

**The Māori Arts in Education
The Importance of Being**

**How Māori arts education contributes towards a
holistic approach of knowing based on the
inter-relatedness of understanding, doing, and being**

by

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**A thesis submitted in partial fulfilment of the
requirements
for the degree of Master of Education at
Victoria University of Wellington**

February 2010

Abstract

This thesis examines the impact of the Ngā Toi professional development and implementation model on resource teachers of Māori and Māori advisors. It explores the inter-relatedness of understanding, doing and being in relation to professional development, and teaching and learning in general. With the intention of acknowledging that 'being' is an equally important component in arts education.

This research is a qualitative investigation into the phenomenon of Ngā Toi Professional Development and is embedded within a Kaupapa Māori paradigm. Eight participants were interviewed using semi-structured interviews. The interviews were transcribed and analysed using themes that arose out of the data itself. The data was categorised into the three areas of doing, being and understanding to allow for an analysis of what the respondents were saying in relation to the research question, 'How can Māori arts education contribute towards a holistic approach of knowing based on the inter-relatedness of understanding, doing, and being?' It is the interconnectedness of these three concepts that allow for a deeper knowing of things. This could be described as a knowing of the mind, body and soul and equates with terms such as realisation or 'in the zone' and enlightenment.

The design of the Ngā Toi professional development acknowledged and incorporated the allowance for 'being', as interpreted in this study, into the planning. This created some ambiguity in planning as some things emerged through the process and the learning was retrospective or came out of being reflective. Some of the structures, such as the dramaturgy processes assisted in creating an environment which in equal parts challenged yet supported participants to move into unknown spaces.

Integrating 'being' as an integral part of arts education challenges current thought that everything has to be assessed and have an outcome. Being challenges this approach to learning as it is often the immeasurable quotient in a performance or action. Being in the arts evokes an emotional or even spiritual response; you know when it's there but can't predict what it will look like or the impact it will have.

From the facilitators perspective success in the Ngā Toi professional development was expressed through developing skills, understandings and being through experiential or practical workshops and following it up with the theory.

A major intention of this study is to create a space and a dialogue for debate and discussion in regards to the inclusion of 'being' in arts education.

Acknowledgements: Mihi Whakahirahira

Hutia te rito o te harakeke kei he te kōmako e kō. Kīmai ki ahau he aha te mea nui o te ao. Māku e kī atu, he tangata, he tangata, he tangata.

Ka mihi au ki ngā tupuna, rātou i wehe atu ki tērā atu taha o te ārai. Nā koutou ahau i akiaki tēnei tuhingaroa kia mutu pai ai. Ka hoki āku māhara ki te wa i tīmata ai ahau i tēnei tuhingaroa, i mate tōku pāpā ko Jeff Hindle me tōku māmā ko Kaa Hindle (nee Aperahama). Horekau ana te tangi o ngā kamo, e kore e mutu te whenu ake i te rere o te hupe. Mā rāua tēnei tuhingaroa. Ka mihi anō ahau ki a Whaea Sadie Taia. Ko ia tētahi o ngā kaumatua i takahi i te huarahi o te kaupapa Ngā Toi. Kei tua o Kapenga e haere ana. Kia pēnei anō ngā mihi ki a Matua Rob Hoterini. He mihi hoki ki a Nan Gray. Nāna te kirimana i whakahaere mo te Tāhūhū. Āpiti hono, tātai hono, rātou te hunga wairua, ki a rātou. Āpiti hono, tātai hono tātou te hunga ora ki a tātou. Tēnā koutou, tēnā koutou, tēnā tātou katoa.

Ngā mihi nui ki a Hazel Phillips rāua ko Catherine Savage. Nā kōrua i ārahi, i whāingai i tōku hinengaro roto i ngā mahi. Mēnā, kāore kōrua i āwhina mai i ahau, kāore e taea e au tēnei tuhingaroa te tutuki. Ki a koe hoki Megan Hart mō tō tautoko i te kaupapa me ngā whakaritenga kia mutu pai te mahi tuhi. Nō reria, tēnā koutou.

Tēnā koe Rawiri Toia i kawē i ngā mea ātaahua o te kaupapa Ngā Toi ki te ao whānui. Ka mihi au ki ngā mahi kua mahitahi tāua i ngā moka o te motu. E kore rawa au e wareware i aua wā. Kei te mōhio hoki ahau, kāore anō tāua kia mutu te mahitahi i te kaupapa o Ngā Toi. Ka mihi anō ki tōku whānau o Te Kura Māori katoa. Ka nui taku aroha ki a koutou i ngā kupu, i ngā kōrero, i ngā tautohetohe kua whakawhiti i te tēpu. Pae tū, Pae hinga. Otirā ko tātou i mahitahi ki te whakarite i ngā kaupapa rangahau me ngā whakaritenga kia mahi pai ai o tātou tuhingaroa; ko Rawiri Toia, ko Pania Te Maro, ko Hiria McRae, ko Marama Taiwhiti. Tēnā tātou katoa.

Otirā ka mihi ki ngā hoamahi i Te Whānau o Ako Pai i ngā kupu tautoko. Tēnā rawa atu ngā mihi ki a koutou. Ki te Whare Wānanga o Wikitoria mō te putea tautoko hei tutuki i te tuhingaroa, ngā mihi nui.

Te mihi hoki ki ngā pukenga ‘Ngā Toi’ – koutou i awhina mai ki te kawē i te kaupapa Ngā Toi ki ngā kaitakawaenga Ngā Toi i waenganui i ngā tau 2001 ki 2005, tēnā koutou, tēnā koutou, tēnā koutou katoa.

Ko ngā mihi whakamutunga ki tōku hoa rangatira ko Bert van Dijk. Ko koe taku hoa pūāhuru, taku mata kikoha hoki. Ka nui te mihi aroha ki a koe e hoa. Ka mihi hoki ki aku tamariki ki a Kapua rāua ko Mira. Mā rāua me ngā whakatipuranga kei te heke tonu mai tēnei tuhingaroa.

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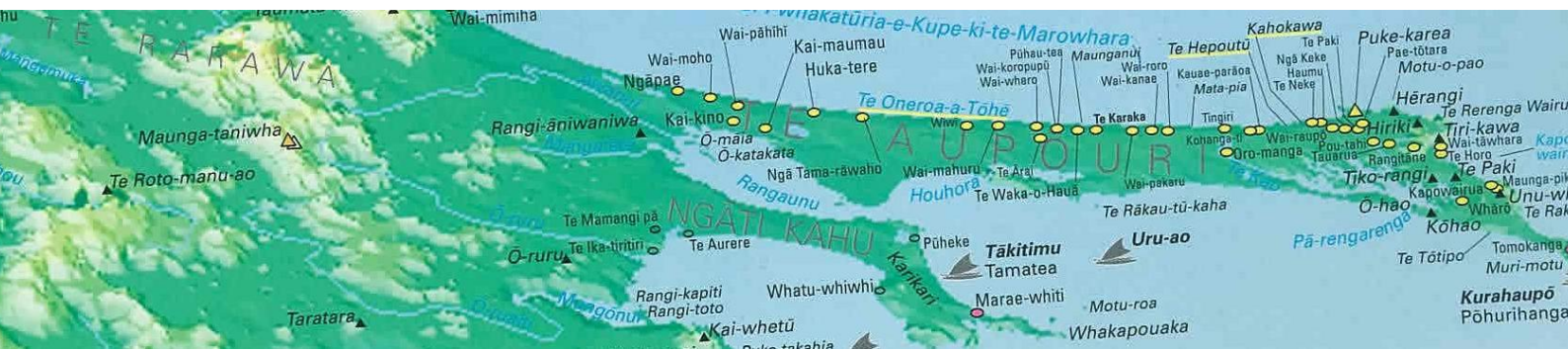
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CHAPTER 1

Ko Rangitiko te maunga

Ko Parengarenga te moana

Ko Ngati Kurī me Poho Tiare ngā iwi

From a whakapapa perspective I come from the far north of New Zealand and the north of England and these areas are where I claim as my Turangawaewae (place to stand). I was born in Christchurch and grew up in a little railway village called Otira, on the West Coast of the South Island. My experience of being Māori was very limited. There was no use of the language or expression of the culture. What follows is an account of my earliest memory of encountering the Māori language and culture.

1.1 Prologue

My first remembered encounter with the Māori language and cultural practices happened when I was about seven years old. A local Māori woman in the community came into the school to teach us a simple action song. The experience was very profound and initiated my desire to know what it was to be Māori. This local Māori woman was a native speaker and grew up in the culture. Mataira, (1980) states that “the transmitters of a language and culture are those who have grown up in the culture and speak the language” (p. 4).

The experience of learning this simple action song touched me on a deeper level. For the first time in my life I engaged in using the Māori language, singing a Māori song, keeping the rhythm with movement, voice and sound and using gesture to convey meaning. The experience was whole, complete and Māori. It was possibly my earliest experience of belonging to a whole group. One could argue that the local

Māori woman was also exposing us to interactions that reflect and reinforce values, beliefs and practices involved in-group belonging and responsibilities that develop understandings about Māori concepts such as whanaungatanga and aroha (Hohepa, 1993).

1.1.1 Call and Response

The local Māori woman used an instructional approach to teaching the action song: she would call out the words of the song phrase by phrase and urge us to respond by repeating the phrases. She would then sing the song phrase by phrase and again urge us to respond singing the waiata phrase by phrase. van Dijk (2006) calls this pedagogy 'call and response' (p. 56). When engaging in 'call and response', one must consider the whole picture. The whole picture includes the process, the pedagogy and the relevance to everyday life.

Kaa reinforces the pedagogical approach of 'call and response' when learning waiata Māori as a tikanga or method that has been handed down through the generations.

"Māori music is inextricably bound up with our language, rituals and customary practices"(Kaa, 2001, p. 1). The Kaa children learnt haka while weeding their kūmara gardens. Their father chanted and they responded, using the garden tools as props. He would cry, "If all else fails, keep the beat!"

In this holistic view, learning is not necessarily driven by the product but by the overall sense of developing or contributing to the notion of full self-expression and making connections: connections to the past through acknowledgement of the *tupuna* (ancestors); connections with our inner being and the expression of that outwardly; and connections with the environment. The experience for me as a seven year old was one of connecting the song to a rhythm, the rhythm, melody and words to movement and then adding actions and gesture that conveyed the meaning of the song.

The local Māori woman was able to scaffold the learning but keep the wholeness of the experience to the fore. This is an important phenomenon in arts education: the learning of the parts should never supercede the whole. In this example, the scaffolding of learning (Ladson-Billings, 1994) begins with hearing and seeing the

song being sung and performed. The song is then taught using the 'call and response' approach. Once the learner has some mastery over the words and the rhythm the movement (actions) are added. As these two components of the learning begin to work together as one, the final component – gesture – is encouraged.

1.1.2 Pūkana, whētero and pōtētē

Gesture is an important element in Māori kapa (dance) and is often expressed in haka through pūkana (dilating of the eyes performed by both sexes), whētero (the protruding of the tongue) and pōtētē (the closing of the eyes at different points of the dance). In his book *Haka*, Karetu implies that it is the expression of these gestures that express the wairua (spirituality) and lift a performance from mediocre to extraordinary (Karetu, 1993).

As I learnt the action song *Hoe a te Waka*, there was something simplistically beautiful about connecting to the feeling of being in a waka paddling through the water with a group of warriors.

1.1.3 Living faces of tupuna

Tikanga Māori acknowledges the notion that we represent our Tupuna: we are their living faces and have been gifted with the many treasures passed down from them. The experience of paddling that waka was possibly such that as a young seven-year-old boy experiencing Māori culture for the first time, my imagination took me on a journey that made connections with the past.

Te taha wairua, the spiritual dimension, is complementary to te taha tinana, the physical dimension, and together they acknowledge the interconnectedness of the spiritual world with the world in which we live (Barlow, 1991; Durie, 1994; Metge 1995).

Skolimowski (1985), cited in Bawden, articulates the experience of all parts of learning this simple action song coming together by saying:

Wholeness means that all parts belong together, and that means they partake in each other. Thus from the central idea that all is connected, that each is a part of the whole, comes the idea that each participates in the whole. The participation is an implicit aspect of wholeness. (Bawden, 1991, p. 1)

The local Māori woman who taught the action song had a profound effect on my life in terms of igniting the desire and potential to learn, engage in, and find out what

meant to be Māori. In terms of choosing the pathway of teaching as a career, there was only one teacher through all of my primary and secondary schooling who really inspired me. He taught me for the last two terms of a three-term year when I was in Year 9. Through his being and the way he connected with us, this one teacher stood out and inspired me to become a teacher myself. He was a teacher who modeled experiential learning and as Bawden states “experiential learning represents learning for being” (Bawden, 1991, p. 3).

His approach to teaching was based on being interactive, whereas the model of teaching and learning prior and following the time with him, was based on the notion that we (the students) were empty vessels waiting for the teacher, who was the fountain of knowledge, to ‘fill us’ with this knowledge. Florence (1998) talks about engaged pedagogy as ‘transgressive’ and she advocates greater interaction between the teacher and the student. She quotes bell hooks:

Classrooms that employ a holistic model of learning will also be a place where teachers grow, and are empowered by the process. That empowerment cannot happen if we refuse to be vulnerable while encouraging students to take risks. (hooks, 1994, p. 21, cited in Florence, 1998, p. 133)

This quote emphasises the importance of greater interaction between the teacher and the student, as opposed to the model of teacher being the fountain of all knowledge passing on the information to students, with little or no interaction (Florence, 1998). This one teacher related to students as people and interacted with us using a variety of teaching styles and learning contexts that ignited our hunger for learning and stimulated our use of imagination.

The classroom went beyond the four walls and at 12 years of age I began to develop, for the first time, an awareness and understanding of the beautiful environment that I was growing up in. Our teacher took us on bush walks and we studied the types of vegetation surrounding our village. He took us on fieldtrips to the big cities of Christchurch and Wellington. He collaborated with us and used the visual arts to transform the classroom spaces.

1.1.4 A zest for life

This teacher’s zest for life not only sparked a desire in me to become a teacher myself but also modeled for me the importance of ‘being.’ It was through his modeling that I, as a teacher, was attracted to an experiential approach to teaching and learning as outlined by Bawden (1991): that teaching and learning is a two way

process between teacher and student. Bawden (1991) talks about experiential learning for being and becoming as the transformation of day-to-day experiences into knowledge for action. He describes the process as one where he invests all of his creativity and passion. He experiences, interprets, designs and acts.

The notion of developing the being has been a significant part of the professional development training for the national lead facilitators of Ngā Toi. Many of the participants have acknowledged at the very beginning of the training that they were not experts in Ngā Toi. Using an experiential learning approach to the training has allowed the participants to develop the confidence to take on their roles as lead facilitators in Ngā Toi with zest and passion.

The whakatauki 'Ko to rourou, ko toku rourou, ka ora ai te iwi': 'what you bring and what I bring sustains the people' exemplifies the notion that powerful interactions require the ability of the participants to have a depth of understanding and empathy for each other and to acknowledge that all participating have something to offer.

1.2 Introduction

Teacher professional development in western education tends to focus heavily on 'understanding' new knowledge and 'doing' or performing new tasks rather than on the importance of being a teacher or a professional, and the impact that this being has on teaching and learning. Bawdin (1991) presents understanding, doing and being as a three-dimensional phenomenon generated by the interactions between theory, practice and praxis. This framework is expressed as 'learning for being', and is clearly different from learning for understanding (propositional) and learning for doing (practical).

Emphasis on understanding knowledge and doing or performing the pedagogy may well distract from the notion of being. The Ngā Toi (Māori arts) curriculum statement acknowledges the importance of understanding new knowledge and doing by creating pre-determined learning outcomes based on the knowledge and the skills the students are to achieve. The being in the arts is important, but apart from a philosophical reference to being as a statement at the beginning of the Ngā Toi curriculum, little attention is paid to how being might be acknowledged as an important component of arts education.

This thesis examines the impact of the Ngā Toi professional development and implementation model on resource teachers of Māori and Māori advisors. It explores the inter-relatedness of understanding, doing and being in relation to professional development, and teaching and learning in general, with the intention of acknowledging that being is an equally important component in arts education.

The question this thesis study intends to answer is, 'How can Māori arts education contribute towards a holistic approach of knowing based on the inter-relatedness of understanding, doing, and being?'

1.2.1 Co-ordination of the Ngā Toi professional development

This project arose out of my professional and personal interests in Ngā Toi and acknowledges that creativity, expressed through the arts, is integral to arts education. As the national coordinator of the Ngā Toi professional development and implementation contract it was my responsibility to bring together a team of people made up of resource teachers of Māori, Māori advisors and classroom teachers from Māori immersion schools and to prepare them to become the Ngā Toi National Facilitators. It was also my responsibility to develop and implement the professional development programme. In developing and implementing this programme there were three conceptual components I saw as important to the success of the project.

1.2.2 Customary and contemporary practices in Ngā Toi

The first of these components was to make available the opportunity to explore the range of expressions across the disciplines of Ngā Toi, studying both customary and contemporary Māori art: visual, music, dance and drama. The question 'What is Māori art?' gave opportunities for the participants to challenge and debate perceptions regarding notions of customary and contemporary Māori arts practices.

Challenging and debating the participants' perceptions about customary and contemporary Māori art practices opened up ways to facilitate discussion and interactions that reflected the second conceptual component. This component, put in simple terms, was that the Ngā Toi professional development programme needed to 'push the boundaries'.

1.2.3 Pushing the boundaries

Māori immersion schooling and Kura Kaupapa are not just about the transmission of reo and tikanga. Māori perspectives also need to consider the creation of authentic Māori curriculum and the implementation of Māori pedagogy. Royal (1998), when working within a Māori paradigm, acknowledges the importance of coming from a whakapapa base and building the foundation to create new possibilities within the 'Māori arts'. As we create curriculum and implement Māori arts programmes we need to, for example, explore innovative ways to implement creative performing arts programmes that go beyond kapa haka.

Māori immersion schools need to push the boundaries in terms of reflecting what is happening in the performing arts arena in contemporary Māori society. The notion of pushing boundaries encompasses the belief that culture and art change over time, and this belief is not a new thing in Māoridom.

An example of this is the way in which customary meeting house or whare tupuna have changed dramatically over the decades. Te Hau ki Turanga, a customary meeting house from the Gisborne region, was the very first meeting house built in New Zealand using steel in the form of hammers, chisels and nails. This allowed for greater depth in the whakairo/carvings and for the meeting house itself to be built on a larger scale than other meeting houses of the time. In its day, this meeting house was viewed as very contemporary and caused much debate with the local iwi. Today it is one of the highlights in the Māori exhibition area at Te Papa Tongarewa, The Museum of New Zealand, and is viewed as a fine example of a traditional or customary meeting house.

This idea of things changing over time but still being highly valued within a particular cultural paradigm is described as a metaphor by the Kwara'ae people of the Solomon Islands and makes a clear distinction between introduced knowledge and indigenous knowledge. They work with the notion that introduced knowledge becomes indigenised through reconstructing and transforming it so that it fits indigenous ways, practices and understandings. The Kwara'ae regard this knowledge as something that is not traditional but becomes indigenised over time (Gegeo & Watson-Gegeo, 2002).

Māori are not too dissimilar in their beliefs, and they have adapted and changed over the centuries. To stop the Māori arts from ossifying or being too strict or siege-like, Māoridom and Māori immersion schooling need to not only acknowledge and continue to practice the customary arts but also to explore new and innovative ways to express the culture through the arts.

1.2.4 Being makes a difference

The third conceptual component of the Ngā Toi professional development programme that has made a difference to the success of the project has been based on a phrase I have coined, “It’s not what you know but who you’re being.” There have been huge shifts in the participants’ beliefs about their ability to take on the role of National Facilitators for Ngā Toi. A major contributing factor responsible for these shifts in being occurred through role modelling from the many presenters and facilitators of the professional development hui. They were inspirational and their way of being contributed to the sense of self-belief in the participants’ own abilities to take on their roles as National Facilitators for Ngā Toi.

These three conceptual components outline the theoretical underpinnings of the Ngā Toi professional development but it is the third component – ‘being makes a difference in arts education’ – that is the key focus of this study.

1.2.5 The leaf in the wind

In 2003 I was involved in developing the national exemplars in the Māori arts for Māori immersion schooling. I worked with a class of five and six-year-olds in a Māori immersion school, developing a performing arts exemplar. We used a local story about how Aoraki (Mt Cook) was formed and explored theatre techniques to tell that story. One of these techniques was based on encouraging the students to use moulding, flowing, flying, and radiating to give quality to body movements (van Dijk, 2006). The outcome of the exercise aimed at getting the students to use their bodies and slow movement to mould the shape of Aoraki.

In one of the activities we encouraged the students to move with the quality of flying ‘as if they were a leaf in the wind’. One boy started to move, and his imagination was so alive and in the moment that it was as if he **was** a leaf in the wind. The quality of his being was evident to all those watching.

This performance led me to question what was it that the boy was doing that had such a heightened impact on the experience of the performer and his audience. The interesting thing is that, if we were to assess this performance according to skill-based performance criteria of the Ngā Toi curriculum, we would perhaps look at: the child can rotate; the child can use levels; the child can move through space; and so on. But to me it was evident that what was missing in the performance criteria was the ability to assess the quality of his actions, the state of his being, the aliveness of his imagination, and the impact of the performance on the audience; in other words, the intangible aspects, the elements that are not easy to describe but made this performance stand out from the others.

This analysis of the 'leaf in the wind' exemplar illustrates the need in arts education to acknowledge being, and to develop ways and processes to allow students and teachers to express being in and through Māori art.

1.3 Thesis organisation

This thesis is organised into six chapters. Chapter 1 introduces the research study and provides a rationale for pursuing the research. Chapter 2 gives the background to the study by providing an overview of the Ngā Toi curriculum statement and the Ngā Toi professional development. Chapter 3 is a review of the relevant literature which examines contemporary Māori knowledge and other holistic academic perspectives in relation to Māori arts in education. The intention of this literature review is to provide a platform of understanding in teaching and learning for Māori in arts education. Chapter 4 outlines the methodology as a qualitative investigation into the phenomenon of Nga Toi Professional Development which is embedded within a Kaupapa Māori paradigm. Chapter 5 is an analysis of the findings and Chapter 6 discusses the research question related to the findings and an analysis of the literature.

CHAPTER 2

Background

2.1 Introduction

This section of the thesis study highlights three aspects important to the Ngā Toi professional development training. These aspects are: the *Ngā Toi i roto i te Marautanga o Aotearoa: the Māori arts curriculum statement*; Māori immersion schooling in Aotearoa/New Zealand; and aspects of the Ngā Toi professional development programme. It was viewed by the Ministry of Education as important that the participants/Ngā Toi Facilitators of the Ngā Toi professional development training programme develop an in-depth understanding of the curriculum as well as the ability to be able to implement the statement in Māori immersion schools throughout the country.

In 2001 the New Zealand Ministry of Education established a training programme to ensure that the Māori arts curriculum, *Ngā Toi i Roto i te Marautanga o Aotearoa* was implemented in Māori immersion schools in New Zealand. An initiative of the Ministry of Education in relation to the *Ngā Toi* contract was to train Māori Advisors, Resource Teachers of Māori and Māori immersion/kura kaupapa classroom teachers to be the resource people for *Ngā Toi* and therefore responsible for the implementation of the *Ngā Toi* curriculum. A stipulation of the contract was that the facilitators, after completing the training, would implement the *Ngā Toi* curriculum in both their own and one other school in their region.

The trained lead facilitators who emerged from the programme became 'National Facilitators' for the delivery of the *Ngā Toi* curriculum. The aims of the *Ngā Toi* teacher training were to provide professional development for teachers and to support them with resources to implement the curriculum.

The professional development and implementation plan highlighted the following aims:

- appointment of national coordinator in *Ngā Toi* for teachers of children aged 5–15 years
- professional development for all three disciplines with national lead facilitators

- support by national lead facilitators to implement the *Ngā Toi* curriculum
- materials and resource development including on-line website access and professional support (www.tki.org.nz/arts/)
- development and publication of national exemplars for ages 5–15 years in three disciplines.

Initially The Ministry of Education contract covered a two year period. However, The Ministry of Education feedback to the milestones provided by the contractors deemed the professional development model as ‘successful’ and the contract, as indicated in figure 1 below, was renewed for two further phases.

2.1.1 Phase of the Ngā Toi professional development

Phase	Task	Year
1	training	2001
1	implementation	2002
2	training	2003
2	implementation	2004
3	training	2005
3	implementation	2006

Table 2.0: Phases of Ngā Toi professional development

A significant part of the Ngā Toi professional development training was based on the notion of building the confidence and capacity of the National Lead Facilitators so that they would become passionate and inspired to support teachers implement Ngā Toi in their own regions.

The National Facilitators have provided professional development for teachers teaching in Māori immersion schooling in Aotearoa/New Zealand with the aim of ensuring that students in this schooling system have quality Ngā Toi learning.

The aim of this thesis study is to examine the impact of the Ngā Toi professional development and implementation model on Resource Teachers of Māori and Māori advisors.

The intended outcomes of the study are:

- to provide insights into the successes and issues of a professional development model, and its impact on Māori Advisors and Resource Teachers of Māori
- to examine the inter-relatedness of understanding, doing and being in relation to the professional development model and teaching and learning in general, as a way to acknowledge that being is important in arts education.

I envisage that the findings in this study will provide information and insight relevant to the Ministry of Education, Māori Advisors, Resource Teachers of Māori, Principals and Teachers in Māori immersion schooling, arts educators, Nartam and other key stakeholders.

2.1.2 *Ngā Toi i roto i te Marautanga o Aotearoa: The Māori Arts Curriculum Statement in the NZ Curriculum Framework*

The *Ngā Toi* document was the first of the Māori curriculum statements where the writers were given freedom to develop the content coming from a Māori worldview. However, the format for the developments of this document, like other curriculum statements, had to be written within the Ministry of Education guidelines. Incorporated in these guidelines was the need for a structure, which encapsulates achievement objectives, skills and measurable learning outcomes. It is important to note that such an assessment focus can exacerbate the dominant (Western) cultural perspective and omit alternative cultural perspectives (Gregory & Williams, 2000).

In delivering this particular curriculum, the starting point was a Māori artistic base. The Māori arts are embedded in the aesthetic dimensions of te wairua (spirituality), te mana (respect), te ihi (essential force), te wana (authority), te wehi (awe) and te mauri (life force). Western and other cultural artistic expressions are studied by way of comparison and to increase children's knowledge.

The aims of *Ngā Toi i roto te Marautanga o Aotearoa* are to:

- instil a Māori essence through the language and resources of the Māori art-forms
- construct pathways so that all New Zealanders can pursue the different Māori art-forms
- nurture and strengthen the Māori art forms of Aotearoa and foster learning of the contemporary arts
- raise awareness for all people, regarding the fruits and benefits of the Māori arts

- strengthen the Māori language and customs through the arts support planning and implementation processes in Māori immersion schools.

The curriculum identifies three disciplines of *Ngā Mahi a te Rēhia*, *Toi Puoro* and *Toi Ataata*. These explore performing arts, music and the visual arts from Māori perspectives.

2.1.3 Teaching levels in the Ngā Toi curriculum

The curriculum statement includes mandatory requirements. In years 1–8 (ages 5–12 years), students must study all three disciplines. In years 9–10 (ages 13–14); students should continue to learn in all three disciplines. As a minimum requirement, students must study at least two disciplines. In the senior secondary school, years 11–13 (ages 15–17 years), students may elect to study specialist arts discipline programmes as made available by the school.

For students in years 11–13 both curriculum statements complement and support achievement standards developed for the National Certificate in Educational Achievement. The curriculum statement also builds on the foundations for learning in the arts described in *Te Whāriki*, the New Zealand curriculum for early childhood education.

2.1.4 The Ngā Toi strands/pou

Learning within the three disciplines, *Toi Ataata*, *Toi Pūoro*, and *Ngā Mahi a Te Rēhia*, is approached through four interrelated strands:

- Tūhura: exploring
- Mahi: making
- Mohiotanga: understanding
- Maioha: appreciating.

The four strands define key areas of learning for each discipline. Within each discipline, achievement objectives are expressed at eight levels in accordance with the New Zealand curriculum framework. They describe the scope and parameters for learning and identify the particular skills, knowledge and understanding to be developed within each strand of each discipline.

Teachers develop specific learning outcomes for classroom programmes appropriate to the learning context. They are guided in their classroom implementation by resources developed in support of the document. Teachers are supported by national lead facilitators to help them implement the new curriculum.

The *Ngā Toi* curriculum document provides a solid base and a framework for all teachers in Māori immersion to plan their units of work. While consultation with experts in their iwi (tribal region) still takes place, teachers are now better supported in developing their classroom programmes.

2.1.5 Different to the mainstream document

The Māori arts document is different from the general-stream document, having been written by Māori, in the Māori language, from a Māori worldview. The philosophy and methodology in the Māori document differs from the general-stream document, particularly with the integrated nature of the *Ngā Toi* disciplines. The Māori document identifies the three disciplines of *Ngā Mahi a Te Rēhia* (dance and drama), *Toi Ataata* (the visual arts) and *Toi Puoro* (music). The English document separates dance and drama, whereas in the *Ngā Toi* curriculum statement, the dance and drama disciplines are presented together under the title *Ngā Mahi a Te Rēhia*. This discipline includes areas such as story-telling, *whaikōrero* (speech-making), weapon training, games, *korikori tinana* (Māori movement), dances of different cultures, stilt walking and ritual encounter such as *pōwhiri*.

2.1.6 Pohiri as a performance

Each of these dance and drama areas is a rich blend of many arts disciplines. For example, the *pōwhiri* (welcome ceremony) is a ritual encounter involving the *tangata whenua* (the people of the land) and *manuhiri* (visitors). The ceremony encompasses the *karanga* (call), *karakia* (incantations), *wero* (challenge) and *whaikōrero* (speeches). The ceremony is neither dance nor drama, yet it incorporates aspects of each. In a sense, it is a performance-art, in that an 'audience' is a crucial part of the process. The *pōwhiri* requires the participants to engage in acting, moving, singing, mime, dance and drama in a public exhibition. It is by definition an art, in that human creative skill is called upon and brought to the fore. Such special occasions as *pōwhiri* typify the long tradition of incorporating the Māori arts into everyday life. Such Māori experience and knowledge forms the basis of our arts curriculum.

2.1.7 Māori language proficiency

Many of the teachers teaching in Māori immersion classrooms are second language learners and the degree of Māori language proficiency is varied. The *Ngā Toi* curriculum provides language samples that help teachers to implement at each level, across the strands and within each of the disciplines. These language samples provide the second language learner with examples to enrich and strengthen the language base through the use of sample questions and sample instructions.

The aims of the language samples are to:

- give the teachers examples of the language that they can model to help children express their ideas
- encourage the students to share their ideas related to their artwork.

2.1.8 Māori immersion schooling

Māori immersion schooling has paralleled the renaissance of Māori language in Aotearoa/New Zealand over the last 20 years. At the primary school level (ages 5–12 years), the present alternatives for children wishing to learn in Māori language are Kura Kaupapa Māori and Whānau Rumaki (Immersion Classes) in general-stream education.

Kura Kaupapa Māori and Whānau Rumaki are for children learning in the medium of the Māori language and through Māori pedagogy and methodology. They are set up independently of general-stream schools, though most operate under the umbrella of the Ministry of Education. They cater for children from 5 to 12 years of age.

Whānau Rumaki are set up within general-stream school systems and operate under the governance of each school's Board of Trustees.

At the secondary level (ages 13–17 years), there is a growing number of Whare Kura (Schools of Learning) where the teaching and learning is conducted primarily in Māori. Whare Kura is the secondary education equivalent of the primary-level Kura Kaupapa Māori. They are often physically attached to Kura Kaupapa Māori schools. In some tribal areas, all three levels, Kōhanga Reo (Early Childhood Māori Immersion), Kura Kaupapa Māori and Whare Kura operate inside the same establishment. They are often tribally based and physically positioned around a

marae, an area centred on a large meeting house, where the people have ancient connections to the land.

Kura Kaupapa Māori and Whare Kura each in turn came about through pressure from the Kōhanga Reo movement, which developed to cater for children learning at the pre-school level in the Māori language, from a Māori perspective. Kōhanga Reo was started at a grassroots level as part of a thrust to save the Māori language and also to empower Māori to take control of their own destiny. The families manage the schools themselves.

2.1.9 Timetabling Ngā Toi

Ngā Toi the Māori arts are timetabled and resourced in a variety of ways within Māori immersion education throughout the country. There is growing evidence of *Ngā Toi*, the Māori arts, being implemented to a greater extent as a result of the implementation of the Māori arts curriculum document, *Ngā Toi i Roto i te Marautanga o Aotearoa*.

In the past, teaching of the Māori arts was dependent on having specialist expertise in the schools. Teachers were obliged to translate the general-stream documents and resources for use in a Māori language setting. Alternatively they would start from scratch and develop their own resources, consulting with iwi, hapū and whānau (people of the tribe, sub-tribe and families). Valuable though this was, it was extremely time-consuming and energy draining.

2.1.10 Expertise in the essential learning areas

In Māori immersion education, it is important to note that there are not the numbers of teachers with expertise in the eight essential learning areas of the New Zealand curriculum framework as there are in general-stream education. Teachers in Māori immersion education are often selected as advisers or resource people in a particular curriculum area because they are confident and are willing to take on the extra learning, and not always because they have expertise in that area. A situation that is apparent in Māori immersion education circles is that nationally, Māori resource teachers and Māori advisers are the sole resource people and are expected to be experts in all of the curriculum areas.

2.1.11 The National Facilitators Ngā Toi

The National Facilitators for *Ngā Toi* came from backgrounds of either practising as resource teachers of Māori, Māori advisers or teachers who were teaching in Māori immersion units or Kura Kaupapa Māori. They came from every region of the country to ensure that the curriculum would be delivered nationwide.

2.1.12 The professional development training

Over a year, the training was divided into four one-week periods (one week per school term). Each of the one-week periods focused on a particular discipline of the *Ngā Toi* curriculum. In the final week, the participants presented a unit of work that they had developed and trialled in one of their schools.

The training programmes were based on four key objectives. The programmes were designed to:

- be inspiring
- provide practical hands-on experiences related to classroom practices
- challenge and encourage debate over perceptions in each of the three disciplines
- increase understandings in each of the three disciplines.

The *Ngā Toi* training packages have made available the opportunity to explore the range of expressions across the disciplines and to study both customary and contemporary Māori art. The opportunity to challenge and debate perceptions allowed participants to come to terms with Māori art traditions and also to acknowledge the need to move forward, creating new and innovative works.

2.1.13 A typical week's programme

A typical week's programme for *Ngā Toi* professional development comprised a combination of activities. For example, the puoro (music) conference involved the participants in a range of experiences, including writing waiata (songs), making soundscapes using Māori musical instruments, recording songs and music, performing in a public space, going to the symphony orchestra, visiting a Mongolian throat singer and exploring the history of Māori music. The activities allowed the participants to use each of the strands of the *Ngā Toi* curriculum: exploring, making, understanding and appreciating. The activities also allowed the participants to explore the elements of music as they are stated in the *Ngā Toi* curriculum: rangi (melody), ūngeri (rhythm), taura ūngeri (rhythm pattern), tatangi (texture), hā

(tone/timbre), oro (sound), tangiata (chord), manawataki (pulse/main beat), tūmomo puoro (genre/style), reo (voice), haumarangai (high frequency sound) and haumaru (low frequency sound).

Participants were involved in workshops specifically directed at increasing their understanding of the structure and language of the curriculum statement. The language of the new curriculum provides many challenges. Much of the vocabulary is new to Māori immersion teachers. The process of learning about the new curriculum is double-layered. Teachers not only need to explore the new vocabulary in terms of the arts conceptual meanings but also to learn the words as completely new Māori vocabulary items. For example, the word '*manawataki*' means pulse or main beat. Each participant has learnt this as a new Māori word and they have also learnt the meaning of a pulse or main beat in terms of musical appreciation.

2.2 Conclusion

The Ministry of Education contracted Victoria University of Wellington to implement the professional development with trainee Ngā Toi National Facilitators and this thesis study examines the impact of the professional development on the facilitators. The contract requirements were that the National Facilitators would support teachers in Māori immersion schools throughout the country to implement the Ngā Toi curriculum. Knowing the curriculum was deemed important by key stakeholders. The participants of this study developed skills by learning in and about the arts through a variety of workshops. Equally important was transforming the being to over-come obstacles in relation to the arts.

This chapter highlights the *Ngā Toi i roto i te Marautanga o Aotearoa: the Māori arts curriculum statement*; Māori immersion schooling in Aotearoa/New Zealand; and aspects of the Ngā Toi professional development programme. These components are important as they provide the background information and framework from which the phenomena of 'How Māori arts education contributes towards a holistic approach of knowing based on the inter-relatedness of understanding, doing, and being' was studied.

CHAPTER 3

Review of Literature

When the illumination of the spirit arrives in the minds of a person that is when understanding occurs. For knowledge belongs to the head and understanding belongs to the heart. When a person understands both in the mind and the spirit then it is said that the person truly 'knows' (mohio).

(Marsden as cited in Royal, 2003)

3.1 Introduction

Teaching and learning from a Māori perspective needs to be researched and embedded in Māori knowledge, as does teacher education and professional development for Māori teachers. In the 'post modern' world the emphasis of professional development and educative processes in general, is on the ability to know something and to do something. There is little evidence that expression is given to the being. The national curricula reflect this fixation with the understanding and doing by creating tangible learning outcomes that can be seen to be achieved. Royal (1998) sites whakapapa that acknowledges well-being as the outcome of an educative process. Coming from this whakapapa perspective, holistic approaches as praxis in Māori educational settings acknowledge the interrelatedness of understanding, doing and being.

Since the early 1800s Māori have been subjected to European colonisation. Schooling and education, being sites for the production and reproduction of dominant western knowledge, has led to a societal context of unequal power and social relations (Fitzsimons & Smith, 2000). The early 1980s saw a resurgence of Māori knowledge, language and culture through alternative education movements, for example, Kohanga Reo and Kura Kaupapa Māori. While efforts have been made to revive Māori language and culture, there is still work to be done on re-discovering tradition and creating contemporary Māori knowledge. This study posits that the arts are a vehicle that powerfully contributes to contemporary Māori knowledge. As Ballengee, Morris, Mirin & Rizzi (2000, p. 109) state "Art and culture are necessary for social restructuring. It is impossible to have social reconstruction without the arts".

Within the context of a kaupapa Māori framework, I privilege Māori contemporary academics and draw on holistic academic perspectives that cohere with Māori

understandings. The literature aims to create the space for the exploration of contemporary Māori knowledge regarding Māori arts in education. In order to achieve this it is important to create a foundation of existing knowledge from Māori and other holistic academic perspectives. The intention of this literature review is to provide a platform of understanding in teaching and learning for Māori in arts education.

The first section of the literature review outlines concepts of whakapapa and the coming into existence of being through the manifestation of Te Ao Mārama, thus placing the research within a Māori worldview. The second section examines a holistic approach to arts education based on the inter-relatedness of understanding, doing and being. The third section focuses on Transformative Education: states of being and how we can bring about a change in states of being. The fourth section discusses Charles Royal's (2003) Te Whare Tapere as a model for the delivery of the Māori arts in education. The fifth section examines recent research from the Ministry of Education in New Zealand that aligns itself to emerging ideas in this literature review.

3.2 Section 1

3.2.1 Concepts regarding Whakapapa and Te Ao Mārama

In Māori cosmology Io is regarded as the grand weaver who sews the universe together into a magnificent fabric. This is not some kind of 'mechanistic' weaving or construction. Io is not an external 'god' who 'constructs' the world as in the Old Testament concept; rather the immanent Io presence in the world takes the form of reo (Mardsen, cited in Royal, 2003). Dall'Alba (2009) articulates this concept of 'being-in-the-world' by stating "we are always already embedded in, and entwined with the world" (p. 35); we are not distinct or separate from it. The Woven Universe reflects the work of the tohunga whakapapa, the expert genealogist; this person, through their reo, is able to weave people and all things together in a fabric of whanaungatanga or relationships. "The tohunga whakapapa knows and understands the power of relationships as the essential nature of reality" (Royal, 2003, p. xiv). The ethical act, therefore, of the tohunga is the fostering of relationships. The relationship highlighted in this study acknowledges the interrelatedness of what we understand, what we do and the importance of the being in arts education. From a Māori perspective, being is expressed through concepts of Te Ao Mārama.

Royal (2003) records Māori Marsden's understandings of how being comes into existence through the realms of Te Korekore, Te Po and into Te Ao Mārama. He states that according to Io tradition, at the border between Hawaiiki Tapu in the Pō regions, is Te Waipuna Ariki (the divine fountainhead of Io). This is the fountain through which primal energy of potential being proceeds, from the infinite realms of Te Korekore through the realms of Te Pō and into the world of light (Te Ao Mārama) to replenish the stuff of the universe as well as **create what is new**. Thus, it is a process of continuous creation and recreation. Te Korekore is the realm of potential being, Te Pō is the realm of becoming and **Te Ao Mārama** is the realm of being. This analysis articulates the process of creativity in the arts. Something starts as a thought, a potential (Te Korekore) becoming is the actioning of the thought (Te Pō), through to the manifestation or the performance (Te Ao Mārama).

The emergence of Te Ao Mārama occurred through the separation of Ranginui and Papatūānuku. It symbolises the separation of male and female principles: giving each their space. This occurrence not only created space but also allowed light to facilitate the growth of their offspring and the development of the natural world in general (Royal, 1998).

Light in this context refers not only to the literal meaning of the word, but also to the metaphorical sense of enlightenment, or a growing understanding of how things are. Ultimately it could be said that the separation of Ranginui and Papatūānuku has created opportunity for **true creativity** to develop in all its facets.

In the arts, I interpret Te Ao Mārama as the illuminating light. This light is so powerful that it creates a space for creativity itself. Te Ao Mārama is the world of light, the world of understanding, the world of enlightenment. In the performing arts this sense of enlightenment could be referred to as 'being in the zone' or what Jaworski (1998) describes as synchronicity: "Perfect moments where things come together". This phenomenon requires a break through in our being from a space where nothing seems possible to a space where anything seems possible. Creating a space where all seems possible comes from whakapapa that acknowledges both the physical and spiritual aspects of wellbeing.

Māori conceives of the universe as at least a two-world system in which the material proceeds from the spiritual, and the spiritual (which is the higher order) penetrates the material physical (Royal, 2003). It is interesting to see that in a particular

Whakapapa, Te Wānanga (learning) begets Te Hauora (wellbeing). This could be interpreted to mean that wellbeing (spiritual) is the outcome of learning and education(physical) and that a process cannot be called educative if well-being is not the outcome. According to J. Lee (2005), pre-European Māori knowledge was something that pertained to the interests of the wider community and ensured the physical and spiritual well-being of the iwi. This concept is defined as being by Nepe (1991) when he says:

The tipuna (elder) has the role of transmitting to the Mokopuna (grandchild) knowledge that will develop the child's intellect to 'think Māori' as well as to nurture the child's wairua to 'feel and be Māori' (p. 31).

The present education system does not reflect values situated in Te Hauora but rather values that are related to economic outcomes. With a neo-liberal approach, economic growth is the driving force of the education system. "Time is money and who's going to waste time on the intangibles of spiritual and cultural values" (Marsden, cited in Royal, 2003, p. 48). Taking this view into consideration, it is possible to see why the development of the national curricula, including the Ngā Toi Māori curriculum, emphasises the achievement of learning outcomes that are based on what students know and the skills they acquire or what they can do. This approach merely reflects the system we are preparing them for.

However, well-being as an outcome for full expression in Ngā Toi infers a holistic approach to the teaching and learning of 'the being'. Marsden, in Royal (2003), critiques the achievement-based education system by stating that Western cultures attempt to realise themselves through their own achievements. By achieving something, they are regarded as something: work/career/earning money; producing/expanding/consuming-growth/efficiency/improvements in living standards. This has become the predominant meaning of life where values that revolve around economics rank uppermost. These values override human/neighbour considerations and the self is at the centre of the universe. This education system promotes achievement, work, career, status, success, and efficiency as the cardinal virtues and emphasis is upon the achievement of exams and gaining measurable credits.

In contrast to this Kura Kaupapa Māori acknowledge holistic approaches to teaching and learning that are based on a collective vision and written in a formal charter entitled 'Te Aho Matua'. This charter provides guidelines stating what a good Māori education entails. Being Māori in a Kaupapa Māori educational settings acknowledges that Māori language, culture, and values are legitimatised (Smith,

2003). Claxton supports the notion of holistic approaches to teaching and learning by stating that education involves cultivating the knowledge, skills, habits, attitudes, values and beliefs that we think young people are going to need if they are to thrive in the world that we foresee them living in (Claxton, 2008, p. 27).

Holistic approaches to education are anchored in Māori worldview and whakapapa that acknowledges well-being as the outcome of an educative process. In this study, well-being is examined and articulated as the inter-connectedness of what we understand, what we do and who we are being. Section 2 examines the views of a number of academics who advocate holistic approaches to teaching and learning: approaches that acknowledge being as an important component to an educative process.

3.3 Section 2

3.3.1 Holistic approach

Bawden (1993) advocates a holistic approach to education and states that current education practices are based on a binary approach that emphasises dualistic distinctions such as teacher/student, private schooling/public schooling, management/worker, pass/fail, term time/holiday and so on. This dualist thinking is a limited and limiting approach to education. Bawden proposes that the real progress in education reform can only come through escape from the mutual conflict inherent in the 'binary trap' of dualistic thinking. Similarly, the call for holistic thinking can only be answered with our rejection of reductionism as the prevailing philosophy guiding our inquiries (Bawdin, 1993, p. 2).

Skolimowski in Bawdin (1993) articulates a holistic approach in education as the experience of all parts coming together: being as one. This interpretation implies the interconnectedness of understanding, doing and being and is reinforced by Jaworski (1998) when he talks about synchronicity. Synchronicity could be viewed as the alignment of the tangible and the intangible, or the seen and the unseen. The distinctions of tangible and intangible are described in the arts as 'form', or what we see or touch, and 'content', or the unseen aesthetic dimension, qualities, values and beliefs (van Dijk, 2006).

The term 'an holistic approach' was used to describe the 'coming together' of understanding, doing and being by Yihong (2002), who carried out research in a

holistic school in Ecuador. The themes and patterns that emerged from her study unfolded as an interwoven web of understanding, doing, being and becoming. One of Yihong's interviewees, Mario Solis Gurrero, the designer and founder of the Research Ecuadorian School, talked about how religions, philosophers and writers helped him establish and articulate his holistic worldview, such as Eric Fromm, Krishnamurti, Buddhism and Taoism. The essence of what they say has been summarised very succinctly by Yihong as:

Taoism offers the holistic view of the world, the yin and yang. Krishnamurti stresses the conscious of the present. Fromm emphasises the importance of being instead of having and doing. His vision is love for life. Buddhism focuses on compassion - the being of here and right now, living life as a continuous meditation, and the fluidity (Yihong, 2002, pp. 11–12).

Bawdin (1993) created a three-dimensional and dynamic system of learning generated by the interactions between theory, practice and praxis. This system or framework is presented as experiential learning, which is expressed as *learning for being*, and is clearly different from learning for understanding (propositional) and learning for doing (practical). The praxis for being incorporates the attempt to interpret learning and in the process draws on the powers of imagination and intuition.

Bawdin presents this as the inter-relatedness of the praxis for being with the learning for knowing (propositional) and learning through doing (practical), each participating in the development of the others. "I learn to be, learn to learn to be, and learn the nature of being, by consciously exploring these different systems of learning" (Bawdin, 1993, p. 4).

From Yihong's (2002) perspective, the four most important dimensions of holistic educators are: the integrated understanding of the self, the academic subject, the students, and the world; the harmonious doing to create a nurturing learning environment; the genuine being to serve as authentic modelling; and the ever-evolving becoming that "seeks the deeper meaning and the larger purposes of life" (p. 27).

In terms of Māori understandings regarding seeking the deeper meaning and larger purposes of life, Royal (2003) quotes Marsden as saying that the achievement of 'authentic being' is concerned with how we nurture our being through living an authentic life. Marsden interpretation of 'authentic being' provides a model that adds

merit to being true to ourselves. It urges us to consider carefully our passage through life, our values and actions and how this impacts upon the state of our being, and vice versa. This view places 'being responsible' for our own lives, as opposed to blaming others or circumstances, at the source of living a whole and authentic life.

Freire supports this notion of being true to ourselves and being responsible for our actions in life. He states that because humans are conscious beings there exist a dialectical relationship between the determination of limits and freedom. He says that as we locate the seat of our decisions in ourselves and in our relationship with the world and others, we can overcome the situations that limit us (Freire, 1996). What Freire is saying is that taking responsibility for our own lives and actions gives us freedom.

When we can recognise or understand that we are responsible for the way things are in our lives only then can we take action to change and transform our being. The inter-connectedness of understanding, doing and being are what creates true knowledge, and this phenomenon is articulated symbolically by Marsden, in Royal, (2003) as understanding of the head and understanding of the heart. This phenomenon of understanding through the heart or body is essential to processes in arts education and is symbolised in the following metaphor, 'Rehutai and Hukatai' and alludes to the interconnectedness of understanding, doing, and being.

If one is upon a canoe, transversing the ocean at dawn, one sees the rising sun. Now behind the canoe, you will see 'sea foam' or Hukatai. You have transversed and are transversing the pathways of knowledge from the beginning. Now as you travel towards the rising sun and you look at the 'tail' of the canoe, at Hukatai, you will also see Rehutai, a rainbow within the sea foam that rises alongside the canoe. Now that is the symbolism. Knowledge (mātauranga) is different from knowing (mohio) when illumination of the spirit arrives (symbolised by the rainbow effect in the water), then one truly knows, according to your ancestors. When the illumination of the spirit arrives in the minds of a person that is when knowing occurs. For knowledge belongs to the head and understanding belongs to the heart. When a person understands both in the mind and the spirit then it is said that the person truly 'knows' (mohio). (Marsden in Royal, 2003, p. 79)

Knowing of the mind, body and spirit or soul needs to be viewed as an integral approach to learning in and through the arts. When we are too much in the mind we are not present to the now. We are trying to 'work it out' rather than trusting ourselves and the process. When we trust the process and ourselves we are coming from an integrated approach of mind, body and soul and allowing the performance to unfold.

Allowing ourselves to be present or in the moment often requires a shift in how we perceive ourselves and our circumstances or world. When we are present to new possibilities we are able to transform aspects of ourselves and our lives that can move us in a new direction. The next section examines the views of a number of academics regarding the phenomenon of transformational education and self-transformation.

3.4 Section 3

3.4.1 Transformative Education

When working within a holistic model, the interconnectedness of understanding, doing and being are seen as agents for transformation. Dall'Alba (2009) says that while knowledge and skills are necessary, they are insufficient for skilful practice and for transformation of the self that is integral to achieving such practice.

Transformation is viewed as something that requires action and invests in the act of creativity. Bawdin (1993) states that experiential learning for being and becoming is the transformation of day-to-day experiences into knowledge for action, and this action leads to further transformations. Freire states that there is no transformation without action and transformation as a dialogue cannot be reduced to the act of one person 'depositing' ideas in another; rather it is as an act of creation and requires a powerful love of the world and people (Freire, 1996).

Heidegger talks about transformation as a process that happens within our essential being. He states that education is not merely pouring knowledge into the unprepared soul (or mind) as if it were some container held out, empty and waiting. On the contrary, real education lays hold of the soul itself and transforms it in its entirety by first of all leading us to the place of our essential being and acclimatising us to it (Heidegger, 1967, 1998a, p. 176). This means creating opportunities for students to encounter the familiar in unfamiliar ways (Dall'Ala & Barnacle, 2007). Dall'Alba acknowledges the importance of understanding and doing as necessary in an educative process but states that they are insufficient for 'skilful practice' (Dall'Alba, 2009). Programmes emphasising knowledge and skill acquisition remain prevalent. Their design raises the question of how such knowledge and skills are to be integrated into skilful practice or, more broadly, contribute to the transformation of the learner (Dall'Alba & Barnacle, 2007).

In relation to learning for being, Heidegger, quoted in Bawdin (1993, p. 3), states,

It is a process in which I invest all my creativity; all my passion. I experience, I interpret, I design and I act. Not perhaps in such a logical way as suggested by the concept of “cycle” of learning, but rather as a shimmering network of recursive relationships – a dance of patterns of thoughts and feelings and metaphors and ideas and imaginings and designs and plans and actions, that connect me with other beings and other things in ways I will.

3.4.2 Self-transformation

Self-transformation occurs when people are inspired by a new possibility. They see something differently, a new possibility that had not occurred to them.

Jaworski (1998) states that transformation takes place when people are no longer victims of circumstances, but participate in creating new circumstances or possibilities that shift their state of being. In other words, they are able to break through their barriers and create new possibilities in areas that are not working for them.

These changes in states of being give rise to self and societal changes. A personal example of the phenomenon of self-transformation happened when I was 14 years old and at secondary school. I had been asked by our English teacher to represent our class in the school speech competitions. The evening of the competition I stood up in front of the assembly and struggled to speak coherently. I was highly embarrassed and felt like everything I was saying made no sense. In that moment I decided I would never speak in front of a group of people again, and that is exactly what I did for the following 25 years. It was only later in life, at the age of 38, that I realised I had shut down my self-expression when it came to speaking in front of a group of people. This way of being came about through a decision I had made at the age of 14. This realisation allowed me to choose not to be a victim of that circumstance and I created a new possibility or way of being that inspired me. It was clear that I had been a victim to my thoughts and, as Jaworski (1998) states, our patterns of thought can hold us captive.

Societal changes occur when there is a mind shift in a population that determines a new way of being. Professor Graham Hingangaroa Smith examined a period of the 1980s in New Zealand that caused societal changes for Māori, some of which still have an impact in 2009. He states that the revolution of the time was not so much about the language revitalisation initiatives but “more a shift in the mindset of a large number of Māori – a shift away from waiting for things to be done for them to doing

things for themselves; being more proactive; from negative motivation to positive motivation” (Smith, 2003). Smith relates these transformational shifts of being to Māori accepting responsibility for transforming their own condition.

Jaworski (1998, p. 3) relates transformation to “creating a domain in which human beings continually deepen their understanding of reality and become more capable of participating in the unfolding of the world – creating new realities”. These changes in states of being or self-transformations come from the ability to be able to see the reality of life and/or see that what has shaped our reality or view of the world has been influenced by “our impressions, our history, our baggage, our preconceptions... we’re too busy reacting to our internal experiences of what they invoke in us, so we really actually relate to reality” (Jaworski, 1998, p. 8). As Einstein, quoted in Bawden, (1998), clearly puts it: “The world we have created is a product of our way of thinking” (p. 9).

Jaworski, when expanding on the notion of our thoughts manifesting our world, says we have very deep mental models of how the world works, deeper than we can know. To think that the world can ever change without change in our mental model is folly. “A shift from seeing the world made up of things to seeing a world that’s open and primarily made up of relationships...” (Jaworski, 1998, p.10) is critical to bringing about change. A deeper level of reality exists beyond anything we can articulate.

Shifting into this paradigm requires a shift in thought patterns that moves from the idea that the future is fixed to one where the future is fluid; just like nature and everything in the universe, life is in continual motion. This perception opens up the world of possibility. Jaworski talks about a commitment of being as part of the unfolding process. He says that it is in this state where people experience these shifts in mind that we create a phenomenon called ‘predictable miracles’ (Jaworski, 1998, p.14). Changes in states of being are a concept that is applied to the performing arts and is a phenomenon that Charles Royal articulates in his study of the Whare Tapere.

3.5 Section 4

3.5.1 Te Whare Tapere

Te Whare Tapere (Royal, 1998) is a term for a pre-European institution that expressed and explored the Māori worldview and philosophy to its fullest extent. It was how our tupuna (ancestors) engaged in the performing arts prior to the arrival of the European in Aotearoa New Zealand.

The Whare Tapere arises out of the mythology of the Māori world, born in Hawaiiki and later brought to Aotearoa. The Whare Tapere art forms were expressed under the mana of a deity such as Te Rēhia, Rongomarae-roa or Ruhanui. The spiritual base of the Whare Tapere is Te Ao Mārama, the world of enlightenment.

A Whare Tapere is a house or space set aside in which the members of the hapū meet for performances, entertainment and amusement. It also refers to the people who are participating, both the performers and the audience. You can say *Ka huihui ngā whare tapere*. In pre-European times the performing arts were presented in a variety of ways. In order to convey the rich and complex views on the relationship between people and the reality they experienced, these views were expressed in stories and forms that are highly symbolical and imaginative.

Altered states of being or transformations were common in performances of the Whare Tapere. The story of Te Kahureremoa speaks of her ability to create the illusion of her hands leaving her body.

...and so the woman rises to dance, as soon as she extends her arms exclamations of surprise and admiration can be heard; it is as though her hands will leave her body, her fingers arch to touch the back of her hands; it is as though the suppleness of Paka's daughter has come from constant training and massage, she is the epitome of feminine grace and beauty in the dance...
Royal (1998)

Royal (1998) referred to these transformations, as practiced within the Whare Tapere, as whakaahua. Whakaahua were the practice of transformation: a change in the state of being. Performers were not trying to be something, illustrate something or pretend to be something else: they transformed and become that something. These instant transformations required the performer to be present or sensorially alive in the moment. Royal's (1998) study of the Whare Tapere is underpinned by six values and can be briefly summarised as:

1. Rangatiratanga: the art of weaving together groups of people with a special purpose.
2. Manaakitanga: the art of uplifting the essence or the reality of a being. It is mutual uplifting of mana.
3. Tohungatanga: the art of bringing about mana in physical vessels.
4. Whanaungatanga: the art of relating and relationship. Life is understood through relationships, and everything is in a state of relationship.
5. Ūkaipo: relates to physical places, in which we are renewed, healed, nourished, and brought back to life.
6. Kotahitanga (the parent vine of love): the art of overcoming separateness, building wholeness in a world of separateness (Royal, 1998).

At a wānanga held on Matiu Island in January 2009, Charles Royal talked about these values in some depth and it was later, in reflection, I saw how these values related to or reflected the manifestation of being in the Ngā Toi professional development. This wānanga experience reinforced how a Māori worldview of the concepts of interconnectedness of understanding, doing, and being manifests and was echoed in many of the successes experienced during the Ngā Toi professional development. The six values that underpin Royal's study of the Whare Tapere reflect the notion of a holistic approach to learning. Being is valued as an important component of learning and in the arts and is described by van Dijk, (2006) as ones ability to be sensorially alive in the moment.

The ability for a performer to connect with the audience comes through the notion of being present or 'sensorially alive in the moment' (van Dijk, 2006). The ability to be present contributes to quality in performance, as does the notion of balancing the tangible and intangible aspects of performance. van Dijk (2006) states that if we compare our cultural heritage with a vessel, we could say that the form of the vessel is its tangible aspect and the content its intangible aspect. It is certainly possible to appreciate the beauty of the form of a vessel, but for those who are thirsty it is of no use unless filled with drinkable liquid. On the other hand, even the most thirst-quenching liquid is useless unless contained in a vessel, available for the individual or for all to share.

I would argue that, particularly in arts education, the tangible and intangible aspects should not be considered as separate entities but need to be developed in tandem

with each other. Their co-existence is what elevates a mediocre work of art into a transformative experience for both creator and audience.

Notions of concepts about the tangible and intangible co-existing fit within Māori whakapapa and are contained in the myths and traditions concerning the creation of the world. Concepts of Whakapapa present a view of how all phenomena have come into existence, referring to both the tangible (natural phenomena) and intangible realities (values, qualities and levels of consciousness) (Royal, 1998). The concept of whakapapa communicates both the genealogy of phenomena and the genealogy of people. The genealogy of phenomena details the order of the coming into existence, from the immaterial to the material aspects of our reality, whereas the genealogy of people details the lineage of Iwi, Hapu, Whānau, and the coming into being of tamariki/mokopuna.

By acknowledging the tangible *and* the intangible components in arts education we work in a way that evokes a high level of imagination and creativity. We are more focused on the processes rather than the outcome. We are not predetermining an outcome but allowing for whatever manifests through a collaborative process to unfold.

Jaworski (1998) quotes Robert K. Greenleaf who suggests that what enables true leadership is the choice to 'serve life,' like Gandhi and Martin Luther King, and to allow life to unfold through them. In the West, leadership is seen as a quality that exists only in a few people, and there is a 'search' for leadership rather than developing these qualities in everyone.

The notion that 'life unfolds through us' is an important concept to explore in the arts. It invokes a sense of trust in the process and relates to being 'present' to the now. In that space, a space of nothing, we can create anything. Anything is possible.

Yihong's (2003) interview with Mario Solis reveals that he works with the belief that his capacity as an educator comes from the notion that he 'allows life to unfold through him and to be demonstrated from his entire being' (Yihong, 2003, p. 27). He acknowledges the importance of striving towards a higher purpose and deeper meaning of life. He states that the journey of the holistic educator is about 'reaching the higher values of themselves, allowing people to manifest the excellence within themselves, and in turn allowing others to manifest their inner resources, creativity

and excellence' (Yihong, 2003, p. 27). The sense of striving towards a higher purpose is articulated by Freire (1996) as something that requires an intense faith in humankind, faith in their power to create and re-create, and faith in their vocation to be more fully human, not as a privilege for the elite but as the birthright of all human beings.

Royal (2003) quotes Marsden as saying that from the Māori point of view, transition and transformation will result in the perfect comprehension of higher spiritual laws sought by the ancient seers (tohunga) to enable mankind to flow in union with the universal process and thereby become fully creative.

The notion of reaching higher values and allowing people to manifest excellence within themselves sits nicely when working within arts education. The curriculum places emphasis on understanding through creating measurable learning outcomes. The focus in this approach is on skills (doing) and knowledge (understanding) and what gets missed out are values and qualities such as presence (being sensorially alive in the moment), imagination, intuition, spontaneity, and state of being. There needs to be a shift of emphasis from primarily skill-based teaching to exploring and encouraging the notion of building presence, encouraging a higher use of imaginations and enhancing quality of being.

3.6 Section 5

3.6.1 Links to research in professional development

The purpose of this section is to review two recent New Zealand Ministry of Education projects that have focused on professional learning development for teachers working in schools in New Zealand. These documents published by the Ministry of Education, *Teacher Professional Learning and Development – Best Evidence Synthesis Iteration (BES)* (2007) and *Ki te Aotūroa – Improving Inservice Teacher Educator Learning and Practice* (2007) both document and analyse current professional learning trends. I have endeavoured to draw out some of the key points in these two documents that are relevant to professional learning for Māori educators.

3.6.2 Teacher Professional Learning and Development – Best Evidence Synthesis Iteration (BES)

The main focus of this study is based on understanding the 'black box' between acts of teaching and what students learn. The project does this by examining the synthesis of the themes identified in maths, science, literacy professional learning and development, teachers social construct of students, and the topical issues of leadership, multiple roles of assessment, engaging teachers' theories, and professional learning communities (Timperely et al, 2007).

Evidence from the synthesis supports the idea that effective professional learning combines the elements of grounding learning in the immediate problems of practice, deepening relevant pedagogical content and assessment knowledge and engaging existing theories of practice on which to base ongoing inquiry processes (Timperely et al, 2007). The content of professional learning focuses on the integration of theory and practice. The study highlights teacher engagement aimed at deepening their knowledge (understanding) and extending their skill (doing).

Part of the shift in teacher beliefs involves teachers taking greater responsibility for student learning outcomes rather than blaming students and their home situation. This practice is reflected in the Te Kotahitanga project, a pilot project aimed at raising Māori student achievement levels in secondary schools, where emphasis is placed on shifting teacher deficit theorising or thinking to teachers taking responsibility for student learning (Bishop, 2009). The Te Kotahitanga process demonstrates the synthesis best practice in that activities are constructed to promote professional learning and highlight the need for: alignment of content and activities; a variety of activities; and sequencing of professional instruction. Furthermore, understandings are discussed and negotiated with students and the students' perspectives included (Timperely et al, 2007).

The synthesis focuses on how to promote teacher learning in ways that impact on the outcomes for the diversity of students in New Zealand classrooms. However there is very little information in the study that relates to Māori immersion education and the impacts professional learning for Māori immersion teachers has on the outcomes for Māori immersion students.

A brief section at the beginning of the document about Māori education written by Russell Bishop is a personal narrative about Bishop's own teaching career and his current position as a provider of professional learning opportunities (Te Kotahitanga). Although his narrative is interesting and informative, it focuses solely on general stream education and the impact on Māori in general stream. There are no insights into Māori immersion education related to professional learning opportunities. References are made to Treaty of Waitangi obligations and the special place of Māori as tangata whenua. It states that Te Kauhua, a professional development project for teachers of Māori students, debated what counted as successful outcomes for students, and it was noted that other achievements valued by Māori included:

- success of the group as well as the individual
- cooperative and whanau-based accomplishments that encompass physical, emotional and spiritual growth as well as intellectual growth
- excellence in the Māori world through the Māori language and body of knowledge
- excellence in the wider global world and the English language
- the development of a strong sense of what it means to be Māori.

(Timperely et al, 2007, p. 2)

Given that up to 90 percent of Māori students are in general-stream education and add to the diverse nature of students in New Zealand classrooms, the document lacks any depth of understanding or acknowledgement of Māori worldviews and perspectives.

3.6.3 *Ki te Aotūroa* – Improving Inservice Teacher Educator Learning and Practice – Te Whakapakari i te Ratonga Whakangungu Kaiwhakaako

Ki te Aotūroa is presented as a resource for inservice providers and classroom teachers. It encapsulates many of the theories and ideas discussed in the BES and provides cases studies to show how they are expressed in practice. *Ki te Aotūroa* offers compelling evidence of the value of adopting an inquiry approach for the development of professional learning. This inquiry approach reflects on professional practice and stresses the need for reflection-in-action, reflection-on-action, and reflection-for-action (Ministry of Education, 2008).

The document acknowledges three categories of resources that inservice teacher educators can draw on. These are: resources that are intangible and located within

ourselves – what we draw on to make sense of the world and to communicate and build collaborative relationships with others; resources that are intangible but external to ourselves and derived from others; and resources that are artefacts – concrete objects that often make tangible the first two categories and that enable us to negotiate and make meaning of new ideas (Ministry of Education, 2008, p. 22).

3.6.4 Knowledge

The interpretation of knowledge in this resource refers to individual educator's knowledge which is made up of the understandings that inform his or her practice. This knowledge helps the educator to solve problems and make decisions, and becomes part of his or her 'knowledge base' for practice. *Ki te Aōturoa* knowledge includes the following components.

- Content knowledge: facts, concepts, theories, structures, practices and beliefs about subjects, disciplines, or domains of learning.
- Pedagogical knowledge: concepts, theories, and research concerning effective learning, learners, and the goals and processes of education.
- Pedagogical content knowledge (Shulman, 1986): the interconnections between pedagogical knowledge and content knowledge – making decisions about how to structure learning experiences, and making knowledge accessible for specific groups of learners in ways that help develop deep understandings.
- Knowledge of learners: as individuals, including the diverse and complex ways they use knowledge, beliefs, personal theories, and experiences to make sense of new knowledge.
- Knowledge of self: cognitive, social, and affective factors that influence the way in which they themselves teach and learn.
- Knowledge of context: the ways in which the physical and social context may shape the potential for learning.

(Ministry of Education, 2008, p. 96)

The report links knowledge to the inquiry process by stating that educators take responsibility for building their knowledge of practice through on-going systematic inquiry across their professional lifespan. They understand that all knowledge is contestable and that it is important to establish whether what they are learning is worth understanding (Cochran-Smith & Lytle, 1997). However the report lacks the detail to explain how educators might transform themselves and their practice.

The notion of teachers being responsible for their own learning is supported by Hill, Hawk and Taylor (2002) where they discuss the need for professional development to be owned by the participants: “professional development is more likely to bring about change if the programme is inclusive and stakeholders have ownership of the process” (p.12). They further discuss the fact that professional development needs to be more than attending a short course and picking up a few useful strategies. There needs to be deep learning requiring teachers to change the way they think and do things; a modifying of practice which can only come about through critical self-reflection and an examination of the values and beliefs which underpin their practice. If they are to make a difference to students providers of teacher education need ‘provider pedagogical content knowledge’ (Timperley et al, 2007). This includes knowledge of the pedagogical changes teachers need to make in order to improve their practice, as well as knowledge of how to make the content meaningful to teachers and manageable within the context of teaching practice.

In summary, both these reports come from western perspectives that stipulate that outcomes prove effectiveness. The structure of the professional learning programme is based on learning as achieving outcomes, the idea that ‘development’ comes from externalised knowledge, such as improved pedagogical knowledge, rather than the transformation of self. These documents take the stance that if you can demonstrate teaching and learning processes through outcomes-driven data then you have been deemed to be successful. This outcomes-based approach may actually restrict teaching and learning in arts education, where much of what is important to convey and learn is immeasurable or intangible.

3.7 Conclusion

Teaching and learning from a Māori perspective needs to be researched and embedded in Māori knowledge, as does teacher education and professional development for Māori teachers. In the ‘post modern’ world the emphasis of professional development and educative processes in general is on the ability to know something and to do something. There is little evidence that expression is given to the being. This literature review explores a holistic approach to arts education, based on the inter-relatedness of understanding, doing and being as a way to acknowledge the importance of being in arts education.

This study is philosophically anchored in the theory of whakapapa and value-laden concepts derived from Māori worldview. Placing the research within a Māori worldview, this review emphasises whakapapa as the expression of being coming into existence through the manifestation of Te Ao Mārama.

A holistic approach to education implies the notion of all things coming together. Māori have always applied a holistic approach to education and to life in general. This approach implies the interconnectedness of understanding, doing and being and is reinforced by Joseph Jaworski (1998) when he talks about synchronicity being perfect moments: where all things come together.

When working within a holistic model, the interconnectedness of understanding, doing and being are seen as agents for causing transformation. Jaworski (1998) states that transformation takes place when people are no longer victims of circumstances but participate in creating new circumstances or possibilities that shift their state of being. These shifts or changes in states of being are important to the educative process in arts education and are what gives rise to being fully self-expressed in the arts. Changes in states of being are a concept that is applied to the performing arts and is a phenomenon that Royal (1998) articulates in his study of the Whare Tapere. Altered states of being or transformations were common to performances of the whare tapere.

Being resonates with the ability to be able to trust in a creative process. According to van Dijk (2006) creativity involves the notion of “knowing where you’re coming from but not knowing where you’re going to”. It invokes a sense of being ‘present’ to the now. In that space, a space of nothing, we can create anything. Anything is possible. From Marsden’s perspective the ability to work in this creative way requires a “transition and transformation that will result in the perfect comprehension of higher spiritual laws and enable mankind to flow in union with the universal process and thereby becoming fully creative” (Royal, 2005).

CHAPTER 4

Methodology

“There is no single ‘Māori reality’. ‘Being Māori’ is informed by diverse Māori realities.”

(Penetito, Yates, Reid, Higgins, Selby, Taipana, & Wikaira, 2001)

4.1 Introduction

The purpose of this chapter is to describe how the research was accomplished. The methodology was designed to answer the following research question:

‘How can Māori arts education contribute towards a holistic approach of knowing based on the inter-relatedness of understanding, doing, and being?’

With this question I am proposing that knowledge or knowing is more than the sum of the inter-relatedness of understanding, doing and being. Marsden refers to this as knowing of the mind, heart and soul (Royal, 2005).

4.1.1 Point of departure

In 2001 I was invited by the Ministry of Education to coordinate the contract for the professional development and implementation of the Ngā Toi curriculum. The first thing that ran through my mind was ‘why me?’ I asked a colleague why she thought I was offered the position to coordinate the Ngā Toi contract and she replied, ‘but Rawiri, you are Ngā Toi.’ In reflection I came to the conclusion that it was not what I knew about Ngā Toi or the skills that I had accomplished but it was about who I was being. I was passionate, enthused, and willing to take risks and push my own boundaries.

In terms of methodology, my starting point was based on my own experiences, particularly in relation to the position of National Coordinator Ngā Toi.

An action reflection approach to the Ngā Toi professional development, with all its uncertainties, complexities, uniqueness and value conflicts (Schon, 1983), has resulted in my desire to write my thesis on the subject of the inter-relatedness of knowing, doing and being. The topic emerged as a result of a reflective process that occurred prior to, during and after the Ngā Toi professional development and

implementation phases. The rich interactions with participants, experts and colleagues involved in the Ngā Toi professional development, the note-taking, keeping of a journal, milestone reports prepared for and presented to the Ministry of Education, the Ngā Toi exemplars and other Ngā Toi resource developments and the many hours of reflection are factors that have richly contributed to how this research topic and question manifested.

4.1.2 Kaupapa Māori frameworks

The participants of the Ngā Toi professional development were predominantly Māori, the providers or contract deliverers were Māori and the study aimed to enhance the delivery of arts education within Māori immersion schooling as well as contribute to Māori-focused research. Accordingly, this study sits within a Kaupapa Māori framework. Māori educator Graham Smith (1992b) describes Kaupapa Māori as ‘the philosophy and practice of being and acting Māori’. Māori researchers such as Bishop (1991b), G. Smith, (1990), and L. Smith, (1991) state that there are number of contributing factors that set Kaupapa Māori research apart from traditional research. They are summarised as:

- Tino Rangatiratanga: self-determination by Māori for Māori
- collectivistic: orientated towards benefiting all the research participants and their collectively determined agendas
- defining and prioritising Māori research aspirations
- developing and implementing theoretical and methodological preferences and practices for research.

When conducting research on Māori education, Wally Penetito, in the discussion paper *Research in Māori Education* (2005), asks, ‘What sort of framework will capture most research in Māori education?’ He describes five criteria that define development in Māori education research as:

- being under Māori ‘control’
- incorporating Māori ‘methods’ of investigation
- envisaging a positive ‘outcome’ for Māori
- adding to Māori ‘capacity’ to control their own destinies
- contributing to the improvement of the education system and the society as a whole.

(Penetito, 2005, unpublished research notes)

Penetito's five Māori education criteria are not too dissimilar from Bishop (1991b), G. Smith (1990; 1992b), and L. Smith's (1991) contributions as to what constitutes Kaupapa Māori and Māori education research. There are a number of components regarding the Ngā Toi professional development project that fit within these criteria. The two National Coordinators of the project were Māori and worked for Te Kura Māori (The School of Māori) at Victoria University of Wellington Faculty of Education. They were responsible for the delivery of the contract. While seven of the eight participants have strong whakapapa Māori connections, one of them was of Hawaiian descent.

This study is a Kaupapa Māori research as described by Penetito (2005): the agenda is Māori, Māori drive the project, Māori are the significant participants and are typically senior members of the research team; the control and analysis of the project is in Māori hands; and the knowledge produced is likely to be comparative. In this instance, with the support of a kaumātua and Te Kura Māori within my university, I led a professional development programme that came from a Māori worldview. Specifically speaking, the professional development acknowledged whakapapa, whanaungatanga and Te Ao Mārama as important underpinning philosophies in regards to the development and implementation of the Ngā Toi programme.

4.1.3 Whakapapa, Whanaungatanga and Te Ao Marama

Strengthening the notion that this research fits within a kaupapa Māori framework is the way in which the Ngā Toi professional development evolved as a model that incorporated concepts such as whakapapa, whanaungatanga and Te Ao Marama. Whakapapa is the genealogy of phenomena and people. It develops logically from the Root Cause (Io), the primordial beginnings of the Void (Te Kore) and the Night (Te Po), to the more specialised objects of the natural world (Royal 1998, p. 55). From a Māori perspective whakapapa explains the coming into existence of all things.

In developing a conceptual framework for this study, I was inspired by a particular example of whakapapa that states that Te Wānanga (learning) begets Te Hauora (well-being). The idea that well-being is the outcome of education helps to frame education within a holistic paradigm that acknowledges the inter-relationship and inter-connectedness of knowing, doing and being.

The view that the outcome of an educative process is well-being acknowledges an important concept underpinning a Kaupapa Māori approach to research: that the outcomes of the research contribute to improving the situation of and for Māori, in this case in the area of Māori arts education in Māori immersion schooling.

Whanaungatanga plays an important role in kaupapa Māori approaches to research. Whanaungatanga is the actions that effect relationships between ourselves, others and our universe, and underpins our worldview. Marsden explains the concept of whanaungatanga as the weaving of people and all things together in a fabric of relationships (Royal, 2003). Whanaungatanga as expressed within the Ngā Toi professional development is based on the layers of complexity that constitute the building of relationships.

From a Māori viewpoint, Te Ao Mārama expresses the coming into existence of all phenomena, referring to both the tangible (natural phenomena) and intangible realities (values, qualities and levels of consciousness). Part of the process of the professional development programme was to express the tangible and the intangible aspects within each of the disciplines of Ngā Toi and recognise that this expression comes from a whakapapa base.

4.1.4 Sharing the findings with the participants

Working from within a kaupapa Māori framework my endeavour is to make a contribution specifically to Māori arts education and kaupapa Māori research. I acknowledge the importance of sharing information with those who have participated in the Ngā Toi professional development and implementation contract. It is my intention to develop and deliver workshops based on the findings of this thesis study for and with the National Facilitators of Ngā Toi and teachers in Māori immersion schooling. In this regard, the intention is orientated towards benefiting all of the research participants (Bishop 1991b, G. Smith, 1990, and L. Smith, 1991).

4.1.5 Re-framing and re-labelling research methodology and ethics

Kaupapa Māori research is re-framing and re-labelling research methodology and ethics. To do any less would be to offer no credence to the idea that Māori have been honouring and doing research from the beginning of time.

Our leanings to research are part of our history. From the beginning Ranginui and Papatuanuku were separated by their children who wanted space to move and explore. Tāne-nui-ā-rangi has been long-recorded as a seeker of knowledge who brought various types of knowledge to his people. Māui Tiketike-ā-Taranga's thirst for knowledge led him to challenge existing paradigms and carry out feats such as slowing the sun that led to having more time in the day. The real history of the coming of the Māori, not as an accidental event, but as a deliberate exploration, validates once more the strength of our ancestors in research.

Western labels may place the impositions of colonised parameters on our research and our research community which creates something that is artificial in terms of Māori worldview. The Māori worldview that I speak of here is the worldview held and declared by the research community. The research community I refer to are those who gain mutual benefit from the process and the outcomes of the research and who have come together for a common cause. From this framework of kaupapa Māori research multiple methods, according to what the research is proposing to create and or support, will emerge. Therefore, I am not making an effort to fit this research into Western labels and frames. While these labels and frames are useful as guidelines of what has been done elsewhere, they play a secondary role in this thesis.

4.2 Description of the research design

4.2.1 Qualitative investigation

For this research I use a qualitative approach to the investigation. Qualitative research for education takes many forms and is conducted in many settings (Denzin & Lincoln, 1995). I have gathered information from interviews with participants, informal conversations over an eight-year period with colleagues, arts experts and friends, note-taking, keeping of journals, milestone reports prepared for and presented to the Ministry of Education, the Ngā Toi exemplars and other Ngā Toi resource developments as well as many, many hours of reflection. I embraced the perspectives of the participants, interviewees, colleagues, and arts experts; I have reflected on journal entries and notes kept, milestone reports, exemplar contributions and I have valued my own perspective. Added to these multi facet contributions, I have made sense of and interpreted the literature to gain insights and draw conclusions in regards to the research question.

I have examined the processes of the Ngā Toi professional development programme and the implementation of Ngā Toi in Māori immersion schools to seek insights that will increase knowledge and practice regarding the delivery of Ngā Toi. I am not aiming to predict an outcome but to tell a story where there is a search for knowledge, and knowing there is no ultimate answer (Savage, 2005, p. 46).

4.2.2 Research in its natural setting

This research involves interactions and conversations with key people in the field of study. The interviewees as well as the informal conversations with colleagues and arts experts brought their own interpretations, judgments and opinions to the discussions. When using a qualitative approach to research Denzin and Lincoln (1994) state that researchers study things in their natural settings, attempting to make sense of and interpret phenomena in terms of the meaning people bring to them. The information collected through the interviews and conversations as well as the myriad of information collected from the other stated sources helped me to gain insights and develop new beliefs (Merriam, 1998, p. 6) within the context of Māori arts education.

4.2.3 Qualitative approaches and the curriculum

The Ngā Toi curriculum sits at the centre of this study. An aim of the Ngā Toi professional development programme was to ensure the delivery of the Ngā Toi curriculum in Māori immersion schools throughout the country. There is considerable support for a qualitative approach among scholars engaged in arts education research. Bresler & Stakes (1992) suggest that issues and developments in arts education should be “studied naturalistically” (p. 87).

4.2.4 Performative Research

Performative research is described by Haseman (2006) as an evolving research dynamic and the foundational research strategy is that it is practice-led research. Haseman argues that qualitative and performative research share many principal orientations. However, approved qualitative and quantitative methodologies frames fail to meet the needs of an increasing number of practice-led researchers, especially in the arts (Haseman, 2006).

Haeseman classifies quantitative research as ‘symbolic numbers’, expressing something as a quantity or amount; qualitative research as ‘symbolic words’, social

enquiry that primarily relies on qualitative data; and performative research as 'symbolic data', including material forms of practice, still and moving images, sound and music, live action and digital codes (2006). Austin's (1962) notion of performativity is summarised as 'action that generates effects'. Haseman calls this symbolic data, where it not only expresses the research, but in that expression becomes the research itself (2006). Carole Gray describes performative research as:

Firstly research which is initiated in practice. Where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners. (Gray, 1996: 3)

My research topic, although having adopted qualitative methodologies, is practice-based and practice-led. It is through the practices within the Ngā Toi professional development training and the implementation phases that I came to certain understandings of the topic and question.

4.3 Setting (physical and context)

There were eight participant interviewees who were interviewed for this project. All interviews were conducted in the interviewees' work places in Auckland, Rotorua and Wellington. There were no travel expenses for participants, as the interviews were conducted in the participants' home towns or venue of their choice.

The participants were personally selected on the basis that they were "information rich" (Stake, 1994) and exemplified the phenomenon under study. They had participated in all of the professional development training and they had completed the implementation of Ngā Toi with teachers and in schools in their region. Purposeful sampling, identified by Merriam (1998) as the most appropriate sampling strategy for qualitative research, is based on the assumption that the sample is chosen as a rich source of information that the investigator wants to discover, understand and gain insight into.

The eight interviewees were selected from three participant categories: classroom teachers; resource teachers of Māori; and Māori advisors. Of the eight interviewees, two were classroom teachers, three were Māori advisors and three were resource teachers of Māori.

Critical to the selection of the interviewees is the fact that a high percentage of those who took part in the Ngā Toi professional development were female and their ages ranged from 30 to 70. As noted earlier, seven of interviewees were Māori and one was Hawaiian, as illustrated in Table 2.

Interviewee	Code	Age	Gender	Ethnicity	Position
Respondent 1	Auahi	70	Female	Māori	Māori Advisor
Respondent 2	Harikoa	68	Female	Māori	Resource Teacher of Māori
Respondent 3	Kata	71	Female	Māori	Resource Teacher of Māori
Respondent 4	Koka	65	Female	Māori	Māori Advisor
Respondent 5	Ata	34	Female	Hawaiian	Classroom Teacher
Respondent 6	Tika	35	Female	Māori	Classroom Teacher
Respondent 7	Mahi	45	Female	Māori	Resource Teacher of Māori
Respondent 8	Marika	55	Female	Māori	Classroom Teacher

Table 4.0: Respondent table

All of the participants were willing candidates. Key criteria for the selection of interviewees were that they had to be:

1. speakers of Te Reo Māori
2. involved in the delivery of the arts to Māori immersion schooling
3. knowledgeable and speak with authority in relation to the Māori arts.

The initial contact with the participants was by telephone. Dates and locations for interviews were agreed upon during the telephone conversations and a letter was sent confirming these arrangements (see Appendix A). Directly prior to the face-to-face interviews the participants were asked to sign a consent form as confirmation of their understanding of the research process and their willingness to participate (see Appendix B). A copy of the research questions (see Appendix C) were emailed to the participants to enable them to prepare for the interview in advance.

4.3.1 Ethical considerations

Every attempt was made to create a climate of trust between myself and the interviewees. Interviewees were given the option to participate or not, and to

withdraw their consent at any time. Denzin & Lincoln (1995) state that the researcher enters the world he or she plans to study, gets to know the participants, becomes known and trusted by them, and systematically keeps a detailed written record of what is heard and observed.

A full copy of the research proposal was made available to each participant. The participants were given a clear description of what the research involved, how it would be reported, and the extent of public availability of findings. Their written consent had been sought in a way that minimised any pressure to participate, and they had been informed of their right to withdraw from the project at any time up to the end of data collection and how they might do so. A copy of the completed thesis will be presented to each contributing participant.

A full copy of the research proposal was made available to the Head of School, School of Education Studies, Faculty of Education at VUW, and to the Faculty Research Committee for discussion where written permission was sought for the approval of the project. A project advisory group was established, and the researcher had discussed the project with the group formally and informally. The advisory team was given a clear description of what the research involved, how it would be reported, and the extent of public availability of findings.

4.4 Procedures

4.4.1 Data collection

All of the interviews were recorded using a tape recorder. Each of the interviewees was asked if they minded being recorded prior to the interviews and all agreed to be tape recorder interviewed. The process of tape recording the interviews was seen as important to the notion of capturing everything that was said and therefore increasing the accuracy of the data collection. The raw data of the interviews are the actual words spoken by the interviewees (Patton, 1987).

Each of the interviews was recorded at a self-chosen place with the aim being to have the interviewees 'feel at home' and as comfortable as possibly in their interview situations. Kai was provided by the interviewer as a way to acknowledge the interviewees for their time and support given to the research.

4.4.2 Interviews

Audio-recording and transcribing

The interviews were recorded on audiotape and transcribed. The transcribed interviews and my personal reflections and writings (Bresler, 1998; Clandinin & Connelly, 1994; Smith 1994) were cross-checked with the relevant literature to provide triangulation (Denzin, 1994; Merriam, 1998).

Interviews were conducted with three Māori advisors, three resource teachers of Māori and two Māori immersion classroom teachers. All of the interviewees were participants in the Ngā Toi Professional Development and became National Facilitators responsible for the implementation of the Ngā Toi curriculum in Māori immersion schools throughout the country.

The interviews were conducted in the English language but at times the interviewees spoke or answered in Te Reo Māori. Allowing space for the interviewees to express themselves in any way they wished and to be able to switch between the languages was an important aspect of the interview process. It was also important to create a space where the interviewees could express themselves from their own perspectives regarding the questions asked. This space also allows the interviewer to gain insights or understanding regarding the interviewees' perspectives (Patton, 1987).

A semi-structured interview approach was used with the interviewees in that there was allowance for more flexibility than commonly seen in standardised methods such as the structured interview. Interviews with the participants were face-to-face and took between one and two hours each. During the interviews I asked open questions to encourage the participants to respond reflectively and express personal feelings. The conversations that emerged allowed me to see from their perspectives (Clandinin & Connelly, 1994; Creswell, 1994; Merriam, 1998). As Clandinin & Connelly (1994, p. 420) observed, "The kinds of questions asked and the ways they are structured provide a frame within which participants shape their accounts of their experience."

Sites of interviews

There were four sites where the interviews took place: two in Auckland with four of the interviewees based there; one site in the Bay of Plenty with two interviewees; and one site in Wellington with two interviewees. The participants requested that they

could be interviewed in pairs. This approach worked well in each of the four interview sites and allowed for the interviewees to support or refute the co-interviewees comments. It also gave time for each of the interviewees to gather their thoughts on the questions being asked as they took turns to answer.

4.5 Data analysis method

4.5.1 Constructivism – theoretical orientation – epistemological framework

My methodology involved interviewing and interacting with the eight research participants. I recorded, analysed and interpreted their experiences of the Ngā Toi professional development and implementation of the programme with the aim of gaining insight in their experiences (Schwandt, 1994). Therefore, I decided that a constructivist, interpretive approach, with the emphasis being on “lived experience”, was suited to this study.

Social constructivism, with its emphasis on the importance of social context in the construction of knowledge, is the theory that underpins *The Arts in the New Zealand Curriculum* statement, and reflects my own beliefs and values about teaching and learning (McInerney & McInerney, 1998; Ministry of Education, 2000). Based on the assumption that knowledge is created rather than discovered, a constructivist paradigm is active, not passive (Denzin & Lincoln, 1994; Eisner, 1998; Schwandt, 1994; Stake, 1994). It understands that research is an interactive process involving participant reaction and emotional involvement (Kincheloe & McLaren, 1994) and allows for ‘messy’ texts where multiple voices speak about their experiences (Denzin & Lincoln, 1994, p. 577; Richardson, 1994). “Experience is messy and so is experiential research” (Clandinen & Connelly, 1994, p. 417).

During the course of the Ngā Toi professional development and implementation phases I developed a personal and professional relationship with the research participants. It was important for me as a researcher to understand the subjectivity of experiences as I attempted to describe and interpret them (Clandinen & Connelly, 1994). However, in addition to the analysis of their experience is my own voice. My voice takes a narrative approach, relating the phenomenon being examined, where possible, to lived experiences that exemplify the phenomenon.

4.5.2 Content analysis and coding procedures

The interviews were analysed using content analysis (Berg, 2004). Broadly defined content analysis is “any techniques for making inferences by systematically and objectively identifying special characteristics of messages” (Holsti, 1968, p. 608). The transcripts were coded by identifying themes. “In its simplest form, a theme is a simple sentence, a string of words with a subject and a predicate” (Berg, 2004, p. 273). These themes were assigned a paraphrase that was used to categorise the themes according to similarity. The frequency of which the responses occurred was recorded as a number and a percentage using the following headings and table (see Appendix D).

Rank	Categories with content units	Frequency
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Figure 4.0: Coding template

Although the frequencies of like responses were recorded it was decided that the narrative of all responses was important rather than focusing on the frequency at which the responses occurred. The decision came from the view that it was just as important to value one person’s response as it was to value what a number of people were saying in response to a particular phenomenon.

After sorting the themes into categories it was evident that these categories could be coded into three broad areas: Doing, Being and Understanding. Although some of the categories intersected for the purpose of describing the data clearly, a category was assigned to the area that I deemed most applicable. Janesick (1994) states that staying close to the data while adding ones own interpretation is a powerful analysis procedure.

The following table illustrates how content units were prescribed to these three broad areas. A short explanation is given beneath the table.

D = DOING

Hands-on and the curriculum

D	Hands-on then planning
D	Doing activities
D	Helped to do book work after
D	Oral, writing and practical
D	Practical brainstorming ideas
D	They can read but put it into practice

Table 4.1: An example of coding for doing

Doing: Tinana

Codes were assigned to the doing category based on the participants taking actions or participating in activities such as performance, peer work, collaborating and putting ideas into practice. The skills that participants were learning, building or developing through the professional development were recorded in the broad band of doing (see Appendix E).

B = BEING

Peer support given

B	Collegial support, great
B	We were our greatest support
B	Support from Ngā Toi whānau and peers
B	Pushing me, we can do it
B	Wouldn't be where I am now
B	Working together
B	Comfortable with each others style
B	Enrolling into Ngā Toi
B	Friendships valued

Table 4.2: An example of coding for being

Being: Wairua

In this study being was expressed as the intangible qualities, building quality in performance and art, creating presence, being present in the situation, and the manifestation of the atheistic dimensions: ihi, wehi, mana, mauri, and wairua. Being was also seen as causing self-transformation, or the ability to be able to transform aspects of our lives (see Appendix F).

U = Understanding

Curriculum: I know the Ngā Toi document

U	I understand the Ngā Toi document
U	The Ngā Toi PD helped me learn about the marau
U	I noticed the little things in the document
U	Emphasising the elements
U	Teachers can use curriculum to plan lessons
U	Teachers look to document for approval to try new things
U	I can link my practice to the Aos

Table 4.3: An example of coding for understanding

Understanding: Hinengaro

The concept of understanding was expressed through the participants' ability to be willing and able to debate, discuss and theorise about ideas, concepts, pedagogical (teaching and learning) knowledge and planning in regards to the Ngā Toi professional development and implementation (see Appendix G).

4.6 Conclusion

This research is a qualitative investigation into the phenomenon of Nga Toi professional development and is embedded within a Kaupapa Māori paradigm. Eight participants were interviewed using semi-structured interviews. The interviews were transcribed and analysed using themes that arose out of the data itself. The data was categorised into the three areas of doing, being and understanding to allow for an analysis of what the respondents were saying in relation to the research question, 'How can Māori arts education contribute towards a holistic approach of knowing based on the inter-relatedness of understanding, doing, and being?'

CHAPTER 5

Findings

5.1 Introduction

This thesis explores the inter-relatedness of understanding, doing and being in relation to the Ngā Toi professional development as a way to acknowledge the importance of being in arts education. The findings presented here express the perspectives of the eight participants who trained as National Facilitators of the Ngā Toi curriculum statement in immersion schools in relation to the concepts of understanding, doing and being. Accordingly, this chapter has been themed and organised around each of these three concepts.

Marsden in Royal (2003) states that when a person understands both in the mind and the spirit then it is said that the person truly knows. I believe that this statement refers to a holistic way of knowing that encapsulates understanding, doing and being. When working from within a holistic framework it is difficult to separate understanding, doing and being. In a number of the examples there are definite overlaps between each of these three components. For the purpose of this thesis these three themes are analysed as discrete or separate concepts but in reality they are part of an interconnected whole.

The narratives of the interviewees are related to their own experiences of both the professional development training in Ngā Toi and the implementation phases of the curriculum. In turn, their reflections on the implementation of what they had learnt during the training also include how they thought the teachers they were training engaged in the professional development.

5.2 Understanding

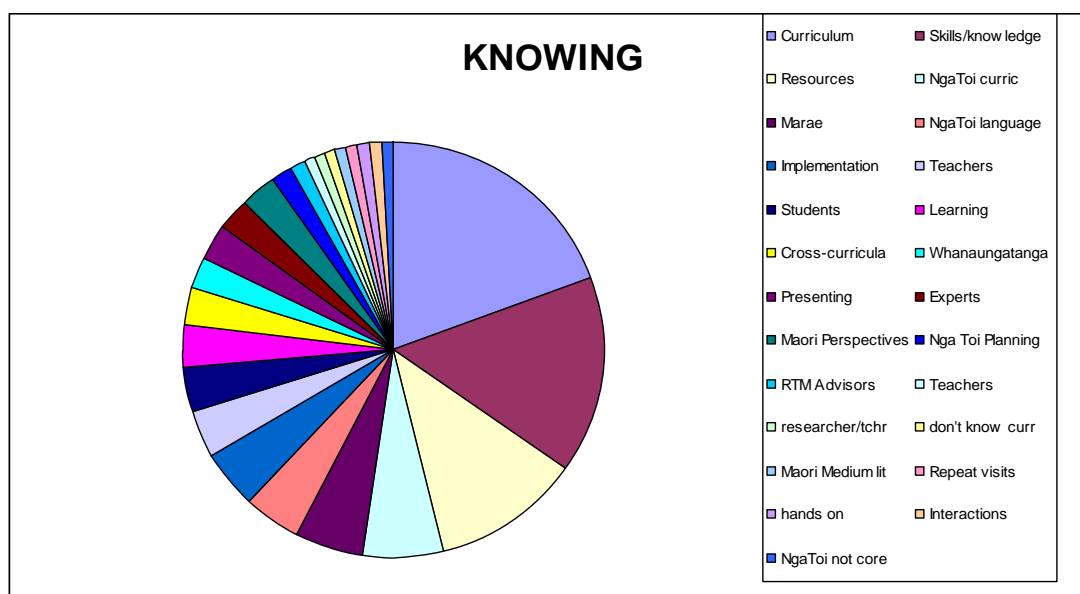


Figure 5.0: Knowing

Each of the three concepts of understanding, doing and being were analysed according to a range of similar themes or categories that arose from the data. These themes have been summarised in graph form and provide a pictorial overview that demonstrates the responses from the data. The graph depicted above represents a pictorial overview of the data related to the concept of understanding.

Understanding in relation to the Ngā Toi professional development has been described in this section as the thought processes and increased capacity to discuss, debate and interact in relationship to a particular phenomenon. It could be described in terms of:

- what did the participants discover?
- what was new learning?
- what worked or did not work?

5.2.1 Understanding the curriculum

Understanding the curriculum was seen as important. Respondents stated that from doing the professional development they learnt about the Marautanga Ngā Toi. They saw it as important that when the time came to implement the curriculum they could

help the teachers they would be working with to use the document to plan Ngā Toi programmes and lessons.

“It was important to know how to use the doc to plan.” (Harikoa)

“The Ngā Toi planning format helped (to plan).” (Koka)

“The Ngā Toi PD helped me to get to know the marau.” (Tika)

“Teachers look to the document for approval to try new things out.” (Mahi)

One participant expressed her initial limited understanding of the curriculum.

“For me when I did enter into the professional development I had a limited knowledge on the curriculum document and when I went in I thought I knew everything about the document. I thought I knew the strands. I thought I knew everything with the knowledge I had, but once I went in I knew I had to learn other things.” (Ata)

5.2.2 The language of Ngā Toi

Learning the language of Ngā Toi allowed for a deeper understanding of the curriculum and meant that the National Facilitators ‘knew their topic.’ People skills were seen as important, such as using the knowledge and support of the expert facilitators and then passing that on to the teachers. Knowledge was valued.

“I just have a feeling like my knowledge is valued and I can share it to help other people not that I’m conceited but I just feel like I have that...I feel confident enough to go out and help other teachers and we always bring up the document and say this comes from here and... Just on Wednesday we had the PD in the art room for Kura Tuatahi teachers. At the end of our lesson we did a vocabulary list and I said don’t forget you guys got these last year and we were looking under the glossary. I guess that I have something that I can help other teachers with that I’ve learned on the Ngā Toi as a facilitator. I wouldn’t have thought of helping other teachers at curriculum stuff before.” (Ata)

“(It was important) to go even a bit deeper or hit those disciplines that we weren’t really working so much with - Whaakari or Puoro.” (Ata)

5.2.3 Learning the new vocabulary

It was viewed as important that the new vocabulary in the curriculum ‘just had to be learnt.’ They had to understand it to pass it on to the teachers. Because the learning was predominantly of a practical nature the participants of the Ngā Toi professional development learnt the new vocabulary in a holistic way. It was not just about understanding the new vocabulary conceptually but also being able to apply the concept practically.

“Yeah the vocabulary has been difficult but at the same time when we were working with the teachers we did encourage them to try to use the vocabulary so that the kids are extending their own vocab in a meaningful way to do with Ngā Toi.” (Auaha)

5.2.4 Te Reo Māori examples

The participants also expressed their appreciation of the Te Reo Māori examples in the Ngā Toi curriculum. The examples were seen as ways that teachers could use the new vocabulary within a variety of language structures.

“I think the Te Reo Māori examples (in the Ngā Toi curriculum) that go with each level is a really good idea because teachers have an example of how to get children to use that new vocab in a meaningful way through the lesson that they’re doing.” (Auaha)

5.2.5 Practical experiences to explore understandings

The Ngā Toi professional development programme worked from the perspective of using practical experiences to explore conceptual understandings as stated in the Ngā Toi curriculum. The idea was to move from workshop to curriculum as opposed to working from curriculum to workshop. The respondents appreciated emphasis being placed on learning about and understanding the elements of Ngā Toi through practical experiences and then looking to the document as the process to plan and implement the new learning.

“Understanding things like the huānga. Understanding those conceptually as opposed to just you know you know the word means... say for example moving in space but do we actually know what that means and all those types of things. When we put that into Te Reo Māori, understanding those things and I guess the kind of... that’s the linguistic knowledge side of things. The content knowledge is all that practical stuff that we did and then the pedagogy.” (Mahi)

“But also too ay in looking at it, it was also the language that was used within it you know and the tikanga.” (Mahi)

“It helped us to finish up with the book work side that we need to use as teachers and as facilitators and I would say that they were successful because we just worked at it until we got it.” (Ata)

5.2.6 Co-constructing ideas

The nature of the Ngā Toi professional development programme meant that the participants were encouraged and expected to co-construct the development of ideas or concepts, particularly during practical workshop situations. This style of delivery applied to both practical workshop situations, for example, creating a movement motif as well as planning Ngā Toi units. It also allowed for opportunities to share understandings as a collective of National Facilitators. Having a good understanding of the curriculum allowed for the creative process to happen.

“It’s that we worked collectively as resource teachers. Get to know things, get to know documents, get to know delivery.” (Mahi)

“This is what we’re going to do. I don’t think it was like that. I think all the roles that we do like that is just joined together.” (Marika)

“The sharing, the bouncing off ideas you know - the experts.” (Mahi)

“So we all could get ideas because you know there might be a Kura out there that’s doing marvellous planning and you know marvellous mahi is going down and you know how will we know if we don’t sort of get back together and share our ideas and then you know I can share some goodness of a little bit that I might have to help another Kura and you know vice versa and put it all in the pool and then you know we can use each other and using each other’s contacts you know that sort of thing. You know like what’s her name? The dancer, you know. We don’t get those Latino dancers up here.” (Tika)

5.2.7 Cross-curricula planning

Working from a practical to planning perspective allowed the participants to see Ngā Toi as the vehicle for learning new language and for planning using a cross-curricula approach. During the planning workshops the participants were able to reflect on the practical experiences and make links to other curriculum areas.

“It’s that whole toi being a vehicle for other curriculum areas ay like toi within literacy.” (Marika)

“I’ve observed Marika doing reading sessions using those great, big pictures of Robyn Kahukiwa. And you’re getting some oral language from them and they’re getting some writing from them. And that was awesome.” (Mahi)

“When we did our Ngā Toi matua training for literacy my focus was Ngā Toi contexts for learning so that the arts could be used as a vehicle for the language.” (Marika)

5.2.8 Know how to plan

It was important to plan and to know how to plan. The interviewees stated that getting the teachers to plan was a challenge and that having a Ngā Toi planning template helped them to support teachers with planning processes. Some teachers found the template challenging and therefore it had to be adapted or made appropriate for that particular group of teachers.

“Getting them (the teachers) inside and outside of the document, getting them to look at it and understand it. That was my challenge. I think the order (of the curriculum) like the pou, they weren’t so bad, teaching a pou, giving ideas for a pou that was okay but actually looking at the document, getting their heads around some of the layout of it, the way it works, the inside of it you know. That was my challenge I think. Yeah and that was it and remember the format (template)? The Ngā Toi planning format (template).” (Marika)

5.2.9 Prior knowledge of school

Having prior knowledge of the school was seen as an advantage when it came to planning for implementation. Resource teachers of Māori and Māori advisors stated

that they already knew the schools they worked in and that that helped. It was just as important to know the principals in the schools they were working in.

“Yes and so we know how each other thinks and we have been into the same schools and we know all the principals and yeah. We are very comfortable with each other and our styles.” (Harikoa)

5.2.10 Resource knowledge

The interviewees responded to resource knowledge in various ways. The implementation resource package, translated material, the exemplars, Learning Media resources, Huia Publishers resources, the English medium arts resources, the National Facilitators and people resources were all highlighted. People resources, especially kaumatua and whanau, were viewed as the best way to develop understandings about Ngā Toi.

“Resources for us you know after going through it and doing it and all that you know realising that our major resources are here on our marae so pretty much that was our resources, our kaumatua, our whanau, our marae was our major resource that we tend to forget about. It was right under our finger and we never ever used it and that was one of our resources that really helped us in the role as a national facilitator.” (Tika)

5.2.11 The marae as a powerful learning resource

The marae was seen as a powerful resource and a way to support the implementation of Ngā Toi. Respondents said that “language was screaming from the pou, tukutuku and kōwhaiwhai”. The oral tradition and genealogy are recorded within the wharenuī and this was viewed as a catalyst for the implementation of Ngā Toi. One participant expressed the importance of using our marae and wharenuī as a source of inspiration for exploring the literacies of Ngā Toi.

“Well the real catalyst for that was that our whare nui, you know and there was a reading put out by Hirini Melbourne about how our meeting houses are dying you know because we’re not interacting with them as we were and our oral traditions and our language is in the whare nui so that’s what got me off on that tangent. We accept from others what our language is based on and what language is all about but we don’t take our children back enough to look at the language that is just screaming at us from those Pou and the patterns and Tukutuku and all those sorts of things but we isolate out that performing arts thing and sort of focus on that as the kapa haka, the waiata a-ringā, that we move it away from the marae. My focus was looking at we need to go back to the marae and using that whole learning area in there you know as a sort of a broader thing, a broader thing that encompasses the arts really.” (Marika)

5.2.12 Giving status to Ngā Toi

The respondents stated that the manifestation of the Ngā Toi curriculum gave mana to this subject area. Recognising Ngā Toi as its own curriculum and as one of the eight essential learning areas was viewed as an important move taken by the

Ministry of Education. It gave the same status to Ngā Toi as it did to the other essential learning areas.

“Nan Gray was there and some of the writers and they talked about the whakapapa of that Ngā Toi document which was really good. That had me hooked then because it had links to other ways of learning that I appreciated. It still does but that was good to have something from a ministry forum saying hey let’s finally recognise that this has a place in the curriculum area.” (Mahi)

5.2.13 Understanding the needs of the students

The interviewees explained that the teachers who participated in the implementation phase knew the needs of their students. Because they knew their students well they were able to focus on the learning progressions. They commented that the students were using Ngā Toi vocabulary in meaningful ways. They thought that because advisors and resource teachers were removed from the classroom they were disadvantaged.

“But our perspective has been kaiako... our first thought is to the student because we’re in there with the students everyday and at the end they’re the ones receiving everything so you know it’s easy for us because whatever we learn we can directly you know shoot it out to our students and shoot it out to our colleagues but I think for Māori advisors just from what I see they’re more removed from the classroom. Sometimes when we’re learning a technique we’re also thinking about you know these types of students, this group of students are going to have a hard time doing this, this group of students have an easy time. Just the certain techniques and skills they need. We already know because we’re not removed from students, every day we’re working with students so we have that management hands on teaching practice right there available to us. Where advisors it seems that they’re a bit removed from the reality of the classroom and sometimes things are rosy looking when actually they’re quite sticky and nasty.” (Ata)

“I just think that some of our advisors and our resource teachers of Māori you know are kind of outdated. They’re looking at things that happened in their time as opposed to us you know things have moved on since then and we know the reality because we’re in that reality. We know the needs of our kids so we’re doing things for the kids. We know where our kids are at. We know their needs whereas you know we’re not working on assumptions where we think oh yeah this is it.” (Tika)

5.2.14 Building relationships

Resource teachers of Māori and Māori advisors thought that they had an advantage over the participant teachers. They worked together in a wide range of professional development capacities and therefore commented that they already had whanaungatanga or that they had already built good working relationships with principals and teachers in their wider community.

“And because we work in Māori medium we know who our clients are. We know the principals, teachers and that makes the job a lot easier.” (Harikoa)

5.2.15 Sharing understandings

Respondents stated that they were able to share their understandings with the teachers they worked with and that they needed people skills to bring out the best in teachers. When working in the classroom they observed how students were involved in different art processes. One example depicted an increased awareness of how students move in space during a dance lesson.

“The kids were more aware or had developed a special awareness of you know, moving their bodies out, taking advantage of space. That was one of the things I observed.” (Mahi)

5.2.16 Passing on the information

It was viewed as important to emphasise to the teachers that they did not have to be the experts in Ngā Toi. They could bring in the experts. Experts in each of the discipline of Ngā Toi knew what they were doing.

“I think those were good models (bringing in experts) for the teachers so they (could see that they) didn't have to be experts in the field but there was a responsibility that they had to bring the experts into the classroom so they were really, really good.” (Mahi)

5.2.17 Barriers to Implementation

Curriculum difficult to understand

Some of the barriers to implementing Ngā Toi from the interviewees' perspectives were related to the perception that for some teachers the Ngā Toi curriculum statement was viewed as difficult to understand and work with and, moreover, that Ngā Toi was not a core subject. Some of the teachers needed a lot more support than other teachers. Other teachers said they did not know much about the curriculum. In some schools Ngā Toi was not a focus because it was not seen as a core subject.

“One challenge for me was to actually learn the language of Ngā Toi. So many new words and we had to find a way of introducing the key words and to actually become very good at knowing what was in the book. Being in this job here allowed me to do that but there was still some elements in the actual marau that were a bit difficult to understand.” (Harikoa)

“I got a lot of flack, well not flack but a lot of resistance from people who felt that that was too detailed for them because they couldn't understand some of the terminology on it. So in our whanau we created our own one. So from that, you know if they're having difficulty with that we actually created another that was easy. I mean if it's too hard for teachers to pick up and run with, they'll flick it and the marau with stay on the shelf.” (Marika)

5.3 Being

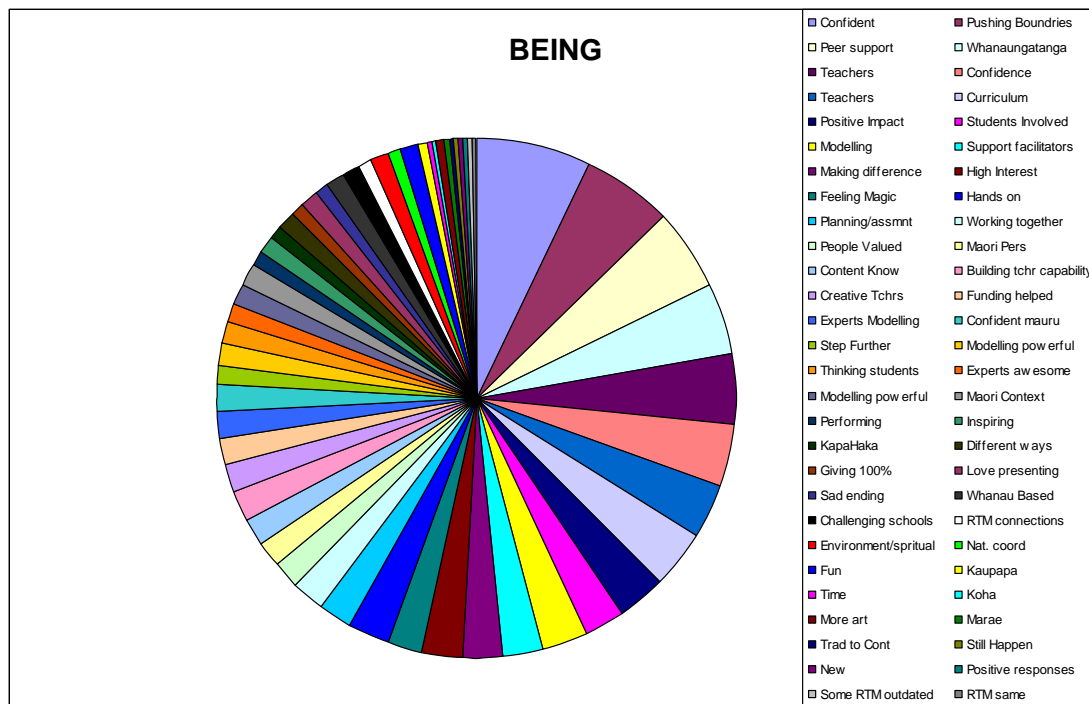


Figure 5.1: Being

The graph depicted above represents a pictorial overview of the data related to the concept of being.

In summary the analysis of being is based on the intangible aspects of the professional development such as: the manifestation of being through participants transforming their own being in relation to a phenomenon or circumstance; participants beliefs and conceptual understandings in relation to worldview; the ability to build or give quality to something, particularly in the arts; and the ability to be present or in the moment.

5.3.1 Whanaungatanga

Whanaungatanga, underpinned by whakapapa, was valued throughout the professional development and implementation phases. Whanaungatanga expressed through being acknowledges the inter-connectness and inter-relatedness of all phenomenon. Making links to the environment and the physical and spiritual aspect of Ngā Toi were seen as part of whanaungatanga.

“We were able to link the physical side with the spiritual side.” (Harikoa)

“Yeah the on-going and also the spiritual side and the physical side. You’re all interwoven throughout. That was so important to me to have those both sides being expressed.” (Harikoa)

Building whanaungatanga helped the participants to move out of their comfort zones. Whanaungatanga during the implementation phases was expressed as building relationships and ‘getting on with’ the principals, teachers, students and wider community of the schools they were working in. Knowing each other well meant they were more willing to take risks and try out new things. Whanaungatanga was also about creating a space where they could work in a collaborative way and value each other as they worked together.

“Yeah I think getting on with people is so important. You can have the most knowledge. You can be so good at everything but if you don’t get on with people they don’t want to know you. You know that’s the way... so I think it’s important that you get on with people, you can put them at ease.” (Harikoa)

“I think a lot of it depends on the facilitators. If the facilitators are people who get along with people. I think that’s so important. If you had the wrong people running it you wouldn’t be so successful. I really believe that.” (Harikoa)

Whānaungatanga was also expressed in the ability to have fun together. Making it fun and building capacity was viewed as a valuable component of learning. Whanaungatanga was viewed as the ability to facilitate and create relationships with teachers and principals. Whanaungatanga was also expressed as wananga that went beyond the traditional working timeframe of 9am to 5pm as was the case while at Ngā Toi professional development hui.

“It helped us to finish up with the book work side that we need to use as teachers and as facilitators and I would say that they was successful because we just worked at it until we got it. It was almost like you know we did the fun thing first and then we have to do the mahi after.” (Ata)

“The being able to have that whanaungatanga after the official day had ended but still having tea and then still being able to talk amongst yourselves after that.” (Marika)

5.3.2 Working together

Participants stated that their ability to be able to plan and assess was important and improved over time. They valued working together in an open way. Having an understanding of how they could work together established credibility. They highly valued the ability to be able to get on with people. People were valued throughout the professional development and implementation phases. Comments such as “we weren’t forced”, “the group created atmosphere” and “your thoughts counted” reflected the notion of being valued and valuing others.

“We worked together and valued our friendship.” (Harikoa)

“That was definitely... because I’ve gone to some PDs and it’s just really scary and intimidating and I just feel like I’m there as a little tiny peanut learner and I just have to listen, listen and I’d better not dare say anything. But it was really open and everybody is valued.”(Ata)

“Yeah, any age could speak and any level could speak. It was really open and I think it was just the people that were on our group but it’s hard to create that atmosphere.” (Harikoa)

5.3.3 Gained confidence

The respondents expressed the notion of being confident in a number of ways. They stated that they had gained in confidence from working in a range of contexts in each of the Ngā Toi disciplines as well as having a greater understanding of the Ngā Toi curriculum statement. This gain in confidence helped them to support the teachers they worked with during the implementation phases. They stated that their confidence levels increased through experiencing success and by being willing to move out of their comfort zones.

“Yeah they just take whatever we’ve got to offer and that makes us feel good about what we do. You know each time we have a success it just makes us feel gosh we can do anything.”(Auaha)

“We all took risks and stepped out of our comfort zones. It was awesome.” (Harikoa)

“So I think the main thing is through teachers knowing about what we’re able to do and how we present it to them I think. Getting them at ease and making them feel that yes we all take risks in life and we’ve gone through that and getting them to have a go at Ngā Toi.” (Harikoa)

“Yeah, and just taking them out of, out of the boxes that they put themselves in.” (Koka)

“We wanted to take them out of their boxes and show them there’s a life outside of a classroom.” (Koka)

The respondents stated that they became more confident through participating in the professional development phase and that their gain in confidence resulted in experiencing success.

“We all grew personally as we experienced successes. Every time we have success, makes us feel we can do it. I know more than I started with, I’m more confident.” (Mahi)

5.3.4 Transforming being

Transforming the being from lacking in confidence to being confident required the participants to be willing to step beyond their boundaries or barriers and take on new

things. Respondents commented that they were confident about teaching and implementing Ngā Toi to teachers. They said they could “walk the talk” and were confident about showing the skills of Ngā Toi. Comments such as “You have to shake off your shyness and be confident” reflected respondents shift in confidence. They said they were confident to take on areas where they had no or little experience such as dance and drama.

“One of the things where I did make shifts was in drama, dance, you know I’ve always shied away from those things because I didn’t know how to show anybody but through doing the Ngā Toi and having you as a tutor it’s given me that confidence to do mahi a te rēhia, to do a whakaari and to use different strategies I guess to encourage teachers to do it. So for me yeah it’s been my mahi a te rēhia.” (Auaha)

“Being where you said you were supposed to be and also walking your talk. You have to be also sensitive to people and to have some knowledge which area their backgrounds when you’re dealing with toi ataata. Also (it’s important) to have some knowledge of marae and carvings. You have to have a very good knowledge of things and also be willing to be creative when it comes to it.” (Harikoa)

Yep, I agree with all those. Yeah I think getting on with people is so important. You can have the most knowledge. You can be so good at everything but if you don’t get on with people they don’t want to know you. You know that’s the way...so I think it’s important that you get on with people, you can put them at ease. And I think being able to make the learning fun, it’s not going to be onerous. It’s not going to be something that makes them scared to have a go at. Yeah, so I think it’s getting on with people that to me it’s been the main thing but at the same time you’ve got to know what you’re talking about. Like Harikoa said, walk the talk.” (Auaha)

“You’ve got to just shake off all that shyness and think yeah I can do it and that’s what you’ve got to say to yourself, just say yeah I can do it and even if you fail get up and have another go.” (Auaha)

5.3.5 Confidence with the curriculum

Confidence was expressed in terms of knowing the Ngā Toi curriculum statement. The interviewees expressed that being confident in their ability to be able to communicate their understanding of the Ngā Toi curriculum increased their capacity to workshop the curriculum with teachers.

“(Confidence with) looking at the Ngā Toi, the different pou: Toi atata, Ngā Mahi a Te Rēhia and Toi Puoro. It really confirmed what I knew about my previous knowledge of toi ataata and it made me feel a bit more confident in what I’ve already known and what I’ve been practicing. Puoro and mahia te rēhia I actually learned a lot more because those aren’t my strengths. For myself I’m not teaching in those areas but I think it gave me enough of a background to help other teachers especially at the Kura Tuatahi level if they’re working in those areas, but the best, the biggest, most important impact on me is it really made me feel comfortable with the Ngā Toi curriculum and know I feel good and confident at using it myself and helping the teachers around school. I don’t want to say I feel

like an expert but I feel like I've got a really good grasp on it. Enough to help myself and other teachers around school." (Ata)

5.3.6 Engaging teachers

Implementing Ngā Toi required a high level of accountability. Respondents stated that they gave it 100 percent and that they needed to have the right conversations to get people on board. It was important to engage teachers in the implementation phase. Having capable lead teachers made a difference. Capable lead teachers were able to engage other staff.

"Within the group we are all leaders in our team and you made us feel comfortable and listened to us and you supported everyone and we had those conversations to make everyone come on board." (Auaha)

"You know, to work with the other schools. And that was really great. Because you use them because they were capable, and that was because of the teacher. She just engaged them in whatever." (Koka)

"Yes that's right. It depends on the teacher. How they engage them." (Kata)

5.3.7 Professional development made a difference

Participants said that the professional development made a difference and was viewed in a positive light. They stated that it opened doors beyond what they previously thought was possible and therefore were able to work in new and different ways. The self-transformations that occurred in the Ngā Toi professional development manifested in dynamics such as the participants being able and willing to acknowledge their achievements.

"We really need to give ourselves a pat on the back." (Harikoa)

"It's (the professional development) really opened the door beyond what we ever saw." (Ata)

The participants expressed transformation as opportunities to make a change and go beyond your barriers. Going beyond their barriers was what created the space for seeing things and doing things differently.

"You know, so I think it was really, really good the way that you actually structured it. I think it's right, it's just that whole opportunity to be able to do things that you wouldn't normally touch on. You know it's actually putting your toe in the water isn't going to be enough you actually have to step right in and just do it you know." (Mahi)

"I think she was given the opportunity to make a change and that's what she wanted to do." (Ata)

"So you sort of give them an opportunity of how to hurdle that barrier, but have you tried doing Nga Toi this way? As part of this rather than isolating this topic,

and you sort of... before you know where you are they've jumped those barriers and they, they haven't realised it." (Kata)

"It opened them (the teachers) up to other possibilities." (Marika)

5.3.8 Pushing the boundaries

Being confident resulted in facilitators 'pushing the boundaries' in term of going beyond what they thought was possible in regards to learning about, participating in and presenting Ngā Toi. The participants had to be open to trying new things out and taking a risk. Often this would require a transformation in their being. Respondents expressed 'pushing the boundaries' as going deeper into the learning and being open to new experiences, allowing themselves to be out of their comfort zones and taking risks.

"The variety of people you brought in, it opened up new horizons for me to really go in depth and to learn more especially the music side. With Mahi a Te Rēhia, Charles Noho – he is also fascinating. I hadn't done the things that he taught us. I used some of his stuff in schools. He really took us out of our comfort zones." (Harikoa)

"Getting them at ease and making them feel that yes we all take risks in life and we've gone through that and getting them to have a go at Ngā Toi in that way it's impacted on the kids because a lot of our children are naturally talented in the arts field." (Auaha)

5.3.9 Passion for Ngā Toi

An initial underlying objective of the Ngā Toi professional development was to shift the being of the participants from one of fear or anxiety to one of passion for and in Ngā Toi. Facilitators expressed their passion for Ngā Toi and articulated that they had "unleashed a creativity that they didn't know they had". One respondent stated that it was the most memorable time in her life. It left them wanting more and proud of what they had achieved.

"Sometimes they do ay and some it unleashes a creativity that they didn't know they had." (Marika)

"Yeah it was getting them a little bit excited so you really got the whole of them, wanting more."(Kata)

"I think what the Ngā Toi PD has done for me is made it one of those memorable times in my life here on earth really. You know I can count on my fingers special times and I think, and I know the Ngā Toi has been one of the ones that I'll never forget because of the way it was that the national co-coordinators organised it for us." (Harikoa)

5.3.10 High interest from teachers

Being was expressed through the participants' enthusiasm to take on new learning, both theoretically and practically, as well as taking on new projects. From a developed sense of enthusiasm for Ngā Toi one of the facilitators started a National TRCC professional development course that explored integrating the Ngā Toi disciplines. The course was called *Take time to feel the magic* and ran consecutively for three years.

"Take time to feel the magic was based on the Ngā Toi document providing experiences and expertise, inviting people in, the same way we were talking about – modeling, and inviting teachers from all over New Zealand to come and participate on a marae so that they would be able to interact with the Te Hau Kainga and in an environment where they would leave everything else behind and share a bit of the magic of Ngā Toi." (Marika)

5.3.11 Māori perspectives

An emotion is linked to our experience of something and is felt in the moment. Much of the learning related to being is to do with experiential learning. When coming from a Māori perspective in Ngā Toi the responses from participants were culturally situated and had to do with 'having a deeply embedded feeling' for something that invokes a sense of identity. Respondents stated that intuition was an important component of the Ngā Toi professional development. They trusted their sense or intuition about what was happening or where to go with something.

"Yeah, just went with what was natural to us. We do things from a perspective Māori. And we apply this, to working with people. And having, you know, having the abilities too because some of these young ones that we worked with they were wonderful in themselves, Nga Toi wise, you know, they were great. And they had their own creative wisdom. You've got to go with it." (Koka)

The respondents expressed that they could identify strongly with the content because it was Māori.

"The contexts were definitely Māori and so you could actually pull from a whole lot of experiences. It's like when we did that movement sequence of going onto the marae you know and you had the karanga happening over here and you had the groups coming on and that whole sequence you know how you sort of grouped us so we all had a part of that pohiri sequence and we had to just put it all together and I think that was really good because there was no explaining that needed to be done...the contexts aren't needing to be explained or don't need to be explained because you know He Māori Te Katoa and that's the base from which we work you know and so our experiences...you draw from your own experiences and work them through." (Mahi)

5.3.12 Modeling a powerful tool

Modeling was evident throughout the professional development and implementation phases and was viewed as a powerful way to engage the participants in the

processes. Modeling expressed as being is based on the notion that the participants were so inspired by the facilitators during the professional development phase that they wanted to reproduce with teachers what they had experienced. Given the hands-on approach of the professional development, modeling was viewed as important to the delivery of Ngā Toi and was seen to have a positive impact on the participants.

“We tried and I think we succeeded in a lot of cases to emanate what we saw (from the professional development) and getting proficient for our teachers. Because that was part of modeling and I think that was really great. It was a really good.” (Koka)

“Well it was modeling. It’s you know... it was validating what I was seeing and thinking we needed to get that out to teachers, just seeing the possibilities of how that can be moved in a marae environment.” (Marika)

5.3.13 Barriers to implementation

Some teachers found the curriculum difficult and were resistant to learning. They saw learning about another curriculum as a burden. One participant needed to be very familiar with the curriculum before she would use it with teachers.

“Because everybody else was doing it I guess I felt okay to do it there but I went out into the schools I hesitated in actually doing what he taught us until I became really okay with the document.” (Auaha)

“The teachers did find it difficult to learn the words. They still do.” (Harikoa)

5.4 Doing

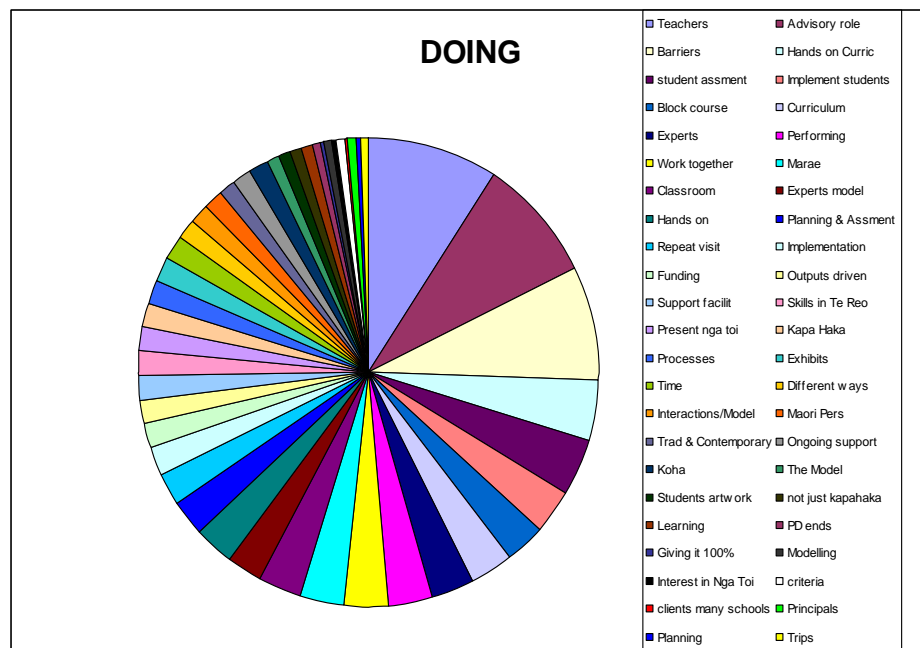


Figure 5.2: Doing

The doing component of this study is described as the processes involved in giving action to ideas or concepts. In relation to the Ngā Toi professional development doing manifests as participation in activities such as performances, peer work, collaborating and the development of specific skills.

5.4.1 Whanaungatanga approach to professional development

Peer support was evident during the professional development and implementation phases. A whānau approach was apparent in each of these phases. Supporting each other meant that the participants needed to be accountable to each other in both the professional development and implementation phases. Respondents said they needed to be pushed; they were comfortable with each other's style and saw value in enrolling teachers into Ngā Toi.

“We know how each other think and we have been into the same schools and we know all the principals. We are very comfortable with each other and our styles.”
(Auaha)

Staying together for week-long training periods helped to build whanaungatanga within the group.

“We all sort of stayed for the whole week. We were a whanau. We were always together apart from the time we went to bed. You know we were doing mahi together. Right throughout the whole day we were sharing together.” (Ata)

The respondents acknowledged that it was important to build a good relationship with the whole school community – that is the principal, staff, students, whanau and wider community – as a way to add value to the professional development programme. They stated it was important to have the principal on board and that efforts were made to support staff with access to Ngā Toi resources, particularly people resources.

“If it wasn't for our Tumuaki too supporting us in this whole walk of life, this new walk of life for me especially I don't think it would have happened. The support of the Ngā Toi whanau and also the facilitators, a bit from our own Kura, a bit from the PD, the facilitators in the PD and actual the whole thing with our whanau. I think we wouldn't have got through this thing without all of those separate ohu.”
(Ata)

5.4.2 Block course approach

The respondents talked positively about the block course approach to the professional development programme. They valued taking the whole year to focus on Ngā Toi and thought the intensiveness of a week-long hui four times a year worked. They compared this favorably to one-day professional development.

5.4.3 Live-in model

For the professional development phase a live-in model was seen as the way to go. The opportunity to wananga together went beyond the hours of 9am to 5pm.

“Yeah and I think the noho... the sitting together and the intensiveness of those week long hui. Those were good.” (Mahi).

5.4.4 Phases of professional development training

The participants talked about the curriculum from the perspective of learning about it during the professional development phase and then taking that learning and delivering to the teachers during the implementation phase. During the professional development phase they stated that the curriculum was “explained well” and that it was presented so that they could put it into practice.

“So I think for me it was an opportunity for me to get to know the curriculum. I suppose because there’s so many things within my job that you do and I suppose art you know toi isn’t really one of them unless somebody asks you about something toi-ish in particular like weaving or whatever that’s when you actually do it but to actually look at the curriculum as such.” (Mahi)

“I need to change and look more at what the curriculum is saying you should be doing for level one.” (Harikoa)

“I like the way that this the Ngā Toi one was done because we’re looking at the marau, the Ngā Toi curriculum and when we’re going to schools teachers want to know how to read it. You know how do they use it and so that was our main focus was to be able to understand it ourselves and then go... and they’re working with key teachers, explain to the best of our ability what was in there so that they could plan their lessons.” (Koka)

“In a way it’s a combination of all those things because you’ve got that linguistic as well and the content knowledge so taking it from learning about it I guess in terms of passing it on.” (Mahi)

5.4.5 Expertise valued

Respondents expressed that having experts present during the professional development phase was invaluable. They appreciated working with experts in the professional development phase and valued the experts making themselves available to support the implementation phase. The respondents commented that having experts to model was important because they were professionals in their particular arts discipline and what they delivered linked to the Ngā Toi curriculum statement.

“Then the following year to sieve out what it is that we need to give our teachers, you know, where were they coming from? Because that’s the other important thing to do. I mean, we were professionally developed with all of these professionals around us and we couldn’t just bombast the staff.” (Koka)

5.4.6 Hands-on approach

Many of the respondents emphasised the hands-on approach to implementing the curriculum. They valued hands-on type activities rather than planning the work using the curriculum. The ability to be able to relate the practical experiences to the planning was something the respondents highlighted.

They stated that the hands-on approach to the professional development was successful. Some stated that the hands-on approach helped them to better understand the curriculum. The professional development programme modeled working from a practical perspective to a theoretical one.

“I mean there were a lot of successes within the PD, the Ngā Toi PD. One thing I loved was the actual hands on things. I mean just like Ata was saying I know how to do the planning and stuff but you get a bit hoha sometimes when you have to go back to the books. I’m a person I like to do hands on things.” (Tika)

“They do like to get engaged with, um, physical activity. You know. Interacting with different things. They get more from it than sitting reading the paper(work).” (Koka)

5.4.7 Make learning fun

Making learning fun became a critical part of the Ngā Toi implementation phase. Hands-on workshops in each of the disciplines of Ngā Toi engaged learners. Learning through hands-on workshops was viewed as a valuable model to experience insights into student learning: “you had to experience it to know what kids get into”.

“We had to make it and we had to... she was there to help us to make sure that we got. So I’d say the hands on workshops were definitely successful and even though sometimes it was a chore to do the planning afterwards.” (Ata)

5.4.8 Ngā Toi contexts go beyond kapa haka

Participating in a wide range of workshops in each of the Ngā Toi disciplines created opportunities to show teachers that Ngā Toi programmes in the classroom could go beyond kapa haka, for example teaching dance and drama. The Ngā Toi curriculum outlines a wide range of contexts in each of the disciplines and therefore supports the notion of extending Ngā Toi contexts for learning that go beyond kapa haka.

“Well I think there’s kapa haka, then I think there’s the pūoro stuff but I think that if you’re within kaupapa Māori then I think that kapa haka is actually sometimes something that you can’t often get away from aye.” (Mahi)

“One of the things where I did make shifts was in drama, dance, you know I’ve always shied away from those things because I didn’t know how to show anybody but through doing the Ngā Toi and having you as a tutor it’s given me that

confidence to do mahi a te rēhia, to do a whakaari and to use different strategies I guess to encourage teachers to do it. So for me yeah it's been my mahi a te rēhia. I know a little bit about music." (Auaha)

"We have kapa haka day every October you know for Te Waka Nui Te Reo Māori and it's through kapa haka and our kids... there's about seven schools that go and we hire the hall out here in Lower Hutt and that comes through in there ay the types of performance that they're doing at the moment. It's not purely kapa haka." (Mahi)

5.4.9 Re-visit Ngā Toi content

To have week-long professional development hui four times a year meant that the participants were able to re-visit Ngā Toi content and this was seen as favourable. Support with implementation helped the National Facilitators to "do meaningful things".

5.4.10 Modeling

Modeling expressed as doing is viewed as the practical application of Ngā Toi concepts. Modeling from the Ngā Toi experts to the participants during the professional development phase led to modeling from the facilitators to the teachers and students during the implementation phase.

"You had, professionals, if you like, people who are experts in each of those specific areas... dance, drama, whatever... ngā mahi a te rēhia, toi atata and toi puoro. So they modeled and then you modeled to the lead teachers and then they modeled to their teachers, then they worked with their students in the classroom." (Koka)

The interviewees expressed the notion that if they or teachers did not have the expertise to deliver Ngā Toi in specific areas then they had the responsibility to bring in people with the expertise.

"Those were good models for the teachers so they didn't have to be experts in the field but there was a responsibility that they had to bring the experts into the classroom so they were really, really good." (Marika)

Modeling included the notion of working in a variety of genre in the three arts disciplines.

"The model was inclusive of the practices, facilitations and going beyond that. We looked at different modes of art or a genre of art that was fantastic. All of that was great in a model." (Koka)

Good modeling was viewed as a powerful tool to engage teachers in the Ngā Toi process.

"As an RTN it stops with the teacher unless you want to model some ideas with them or model a lesson with them, with the kids. I mean you do that because you

will take the kids through, you will take us through the wananga of the document and you know take us through it and we'll sit and work with it. You'd also take that next step and actually implement it with the kids you know for teachers do that whole modeling thing. I think that's good because modeling is a really powerful tool ay." (Mahi)

5.4.11 Classroom: the testing ground

The classroom was emphasised as the testing ground for trying out new things. The respondents valued taking new ideas and techniques back to the classroom and trying them out. They emphasised sharing ideas that they had learnt from experts. Ideas and resources were shared between the National Facilitators as they implemented the curriculum. It was important for them to keep in touch between the professional development weeks and during the implementation phase.

"They went back and tried it out as well, tried it on their children. They were very good. In one particular school there was only one immersion teacher and she would be outside doing the kanikani and different movements with the children and then take them back in the classroom to start their work." (Harikoa)

"I do a lot of modeling of art for teachers and always say to them oh well you can... I usually leave them with an idea of something else that can use to move forward for that particular bit of art. There's something else that they could do for that art." (Auaha)

"Whenever we come back we're still in the classroom and even little bits of techniques or management we learnt on our wananga we could use them right away." (Ata)

5.4.12 Working collectively

Māori advisors and resource teachers of Māori often worked collectively to implement the Ngā Toi curriculum. They valued their ability to be adaptable and saw advantages in working collectively as a way of sharing the responsibilities of implementation. Some of the resource teachers of Māori shared the professional development with other resource teachers of Māori in their regions and saw this as a way to not only up-skill their colleagues but also spread the workload.

"It's that we worked collectively as resource teachers. Get to know things, get to know documents, get to know delivery, then that means there's four people as opposed to...four more people, oh three more people. You know like we had the five from our (region) and then three more people that are able to help other schools that aren't necessarily already on the program so you know I think that's the method that we use here is that if any training that we get as RTM's we then on-share it to our team who are then able to work with teachers you know so that's sort of our theory to life around here." (Mahi)

"So it wasn't to keep it you had to do it yourself, you had to share it with others. We then had to implement it into their schools." (Marika)

5.4.13 Ngā Toi in the community

Art, whether it be performing at Te Papa, running Latin dancing, rock and roll and aerobic sessions, presenting wearable arts, street theatre and having art auctions featured as manifestations of the implementation phase.

“I think that sort of broadening of ideas that you see in those sorts of things that you don’t actually just need a stage. That you actually can go beyond that and take it outside and make it really flow.” (Mahi)

“We’ve had a Māori art market one weekend, a matariki and they’ve included us at the atamira, Māori in the city and they took our students artwork to the tables down in the city and they’re inviting us to exhibit with them.” (Ata)

5.4.14 Creating connections with marae

Creating connections with the marae was valued. Respecting the marae and kaupapa Māori was seen as important. Seeing more art work on classroom walls was a positive outcome of implementation. Teachers were encouraged to work within contemporary, as well as traditional, contexts.

5.4.15 New things take time to learn

Implementing the Ngā Toi curriculum was seen as a process that takes time to develop in-depth knowledge of and confidence to deliver.

“I think what we’ve found as documents have come out we actually need that time to actually go through it. It’s like new resources, you actually need to learn how to use it and so we were lucky and fortunate that we had key people or people who have been chosen to go through and then go on this and then feed it out again, then feed it out again, then feed it out again and that’s a good process.” (Mahi)

5.4.16 Valuing process

Process was viewed as an integral part of Ngā Toi. It was not the finished produce that was important but the process. Process was seen as ongoing and doing each part well.

“I think working with the exemplars showed me how important processes are. Not going straight for the finished product but how you get to it. I think that sort of brought it home to me a lot more so that I can also pass that onto teachers and they realise that okay they can dolly their finished product up at the end but really for children to learn they’ve got to know that you do this first and then you let it dry or whatever you know before you add the next layer of paint, not to be impatient. All those sorts of things.” (Auaha)

5.4.17 Reflecting advisory outputs

The advisor respondents said that working the implementation phase had to reflect the advisory outputs. They stated that they were outputs-driven and dependent on the outputs to implement.

“The other challenge was for my work and I was able to do Ngā Toi for two years and it was part of my outputs so I spent all my hours doing Ngā Toi but once the two years were up it was a challenge to try and put Ngā Toi in where I should be doing something else.” (Harikoa)

5.5 Conclusion

The findings express the perspectives of eight participants who trained as National Facilitators of the Ngā Toi curriculum statement in immersion schools in relation to the concepts of understanding, doing and being. The narratives of the interviewees are related to their own experiences of both the professional development training in Ngā Toi and the implementation phases of the curriculum. In turn, their reflections on the implementation of what they had learnt during the training also included how they thought the teachers they were training engaged in the professional development.

Each of the three concepts of understanding, doing and being were analysed according to a range of similar themes or categories that arose from the data. These themes have been described as: understanding – the thought processes and increased capacity to discuss, debate and interact in relationship to a particular phenomenon; doing – the processes involved in giving action to ideas or concepts; and being – the intangible aspects of the professional development such as the participants transforming their own being in relationship to a phenomenon or circumstance, and the ability to build or give quality to something and the ability to be present or in the moment.

CHAPTER 6

Discussion

“The way to do is to be.”
Lao Tzu (cited in Jaworski, 1998. p. 57)

6.1 Introduction

This study looks at how acknowledging being can make a difference in professional development models and arts education. My research question is: ‘How can Māori arts education contribute towards a holistic approach of knowing based on the inter-relatedness of understanding, doing, and being?’

By stating the question in this way I have analysed the data in relation to the importance of being and how this was expressed in the delivery of professional development for Māori arts education. In this chapter I argue for a holistic approach to knowing through the inter-connectedness of understanding, doing and being and propose an approach to arts education that acknowledges the importance of the being in professional development and in educative processes.

The Ngā Toi Professional development was considered a successful implementation of the curriculum by the Ministry of Education. Although the contract was renewed several times there was no analysis by the Ministry of Education of why it was particularly successful.

As the Ngā Toi National Coordinator it was my task to develop and implement the Ngā Toi contract. The programme provided the framework for the process of delivery. Within the process there was a certain amount of freedom to allow for creativity to unfold and for whanaungatanga to build.

The diversity of the participants helped to determine the tikanga or method of delivery. In other words I was able to use the expertise already within the participating groups, both in terms of tikanga Māori and Ngā Toi expertise, to support the programme. These factors, as well as an analysis of the findings, the literature, and my own beliefs and insights (Merriam, 1998, p. 6), have determined the conclusions I have drawn in order to answer the research question.

This chapter has been organised into three sections. Section 1 looks at the importance of being in arts education and presents three pathways that express being and can be applied to the professional development of Māori arts education or any other educative process for that matter. Section 2 examines Māori perspectives on being, including the six values that underpin the Whare Tapere, and situates these perspectives within a number of other value-based approaches to art and education. In Section 3 I propose an original model of arts education based on the interconnectedness of understanding, doing and being.

6.2 Section 1: All about being: a holistic approach to knowing

In professional development learning there is a strong focus on knowledge (understanding) and pedagogy (doing) but very little is discussed in regards to being. Through such a focus on epistemology (or theory of knowing), ontology (or theory of being) is overlooked (Dall’Alba, 2009). This research demonstrated that what made a difference in the delivery of the Ngā Toi professional development was that the learning emphasised and acknowledged the interconnectedness of understanding, doing, and being. Being was present and was seen by the participants as an important component of the learning and implementation.

The Ngā Toi curriculum acknowledges the doing and the understanding by integrating the strands of *mohio (understanding)*, *maioha (appreciation)*, *tuhura (exploring)* and *mahi (doing)*. These strands describe the scope and parameters for learning and identify the particular skills and understandings to be developed within each strand of each discipline. However they clearly fail to acknowledge the importance of being in arts education.

The statement at the beginning of the Ngā Toi curriculum states that “the Māori arts are embedded in the aesthetic dimensions of te wairua (spirituality), te mana (respect), te ihi (essential force), te wana (authority), te wehi (awe) and te mauri (life force)” (Ministry of Education, 2000, p. 5). This statement acknowledges the being and the intangible aspects involved in an arts process. However, there is no acknowledgement or documentation of how these aesthetic dimensions may be considered and implemented in arts education.

In this study I assert that being is not separate from understanding and doing. It is the interconnectedness of these three concepts that allow for a deeper knowing of

things. This could be described as a knowing of the mind, body and soul and equates with terms such as realisation or in the zone and enlightenment. The intention of this section is to create a space and a dialogue for debate and discussion in regards to the inclusion of being in arts education.

Learning to become a professional involves not only what we know and can do but also who we are (becoming) (Dall’Alba, 2009). In terms of professional learning educators not only need content and practice but also ways in which to transform self. Bawdin (1991) discusses this as the inter-relatedness of the praxis for being with the learning for knowing (propositional) and learning through doing (practical), each participating in the development of the others. “I learn to be, learn to learn to be, and learn the nature of being, by consciously exploring these different systems of learning” (Bawdin, 1991, p. 1).

To situate the concept of being in arts education I am proposing three pathways: self-realisation (relating to understanding or the mind); transformation (relating to being or the spirit); and presence (relating to doing or the body, i.e. sensory perception). These pathways are linked and, to an extent, they overlap. Yet for the professional development in arts education it is meaningful to make these distinctions. These are the initial interpretations as a result of the findings and they open a dialogue around professional development for arts education, Māori immersion education and professional learning in general.

6.2.1 Self-realisation

Self-realisation brings awareness to a situation and can be described as an awakening of our spirituality. In our lives we can become trapped in a particular way of being that does not serve or fulfil us, for example, being shy or unsociable. When people realise that their present way of being is based on a past experience they then have the awareness and therefore the ability to do something about their situation or circumstance. This realisation can allow us to move into other ways of being that do serve us and are fulfilling.

Transforming an aspect of ourselves does not always have to come from delving back into the past. By recognising that we think, feel or react in a particular way in a particular aspect of our lives can allow us to transform those thoughts or behaviours.

We can further understand this phenomenon through categorising knowing in the following ways:

- what we know we know – for example I know that I am Māori, and I know that I know that
- what we know we don't know – for example – I know that I don't know how to speak Russian and I know that I don't know that
- what we don't know we don't know – these are often referred to as our 'blind spots'.

(Personal communication, Landmark Forum, 1998)

Our blind spots or what we don't know we don't know is where we can really make a difference in our own self-transformation. By shifting something that we don't know we don't know into the realm of what we know can change the course of direction in an aspect of our lives that does not work for us. Bringing those aspects of our lives into our conscious realm allows for transformation. We could refer to this phenomenon as 'a breakthrough' or 'an insight'.

Dewey, (1997) explains the phenomena of self-transformation as a reflective activity where:

“A person finds himself confronted with a given, present situation from which he has to arrive at, or conclude to, something that is not present. This process of arriving at an idea of what is absent on the basis of what is at hand is inference. What is present carries or bears the mind over to the idea and ultimately the acceptance of something else” (Dewey, 1997, p. 190).

Causing a breakthrough into a new way of being often requires an act of courage from people. It may involve changing some aspect of their lives or doing something that would not have been considered in the past. The act of courage is one where we choose to no longer be victims of circumstance but create new ways of being that can inspire and move us. Jaworski (1988) explains this phenomenon as “creating a domain in which human beings continually deepen their understanding of reality and become more capable of participating in the unfolding of the world – creating new realities.” (p. 3)

The Ngā Toi participants acknowledged that transforming an area in their lives meant that they had to 'stretch their limits' and move out of their comfort zones. The ability for people to 'stretch their limits' implies a willingness to go beyond what they believe is possible and to give things a go they would not have even considered in the past.

“The roll out that has happened from it (the professional development) is that there’s a lot more happening that is wider than you...you know people are actually stretching their limits more.” (Mahi)

These types of transformations happened often during the Ngā Toi professional development. One of the participants, at the beginning of her learning, clearly stated that she would implement the visual arts and music but not dance or drama. She went on to become one of the high implementers in each of the disciplines of Ngā Toi by overcoming her fear of dance and drama.

“I’ve always shied away from dance and drama because I didn’t know how to show anybody but through doing the Ngā Toi it’s given me that confidence to do mahi a te rēhia, to do a whakaari and to use different strategies I guess to encourage teachers to do it.” (Auaha)

She became very passionate about implementing Ngā Toi and worked collaboratively throughout the greater Auckland region. The facilitator described shifting the block she had about delivering dance and drama and that this was situated in the self-realisation that she could deliver those disciplines. Factors such as having lots of support, overcoming self-doubt, and her pushing her boundaries would have helped but at some stage of her learning this facilitator came to realise that she could do it. She created a new ‘reality for herself’ by shifting her being (Jaworski, 1998).

6.2.2 Transformation: becoming that being

Transformation relates to a shift from pretending to be something to actually becoming that something. This type of transformation happens in the present and in the instance. It is often instant and spontaneous. A good example of this is the description of the leaf in the wind given in Chapter 1. The boy was not pretending to be the leaf: in his imagination he was the leaf. He had a high level of imagination and ability to be present or in the moment.

This transformational type of being was evident in the Whare Tapere and associated with pre-European performances that happened in the Whare Tapere (Royal 1998). The ability to actually become something else was associated with the relationship Māori had with ngā Atua. These were transformations that created a sense of illusion and were associated with mystic law.

There is an expression that Royal (1998) uses that exemplifies this type of transformational being and its association with the whare tapere. The saying is ‘You

are Hineruhi – the bringer of the Dawn’. He is not saying ‘You are like Hineruhi’ or ‘You are similar to Hineruhi’ but ‘You are Hineruhi’. This relates to the process of Whakāhua: the transformation of the performer into a Deity. For this transformation to happen, the self needs to be liberated from the mind.

This phenomenon of liberating self from the mind was exemplified through the ability of humans to transform into gods and was expressed through the emotions. Royal acknowledges that war dances belong to the domain of Tū-mata-uenga. Tū-mata-uenga signifies the “transformation of face and body through anger” (Royal, 1998).

This type of transformation was exemplified in a range of different workshops run during the Ngā Toi professional development. The participants were encouraged to ‘give things a go.’ In its most simplistic form it is transformation that occurs in the moment: giving something a go without thinking too much about it. This approach infers that we are more in our bodies than in our minds. In the performing arts, the mind can and often does get in the way. Sometimes thinking too much can interfere with creativity and make a natural behaviour appear forced or too thoughtful. Referring back to the leaf in the wind example, the boy was not thinking about how to be the leaf; he was just being the leaf. He trusted that he already knew how to be a leaf and his body, through his movement, made that connection.

This type of transformation is not a new phenomenon in the arts, but a focus on skills and processes such as method acting have seen this type of approach marginalised in western drama. van Dijk (2006) explores these instant transformations in his workshops and argues against ‘method acting’ where, for example, the actor is encouraged to delve back into his or her past to connect with an emotional experience and bring that experience to the fore to fulfil a role they are performing. van Dijk argues that all emotions are contained within us and all we need to do is bring them to the fore and ‘be them’ (van Dijk, 2006).

The Ngā Toi participants experienced these types of transformations as opportunities to try new things out. They were seen as positive experiences that impacted on their performance potential. They stated that these types of experiences acknowledged the ability to ‘just do it’, trust in the process and go beyond what is believed possible.

“You know, so I think it was really, really good the way that you actually structured it. I think it’s right, it’s just that whole opportunity to be able to do things that you wouldn’t normally touch on. You know it’s actually putting your toe in the water

isn't going to be enough you actually have to step right in and just do it you know.”
(Mahi)

6.2.3 Presence: being in the moment

The third type of being highlighted in this study is a being that is essential to the performing arts and is what can elevate an ordinary performance to an extra-ordinary one. Presence is what underpins and highlights extraordinary performance in any of the performing arts' genres. When we see kapa haka or any performance at its best, as an audience we can be moved in ways that can transport us into another space. In these moments the performer and, one could argue, the audience are highly present to what is happening in the moment. From a Ngā Toi curriculum perspective we could encapsulate this phenomenon as the process of the performer(s) evoking the aesthetic dimensions of *ihi*, *wehi*, *wana*, *mauri* and *wairua*.

The manifestations of these aesthetic dimensions are expressed in kapa haka through *pūkana* (dilating of the eyes, performed by both sexes), *whētero* (the protruding of the tongue) and *pōtētē* (the closing of the eyes at different points of the dance). Karetu (1993) emphasises that through the expression of *pūkana*, *whētero* and *pōtētē* we can lift a mediocre performance to the state of extraordinary. It is these types of expressions that help to evoke the inner emotions and express them outwardly.

A practice to increase ones ability to evoke these aesthetic dimensions is the practice of being present. Presence or “the ability to be sensory alive in the moment” (van Dijk, 2006, p. 6) requires giving up trying to be in control of the moment and being willing to take a risk, trust in the process and step out of our comfort zone. The notion of developing presence is something that is an on-going process and needs to be practiced as a part of any Ngā Toi performing arts (dance, kapa haka, drama, music) programme. The Ngā Toi participants expressed ‘being present’ in a variety of ways such as being enthused and passionate. Presence is associated with a high level of interest and creating a space where the participants are both at ease as well as willing to take risks.

“Getting them at ease and making them feel that yes we all take risks in life and we've gone through that and getting them to have a go at Ngā Toi in that way it's impacted on the kids because a lot of our children are naturally talented in the arts field.” (Auaha)

During the Ngā Toi professional development a number of the expert presenters were aware of the phenomena of being present and gave time and space for it to develop or manifest. The practice of being sensorially alive in the moment allows us to make connections with the environment, people around us and our inner selves and is a key element to one being fully self-expressed. In this sense being present or in the moment is associated with what Marsden refers to as being in flow with the universal process (cited in Royal, 2003). It infers a sense of trusting in the process and allowing things to come into being rather than pre-determining an outcome. This approach to learning is at odds with the Ngā Toi curriculum where the intention is to teach to pre-determined learning outcomes and to predict the outcome rather than allow the outcome to unfold from the experience.

A true creative process involves the participants knowing their starting point but not knowing where they're going to (van Dijk, 2007). This idea of the creative process sits nicely with Marsden's notion that creativity happens through the sense of flowing in union with the universal process and becoming fully creative (Royal, 2005). There is a strong element of trusting the process that guides creativity. The Ngā Toi participants emphasised this notion of trusting in the process. They expressed the importance of participation and experiential learning.

“I think the experts that you brought in to highlight specific areas of that mārau were just wonderful and it didn't allow any of us to sit back and just be you know wahangū (quiet). You had to get up and participate and that was the culture that you'd set up in there. But I think that really if you're going to be running a toi type program like that in the PD development you actually needed to experience it to be able to implement it. It's no good sitting there being passive you know through a muscle and bone thing and just watching it. You had to experience it to know what the kids were going to get into.” (Mahi)

Within professional development space needs to be given for creativity to unfold. We are often obsessed with making time and space count by filling up the gaps of our sessions with knowledge and experience. However, true participation and creativity requires time and space. This is a space of absolute nothingness and it is in this space we can allow things to unfold. I would contend that in the arts it is particularly important to work with the notion of being present, that is, to be sensory alive in the moment, not in the past where we might be relating to a similar experience where things went wrong, not in the future where we can be worried or concerned, trying to determine the outcome, but in the 'here right now' without the imposition of what has been before or what is expected. This is where the creativity and even magic happens.

In conclusion, three pathways express being in the Ngā Toi professional development: self-realisation which occurs when people realise that their present way of being is based on a past experience; transformation which relates to a shift from pretending to be something to actually becoming that something; and presence or the ability to be sensory alive in the moment. These three pathways offer practical ways of addressing being within the context of arts education.

6.3 Section 2: Māori perspectives on being

6.3.1 Being and whakapapa

In this section being is understood and expressed in terms of Māori values and knowledge. This perspective references a whakapapa viewpoint that acknowledges the coming into existence of being. I also examine six values that underpin the Whare Tapere. Both of these studies provide insights and holistic approaches for professional learning and art education.

Through whakapapa Marsden acknowledges three stages of being: Te Korekore is the realm of potential being; Te Pō is the realm of becoming; and Te Ao Mārama is the realm of being. Marsden states that “Te Ao Mārama replenishes the stuff of the universe as well as creates what is new. Thus it is a process of continuous creation and recreation” (Royal 2003, p. 21). This Te Ao Mārama concept resonates solidly with the concept of creativity, where the artist is engaged in a process of creating and recreating.

I see Te Ao Mārama as a metaphor in arts education for where creativity happens. It is where, through being, things can really happen. It is the realisation of the idea or the concept. Te Ao Mārama recognises and acknowledge being as the source of creativity. Coming from a whakapapa perspective the concepts of Te Korekore, Te Po and Te Ao Mārama are a necessary, important and dynamic dimension in this study.

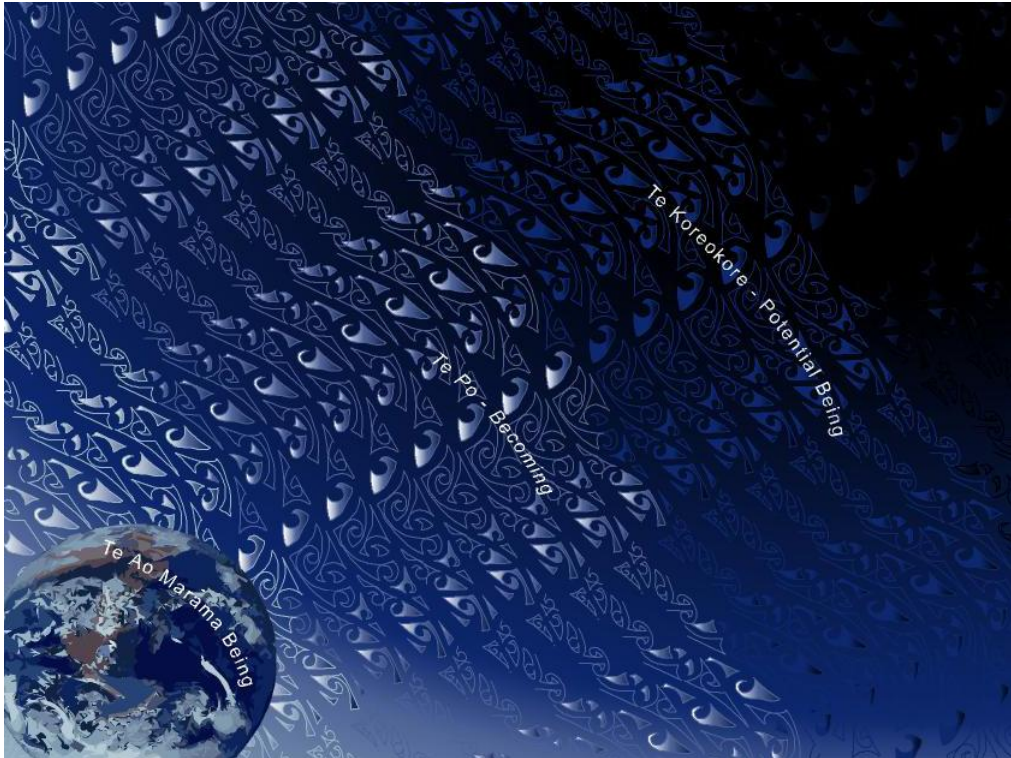


Figure 6.0: Te Korekore, Te Po and Te Ao Mārama

The above image shows an interpretation of the coming into existence of being from a Māori worldview. Māori view Te Ao Mārama as the world of light: the realm in which human beings live. This model depicts the coming into being from a whakapapa state as Te Korekore – Potential Being, Te Po – Becoming and Te Ao Mārama – Being (Royal, 2005). The concepts of Te Korekore, Te Po and Te Ao Mārama provide a framework for arts education that realises a creative process. From an arts perspective Te Korekore could be viewed as the potential being or the idea, Te Po as the developing of the idea and Te Ao Mārama as the presentation of the idea or the performance. The notion of Te Korekore, Te Po and Te Ao Mārama representing a creative process in the arts is expanded on in the following paragraphs.

6.3.2 Te Korekore

Te Korekore is the realm of potential being. It can be described as the thought, the idea, and the potential which is not yet realised. In the performing arts, particularly in devised theatre (van Dijk 2006), this is called the ‘point of departure’. It can be expressed as an object, a song, a piece of text, a poem, or an image. The point of departure functions as the springboard for expression in devising theatre. The devising process is a collaborative effort between all of the participants and parallels

can be drawn to collaborations that occurred in the Ngā Toi professional development. Working together and collaborating was an important component of learning.

“It’s that we worked collectively as resource teachers. Get to know the documents, get to know delivery, then that means there are four people working together. I think the noho and the intensiveness of those week-long hui were good. The sharing, the bouncing off ideas you know – the experts.” (Mahi)

6.3.3 Te Po

Te Po is the becoming and implies an unfolding of something (Yihong, 2002). The concept entails the notion that we are not trying to get somewhere or work things out; we are allowing the space for things to happen. There is no pre-determined learning outcome. Therefore the focus is on the process rather than the outcome. Participants of the Ngā Toi professional development understood the concept of knowing where you are coming from and acknowledged the importance of working from the familiar and into the unknown through using ‘our own Māori’ contexts and also acknowledging different perspectives and cultural contexts.

“You have to be also sensitive to people and to have some knowledge which are their backgrounds and when you’re dealing with toi atata to have some knowledge of marae and carvings. You have to have a very good knowledge of things and also be willing to be creative when it comes to the unknown.” (Auaha)

The acknowledgement of tikanga Māori and using Māori contexts for learning were often perceived as marae-based. The participants expressed the importance of coming from a rich, artistic cultural perspective. These cultural perspectives were seen to come from the marae: the wealth of knowledge held within the concepts of marae as well as the physical structure.

“My focus was looking at we need to go back to the marae and using it as a broader thing that encompasses the arts. Our meeting houses are dying because we’re not interacting with them and our oral traditions and language is in the whare nui. We don’t take our children back enough to look at the language that is just screaming at us from those Po and the patterns and Tukutuku and all those sorts of things.” (Marika)

The concept of ‘becoming’ invokes a sense of fluidity rather than something that is fixed or confined. The idea of this fluidity is best expressed by one of the Ngā Toi professional development presenters:

“I think the Māori arts are a really exciting area because they push the boundaries. This whole notion of Māori art always being dynamic and changing is a really good model for Māori society to grasp. It will stop it from ossifying or becoming too orthodox or too strict or too sort of siege-like in its outlook at this particular time and there’s a danger of that happening I think.” (Hindle, 2002, p. 12)

The debate about what defines or constitutes Māori art became an integral part of the Ngā Toi professional development programme, and allowed the Ngā Toi participants to open greater possibilities in how they viewed and implemented Ngā Toi with the teachers they worked with. They were able to see new ways of doing things and try them out with the teachers.

6.3.4 Te Ao Mārama

Te Ao Mārama is the presentation, the being, the manifestation of the idea. Although the process of Te Korekore and Te Powere valued as important during the Ngā Toi professional development and implementation, the outcome, be it visual art work or performing were also valued and highlighted as important to the overall process.

“It was a big thing for me. I never, ever thought I’d perform at Te Papa but we did. You taught us a lot of traditional things but at the same time we were exposed to contemporary stuff and when we did the music we had all that wonderful waiata from Africa. It really brought me out of my comfort zone too. So it wasn’t just Māori. You introduced those contemporary, well they weren’t contemporary but they were other songs.” (Harikoa)

As a framework for devising in Ngā Toi the Te Korekore, Te Po and Te Ao Mārama phases provide a whakapapa approach to learning and teaching in and through the arts. The next section acknowledges the importance of the six underpinning values of the Whare Tapere and provides a model for the delivery of the Māori arts in Māori immersion schooling.

6.3.5 Six values of the Whare Tapere

Te Whare Tapere (Royal, 1998) is a term for a pre-European institution that expressed and explored the Māori worldview and philosophy to its fullest extent. It was how our tupuna (ancestors) engaged in the performing arts prior to the arrival of the European in Aotearoa New Zealand.

At a wānanga held on Matiu/Somes Island (2009) I talked with Te Ahukaramū Charles Royal about the six values that underpinned the concept of the Whare Tapere. At this wananga I realised that several of Royal’s concepts were clearly visible in the Ngai Toi project and that his interpretations of the six values provided a framework to understanding the processes that influenced and impacted on the Ngā Toi professional development. The following perspectives or interpretations come from notes taken from that session. I have used examples from the Ngā Toi

professional development that express, explain or exemplify these values. The six values are:

1. Rangatiratanga
2. Manaakitanga
3. Tohungatanga
4. Whanaungatanga
5. Ūkaipō
6. Kotahitanga (the parent vine of love).

Royal offered the following interpretations of these values.

6.3.6 Rangatiratanga

Royal (2009) describes the smaller concepts of Rangatiratanga as:

Ranga – to weave

Tira – a group with purpose

Tanga – the art of

Therefore, *Rangatiratanga* is the art of weaving together groups of beings with a special purpose. In this context Royal offered the metaphor of a school of fish, or a flock of birds united by a desire to act in unison. There is a strong sense of goodwill; they want to be together, to work together, have fun together, and create together. The act of being together, having fun together and working together links to the experience of whanaungatanga as expressed by the Ngā Toi participants.

“We all stayed together for the whole week. We were a whanau. We were always together apart from the time we went to bed. You know we were doing mahi together. Right throughout the whole day we were sharing together.” (Ata)

A Rangatira is commonly viewed as someone who is a leader. Jaworski (1998) talks about leadership being available to everyone and questions why we look for leadership outside of ourselves rather than developing this potential within ourselves. When the Ngā Toi participants came together the National Coordinators worked with them to create leadership within and throughout the group. Although we came from different backgrounds, we had a special purpose and we moved together in unison to achieve this purpose, thus reflecting the dynamics of Rangatiratanga in action through the Ngā Toi professional development process.

As part of the Ngā Toi professional development, emphasis was placed on whanaungatanga to create and build working relationships. This ability to co-operate

and support each other was viewed as a way to manifest whanaungatanga and rangatiratanga.

“I’ve never had support in that way before – we were never left floundering or on our own. They always came and supported us to make sure that we weren’t left floundering so if we had any problems over here, to make sure that the assessments we were learning about were done correctly they’d come down here and go through them with us and then watch us, you know observe us as we took children through those assessments. So I think Māori facilitators, if it’s Māori it seems to have a better impact.” (Auaha)

Although it was important to work in unison to achieve a common goal, it was also important to recognise individuality and allow for individual expression in a group situation. There was an exercise we would do with the participants in the professional development phase that was called ‘moving as one’ (van Dijk, 2007). This exercise incorporated this notion of working together to achieve a common goal.

“We know how each other thinks and we have been into the same schools and we know all the principals and yeah. We are very comfortable with each other and our styles.” (Harikoa)

To allow for individual expression in the group situation, each person had the opportunity to take the leadership and create the movement that the rest of the group would follow. The moving as one exercise physically exemplified the concept of Rangatiratanga.

The exercise presented other possibilities when an individual would break through the unity and create something new. This allowed for a change in direction with the movement sequence. A sense of spontaneity is critical to the creative process. When an individual would break through into a new way of moving, a new movement sequence was created.

6.3.7 Manaakitanga

Royal (2009) describes the smaller concepts of Manaakitanga as:

Mana – the core concept in Manaakitanga, it is the essence or the reality of a being

Aki – to uplift

Tanga – the art of

In this interpretation, manaakitanga is the art of uplifting the essence or the reality of a being. It is mutual uplifting of mana. Mana is not the same as power. It is different from the concepts of ‘mauri’ or ‘tapu’. Mana relates to the spiritual essence, where as ‘mauri’ relates to the physical or body essence and ‘tapu’ relates to disciplines and to dedications.

There are two examples of relationships that developed during and after the Ngā Toi professional development learning that stand out as exemplary manifestations of Manaakitanga.

The first one is a rich working arts facilitation relationship that developed between two of the Ngā Toi facilitators, Auaha and Harikoa. Prior to the implementation phase of the Ngā Toi professional development, the participants were allocated a good amount of time to develop their implementation programmes and many of them chose to work in regional clusters. Within these clusters there were a variety of ways in which they chose to implement the curriculum. Auaha and Harikoa developed an arts working relationship that encapsulated the essence of manaakitanga as being valued, working together, supporting each other, acknowledging each other and overcoming fear.

“There was great support between Ngā Toi whanau and peers. Auaha helped me to overcome that (fear of doing dance)”. (Harikoa)

They planned and implemented Ngā Toi programmes in their region in a way that drew on their individual strengths and styles. They became known in their region as co-facilitators and high implementers of the three Ngā Toi disciplines.

Another example of manaakitanga in the Ngā Toi professional development occurred between the two national Coordinators for Ngā Toi. Both ran workshops together and would utilise each others’ skills to maximise potential and possibilities for the workshops. Over time the ability to work in synchronicity developed. They were able to plan the basic framework or starting point for the workshop and then bring the participants into a creative process by allowing ‘things to unfold’ (Royal, 2005) rather than trying to determine an outcome. The outcome was the result of what the participants created. This way of working together exemplifies the mutual uplifting of mana.

6.3.8 Whanaungatanga

Royal (2009) describes whanaungatanga in the following way:

Whānau – equates to birth and he acknowledges that all life is birthed. Whanau is a group of individuals who share in the one life and facilitate one another

Whanaunga – a relative (for Māori the whole world is one whānau)

Therefore whanaungatanga is the art of relating and relationship. Life is understood through relationships, and everything is in a state of relationship.

The participants experienced a heightened sense of whanaungatanga and quickly developed a sense of mutual respect, joy, and love for each other. This phenomenon of building whanaungatanga was reflected in the Ngā Toi findings with comments such as:

“We even ended up... like after dinner our activity was Nga Toi weaving.” (Kata)

That the professional development was not something that began at 9am and finished at 5pm illustrates how the participants continued with the kaupapa after dinner. They would do this by either talking about events concerning the professional development or creating stronger ties or bonds with each other through doing an activity together like weaving. Furthermore, participants commented that an added bonus was sharing a room as they would reflect together about the day or the week with their roommate as they were drifting off to sleep.

The process of building whanaungatanga is not something that was a step-by-step process. A formulaic approach to whanaungatanga can often appear as inauthentic, contrived and omits the rich and often complex layers that constitute building relationships.

Using a marae-style approach to participating, where we all cooked together, ate together, cleaned up together and slept in the same space relates to Marsden’s notion of the universe unfolding through us (Royal, 2005). We were not trying to preordain whanaungatanga or follow a prescribed script. We provided the space for whanaungatanga to develop by setting up opportunities like cooking together and cleaning up together and the rest took care of itself.

The Ngā Toi participants lived together in the same space. Many of the workshops were constructed so that the participants had to collaborate and work together. Therefore it was important that the process of building whanaungatanga came with building a high degree of trust. Building trust happened as part of the overall process of the programme. The workshops encouraged participants to let go of their inhibitions and trust in the process. Just as importantly, whanaungatanga and building trust happened as a result of the participants living in the same space, eating together, relaxing together, weaving kete together, having a yarn together and sharing a room together where they would drift off to sleep reflecting on the day’s events.

“Yeah, any age could speak and any level could speak. It was really open and I think it was just the people that were on our group but it’s hard to create that atmosphere.” (Harikoa)

6.3.9 Tohungatanga

Royal (2009) refers to Tohungatanga in the following way:

Tohu (= *symbol*) – describes the arrival of Mana in a physical vessel. Ka tohungia tēnei tangata – this person is anointed/Mana has arrived

Tohunga – a person who is a vessel of mana. They see things in a new way (illumination) and call this to action

Therefore Tohungatanga is the art of bringing about mana in physical vessels.

In the performing arts we look at expression in terms of vessel (form) and content (quality) whereby the vessel can contain a multitude of meanings or qualities. Part of the purpose or aim of art and art education is to lift expression into a symbolic level so that many people can read different meanings into the art.

The visual arts can be expressed through realism or abstraction. For example, a rose can be painted to look like a rose or it could be painted in symbolic terms to capture the essence or qualities of the rose. In the second scenario the symbolism can allow a multitude of perspectives for the viewer.

Kowhaiwhai and whakairo use codified symbolism to capture meaning or intention. Similarly the performing arts incorporating movement, voice, language and sound can be expressed in a stylised way, allowing for a multitude of interpretations from the performers and audience.

Working in a symbolic or metaphoric manner was expressed in a variety of ways during the Ngā Toi professional development. One such way was in a process called ‘dramaturgy’. The term dramaturgy refers to the process of analysing or dissecting the content of a story for dramatic action (van Dijk, 2007, p. 90). The process uses the visual arts, in the context of the performing arts, in a highly interpretative and symbolic way. The process encourages individual interpretation of a story while working collaborative to stimulate ideas and possibilities for performance. The initial part of the dramaturgy process started with the participants creating a drawing for each beat and the overall essence and coming up with a short title for each beat that captures its essence. A beat is the smallest possible unit of dramatic action.

This process allowed for each of the participants to articulate verbally and through image the essence of each of the beats of the story. Through this process the participants would often shift from concrete to symbolic interpretations in their artwork and from literal to abstract or metaphorical verbalisations of their work. Making these creative shifts allowed for greater possibilities for interpreting the beats into dramatic action: possibilities that created a shift in the dramatic action from literal to metaphorical.

6.3.10 Ūkaipō

Royal (2009) refers to ūkaipō in the following way:

ū – breast milk

kai – to consume

pō – darkness

Ūkaipō could be literally translated as ‘breast-milk consuming the darkness.’ According to Royal ūkaipō relates to physical places, in which we are renewed, healed, nourished, and brought back to life (Te Ao Mārama). These places are different for everybody. He states that, “only you know what you ūkaipō is. You could refer to a ūkaipō moment as a pool full of Mauri!” (Royal, 2009).

The act of making art as well as enjoying or appreciating art should have an ‘ūkaipō’ function to it (van Dijk, 2009). Arts education that focuses on achieving learning outcomes often fails to consider this ūkaipō function or value. The ūkaipō function in the arts can be to relieve pent up emotion, take us out of the darkness, lift our spirits, or provide inspiration, encouragement and hope.

The Ngā Toi professional development participants expressed the notion of ‘being nourished’ through the arts. Ngā Toi opened up new horizons:

“The variety of people you brought in, it opened up new horizons for me to really go in depth and to learn more especially the music side and with Mahi a te Rēhia.” (Harikoa)

“Teachers because they’re only in their own schools, only see that environment that they’re in and you had some teachers in the last lot we had and their eyes were opened to see what was available.” (Auaha)

6.3.11 Kotahitanga

According to Royal (2009) we live in a world of duality and separateness, for example, good/bad, darkness/light. Kotahitanga is about overcoming separateness and building wholeness in a world of separateness.

In arts education, the distinction in disciplines of dance, drama, music, and the visual arts is an example of this separateness. Even drama at drama schools is separated into acting, voice and movement departments. Kotahitanga in the arts relates to bringing the art forms and different vocabularies together and integrating them without losing the integrity of each form or vocabulary. Inter-disciplinary and inter-cultural approaches are contemporary efforts to overcome separateness in arts and arts education.

The writers of the Ngā Toi curriculum endeavoured to bring an element of kotahitanga to the document by integrating the performing arts within the discipline of Ngā Mahi a Te Rēhia. This discipline includes areas such as story-telling, whaikōrero (speech-making), weapon training, games, korikori tinana (Māori movement), dances of different cultures, kapa haka, drama, masks, puppetry, stilt-walking and ritual encounter such as pōwhiri.

The dramaturgy process, discussed previously, is an excellent example of how kotahitanga was manifested within the Ngā Toi professional development. Dramatic action within a story was expressed in a variety of forms across the arts disciplines and included the use of voice, sound and rhythm, movement, gesture, choreographic image work such as 'moving as one', creating and performing soundscapes, and improvisation.

6.4 Section 3: Towards a new model of arts education



Figure 6.1: Model for the delivery of the Ngā Toi professional development

Figure 6.1 shows the inter-relatedness of understanding, doing and being as a model for the delivery of the Ngā Toi professional development. Te Mahi and Te Tūhura represent the Ngā Toi curriculum strands for doing and exploring. Te Mōhio and Te Maioha represent the Ngā Toi curriculum strands for understanding and critical analysis of art work: performative or visual. The inclusion of the artistic dimensions, Ihi, Wehi, Wana, Mauri and Wairua propose a model that infers that understanding, doing and being are inter-connected.

In this section I propose a new model for learning in arts education, based on an examination of the literature. This model recognises a deeper knowing of things that comes from a holistic approach to learning in and through the arts. This approach acknowledges the inter-relatedness of understanding, doing and being and how the being can be fostered in arts education. As a way to examine this model I have highlighted some of the successes and implications that occurred during the Ngā Toi professional development.

Truly 'knowing' something comes from a holistic approach that acknowledges that understanding, doing and being are inseparable and go hand-in-hand. Marsden highlights this concept by saying, "When a person understands both in the mind and the spirit then it is said that the person truly 'knows' (mohio)" (Royal, 2003, p. 79).

My interpretation of this statement is that when we understand something in our thoughts, actions and being (soul, wairua) we truly 'know'. There is a sense of the 'greater self'. When we are open and engaged with our mind, body and soul we are

experiencing the greater self. When we are closed off to the experience we are putting forward our 'lesser self'. The greater self is open and engaged whereas the lesser self is deluded (Ikeda, 2003). The higher self is aiming to reach higher values in themselves. Yihong interviewed Mario Solis who stated that the journey of the holistic educator is about "reaching the higher values of themselves, allowing people to manifest the excellence within themselves, and in turn allowing others to manifest their inner resources, creativity and excellence" (Yihong, 2003, p. 27).

To experience these phenomena of knowing the 'greater self' or 'truly knowing' in the arts we need to combine our understanding of the topic, for example, dance, with our practice. When we understand the movement in our minds *and* our bodies only then can we lift the performance to another level through our being (soul, wairua). The ability to work in a way that integrates understanding, doing, and being equates to Marsden's concept that the physical and spiritual worlds are linked by whakapapa and that everything in the universe is inter-connected (Royal, 2003). The ability to work within a whakapapa dimension that acknowledges these phenomena was encouraged by a number of the presenters of the Ngā Toi professional development. Participants of the Ngā Toi professional development explained that making links to the environment and connecting the spiritual and physical comes from a whakapapa perspective and this was an important component of the learning.

"The spiritual side and the physical side (of the professional development). You were all interwoven throughout (the professional development). That was so important to me to have those both sides being expressed." (Harikoa)

Heidegger articulates the notion of all things in the universe being inter-connected by stating that "we are embedded in, and entwined with (the universe)" (cited in Dall'Alba, 2009. p. 35). Marsden (cited in Royal, 2003) states that all things in the universe are woven together by the tohunga whakapapa (whakapapa expert) in a fabric of whanaungatanga or relationships. Building relationship during the Ngā Toi professional development happened on many levels. Relationship between participants and presenters was an important dynamic. Part of building whanaungatanga recognises the importance of how, as experts, we can empower others, thus reinforcing the notion of realising the potential for leadership in all of us as opposed to the western paradigm that leadership is only for the few (Jaworski, 1998).

These experts helped cause transformation in the participants by running workshops that aimed at lifting levels of confidence and enabling the participants to experience success.

“It (the professional development) was making us more confident. I think that making sure that as a facilitator going out into schools you have to feel confident that what you’ve got to deliver is going to be correct and that you know what you’re doing.” (Auaha)

On occasions during the Ngā Toi professional development the participants had to work to overcome self-doubt before they could experience success. An intention of the Ngā Toi programme was to build teachers' strengths, capacity and confidence in the arts. The phenomenon of doubting our own ability is a way to avoid participation and keep ourselves small. It is when we are working within the realms of the ‘lesser self’ that we are deluded by a sense of inability (Ikeda, 2003). The presenters for Ngā Toi had the ability to not only inspire the participants but also to engage them in a process of creative learning. This perception of lacking in confidence was challenged by the presenters at different levels and stages during the Ngā Toi professional development and the participants viewed the modeling from the presenters as powerful.

The presenters were viewed as experts in their fields and “awesome, wonderful people”. The arts experts would model to the participants what was expected of them. The modeling gave access to the activity or concept being explored. This process helped the participants to overcome any sense of fear or inability to participate in the workshops. They respected and trusted the presenters and were at ease with their participation in the workshops.

“You invited exponents in their field and you can’t get better than that. They’re (presenters) just awesome.” (Mahi)

From the participants’ perspectives success in the Ngā Toi professional development was viewed as experiential or hands-on and followed up by the theory. Success was achieved by having the learning experience be fun and participants appreciated the physicality of the work.

“I mean there were a lot of successes within the PD, the Ngā Toi PD. One thing I loved was the actual hands on things. I know how to do the planning and stuff but you get a bit hoha sometimes when you have to go back to the books. I’m a person I like to do hands on things.” (Tika)

6.4.1 Implications for professional development/learning

1. Being

For the purpose of this study being in arts education has been articulated in three ways: self-realisation, transformation and presence. Being, expressed as self-realisation, is when individuals or groups shift something in their being causing a change in their environment and in the way they see or do things (Jaworski, 1998). This type of being is associated with the mind or understanding, where the realisation of something that has happened in our past has determined our present and future. Through this realisation we are able to transform aspects of our lives that are not working or not working as well as we would like. Being, expressed as transformation, is being that is associated with the imagination or wairua and is something that can happen on the 'spin of a dime'. It is instant and spontaneous. For example, with the leaf in the wind, the boy was not pretending to be the leaf, he was actually the leaf. Being expressed as presence is associated with the body and the ability to do something and be sensorially alive in the moment. These three pathways offer practical ways of addressing being within the context of professional development, arts education and education in general.

Arts programmes and curriculum need to look for ways to integrate understanding, doing and being and give equal status to each of these dimensions. For this to happen, concepts of being would need to have equal status to the understanding and the doing and therefore being would become a strand of the Ngā Toi curriculum. In this study being in the arts is expressed in a variety of ways and is seen as what lifts a performance from mediocre to something that inspires and moves an audience.

Integrating being as an integral part of arts education challenges current thought that everything has to be assessed and have an outcome. Being challenges this approach to learning as it is often the immeasurable quotient in a performance or action. Being in the arts evokes an emotional or even spiritual response; you know when it is there but cannot predict what it will look like or the impact it will have.

2. Whanaungatanga

The concept of whanaungatanga, as practiced in education, can occur as a formulaic step-by-step process and this approach can, and often does, occur as inauthentic or insincere. Using a marae-style approach to participating in the Ngā Toi professional development where we all cooked together, ate together, cleaned up together and

slept in the same space allowed a space for authentic whanaungatanga to develop from within the group.

The dynamic of building whanaungatanga contributed to the success of the Ngā Toi professional development. Whanaungatanga was based on the layers of complexity that constitute the building of relationships. We were not trying to preordain whanaungatanga or follow a prescribed script. We provided the space for it to happen by setting up opportunities like cooking and cleaning up together and the rest took care of itself.

The concept of whanaungatanga is important to professional learning but the approach to the implementation of this concept is experiential and practiced in the moment. Whanaungatanga as a possibility in teaching and learning arenas is reflective rather than pre-determined.

3. Facilitators

The participatory nature of the Ngā Toi professional development was a contributing factor to the success of the programme. Facilitators were expected to participate in the workshops and were encouraged to 'push their boundaries' and go beyond what they thought was possible. Whanaungatanga played a big part in achieving this end. The facilitators knew each other well and were willing to take risks. As part of building whanaungatanga the presenters of the workshops worked with the facilitators in ways that helped them overcome self-doubts or fears they had about participating. The presenters helped cause transformation in the participants and the aim was to lift confidence levels and have the participants experience success.

From the facilitators' perspective success in the Ngā Toi professional development was expressed through developing skills, knowledge and being through experiential or practical workshops and following it up with the theory. The facilitators also acknowledged that the physical nature of the workshops and the fact that the workshops were fun contributed to the success of the Ngā Toi professional development.

There was a shared distribution of power during the Ngā Toi professional development. In most professional development models the presenters will usually position themselves and are viewed by the participants as 'experts.' The presenters for the Ngā Toi professional development, although experts in their fields, positioned

themselves as co-participants and would live, eat, socialise and participate, similar to a marae-style approach, as equals.

4. Programme design

The design of the Ngā Toi professional development acknowledged and incorporated the allowance for being, as interpreted in this study, into the planning. This created some ambiguity in planning as some things emerged through the process and the learning was retrospective or came out of being reflective. Some of the structures, such as the dramaturgy processes, assisted in creating an environment which in equal parts challenged yet supported participants to move into unknown spaces. Dall’Alba supports this concept of emphasising ontological approaches to professional development in the following quote:

“In professional education programmes emphasising ontology means placing the focus on learning professional ways of being, that is, on becoming the professionals in question. In other words, it places emphasis on enabling students to integrate their ways of knowing, acting and being professionals. This conceptualisation has the potential to provide clearer direction for our efforts in designing professional education programmes, as well as in challenging and supporting students who proceed through these programmes” (Dall’Alba, 2009, p. 44).

5. Challenging perceptions

Aspects of the Ngā Toi professional development pushed the boundaries of the participants, particularly their perceptions of what they viewed 'Māori art' to be in each of the three disciplines. They were challenged by a variety of questions that were raised or posed through the professional development. How do we define Māori music in today’s world? Is it enough that the words are in Māori? What makes the visual arts Māori? Is it crucial that the artist is descended from Māori? These questions and others in a similar vein were explored and debated.

The practice of Māori experimenting with different ideas adds to the richness and diversity within the contemporary art world and Māoridom alike. With the renaissance of the language and culture occurring over the last two decades, Māori are starting to feel safer within their culture. Māori artists are leading the way in terms of being experimental and innovative. A Ngā Toi presenter stated aptly, "Theirs is not a singular fixed identity but an open, fluid, contested, fragmented kind of identity and that’s the way cultural politics is moving in the 21st century. That’s the way post-modern Māori art is moving as well, looking out rather than looking in” (cited in Hindle, 2002).

6. Evaluation and Assessment

The Ngā Toi curriculum is outcomes-driven and places emphasis on the achievement of pre-determined learning outcomes. It has been argued that this approach to arts education can stifle creativity (Hindle, 2008). van Dijk states that creativity is about having a starting point but not determining the outcome (van Dijk, 2006). Taking this approach to arts education focuses the process on what is valued, not the outcome. The process involves the on-going development of skills, understandings and being and balances the tangible (form) and intangible (content) aspects of the learning. The Ngā Toi curriculum measures artist ability based on skills and knowledge and omits acknowledgement of the being.

I want to emphasise this point by referring back to the 'leaf in the wind' example. If we were to assess this performance according to skill-based performance criteria of the curriculum, we would perhaps look at: the child rotates; the child uses level; the child moves through space, etc. But it is evident that what is missing is the ability to assess the quality of his actions, the state of his being, the aliveness of his imagination, and the impact of the performance on the audience. In other words, the intangible aspects and the elements that cannot easily be described but in actual fact elevate the performance to another level.

The intangible aspects of the leaf in the wind example are a vivid imagination combined with a heightened sense of presence. The boy was right there in the moment; he was being a leaf. It was not planned or constructed, it was spontaneous, yet there was a strong connection with the imagination. He was coming from his heart, his soul, his body rather than his mind. He was not thinking about how to move like a leaf, he was being a leaf. Thinking can get in the way of the quality of performance and this example demonstrates how 'being in the moment' adds quality. We need to explore ways in which we can incorporate and develop qualities such as presence (being sensorial alive in the moment), imagination, intuition, spontaneity, and state of being. There needs to be a shift of emphasis from primarily skill-based teaching to also explore and encourage the notion of building presence, and enhancing quality of being.

If we want teachers to be able to recognise the intangible aspects of performing arts they need to be aware of this: how it might look, how it's transmitted from performer to audience, and then they would need to provide opportunities for this to happen. This is achievable within the framework of what Kura already do, but it requires that

teachers and educators acknowledge that there is another dimension that may not be measurable but is no less important in the process of learning in the performing arts.

6.5 Conclusion

In the 'post modern' world the emphasis of educative processes in general, and teacher professional development in particular, is on 'understanding' new knowledge and 'doing' or performing new tasks, rather than on the importance of 'being'. This study examined how Māori arts education contributed towards a holistic approach of knowing based on the inter-relatedness of understanding, doing, and being. Teaching and learning from a Māori perspective needs to be researched and embedded within the context of a Māori worldview (Te Ao Marama), as does teacher education and professional development for Māori teachers.

Holistic models, acknowledge 'being' as an agent for causing transformation where people are no longer victims of circumstances but participate in creating new circumstances or possibilities that shift their state of being. These shifts or changes in states of being are important to the educative process in arts education and are what gives rise to being fully self-expressed.

Embedded within a Kaupapa Māori paradigm and based on qualitative research into the phenomenon of Ngā Toi Professional Development, this study examined the views of eight participants who were interviewed using semi-structured interviews. The data was transcribed and categorised into the three areas of understanding, doing and being to allow for an analysis of what the respondents were saying, based on their own experiences in relation to the research question. The study defined 'being' in arts education in three ways: self-realisation, transformation and presence. Being, expressed as self-realisation, is when individuals or groups shift something in their being causing a change in their environment and in the way they see or do things (Jaworski, 1998). This type of being is associated with the mind or understanding, where the realisation of something that has happened in our past has determined our present and future. Through this realisation we are able to transform aspects of our lives that are not working or not working as well as we would like. Being, expressed as transformation, is being that is associated with the imagination or wairua and is something that can happen on the 'spin of a dime'. It is immediate and spontaneous. Being expressed as presence is associated with the body and the ability to do something and be sensorially alive in the moment. I want to acknowledge

that insights gained from this study also came from rich interactions with participants, experts and colleagues involved in the Ngā Toi professional development, the note-taking, keeping of a journal, milestone reports prepared for and presented to the Ministry of Education, the Ngā Toi exemplars and other Ngā Toi resource developments and the many hours of reflection are factors that have richly contributed to how this research topic and question manifested.

This thesis is an important catalyst to providing a space for debate regarding the inclusion of being in educative processes, particularly pertaining to the arts and the possibility of transformation. It acknowledges the importance of being and conceptualises how this might look and manifest itself as part of a professional development programme. The study examined Māori epistemologies and pedagogical knowledge and drew on holistic academic perspectives that cohere with Māori understandings to develop insights into holistic approaches to professional development.

This thesis is the first exploration into being and its importance to educative processes within the context of indigenous arts education in Aotearoa/New Zealand. It is my intention to further explore and develop the concepts examined in this thesis in a PhD study. It is anticipated that examining two other indigenous nations' expressions of being and the role being plays in their approaches to teaching and learning, along with a deeper probe within Aotearoa, will provide a richer and more nuanced understanding of the manifestation of being and its importance in learning and transformation.

Educative processes across the sectors of early childhood, primary, secondary and tertiary education continue to emphasise the importance of assessment and the necessity to pre-determine and measure learning. Indigenous and holistic approaches to teaching and learning tend to acknowledge the intangible aspects of educative processes. This approach to learning invites learners to transform.

As a seven year old learning that simple action song was for me the first remembered experience of being Māori. The local Māori woman who taught the action song had a profound effect on my life in terms of igniting the desire and potential to learn, engage in, and find out what meant to be Māori. The experience encouraged full self-expression and, in my seven year old world, make connections: connections to the past through acknowledgement of the tupuna (ancestors);

connections with our inner being and the expression of that outwardly; and connections with the environment. Being was the essential element of the process. Being in the arts evokes an emotional or even spiritual response: 'you know when it's there but you cannot predict what it will look like or the impact it will have on you'. Educative processes need to encourage a higher use of imagination, therefore enhancing the quality of our being and allowing us to become fully creative.

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Appendices

Appendix A: Participant Letter

Date

Tēnā koe e te rangatira

Nei rā ngā mihi maioha ki a koe e pīkau nei i ngā taumahatanga o ngā whakaakorangamō a tātou taonga, a tātou mokopuna, rātou e tū nei hei rangatira mo āpōpō.

Ko Rawiri Hindle tēnei e tū ngākau iti nei ki mua i te aroaro o te iwi, o te hapū, o te whānau, me ngā herenga waka, ngā herenga tangata e hono ai tātou ki a tātou. E mihi kau ana ki a koutou, nō reira, tēnā koutou, tēnā koutou, tēnā rā tātou katoa.

The purpose in carrying out research is to examine the impact of the Ngā Toi professional development and implementation model on Resource Teachers of Māori and Māori advisors.

I would like to do this by sitting with you in an interview and recording your response to questions pertaining to the Ngā Toi implementation model and anticipate the interview taking one to two hours. I would like to record and transcribe your responses. Possible interview questions are listed below.

The research will look at answering questions such as:

- Did the professional development have an impact?
- What impact?
- How did the professional development impact the implementation phase?
- Did it work to separate the professional development phase and the implementation phase?
- Was the model successful in terms of the passing of knowledge from National Coordinator/Ngā Toi experts to National Facilitators to lead teachers to teachers to students? How?
- What was the impact on resources teachers of Māori, Māori advisors and kaiako?
- Were there differences?
- Does the model work for each type of facilitators?
- What works about the model?
- What doesn't work or doesn't work as well as it could do?
- Has the model had an impact on student learning? What? How?

My practice as an emerging researcher based in Te Kura Māori, Ako Pai, is informed by the ethical guidelines developed in *Hei Korowai* (see attachment).

This project will ensure that privacy and confidentiality of participants will be protected. All material collected will be safely stored and access to it will only be seen by the participants, the researcher and the researcher's supervisors. The ownership of the material and the final research outcome will be negotiated with you at the beginning of the project. As informed participants in this project it is your right to withdraw at any time.

Attached is a guide for anticipated dates of interviews; however these times are a guide only and interview times can be negotiated with you to suit. These will be discussed and confirmed at our initial planning meeting.

Ka mutu i konei i runga anō i te hiahia ka whai kiko te mahi nei mō ngā kura, arā ko ngā tamariki mokopuna, ngā mātua, ngā kaiako, me te whānau whānui. Tēnā anō tātou katoa.

Nāku noa

Kairangahau

Te Kura Māori, Ako Pai, Faculty of Education, Victoria University of Wellington
(04) 463 xxxx wk, (04) 463 xxxx fax, (02x) xxx xxxx mobile, xxxxx.xxxxxx@vuw.ac.nz

Appendix B: Participant Consent Form

Participant Consent Form

Ngā Toi: Examining the impact of a Ngā Toi Professional Development project on Māori Advisers and Resource Teachers of Māori.

Please read this. If there is anything you don't understand, please ask the person who gave you the form to explain. This form will be destroyed six months after research is completed.

- I understand that Rawiri Hindle is completing this research as part of his Master of Education through Victoria University of Wellington, College of Education, Wellington.
- I have been given enough information about this research project, and about the purpose of this interview. If I want to find out more about the research, I know that I can ask the Principal Investigator Rawiri Hindle or his Chief Supervisor at Victoria University. Names and contact details are on the information sheet provided.
- I understand that Rawiri Hindle is conducting this interview.
- During the interview, I understand that I can choose which questions I want to answer. I don't have to answer any questions if I don't want to.
- I understand that I can withdraw my consent to participate in this interview at any time.
- I understand that I can change my mind later if I decide that I don't want to take part. I don't have to give any reasons for not taking part. I can also ask the Principal Investigator to remove what I have said from any records, up until the final writing up of the thesis.
- I understand that my ideas will form part of a written report on *Māori Teaching and Learning Perspectives*. I also understand that my name and other information that could identify me will **not** be included in the written report.
- I understand that I will receive a transcript of the audio tape of the interview, and am able to amend this transcript or make further comments.
- I understand that the only people who may see this transcript, besides myself, are my MEd Supervisors and those identified in the information sheet who are part of the Te Kura Māori clustered thesis. All these people are subject to a confidentiality agreement.
- I understand I will be invited to attend a feedback hui and will receive a copy of the findings of the research at its conclusion.
- I understand that this research has been given ethical approval by Victoria University of Wellington.

I understand that this consent form is part of the research data and will therefore be destroyed along with other data at the completion of the project.

Appendix C: Interview Questions

Interview Questions

These questions were intended as a guide only and were created as a way to engage in conversation with the participants.

1. How did the professional development impact on your thinking and practise of Ngā Toi?
 - What have been some of the successes for you in the professional development?
 - What have been some of the challenges for you in the professional development?
 - How could the model be improved?
 - What do you see as the key differences of this professional development model to other forms of professional development you have participated in?
2. What was the impact of the implementation design of the professional development model? (One year professional development – next year implementation)
 - What worked about this model?
 - What didn't work?
 - How could it have been done differently?
 - Focusing on one discipline.
 - Bringing a range of guest facilitators in the specific discipline of Ngā Toi.
3. Describe shifts in knowledge and practice through participating in the model.
 - Linguistic
 - Content knowledge
 - Confidence
 - Pedagogy
4. What are key skills and qualities needed to be a National Facilitator for Ngā Toi?
 - What type of training would they need?
 - What support structure would you need in this role?
 - What resources would you use to help in the role as a national facilitator?
 - What other qualities would you need?
 - What other skills would you need?

Appendix D: Ranking

Categories with content units	Frequency
RTM's AND ADVISORS	
In an Advisory Role	1
In an advisory role	1
TEACHERS	
Engaging lead teachers	13
Having capable lead teachers	8
Lead teachers engage other staff	5
Inspire teachers to do more art	7
They went a step further	
Teachers spread it through the whole school	3
They went a step further	4
We have creative fabulous teachers	6
I have photos and tapes of them in action	1
Some of the young wonderful teachers are Ngā Toi wise	2
Teachers have creative wisdom	3
Some teachers put up barrier	14
Teachers have other commitments	4
Māori medium – not easy to leave school	1
Some teachers are quiet	1
Facilitators have to learn to compromise	3
Teachers put barriers to implementation	3
Dependant on teacher to implement	1
Sometimes teachers see Ngā Toi as social	1
Teachers took it a step further	9
We taught, they took it a step further	4
Taking what we learnt – putting into action	5
Sharing our knowledge with teachers	7
I've been able to share my knowledge with teachers	3
You need people skills to bring out the best in teachers	1
Most response are positive to what we have presented	1
We work with teacher as a wananga	2
Building teacher capability and responsibility	8
Like teachers to have a go themselves	2
Building teacher capacity	2
Go back to beginning and work from there	3
Teachers had to take responsibility	1
Difference between research teacher and classroom teacher	1

Categories with content units	Frequency
CURRICULUM	
The language is specific to Ngā Toi	5
Te Reo Māori language examples that go with each level are really good	1
Good that it has it's own language	4
Key people helping to go through document	7
People explained it really well	3
Present document to put it into practice	2
We bought out the key points	1
Hooked in by writers talking about document	1
Wananga document with teachers	1
Some people found the curriculum difficult	10
Resistance	1
Find an easier way of doing it	3
The challenge of learning another marau	3
Teachers found it confusing	2
Hesitated until okay with doc	1
I know the Ngā Toi document	26
I understand the Ngā Toi document	5
The Ngā toi PD helped me learn about the marau	4
Felt confident using the marau to assist others	5
I noticed the little things in the document	4
Emphasising the elements	3
Teachers can use curriculum to plan lessons	2
Teachers look to document for approval to try new things	2
I can link my practice to the AO's	1
It's important that it's part of the curriculum	5
MOE recognise Ngā Toi as a curriculum	5
CONFIDENCE	
We all grew personally as we experienced success	10
Each time we have success makes as feel we can do it	5
I know more then when I started, I'm more confident	5
I am confident teaching Ngā Toi to teachers	16
Confident helping staff with curriculum and NCEA	5
Confident showing the skills of Ngā Toi	7
I can walk the talk	2
Confident in dance and drama now	2

Categories with content units	Frequency
You have to shake off your shyness and be confident	3
You're held back if you're not confident	1
If you fail you have to get up and have another go	2
WHANAUNGATANGA	
We made connections	14
We had to get whanaungatanga going	3
Having fun being together	1
Carry on after dinner	2
Facilitators and key teachers create relationships	3
Being with like minded people	2
Two Rawiris had huge impact on whanaungatanga	1
Rawiri T bought his kids along	1
Wrong people won't work	1
We know who our clients are	3
Talk to and know the principals	2
Know clients	1
Linking to the environment and community	4
Making links to the environment	1
The spiritual side and the physical side	1
	2
People Valued	5
We weren't forced	1
Group create atmosphere	1
People valued	1
Your thoughts counted too	1
Any age, any level could speak	1
The model	2
Live in model way to go	1
Model good wananga together	1
WORKING WITH STUDENTS	
Implementation with students	16
Thinking about the students already	2
Change for the needs of students	1
Focus on what the kids are good at	1
Implementation with the students	1
Working with the students everyday	1
Students doing it for themselves	2
Children use vocab in meaningful way	1
We (teachers) know the needs for our kids	2
We (teachers) shoot it out to students and colleagues	1
Students glad to see her (Advisor)	1
Advisors removed from students	1
Kids are saying what you're saying	1
Rotating the kids around the teachers	1

Categories with content units	Frequency
Students involved in art	14
Kids enjoy art	2
Students proud of their artwork	1
Kids dancing more aware of moving in space	3
More focus on kids artwork and art as a strength	3
Students frame their artwork	1
Their artwork is in school calendars	1
Student mosaic art in new school playground plans	1
Students plan their artwork	1
Student highly motivated – kanikani	1

THE PROFESSIONAL DEVELOPMENT PROGRAMME

Support for length of professional development	8
Block course over a good time	1
Other professional development just one day	1
Whole year to immerse in Ngā Toi	1
I like the continuous nature of the PD	1
The intensiveness of a week long hui	1
Don't let it stop because that's what most PD does	1
One year train the next year implement	2
Presenting Ngā Toi	9
Looking at each pou at different sessions	1
Ngā Toi presented as Ngā Toi	1
PD coming along with one thing – you're going to implement	1
Looking at something in-depth takes time	1
New things - go out and practise then come back and build on	1
Our people needed to be accountable	1
Giving it 100%	1
Turning a challenge into something manageable	1
Achieving personal goal in term of type of PD	1

THE EXPERTS/PRESENTERS

Experts are awesome	11
Awesome people	1
Experts just wonderful	1
Exponents in their field	1
People who are real artists	1
Getting in the experts	5
Working with the experts	2
Having experts to model	14
People with skills made themselves available	1
Experts know what they're doing	1
Teachers didn't have to be the experts – bring them in	2

Categories with content units	Frequency
Professional development delivered by professionals	1
Experts making themselves available	2
Experts deliver based on Ngā Toi doc and pou	3
You just followed the model	2
Bringing in experts puts as on the line	1
Coordinators go out of their way to bring in experts	1

HANDS-ON WORKSHOPS

Hands on successful	7
Having the experts do hands on great	2
Hands on workshops were successful	3
Good to do hands on things first	1
Kids thrive on hands on	1

Hands on and the curriculum	15
Hands on then planning	2
Making it fun and book work later	2
Oral, writing and practical	1
Practical brainstorming ideas	1
They can read – but put it into practice	2
Doing activities	2
You had to get up and participate	1
You had to experience it to know what gets get into	2
Grasped it because it was Mahi a te Rehia	1
Like to get engaged physically	1

Modeling	2
Modeling validated what I was seeing	1
Feel the magic was born	1

PUSHING BOUNDARIES IN NGĀ TOI

Different ways of doing things	5
Most unusual pohiri	1
Talk about ballet dancer kind of strange	1
Different ways of doing things	1
Throat singing and fire poi	1
Different musical instruments awesome	1

Toes in the water not enough – step right in	19
Opening new horizons	1
Doing things you wouldn't	1
People stretching their limits	2
We all take risks in our lives	1
Inspired people to step out	1
Out of our comfort zones awesome	4
Taking them out of their boxes	2
Being exposed to a wide range of things	1
Look at other ways of doing things	1
Bully them out of their mediocrity	1
Moving people to new ideas pushing up hill	1

Categories with content units	Frequency
Everyone else doing it felt OK to do	1
Stuff we did still happening	1
Would you be happy with the same old same old everyday?	1
POSITIVE IMPACT	
Positive impact	6
Māori facilitators have a better impact	1
It had a huge positive impact on me	3
Impact is now I specialise in 2 subject areas	1
It impacted on a lot of our kids	1
Modeling very powerful	4
Modeling really powerful	3
Showed a good example of how Ngā Toi done	1
National Coordinator impact	11
Two Rawiris based in Wellington	1
Lucky you guys (two Rawiris) were there	1
Igniting passion	
Igniting the passion for Ngā Toi	1
Unleashed a creativity they didn't know they had	1
Something to be proud of	1
One of the most memorable times in my life	1
Left us wanting more	1
They were ready for it	1
They were wanting more	1
Open line of communication really good	1
Rolls outs that happened from it were positive	1
Making a Difference	7
Good processes make a difference for teachers and kids	1
Difference in kids work	1
Work related difference	1
Opportunity to make change	1
Open doors beyond what we saw	1
Working in new ways	1
Give ourselves a pat on the back	1
Interest in Ngā Toi High	8
A lot has happened through Ngā Toi	1
We were enthused about Ngā Toi	2
The interest in Ngā Toi was High	1
We really went deep	1
Having passion for Ngā Toi	1
Enjoyable, enticing	2
INTERACTIONS	
Working Together	14
Working together	3
Altogether talk to each other	1
Working through problems together	1
Getting on with people	3
Working together in an open way	1

Categories with content units	Frequency
Te Reo Māori important	1
Team all had PD together	1
We've already got our networks	1
Credibility already established	1
We were a team long ago	1
Interactions / Modeling	11
Modeling work	2
Modeling primary colours	1
Interacting and allowing to interact	2
Tried to emanate what we saw	1
Modeling inclusive of practices	1
We used the best from the whole model	1
Beauty of Ngā Toi interacts with community	1
Ngarangi really talented	1
Ngarangi really helped me overcome that, it was a great challenge	1
NGĀ TOI MĀORI AND KAPAHAKA	
The focus was on Ngā Toi Māori	5
The focus was on Ngā Toi Māori	1
The context don't need to be explained because they're Māori	1
Movement sequence of going onto the marae	1
Choreography coming through Māori context	1
Not often for Ngā Toi – not considered core subject	1
Arts pushed to the back	
Kapa Haka	7
Kapa haka, you can't get away from it	2
There's kapa haka, then there's the rest	1
Types of performance not just kapa haka	1
Getting stuck in one form	1
Kapa haka highlighted	2
Māori perspectives - pedagogy	10
Māori pedagogy acknowledged	3
Language and tikanga component	2
Did things from Māori perspective	1
Dancing the pōwhiri	1
Drawing from own experiences	1
All context definitely Māori	1
Went with their feeling	1
Traditional and Contemporary	4
Exposed to both	1
Traditional to present history	1
Breaking from traditional to contemporary	1
Not just Māori, but contemporary	1
MARAE	14
Language screaming from pou, tukutuku and kōwhaiwhai	2
Oral traditions in the wharenuī	1
Marae hau kainga started on own marae	2

Categories with content units	Frequency
Get it to teachers in marae environment	1
Marae part of kaupapa	1
Utilise taonga on the marae	1
Full-on involvement with marae	1
Respecting marae kaupapa Māori	1
Carving school on the marae	1
Marae on the whole, a learning area	1
Wharenui a real catalyst for Ngā Toi	1
We've learnt processes	1

SUPPORT GIVEN

Support to Facilitators	10
Always supported	2
Not left floundering	1
Never on your own	2
Support with implementation	1
Never had support in that way before	1
Support in role	1
Support from tumuaki	1
In the mode of helping each other	1

Peer Support	15
Collegial support, great	2
We were our greatest support	2
Support from Ngā Toi whānau and peers	3
Pushing me, we can do it	1
Wouldn't be where I am now	1
Working together	2
Comfortable with each others style	1
Enrolling into Ngā Toi	2
Friendships valued	1

Ongoing Support	3
After training – PD	3

Appendix E: Doing

Rank	Categories with content units	Freq	%	Cumulative %
	TEACHERS	21	8.75	8.75
D	Teaches spread it through the whole school	4		
	We have creative fabulous teachers	6		
D	I have photos and tapes of them in action	1		
D	Taking what we learnt – putting into action	5		
D	We work with teachers as a wananga	2		
D	Go back to beginning and work from there	3		
D	In an Advisory Role	20	8.3	17.05
D	In an advisory role	1		
D	All our role join together	2		
D	We had to be prepared to do something about it	1		
D	We had to be adaptable	1		
D	Worked collectively as Resource teachers	1		
D	Shared the PD with all RTM's	1		
D	Spread the workload	1		
D	Move more readily through the community	1		
D	Know more about implementation	1		
D	Are more use to implementation	1		
	BARRIERS	18	7.5	24.55
	Some teachers put up barriers	14		
D	Teachers have other commitments	4		
	HANDS ON AND THE CURRICULUM	9	3.75	28.30
D	Hands on then planning	2		
D	Doing activities	2		
D	Helped to do book work after	1		
D	Oral, writing and practical	1		
D	Practical brainstorming ideas	1		
D	They can read – but put it into practice	2		
	STUDENT ASSESSMENT	9	3.75	32.05
D	Students talk about their work	1		
D	A bit longer in the planning in PD	1		
	Cross – curricula	5		
D	Joined panguru and ngā toi	1		
D	Reading session using big books with art	1		
	IMPLEMENTING WITH STUDENTS	7	2.9	34.95
D	Implementation with the students	1		
D	Working with the students every day	1		
D	Students doing it for themselves	2		
D	We (teachers) shoot it out to students and colleagues	1		
D	Kids are saying what you're saying	1		
D	Rotating the kids around the teachers	1		
	SUPPORT FOR LENGTH OF BLOCK COURSE	7	2.9	37.85
D	Block course over a good time	1		
D	Other professional development just one day	1		
D	Whole year to immerse in Ngā Toi	1		
D	The intensiveness of a week long hui	1		
D	Don't let it stop because that's what most PD does	1		

Rank	Categories with content units	Freq	%	Cumulative %
D	1 year train the next year implement	2		
	CURRICULUM	7	2.9	40.75
D	People explained it really well	3		
D	Present document to put it into practice	2		
D	We brought out the key points	1		
D	Wananga document with teachers	1		
	EXPERTS ARE AWESOME	7	2.9	43.65
D	Getting in the experts	5		
D	Working with the experts	2		
	PERFORMING	7	2.9	46.55
D	Performed at Te Papa (PD)	1		
D	At the end do a little concert or research presentation	1		
D	Art auction or street theatre	1		
D	Latin dancers	1		
D	Wearable arts	1		
D	Rock and Roll	1		
D	Aerobics	1		
	WORKING TOGETHER	7	2.9	49.45
D	Working together	3		
D	Altogether talk to each other	1		
D	Working through problems together	1		
D	We've already got our networks	1		
D	Team all had PD together	1		
	MARAE	7	2.9	52.35
D	Utilise taonga on the marae	1		
D	Full-on involvement with marae	1		
D	Carving school on the marae	1		
D	Get it to teachers in marae environment	1		
D	We've learnt processes	1		
D	Marae haukainga started on own marae	2		
	IN THE CLASSROOM	7	2.9	55.25
D	Have to do it	2		
D	Testing things back in the school	2		
D	Acting it out for the class	1		
D	Using new techniques	1		
D	Taking art between the different classrooms	1		
	SHARING IDEAS	7	2.9	58.15
D	Sharing ideas from experts	1		
D	Keeping in touch	1		
D	Getting back together	1		
D	We shared ideas and resources	3		
D	Sharing in the workshops	1		
	HAVING EXPERTS MODEL	6	2.5	60.65
D	Professional development delivered by professionals	1		
D	Experts deliver based on Ngā Toi doc and pou	3		
D	You just followed the model	2		

Rank	Categories with content units	Freq	%	Cumulative %
	HANDS ON SUCCESSFUL	6	2.5	63.15
D	Having the experts do hands-on, great	2		
D	Hands-on workshops were successful	3		
D	Good to do hands-on things first	1		
	PLANNING AND ASSESSMENT	6	2.5	65.65
D	In the schools	1		
D	A specific time for it	1		
D	Going from mahi to planning	1		
D	In the wider school	1		
D	Part of outputs	1		
	REPEAT VISITS	5	2	67.65
D	Back to Wellington several times	2		
D	You gave us several goes	1		
D	Released for whole year	1		
D	One time PD	1		
	HELPED WITH IMPLEMENTATION	5	2	69.65
D	Helped to do meaningful things	1		
D	Supported getting reliever	1		
D	Allowed teachers to get together	1		
D	Helped to relieve ourselves from the classroom	1		
D	Able to run a week long hui	1		
	FUNDING HELPED	4	1.6	71.25
D	Funding helped school and community	1		
D	Even accommodation	1		
D	We had everything – wasn't just slip, slop and slap	1		
D	To buy equipment	1		
	OUTPUTS DRIVEN	4	1.6	72.85
D	Advisors depend on outputs	1		
D	We're outputs driven	1		
D	We work to outputs	1		
D	We deliver more	1		
	SUPPORT TO FACILITATORS	4	1.6	74.45
D	Support in role	1		
D	Always supported	2		
D	Support with implementation	1		
	SKILLS LITERACY IN TE REO	4	1.6	76.05
D	To help others	1		
D	Have to do your homework	1		
D	Doing literacy work at University	2		
	PRESENTING NGA TOI	4	1.6	77.65
D	Back to school and ran one of these	1		
D	Ngā Toi presented as Ngā Toi	1		
D	Looking at something in-depth takes time	1		
D	New things – go out and practise then come back and build on	1		
	KAPA HAKA	4	1.6	79.25
D	Types of performance not just kapa haka	1		
D	Getting stuck in one form	1		

Rank	Categories with content units	Freq	%	Cumulative %
D	Kapa haka highlighted	2		
	PROCESSES	4	1.6	80.85
D	Different processes	1		
D	Not finished product that's important but the process	1		
D	Doing well at each part	1		
D	Process is on-going	1		
	EXHIBITS	4	1.6	82.45
D	Student artwork in city	1		
D	Mosaic art about history of school	1		
D	Best work was displayed at the National Library	1		
D	Different modes of art presented	1		
	TIME	4	1.6	84.05
D	Make the time for ngā toi	1		
D	Having PD didn't overload us – gave us the time	1		
D	Needed the time to go through the new doc	1		
D	Needed more time	1		
	DIFFERENT WAY OF DOING THINGS	3	1.25	85.3
D	Throat singing and fire poi	1		
D	Different ways of doing things	1		
D	Everyone else dong it felt OK to do	1		
	INTERACTIONS/MODELLING	3	1.25	86.55
D	Modelling work	2		
D	Modelling primary colours	1		
	MĀORI PERSPECTIVE	3	1.25	87.8
D	Did things from Māori perspective	1		
D	Language and tikanga component	2		
	TRADITIONAL AND CONTEMPORARY	3	1.25	89.05
D	Exposed to both	1		
D	Traditional to present history	1		
D	Not just Māori, but contemporary	1		
	ONGOING SUPPORT	3	1.25	90.03
D	After training – PD	3		
	KOHA	3	1.25	91.55
D	Able to give koha	1		
D	Support bringing in experts	1		
D	Tap into whanau	1		
	THE MODEL	2	0.83	92.38
D	Live in model way to go	1		
D	Model good wānanga together	1		
	STUDENTS DOING ARTWORK	2	0.83	93.21
D	Their artwork is in school calendars	1		
D	Students frame their artwork	1		
	NOT JUST KAPA HAKA	2	0.83	94.04
D	Not just kapa haka but doing plays	1		
D	Types of performances are not just kapa haka	1		

Rank	Categories with content units	Freq	%	Cumulative %
	LEARNING	2	0.83	94.87
D	Other things	1		
D	In new areas	1		
	WHEN PD ENDS	1	0.41	95.28
D	Still running PD	1		
	GIVING IT 100%	1	0.41	95.69
D	Achieving personal goal in term of type of PD	1		
	MODELLING	1	0.41	96.1
D	Feel the magic was born	1		
	INTEREST IN NGA TOI HIGH	1	0.41	96.51
D	We really went deep	1		
	INTERACTIONS			
D	The focus was on Ngā Toi Māori	1	0.41	96.92
	EXHIBITING AND PERFORMANCES			
D	Criteria sorted	1	0.41	97.33
D	Ideal clients cause we go to many schools	1	0.41	97.74
D	Getting the principals on board	1	0.41	98.15
	NGA TOI PLANNING	1	0.41	98.56
D	Our whanau created our own template	1		
	GOING ON TRIPS	1	0.41	98.97
D	Going on trips	1		
	Total Content Units	240		

Appendix F: Being

Rank	Categories with content units	Freq	%	Cumulative %
	I AM CONFIDENT TEACHING NGĀ TOI TO TEACHERS	22		
B	Confident helping staff with curriculum and NCEA	5		
B	Confident showing the skills of Ngā Toi	7		
B	I can walk the talk	2		
B	Confident in dance and drama now	2		
B	You have to shake off your shyness and be confident	3		
B	You're held back if you're not confident	1		
B	If you fail you have to get up and have another go	2		
	PEER SUPPORT GIVEN	15		
B	Collegial support, great	2		
B	We were our greatest support	2		
B	Support from Ngā Toi whānau and peers	3		
B	Pushing me, we can do it	1		
B	Wouldn't be where I am now	1		
B	Working together	2		
B	Comfortable with each others style	1		
B	Enrolling into Ngā Toi	2		
B	Friendships valued	1		
	PUSHING THE BOUNDARIES IN NGĀ TOI Toes in the water not enough – step right in	16		
B	Opening new horizons	1		
B	Doing things you wouldn't	1		
B	People stretching their limits	2		
B	We all take risks in our lives	1		
B	Inspired people to step out	1		
B	Out of our comfort zones, awesome	4		
B	Taking them out of their boxes	2		
B	Being exposed to a wide range of things	1		
B	Look at other ways of doing things	1		
B	Bully them out of their mediocrity	1		
B	Moving people to new ideas, pushing up hill	1		
	WHĀNAUNGATANGA We made connections	14		
B	We had to get whānaungatanga going	3		
B	Having fun being together	1		
B	Carry on after dinner	2		
B	Facilitators and key teachers create relationships	3		
B	Being with like-minded people	2		
B	Two Rawiris had huge impact on whānaungatanga	1		
B	Rawiri T bought his kids along	1		
B	Wrong people won't work	1		
	TEACHERS Engaging lead teachers	13		
B	Having capable lead teachers	8		
B	Lead teachers engage other staff	5		

Rank	Categories with content units	Freq	%	Cumulative %
	CONFIDENCE			
	Experiencing success	12		
B	We all grew personally as we experienced success	2		
B	Each time we have success makes us feel we can do it	5		
B	I know more than when I started, I'm more confident	5		
	TEACHERS			
	Some teachers put up barriers	10		
B	Māori medium – not easy to leave school	1		
B	Some teachers are quiet	1		
B	Facilitators have to learn to compromise	3		
B	Teachers put barriers to implementation	3		
B	Dependent on teacher to implement	1		
B	Sometimes teachers see Ngā Toi as social	1		
	Some people found the curriculum difficult	10		
B	Resistance	1		
B	Find an easier way of doing it	3		
B	The challenge of learning another marau	3		
B	Teachers found it confusing	2		
B	Hesitated until okay with document	1		
	CURRICULUM			
	Some people found the curriculum difficult	10		
B	Resistance	1		
B	Find an easier way of doing it	3		
B	The challenge of learning another marau	3		
B	Teachers found it confusing	2		
B	Hesitated until okay with document	1		
	POSITIVE IMPACT			
	Igniting passion and creativity	9		
B	Igniting the passion for Ngā Toi	1		
B	Unleashed a creativity they didn't know they had	1		
B	Something to be proud of	1		
B	One of the most memorable times in my life	1		
B	Left us wanting more	1		
B	They were ready for it	1		
B	They were wanting more	1		
B	Open line of communication really good	1		
B	Roll outs that happened from it were positive	1		
	WORKING WITH STUDENTS			
	Students involved in art	8		
B	Kids enjoy art	2		
B	Students proud of their artwork	1		
B	Student highly motivated – kanikani	1		
B	More focus on kids artwork and art as a strength	3		
B	Student mosaic art in new school playground plans	1		
	INTERACTIONS			
	Modelling	8		
B	Interacting and allowing to interact	2		
B	Tried to emanate what we saw	1		
B	Modelling inclusive of practices	1		
B	We used the best from the whole model	1		

Rank	Categories with content units	Freq	%	Cumulative %
B	Beauty of Ngā Toi interacts with community	1		
B	Ngarangi really talented	1		
B	Ngarangi helped overcome that, it was a great challenge	1		
	SUPPORT GIVEN			
	Support to facilitators	8		
B	Never had support in that way before	1		
B	Not left floundering	1		
B	Never on your own	2		
B	Support from tumuaki	1		
B	In the mode of helping each other	1		
	POSITIVE IMPACT			
	Making a Difference	7		
B	Good processes make a difference for teachers and kids	1		
B	Difference in kids work	1		
B	Work related difference	1		
B	Opportunity to make change	1		
B	Open doors beyond what we saw	1		
B	Working in new ways	1		
B	Give ourselves a pat on the back	1		
	Interest in Ngā Toi High	7		
B	A lot has happened through Ngā Toi	1		
B	We were enthused about Ngā Toi	2		
B	The interest in Ngā Toi was high	1		
B	Enjoyable, enticing	2		
B	Having passion for Ngā Toi	1		
	FEEL THE MAGIC	7		
B	Good stuff happening	1		
B	Not only Māori, Pakeha there too	1		
B	Communicate through action	1		
B	People who hadn't worked together considered Ngā Toi	1		
B	One third Pakeha on course	1		
B	Everyone sussing each other out	1		
B	Teachers hungry for it	1		
	HANDS-ON WORKSHOPS			
	Hands-on curriculum	7		
B	Making it fun and book work later	2		
B	You had to get up and participate	1		
B	You had to experience it to know what gets into	2		
B	Grasped it because it was Mahi a te Rehia	1		
B	Like to get engaged physically	1		
	CURRICULUM			
	Planning and Assessment	6		
B	Improved	2		
B	Of the arts is important	3		
B	Hoha going back to the book	1		
	INTERACTIONS			
	Working together	6		
B	Working together in an open way	1		

Rank	Categories with content units	Freq	%	Cumulative %
B	Credibility already established	1		
B	We were a team long ago	1		
B	Getting on with people	3		
	People Valued	5		
B	We weren't forced	1		
B	Group created atmosphere	1		
B	People valued	1		
B	Your thoughts counted too	1		
B	Any age, any level could speak	1		
	Māori perspectives – pedagogy	5		
B	Māori pedagogy acknowledged	3		
B	Went with their feeling	1		
B	Dancing the pōwhiri	1		
	SKILLS/KNOWLEDGE – TE REO O NGĀ TOI LITERACY			
	Content knowledge	5		
B	Valued	1		
B	Increased	1		
B	Language of Ngā Toi challenge	2		
B	Teachers find new words difficult	1		
	TEACHERS			
	Building teacher capability and responsibility	5		
B	Like teachers to have a go themselves	2		
B	Building teacher capacity	2		
B	Teachers had to take responsibility	1		
	We have creative fabulous teachers	5		
B	Some of the young wonderful teachers are Ngā Toi wise	2		
B	Teachers have creative wisdom	3		
	PUTIA – BUDGET			
	Funding helped			
B	Having funding really valuable	5		
	THE EXPERT PRESENTERS			
	Having experts to model	5		
B	People with skills made themselves available	1		
B	Bringing in experts puts us on the line	1		
B	Coordinators go out of their way to bring in experts	1		
B	Experts making themselves available	2		
	CURRICULUM			
	I Know the Ngā Toi document	5		
	Felt confident using the marau to assist others	5		
	TEACHERS			
B	Teachers took it a step further	4		
B	We taught, they took it a step further	4		
	Inspire teachers to do more art	3		
B	They went a step further	3		

Rank	Categories with content units	Freq	%	Cumulative %
	POSITIVE IMPACT			
	Modelling very powerful	4		
B	Modelling really powerful	3		
B	Showed a good example of how Ngā Toi is done	1		
	WORKING WITH STUDENTS			
	Implementation with students	4		
B	Thinking about the students already	2		
B	Change for the needs of students	1		
B	Students glad to see her (advisor)	1		
	THE EXPERTS / PRESENTERS			
	Experts are awesome	4		
B	Awesome people	1		
B	Experts just wonderful	1		
B	Exponents in their field	1		
B	People who are real artists	1		
	Modelling very powerful	4		
B	Modelling really powerful	3		
B	Showed a good example of how Ngā Toi is done	1		
	NGĀ TOI MĀORI AND KAPA HAKA			
	The focus was on Ngā Toi Māori	4		
B	Arts pushed to the back	1		
B	The context don't need to be explained because Māori	1		
B	Movement sequence of going onto the marae	1		
B	Choreography coming through Māori context	1		
	EXHIBITING AND PERFORMING			
	Performing	3		
B	Very theatrical	1		
B	Taking it outside off the stage	1		
B	Don't need a stage to perform	1		
	NGĀ TOI AND KAPA HAKA			
	Kapa haka	3		
B	Kapa haka, you can't get away from it	2		
B	There's kapa haka, then there's the rest	1		
	PUSHING BOUNDARIES IN NGĀ TOI			
	Different ways of doing things	3		
B	Most unusual pōwhiri	1		
B	Talk about ballet dancer kind of strange	1		
B	Different musical instruments, awesome	1		
	THE PROFESSIONAL DEVELOPMENT PROGRAMME			
	Giving it 100%	3		
B	Giving it 100%	2		
B	Turning a challenge into something manageable	1		
	Presenting Ngā Toi	3		
B	Our people needed to be accountable	1		
B	Needed to have conversations to get everyone on board	1		
B	They loved it	1		

Rank	Categories with content units	Freq	%	Cumulative %
	When PD comes to an end	3		
B	Sad	1		
B	You're on your own			
		1		
B	Challenge of implementing after two years	1		
	WHANAUNGATANGA			
	Whanau based	3		
B	Being together	1		
B	Stayed together	1		
B	Lived together and shared ideas	1		
	TEACHERS			
	Getting schools/principals on board	3		
B	Didn't want to push	1		
B	Hard	1		
B	A challenge	1		
	RTM's AND ADVISORS			
	Whanaungatanga	2		
B	We already have connections	1		
B	We already have whanaungatanga	1		
	WHANAUNGATANGA			
	Linking to the environment and community	2		
B	Making links to the environment	1		
B	The spiritual side and the physical side	1		
	POSITIVE IMPACT			
	National coordinator impact	2		
B	Two Rawiris based in Wellington	1		
B	Lucky you guys (two Rawiris) were there	1		
	LEARNING			
	Making it fun	2		
B	Making it fun	1		
B	Building capacity	1		
	NGĀKAU NUI KI TE KAUPAPA	2		
B	Loved the kaupapa	1		
B	Effective in teaching capacity	1		
	TIME	1		
B	A challenge	1		
	KOHA			
B	Opened up connections with the marae	1		
	IN THE CLASSROOM			
B	More art on the walls now	1		
	MARAE			
B	Respecting marae and kaupapa Māori	1		
	TRADITIONAL AND CONTEMPORARY			
B	breaking from traditional and into contemporary	1		

Rank	Categories with content units	Freq	%	Cumulative %
B	Stuff we did still happening	1		
B	Would you be happy with the same old same old everyday?	1		
	TEACHERS			
B	Sharing our knowledge with the teachers	1		
B	Most responses are positive to what we have presented	1		
B	Some Advisors/Resource Teachers are out dated	1		
	Having RTM's Teachers and Advisors- could do better	1		
B	We're all the same – couldn't see the difference	1		

Appendix G: Knowing

Rank	Categories with content units	Freq	%	Cumulative %
	CURRICULUM			
	I know the Ngā Toi document	22	19.8	19.8
K	I understand the Ngā Toi document	6		
K	The Ngā Toi PD helped me learn about the marau	4		
K	I noticed the little things in the document	4		
K	Emphasising the elements	3		
K	Teachers can use curriculum to plan lessons	2		
K	Teachers look to document for approval to try new things	2		
K	I can link my practice to the AO's	1		
	SKILLS/KNOWLEDGE – TE REO O NGĀ TOI LITERACY			
	Content knowledge	15	13.5	33.3
K	People skills	1		
K	Skill base bought through	1		
K	Got to know your topic	3		
K	Know background – have some knowledge	2		
K	PD – receivers of knowledge	1		
K	I came with very little knowledge	1		
K	Use the knowledge of the experts	1		
K	Good knowledge – willing to create	1		
K	New words and knowing book	1		
K	Skills we learnt	1		
K	Collective skills – knowledge	1		
K	Māori medium literacy important	1		
	RESOURCES	13	11.7	45
K	Translated resources	1		
K	Book resources	1		
K	Exemplars	2		
K	Marae, kaumatua	1		
K	National Facilitators	1		
K	Scares	1		
K	Sourcing resources	1		
K	Learning Media	1		
K	Different people we know	1		
K	Pakeha resources	1		
K	People resources best	1		
K	Dramaturgy legends	1		
	Recognising Ngā Toi as a curriculum	7	6.3	51.3
K	It's important that it's part of the curriculum	2		
K	MOE recognise Ngā Toi as a curriculum	5		
	MARAE	6	5.4	55.7
K	Language screaming from pou, tukutuku and kōwhaiwhai	2		
K	Oral traditions in the wharenuī	1		
K	Wharenuī a real catalyst for Ngā Toi	1		
K	Marae on the whole a learning area	1		
K	Marae part of kaupapa	1		

Rank	Categories with content units	Freq	%	Cumulative %
	The language is specific to Ngā Toi	5	4.5	60.2
K	Te reo Māori examples with each level really good	1		
K	Good that it has its own language	4		
	WORKING WITH STUDENTS			
	Implementation with students	5	4.5	64.7
K	Children use vocab in meaningful way	1		
K	Advisors removed from students	1		
K	We (teachers) know the needs for our kids	2		
K	Focus on what the kids are good at	1		
	TEACHERS			
	Sharing our knowledge with teachers	4	3.6	68.3
K	I've been able to share my knowledge with teachers	3		
K	You need people skills to bring out the best in teachers	1		
	WORKING WITH STUDENTS			
	Students involved in art	4	3.6	71.9
K	Students plan their artwork	1		
K	Kids dancing more aware of moving in space	3		
	LEARNING	4	3.6	75.5
K	Had to be learnt	1		
K	They had to learn the new words	1		
K	We had to know it for our teachers	1		
K	A facilitator for learning more	1		
	CURRICULUM			
	Cross – curricula	3	2.7	78.2
K	Arts used as the vehicle for language	1		
K	Ngā Toi is a vehicle for other curricula	1		
K	Integrate it with other subjects	1		
	WHANAUNGATANGA			
	We know who our clients are	3	2.7	80.9
K	Talk to and know the principals	2		
K	Know clients	1		
	THE PROFESSIONAL DEVELOPMENT PROGRAMME			
	Presenting Ngā Toi	3	2.7	83.6
K	Good for our kaiako	1		
K	Looking at each pou at different sessions	1		
K	PD coming with one thing – you're going to implement	1		
	THE EXPERTS / PRESENTERS			
	Having experts to model	3	2.7	86.3
K	Teachers didn't have to be the experts – bring them in	2		
K	Experts know what they're doing	1		
	NGĀ TOI MĀORI AND KAPA HAKA			
	Māori perspectives – pedagogy	3	2.7	89
K	Different perspectives	1		
K	Drawing from own experiences	1		

Rank	Categories with content units	Freq	%	Cumulative %
K	All context definitely Māori	1		
	CURRICULUM			
	Ngā Toi planning	2	1.8	90.8
K	Important to know how to plan	1		
K	Ngā Toi planning format helpful	1		
	RTM's AND ADVISORS			
K	Know their schools	1	0.9	91.7
	TEACHERS			
	Getting schools/principals on board	1	0.9	92.6
K	Principals seeing the big picture	1		
K	Difference between research teacher and classroom teacher	1	0.9	93.5
	CURRICULUM			
	Some people find the curriculum difficult	1	0.9	94.4
K	Didn't know much about the doc	1		
	SKILL / KNOWLEDGE – TE REO O NGĀ TOI LITERACY			
K	Māori medium literacy important	1	0.9	95.3
	THE PROFESSIONAL DEVELOPMENT PROGRAMME			
	Repeat visits	1	0.9	96.2
K	Repeating helps to remember it	1		
	HANDS ON WORKSHOPS			
	Modelling	1	0.9	97.1
K	Modelling validated what I was seeing	1		
	INTERACTIONS			
	Working together	1	0.9	98
K	Te reo Māori important	1		
	NGĀ TOI MĀORI AND KAPA HAKA			
	The focus was on Ngā Toi Māori	1	0.9	98.9
K	Not often for Ngā Toi – not considered core subject	1		
	Total	111		