

# Exploring the value and meaning of Kapa Haka - Māori Performing Arts : The Hine Rēhia Survey

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*Mihi:* Ka nui te mihi ki ngā kaiwhakautu i tēnei rangahau. Nā ō koutou kaha me ō koutou whakaaro i hanga mai tēnei pūrongo. Kei te ora a Hine te Rēhia. Nā reira, kei te ora hoki tātou katoa.

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## Exploring the value and meaning of Kapa Haka - Māori Performing Arts: The Hine Rēhia Survey

### Abstract

Over the last 50 years, kapa haka (New Zealand Māori performing arts) has developed an international profile and become part of the national consciousness of Aotearoa New Zealand. Although kapa haka has experienced rapid growth in popularity, little is known about the reasons why people believe kapa haka to be important or the contribution it makes to their lives. To address this gap, we developed the online open-ended qualitative Hine Te Rēhia survey instrument. Distributed via social media (Facebook) a total of N=243 usable responses were obtained mostly from Māori resident in Aotearoa New Zealand. Drawing on framework analysis to code and chart responses, we identified 49 value contributors which are organised into four valuing domains that constitute the Hine Te Rēhia analytical framework. The domains are: a) *Tūrangawaewae – A sense of Belonging and Community*: highlights the precious opportunities to be completely and unashamedly Māori, to stand with pride and enjoy a sense of belonging, community, affirmation and identity; b) *Mātauranga – Knowledge and Learning*: emphasises the importance of having accessible pathways to mātauranga and deep learning via a uniquely Māori context and teaching pedagogy made more critical when such opportunities are largely absent across the broader societal landscape; c) *Ihiihi – Expression*: acknowledges the need for powerful, creative and distinctive expressions afforded by kapa haka to perform the Māori world into existence against the backdrop of a largely monocultural society; and d) *Hauora – Wellbeing*: recognises the unique Māori hauora practices of kapa haka and the beneficial outcomes that extend far beyond the individual, the team and the stage.

The Hine Te Rēhia analysis framework conceptualises an emergent understanding of value from a Te Ao Māori perspective and can serve as an instrument to inform impactful policy, planning and decision-making that affirms Māori aspirations and a vision for a flourishing Māori future.

**Keywords:** Māori performing arts, Kapa Haka, Māori identity, Māori culture, Te Reo Māori, Sense of Community, Sense of Belonging, Connectedness, Tūrangawaewae, Ihiihi, Hauora, Mātauranga, Indigenous Psychology, Indigenous mental health.

In recent decades, kapa haka or Māori (Indigenous New Zealander) performing arts, has grown in popularity and excellence in Aotearoa New Zealand amidst broader indigenous cultural reclamation and revitalization trends (Smith, 2014). As scholars have come to centralise culture and indigeneity in their research (cf. Sonn et al., 2019), much is now known about the links between cultural identity, connectedness and positive social, economic and health outcomes (Nikora, 2007). Not so much is known about the specific benefits, meaning and value people ascribe to kapa haka within their daily lives. In this paper, we begin by outlining how kapa haka has been understood by situating it within the broader historical, cultural, social, economic, and political context within which it has emerged. From this conceptual basis, we then explore benefits of kapa haka within people's lives with specific reference to the small body of literature surrounding kapa haka that is only recently starting to grow.

### Evolution of Kapa Haka

Kapa haka is a gateway concept, its disciplines providing various openings and pathways through Te Ao Māori – the Māori World. Often referred to as the 'Māori performing arts', kapa haka has had a long evolution. With its genesis in Māori cosmology and origin narratives, kapa haka is what we did for each other: to record and story-tell, to hone dexterity, to remember, to cultivate military precision, to celebrate, to achieve singularity, to record and mourn, to belong, to entertain. Above all else, the various genre of kapa haka serve to express ourselves into the world.

In her study of the sociocultural impact of tourism on the Māori tribal confederation of Te Arawa, Te Awēkotuku (1981) provides an extensive and critical review of the accounts of haka by early voyagers, missionaries, settlers and tourist alike. In one naive yet detailed tourist's account from the late 1800s, we see performance trends that have persisted to the present day:

*The front row consisted of about twenty women, young and old, good looking and ugly; in the back rows were men and boys. The women were nicely dressed, and in all their finery; the central couplet plump young parties with white muslin bodices and short scarlet petticoats, were the principal performers and they had taken great pains to decorate their wavy blue-black hair with flowers. Save the legs, these women were less exposed than European ladies in evening attire. The men had blankets twisted round their loins. It was a singular performance... The performers ...formed in capital line, eyes to the left. The conductor ...continued his promenade in front of the line, walking and talking quickly ...reciting a poem, and at the end of each line, the performers, at first softly, chanted a response, simultaneously beating time on the ground with the right foot, which was gracefully advanced, and by the clapping of the hands. As the fogleman worked himself almost frantic, the performers got excited too, the movement with hand and foot quickened and strengthened; and at intervals the performers shouted a deep-drawn and prolonged "Hah-hah-ah" accompanied by a quivering outward and upward movement of the hands. The strict time of the chant was never lost, and when the movement was at its height the excitement was catching. ...The two leading women were admirable actresses, throwing themselves heart and soul into the spirit of whatever was going, becoming positively ecstatic when the topic was love, and hideously furious in war (Senior, 1880, p.233 cited in Awekotuku 1981, p.160).*

About the same time, Māori were taking kapa haka to the world as Māori tour groups began to travel and to perform haka for international audiences. The haka 'Ka Mate' was performed by the New Zealand Native (Māori rugby) team on their tour of 1888/89, and by the "Original" All Blacks in 1905 (<https://www.allblacks.com/the-haka/>). At home, Māori continued to perform for each other to raise funds for the War Effort and other worthy causes, and for building projects such as the carved house Mahinaarangi opened in 1929 which stands at Tūrangawaewae in the Waikato region of Aotearoa New Zealand (Te Awekotuku, 1993).

Politician and statesman Sir Apirana Ngata's influence on kapa haka deserves mention. He was a revered exponent of haka (or more specifically, peruperu) and championed the genre known as waiata-a-ringa or action song. Ngata actively encouraged competitions and at the 1934 Waitangi Day celebrations, a competition was held, and trophy presented "for the finest Māori song, oratory and dance" (Smith, 2014, para. 27). Valance Smith notes this as the first formal kapa haka competition. Onwards from that first competition, kapa haka events grew in popularity with many becoming sites of fierce competition. Most events were regional (Papesch, 2015), like the Tairawhiti Tamararo competition (Tamararo, the early years, 2012) established in 1952 which continues to the present day. But national gatherings like the Catholic Hui Aranga first held in 1946 (Kaa, 2011) and the Anglican Hui Toopu held in 1953 (Henderson, 1957) were also gaining prominence, with groups gathering from across

the country. Moreover, new groups were forming like Ngāti Poneke (1937) confronting the broader societal pressures upon Māori to urbanise and assimilate (Grace et al., 2001).

The 1970s were particularly challenging years for Māori as threats to language and cultural lifeways were very real (Walker, 1987). Diminishing Māori land ownership forced Māori from tribal homelands to towns and cities to find work. Urban centres and the people in them were not always welcoming. The Māori language was denigrated, and Māori lifeways and knowledge disparaged. Urbanisation was synonymous with assimilation. Exclusion and marginalisation were the consequences for not doing so. In 1972, from government concern for maintaining the standard of kapa haka for tourist consumption, the first Polynesian Festival (1972-1981) was held at Whakarewarewa, Rotorua, as a national cultural competition between the top regional teams and with the inclusion of a parallel competition for Pacific teams (Richards & Ryan, 2004). With the number of fluent Māori language speakers and knowledge holders diminishing, an average life expectancy of 63 years for men and 68 for women, and nearly 45% of the Māori population under 16 years old (Pool, 2013), it is of little surprise that the original tourism objectives of the Polynesian Festival were challenged and subsumed by a more urgent cultural retention and revitalisation agenda. Te Rita Papesch, a Māori scholar, educator and kapa haka performer, reflects:

*When we started performing Kapa Haka on the national stage in 1972, we were being confronted daily with the prospect that te reo and tikanga would be lost forever. It was becoming increasingly difficult to function in our most basic ritual and communal activities, the day-to-day performances that inform and sustain our identity as tangata whenua. We still knew what it was supposed to be like. We had the idea of pōwhiri (for example) still before us, but our ability to perform pōwhiri seemed to be slipping away as each member of the older generations passed. Our theory was that we could retrieve, promulgate and develop our ways of being Māori by acting as Māori, by moving the performances attached to our cultural identity off the marae and creating a frame within which the key components of ritual could be performed theatrically, with each aspect of the performance codified and valued, and the whole thing staged as a competition bringing together Māori from all over Aotearoa (Papesch, 2015, p. 32).*

It is within such pivotal moments of cultural struggle that the modern-day popularity of kapa haka found its contemporary foothold alongside other uniquely Māori responses to assimilation. These include: the establishment of the Waitangi Tribunal in 1975 to hear Māori grievances against the Crown (Hayward & Wheen, 2016); the spontaneous and rapid growth through the 1980's of Te Kohanga Reo a language revitalisation effort to nurture language learning for pre-schoolers (Hohepa et al., 1992; King, 2001); the development of Māori medium schools (May & Hill, 2008; Tocker, 2015); and Whare Wānanga, uniquely Māori tertiary learning environments (refer to Section 162 of the New Zealand Education Act of 1989). During this period (1983-2002), the festival was known as the Aotearoa Traditional Māori Performing Arts

Festival (ATMPAS) and was unapologetically centred on Māori. In 2004, the festival was renamed Te Matatini o Te Rā and is now the premiere biennial national competition and festival of Māori Performing Arts. Most simply refer to the festival as Te Matatini.

### Te Matatini

The explosive extravaganza of Te Matatini is a celebration of survival and flourishing. Hosted in a different city each time, the festival draws thousands of people and online audiences. The festival is about Kapa Haka excellence and also an opportunity to reconnect, socialise, support and express pride in the achievement of performers and teams for whom:

*...the festival is the culmination of years of hard work, passionate commitment and unswerving dedication to bring their best to the national stage. Thousands of hours would have been spent in composing, teaching, rehearsing and organising forty performers. First to qualify at their regional competition, then to prepare a single performance compressed into thirty minutes for the national stage. All with the intent to captivate, beguile and impress judges and audiences enough to progress to the final competition day and win the supreme title of Toa Whakaihūwaka (<https://www.tematatini.co.nz/te-matatini-festival/>).*

Behind the hype and glamour of the performance are very serious Te Ao Māori learning endeavours that demand: deep understanding of histories and heritage; creative imagination; time, discipline and commitment; connectedness, relationality and self-other awareness; physical dexterity, fitness and wellness; mental toughness and resilience. Above all else, Te Reo Māori, which continues to be listed as an endangered language (<http://www.endangeredlanguages.com/lang/3571>), is the most critical competency required to engage the spectrum of kapa haka disciplines with excellence. Listed below are the disciplines for

the Te Matatini festival. The edited collection by Ka'ai-Mahuta et al. (2013) titled *Kia rōnaki : The Māori Performing Arts* elaborates on these discipline forms. Of significance are disciplines 12-16 which encourage new compositions, language excellence (discipline 7) and a continuous building of the Māori cannon of knowledge or matauranga Māori. All the disciplines support fundamental Māori rituals, mundane communal performances and knowledge traditions that inform and sustain Māori identity as referred to by Te Rita Papesch (2015) above.

### Competition Disciplines

1. Whakaeke
2. Mōteatea
3. Waiata-ā-ringa
4. Poi
5. Haka
6. Whakawātea
7. Te Kairangi o Te Mita o Te Reo
8. Waiata ā-tira
9. Manukura Tāne
10. Manukura Wahine
11. Kākahu
12. Titonga Hou – Mōteatea
13. Titonga Hou – Waiata ā Ringa
14. Titonga Hou – Poi
15. Titonga Hou – Haka
16. Titonga Waiata Hou
17. Te Kairangi o Te Reo ā-tuhi

The flourishing of Māori performing arts in the 21st century was not random. Over time, a sophisticated regional and national infrastructure has been developed to ensure the continuity of kapa haka and all that it entails. Te Matatini Incorporated Society was established in 2004 building upon the earlier momentum and success achieved by the Polynesian festivals, and the Aotearoa Traditional Māori Performing Arts Festivals. The overall purpose of Te Matatini Inc is “to foster, develop and protect kapa haka in the pursuit of excellence” (<https://www.tematini.co.nz/about-us/>). The Board of Te Matatini Inc is made up of 13 representatives drawn from regional committees supporting over 130 kapa haka teams throughout Aotearoa New Zealand and Australia. Each regional committee co-ordinates kapa haka events and activities within its area (<https://www.tematini.co.nz/about-us/our-people/national-board/>). Te Matatini Inc also supports the regional and national kapa haka competitions for Te Kohanga Reo, known as “Te Mokotini”, for primary schools - “Te Mana Tuatahi”, and secondary schools - “Ngā Kapa Haka Kura Tuarua o Aotearoa”. It also takes a special interest in developing education qualification standards for secondary school and tertiary level learners championing the value contribution and the transmission of deep and transferable knowledge and skills acquired through kapa haka engagement.

### Understanding the value contributions of kapa haka

There is a growing grey literature about the economic contribution of kapa haka festivals to regions and the national economy mostly

stimulated by funders or event organisers. Increasingly, economic impact reports (cf., Angus & Associates, 2017; Bevin, 2017) also gather information about the intangible aspects of festivals such as: local involvement; a sense of pride, belonging and identity; the promotion of Māori culture; what people learned; if they were inspired; and their use of Te Reo Māori. While this information is helpful and sheds light on the largely positive attitudes and perceptions of festival attendees, the data gathering measures deployed only permit a limited and prescribed, rather than a deep and emergent, understanding of what is valued. More well formulated research about the intangible aspects of what people value about kapa haka is needed if we are to build towards sophisticated measures and finer data analysis approaches to aid in building wellness interventions and deeper understanding. Of the scant scholarly literature that exists, a foundation is in the process of being built.

In the health field, participation in kapa haka has been shown to have positive health and wellbeing outcomes. Moy et al. (2006) explored the metabolic equivalent (MET) intensities of culturally-specific physical activities including kapa haka classifying kapa haka generally as vigorous- and moderate-intensity activity for males and females, respectively (4.3 to 7.1 MET). For comparison, golf has a MET value of 4.8 and a game of rugby 8.3 (Compendium of Physical Activity, 2011). With respect to mental health, Wirihana (2008) reports briefly on a kapa haka programme for people with a major mental health diagnosis finding that participation in kapa haka enhanced mental wellness for participants and enabled a sense of achievement and pride. Paenga (2008) found kapa haka to be an important vehicle for the learning and teaching of Māori knowledge,

construction of a secure Māori identity and learning skills that could transfer into other areas of life. Paenga argues that kapa haka enhances self-discipline and locus of control in behaviour management and is therefore an appropriate vehicle for health promotion. Hollands et al. (2015) explored the sensory participatory experiences of Māori mental health consumers in kapa haka finding that participants felt safe, grounded in their bodies, and emerged with an enhanced cultural identity.

Onwards from the Moy et al. (2006) study described above, Zhu et al. (2018) examined aerobic and anaerobic energy expenditure across a number of Pacific dance forms including haka, finding that they not only met intensity guidelines but that each dance also had large anaerobic energy expenditure scores qualifying them as appropriate modes of exercise for health promotion and disease prevention.

The discipline of poi has captured recent scholarly attention. In the health field. A study by Riegle van West et al. (2017) compared engagement by a sample of healthy older adults in poi and Tai Chi disciplines finding that for both there were immediate improvements to postural stability, upper limb strength, and simple attention. One-month later, both groups improved upper limb strength, upper limb range of motion, and memory. Poi also improved systolic blood pressure. The discipline of poi was concluded to be just as effective as Tai Chi for improving physical and cognitive function in healthy older adults. Further benefits were found by Sirs and Meek (2021) who employed an autoethnographic therapeutic case study approach where they examined the practice of poi for themselves as social workers, then with colleagues, and further with clients. The benefits they identified included: improved self-regulation, expression, and body awareness derived from rhythmic movement, embodied flow states, creativity and emotional expression, mindful subjective experience, playfulness and positive emotion, immediate sensory feedback, reciprocal social attunement, and metaphorical learning. This work presents a framework for further research on inter- and intrapsychic benefits of poi, and of kapa haka disciplines more generally.

Kapa haka clubs, particularly in secondary schools, have been part of school/community landscapes for well over 50 years or more. Up until 2002, kapa haka was treated by the New Zealand education system mainly as an extra-curricular activity rather than a critical knowledge and learning context employing culturally

responsive pedagogies. However, in 2002, kapa haka was formally recognised as an ‘academic’ subject by the New Zealand Qualifications Authority (NZQA) in turn creating opportunity for students participating in kapa haka to earn credits towards a National Certificate in Educational Achievement (NCEA) (Whitinui, 2010).

In 2004, Rubie et al published their year-long study of a primary school kapa haka team. The study is interesting in that it describes in some detail the culturally nuanced learning contexts, the relational aspects of activities, interactions between club leaders, parents and teachers, along with progressive and impressive performance achievements. Moreover, when compared with contrasting groups of students, the kapa haka team members demonstrated marked improvements in how they perceived their school life, and engaged in learning. They also scored more highly on psychometric tests of self-esteem and locus of control. While not statistically significant, the results of the study suggest promising trends towards improved scholastic aptitude. In a similarly focussed study, Whitinui (2010) engaged Māori secondary school students and secondary school teachers to explore the educational benefits associated with participating in kapa haka and the implications for improving schooling and teacher practice. He found that the most effective way to improve levels of Māori student interest, attendance, engagement, association and success is for schools, teachers and Māori communities to work together to seek a deeper understanding of ways, such as through kapa haka, to include Māori language, culture and customs as a valid part of the curriculum. Whitinui’s work joins the chorus of earlier work (cf., Hohepa et al., 1992; King, 2001; May & Hill, 2008; Tocker, 2015) that evidences the academic benefits of a culturally responsive pedagogy and reinforcing the earlier establishment of Te Kohanga Reo, Kura Kaupapa and Whare Kura where kapa haka is a taken for granted learning activity.

Remaining with the theme of achievement and learning environments, Thompson et al. (2017) opened a scholarly window on the then newly formed Christchurch based kapa haka team Te Pao a Tahu to discover and describe the contributors to their success in qualifying for the 2015 Te Matatini festival. They were particularly interested in contrasting the kapa haka training environment with sporting clubs and codes, finding that the Māori value positions of

manaakitanga and whanaungatanga served to create a significant inclusiveness:

*...where both the very young and elderly were welcomed, and participants from other iwi and tauīwi [non-Māori] were embraced under the umbrella of Kāi Tahu. The ropū's explicit emphasis on inclusiveness is significant in light of the social capital research which finds that sports clubs produce bonding capital, which is enacted by like-minded individuals but excludes others. By contrast [...Te Pao a Tahu] allowed for individuals ...to develop a sense of belonging within the ropū... [Noho marae allowed] ...members to become open and comfortable with one another, enabling the group to create unity and to be 'in sync' when performing. ...[The] philosophy of manaakitanga allowed for the ropū to assume a collective responsibility, supporting each other in times of need and ensuring there were no barriers to participation in the ropū. Indeed, the inclusion of whanau in the weekend practices, which also incorporated childcare, indicates a direct awareness of the need to overcome participatory barriers (Thompson et al., 2017, p. 49).*

The Thompson et al. (2017) study highlights and captures significant culturally framed relational processes found repeatedly in the qualitative studies reviewed above. It is also important to draw attention to the large volume of television programmes that document the histories and journeys of competitive kapa haka teams through community, regional competitions, Te Matatini and beyond. The same themes are apparent here too, and closely considered by the Māori Television Service (MTS). MTS is very energetic in its programming and broadcasting (live and On Demand) of kapa haka content responding to audiences of all ages. They are also attuned to accessibility and dedicate a webpage solely to kapa haka content (<https://www.Māoritelevision.com/haka>) claiming the tag line - 'The Home of Haka'. In a digital age replete with social media platforms, MTS works closely with Te Matatini Inc to ensure that kapa haka is a vehicle for entertainment, education, social connection, heritage transmission, wellbeing, identity and community building, for Māori and the wider New Zealand public. This rich and deep database of knowledge made available by MTS has yet to receive scholarly attention..

For those who engage in kapa haka socially or competitively, individually or collectively, there are important contributions made to their lives and communities. While much remains to be advanced within the research domain, practitioners, learners, educators, therapists, sporting teams, health promoters, television, schools and the like, are warmly embracing kapa haka and moving forward. In this respect, a study that explores the value and meaning of kapa haka and the contribution it makes to people's lives is a worthwhile endeavour. However, such a study needs to go beyond the usual descriptive

experiential accounts to build upon existing research. In this study we seek to better understand value by clarifying meanings attributed to kapa haka and better defining dominant aspects of the kapa haka experience that are considered value contributions. We further detail our approach in the following section.

## Method

The Hine Te Rēhia online survey was chosen as the most preferable way to gather participant perspectives on the meaning and contribution of kapa haka within people's lives. Recruitment via social media and email distribution lists allowed inexpensive and rapid access to recruit participants from a broad network of people beyond the situated geographic location of the researcher. Following ethical protocols [UOA 024256] prescribed by the University of Auckland Human Participants Ethics Committee, a recruitment notice [See Appendix 1] was posted on the social media Facebook™ and Twitter™ profile pages of the researchers and of the Ngā Pae o te Māramatanga's social media pages (<https://www.facebook.com/ngapaeotemaramatanga/>). The recruitment notice was also distributed via Ngā Pae o te Māramatanga's email distribution lists. The notice invited people to participate in the Hine Te Rēhia survey by following a link to an information sheet about the survey, and then on to the survey itself [See Appendix 2]. Recipients of the notice were also encouraged to re-post the invitation in turn extending our recruitment strategy beyond our initial researcher posts (see snowball sampling in Morgan, 2008).



## The Hine Te Rēhia Survey

Nine open-ended questions comprised the Hine Te Rēhia survey allowing participants the freedom to respond as they determined (Roulston, 2008). Given the objective of our study was to understand importance, meaning and value of kapa haka in people's lives, it was critical that we approached survey design in an open-ended manner to allow a broad spectrum of responses and insights, and to open a window on how respondents thought about kapa haka. Three open-ended questions (Q1-3) gathered standard demographic details related to ethnicity, gender and age. We also asked what town or city they usually resided in to understand the geographic distribution of respondents (Q4). Four questions

(Q5-9) focussed directly on kapa haka experience, meaning, contribution and importance, before inviting further comments (Q10). Feedback was sought from Ngā Pae o te Māramatanga centre staff to gather critical comment on the survey. Only minor formatting changes were made to improve the survey.

To accommodate respondents' preferences and language fluency, the survey was presented in two languages, English and Māori, as well as a bilingual English and Māori form. Post-vetting, the bilingual form (N = 165) had the highest number of responses in comparison to the Māori (N = 2) and English (N = 76) forms.

<b>Ethnicity</b>	<b>N</b>	<b>%</b>	<b>Gender</b>	<b>N</b>	<b>%</b>
<b>Māori</b>	175	72%	<b>Wāhine</b>	188	77%
<b>Māori and Pākeha</b>	20	8%	<b>Tāne</b>	53	22%
<b>Māori and Various</b>	18	7%	<b>Non-Binary</b>	1	0%
<b>Pākeha</b>	19	8%	<b>No response</b>	1	0%
<b>Various</b>	11	5%	<b>Total</b>	243	100%
<b>Total</b>	243	100%			
<b>Age bands</b>	<b>N</b>	<b>%</b>	<b>Residence</b>	<b>N</b>	<b>%</b>
<b>16+</b>	2	1%	<b>Abroad</b>	4	2%
<b>16-19</b>	7	3%	<b>Australia</b>	10	4%
<b>20-29</b>	43	18%	<b>North</b>	218	90%
<b>30-39</b>	54	22%	<b>South</b>	11	5%
<b>40-49</b>	69	28%	<b>Total</b>	243	100%
<b>50-59</b>	38	16%			
<b>60+</b>	30	12%	<b>Experience level</b>	<b>N</b>	<b>%</b>
<b>Total</b>	243	100%	<b>Supporter</b>	6	2%
			<b>Spectator</b>	20	6%
			<b>Parent</b>	37	11%
			<b>Work</b>	23	7%
			<b>Whānau</b>	47	14%
			<b>Kōhanga</b>	15	5%
			<b>Kura</b>	62	19%
			<b>Matatini</b>	116	36%
			<b>Total</b>	326	100%

## Respondent group

Although more than 400 people responded to the Hine Te Rēhia survey over a four-week period in February 2020, only N=243 responses were included in the sample for analysis. We vetted the dataset for incomplete responses excluding those that had not provided complete answers to our items about kapa haka experience, meaning, contribution and importance as we considered these items to be critical to the objectives of the study (Q5-9) (DiLalla & Dollinger, 2006). We also excluded those aged under 16 years old as different consent procedures would have been required to enable their participation.

We present demographic details for the sample in Table 1 below. Five emergent categories were used to organise responses after completing a content analysis of respondent's self-ascribed ethnicity descriptors (Hsieh & Shannon 2005). Most identified as Māori (N=175) or Māori and some additional ethnicity (N=38). Nine identified as Pākehā (N=19). The remainder described themselves variously. Gender, age and region were subjected to the same content analysis procedure. Most respondents usually resided in the North Island (N=218) of Aotearoa New Zealand, others in the South Island (N=11), Australia (N=10), or other places abroad (N=4). Respondents spanned all age bands with a greater number of respondents clustered in the 30-39 and 40-49 year bands. Substantially more women (N=188) than men responded to the survey (N=53) consistent with a more general and international trend in online survey taking (2008) necessitating a conservative approach to describing findings.

If the Matatini festival is the supreme competition event for kapa haka exponents, then the group of people who responded to this survey might be described as highly informed and adept practitioners. Over a third of respondents had competed at a Matatini festival (N=36%) (see Table 1), some having done so repeatedly over decades. Those who had competed to the level of secondary school regionals or nationals, or in senior regional competitions for Matatini, or in iwi festivals like Te Ahurei ā Tūhoe, were coded into the 'kura' (N=19%) category. 'Kura' is most often understood to mean 'school' but it carries another meaning which is to 'glow'. We use it here to reference a level of experience reflected in embodied performance, acquired mostly through engagement within the secondary school environment and having potential for further growth. The category of 'whānau' reflects a

similar level of experience acquired through whānau and local community engagement (N=14%). Kōhanga level reflects minimal experience (n=5%) as does experience through work activities (7%) which tend not to emphasize deep learning and understanding. Other categories reflect vicarious experience where a respondent has supported some other (n=6%), is a spectator (n=2%), parent or grandparent of a child or whānau member who is a performer (11%).

## Developing the Hine Te Rēhia analytical framework

Content analysis is a well-known and described method for working with qualitative data (Hsieh & Shannon, 2005). There are three distinct approaches: conventional, directed or summative. The conventional approach abstracts meaning directly from the text through emergent coding procedures. In the directed approach, an a priori framework is used as a guide for initial codes. The summative approach involves counting and comparisons to theorise and discuss the data. In this study, we use all three approaches, the first two we apply in an integrated fashion moving between the data and previous research and theory to understand, summarise and define underlying concepts and to build an analytical framework that we then apply to the whole of the dataset.

Most speakers of Māori are bilingual and have capacity in both Māori and English enabling them to move between languages and the concepts respectively therein to articulate their thoughts. We provided respondents with three options: to take the survey through a Māori, English or Māori and English form. There were only two respondents who chose to complete the Māori only language form with responses solely in Māori. There were N=34 who completed the bilingual survey solely in Māori. However, the vast majority of respondents used Māori terms or phrases to some degree in their responses with English only responses being rare. All research team members had some Māori language capacity ranging from a rudimentary comprehension of written Māori through to language fluency. When treating with the data, Māori responses were interpreted for meaning, conceptualised via English language concepts and checked by the most fluent member of the team for concept equivalence (cf. Shklarov, 2007). Some Māori concepts were retained in the final analytical framework as they effectively reflected what respondents articulated in both Māori and/or English. The final version of our framework carries both Māori and English thematic titles as

Table 2 Te Hine Te Rēhia Analysis Framework

Tūrangaawaewae : Sense of Belonging and Community				Mātauranga : Knowledge and learning			
No.	Code	Times applied		No.	Code	Times applied	
1	B-connectedness	210		28	L-reo	156	
2	B-identity	107		29	L-learn	153	
3	B-whānau	98		30	L-heritage	151	
4	B-community	86		31	L-māoritanga	108	
5	B-whakapapa	59		32	L-discipline	51	
6	B-unity	53		33	L-growth	44	
7	B-world	52		34	L-skills	33	
8	B-tūpuna	51		35	L-children	31	
9	B-pride	42		36	L-confidence	30	
10	B-manaakitanga	22				<b>757</b>	<b>29%</b>
11	B-whenua	21					
12	B-celebrate	19					
13	B-politics	17					
14	B-future	16					
15	B-competition	9					
		<b>862</b>	<b>33%</b>				

a reflection of the bilingual context respondents chose to participate in.

Our approach to identifying meaning and patterns within the data followed that prescribed for framework analysis by Gale et al. (2013). It involved reading in waves. In the first wave we read the dataset to familiarise ourselves with what respondents were telling us. In the next wave, we were more purposeful, reading to identify and understand concepts and their meanings, and then sketching and discussing possible codes as we progressed. Discipline knowledge from the fields of Community and Applied psychology (Robertson & Masters-Awatere, 2007), Liberation psychologies (Watkins & Shulman, 2008), Indigenous psychologies, Sociology and Māori studies was particularly helpful at this stage. These fields of inquiry seek to understand peoples and groups and the meanings they make within the textured realities of their communities, histories and contexts. The discipline knowledge

afforded by these fields allowed for more exact concept definition as we moved between the data, emergent themes and the literature. Once we had completed the task of concept definition, we began another pass through the dataset to purposefully index and chart the framework. Our approach to indexing was liberal. For closed questions, only one code was allocated to a response. For more open-ended questions (Q5-7), we allocated as many codes necessary to summarise and reflect participant responses.

For responses to question 8, where we sought to determine the three top contributing aspects of kapa haka to respondents lives, only one code was allocated to each of the three aspects respectively. Once we had completed this wave, further codes were added to the framework, some collapsed together and some retired in favour of more precise categories. With this final analytical framework to hand, the dataset was revisited and indexed one last time and counts of codes

generated for descriptive purposes. As the data was primarily nominal, descriptive statistics only were generated.

The Hine Te Rēhia analysis framework is presented in Table 2 (above) where we list the 49 codes that were used to index the data set. Note that the codes are further organised by domains reflective of what we have concluded to be the significant value contributions of Kapa Haka.

In the next section, we describe and discuss our analysis framework referring back to what respondents told us about the meaning of Kapa Haka, how it contributed to their lives and the importance of that contribution.

Table 2 Te Hine Te Rēhia Analysis Framework (Continued)

Ihiihi – Expression				Hauora – Wellbeing			
No.	Code	Times applied		No.	Code	Times applied	
16	E-emotion	85		37	W-tinana	126	
17	E-waiata	68		38	W-wairua	102	
18	E-express	65		39	W-mental	89	
19	E-perform	46		40	W-health	55	
20	E-share	24		41	W-hauora	45	
21	E-art	23		42	W-wellbeing	39	
22	E-mana	23		43	W-work	30	
23	E-entertain	20		44	W-resilience	23	
24	E-ki te ao	18		45	W-lifestyle	19	
25	E-beauty	13		46	W-protect	10	
26	E-creativity	11		47	W-intervention	6	
27	E-fun	7		48	W-taiao	6	
		<b>403</b>	16%	49	W-diet	4	
						<b>554</b>	22%

## Findings

The Hine Te Rēhia analytical framework is comprised of four foundational domains representing what we have identified as the significant underlying meaning and value contributions of Kapa haka identified by respondents. The domains are not mutually exclusive or independent of each other and should be perceived as a vortex of contributions to person and peoplehood. In this section we describe the

domains with exemplar quotations and reference to earlier literature to give depth and insight.

- Tūrangawaewae – *Sense of belonging and community*
- Mātauranga – *Knowledge and learning*
- Ihiihi – *Expression*
- Hauora – *Wellness and wellbeing*

## Tūrangawaewae – Sense of belonging and community

*Kapa haka means relationships, kapa haka means tikanga, kapa haka means teachings. Kapa haka means exploring. Kapa haka is a kaupapa, an art form that I absolutely love and one in which I have the utmost respect for. Kapa haka means keeping our home fires burning, keeping our traditions and history alive, not only in the way of doing kapa haka but including everything around it - where kapa haka is taught, what it's taught for and who it's about. Kapa haka means the world to me, it's one of the only ways that allows me to express things I may not get to in everyday life, kapa haka allows to me connect with other whānau, hapū, iwi from all over the motu under the one umbrella, under the one kaupapa. Kapa haka is a kaupapa to keep our rangatahi on the right path, kapa haka is everything the world need and more, it sets boundaries, it sets time management, it has meaning in all that it does. Kapa Haka to me means, Whānau, Whakapapa, Whakawhanaungatanga! [Māori, Wāhine, 20-29].*

Living life within a complex of connectedness and relationships is reflected in the large spectrum of relational terms (Māori and English) respondents drew on to articulate what kapa haka meant to them. Kapa Haka builds community, a sense of belonging, a place to stand. We conceptualise this domain as Tūrangawaewae. While we equate the concept of tūrangawaewae to a 'sense of community' (McMillan & Chavis, 1986) the two concepts, while similar, lack cultural equivalence and should not be confuse as being the same. Timoti Kāretu defines Tūrangawaewae in the following way.

*Tūrangawaewae, in its strictest application, refers to those places to which one has allegiance and a 'right to stand'. In a wider sense, it embraces a person's*

*identity as a Māori — culturally, linguistically and emotionally (Kāretu, 1990, para. 2).*

Kāretu then points to the history of Tūrangawaewae marae at Ngāruawahia as an illustration. Tūrangawaewae stands as a legacy to the sheer determination and fortitude Te Puea Herangi and the Waikato tribe who had in excess of a million acres of their land confiscated for daring to resist the colonial incursions of the 1860s. Tūrangawaewae now flourishes as a thriving community, a testament to the positive outcomes a sense of belonging and community can afford to its members, and what they, as community can create. Having a place to stand, on this earth and within the social and natural environment, secures a platform for wellbeing. Belonging to someone, someplace, sometime defines and connects us with each other, and presents a fundamental and vital sense of identity and zest for life.

*Kapa Haka means belonging to something bigger than myself. It means promoting and preserving language and culture. It means freedom of expression and personal identity. To have a Kapa means to belong to a community and be adopted by a family. ...Kapa Haka means having a purpose and sharing knowledge, values and dreams. ... Kapa Haka keeps my ancestors alive and my voice echoes their wants and needs. ... Kapa Haka is my indigenous x-factor, my secret weapon, my 'why' [Māori, Wāhine, 20-29].*

As identified in earlier studies (Rubie et al., 2004; Thompson et al., 2017), kapa haka groups create space for people to gather, stand and to be with each other. Kapa haka is unifying beyond the individuals that comprise a team. It is a practice that connects to cosmological time and spins forward beyond the present to new generations. It situates people as part of whenua, within whanau, and political and community contexts. Kapa haka fosters unity, pride, mana and manaakitanga, and a celebration of Māori identity.

*I love kapa haka. It gives me chills. Makes me so proud to be a Māori. It has been a huge part of my life for 27 years. It runs in my toto, whānau, Iwi and hapu. Kapa haka is our people. A place and stage to perform and tell stories of where and which part of Aotearoa we come from. It is our whakapapa (Māori, Wāhine, 20-29).*

Respondents emphasised the connective quality of kapa haka and often referenced making and renewing whakapapa, whanaungatanga and whenua relationships. Re-connecting to language and culture through kapa haka was experienced as an invaluable, and for some, a rare opportunity.

*Kapa haka for me is my way of reconnecting to my culture. Not having the ability to go to kōhanga or kura kaupapa my only option to learn te reo has been through Kapa haka. I have performed in 9 regionals and 1 Matatini (Māori, Wāhine, 30-39).*

Kapa haka is an experience that enculturates its members both to the team and more critically, to Te Ao Māori. Māori live life in the face of a dominant majority. Outside the confines of home, marae, kōhanga and kura, Māori must actively create spaces and opportunities where they can pursue being and becoming Māori for themselves and as collectivities. This is a life-long journey, one concerned with realizing cultural capability and potential, and regenerating knowledge, ritual and performance (Papesch, 2015).

## **Mātauranga – Knowledge and learning**

*Nō tēnei kaupapa kapa haka, kua ako kē ia au, ngā rerekētanga o ngā waiata, nō eira, he Mōteatea, ngā oriori te mea, te mea, pērā anō ki tōku Reo Māori! Kai te ako au i tōku nei Reo Rangatira nō tēnei kaupapa, arā..kai te ako tonu ahau! [Māori, Wāhine, 60+].*

If kapa haka was imagined as a university level major, the subjects within that major would be its various disciplines – Poi, Haka, Waiata-ā-ringa, Mōteatea and the like. The compulsory and foundational textbook for the degree might be Ngā Mōteatea (Ngata, 2004, 3 volumes) and the final qualifying examination, participation as a kaihaka in a successful regional team. Kapa haka is a demanding intellectual undertaking with kaihaka, kaitito and kaihautu intimately engaged in knowledge quests to enable a competitive edge for themselves and their team. Everything is rigorously researched with manuscripts, oral and written histories, taonga collections, Māori dictionaries and grammar texts, national archives and libraries, historic sites and geographies, Māori Land Court records, art, image and video collections – all are critical sources of information and inspiration. The learning context and opportunity created by kapa haka provide openings to all of these mātauranga repositories for those curious and inquiring enough to want to access. But for the novice venturing into the unknown, satisfaction may be found simply in the correct pronunciation of te reo Māori and opportunity to converse with others.

*It's a combination of learning not just the kupu and poi, but I am learning Te Reo. There is also the fellowship and support from the group. There is no judgment that I don't speak Te Reo. [They...] encourage me by having conversations in simple sentences. It resonates in something deep inside me that is hard to put into words. It's fun. It's given me new confidence to be able to speak in front of people, to be proud to be Māori for the first time in my life (Māori, Wāhine, 50-59).*

Learning through the arts is a well-known and effective general teaching and learning strategy (Gadsden, 2008) and for Māori, a major portal through which knowledge of the Māori world is transmitted. Learning through kapa haka is well recorded and interrogated through television documentaries such as those found on 'the home of haka' on MTS (<https://www.Māoritelevision.com/haka>). The effectiveness of teaching contexts as well as pedagogies are similarly recorded by Rubie et al. (2004), Whitinui (2010) and Thompson et al.

(2017). And respondents in this study have added to the growing refrain. Kapa haka is not a practice of mimicry, as might be perceived by naïve outsiders, but one of being reflective, insightful and critical of knowledge received and as relevant to contemporary times.

*Ko te kapa haka he waka hei kawē i ngā tāonga tuku iho. He waka e mārama kehokeho ai au he Māori. Nā, ko ngā tini akoranga kā toro atu ki ngā kaupapa pira i te whakapapa, te hītori, take toarangapū, take hāpori, take ahurea aha noa aha noa (Māori, Tāne, 20-29).*

There is a beauty in the unity, synchronicity, harmony, balance and individuality that finds expression through kapa haka performance. There are skills for life – discipline, diligence, persistence, competitiveness, memory recall, language and knowledge, communication, social awareness, normativity and citizenship. And, there are capabilities that are grown through leadership and mastery in remembering, researching, composing, teaching, judging, managing, communicating and organising. All these aspects of kapa haka were mentioned by respondents.

*The opportunity to come together in the many forms of waiata, haka, poi, mōteatea and share words, stories, experiences, hopes, dreams, memories, loves, protests, tikanga, history, laughter and life. It is a means for experiencing te reo Māori me ōna tikanga, to learn life-long lessons, to learn many aspects of the 'why' of us as Māori. It allows me and my whānau whānui to stand next to each other united in song and dance and take my culture to the world (Māori, Tāne, 60+).*

## Ihiihi / Expression

Where there is no expression and no witnessing of that expression, there is no life. Expression coupled with social connection is what makes us human, in all of its manifestations. Much is written about those who experience 'social death' especially at end of life (Sweeting & Gilhooly,

1992). Social death occurs when fewer and fewer social encounters are experienced. People feel isolated, lonely, diminished and nullified. They lose purpose and motivation for the fundamentals of living. While a sombre note on which to begin this section, it is an important point to make as it stresses the relationship of expression to living and being alive. As a non-dominant group in a settler society, making and finding space for positive and affirmed expressions of being Māori is critical for cultural survival and peoplehood.

Kapa haka is intimately about expression (Ka'ai-Mahuta et al., 2013).. It calls the Māori world into being and into the present, each performer and team becoming conduits for that purpose. A performer achieves this through focusing every molecule, every movement, and every vocal utterance. Even space and silence are harnessed. And where there is apparently nothing, that too is imbued with spirit, meaning and motion. All expressions message meaning.

*[Kapa haka is...] an expression of our mana, mauri, and our beauty as a people. An opportunity to discuss, debate and voice korero, political opinions and current events in a way that reaches all generations and forms of life. Kapa Haka, for me, is about the fusion of contemporary and the traditional, the performative and the ceremonial, the political and the fun [Māori and various, Wāhine, 30-39].*

Beyond the ordinary and every-day, kapa haka provides a place for emotions, like grief, anger, anxiety, adoration and sadness, to be held, channelled and regulated (Gross, 1999) through vocal and physical performance. There are times to express emotions such as happiness, fear, disgust, arousal and peacefulness, and times when these expressions are contained and muted. Emotional physicality synergises the mind, body and emotions into disciplined expressions, gestures and choreographies.

*It is a means to express feelings, ideas, emotions that may otherwise be hidden, or unable to be expressed. It is a communal activity. It is life affirming [Māori, Wāhine, 60+].*

Māori words conceptualise the world in deeply Māori ways and present an accessibility for Māori intrinsically unavailable via other languages. Indeed, most scholarly works on kapa haka are written in English, as is this paper, and inadequately articulate conceptual equivalence and depth. Using the written word has a sterilising effect and disconnects and abstracts from other aspects of expression and performance. Words are powerful. Together with performance completely singular meanings can be conveyed.

The body and all its postures and gestures complement words and utterances. It is the cultural uniqueness and distinctiveness of these expressions that perform the Māori world. Kapa haka is a cultural performance that emerges from the mana and mauri of this whenua, through bodies and minds grown in this land, and takes its place alongside other cultural performances. To be absent is, at best, to be missed, and at worst, to be non-existent. As this group of respondents testify to, the latter is certainly not the case, and the former no-longer acceptable.

*He hononga ngā mahi kapa haka ki te āo Māori tawhito ā ō tātou tūpuna tae noa mai ki tēnei ao Māori ō naia tonu nei. He āhuetanga whakapakari i ia tangata o te kapa. Tōna reo, te tinana, te hinengaro, te wairua, ngā pūmanawa, te ihi, te wehi, te mana, te mauri, tōna katoa - kia tū ia tangata i roto i te kapa me tōna ake tino rangatiratanga [Māori, Wāhine, 60+].*

Kapa haka asserts the continuity of a threatened cultural identity and language and does so in a vigorous and adamant fashion. Kapa haka has taken Māori to the world (cf., Haami & Wehi, 2013). It is a globally recognised performance art of a unique Indigenous people respected for its creativity, mana, musicality and choreography.

*Kapa Haka has been around me my whole life. On the marae, at my grandparent's garage parties, in school and on stages. I woke up to the power of Haka within me when I began to receive public acknowledgement about my angelic presence, maturity, confidence,*

*sweet voice, pizzaz and work ethic. Being acknowledged by employers, strangers and audiences made me realise the talents and skills that I had learnt from Kapa Haka and how beneficial they can be [Māori and Pākeha, Wāhine, 20-29].*

## Hauora / Well-being

The opportunity to socialize and connect with others, to move one's body, to vocalise, to control one's breath, to exercise memory and recall, to have fun...these are all well researched and highly recommended general wellbeing strategies (Government Health & Safety Lead, 2018) and well understood by survey respondents. Be there is a difference. They are conceived of and enacted within a Māori worldview, context and activity range. Haka is a holistic, personal, collective and community level social, physical, mental and spiritual wellbeing practice, that all can engage with irrespective of age or capability. The outcome of engagement is hauora.

*Hauora - health is in large part the reason I still perform. As a senior (elderly) performer now, the pursuit of health and wellbeing is enriched and challenged by kapa haka because there's no doubt about the fact that haka has evolved. You have to be physically able and fit. The days of straight lines and 2 steps left and right are long gone. The dynamism and sheer physicality of choreography, vocal stamina and emotional connection is much more demanding than a spectator can see. I liken kapa haka to a swan, on the surface it looks composed but underneath everything's kicking and working to appear effortless [Māori, Wāhine, 40-49].*

Valuable as a wellbeing strategy, we should not overlook the fact that the various disciplines within kapa haka were actively drawn upon to prepare and maintain the readiness of fighters for war (Te Awekotuku, 1981). The kapa haka disciplines enhance suppleness and dexterity, build strength and resilience, hone precision, discipline reactions and timing, and importantly, ready the body and mind for the impact of



physical encounters. Kapa haka is basically a martial art form with progressive hauora gains achieved through increased practice and experience.

For those elite practitioners preparing for regional and national competitions, becoming 'haka fit' is an essential component of preparing for success. Everything is considered: diet, sleep, daily routines, exercise plans, mental resilience, management systems.

*During campaign build up everything from nutrition, fitness, work life balance, going home to your own awa and maunga will be factored into the list of 'must do's' in order to prepare you for the stage however, in the general sense a commitment to hauora makes it physically possible for the body to do what's required for the stage. There's no doubt about it, kapa haka has evolved to being what I'd consider a 'high performance' sport [Māori, Wahine, 40-49].*

Kapa haka wellbeing and fitness was frequently referred to by respondents as a healthy lifestyle enjoyed by whole whānau and affording opportunities for growth and development beyond the kapa haka domain.

*It's a lifestyle for my whānau. Te Ao Māori wrapped up in a package deal, a vehicle that encourages success and triumphs academically, physically and spiritually. Being part of a kapa haka whanau has provided so much opportunity for my now grown tamariki, they have been blessed with mentors and leaders who have always challenged us to be more than average in preparation for succession by our tamariki and for our tamariki [Māori, Wahine, 40-49].*

The benefits to mental and emotion wellbeing have already been alluded to in the section above, and the association between physical movement and exercise well researched. While there is a wealth of scholarship demonstrating mental health benefits of affiliate mental health practices such as singing (MacDonald et al., 2012); dance therapy (Strassel et al., 2011); martial arts (Fuller, 1988); religious chanting (Gao et al., 2019), and mindfulness and meditation (Wielgosz et al., 2019), scant attention has been accorded to the wellness gains kapa haka can contribute. Most certainly, the self-reported experience of respondents suggests that this might well be a fruitful research pursuit.

The final aspect of hauora we wish to comment on is that of wairuatanga. There was overwhelming commentary of the need to sense kapa haka as an multivalent expression of wairuatanga. When everything in the Māori world is imbued with mana, mauri, tapu and wairua (Te Awekotuku, 1990) then so too are hauora practices and they must inevitably merge with that of the broader social and natural world. Kapa haka as a hauora practice, embraces living well, living lightly, in concert with others and the whenua that nurtures and sustains.

*Nā kapa haka au i whakaora ai i ahau e rangatahi ana i te kura i tīmata au ki te mahi haututu tāhae whai i te mangu kaha i te mea ko ngā karaehe Pākeha he uaua mōku i aua wā. Heoi, i taku tūnga tuatahi i te kapa haka ki te Poly festival 1996 ...i rongō au i tētehi wairua i uu tika rawa ki taku whatumanawa mai tērā wā tae noa ki tēnei rā tonu e tangi e mihi e tūohu nei ki te kaupapa nei ā te kapa haka nāna nei tēnei Māori i whakaatu i te tuu a te Māori mō ake ake ake tonu atu ē. [Māori, Tāne, 30-39].*

## Conclusion

By way of the Hine Te Rēhia online survey instrument, we invited people of all levels of experience to comment on what they perceived to be the meaningful and valuable contributions of kapa haka to their lives, community and society. Using framework analysis which involved moving between participant responses, existing theory and the literature, we emerged the Hine Te Rēhia analytical framework to understand and organise the importance of what participants told us. Four high level inter-related domains were established and reported on: Tūrangawaewae, Mātauranga, Ihiihi and Hauora, and serve to represent the significant value contributions identified by this respondent group which are summarised below.

- *Tūrangawaewae – A sense of Belonging and Community.* Precious opportunities to be completely and unashamedly Māori, to stand with pride and enjoy a sense of belonging, community, affirmation and identity.
- *Mātauranga – Knowledge and Learning.* Accessible pathways to mātauranga and deep learning via a uniquely Māori context and teaching pedagogy, made more critical when such opportunities are largely absent across the broader societal landscape.
- *Ihiihi – Expression.* Powerful, cultural, creative and distinctive expression that performs the Māori world into existence within a largely monocultural society.
- *Hauora – Wellbeing.* Unique Māori hauora practices with outcomes that extend far beyond the individual, the team and the stage.

The importance and value of having a place to stand, a sense of community, access to culture learning opportunities, ways to express oneself as Māori, and uniquely Māori wellbeing practices should not be under-estimated or diminished in value especially when these matters concern the continued survival, peoplehood and flourishing of Māori. The identified value contributions can be

viewed as life-saving and life-enhancing. The tireless career of Professor Emeritus Sir Mason Durie (1994, 1998, 2001, 2005) and especially in his 2013 book *Ngā Kāhui Pou – Launching Māori Futures*, demonstrates how these value contributions can be harnessed for wellbeing outcomes and for transformative economic, political, social and societal gain. Our findings supplement and lend weight to the evidence base produced by Mason Durie.

Since Pihama et al. (2014) published their comprehensive list of areas for research inquiry in their report titled *Ngā Hua a Tāne Rore*, little new research of note has emerged, a circumstance that must change if scholarship is to keep up with the rapid and exciting evolutions that are taking place within the heart of our nation and galvanised through participation in kapa haka. Our study makes a small but important contribution to changing this circumstance and presents the Hine Te Rēhia analysis framework as a means to conceptualise and better understand value from a Te Ao Māori perspective. In so doing, we present an instrument to inform impactful policy, planning and decision-making that affirms Māori aspirations and a vision for a flourishing Māori future.

The representation of kapa haka stakeholders that is gathered beneath the umbrella of Te Matatini Inc reflects an energy and motivation that is passionately community driven and networked across the many valleys of Aotearoa New Zealand and beyond. From the humble kōhanga lunch time concert to the excitement and hype of regional and national competitions, most Māori households are touched in some way by kapa haka even vicariously through television viewing. For some, it is a way of life, a spring board to regenerating being Māori, an expression of rangatiratanga, a way to remain agile and fit, and sometimes, to simply commune together. Whatever the motivation, kapa haka has become a foundation stone upon which Māori are building the futures they imagine for themselves and next generations. Every time a kapa haka whānau stands, the realisation of that future becomes more assure.

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## Appendix 1 Recruitment Notice for Facebook™ and Twitter™

Tena koutou,

Te Hine Rēhia Survey - What it is that people value about kapa haka?

This is an invitation to participate in a survey that explores what it is that people consider important about kapa haka. If you are interested, or know of others who might be interested, we will appreciate you circulating this invitation to your networks.

Click on this link <http://hinerehiasurvey.dev.npmwebprd01.reign.co.nz/> to learn more about the study.

Ngā Manaakitanga,

Prof Linda Waimarie Nikora and Stacey Ruru

Research Coordinator

Ngā Pae o te Māramatanga New Zealand's Māori Centre of Research Excellence

<http://www.maramatanga.co.nz/>

Email [l.nikora@auckland.ac.nz](mailto:l.nikora@auckland.ac.nz) or

Email [s.ruru@auckland.ac.nz](mailto:s.ruru@auckland.ac.nz)

## Appendix 2 Personal Information sheet and Hine Te Rēhia Bilingual Survey Form



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### The Hine Te Rēhia Survey – Bilingual form

E aku manu taki, e aku manu tāiko i rere mai i te tāepaepatanga o te rangi, tēnā rā koutou e rāmene mai nei ki runga i te marae ātea o Hine Rēhia.

Hei tīmatanga kōrero

E te tī, e te tā, tēnā koutou katoa. Tēnā tātou te hunga kia toitū ai te kapa haka. Kei te mihi, kei te mihi. Tangihia a tātou mate huhua kua ngaro atu i te tirohanga kanohi. Rārangi maunga tū te ao, rārangi tāngata ka ngaro. Whakangaro atu rā koutou ki te pūtahitanga o Rēhua, ki te huinga o te kahurangi ka oti ai. Nō reira tātou e te iwi, e te hunga hāpai ki tēnei kaupapa, tēnā rā tātou katoa.

Me uaua ka kite i ngā tuhituhinga rangahau e hāngai pū ana ki ngā hua o te mahi kapa haka. Me te aha, he kore nō tātou e mōhio ki te rētōtanga o ngā hua ka uhia ki runga o Aotearoa. He wawata nō mātou ko Ngā Pae o te Māramatanga me Te Matatini ki te kohikohi mātauranga mai i ngā kokona e whā o te motu e whai mana ai te whakatakoto rangahau ki te hunga pīkoko.

E karanga ana ki ngai manawanui ki ngā mahi a Tāne Rore me Hine Rēhia, e kohikohi ai ōu whakaaro ake mō tēnei taonga kāmeheameha ō tātou. Me mōhio mai koutou, e hiahia ana mātou ki te hāhau whakaaro e pā ana ki tēnei kaupapa. E rima ki te tekau mineti te roa e tutuki ai tēnei rangahau.

Anei te rārangi pātai:

1. Tuakiritanga:
2. Tuakiri ā-ira:
3. Tō pakeke?
4. E noho ana koe ki tēhea tāone?
5. He aha te hiranga o ngā mahi kapa haka ōu?
6. He aha koe i whai pānga ai ki ngā mahi kapa haka?
7. E ai ki tō ake ao, whakarārangitia ngā aweawenga o te mahi kapa haka.
8. Whakarāpopotonga ngā mea mātua e toru ki a koe.
9. Āpitiā ētahi kōrero āu inā e hiahiatia ana.

Ka noho muna ngā tāngata ka whai wāhi ki tēnei o ngā mahi rangahau. Kāore mātou e hiahiatia ana ki ngā pitopito kōrero ōu. E kore ngā āhuatanga kino, wairua hoki rānei e whai pānga ki a koe. Heoi, mēna he āwangawanga āu, tēnā whakapā mai. Ka noho tapu āu whakautu mō ngā tau e ono e Ahorangi Linda Waimarie Nikora. Tāria te wā, ka whakaputa te rangahau nei ki te marea mā runga te pae tukutuku o Ngā Pae o te Māramatanga. Inā koe e hiahiatia ana ki tētahi kape, tēnā whakapā mai, ā mā mātou e tuku ā īmera. Anō hoki, e mōhiotia ai mātou ki tō whakaaetanga i tō kōwhiringa - "Tukua"

Te Rōpū Rangahau/Whakahaere:

Professor Linda Waimarie Nikora (Kaiwhakahaere matua)

Daniel Patrick (Kairangahau)

Paora Sharples (Kairangahau)

Tim West-Newman (Kaiwhakataki hangarau)

Stacey Ruru (Kaiwhakahaere rangahau)

Mihiterina Williams (Tauria)

Taonga Flavell (Tauria)

Tāniora Maxwell (Tauria)

Ka whakaaetia tēnei pata pātai e te kōmiti Human Participants Ethics. Inā he āwangawanga ōu, whakapā atu ki te Chair, the University of Auckland Human Participants Ethics Committee, at the University of Auckland, Research Office, Private Bag 92019, Auckland 1142. Telephone 09 373-7599 ext. 83711. Email: [ro-ethics@auckland.ac.nz](mailto:ro-ethics@auckland.ac.nz)

Inā he pātai āu, whakamōhio atu ki a:

Stacey Ruru, Research Coordinator, Ngā Pae o te Māramatanga New Zealand's Māori Centre of Research Excellence Rehtai Building, The University of Auckland 16 Wynyard Street, Auckland CBD, Auckland, 1142, email [s.ruru@auckland.ac.nz](mailto:s.ruru@auckland.ac.nz)

There is very little research on kapa haka and why people consider it important. Ngā Pae o te Māramatanga, New Zealand's Māori Centre of Research Excellence is conducting research to increase our knowledge of kapa haka, the benefits derived to people and why people consider kapa haka to be valuable. If you are 16 years or older, we invite you to complete a simple online survey that explores your views and experiences of kapa haka. The survey will take about 5-10 minutes to complete.

These are the questions you will be asked:

1. Ethnicity:
2. Gender:
3. Age:
4. What Town or City do you usually reside in?
5. What is the nature of your kapa haka experience?
6. What does kapa haka mean to you?
7. List all the aspects of your life where kapa haka has made a contribution.
8. Of those aspects, you have described in Q7 list the three most important to you.



9. Please use this space to make any further comments.

This survey is anonymous. We will not be collecting any identifiable information. Your consent to participate in this research is assumed once you have selected “submit.” No tracking information will be collected. The survey will not be stressful or cause you harm in any way. However, if you wish, please feel free to contact the research team. Responses to the survey will be stored electronically [password protected] and destroyed after 6 years by Prof Linda Waimarie Nikora. The findings of the study and recommendations for further research will be made publicly available via the Ngā Pae o te Māramatanga website and journal publications, and, if you wish, we will send a report of the study directly to you via email.

The Ngā Pae o te Māramatanga research team lead by:

Professor Linda Waimarie Nikora (Lead Researcher)

Daniel Patrick (Researcher)

Paora Sharples (Researcher)

Tim West-Newman (Technician)

Stacey Ruru (Research Coordinator)

Mihiterina Williams (Intern)

Taonga Flavell (Intern)

Tāniora Maxwell (Intern)

Any communication regarding this research should be directed to research team members:

Stacey Ruru or Professor Linda Waimarie Nikora, Ngā Pae o te Māramatanga New Zealand’s Māori Centre of Research Excellence, Rehutai Building, The University of Auckland 16 Wynyard Street, Auckland CBD, Auckland 1142

Email: [s.ruru@auckland.ac.nz](mailto:s.ruru@auckland.ac.nz), [l.nikora@auckland.ac.nz](mailto:l.nikora@auckland.ac.nz)

This study receives funding from Ngā Pae o te Māramatanga and Te Matatini Inc.

Approved by the University of Auckland Human Participants Ethics Committee on 11 February 2020 for three years. Reference Number 024256.

Online Survey Form



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The first four questions are about you.

Tuakiritanga?

What is your ethnicity?

Tuakiri ā-ira?

What is your gender?

Tō pakeke?

What is your age (in years)?

E noho ana koe ki tēhea tāone?

What Town or City do you usually reside in? If you reside outside of New Zealand, please enter the country.

Inā te huhua o ngā wheako ka whakamātauria e tēna tangata, e tēna tangata ki roto i ngā mahi kapa haka. Mā ngā pātai e whai ake nei tēnei kōrero e whakamahuki.

The following questions explore kapa haka and why you consider it important.

He aha koe i whai pānga ai ki ngā mahi kapa haka?

What does kapa haka mean to you?

He aha te hiranga o ngā mahi kapa haka ōu?

What is the nature of your kapa haka experience?

E ai ki tō ake ao, whakarārangitia ngā aweawenga o te mahi kapa haka. Kōwhiringia tētahi aweawenga. Atu i tērā, whakawhānuitia te kōrero mō tērā te aweawenga.

Hei tauira:

Hauora (aweawenga), pai mō te whakapakari tinana (te whakamārama).

List and describe as many aspects in your life where kapa haka has made a contribution.

Start by naming the aspect followed by a description of how kapa haka makes a contribution. Please start each aspect on a new line.

Example

Aspect = Health.      Description = It's a great cardio workout

Whakarāpopotonga ngā mea matua e toru ki a koe.

Of those aspects you have described (in the question above) list the three most important to you.

Āpititia ētahi kōrero āu inā e hiahiatia ana.

Please use this space to make any further comments.

Ki te whakaae koe ki ō whakautu, tukua!

If you are satisfied with your responses, please go ahead and click the submit button.



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Your responses have been saved! Thank you for supporting the Hine Rēhia Survey. Your contribution to our research is appreciated. Once published, the results will be available at <http://www.maramatanga.ac.nz>, Ngā Pae o te Māramatanga - New Zealand's Māori Centre of Research Excellence.

Do you wish to receive a summary of our findings? He hiahia nōu ki te whiwhi i te pūrongo?

Yes / Āe

No / Kāo

If yes, please enter your email address. Waiho mai tō īmera.

Do you wish to be contacted to participate in future research about Kapa Haka? He hiahia nōu ki te whai tūranga ki roto i ētahi atu mahi rangahau?

Yes / Āe

No / Kāo

If yes, please enter your email address. Waiho mai tō īmera.

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