health and wellbeing (te taha tinana, te taha wairua, te taha hinengaro and te taha whānau) were made by interviewees highlighted the logic of using this model.

⁹ Explanations of the kaupapa are provided in Appendix I.

¹⁰ Pānia Papa, interview, 2/6/2020.

¹¹ Durie, M *Whaiora: Māori Health Development* (Auckland: Oxford University Press, 1998), pp 68-73.

¹² As set out in the preamble to the World Health Organisation's constitution:
<https://www.who.int/about/who-we-are/constitution>

THE CONTRIBUTION OF KAPA HAKA TO MĀORI HEALTH AND WELLBEING

Te mea nui ki a au he oranga kei roto: he oranga whakaaro, he oranga ngākau, he oranga hinengaro, he oranga tinana, ngā orangatanga katoa kei roto i te tū.¹³

Ko tēnei mea ko te hauora o te tangata kāore e wehe te tinana i te wairua, te wairua i te ngākau, te ngākau i te hinegaro. Nā . . . ko tāua ko te Māori e mōhio ana ki te hononga, ki te ngātahitanga o ēnei mea.¹⁴

Te Whare Tapawhā clearly resonated with everyone who we interviewed. While we have utilised the model to structure our report, addressing each of the four taha in turn, there is of course a significant degree of overlap between each of them. This is to be expected in a model that stresses interconnection, as opposed to compartmentalisation, of the various dimensions to wellbeing.

Taha Tinana: Physical Wellbeing

You just have to be haka fit . . . You just have to be ready.¹⁵

Everyone in the group encourages each other . . . everyone is communicating all the time about training, about food, about health, about how we can contribute . . . to the group.¹⁶

I ngā tau kua taha ake nei kua huri te aro o te ao kapa haka ki te hauora, nō reira e tika ana kia tahuri mai te Manatū Hauora ki te ao kapa haka hei āwhina.¹⁷

All interviewees commented on the benefits of kapa haka to physical well-being. However, perhaps surprisingly, it was this pillar that interviewees spoke the least about. That could be because physical health is implicit in this activity. It might be because physical wellbeing is often regarded as simply a result of the other three dimensions being properly nurtured and in balance with one another.

While there was no indication that participants engaged in kapa haka with physical health outcomes in mind, the positive impact of kapa haka on various aspects of te taha tinana was readily apparent. Participants talked about the need to be physically fit and healthy in order to do justice to the memory of earlier generations:

Each tupuna was different . . . It's perpetuating their movements throughout their lives. It's as if they are still living today and we are just doing a re-enactment of what they would have been . . . They were fit, they were strong and they were quick.¹⁸

Kapa haka brackets have evolved over time and include high intensity movement and choreography. It is not possible to perform to a level of excellence unless the body is match fit and strong:

¹³ Derek Lardelli, interview, 5/6/2020.

¹⁴ Pānia Papa, interview, 2/6/2020.

¹⁵ Te Whare Kotua Hare, interview, 28/4/2020.

¹⁶ Ngāti Kuia Wehipeihana, interview, 28/4/2020.

¹⁷ Te Kāhautu Maxwell, interview, 20/6/2020.

¹⁸ Ngāti Kuia Wehipeihana, interview, 28/4/2020.

5:30 in the morning we were training hard. We had to do peruperu, we had to jump higher than the stick. He wasn't doing it to be cruel to us. He just wanted to let us know that on the stage you are going to get exhausted two times faster than you would off the stage, so trying to get our heart rates up there under fatigue, doing haka when you're sweating and still pumping your words out. It was really about endurance training, training to be able to handle the heat.¹⁹

Kapa Haka campaigns increase in intensity as major events approach. Some participants made reference to what has become the practice for many performers, that is, to engage in an intensive fitness regime for several months prior to competition so they can look their best on the stage. For some that intensity eases up after the competition, and then builds again when the next competition approaches. However, although competition ends the mindset to stay strong and healthy remains.²⁰

Performers know that physical fitness can be the difference between making the wider group or squad and making the performing group. It also may impact on where they are placed on stage. The skill level of the performer is a defining factor, but so is visual on-stage presentation.

One interviewee felt that perceptions have changed as to the physical characteristics of the “perfect” kapa haka exponent. He suggested that larger performers once stood a greater chance of being placed in the front row and centre stage. In more recent times, however, the focus on physical health has increased significantly and this has altered views about where kapa members should ideally be located within the group. The epitome of the “front-and-centre” performer has changed from someone who is simply large to someone who is in peak physical condition:

Ka hoki aku mahara ki ngā kapa haka o aua wā rā. Mēnā he nui koe i ngā kapa haka o ngā tau waru tekau, iwa tekau, kei mua koe. Koirā te tohu o te tangata kaha ki te haka, he nui. Ināianei he rerekē i roto i te huri o te wā.²¹

For some performers, a commitment to looking strong and healthy also comes from the knowledge that many people will be watching them live and, in some competitions, on television. There is a growing awareness that with modern technology multiple cameras are high definition and can zoom in on individuals during performance. Kaihaka are conscious of how they look on the stage. They want to look good. A fitness regime is required, particularly for the men, whose bodies are very exposed. They want to be able to show off strong, muscular, well-conditioned bodies.

Tēnei mea te whakataetae he whakatenatena nui tērā ki te tangata kia whīroki ake, kia kaha ake, kia nui ake ngā maihara. Koirā tētahi hua nui o te kaupapa, o te kapa haka whakataetae, katoa ngā tāngata e hiahia kia rawe tēnā hanga i mua i te tini tangata.²²

¹⁹ Tanira Cooper, interview, 26/4/2020.

²⁰ Te Whare Kotua Hare, interview, 28/4/2020.

²¹ Kawariki Morgan, interview, 16/3/2020.

²² Kawariki Morgan, interview, 16/3/2020.

Most interviewees talked not only about the importance of exercise but also about the increased awareness within the kapa haka world of the importance of good diet, sufficient sleep and the reduction or removal of alcohol and smoking.

Ko tētahi o ngā tino hua o te kapa haka ko te oranga o te wairua, o te tinana. I roto i ngā tau kua kitea anō hoki ko te whai i te huarahi o te kai tika.²³

Nō ēnei tau kua pahure, kua huri haere te āhua o te kai. I ngā wā o mua, ka haere mātou, ka mau mai tēnā tōna hopare kai, ka mau mai tēnā tōna wheua poaka me te dough boy, ka mau mai tēnā tana chow mein, tēnā tana chop suey.²⁴

Over recent decades tobacco smoking has reduced dramatically in many kapa and there is also a strong desire to address alcohol and its relevance or suitability in modern kapa haka groups. Many commented on the positive changes they had witnessed, or instigated, within their groups. They regarded the reduction in the smoking and drinking culture as transformational change that had impacted not simply on their members but more broadly, rippling out into whānau with positive effects.

Ka timata mai au hei kaiwhakaako ka whakakorea tērā āhuatanga, te kaha o te inu. He nui ngā tāngata i kī mai “he aha te hua o tēnei? He pakeke au! Kāore au i te tamariki!” I say “Well, mēnā e hiahia ana koe ki te noho mai ki tēnei kapa me pērā te āhua. Ki te kore, arā te huarahi.” Engari . . . kua huri mai.²⁵

I roto i ngā rua tekau tau pea kua kite i te huti o te ahurea. Kāore e whakaaengia te kaipaipa, ka whakarērea e au te kaipaipa i mua noa atu, kāore e whakaae te kaipaipa i a au e hautū ana i te kapa haka . . . Ināianei kua kore tērā āhuatanga (te inu waipiro) i te mea he whai i te hauora, he whakatauiria i te huarahi tika ki ngā tamariki, kua heke mai nei ki ngā mokopuna.²⁶

Whakahīhī ana au kua heke te tokomaha o te hunga e kaipaipa ana. . . Kua iti haere, kua iti haere. I roto i ngā tau kua huri te waiaro o te rōpū nei i te inu waipiro. He nui ngā whakaaro kia tū mātou hei tauira mā ā mātou tamariki.²⁷

Taha Wairua: Spiritual Wellbeing

Pōhara mai, rangatira mai, aha mai, ka mui mai te ao Māori, ka pōi mai te ao Māori ki te tautoko. Ka noho ki konā mākū ai, makariri ai i te hau, pakapaka ai i te rā mō te haka noa iho te take, he tautoko i tōna kapa mai i tōna rohe. Koirā pea te hua nui, he tō mai i te ao Māori whānui ahakoa toru rā, whā rā e noho tahi ana, heoi e noho tahi ana.²⁸

Kapa haka is a motivator year in and year out . . . We try to represent our tūpuna as best we can, on and off the stage, pre- and post-Matatini.²⁹

²³ Reikura Kahi, interview, 16/3/2020.

²⁴ Tihi Puanaki, interview, 27/5/2020.

²⁵ Reikura Kahi, interview, 16/3/2020.

²⁶ Te Kāhautu Maxwell, interview, 20/6/2020.

²⁷ Kawariki Morgan, interview, 16/3/2020.

²⁸ Timoti Kāretu, interview, 7/3/2020.

²⁹ Te Whare Kotua Hare, interview, 28/4/2020.

If you have that place you can go back to, to balance, to come back to your calm spot, it makes things a lot easier, without it you're lost.³⁰

Nā te whakaharatau ka rongō ka pakari ake te māia. Kia rongō tonu i te māia ka mōhio ka taea e au.³¹

It didn't matter where we were in the country, if my mum turned to me and my brother and told us to do a haka . . . Once she made that commitment to te reo and tikanga that was that. It didn't matter where we were, we had to get up and haka.³²

Kapa haka is a spiritual journey for participants. This manifests itself in the fact that the kapa come together because of whakapapa, kura, or community connections. The bracket that is created will carry significance for that group and will be deeply meaningful, capturing memories of people, events, and activities that have relevance to the lives of participants and their families. There is a spiritual significance in performances that acknowledge bereavements, significant events, happy occasions, historical grievances and current issues, including government action and policy.

The following quotes speak to the uplifting nature of the kapa haka experience for individuals and groups:

Ko tētahi atu mea ko te hauora ā-wairua. I te mea ka noho tātou ki ngā tikanga, ki ngā kōrero tuku iho, ki ngā kawa, ki ngā karakia, ērā mea katoa, e hiki ai te wairua o te tangata. I te mea kua kite au i tērā i roto i taku kapa haka. Atu i te whakapono kapa haka nei, ko te whakapono a-Māori nei, a-wairua nei. Nō reira kei hea te āwhina ki te kapa haka, koia te waka e hutia ake nei te iwi Māori i te pūrangaparau, i roto i ngā pēhitanga, i ngā tāmitanga, e waha nei i ngā pīkaunga taumaha o te ao ko te kapa haka e whitiria nei he māramatanga, he oranga ki runga i te tangata, i runga i te tangata me tōna whānau . . . i runga i te tangata, i tōna whānau, i tōna hapū, puta rā noa ki tōna iwi.³³

Kāore i whakaaro marika mō te hauora. Ko tō mōhio ko te whānuitanga o te tangata me tō mōhio e ora ana koe mā te mahi haka. E ora ana tō wairua i te mahi haka, e ora ana tō ngākau i te mahi haka.³⁴

Groups' brackets include karakia, they include references to atua. Participants commented on wairua Māori being present in all aspects of the kapa haka experience. The kapa haka environment embodies both physical and spiritual elements of the Māori world. Connections are constantly made to tūpuna, atua, te taiao, tikanga, and kawa.

The kapa haka experience is spiritually nourishing for participants. It strengthens and affirms their identity as Māori and their understanding of Māori knowledge and belief systems.

Kei reira hoki ko te ira tangata. Tō tātou tū Māori motuhake mai. Ko tātou tonu te kaikawe i tērā mana whakatiketike heke mai ki a tātou. Koinā te tino o te ao haka. Te whakaputa, te whakatinanatanga mai o te whakaaro Māori, nō te whenua, tipu mai ai. Māori motuhake mai,

³⁰ Sam Rapira, interview, 23/6/2020.

³¹ Te Puna Moanaroa, interview, 22/7/2020.

³² Tanira Cooper, interview, 26/4/2020.

³³ Te Kāhautu Maxwell, interview, 20/6/2020.

³⁴ Tihī Puanaki, interview, 27/5/2020.

Māori mārō mai, Māori katakata mai, Māori tīhoe waka mai, Māori, Māori, Māori, kia Māori te āhua, kia Māori te rea, kia Māori te whakaaro. Koinā te putanga mai i te whare haka o Toi Māori. Mā reira e ora ai tātou.³⁵

Kapa haka is a continuation of inherited skills and values. It is a way in which connections can be maintained back through time to our whakapapa, to our tūpuna and to the past in general. This reinforces the desire to represent those ancestors to the highest level:

Our tūpuna . . . fought and fought hard, and that's what we try to do every year . . . represent our tūpuna the best we can.³⁶

Taha Hinengaro: Mental Wellbeing

Participation in Kapa Haka activity is mentally demanding. Kapa participants are required to master a bracket of material that includes a variety of items: action songs, haka, mōteatea and more. Interviewees commented on the opportunities that abound throughout the preparation for and performance at Te Matatini.

Complex harmonies must be perfected and each individual must play their part in reaching the benchmark that has been set by previous groups. Countless hours of rehearsal by each group member go into meeting the required standard. The added challenge of choreographed movement, poi and weaponry makes for a dynamic and intensive bracket. The desired level can only be achieved through determination and mental fortitude. Meeting these challenges is both character building and personally rewarding. This is evident on the faces of kaihaka at the conclusion of a good performance. Each performance is followed by self-reflection and peer review. Each individual expects feedback from others and must work out how to use that feedback for improvement. Being able to learn from the critical feedback received is character building.

For some, involvement in Kapa Haka provides a welcome te reo Māori environment, enabling them to express themselves in their language of choice and to enhance their fluency. For others, it has opened the door to learning te reo Māori and engaging in language revitalisation at individual, whānau and group levels.

I tērā wiki i *Marae* i whiua te pātai ki a Pou Temara mehemea he waka whakarauora i te reo a Te Matatini. Tana kōrero he aha atu he waka nui ake i Te Matatini e whakatairangatia ana te reo.³⁷

Nō tēnei tau tonu i tino kite au i te pai, i te rawe o te kapa haka hei waka kawē i te reo Māori ki ngā taringa o te rangatahi, e ngākau nui ai te taiohi ki tō tātou reo Māori.³⁸

He nui ngā hua o te kapa haka mō te iwi . . . ko te kapa haka te ara matua e whakaratarata ai i te Māori ki tana reo. Koirā au e kaha tautoko ai i tēnei mea te kapa haka, kei te mōhiotia ngā tino hua mō te hinengaro, mō te wairua, pai noa.³⁹

³⁵ Derek Lardelli, interview, 5/6/2020.

³⁶ Ngāti Kuia Wehipeihana, interview, 28/4/2020.

³⁷ Te Kāhautu Maxwell, interview, 20/6/2020.

³⁸ Kawariki Morgan, interview, 16/3/2020.

³⁹ Te Puna Moanaroa, interview, 22/7/2020.

Kua kite au i tērā i roto i ngā rua tekau mā rima tau i a au e whakaako ana i te kapa o Ōpotiki Mai Tawhiti. Ko te tahuri mai o ngā mātua ki te reo Māori, ko te tuku i ā rātou mokopuna ki te ako i te reo Māori. Nō reira kei te āwhina ki te Matatini i tana pūmau ki te whakatairanga i te reo Māori. I te mea kei roto i te ako i te reo Māori tētahi oranga ka mōhio koe ki tō tuakiri, ka mōhio koe ki tō whakapapa, ka mauri tau te tangata nē rā!⁴⁰

Ki te kitea nuitia, ki te rangona nuitia te reo, te haka, te waiata, te ahurea Māori, te Maoritanga e ngā taiohi i ngā horopaki katoa mā reira e mana ake, mana nui ake ai te reo Māori i tēnei whenua.⁴¹

One interviewee in particular was emphatic about the contribution of kapa haka to increasing the numbers of Māori engaging in higher education. He spoke of how participation at Te Matatini has broadened the educational horizons of kapa members, who have been encouraged to attend universities, wānanga and other institutions for the benefit of themselves and their whānau. Their tamariki and mokopuna are now following their example. These comments point not only to the acquisition of formal reo Māori qualifications, but to broader academic achievement in areas that advance Māori in their own right.

Ko te kapa haka anō hoki tētahi waka e whakahoungia ana te tangata, te tamariki, te matua, te whaea rānei, ki te whai i te mātauranga. I roto i te rua tekau mā rima tau ahau e whakaako ana i te kapa haka nei e hia whakatupuranga kua tae mai ki te Whare Wānanga o Waikato. Waku uri, waku tamariki, a, taihoa nei ka tae mai ā rātou tamariki, ā, ko aku mokopuna ērā, kua tae kē mai ētahi o aku mokopuna. Ehara i te mea kei te Whare Wānanga o Waikato anake, kua tae ki Awanuiārangi, kei roto i a Aotearoa, i a Raukawa, kei roto i ngā whare tini puta noa i te motu.⁴²

I tō matou tīmatatanga ko te nuinga o rātou i runga i te penihana, ana ētahi i haere mai ki a au ki te tangi, i ngā tau iwa tekau, kāore he moni ki te whāngai i ngā tamariki. I roto i ngā tau tērā uri i haere mai ki te tangi ki a au i eke ki te tūranga o te Tumuaki.⁴³

The commentary provided by our interviewees revealed that kapa haka plays an important role in the maintenance and survival of te reo Māori. Involvement in kapa haka is intellectually demanding, requiring focus and disciplined participation. It is highly effective in strengthening the mind, improving mental and intellectual capacity.

Taha Whanau: Social Wellbeing

Ko ngā mea kāore e kitea ko ngā mahi o muri mai i te atamira, kei reira rawa te tino mahi. Ko te mahi tahi a te rōpū tētahi, ko te whakawhanaungatanga me te aroha tētahi ki tētahi i a mātou e mahi ana. Kia kitea tētahi e kotiti ana ka āwhina ka karawhiua rānei, engari he aroha tonu kei roto i tēnā.⁴⁴

⁴⁰ Te Kāhautu Maxwell, interview, 20/6/2020.

⁴¹ Pānia Papa, interview, 2/6/2020.

⁴² Te Kāhautu Maxwell, interview, 20/6/2020.

⁴³ Te Kāhautu Maxwell, interview, 20/6/2020.

⁴⁴ Te Puna Moanaroa, interview, 22/7/2020.

We had our parents in that corner doing the weaving at 5.30 in the morning. Our afternoon training . . . all that crew weaving, watching, growling and feeding. The expression of kotahitanga and ūkaipōtanga all in one mix.⁴⁵

I pakeke mai au i te ao he haka te mahi. Ka tū i runga i te marae ngā whaikōrero, ngā aha noa, he haka, anō nei he mahi nō ia rā, ehara i te mea he mahi tapu, he mahi mā te whakangahau rawa ka haka.⁴⁶

Engari mō te tangata ake, pai, kua whai hoa, kua piri i tana kapa, kua ko tana kapa anake engari ka tūtaki ki ngā kapa nō rohe kē atu, nā, he hoa pūmau kei reira, nō reira ko te whakawhanaungatanga i ēnei mahi.⁴⁷

Kapa haka is a powerful vehicle for the expression of whanaungatanga and kotahitanga. Some kapa are made up of people who are linked by whakapapa, while others have built relationships through shared experience or physical proximity. Relationships, whether whakapapa-based or otherwise, are strengthened through a shared involvement in and commitment to kapa haka. Some interviewees commented on the fact that Te Matatini is a competitive environment and relationships are inevitably tested when the pressure intensifies. Kapa exemplify the benefits of working together, through both good and difficult times, in pursuit of a common goal.

Kapa haka had that amazing ability to bring everyone in. It's an example of how important kaupapa are. If you can establish these as your fundamental principles, you just can't go wrong. Those are the common denominators . . . Everything was around wairuatanga, everything was around whakapapa, everything was around whanaungatanga, everything was around the language, everything was around rangatiratanga, ūkaipōtanga, manaakitanga, being proud to be from where you are from.⁴⁸

For whānau and hapū-based groups, kapa haka provides an opportunity to reinforce and celebrate their shared whakapapa and their obligations, both to one another and to their marae:

Ka hinga mai tētahi kua hoki ki te āwhina. Ko te hāpai ō, te tū ki mua, te tū ki muri nē, ki ngā taha e rua. He nui ngā hua o te kapa haka ki te wā kāinga, he whakaora anō i te kāinga.⁴⁹

Mea nui o te noho tahi hei whānau, kāore i tua atu. He rite ki ngā atua, he tohe he amu he kome, i te otinga iho e mōhio ana rātou ki a rātou, he aha ō rātou pūkenga, ki hea mahia ai, mā wai te muri te mua, e mōhio ana ngā tamariki mokopuna katoa me pēhea te whakahaere marae.⁵⁰

Some interviewees commented on the art and skill of kapa haka not only being learnt but being inherited through their whakapapa:

Ko taku kuia he kaitito, me tana tungāne he kaitito. Nō reira kei roto pea i te toto, ko taku tipuna . . . he wahine tito mōteatea, nō reira kei roto pea i te toto, he taonga whakaheke.⁵¹

⁴⁵ Tanira Cooper, interview, 26/4/2020.

⁴⁶ Timoti Kāretu, interview, 7/3/2020.

⁴⁷ Te Puna Moanaroa, interview, 22/7/2020.

⁴⁸ Tanira Cooper, interview, 26/4/2020.

⁴⁹ Timoti Kāretu, interview, 7/3/2020.

⁵⁰ Te Rita Papesch, interview, 26/2/2020.

⁵¹ Te Kāhautu Maxwell, interview, 20/6/2020.

I tīmata mai au, e mokemoke ana kātahi ka tū ka haka, ka tangi ka haka, ka matekai ka haka, ērā momo . . .⁵²

With the rapid urbanisation of Māori that occurred in the decades following World War II,⁵³ urban kapa haka have come to play a key role in the maintenance and revival of te reo and tikanga:

Me pēnei te kōrero, me kore ake ngā kapa o ngā taone i ora ai te ao haka. Ērā momo kapa i haere ai ki ngā taone ki te kimi mahi ka tōia atu ngā tamariki kia mau tonu ai tētahi āhuatanga Māori ki roto i a rātou. Nā tērā mahi hoki i piri mai ai rātou ki tō rātou taha Māori.⁵⁴

He rōpū whakawhanaunga, me kī, he whānau. Koirā ki a au te tino kaupapa o ngā rōpū taone, ngā rōpū noho tawhiti i ō rātou ake iwi, ngā kohikohinga ā-iwi nei. Nā, ko te tino kaupapa tuatahi ehara ko te haka, ko te haka te waka, engari . . . [ko] te whakawhanaungatanga.⁵⁵

Some urban kapa have been established as part of a deliberate strategy to replicate the support system of the papakāinga in a new setting. Urban marae, such as Hoani Waititi, have provided an important focal point for Māori who have moved to the cities, with kōhanga reo, kura kaupapa Māori and kapa haka growing up around them:

He aha i tū ai a Hoani Waititi? . . . Kia rite ki te kāinga e mahue ai i a au, Te Tairāwhiti, hei Hawaiki atu anō.⁵⁶

E tūtaki tonu nei mātou, kua whā tekau tau mātou e mōhio ana ki a mātou me ō mātou whānau, ō rātou mātua, ō rātou whaea kēkē, katoa mātou kua tipu mai hei hapū iti nei i Tāmaki Makaurau.⁵⁷

Whether whakapapa-based or urban, it is clear that kapa regard themselves as whānau and operate as such. Responsibilities are shared, support mechanisms are embedded, loyalty is strong and there is a shared commitment to securing the best outcomes for both individuals and the group. Nor is participation limited to tutors and performers. Kapa are heavily dependent upon the voluntary efforts of whānau and friends, who perform a wide array of support roles—as cooks, drivers, babysitters, make-up artists and so on. In some instances, kapa haka have provided the impetus for revitalisation and transmission of key skills, such as the making of piupiu:

Nā te mahi kapa haka kua mōhio mātou ki ō mātou tohunga piupiu. Ka piri ngā tamariki hiahia ako piupiu ki te ako i ō mātou kuia, e hia tau i noho puehu ana i te mea kāore i te mahi piupiu.⁵⁸

There is no doubt that kapa haka exemplifies the importance of te taha whānau, providing an important focus for whakapapa-based groups and facilitating the establishment of crucial social

⁵² Derek Lardelli, interview, 5/6/2020.

⁵³ According to demographer Ian Pool, “the rate of urbanisation was extremely fast, arguably the most accelerated shift for a national population anywhere”: Pool, *Te Iwi Maori: A New Zealand Population Past, Present and Projected* (Auckland: Auckland University Press, 1991), p 133.

⁵⁴ Timoti Kāretu, interview, 7/3/2020.

⁵⁵ Tihi Puanaki, interview, 27/5/2020.

⁵⁶ Reikura Kahi, interview, 16/3/2020.

⁵⁷ Reikura Kahi, interview, 16/3/2020.

⁵⁸ Te Kāhoutu Maxwell, interview, 20/6/2020.

networks in urban environments. Belonging to a kapa is a significant commitment—of time, of energy, of money and resources—but the benefits are substantial.

FINDINGS

Ko te whare tapawhā o Durie e tino whakatinanahia nei i te ao haka . . . O ngā kaupapa katoa i roto i te ao, Māori mai, Pākehā mai, ki tāku titiro . . . ko te haka: ka kapi i te haka ērā taha e whā o te whare e whakatairangahia ana e Durie.⁵⁹

Without exception, the kapa haka experts and exponents who were interviewed for this report understood the concept of wellbeing as multi-dimensional, encompassing emotional, spiritual, physical and collective aspects. Without exception, they also regarded kapa haka as epitomising the seamless combination of these elements—as this quote from Pania Papa maintains, there is no strategy that more effectively gives expression to the model of wellbeing represented by Te Whare Tapawhā.

As explained at the outset of this report, Te Whare Tapawhā aligns well with the foundational kaupapa of Te Wānanga o Raukawa; all ten kaupapa can be found embedded within each of its dimensions. While we have utilised the four taha—tinana, hinengaro, wairua, whānau—to structure our report, the kaupapa are woven throughout the discussion, both explicitly and implicitly. The kaupapa have shaped our approach to this project and we now utilise them to frame our findings.

Te Reo

Te Reo is fundamental to Māori wellbeing because it is an important marker of identity, enabling us to reconnect with, to expand and to transmit mātauranga. Kapa haka provides an access point to Te Reo for those who have limited or no language ability, instilling confidence and incentivising performers and their whānau to take up the challenge of achieving fluency. To varying degrees, kapa create Te Reo Māori zones, providing important opportunities for those who are fluent in the language to utilise it. Te Matatini showcases Te Reo Māori on the national stage, normalising it and instilling pride in being Māori.

Whakapapa

Whakapapa reinforces the connections between us, and to our tūpuna, atua and tūrangawaewae. Whakapapa is vital to our wellbeing because it enables us to understand our place in the world, providing a philosophical framework that obliges us to strive for balance through the nurturing of positive relationships. Whakapapa is key to restoring and strengthening the philosophical and social fabric of whānau, hapū and iwi. Kapa Haka creates an environment within which the multi-faceted implications of whakapapa can be explored, celebrated and shared.

Manaakitanga

Manaakitanga refers to the enhancement or uplifting of mana. The satisfaction gained from mastering the necessary skills to perform uplifts the mana of kapa haka participants, instilling both confidence and humility. It engenders appreciation for the achievements of other

⁵⁹ Pānia Papa, interview, 2/6/2020.

performers and groups. Kapa Haka is a powerful medium for the demonstration of mana enhancing behaviour: kapa take full advantage of the opportunity to publicly salute hosts, to acknowledge other groups and to celebrate the achievements of outstanding contributors to Māori communities.

Wairuatanga

Te taha wairua is key to wellbeing. Wairuatanga acknowledges and draws on the unseen to channel the energy of a group, generating unity of focus and empowering the collective to accomplish the extraordinary. In much the same way that haka prepared people to perform astonishing feats of bravery on the battlefield, it is today utilised to lift collective performance, enabling groups to achieve significantly more than the sum of their individual parts might be expected to achieve. Kapa Haka epitomises the harnessing of wairuatanga for collective benefit.

Ūkaipōtanga

A sense of belonging—to land, to place, to community—is central to health and wellbeing. Kapa that are based in their kāinga provide endless opportunities for their members to affirm and celebrate the ties that bind them to their place and to their people. Urban kapa enable urban dwellers to establish and nurture a sense of belonging that is not contingent on being physically located on land with which their whānau, hapū or iwi are associated.

Pūkengatanga

Pūkengatanga demands the tireless pursuit of excellence, challenging us to be bold, imaginative and exacting. Achieving to a high standard is critical for the self-belief that is a necessary ingredient in wellbeing. Kapa Haka creates a culture of excellence, pushing members to extend themselves both individually and in concert with their colleagues.

Kotahitanga

Ehara taku toa i te toa takitahi engari he toa takitini kē. Māori wellbeing is not experienced as an individual but rather as a collective. Kotahitanga encapsulates the idea of strength through cooperation, built through the pursuit of a shared vision. Kapa Haka epitomises the ideal of working together in order to realise common goals. For whānau and hapū-based kapa the activity enhances and reinforces kotahitanga. Urban kapa provide crucial opportunities for Māori who are located at a distance from their kāinga to enjoy the beneficial effects of expressing and experiencing kotahitanga.

Rangatiratanga

Rangatiratanga exemplifies the attributes associated with a rangatira: responsibility, integrity, generosity and the ability to bring people together in pursuit of a common vision for the good of all. Kapa Haka provides an important avenue for the expression of rangatiratanga, uniting people in the quest to determine and achieve their goals. Kapa Haka is a powerful vehicle for whānau transformation, changing the trajectory of participants' lives.

Whanaungatanga

Māori wellbeing is dependent upon the maintenance of a network of relationships which carry with them a complexity of rights and obligations. Kapa who are based in their kāinga provide opportunities for whanaunga to strengthen their ties to one another and to their home. Many kapa foster whanaungatanga in urban environments, coming to serve the function of whānau, hapū and iwi for people who might otherwise be denied the opportunity of experiencing the nurturing environment offered by whanaungatanga.

Kaitiakitanga

Kaitiaki contribute to and draw on the wellbeing and vitality of the collective in order to discharge their role effectively. Kaitiakitanga encompasses the notion of responsibility: responsibility for safeguarding and transmitting taonga such as Te Reo and mātauranga; responsibilities to people and groups; and responsibilities to our non-human whanaunga. Kapa foster individual and collective responsibility, utilising the power of the performing arts to highlight issues of concern to Māori and playing an important role in the revival and maintenance of Te Reo and mātauranga.

CONCLUSION

Our findings establish the material contribution of kapa haka to Māori health and wellbeing, in all of its dimensions—physical, spiritual, mental and social. A substantial increase in Crown support for this activity is clearly warranted. It would enable kapa haka participants and supporters to build on the extraordinary work that is already being done, generating further significant benefits which will extend well beyond Māori communities.

APPENDIX: TE WĀNANGA O RAUKAWA KAUPAPA STATEMENTS

Te Reo

Te Reo is a taonga that we have inherited from our tūpuna, an invaluable body of knowledge, enlightenment and innovation. Te Reo is intimately connected with mātauranga, conveying important messages about the way our tūpuna understood and experienced the world. The acquisition, maintenance, promotion and revival of Te Reo are priorities for Te Wānanga o Raukawa.

Whakapapa

Whakapapa reinforces the connections between us, and to our tūpuna, atua and tūrangawaewae. Whakapapa guides our efforts to better understand and contribute to the mātauranga continuum that binds us to one another across the generations.

Manaakitanga

Manaakitanga embodies behaviour that is mana-enhancing of those around us. Manaakitanga inspires us to demonstrate generosity, fairness, appreciation, respect and consideration for others in the way that we perform our roles and responsibilities.

Wairuatanga

Wairuatanga acknowledges the spiritual dimension in our lives and in mātauranga. It is embedded in the extensive web of relationships that weaves present, past and future generations together. Wairuatanga is explored, expanded and nourished as we strive to maximise our contribution to the survival of Māori as a people.

Ūkaipōtanga

Ūkaipōtanga speaks to the significance of connection with land and place. Marae are acknowledged as places that sustain and inspire us, connecting us with mātauranga from our own whānau, hapū and iwi. We encourage active participation in our marae while working to create a welcoming environment at Te Wānanga o Raukawa, nurturing a sense of belonging and value among students and staff.

Pūkengatanga

Pūkengatanga challenges us to be bold, imaginative and rigorous in our exploration and expansion of mātauranga. It requires the pursuit of excellence in all our activities, demanding the provision of distinctive, innovative and high quality facilities, programmes, publications and services.

Kotahitanga

Kotahitanga flourishes when commitment to a shared vision is built and sustained. It expresses strength in cooperation. Kotahitanga is evident when we pool our talents and energy, working together in order to realise common goals.

Rangatiratanga

Rangatiratanga exemplifies the attributes commonly associated with a rangatira: responsibility, integrity, generosity and the ability to unite people. We are expected to demonstrate and foster these qualities as we determine our collective aspirations and design strategies for their achievement.

Whanaungatanga

Whanaungatanga reminds us that our accomplishments are typically the result of collaborative effort, made possible by developing and maintaining strong relationships. Whanaungatanga creates opportunities for each of us to make our unique contribution to the communal enterprise, enabling shared objectives to be advanced and reinforcing our whānau, hapū and iwi associations.

Kaitiakitanga

Kaitiakitanga urges Te Wānanga o Raukawa to nurture and protect its people and its place. It requires us to preserve and enrich those taonga that we have inherited, which have been created and tended by others. We must employ our resources wisely, ensuring that their use contributes positively to our viability and reputation.