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Pathways for success for Māori students

A maatauranga Māori approach and a conventional NCEA approach to teaching and learning in visual arts at years 12 to 13

Rawhakarite Donna Tupaea-Petero
Waikato, Ngaati Tipa, Ngaati Pikiao, Ngaati Kawiti, Ngaati Tamateatutahi

A dissertation submitted in partial fulfilment of the requirements for the degree of Master of Professional Studies in Education The University of Auckland, New Zealand 2016
DEDICATION

For George (Hori) Pomana
(23 December 1954 – 1 January 2017)
He rangatira toa, he rangatira humarie, he rangatira Maori
A tireless and passionate advocate for Maori.
He who inspired, motivated and transformed the lives of many.
A true mentor, trusted advisor and dear friend
who helped navigate my journey of success as Maori.

For Waylan Kawiti, Mareko and Mikaere Tuariki
on their journey towards success as Maori
ACKNOWLEDGEMENTS

Mehemea ka moemoea ahu, ko ahau anake.
Mehemea ka moemoea taatou, ka taea e taatou.
If I dream, I dream alone.
If we all dream together, we can succeed.

*Princess Te Puea Heerangi*

I am indebted to the many people who made this work possible and helped bring this dream to fruition through their tautoko, awhi and willingness to engage.

This story could not have been told without the support of my teacher participants Jodi-Ann and Alice. My deepest appreciation and thanks go to you both for so generously giving of your time to offer your thoughts, insights and experiences. Your passion and commitment to success for our rangatahi is unrelenting, and I am truly honoured to be able to share your success and story with others. I would also like to acknowledge and thank the student participants Maia, Ciarne, Teringa and Matthew who kindly allowed me a window into their worlds through their exquisite artworks. My thanks also go to the principals at James Cook High School and Hamilton Girls’ High School for granting permission and access which enabled their art teachers to participate in this research. Ngaa mihi nui kia koutou.

I owe my profound gratitude and heartfelt thanks to my dear friend and mentor Associate Professor Jill Smith. When I embarked on this journey there was never any doubt in my mind who would best supervise this research. I am immensely honoured to call you my supervisor; your quiet strength, energy and expertise are inspirational. Thank you for your time, deep analysis and critical feedback that helped me clarify and shape my thinking. I will always be grateful for your faith in me, and your enthusiasm for my work and writing. He wahine ngakau nui, he wahine pumanawa.

To my Kia Eke Panuku colleagues – I want to acknowledge the immense professional growth and learning you have all provided me over these last few years. Through this work, which has always been close to my heart, I found my voice! Thank you for allowing me the space to conscientise, resist and transform so that I could challenge when my heart told me to do so. ‘Ēhara taku toa i te toa takitahi, ēngari tako toa he toa takitini.’

Finally to my whanaau - Pare, Waylan, Mareko and Mikaere - I am truly blessed to have you all walking beside me. Thank you for giving me the solitude and space to fully immerse myself in my thoughts and writing…then pulling me back to the present when we needed some chill out whaanau time. Your love, unwavering support and belief in me is what keeps me going. Ka nui taku aroha ki a koutou.
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He Whakatuuwheratanga ki te rangahau – Introduction to the Research

This chapter presents the rationale for conducting this research project. It begins with recognition of my influence upon the study, the motivation for it, the aims, and why the research is significant.

1.1 Locating myself in the research

Figure 1. Donna Tupaea-Petero, 2016

Ko Taupiri me Matawhaura oku maunga
Ko Tainui me Te Arawa oku waka
Ko Waikato te awa, Ko Te Roto iti i kitea ai a Ihenga Ariki ai Kahu te moana
Ko Waikato me Ngaati Pikiao oku iwi
Ko Ngaati Tipa, Ko Ngaati Kawiti, Ko Ngaati Tamateatutahi oku hapuu
Ko Te Kotahitanga, Ko Nga tai e rua, Ko Tapuaeharuru nga marae
Ko Pootatau Te Wherowhero raua ko Pikiaorangi oku rangatira
Ko au te uri i raro iho nei
Ko Donna Tupaea-Petero toku ingoa

Taupiri and Matawhaura are my mountains
Tainui and Te Arawa are my canoes
Waikato is the river, Te Roto iti i kitea ai a Ihenga Ariki ai Kahu is the lake
Waikato and Ngaati Pikiao are my people
Ngaati Tipa, Ngaati Kawiti and Ngaati Tamateatutahi are my clans
Te Kotahitanga, Nga tai e rua and Tapuaeharuru are my marae
Pootatau Te Wherowhero and Pikiaorangi are my ancestors
I am their descendant
My name is Donna Tupaea-Petero
As the eldest grandchildren in our whaanau (family), my twin sister Debbie and I were whaangai (customary Māori practice where a child is raised by other whaanau members), raised from birth by our maternal grandparents, Abraham Kawitiroro Tupaea and Te Puke Mahauariki (née Ewe). Our grandparents were both born and raised within our Ngaati Tipa tribal rohe (region), situated in Te Puuaha o Waikato (Port Waikato). Living in Manurewa in South Auckland, and in close vicinity to our papakainga, meant that we, along with our 11 other siblings, were able to maintain meaningful connections to our cultural places of significance, our whakapapa and our tribal histories and knowledge systems. This strong sense of knowing, belonging and identity was something that my grandparents vehemently instilled, and remains strong today. In spite of their best efforts however, my grandparents remained products of their own educational experiences – physically punished during their own schooling as children for speaking te reo Māori (Simon, 1998; Simon & Smith, 2001). As a result, we were neither immersed in nor encouraged to learn to speak our native tongue at home. This is something that my older siblings have come to later in their lives and is a journey I am only beginning to embark on. These early experiences impressed upon me an appreciation of maatauranga Māori and tikanga Māori, and shaped the person I am today – one who stands and identifies proudly as a Māori mother, woman, artist and educator.

My practice as an artist spans 25 years and has served as a platform to confront and challenge societal attitudes towards Māori. As a graduate with a Bachelor of Fine Arts from Elam School of Fine Arts at the University of Auckland in 1994, and a Master of Māori Visual Arts graduate from Massey University in 2010, I felt well-placed to engage in critical conversations through the medium of art in public forums such as mainstream galleries. Issues I have addressed include inequities inflicted upon Māori and the marginalisation of Māori women in traditional and contemporary societies. I have contributed to marae restoration projects in my local community and tribal rohe (region), affording me opportunities to engage with tikanga (customs) and kawa (protocols) associated with Māori customary art practices. More recently, my art practice challenges and seeks to re-contextualise and re-define what might constitute a contemporary Māori painting practice through the introduction of non-paint technologies such as neon light. The learning I have encountered as an artist helped inform and shape the attitudes, beliefs and discourses that I espouse as an educator.

My practice as an art educator began at Auckland College of Education in 1994 when under the guidance of Jill Smith I became a secondary school art teacher, teaching first at Penrose High School and later at Papakura High School and Alfriston College. Subsequent postgraduate courses at the Faculty of Education and Social Work have led me to this research journey under the supervision of my long-time mentor, Jill. Although not of Māori descent herself, she has been a staunch advocate for Māori education and bi-cultural imperatives in the visual arts, and has undertaken and contributed extensive research in this field. My current role in education as a kaitoro (facilitator) within the Kia Eke Panuku: Building on Success Māori education initiative, involves working to support schools to raise participation, engagement and equitable achievement of Māori students so that they are can enjoy educational success and develop competencies that enable greater access to equitable training and employment opportunities. Previous to this, I was a Te
Kotahitanga in-school facilitator at Alfriston College, Auckland, working to support teachers to challenge deficit discourses relating to Māori students and embed culturally responsive and relational pedagogical practices. Each pathway I have encountered as a Māori mother, woman, artist and educator has helped define and locate my place in this research. The cumulative experiences that I bring underpin my personal motivation to undertake this study.

1.2 Positioning myself as an indigenous researcher

This research was positioned within a Kaupapa Māori framework to reflect Māori cultural preferences, practices and aspirations. Kaupapa Māori methodology adheres to principles that give recognition to Māori cultural values and knowledge, and centres on Māori interests and desires (L. T. Smith, 2012). G. H. Smith, Hoskins and Jones (2012) assert that in Kaupapa Māori research agendas are defined by Māori to bring direct benefits to Māori communities. These set out to challenge traditional social and educational research paradigms that have displaced and misrepresented Māori lived experiences, and provide a platform for cultural, social and political theory and action (Bishop 1998; G. H. Smith, 2003). Bishop (1998) maintains that:

Traditional research has misrepresented Maori understandings and ways of knowing by simplifying, conglomerating and commodifying Maori knowledge for “consumption” by the colonisers. These processes have consequently misrepresented Maori experiences, thereby denying Maori authenticity and voice…Further, many misconstrued Maori cultural practices and meanings are now part of our everyday myths of Aotearoa/New Zealand, believed by Maori and non-Maori alike. Traditional social and educational research has contributed to this situation (p. 200).

Kaupapa Māori research encourages Māori and indigenous peoples to critique and decolonise conventional Western research approaches by retrieving space for and legitimising Māori voices, perspectives, realities and knowledge (L. T. Smith, 2012). Validating and legitimising the authenticity and voice of my research participants was an important consideration in the research, and in positioning myself as an indigenous researcher. To ensure that I did not distance the tino rangatiratanga (self-determination) of participants, I actively sought to minimise researcher imposition by allowing each participant to share their experiences and realities through their own cultural lenses, thereby empowering their agency and voice. To act with integrity, it was imperative to locate my research within a methodology that aligned with my own Māori worldview. The focus of my research validates and legitimises that worldview.

1.3 Motivation for the research

This research has been shaped by personal and professional experiences and motivated by a need to better address educational disparities for Māori. This has emerged from a deep-seated desire for social justice in our education system and educational reform to better reflect Māori aspirations and ways of knowing, being and doing. In 2013, Ka Hikitia – Accelerating Success 2013 -2017 (Ministry
of Education, 2013) mandated that all school leaders and teachers are expected to understand the principles that underpin *Ka Hikitia* and to work toward the central vision of “Māori enjoying and achieving education success as Māori” (p. 13). Recognising that Māori students’ wellbeing is strongly influenced by a clear sense of identity, and access to their own language and culture, this policy document stated that when this vision is realised all Māori students would:

- have their identity, language and culture valued and included in teaching and learning in ways that support them to engage and achieve success;
- know their potential and feel supported to set goals and take action to enjoy success;
- have experienced teaching and learning that is relevant, engaging, rewarding and positive;
- have gained the skills, knowledge and qualifications they need to achieve success in te ao Māori, New Zealand and the wider world (p. 13).

My interest in this research stemmed from these stated measures. I was specifically interested in investigating the degree to which they had been achieved, and through what means, in English-medium secondary school visual arts contexts. I also set out to ascertain how approaches to promoting Māori language, culture and identity reflect maatauranga Māori and a mana-inspired approach to education. With the Māori education strategy *Ka Hikitia* coming to the end of its five year tenure in 2017, it is timely for such a critical evaluation.

**The aim of the research**

The aim of this research was to investigate how two different approaches to teaching and learning for Māori students in year 12 and year 13 could promote greater success through the visual arts. The process of gathering empirical evidence via teachers’ dispositions, beliefs, attitudes and pedagogical practices aimed to provide a deeper insight into how these differing pathways - a maatauranga Māori model and a conventional NCEA approach to visual arts - could promote success as Māori (Durie, 2003; 2004). This small-scale project was conducted in two English-medium secondary school visual arts departments. One school was known to promote a maatauranga Māori model, thus was purposively selected (Patton, 2001). The other school offered a conventional NCEA approach to visual arts and was selected on the basis of its 2014 NCEA Level 2 visual arts results for Māori students. Through a process of critical analysis of each approach, the aim was to present levers for success in promoting a maatauranga Māori and mana-inspired approach to education for Māori students in visual arts education. In doing so, I sought to provoke discussion and challenge current discourse and practices surrounding educational success for Māori as Māori. The central questions framing this research were:

- What are the similarities and differences between a maatauranga Māori approach and a conventional NCEA approach to teaching and learning in visual arts at year 12 or year 13?
- In what ways do each approach promote achievement for Māori students in visual arts at year 12 or year 13?
Why the research is significant

There is a paucity of research and literature pertaining to Māori students in secondary school visual arts education in Aotearoa New Zealand. Existing research reflects bicultural imperatives in visual arts education and experiences of art teachers and Māori students (J. Smith, 2001, 2004); making a difference in low decile schools (Sutherland, 2004); and achievement by Māori students in the National Certificate of Educational Achievement (NCEA) at Visual Arts Level 1 (Turketo, 2012). No literature was located that focused on the application of maatauranga Māori to visual arts education in mainstream secondary schools. However, substantial research pertaining to maatauranga Māori (Doherty, 2012; Edwards, 2012; Mead, 2012; Royal, 2007a), and its place in Māori success, presented opportunities to consider and co-construct counter-narratives to existing monologic approaches to policies, curriculum, assessment and teaching and learning for Māori students in mainstream contexts. Durie (2003) and Royal (2007a; 2007b) also advocate for alternative viewpoints that focus on a Māori potential and mana-inspired approach to education.

My research focuses on maatauranga Māori as a means of achieving ‘Māori success as Māori’ (Durie, 2003) in visual arts education and serves to make an essential theoretical contribution to this field. A prevailing paradigm and deficit discourses in education continue to position Māori as a problem to be fixed. If we continue to problematise Māori we lose sight of an educable population abundant with potential and a rich cultural knowledge base (Bishop, 2012a). The significance of this research is that it promotes a mana-inspired approach to visual arts education through a maatauranga Māori lens.

1.4 How the story unfolds

In this chapter I have located myself in the research, explained my position as an indigenous researcher, and rationalised the study. I have presented the aims of the research, outlined the questions I explored, and justified why this research is significant. In Chapter 2 I review relevant literature from national and international sources to establish a theoretical base for my research, which is positioned within the context of literature on maatauranga Māori and a mana-inspired approach to education for Māori students. The historical antecedents and contemporary curriculum and assessment developments in visual arts that have impacted on Māori are also examined. In Chapter 3, I outline the research design and how it was framed and conducted within a Kaupapa Māori framework. I introduce the two visual arts teacher participants, their secondary schools and years 12 or 13 students. In Chapters 4 to 6 I present findings from the fieldwork in the two art departments. My critical reflection of the findings, and conclusions drawn, are the focus of Chapter 7. Here, I conclude with a consideration of the wider implications of this research and offer recommendations for the future.
Waahanga Tuarua – Chapter 2

Ngaa hua aa ngaa tuhituhinga – What I found in the literature

2.1 Introduction

Professor Mason Durie, in his opening address at the Hui Taumata Mātauranga,¹ held in Taupo in March 2001, offered a framework for Māori to live and succeed as Māori. This proposition highlighted a responsibility for education to provide opportunities for Māori students to engage in te ao Māori (the Māori world). Durie (2003) asserted that:

If after twelve or so years of formal education a Māori youth was totally unprepared to interact within te ao Māori, then no matter what else has been learned, education would have been incomplete (p. 199).

My experience as an educator in a system that continues to reinforce perpetuated discourses of power and knowledge of the dominant culture has led me to critically reflect on ways in which meaningful Māori contexts for learning can be valued and legitimised. This research is informed by an examination of a range of literature to contextualise Māori educational experiences over time. I begin by considering key concepts connected to maatauranga Māori and its place in Māori educational success, then examine historical antecedents and contemporary developments that have impacted on Māori students in visual arts education in Aotearoa New Zealand.

2.2 Maatauranga Māori: Ancient rigour and contemporary dynamism

The literature confirms a commonly held view that maatauranga Māori is generally referred to as a collection of theories based on a Māori worldview (Doherty, 2012; Edwards, 2012; Marsden, 2003; Mead, 2012; Royal, 2007a). These views enable interpretations and perspectives from within a Māori milieu to help shape our views of the world and our place within it. Drawing on concepts passed from one generation to another, maatauranga Māori is the enlightened application of thinking, doing and acting as Māori (Doherty, 2012; Edwards, 2012; Mead, 2012; Royal, 2007a). These authors concur that maatauranga Māori informs our core beliefs and values and allows us to articulate and express ourselves as Māori.

The philosophical underpinnings of traditional maatauranga Māori encapsulated fundamental values that were structured to explain and understand phenomena and reality. Edwards (2012) provides a cogent analysis of maatauranga Māori as rigorous and robust sense-making processes that were structured in organised and purposeful ways. He describes this process as an “epistemology, a ‘how we know what we know’ as well as a practice based on the knowing” (p. 46).

¹ Hui Taumata Mātauranga were forums that allowed opportunities for the Crown and Māori to work together on equity and underdevelopment in Māori society. The vision was to expand Māori economic pathways and was geared towards transformational thinking and sustainable solutions (Hill, 2009).
Marsden (2003) explores mythology and legend as an integral component of maatauranga Māori. He explains that although in modern times these are dismissed as “superstitious and quaint imaginings of primitive, pre-literate societies,” myths and legends served as deliberate constructs employed to encapsulate a Māori worldview, of ultimate reality, and the relationship between the Creator, the universe and man” (pp. 56-57). Edwards (2012) supports this view:

This way of being and doing does not reflect an antiquated or ‘traditional’ way of living and being, or view mātauranga Māori as some vestigial remnant. It is contemporarily advanced and valid, and able to be applied in the current times due to its ancient rigour and contemporary dynamism….it is still a valid reality, and a practice capable of utility to support Māori reality (p. 46).

**Maatauranga Māori as a pathway for success**

As an evolving part of Māori culture, maatauranga Māori offers contemporary interpretations and applications of what Māori realities were, are, and could potentially be. In a report that advocates the value of maatauranga Māori inspired creativity and innovation, Royal (2012) suggests that it needs to be rearticulated and repositioned. He argues that a move beyond ethnic pride and cultural revitalisation to employ “new strategies of indigeneity” is a critical shift (p. 37). This call has been taken up by Māori immersion educational institutions. Te kooanga reo (total immersion preschools), Kura kaupapa Māori (total immersion schools), and Waananga (universities) all apply principles of indigeneity and maatauranga Māori in contemporary contexts. The core curriculum within these Māori educational settings validates Māori histories, knowledge and language, and repositions Māori knowledge as a legitimate epistemological base (Doherty, 2012; Royal; 2007a). This supports Edward’s (2012) stance that maatauranga Māori today is unashamedly a “Māori-centric space” which does not rely on “seeking validity or approval from other worldviews, and it is not couched in the epistemes of others” (p. 44).

Royal (2007a) and Edwards (2012) posit that a deep knowledge of maatauranga Māori can inspire new possibilities for Māori development, creativity and innovation. The Waitangi Tribunal report (1999) concurs that maatauranga Māori offers a means for Māori to maintain their mana and enhance their quality of life. These views indicate the potential contribution maatauranga Māori can make to education as a viable means through which Māori in mainstream education can realise the dual goal of living as Māori and as global citizens of the world (Durie, 2004).

**Maatauranga Māori: A mana-inspired approach to education**

An increment of ‘mana’ is inherited at birth and built upon through demonstrating personal achievements, good deeds and ability to lift the mana of others (Mead, 2003; Royal, 2007b). Mana refers to the creative and dynamic influence that motivates individual success and is substantially increased through the acknowledgement of others. Mead (2003) explains that mana promotes the notion that success breeds success whereby the “inheritance for the children is substantially improved…to rise above the limitations of whakapapa” (p. 51). He proposes that of all attributes, mana is much more open to development and growth. Marsden (2003) and Royal (2007b) agree
that traditional Māori thinking regarded the arrival of understanding – the quality and degree of thought and enlightenment in the mind of an individual - as an expression of mana. Royal (2007b) explains that through education and development mana was enhanced in individuals when their deepest qualities and sense of knowing could be articulated and expressed outwardly. He proposes that fostering the mana of students through maatauranga Māori contexts should be the primary focus of education, because when knowledge that is acquired is consistent with skills, talents and conceptions of self, learning and transformation are made possible (Royal, 2007b):

[A] person of mana is one who possesses a state of being and self-knowledge that makes them a vital and active presence in the world, acting with surety and clarity in the handling of their affairs. A person of mana is one who is creatively inspired by an inner stillness, a security of knowing, by which that person moves in a calm and peaceful way throwing the chaos of the world into sharp relief. The tangible expression of the growth of mana in the individual is a growing ease over personal identity and the acquisition of skills and technical proficiencies...the presence of mana...is further evidenced by a fundamentally creative and open engagement of the world leading to excellence in the application of skills acquired (p. 70).

Royal’s (2007b) theorising expands maatauranga Māori beyond an epistemological knowing to encompass aspects of an individual’s inner spiritual and psychological ‘Being’ – ‘ki te taha wairua’ and me te taha hinengaro. His ideas relating to ‘mana’ address a significant gap in mainstream education which tends to neglect nurturing the inner ‘Being’ of the child through the teaching and learning process. The perception that maatauranga Māori is applicable only to the past ignores its value and creative potential in the present. As a knowledge system based on knowing and spiritual relationships to the world, maatauranga Māori has been largely excluded from teaching and learning in mainstream educational institutions. Mika (2012) asserts that the way in which maatauranga is applied in contemporary society conforms to a colonised agenda. This agenda shifts a Māori focus from ‘Being’ and spiritual relationships with the world to an essentially epistemological regard where knowledge is of utmost importance. He positions Western education as an influential site of colonisation and one that has orientated Māori relationships with things in the world towards a more objectified position.

The prospect of actively applying maatauranga Māori to parallel euro-centric knowledge systems is a worthy endeavour. An important consideration is the explicit provision of contexts for Māori students to engage in both the physical and spiritual realities of te ao Māori across all learning areas. Engagement with maatauranga Māori has the potential to provide a sense of tuurangawaewae – a grounding and secure cultural confidence - that supports Māori success as Māori, thereby enhancing the mana of Māori students and their communities.

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2 ‘Te taha wairua’ refers to the spiritual side of one’s being. Durie (1985) defines ‘taha wairua’ as an individual’s spiritual awareness – without spiritual awareness, the individual is considered to be lacking in wellbeing and at risk.

3 ‘Te taha hinengaro’ is the psychological component which encompasses thoughts, feelings and emotions. It embraces the concept of Māori cognition or thinking as holistic (Durie, 1985).
2.3 Curriculum developments: Implications for Maaori students in visual arts education in secondary schools

**Historical antecedents: 1840s to 1970s**

Historical developments in education in Aotearoa New Zealand were influenced by social, political and cultural contexts. From the 1840s to 1970s education policies and practices for schooling Maaori children reflected a colonising agenda intent on replicating systems and values of the mother country, Great Britain (Willmott, 1989). Imperialist education policies were formulated with the express objective of ‘civilising Maaori’ by denigrating and marginalising their traditional knowledge, tribal lore and learning systems (Simon & Smith, 2001). This ‘civilising mission,’ and subsequent developments in the historical and political culture of Aotearoa New Zealand, shaped the experiences of Maaori in education and development of visual arts education for Maaori students.

Modelled on the British South Kensington System of schooling the emphasis on ‘Drawing’ exemplified a utilitarian approach to visual arts education whereby technical drawing was seen as useful for the workforce (Chalmers, 1990; J. Smith, 2007). Handwork activities undertaken in the Native Schools, established in 1867, included cane weaving which emulated British craft practice and explicitly undermined the refined Maaori tradition of raranga (weaving). Simon (1998) claims that the absence of highly developed skills of both Maaori weaving and carving conveyed to Maaori pupils that Maaori traditions and styles of weaving and carving were less valid than those of Europeans. Such utilitarian attitudes supported the intentions of a settler society to produce a working class of Maaori labourers and domestic servants (Simon, 1998; Simon & Smith, 2001; J. Smith, 2007).

An Act of Parliament in 1926 to encourage a renaissance of Maaori arts and craft practice marked a shift from assimilationist to adaptation policies (Simon & Smith, 2001). Although this revival included selected elements of Maaori arts and crafts in the curriculum, it did not interfere with the colonists’ focus of preparing Maaori for life in a Paakehaa dominated society (ibid.). Assimilationist objectives under the pretext of adaptation underpinned the 1929 Syllabus of Instruction for Public Schools and 1931 Regulations Relating to Native Schools. These regulations sought to incorporate aspects of Maaori cultural knowledge that were deemed worthy of inclusion in New Zealand culture. What was considered ‘worthy’ was determined by Paakehaa officers of the Department of Education (Simon & Smith, 2001). Although teaching of whakairo (carving), raranga (weaving), whai (string figures) and koowhaiwhai (painting) was evident in some schools in the 1930s, it took the form of an ‘addition’ to the ‘real work’ of schools (Simon, 1998). Simon and Smith (2001) assert that the significance of the cultural adaptation policy did nothing to shift schools from their ‘civilising’ mission. Instead, the integration of Maaori culture into education was accompanied by more intensive efforts to win Maaori over to a European way of life, a focus that was to remain dominant until the Native Schools system was disestablished in 1969. In secondary schools, visual arts education remained subordinate and unimportant in traditional academic programmes until the 1970s (J. Smith, 2007, 2009).
Maori art advisors and their influence on visual arts education

Gordon Tovey, the first National Supervisor of Art and Crafts at the Department of Education was an influential advocate for art education contexts that drew from Maori traditions. He was instrumental in appointing the first specialist instructors in Maori arts and crafts to Native schools in 1946 and establishing the Northern Maori Project in 1954 (J. Smith, 1992). Although Tovey’s initiatives were primarily focused on primary schools, they had far reaching implications for the place of Maori art in secondary schools. Maori art advisors in the 1950s and 1960s included Sandy Adsett, Selwyn Muru, John Bevan Ford, and Ralph Hotere, who also contributed to the emergence of contemporary Maori art (ibid.). In turn, the impact of contemporary Maori art developments influenced the educational experiences of the Maori visual arts teacher participants in this research, and helped inform and shape teaching and learning experiences for their students.

Maori revitalisation and bicultural imperatives: 1970s to 2007

It was not until the 1970s that a place for Maori art and culture was included in curriculum policies for secondary school visual arts education (J. Smith, 2001, 2004). These developments were positioned within a decade of political consciousness and Maori nationalism aimed at the revival of Maori culture, language, values and self-determination (Consedine & Consedine, 2012). According to Walker (1990), Maori activism in the 1970s had a highly politicising effect in unifying Maori in the struggle against colonisation. The subsequent 1975 Treaty of Waitangi Act opened the way for legislation which honoured principles of the Treaty and shaped further educational reform for Maori.

Although positioned within a climate of economic and cultural globalisation, the impact of this Act resulted in an increasing consciousness of the bicultural partnership arising from Te Tiriti o Waitangi –Treaty of Waitangi (J. Smith, 2001, 2004). The ‘bicultural imperative’ became evident in the first national art curriculum, the Art Education Junior Classes to Form 7 Syllabus for Schools (Department of Education [DoE], 1989a). This syllabus exemplified a pioneering move to affirm bicultural imperatives with the emphasis on two major traditions, Maori and European. The syllabus “aimed to meet the Treaty requirements not only in terms of aims and objectives, but also in content and practice” (Whitecliffe, 1999, p. 217). The aim was to enable students to:

[P]articipate effectively in the cultural and artistic life of New Zealand...; to gain understanding of the actions and relationships of art in cultures and in society...; to learn about the many ways in which art permeates society and culture...; to understand the significance of art in their own culture...; and to become aware of how people respond to art works within different cultures (DoE, 1989a, pp. 4-6).

The focus on art, society and culture provided space for Maori students to engage with the significance of their own art forms. However, Grierson (2003) and J. Smith (2007) agree that the syllabus continued to reflect the cultural superiority of Western forms of art and art making because legitimate knowledge was defined in Modernist terms which exemplified the norm and marginalised

*Modernism was the general name given to the succession of modern styles in art and architecture which have dominated Western culture almost throughout the 20th century (Lucie-Smith, 2003).*
others. A subsequent support document, *Guidelines to the Syllabus: Art Education Syllabus J1 to Form 7 Art* (MoE, 1991), included a comprehensive section written by Māori art teachers and artists and provided support for non-Māori teachers. The kaupapa which underpinned the guidelines, presented as a kahū – *Te Kahu o te Whakairo* - signalled the importance of cultural and spiritual dimensions of Māori aesthetics. The strong links made to tikanga Māori and the positioning of visual arts as an inseparable part of daily life in the syllabus and guidelines afforded a place for Māori students to draw on their own cultural toolkits (Bruner, 1996) and feel secure in their own cultural identity. Unfortunately, no sooner had teachers come to terms with having their first national visual arts education curriculum than political agendas intervened (J. Smith, 2007).

A further product of the Neoliberal political agenda, *The New Zealand Curriculum Framework* (MoE, 1993), marked a shift from a teacher-developed curriculum to an outcomes-based one dominated by achievement objectives and assessment (Shearer, n.d.). The framework was considered a major bicultural education policy which formally recognised Te Tiriti o Waitangi – Treaty of Waitangi as the founding document of New Zealand. The Principles (Ngā Matapono) placed emphasis on school curriculum recognising the “unique position of Māori” in New Zealand society and provision for students to acquire some knowledge of Māori language and culture (MoE, 1993, p. 7). Bishop and Glynn (1999) claimed, however, that underlying tensions between espoused New Right ideologies and an educational approach which promoted Te Tiriti o Waitangi – Treaty of Waitangi, both as a model and a metaphor for power-sharing and change, positioned the bicultural emphasis in the curriculum framework as empty rhetoric.

An outcome of the *New Zealand Curriculum Framework* (Ministry of Education [MoE], 1993) was the development of seven curriculum statements for its seven essential learning areas, one of which was *The Arts in the New Zealand Curriculum* (MoE, 2000). From the outset, the development of the *Arts Curriculum* was embroiled in controversy. New Right ideologies, globalisation, multinationalism, mastery and excellence dominated, exemplified by an emphasis on ‘skills’, ‘levels of development’ and ‘Arts Literacies’ (Mansfield, 2000). The most controversial aspect was the reduced status of Visual Arts, Music, Dance and Drama into separate ‘disciplines’ within one learning area. Mansfield (2000) maintains that the assumption that a ‘discipline’ is an appropriate template to impose upon cultural knowledge and expressions of non-Western cultures, marginalises the cultural truths of ‘others’ by subjecting them to postmodern and poststructuralist investigation and theorising. This conflicts with the Māori holistic view that knowledge is interconnected and relational in the same way that all life is interconnected and relational (Royal, 2005). A strength of the *Arts Curriculum* was its reaffirmation of biculturalism (J. Smith, 2004, 2007). Representation of cultural contexts, expressions and understandings with regard to ‘tangata whenua’ (the nomenclature now replacing the syllabus use of ‘Māori’) were prominent. The curriculum contained numerous references to the significance of toi Māori, traditional Māori art forms and contemporary developments, and the requirement to understand aspects of te reo, tikanga, and whakapapa (genealogy). Mane-Wheoki (2003) claimed, however, that despite a shift in emphasis on cultural contexts, the arts curriculum was a “very Ōko, Eurocentric document “that cannot but privilege the values of the dominant culture” (p. 88).
In 2007, separate curricula were abandoned in favour of one national document, the current *New Zealand Curriculum* (MoE, 2007). The emphases on four ‘strands’ in the *Arts Curriculum*, our bicultural and multicultural character, and specific reference to toi Māori (art of Māori) remained unchanged (J. Smith, 2009). A notable inclusion was positive direction given to teacher actions which promote effective pedagogies, some of which have emerged from research to address Māori educational disparities (Berryman, SooHoo & Nevin, 2013; Bishop, 2011; Bishop & Berryman, 2006; Bishop & Glynn, 1999). These actions create a context for learning that is culturally located, culturally responsive and culturally relational, where language, identity and culture can be valued and legitimised. This focus aligned with *Ka Hikitia – Managing for Success 2008-2012* (MoE, 2009), its successor *Ka Hikitia – Accelerating Success 2013-2017* (MoE, 2013), and the Ministry of Education’s strategic approach to achieving educational success for and with Māori.

2.4 Assessment developments: Implications for Māori students in visual arts education in secondary schools

*Examinations as agents of change*

Māori self-determination and the revival of Māori culture and language led to enactment of statutes establishing bicultural curriculum policy (Consedine & Consedine, 2012). Simultaneously, advocacy for subject respectability and recognition in the senior secondary school, led by art education leaders such as Peter Smith, was being validated (J. Smith, 2014). The *School Certificate Art* prescription (DoE, 1975) was innovative for its time as the first document to include a compulsory requirement for students to study “the significance and form of some examples of Māori art”. This inclusion legitimised a place for Māori knowledge and validated the meaningful status of Māori as tangata whenua. In conjunction with *School Certificate Art*, the *Sixth Form Certificate Practical Art* (DoE, 1986) and *University Bursaries Practical Art* (DoE, 1989b) examinations were undeniably agents of change that rapidly reformed the face of visual arts education in secondary schools (J. Smith, 2007, 2014). However, these senior examinations continued to perpetuate art making according to Western fine arts aesthetics based around approaches that included learning from ‘artist models’, the acquisition of formal skills, and structured learning through systematic development, clarification and regenerative phases.

*Māori and the meritocratic order*

The function of examinations in Aotearoa New Zealand is underpinned by a meritocratic ideology that defines success in terms of examination passes and legitimates one’s position within a social stratification based on merit (Hughes & Lauder, 2012; Macionis, 2012; Openshaw, 2005). Since colonisation, Aotearoa New Zealand’s education history has been based upon meritocratic principles that privilege the cultural capital of the dominant culture (Seve-Williams, 2013). Despite claims of an assessment and qualifications framework that supports the “strengthening of Māori as a people by enhancing and advancing mātauranga Māori” (New Zealand Qualifications Authority, 2011a, p. 14), notions of meritocracy continue to discriminate and position Māori in the lower end of the
meritocratic order. Boughton (1999) claimed that cultural relevance and validity for Maaori students in visual arts education assessment policies and practices represented a space of conflicting ideologies; that tensions arise when central issues of personal and cultural identity are less important than predictable, normative outcomes.

**From norm-referenced to standards-based assessment**

Until 2002 the summative outcomes of external visual arts examinations were assessed according to norm-referenced testing. Salvia and Ysseldyke (1991) argued that when the background experiences of children differed from those of children on whom a test was standardised, then the use of norms as an index for evaluating that child’s performance may have been inappropriate. This raised issues of cultural fairness and equity for Maaori students across assessment practices in visual arts examinations.

The transition from norm-referenced to standards-based assessment occurred in the mid-1980s. Pressure was exerted by stakeholders such as the Department of Education, Post Primary Teachers’ Association, activist secondary school students, educational researchers and Maaori and feminist groups who argued that existing assessment procedures failed to recognise the increasing diversity and needs of the secondary school population (Openshaw, 2005). In 1991 the New Zealand Qualifications Framework (NZQF) was formally launched, adopting a modular approach to assessment that recognised qualifications in both the academic and vocational sectors. The Government’s Achievement 2001 qualifications policy signalled that the National Certificate of Educational Achievement (NCEA) was to become the central qualification for senior (16-19 year old) secondary school students (Lee & Lee, 2001).

**The National Certificate of Educational Achievement**

In response to changing educational, economic and social needs, NCEA Levels 1-3 were progressively introduced from 2002-2004. NCEA was seen as a bridge between school and the workplace because it was more explicitly tailored to a future environment that emphasised life-long learning, individualism, choice and entrepreneurship (Openshaw, 2005). As an assessment approach NCEA simplified required knowledge into more readily understood components and provided opportunity for those most disadvantaged by traditional assessment procedures a greater chance of succeeding academically.

From 2011 to 2013 modified versions of the visual arts standards were implemented, allowing students to engage with a range of learning contexts, knowledge and skills. The standards provide considerable freedom for art teachers to plan programmes appropriate and responsive to diverse student interests, strengths and needs. Pertinent to my research, four visual arts achievement standards reference cultural context, one of which is specifically Maaori. AS 90913 (1.1), *Demonstrate understanding of art works from a Maori and another cultural context using art terminology*, acknowledges the principles of the Te Tiriti o Waitangi-Treaty of Waitangi and Aotearoa New Zealand’s bicultural foundation by engaging all students with art works from Maaori contexts.
2.5 Theoretical perspectives on Māori achievement

Perspectives on Māori achievement, which have impacted on visual arts education, have been articulated by the Ministry of Education and a number of theorists. In its annual report, Ngā Haeata Mātauranga 2008–2009 (MoE, 2010), the Ministry articulates responsibility for the education system to deliver outcomes that meet the needs, and support the wellbeing and aspirations of Māori:

Success in education is fundamental to the wellbeing of all people, and to New Zealand as a whole. The education system is responsible for ensuring Māori people are able to realise their inherent potential as Māori, as New Zealanders, and as citizens of the world. As citizens of New Zealand, Māori have the right to expect the education system to deliver the outcomes enjoyed by all. As the indigenous people of New Zealand, Māori have the right to expect that the education system will also support their wellbeing and development aspirations, and the regeneration of the Māori language and culture (p. 1).

A persistent challenge in meeting this responsibility is ongoing disparity in educational outcomes between Māori and non-Māori students (Bishop, Berryman, Cavanagh & Teddy, 2009). Bishop and Glynn (1999) assert that a pattern of dominance and subordination predicated on historical notions of cultural superiority, continues to perpetuate the marginalisation and underachievement of Māori in our education system. Deficit explanations persist in pathologising Māori students and their communities by ascribing characteristics based on assumptions within the colonial discourse and placing blame in the domain of Māori (Shields, Bishop & Masawi, 2005).

Te Kotahitanga was a Ministry of Education-funded Kaupapa Māori response that sought to address historical disparity by changing the pattern of classroom interactions and relationships between teachers and Māori students (Bishop, Berryman, Tiakiwai, & Richardson, 2003). In addressing power relations in the classroom, the importance and inclusion of culturally responsive and relational contexts, respect and care for students, and contexts for learning that authentically incorporate students’ culturally located prior knowledge and experiences are fundamental (Berryman, Nevin, SooHoo & Ford, 2015; Bishop, Berryman, Tiakiwai & Richardson, 2003). Bishop (2012a, 2012b) refers to this as a “culturally responsive pedagogy of relations” whereby classrooms are constituted as places where:

[Power is shared between self-determining individuals within non-dominating relations of interdependence, where culture counts, learning is interactive, dialogic and spirals, participants are connected and committed to one another and where there is a common vision for excellence (p. 42).]

The restructuring of power relationships in the classroom validated and legitimised the culturally located knowledge and experiences of Māori students, and exemplified a socially just and inclusive approach to equity and respect for difference (Berryman, Nevin, SooHoo, & Ford, 2015). This is pertinent for visual arts education where, despite evidence of bicultural imperatives, discourses of power and knowledge of the dominant culture persist.
2.6 Summary

This chapter focused upon literature relevant to historical and contemporary developments in visual arts education in Aotearoa New Zealand, and their impact on Māori students. My analysis revealed that Māori students’ experiences have been underpinned by educational policies that reflect an historical agenda of cultural superiority and neo-liberal ideologies which marginalised Māori and their cultural ways of knowing, being and doing. Literature pertaining to the educative traditions and significance of maatauranga Māori shows that as a knowledge system it has the potential to provide an educational context to support Māori success as Māori, thereby enhancing the mana of Māori students and their communities. A pertinent finding was a lack of research that focuses specifically on the application of maatauranga Māori to visual arts education. This supports the rationale for my research in which I explored both a maatauranga Māori approach and a conventional NCEA approach in Visual Arts as a means of achieving Māori success as Māori. The methodological framework and research methods are presented in the next chapter.
3.1 Positioning the research methodologies and methods

In Chapters 1 and 2 I presented the rationale for the research and literature that underpinned it. This chapter outlines the research paradigm, rationalises the choice of methodology, methods of data collection and data analysis, and ethical considerations and limitations of the research.

This small-scale research focused on two Maaori cultural dimensions: First, an examination of maatauranga Maaori (Doherty, 2012; Edwards, 2012; Marsden, 2003; Mead, 2003, 2012; Royal, 2007a); and second, Te Ahukaramuu Charles Royal’s mana-inspired approach to education (Royal, 2007b) as levers for ‘Success as Maaori’ in visual arts curriculum and pedagogy for Maaori students. My research reflected Maaori cultural preferences, practices and aspirations and employed a qualitative paradigm within a Kaupapa Maaori framework. It sought to address Graham Smith’s (2003) assertion that a common fault of educational interventions has been inadequate attention given to aspects of supporting the maintenance of Maaori culture and identity. To act with integrity, I believed it was imperative to locate my research within a methodology that aligns with my own Maaori worldview. The focus of my research validates and legitimises that worldview.

Including the ‘visual’ as an important component of the research process complemented the topic itself, which aimed to explore how two different approaches to teaching and learning for Maaori students in visual arts education in secondary schools can promote greater success through the visual arts. Gauntlett and Holzwarth (2006) contend that using visual images in research enables people to generate, communicate and reflect upon their own theories and observations about their identities and experiences. Including the ‘visual’ was also supported by the theory that art making and engaging in visual imagery can transform thinking and provoke new understanding, insights and learning (Weber, 2008). Springgay (2002, p. 15) maintains that “Art is about revealing what is hidden. It is a way into other realities and other personalities. It is a way of looking at something differently, a form of intervention.” The inclusion of images also challenges prevailing attitudes towards the generally stated preference for text-based academic discourse (Leavy, 2009).

3.2 The theoretical and methodological framework

Research methodology refers to the theoretical principles that underpin and guide research practice. These principles are important in framing the questions being asked and methods employed to shape analyses and processes of inquiry (L.T. Smith, 2012; Punch, 2009). Kaupapa Maaori research is a deliberate strategy which provides a culturally defined theoretical space for Maaori-centred social science and research. As a theoretical framework, it adheres to principles that give recognition to Maaori cultural values and knowledge and centres on Maaori interests and desires (Pihama, 2010; L.T Smith, 2012; G. H. Smith et al., 2012; Walker, Eketone & Gibbs, 2006). It is inherently underpinned by an analysis of unequal power relations and societal inequities (Pihama,
Graham Smith (2012) aligns Kaupapa Maaori theory with critical theory, positioning it within a politics of social change. He asserts that Kaupapa Maaori requires action focused on Maaori self-development and transformation, as well as a theoretical analysis of the social order. Smith adds that Kaupapa Maaori provides the ability to “challenge the structures and societal context of unequal power relations, and makes space for the validity of our own ideas and ways of being” (ibid, p. 19).

The Kaupapa Maaori principle of tino rangatiratanga provides space for Maaori to assert power and control by voicing choices and decisions that reflect their cultural, political, economic and social preferences (G. H. Smith, 2003; G. H. Smith et al., 2012; Walker et al, 2006). As a researcher, I am aware of the inherent risks of distancing the tino rangatiratanga of participants by re-storying experiences through my own lens. An important consideration was to ensure that participants were able to share their experiences and realities through their own lenses.

**Collaborative storying**

The relationship between researcher and the researched revolves around notions of connectedness, power dynamics and ethical rules of engagement. In promoting participatory connectedness based on commitment and engagement, Bishop (1997) states that the qualitative researcher “does not follow a set of ‘how-to’s, but rather paints a picture, potentially facilitating the voice of the research participant to be heard, for others to reflect on” (p. 30). I sought to facilitate the voice of my participants and address researcher imposition by engaging in collaborative storying. This method was employed through semi-structured interviews, conducted as dialogic and reflexive conversations that empowered the agency and voice of participants.

As an artist, art educator and researcher, I entered a dialogue alongside my participants to promote sharing and learning from one another. This involved critically reflecting on the ideas, thinking, expressions, and narratives relating to my participant’s experiences, their cultural views of the world, and their practice as artists and educators. This allowed for me, as the researcher, and for my participants to co-construct meaning and interpretation of these experiences. Collaborative storying merges narratives from different perspectives that arise from differing experiences and validates the creation of new stories (Bishop, 1997). Bishop holds the view that:

> Interviews as collaborative storying goes beyond an approach that simply focuses on the cooperative sharing of experiences and focuses on connectedness, engagement, and involvement with the other research participants. What is crucial for researching in indigenous contexts is that it necessarily will take place within the cultural world view and discursive practice within which the research participants function, make sense of their lives and understand their experiences (p. 41).

**Arts-based research**

All forms of art are made, interpreted and valued in social and cultural contexts. They can be interpreted as expressions or texts that communicate our views of the world, and shape our sense of identity (MoE, 2000; 2007). Arts-based research methodologies employ these texts as a way of providing profound possibilities to consider things differently, evoke meaning, promote dialogue,
transcend differences, and foster connections (Leavy, 2009; Prosser, 2011; Weber, 2008). This research aimed to complement visual documentation of Māori students’ art works as ‘data’ (not as mere illustration) which allowed me, as the researcher, to “adopt someone else’s gaze, see someone else’s point of view, and borrow their experience” (Weber, 2008, p. 9). Using visual imagery in research also offered the capacity to harness the creative abilities of participants by drawing on their resourcefulness and ingenuity (Prosser, 2011). These aspects of arts-based methodology align with collaborative storying and principles of Kaupapa Māori research by redressing unequal power relations and validating the views and experience of participants.

3.3 The research participants and settings

The participants and settings for this research were located in two purposively selected English-medium secondary school visual arts departments with sizeable Māori student populations. Statistics on student numbers and ethnicities were sought from the Education Counts database (MoE, 2015). In accord with Patton’s (2001) beliefs, purposive sampling is undertaken when there is a specific purpose in mind and potential participants have knowledge and experience of the topic. Two secondary schools were invited to participate, rather than being randomly selected, one of which was known to promote a maatūrangā Māori model. The other school, which offers a conventional approach to the National Certificate for Educational Achievement (NCEA) in Visual Arts at year 12 and year 13, was selected on the basis of 2015 NCEA Level 2 Visual Arts results for Māori students from the New Zealand Qualifications Authority’s (2015) website on statistics and senior student attainment. I invited both secondary school Principals to a face-to-face meeting (kanohi ki te kanohi) to discuss my proposed research and provided them with formal information (Appendix 1a). Both Principals readily granted access to their schools (Appendix 1b).

A Māori visual arts teacher in each school, who offered one or the other of these two approaches, was then invited to be a participant. I met with each teacher at a kanohi ki te kanohi meeting to discuss my proposed research and provide them with formal information (Appendix 2a). Both agreed to take part in my research (Appendix 2b). All students, including Māori students, in their year 12 or year 13 Visual Arts classes were approached by their teacher and me to be ‘class participants’ (Appendix 3a), and gave consent for me to be present during art classes (Appendix 3b). Although these students were over the age of 16 years, an information sheet was provided for their whānau (Appendix 4). The permission of four ‘key Māori students’ (two in each school), selected by their teacher, was sought for examples of their art works to be included as part of the research (Appendices 5a and 5b). The parents/caregivers of these four students received the Whānau Information Sheet.

The two schools, two Māori visual arts teachers and two key Māori students at each school were offered the option of being identifiable or selecting their own pseudonym. This approach aligns with Linda Tuhiwai Smith’s (2012) rationale for Kaupapa Māori theory which seeks to legitimate Māori ways of knowing, doing and understanding, and focuses on Māori aspirations and positive benefits to Māori communities. Providing the option for participants to self-identify positioned relationships between me as the researcher, them, and the research within what L.T
Smith (2012) refers to as notions of tino rangatiratanga (self-determination) and manaakitanga (reciprocal care and respect). All research participants provided signed consent to be identifiable by name. In addition to this, the two teacher participants and two key Maori students provided their iwi affiliations. The students were further identified by age and gender.

3.4 Ethical considerations

Prior to commencing data collection, ethical approval was sought from The University of Auckland Human Participants Ethics Committee (UAHPEC). This included an initial review and approval by the Maori Pro-Chancellor. The appropriate Participant Information Sheets and Consent Forms which gained UAHPEC approval are indicated above (Appendices 1a-5b). Included was an assurance that no video or audio recording would be made during the whole-class observations. Prior to the second and third conversations with the visual art teachers, permission was sought from the four teacher-selected key Maori students, and their parents/caregivers, for examples of the students’ art works to be discussed during the conversations and for samples to be photographed and used as data in my dissertation and for conference presentations and publications. Although UAHPEC prefers the identities of research participants to be protected, approval was granted for the schools, Maori visual arts teachers and key Maori student participants to choose to be identifiable or select their own pseudonym. The students were given the option of including their gender, age and iwi affiliations. All participants were informed that if anonymity was preferred, every effort would be made to protect their identity, although this could not be guaranteed. Participants were also advised that data used in my Masters dissertation may be used for conference presentations and publications.

3.5 The data collection methods

Data was collected over six months during 2016. The data collection methods encapsulated the theoretical and methodological perspectives of Kaupapa Maori research, underpinned by my position as an indigenous person. This was complemented by qualitative, arts-based data collection methods and included the following:

**Document analysis**

Two sets of documents from each school were analysed. First, I analysed each school’s strategic vision for Maori to identify themes and actions relating directly to addressing Maori engagement, participation and achievement. Second, I examined the two schools’ visual arts programme at years 12 or 13, beginning with the Maori visual arts teacher’s programme for a conventional course for NCEA Visual Arts Level 3. The aim was to gain a picture of which Achievement Standards were being offered to students. An examination of the second programme for a maatauranga Maori approach included analysis of the standards offered to students in this context. A combination of
NCEA Level 2 Achievement Standards, Level 2 Unit Standards for Visual Arts, Technology and Whakairo were used to accommodate this approach.

**Observations**

Two one-hour observations consisting of 20 minute formal observations and the gathering of field notes were made over a three month period of each Maaori visual art teacher with their year 12 or year 13 class (Appendix 7). The purpose of each observation was to identify the degree to which principles of culturally responsive and relational pedagogy were evident in the lesson context, teaching and learning interactions, and relationships. The observation tool used was developed by *Kia Eke Panuku: Building on Success* - a professional development school reform initiative supporting secondary schools to give life to the mandated Ministry of Education strategy *Ka Hikitia – Accelerating Success 2013-2017*. The ‘Culturally Responsive and Relational Pedagogy Observation Tool’ was developed to gather evidence of the extent to which culturally responsive and relational pedagogy was understood and demonstrated by the teachers, and the impact on learning for Maaori students (Berryman & Wearmouth, 2016). The observation data provided evidence for the collaborative conversations that followed.

**Interviews as conversations**

Three one-hour audio-recorded conversations were held with each Maaori visual arts teacher, following observations of them working with their students. These were framed as sequential, semi-structured, in-depth conversations, conducted in a dialogic, reflexive manner to facilitate collaborative analysis and sense-making between us (Bishop, 1997). The inquiry framework for the first conversation was formulated by themes that emerged from the research questions and the literature review (Appendix 6). Subsequent conversations were positioned within reciprocal and co-joint reflections and dialogue with the participants, and provided opportunities for them to share experiences and understandings within a shared Maaori worldview. Within a Kaupapa Maaori research context, the format for these conversations sought to promote tino rangatiratanga, agency and the voice of the research participants (Bishop, 1997).

**Photographic documentation**

The two Maaori visual arts teachers were invited to select examples of art works by two Maaori students. The criteria for selection of art works was based on what each teacher considered to most clearly reflect their success as a Maaori teacher, and success for and by their Maaori students. With students’ permission, the selected works were photographed as ‘data’ in the research. They were invited to include statements to accompany their art works if they wished.

3.6 Data analysis

The framework for data analysis was guided by Kaupapa Maaori research principles. Cultural ways of knowing were applied to the analysis of each Maaori visual art teacher’s narratives, course
design, and evidence gathered through observations. A thematic analysis was used to identify a rich and detailed account of the data, and to identify patterns (themes) that emerged from the data. The observation sheets used to gather evidence provided a 20 minute snapshot of the lessons observed. Evidence was recorded objectively by capturing what was seen and heard during that timeframe. (An indicative example from each teacher is included in Chapter 6).

The first interviews with the Maaori visual art teachers were transcribed from the audio recordings by a transcriber. Subsequent interviews were transcribed by me. Following this process, I used a framework for the thematic analysis of written information based on Wolcott’s (1994) D-A-I method, which aims to ‘describe’ what was said by the participants, ‘analyze’ the similarities and differences, and ‘interpret’ how the data was understood to create meaning, and draw the final conclusions. I then categorized key themes to allow for comparisons between each other (Punch, 2009). Relevant comments made by the participants have been used verbatim as quotes in Chapters 4 to 6 to express their ‘voices’ alongside the visual data.

Including the ‘visual’ as an important component of the research process complemented the topic. To analyse the visual data I used a four-phase process articulated by Collier (2001). This involved observing the visual data as a whole; making an inventory of images using categories that reflected the research goals; using a structured analysis of data with specific questions to produce detailed descriptions; and searching for meanings and drawing conclusions based on the entire visual record. Triangulation was made between data collected from the documents, conversations, observations and students’ art works to validate the findings (Punch, 2009).

3.7 Limitations of the research

The small scale of this research highlighted a number of limitations. First, the two schools and Maaori visual arts teachers were purposively, rather than randomly, selected because they met specific criteria. A second limitation was, that although the teachers understood their participation was voluntary, it is highly probable that their agreement to participate was related to the research questions and their vested interest in improving educational outcomes for their students. A third limitation was that there were only four Maaori students as key participants. The foremost limitation could be perceived as the issue of validity. In this research it was not possible to put aside the subjective nature of the experience, thus this study is not generalisable in the traditional sense. I believe, however, that it has verisimilitude through “the creation of a realistic, authentic, life-like portrayal” (Leavy, 2009, p. 57). It has characteristics that make it valuable to Maaori, and positions maatauranga Maaori as a realistic, authentic and valid approach.

3.8 Summary

This chapter outlined the research paradigm, methodology, methods of data collection and analysis, the ethical considerations and limitations of the research. I presented my rationale for using methods derived from a qualitative paradigm positioned within a Kaupapa Maaori research framework and arts-based methodology. The findings are presented in the next three chapters.
4.1 Introduction: The schools, the Māori visual art teachers and the Māori students

The aim of my research was to examine how a maatauranga Māori model and a conventional NCEA approach to teaching and learning for Māori students at years 12 or 13 could promote greater success through the visual arts. An investigation of their similarities and differences revealed how each approach shaped and informed success for Māori students. The findings are presented as a narrative which tells the story of the two schools. This chapter begins by painting a picture of the participants and contexts, followed by an analysis of themes emerging from interviews and observations. These were framed within Durie’s (2003) assertion that educational success as Māori would be incomplete if Māori youth were unprepared to interact with te ao Māori.

4.2 The schools and their strategic vision for Māori

My analysis of the two school’s strategic visions for Māori showed that these were expressed through their school charters. Both schools unequivocally expressed a strategic alignment with Ka Hikitia (MoE, 2013) through a strong commitment to improving the educational outcomes for Māori and fostering educationally powerful relationships with whaanau. There was evidence in both school’s charters of an emphasis on systemic spread and ownership of effective pedagogical practices to advance Māori student achievement.

Hamilton Girls’ High School

Hamilton Girls’ High School is an urban, decile 6, state single-gender school with approximately 1600 students from years 9 to 13. The school caters to more than 50 ethnicities, with Māori students comprising approximately 33% of the roll. Located in Hamilton City, the school sits within the rohe (tribal region) of Waikato-Tainui iwi. In 2016 the school signed a kawanata (covenant) with Waikato-Tainui, establishing a commitment to work together to advance and improve the educational outcomes for iwi members. The school has been actively engaged in Māori education initiatives to address educational disparity for their Māori students (Bishop, 2011; Bishop, Berryman, Cavanagh & Teddy, 2007). It participated in He Kākano, a strategic school-based professional development programme with an explicit focus on improving culturally responsive leadership and teacher practices to ensure Māori students enjoy educational success as Māori. The school is currently involved in Kia Eke Panuku: Building on Success, a professional development school reform initiative which supports secondary teachers to address the aspirations of Māori communities by supporting Māori students to pursue their potential.

Priorities to strengthen student achievement and make a difference for Māori at Hamilton Girls’ High School are clearly expressed in their strategic goals. Significant focus is placed on culturally responsive and relational pedagogy (Bishop, 2012b; Bishop, Berryman, Tiakiwai &
Richardson, 2003), on SOLO taxonomy for Māori students (McNeill & Hook, 2012), and on provision of academic support through programmes of learning that offer choice, flexibility and clear pathways to meet the needs of their Māori students. The school is explicit about its responsibility to lead consultation with students and whānau and ensure that Māori students are academically and socially equipped to achieve their goals for further education and employment.

**James Cook High School**

James Cook High School is an urban, decile 2, co-educational school with approximately 1200 students from years 9 to 13. The school caters to a large Māori and Pasifika community, where Māori students comprise approximately 46% of the total roll. Located in Manurewa, South Auckland, the school sits within the rohe (tribal region) of Waikato-Tainui iwi. The school has been actively engaged in Māori education initiatives to address educational disparity for their Māori students (Bishop, 2011; Bishop, Berryman, Cavanagh & Teddy, 2007). They participated in *Te Kotahitanga*, a research and professional development programme that supported teachers to create culturally responsive context for learning and enabled school leaders, and the wider school community, to focus on changing school structures and organisations to effectively support teachers in this endeavour. The school is currently involved in *Kia Eke Panuku: Building on Success*.

James Cook High School’s strategic vision places emphasis on Māori students achieving success as Māori through advancing Māori education initiatives and improving participation and outcomes in Te Reo, Literacy and Numeracy. Principles of Te Tiriti o Waitangi and valuing of Māori identity, language and culture are paramount. These priorities position maatauranga Māori (Doherty, 2012; Edwards, 2012; Marsden, 2003; Mead, 2012; Royal, 2007a) as having the potential to provide an educational context to support Māori success as Māori, thereby enhancing the mana of Māori students and their communities (Mead, 2003; Royal, 2007b). To support these priorities, targeted actions focus on building the capacity of teachers and leaders to embed or advance culturally responsive pedagogy, and sustain a focus to improve Māori achievement through co-constructive meeting practice and middle leader hui.

### 4.3 The two Māori visual arts teachers

The two Māori visual arts teachers who shared in my research were invited to participate on the basis of their differing approaches to teaching and learning in visual arts to promote success for Māori students at years 12 or 13 (see Chapter 3, 3.3). I was aware that Jodi-Ann Tautari offered a conventional approach to the National Certificate for Educational Achievement (NCEA) in Visual Arts at year 12 and year 13, thus I selected her on the basis of her school’s 2015 NCEA Level 2 Visual Arts results for Māori students (NZQA, 2015). Through my current involvement with *Kia Eke Panuku: Building on Success*, I became aware that Alice Kiri Mahuika promoted a maatauranga Māori model, hence my invitation for her to participate.
Jodi-Ann Tautari

I te taha tooku Papa
Noo Hauraki ahau
Kei Tuhikaramea papakainga ahau e noho ana
Moehau ki waho, Te Aroha kei uta, ko Maunga Rei ki te taha
Ko Tipaka te moana
Ko Marutuahuhoe tu tangata
Ko Ngati Whanaunga tooku iwi
Ko Te Whare Tuohi tooku hapuu
Ko Whare Kawa Kaiaua tooku marae
Ko Donald Coromandel tooku Koro
Ko Emma Te Kaa Taratu tooku Kuia
Ko David Coromandel tooku Paapaa
I te taha Tooku Mama
Noo Nuhaka ahau
Ko Takitimu tooku waka
Ko Moumoukai tooku maunga
Ko Nuhaka te awa
Ko Ngati Kahungunu tooku iwi
Ko Rakaipaka tooku hapu
Ko Kahungunu tooku marae
Ko Lionel Pedersen tooku Koro
Ko Ata Te Kauru tooku Kuia
Ko Fay Pedersen tooku Maamah
Ko Hagen Tautari tooku hoa tane
Ko Jodi-Ann Tautari née Coromandel tooku ingoa

Jodi-Ann Tautari (née Coromandel) is of Māori descent. She affiliates to Ngāti Apakura and Ngāti Whanaunga through her father’s line, and Ngāti Kahungunu ki Nuhaka on her mother’s side. Born in Turangi, and the youngest of five siblings, Jodi-Ann spent much of her formative years living in Auckland and Twizel, finally settling in Hamilton where she attended Church College. She studied art at secondary school under the tutelage of her mentor, the late Dr Buck Nin, an artist, teacher, and committed advocate who played a pivotal role in the development of Māori art and art education from the 1960s.

In the early 1990s Jodi-Ann embarked on tertiary study at Elam School of Fine Arts at the University of Auckland. Her time there marked a climate of Māori cultural activism which saw increasing support for the appointment of Māori lecturers and the early inception of Te Toi Hou (Māori arts programme). In 2007 Jodi-Ann completed a Master of Māori Visual Arts degree through Toiho ki Apiti, the Māori Visual Arts programme at Massey University, Palmerston North. Her research was supervised by leading contemporary Māori artist and educator, Professor Robert Jahnke (Ngai Taharora, Te Whanau a Iritekura, Te Whanau a Rakairoa o Ngati Porou). She was the first university graduate from both her father and mother’s families, completing a Bachelor of Fine Arts degree, a Post-graduate Diploma in Fine Arts and a Master of Māori Visual Arts degree.

Jodi-Ann completed her secondary teacher training in visual arts at Auckland College of Education in 1995, with lecturer Jill Smith, and embarked on a career in art education spanning 20 years. She taught at Tikipunga High School and Church College, and is currently Head of Art at Hamilton Girls’ High School.
Alice Kiri Mahuika

Alice Kiri Mahuika is of Māori, English and Irish heritage. She is a descendant of Ngaati Porou through her father’s whakapapa. Born in West Auckland, Alice grew up in the Waitakere Ranges with her parents and two sisters. She attended Henderson High School and later moved to Western Springs College to complete her secondary school education. Her experience in art education was a positive one, with the guidance of her art teacher and acclaimed artist, Lily Aitui Laita who is of Ngaati Raukawa, Rangitaane, Samoan and European descent.

In 1998 Alice trained at Toihoukura School of Māori Visual Arts in Gisborne. On completing four years of study, with tutors such as Sandy Adsett (one of Gordon Tovey’s Māori art advisors in 1961, see Chapter 2, 2.3), Derek Lardelli, Steve Gibbs, Christina Wirihana and Paerau Corneal, she graduated with an Advanced Diploma in Māori Visual Arts. She remained at Toihoukura for a further two years, completing a Certificate in Studio Workshop and a Graduate Diploma in Teaching.
through Christchurch College of Education. Alice currently teaches at James Cook High School in South Auckland.

Figure 3. Alice Mahuika teaching a senior level visual arts class, 2016

4.4 The two approaches to visual arts education

A conventional approach: Hamilton Girls’ High School
At Hamilton Girls’ High School, the visual arts learning area delivers a conventional NCEA course (explained in Chapter 2, 2.4). In Jodi-Ann’s Level 3 Visual Arts Painting course students can gain up to 26 credits over a year. Her programme of learning offers three internally assessed achievement standards culminating in 12 credits and one externally assessed achievement standard - a portfolio worth 14 credits. Students are encouraged to complete all assessment opportunities on offer although a degree of flexibility is provided so that the teaching and learning journey is more responsive to the individual. A strong commitment to provide Maori students with choice, flexibility and clear pathways leading to tertiary qualifications was evident.

Jodi-Ann’s course is structured to reflect an integrated approach which makes coherent and meaningful links across the achievement standards. This is evidenced in the teaching and learning programme throughout the research, the use of ‘artist models’, acquisition of formal skills, conceptualisation and development of ideas, and the refinement and synthesis phases expected in a ‘traditional’ NCEA Level 3 course. In addition, all learning tasks reflect and embrace a school-wide
emphasis on building a common language of SOLO taxonomy and the principles of a culturally responsive and relational pedagogical practice.

Maori students are challenged with opportunities for deep thinking. Learning tasks provide rich, divergent, higher order thinking and questioning that build on students’ current understanding to enhance their learning (Hattie & Brown, 2004). Jodi-Ann encourages students to bring a “creative mindset to their “line of inquiry”, and to engage in a “cyclic process of reading broadly, considering the ‘how’ and ‘why’, analysing, testing, teasing out, critiquing, integrating and evaluating their ideas to define their research territory.”

There are high expectations that all students, including Maori, will develop the necessary tools to respond visually to questions posed, with the aim of pictorially advancing their ideas and understanding the implications of those ideas. Most importantly, Maori students are invited to bring their own funds of knowledge to the fore (Gonzalez, Moll, & Amanti, 2005) and, as Jodi-Ann explained, “to be authentic, to take risks, to dream big and produce lively thoughts and reflections.”

The majority of students in this year 13 NCEA Visual Arts course successfully completed a Level 2 NCEA Painting course. The exception was one Maori student who was not enrolled in Level 2, but was approved entry based on her outstanding Level 1 Visual Arts results. Although there is a pre-requisite requirement for this course, there is scope for entry at the discretion of the Head of Learning Area (HOLA), therefore eliminating this as a barrier.

Jodi-Ann’s NCEA Level 3 Visual Arts Painting class comprised 13 students, of whom 4 are of Maori descent. There is a designated specialist learning space for this group, as well as access to a computer room which sees students moving freely between spaces depending on learning needs. Within the large specialist space, partitioned walls are used to create individual workspaces, consisting of a work bench and display area. Each partitioned area is the student’s own domain. These exhibited a real sense of independence, ownership, and personalisation of student’s work. Self-selected resources on walls reflected their thinking, journey of learning, work in progress and resolved work. Jodi-Ann moves between spaces engaging in individual learning conversations with students and is able to easily address the group as a whole when the need arises.

**A maatauranga Maori approach: James Cook High School**

At James Cook High School, the visual arts learning area delivers a Level 2 Māori and Pasifika Art course in which students can gain up to 18 credits over the year. Alice’s programme is internally assessed and offers a combination of NCEA achievement standards and unit standards from the Visual Arts, Technology and Toi Whakairo (Carving) domains. A school-wide focus on culturally responsive and relational pedagogy, identity, language, culture and developing students’ capabilities in literacy and numeracy, is evident in each standard offered. These individual standards are brought together to support the production of an interrelated body of work reflecting the overarching theme: The Rituals of Encounter - Poowhiri (welcoming ceremony).

Alice’s programme of learning, contexts for learning and learning environment are definitively Maori. Specifically tailored to meet the learning needs and interests of Maori and Pasifika students, the course also draws interest from students of other ethnicities. There is an
explicit focus on learning which connects to the rich histories, narratives, symbolism, and creative legacy of Māori people, and not on those of other cultures, including the Western aesthetic. The thematic approach promoted by Alice is located in rituals of encounter associated with poowhiri. This provides opportunities to learn about karanga (a formal ceremonial call of welcome), wero (challenge made by a Māori warrior to a visitor to a marae), tangihanga (funeral), whaikorero (speeches), mooteatea (traditional chant), waiata (song), haka (ceremonial war dance), koha (an offering), hongi (traditional greeting of nose pressing the exchange of the ha, or breath of life) and haakari (feasting). Each learning opportunity is strongly linked to te ao Māori and maatauranga Māori (Doherty, 2012; Edwards, 2012; Marsden, 2003; Mead, 2012; Royal, 2007a), which serves as a pivotal starting point, enabling students to then take their learning in other directions. The valuing of student’s cultural toolkits (Bruner, 1996) as legitimate knowledge features consistently throughout the learning journey. Students are able build on their learning about traditional/customary art forms and create new meaning relevant for themselves – their kaupapa (purpose), their koorero (narrative).

The learning tasks in Alice’s programme are designed to develop student’s understanding and technical facility and proficiency in whakairo conventions through drawing, construction, processes, media and techniques. Strategies employed to build confidence in literacy and te reo Māori comprise guided questions, writing frameworks, the use of exemplars, and vocabulary banks which include both kupu Māori (Māori words) and English terms. Links to numeracy learning are made through teaching measurement, proportion and scale.

Alice’s Level 2 Māori and Pasifika Art course has open entry and is offered for the first time at year 12. The majority of students in the class entered without an NCEA Level 1 Visual Arts course and selected this course based on intrinsic motivations. Their choice was driven by interest in learning that deeply connected to themselves as individuals. Student profiles indicate that a large proportion of the students are perceived as ‘disengaged’, tend to have high levels of truancy in other learning areas, and have high literacy learning needs. Alice explained that a culmination of these contributing factors has sometimes disadvantaged students in accessing courses offered in other learning areas.

The year 12 class is made up of 19 students of whom the majority are Māori. There are three Pasifika students and a student of African descent. The learning space has a specialist workshop area attached to the back of the room, and students move freely between each space depending on their learning needs. The main classroom space is furnished with large tables where students are seated in groups which are conducive to both individual and collaborative teaching and learning contexts. Alice moves between spaces engaging in individual learning conversations and is able to easily address the group as a whole when the need arises. Resources and work displayed on walls are varied and vibrant, strongly reflecting a range of both customary and contemporary Māori art practise, karakia, whakataukī and mooteatea, and exemplars by both Alice and her students. These are openly shared and on display.
4.5 Summary

What I found at Hamilton Girls’ High School and James Cook High School was a far cry from the kinds of visual arts education afforded Māori students in the past, from the 1840s to 1970’s (see Chapter 2, 2.3). Successive education policies and practices which sought to assimilate, civilise, adapt and integrate Māori by denigrating and denying the validity of Māori language, knowledge and culture have been radically transformed in the present. Although each school offered a different approach to visual arts education, both had built on curriculum developments that impacted on visual arts education for Māori students from 1989 to 2007 (see Chapter 2, 2.3). In aligning with Kaupapa Māori principles (L.T Smith, 2012), these developments began to assert and retrieve space by challenging issues about the position and value of cultural knowledge and difference, notions of power and identity, and principles of social justice in curriculum and assessment policy (Grierson & Mansfield, 2003). The schools had also heeded initiatives (see Chapter 2, 2.5) to address Māori educational disparity and disrupt deficit theorising by shifting to agentic discourses of Māori potential, equity and self-determination (Bishop & Berryman, 2006; Bishop & Glynn, 1999). The implications for both schools has been a strong commitment to improving the educational outcomes for Māori, fostering educationally powerful relationships with whānau, and an emphasis on systemic spread and ownership of effective pedagogical practice to advance Māori student achievement.

These findings, from which I gained important insights into Hamilton Girls’ High School and James Cook High School, sparked my interest in discovering whether there would be a connection between what I had discovered about the schools and what I might learn at the interviews with Jodi-Ann and Alice. These perspectives are presented in the next chapter.
Waahanga Tuarima – Chapter 5
Ngaa whakautuutu – What I heard at the interviews

5.1 Opening the conversation

The interviews with Jodi-Ann and Alice were framed as sequential, semi-structured conversations, conducted in a dialogic and reflexive manner. This allowed both participants to engage in a process of collaborative analysis and sense making with me, whilst ensuring their own agency and voice (Bishop, 1997). The conversations focused on discussion topics which provided a detailed picture of the similarities and differences between a maatauranga Maaori approach and a conventional NCEA approach to teaching and learning in the visual arts. The questions I posed sought to examine the intrinsic and extrinsic motivations that acted as levers for success in each context, and the teacher dispositions that Jodi-Ann and Alice promoted for the achievement and success of their Maaori students. These conversations created a Kaupapa Maaori space (Pihama, 2010; L.T Smith, 2012; G. H. Smith et al., 2012; Walker et al., 2006) whereby participants could learn from each other and, most importantly, position the dialogue within the cultural worldview of Jodi-Ann and Alice. By doing so, this afforded opportunities for both participants to articulate and make connections to their own lives and experiences as Maaori, artists and educators. We began with a conversation based in notions of whanaungatanga (relationships and a sense of belonging) which led naturally into Jodi-Ann and Alice sharing their own experiences as educators and artists and what that meant in terms of bringing their authentic selves to the classroom.

5.2 From the cradle to the grave we are forever learning

In sharing about themselves, both teachers exemplified the whakataukii (Maaori proverb) “Mai i te koopae ki te urupa, taatou ako tonu ai” (From the cradle to the grave we are forever learning). This whakataukii connects to the idea of life-long learning and cautions us to not mistakenly think that we know everything; that every day there is something new to learn. Jodi-Ann and Alice shared the importance of maintaining their practice as Maaori artists and engaging in new learning through their own artist networks. It allowed them to maintain strong connections with their artist peers, and to share aspects of their lives outside the classroom with their students. Jodi-Ann said:

I’m always making work, I mean that is not something I’ll stop doing. Recently as a department we collaborated and displayed our work publically…I’m always keeping engaged with learning new processes in my own art making.

In her print series Māramatanga, 2014, Jodi-Ann drew inspiration from her whenua (land). Māramatanga is focussed on personal understandings where light, water and manu (birds) are overtly symbolic and used as visual metaphors for personal enlightenment set within an Aotearoa context. The imagery within Māramatanga was inspired by a trek to the summit of Mount Pirongia.
Figure 4. Jodi-Ann Tautari, Māramatanga, 2014, Enamel, 900mm x 900mm (each panel)

An extension of Jodi-Ann’s practice as an artist includes community projects in which she has collaborated with peers and students. The Hamilton Girls’ High School Centennial Mural was completed in 2011 by students across the Level 1 art classes with the support of their teachers. The sizeable mural brings imagery of historic significance into the present, and represents the diversity at Hamilton Girls’ High School in the 21st Century. The images, which were sourced from archives, were carefully selected and manipulated to depict relatable scenes of educational progress at Hamilton Girls’ High School.

Figure 5. Jodi-Ann Tautari, students and staff, Centennial Mural, 2011, Acrylic on Board, 2400 x 8400mm
During this interview phase, Alice was selecting some of her art works for the exhibition *Taku Kuia (My Nanny)* which opened on 5th August 2016 in Gisborne. Curated by Isobel Te Rauna, this exhibition showcased over 30 female visual and performing artists of Maaori and Pasifika descent to honour their whaanau matriarchs through art. Alice’s paintings connected to her kuia, reflecting the role and place of Maaori women in both traditional and contemporary Maaori societies, cosmology and the lunar cycle, and the significance and importance of inter-generational relationships between Maaori female figures.

![Figure 6. Marama, 2006, Alice Mahuika Acrylic on canvas, 1500mm x 2000mm](image)

![Figure 7. Wāhine ma, 2006, Alice Mahuika Acrylic on canvas, 1500mm x 2000mm](image)

When asked how their ongoing learning as artists influenced their practice, Jodi-Ann said:

> Studying towards my Master of Maaori Visual Arts degree certainly enriched links to our Maaori arts community – there is a real wealth of tradition and innovation that I can bring into the classroom. It has provided a network and certainly an avenue to go down but also, it just opened up contemporary practice, you know, the breadth of it.

Alice maintained that the networks that she has been able to learn and draw from have been a critical factor in resourcing the course she teaches, and in the success of her students. She added:
My students intuitively draw their ideas from a range of sources... There are definitely a lot of peers that I can draw from, you know, through my training at Toihoukura. I am in contact with them so can easily access resources directly from the artists themselves. They're very forthcoming... Thomas Clark a tā moko artist, we use him for all sorts of stuff... we're also using artist models looking at the likes of Aroma Davis and Andrea Hopkins.

A discussion about students’ use of appropriate “established practice” (the study of “artist models”) revealed that both teachers came with very different interpretations of what this looked like in their context. Alice’s view was clearly influenced and shaped by her own learning experiences in which a maatauranga Māori emphasis far outweighed a Western ‘modernist’ bias. She explained:

We looked at a whole range of things, we were in marae a lot, our established practice was based in the koorero of various wharenui. We talked about our mooteatea and what sits within those – the history of the land, our stories, how things came about, our whakapapa. So it was a Māori history intertwined with a Māori art practice, both customary and contemporary. This is what I try to replicate with my own class.

These unique ways of knowing that Alice experienced as a student herself are valued and articulated through the teaching and learning of karakia, kawa and tikanga associated with Māori art forms. Likewise, Jodi-Ann advocated the importance of embedding Māori art practice in teaching and learning for Māori students, but also recognised the contribution that Western art practice can make towards enriching the learning journey for her Māori students.

When I work with my senior Māori students, I am constantly drawing out their knowledge and opening up critical dialogue. I often direct students to look at contemporary Māori practitioners to consider how they give Māori voice to their ideas. These conversations are a great opportunity to make connections and extend students’ understanding about future possibilities. Even introducing non-Māori practitioners and making connections around how cultural content can be conveyed through non-Māori mediums adds depth to their work. It helps students find their voice which is situated in both Māori and non-Māori contexts.

Jodi-Ann explained that an expectation for all teachers to validate the legacy of Māori arts practice in authentic and meaningful contexts in the senior level curriculum was a critical shift from the ongoing reliance on, and tendency to privilege Western Art practices (explained in Chapter 2, 2.3):

Our Māori students should be looking to diverse models of Māori established practice... when it is prioritised and there is a strong presence, it becomes the norm... they [Māori artists] are visible, talked about, linked to just as you would any other artist. We put far too much emphasis on Western art models and practice. Our tamariki need to see examples of success from their own background and experience because when you elevate the status of Māori art and artists you can engage in those conversations more easily.

Alice’s decision to position her course within a Māori-centric discourse was a deliberate act. It privileges maatauranga Māori as an informing starting point, although students are free to progress their learning journey in any way they wish. It is at this point that Alice opts to use artist models less and engages more with the narrative ideas in students work, connecting them to taha hinengaro
I’m much more probably emotionally driven as a person and in my work, as well as in my work with students. I tend to place more emphasis on this aspect than I do on technical knowledge and conventions that ties to the work of artist models. I don’t really like relying on artist models too heavily because I feel like it squashes the students’ own ideas and own creativity and where those ideas and creativity come from within them. That’s important to me and it’s something that is often overlooked.

5.3 Whanaungatanga – Relationships of care and connectedness

Jodi-Ann and Alice confirmed whanaungatanga (process of establishing extended family-like relationships) as foundational, and a key lever in their Maaori students successfully engaging and achieving. Bishop, Ladwig and Berryman (2014) concur that while it is commonly thought among practitioners that there may be some benefits gained in teachers promoting discursive practices for increasing engagement, these are far outweighed by teachers promoting relationships of care and connectedness through the practice of whanaungatanga. Alice’s responses clearly reflected a deep understanding of whanaungatanga and the important part it played in engagement and students feeling valued as part of a whaanau (family):

I encourage them [Maaori students] to come in as much as possible...it’s definitely a welcoming place, so students have access to it all the time. In my own experience, I came to understand what I have seen work or what works for me...I try and bring all of that into the classroom...we are all working together and helping each other. There is quite a high level of trust, you know, and looking out for each other.

Both teachers acknowledged that knowing students on a deeper level and having a broader understanding of who they are as people and as learners helped in forming relationships of high trust, care and connectedness (Berryman, Nevin, SooHoo & Ford, 2015; Bishop, Berryman, Tiakiwai & Richardson, 2003). For Alice, this included an awareness of the students’ physical and spiritual well-being and readiness to engage in learning. As she said, “They have to have the space to step away too sometimes though because they can’t be creative all the time. Some days they’re just not feeling it, but other days they will be on a roll!” Jodi-Ann added:

I’m always really focusing on getting to know them better, getting to understand what makes them click and understanding when to push and when to actually just have heaps of faith and trust that they are going to actually complete stuff, and building that relationship so that they kind of understand that there is an expectation...it is about shifting that responsibility to them and just letting them know I’m here in whatever capacity they need. I always try and take it back to the learning in terms of, you know, this is how I can provide for you. We kind of share things, ideas and what have you...it’s about arming them with the tools.
Knowing about students’ lives outside the classroom, their whaanau, their successes, challenges, and future aspirations were also deemed important by Jodi-Ann in maintaining a context for whanaungatanga to continue to thrive:

Speaking with students about their goals and aspirations is really important, also knowing what they are involved with outside of the classroom… I speak directly with students about their learning and any barriers. If I need to speak with deans or parents, I show students the questions I have. I ask students if they have anything to add to the conversation. It is important to me that conversations are transparent and learning focused. Maintaining dignity for whaanau and students is important to me… so my tone, the way I position conversations are considered and open.

Jodi-Ann firmly believed that whanaungatanga, although critical to engaging Maaori students, could not serve in isolation as the sole determinant. Caring for Maaori students learning also needed to focus on having high expectations, providing cognitive challenge and developing individuals as confident, articulate and independent learners (Marsden, 2003; Royal, 2007b):

There are boundaries, there have to be otherwise there is the risk of becoming side tracked, lost or falling behind in their work. You have to go through that in order to build that rapport to be able to challenge – you’ll know how far you can push. I try to encourage a growth mind-set with students, getting them to internalise and externalise their thinking and ideas. It’s important to get them to realise where it’s all at so they can have ownership. It’s an active thing – you have to be involved.

5.4 Self-determining individuals and a critique of power sharing

When Maaori students can be self determining within non-dominating relations of interdependence, vibrant learning contexts, which include quality learning relations and interactions, are created (Bishop, Berryman, Cavanagh & Teddy, 2009). Jodi-Ann and Alice were both proactive in creating contexts whereby Maaori students were able to be self-determining, whilst working alongside their teachers to set learning goals and outcomes. For Alice, this included provision of opportunities for her students to learn about the possibilities and constraints of various media through exploratory means:

I ask, how can you learn better? What are you struggling with? What are you not? How can I help you better? What do I do that stops you from learning? That was quite interesting. Some of the feedback was “you can help us learn by explaining the tools, then let us have a play with it…so we can explore and figure things out for ourselves”… you can be told and you can be shown, this is how you use it, this is what you do, but that way of thinking and processing doesn’t really sink in until they get to figure things out for themselves.

Having a flexible and responsive approach, and acknowledging what students bring to the teaching and learning conversations, were highly valued in moving Maaori students to positions of self-determination. Alice added:
Our programme is modified each year based on feedback from students...if a student has a total issue with something then I say, “Ok well let's try it that way and see, and work that around”...when they approach me like that there's always room for negotiation, always room to be able to be responsive to students' ideas or how they think they might be able to do things better.

For Jodi-Ann, being responsive to learners began with recognising their diverse strengths, interests and needs:

Recognising the cognitive levels of students and scaffolding is extremely important to me... I want to see the learning and progress. So knowing the class, identifying learners from previous results and knowing how to scaffold and design for learner diversity happens at the beginning and continually throughout the course...There's flexibility, so not all students are expected to complete every internal. If students don’t for whatever reason complete the standards the pressure is not really on I mean provided they, I try and stress that they complete AS 3.4 (the portfolio) because that gives them endorsement. It just covers, you know, enough for university entrance.

Alice explained that allowing students opportunities to explore and navigate their own learning path nurtured creativity and created contexts where Maaori students could be self-determining:

Some like to learn in this systematic way, but some like to navigate and explore other possibilities more. It shouldn’t be about fitting into something – that is not what creativity is about, you can’t just have one momentum, or one creative path going forward when you’re trying to be creative.

Dialogic conversations where Jodi-Ann and her Maaori students could co-construct and define their research territory was considered an important precursor to promoting Maaori students' agency and self-determination. Jodi-Ann acknowledged that a critical part of her role as their teacher was to be conscious of not imposing her own thinking upon her students:

Well it’s about me understanding what their interests are, or what it is they want to inquire into...then us being able to work together, planning the various kind of journey that they are going to take...They are creating their own iconography, their own motifs...I know how the journey is going to look, but I need to arm them with the tools they need so that they can start their journey and they have clarity about why they are using what they are using and it is not something that I’ve imposed on them...them owning it is really important and being quite deliberate in the way that they work is very important. Maaori students have great potential and it is my role to build their capacity to recognise what their strengths are and to build that courage because I actually think it is quite courageous for students to make marks and to express themselves.

The co-construction of new learning empowers both teachers and students, and creates space for an on-going critique of power (Berryman, SooHoo, & Nevin, 2013). When Maaori students were able to engage with their teachers in power sharing relationships, Jodi-Ann and Alice noted that there was a greater degree of respect and valuing of what each individual brought to the learning relationship. Alice explained:
I want my students to know that we are all on a level playing field, you know, no one is higher than the other one, and also I’m the teacher but I am still right there next to them learning from them too. I want them to know that I can teach them so much, but there is also so much that they can learn from each other.

Jodi-Ann commented:

I don’t know everything…when my students come with a proposition that I feel I’m not an expert on, it’s important to acknowledge that…to have faith and put trust into where the student wants to journey…take a step back and let them lead and learn alongside them. We bring our individual strengths and kete of knowledge together to enrich the learning, enrich each other actually. We share ideas, we negotiate…I may not be an expert in the kaupapa but I can bring another lens to the conversation…to the student’s learning. I can ask the critical questions that keep them thinking and reflecting.

In Alice’s course, students formulate their ideas based on koorero or narratives from a te ao Maaori perspective. The artworks that students create are driven by an emphasis on stories that they seek to tell. These are about their world, or are a visual re-telling of existing stories located in their tribal histories, whakapapa, waiata or mooteatea. The emphasis on narrative storytelling is a departure from making artworks based in formalist conventions and Western modernist concerns. She said:

At the beginning of the year we look at and learn about different karakia, tikanga or rituals of encounter. We go through the poowhiri as a starting point so the kids have to look at all the things that sit within that. They look at karanga, the wero, the whaikorero, the hongi, the haakari, waiata mooteatea, haka…so they explore all of those parts or elements…that’s where they develop their initial ideas through drawings, then they work on what it is they want to refine.

She reflected back on a conversation that I observed with one of her students:

When we went through and unpacked the meaning behind the symbols and patterns he used, it became apparent that the kaupapa was about connections – the school and his family, that school is like a family, where he’s from and his roots. It was also about protection and guardianship – kaitiakitanga, and that relates to them, you know, they link into that… there is actually a whole lot going on in terms of meaning in his work.

5.5 Maaori Success as Maaori

Jodi-Ann and Alice both recognised and acknowledged the vision of Maaori enjoying and achieving education success as Maaori (MoE, 2013) as a critical and multi-faceted one. They agreed that enjoying success as Maaori could not be defined in simple terms because it could be interpreted and applied in so many ways depending on the context and the individual. Alice commented:

Success is not just about marks…it’s about knowing who they are as a Maaori and not being ashamed of that, celebrating that, and you know, they don’t all speak the reo either, but being able to feel confident and proud…making sure they feel a part of their culture too.
Being able to reclaim and assert a sense of pride in one’s identity was something that sits at the heart of Alice’s practice and is integral to the programme she offers her students. Reflective of Webber’s (2008, 2012) experiences of what it means to be Maaori-Paakekaa and her notion of taking ownership of how one names oneself, Alice shared her own experience with identity:

It can be a bit of an identity crisis. For me growing up, when I was around Paakekaa I was looked on as Maaori, and when I was around Maaori, I’d be looked at as Paakehaa, and I was always on the fence...and then growing up not knowing about my Maaori side, then finding my Maaori side,...I was off the rails until I found out my Maaori side, and it was this whole balancing act. But now it’s like fuck it – I am who I am, I am Maaori and I’m proud, but I’m also Irish and I’m proud and English. So having a foot in each world trying to navigate life...I know how hard that is. Having that experience and coming from that experience...that’s why I’m over here trying to help these kids develop a strong sense of pride in who they are.

In reflecting on her own observations of the Maaori students in her class, Alice added:

There’s a real definite element of pride that the kids from Puutake (Maaori Immersion Unit) can draw from – they identify more openly to things Maaori... that is because they live it and experience it every day, they’re immersed in it. The other ones (mainstream Maaori students) tend to be a lot quieter, they don’t have the full knowledge there, they’re not quite maybe so sure, they might be starting to identify with things but not so sure. I have to try and build and encourage their confidence in their identity, and that means letting them immerse themselves in things like this all the time, not just one unit here or a little bit there, it has to be constant.

In defining what Maaori success as Maaori meant for both herself and her students, Alice said:

It’s about giving them a place where they can begin to find themselves or define themselves as Maaori in a visual way...at the end of it all, it’s about what they are going to get out of it, how they are going to benefit. There has to be meaning and a purpose to what they are doing or learning about, they engage in it because they see it as relevant to who they are...everyone should be able to learn about themselves, their culture, what makes them unique so they celebrate who they are.

Enabling Maaori students to celebrate who they are through visual arts, and making the environment welcoming and embracing of all facets of being Maaori, was seen as integral to Maaori success for Jodi-Ann and her students. This often encompassed using and explaining the significance of Maaori words and concepts such as tuurangawaewae (standing place), whakapapa, papakainga (ancestral land), whenua (land) and pepeha (tribal introduction) through customary Maaori arts and contemporary developments:

If I am presenting a unit based on traditional or customary Maaori practice, I emphasise the value and mana associated with the practice. Maintaining dignity and revere is extremely important to me so I prepare myself as thoroughly as possible...I treat Maaori knowledge as a celebration of who we are and build an excitement about what makes us unique as Maaori.
Creating opportunities for success as Māori also meant building the literacy capabilities of her students so that they are able to confidently use language to make sense of, articulate and critique their ideas. Jodi-Ann said, “It’s about building a sustainable creative individual who’s connected…teaching the kids to work within that – to develop resilience in building their creative practice…they learn to work hard, problem solve and be creative.” On further reflection, she questioned wider notions of success and the measures that we are obliged to use in a Paakehaa qualifications system, and posed an important question:

What are our measures of success? Quite often we rely on exemplars… ‘Top Art’ NCEA examples – they set a benchmark that we always have to measure ourselves against – that’s a fairly narrow definition of success but unfortunately it’s the game we all have to play. I think we need to seriously look at changing the game, or changing the rules. It’s never a fair game when the knowledge set of one player is more advantaged than the other. The ongoing issue is that, unfortunately, the majority of the ‘rule makers’ are often of the dominant cultural group, in our case Paakehaa – and although often well intentioned their unconscious bias will always influence their decision-making.

5.6 Summary

The conversations with Jodi-Ann and Alice clearly highlighted shared similarities that served in each context as levers for success as Māori. Influences arising from each teacher’s own learning journey and experience contributed to how teaching and learning was framed, and subsequently used to support success for their Māori students. Whanaungatanga (process of establishing extended family-like relationships) and having a broader understanding of who their Māori students are as people and as learners was a key lever in Māori students successfully engaging and achieving. Likewise, having a flexible and responsive approach and creating contexts for power sharing and self-determination were seen as important catalysts for engagement and success. When Jodi-Ann and Alice were able to bring their authentic selves as Māori, as artists and as educators to the learning context, there was significant evidence of strong connections to a wealth of Māori visual arts traditions and innovations that students were able to actively engage with. Validating the legacy of Māori visual arts practice in authentic and meaningful contexts in the senior level curriculum of mainstream contexts was an unequivocal critical shift for both teachers from a reliance on, and tendency to privilege, Western art practices.

The difference in approaches that were identified as levers for success as Māori emerged also from each teacher’s personal experience of educational success in their own training. Jodi-Ann and Alice came with different interpretations of what determines success as visual arts learners, and unique ways of knowing that were influenced by the worldview that their own training had privileged. Although there was a strong valuing of similar beliefs, values, ideologies and dispositions, it was evident that these two teachers had very different approaches to enacting these.

Having found out much about their approaches through the rich discussions with Jodi-Ann and Alice, I was increasingly curious to discover how their different visual arts programmes were enacted in the classroom with their Māori students. These findings are presented in Chapter 6.
6.1 Introduction

I set out to discover what connections there were between what I heard during the conversations with Jodi-Ann and Alice, and what I observed in the teaching and learning environments for a maatauranga Maaori and a conventional NCEA approach to teaching years 12 and 13 visual arts. Over a three month period two 20-minute observations were made of each teacher with their classes. The observation tool used to gather evidence was developed in the context of teacher professional development within the school reform programme Kia Eke Panuku – Building on Success. The ‘Culturally Responsive and Relational Pedagogy Observation Tool’ was designed to support teachers to develop culturally responsive and relational pedagogy and respectful learning relationships in their classrooms (Berryman & Wearmouth, 2016). The recording of teacher and student behaviours, interactions and relationships framed subsequent learning conversations which supported teachers to develop clear understandings of what culturally responsive and relational contexts for learning involve and how they are being applied (ibid.). Within Kia Eke Panuku, culturally responsive and relational pedagogy is defined by learning contexts that are created by teachers when:

- high learning expectations and relationships of connectedness to Maaori students are fundamental;
- these learners and their families have agency and the right to equity and self- determination through the sharing of power;
- the prior cultural knowledge and learning experiences of these learners forms the basis of new learning and identity as learners;
- sense making is dialogic, interactive and ongoing between students and teachers and between teachers and teachers;
- decision making and classroom practices are informed by relevant evidence; and when
- there are common understandings about the focus on student potential through shared roles, contributions and responsibilities (Berryman & Wearmouth, 2016, p.10).

The interactions I observed were categorised into two broad groupings of either traditional or discursive (see Figures 8 and 9). Traditional interactions are those that are closely associated with a transmission mode of teaching. On the other hand, discursive interactions work to promote co-constructed, interactive and dialogic learning contexts between teacher and students, as well as among students themselves. Bishop, Berryman, Cavanagh and Teddy (2007) state that while traditional interactions are important for implementing effective pedagogy, they suggest that a 40% traditional to 60% split between discursive and traditional interactions is the level of pedagogical implementation where positive changes in Maaori student engagement and achievement can begin to be seen. The evidence I gathered was also analysed to ascertain the degree to which teachers:

- believe in and care for Maaori learners;
- have high expectations for Maaori learners and their learning;
have prepared well-managed learning contexts;
provide effective teaching strategies to promote their learning;
promote evidence-based learning; and most importantly; and
engage and accelerate improvement for Māori learners (Berryman & Wearmouth, 2016).

The findings from two classroom observations of 20-minutes with each teacher are presented below.

6.2 Observations: James Cook High School

Observation One: 16th May, 2016

Lesson context:
During this observation, students were working on a range of tasks and were at various stages of progression towards completing their two-dimensional wooden art pieces. The learning tasks that students were engaged with included concept drawing and planning in workbooks, transferring elements of designs to large sheets of custom board or cutting and carving panels. The main classroom space and the adjacent workshop space were utilised by students throughout the lesson.

The teaching and learning interactions:
Alice’s interactions with students predominantly involved one-to-one dialogue with individual students, or collaborative sense-making conversations with particular groups. This resulted in high levels of discursive interactions, which focused on giving feedback academic (FBA) or feedforward academic (FFA) to prompt further or deeper learning. Alice’s interactions with individual students were characterised by comments such as “Tell me about the kooro behind your design”, “Why did you use that design?” and “Can you tell me what it means?” Opportunities for students to collaborate and for tuakana (expert or senior learner) to lead teina (less experienced learner) translated into high levels of co-construction. Notions of tuakana and teina were implicitly evident and demonstrated care and respect for the expert other. The skills and expertise of both teacher and tuakana were highly valued. An element that featured strongly throughout was the ongoing recognition and acknowledgement of students’ cultural toolkits (Bruner, 1996) and prior knowledge.

A pedagogy based in relationships:
The most convincing piece of evidence to emerge from this observation was the positive impact that a pedagogy based in high relational aspects had on Māori students in the class. Alice consistently demonstrated manaakitanga (belief in and care for Māori learners) as well as mana motuhake (high expectations for Māori learners and their learning).

My conclusions:
The evidence gathered from this lesson, and the collaborative analysis of that evidence between Alice and me, are presented below (Figure 8). The indications (marked by ticks) made on the Observational Tool were arrived at through co-constructed sense making between Alice and I following the lesson. These indications illustrated the frequency of teaching and learning
interactions, and of a pedagogy based in relationships evident between Alice and her year 12 Māori students.

Figure 8. Culturally Responsive and Relational Pedagogy – Observation Tool, Lesson observation for Alice Mahuika (three pages)
### Time: 2.18
Total students: 17
Māori students: 14
Engaged Māori students: 11

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<thead>
<tr>
<th>WIG</th>
<th>Transmission</th>
<th>Dialog</th>
<th>Relationships</th>
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<td>Individual</td>
<td>Group</td>
<td>Monitoring</td>
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<td>Productive</td>
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<td>Co-construction</td>
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**Teacher and student behaviours observed:**
- Explaining teacher/design to other students practicing carving have had moved to student to listen/join conversation.
- Takes a chisel and marks it over the other piece of board.
- Note: Is Miss, are you gonna teach us how to carve all of these...? I can only teach you 3 much... you need to learn so much from each other.
- Takes a chisel and marks it over the other piece of board.
- “Tell me the kapa haka behind your design...” What did you use that design to can you tell me what it means.
- **Teacher location:** Front / Middle / Back

### Time: 2.21
Total students: 17
Māori students: 14
Engaged Māori students: 12

**Teacher and student behaviours observed:**
- Responds to 3 sharing ideas. Majority of class able to work without direction.
- Students are working in pairs, designing in groups. In X, students are drawing their best ideas on large format board.
- Engages in conversations with individual students about their ideas.
- Co-construction continues.
- Effective teaching.
- Evidence-based.
- **Teacher location:** Front / Middle / Back
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<td>2:27</td>
<td>18</td>
<td>14</td>
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Teacher location: front / middle / back

Teacher and student behaviours observed:

1. Shares other possible ideas with 2. "That's good... go back and see what other things he will learn more."
2. Moves to group of girls at back. One has forgotten her book.
3. Can you read the drill - there is a lot more than sorry. Why - student needs to get that word. She needs to live through the experience and dampen the false note. You will have happy... how about you. Start planning how each layer will come together... you need to think all of that through.

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<td>2:30</td>
<td>18</td>
<td>14</td>
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Teacher location: front / middle / back

Teacher and student behaviours observed:

1. Shares a conversation that he had with his uncle. I often talk to my uncle about my problems. He was a full-time worker and had to work hard to support his family.

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<th>Whole class</th>
<th>Group</th>
<th>Other</th>
<th>Instruction</th>
<th>Monitoring</th>
<th>FBA/FTB</th>
<th>Cultural context</th>
<th>Co-construction</th>
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<th>High expectations</th>
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6.3 Observations: Hamilton Girls’ High School

**Observation Two: 17th August, 2016**

**Lesson context:**
Students in Jodi-Ann’s year 13 painting class were each in the process of preparing board one of their folio submissions for formative assessment and feedback. The emphasis of instruction and conversations focused on individual student's board layouts to ensure that the visual ordering of artwork demonstrated clear phases of development, clarification, refinement and re-generation of ideas. All students were located in the senior painting studio but able to use the computer suite at their own discretion. The students’ work illustrated a strong model of personalised learning in which all research propositions were different and determined by individuals. Students consulted their workbooks when required, which included substantial notes, drawings and personal research.

**The teaching and learning interactions:**
The nature of individualised and personalised approaches to learning promoted high levels of interactions with individual students. Like Alice, Jodi-Ann capitalised on opportunities to engage in dialogic and spiralling conversations with students. Her interactions with individual students were characterised by comments such as “Talk to me about your layout”, “Let’s begin with how you’ve intended to spell out your proposition”, “How successfully do you think it has progressed?” and “I can see evidence of re-generating, but I want you to talk us through those decisions.” These interactions illustrated Jodi-Ann’s commitment to developing critically reflective, thoughtful and articulate students. Marsden (2003) and Royal (2007b) considered this type of thinking and enlightenment in the mind of an individual as an expression of mana. In this respect, Jodi-Ann was able to provide a mana-inspired context in which her Maaori students could thrive.

**A pedagogy based in relationships:**
Strong evidence of respectful learning relationships permeated the teaching and learning environment. Jodi-Ann proactively promoted manaakitanga (belief in and care for Maaori learners) and mana motuhake (high expectations for Maaori learners and their learning) with and between students through her interactions, and was deliberate in providing structured and well-managed learning contexts. Her line of inquiry with students, and her willingness to enrich their learning with new resources and opportunities, were seen as deliberate acts to accelerate improvements for her Maaori students.

**My conclusions:**
The evidence gathered from Observation Lesson Two and the collaborative analysis of that evidence between Jodi-Ann and me, are presented below as an indicative example (Figure 9). The indications (marked by ticks) were arrived at during a critical learning conversation between us, based on the evidence recorded. This evidence reflected a high level of discursive teaching and learning interactions and relational pedagogy between Jodi-Ann and her year 13 Maaori students.
Figure 9. Culturally Responsive and Relational Pedagogy – Observation Tool, Lesson observation for Jodi-Ann Tautari (three pages).
Teacher and student behaviours observed:

Two students have finished layout:

- They photograph board - front image and begin to carry out analysis/reduction task in workshop.
- Another task framed by solo analysing - they work independently as they wait for one to move to them. 3 Students have begun work on board.
- Focus directed.
- 1 boy identified a student who has strung out to formulate clear propositions.
- Let go back to previous ideas of pollution.

Teacher and student behaviours observed:

- "Talk to me about your output model." "Tell me about research task..." "Tell me about research task..." "Tell me about research task..." "Tell me about research task..."
- I can see how inappropriate... 4 I can see how inappropriate... 5 I can see how inappropriate... 6 I can see how inappropriate... 7 I can see how inappropriate...
- "Tell me about research task..." "Tell me about research task..." "Tell me about research task..." "Tell me about research task..."
- May be you need to..."... maybe you need to..."... maybe you need to..."... maybe you need to..."
- Goes to office, returns with some out backs. Sits down with some out backs. Sits down with some out backs. Sits down with some out backs.
- T shares her work of Hemi mcguire + john Hewitt. Becomes excited...
### TIME: 12.04

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<tr>
<td>10</td>
<td>3</td>
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**Teacher location:** front / middle / back

**Teacher and student behaviours observed:**

1. Leaves student to look through books + take down notes/ideas.
2. Continues to move around.
3. Work independently or in pairs helping one another to organise work. They ask each other for opinions. Used to working this way - embedded practice.
4. "I encourage you to give each other feedback... I don’t have all the answers, I can only make suggestions... ultimately this is your research or outcome of your research."

### TIME: 12.07

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<tr>
<td>10</td>
<td>3</td>
<td>3</td>
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**Teacher location:** front / middle / back

**Teacher and student behaviours observed:**

Class continue working, all on task. 1 has had to compute room to check on 2 students in here. 1 returns to room with Mai, and her work (key student). 1 invites Mai to share her work with me.
6.4 Key Māori Students

Jodi-Ann and Alice were asked to identify two ‘key Māori students’ from their classes whom they felt exemplified Māori success as Māori, and their approach to supporting Māori student achievement in year 12 or year 13 visual arts. These four students were invited to participate in the research through the documentation and presentation of examples of their artworks. The university’s ethics process gave approval for the artworks to be used as data, and that these students could be invited to write a statement about their work. The key Māori students at each school were given the option of being identifiable or selecting their own pseudonym. Irrespective of which option they chose, their age and gender was included, and their iwi affiliations if they wished. This approach aligns with Kaupapa Māori research which seeks to legitimate Māori ways of knowing, doing and understanding, and focuses on Māori aspirations and positive benefits to Māori communities (L. T. Smith, 2012). All four students chose to use their own name. The photographic documentation of student’s artworks and additional information they provided is presented below.

**Teringa Horton – James Cook High School**

Tainui, Ngaa Puhi, 16, Female

The kaupapa for my final work was taken from the kupu or words from the waiata ‘He kākano āhau’. The songs reminds us that we all connect back to Rangiātea and descend from a line of rangatira. There is a strong message in the waiata about holding on to our identity and language: ‘Ka mau tonu i āhau ōku tikanga, Tōku reo, ōku oho-oho, Tōku reo, ōku māpihi maurea, Tōku whakakai marihī’ which translates as ‘I will hold fast to my traditions. My language is my cherished possession. My language is the object of my affection, my precious adornment’. I made this piece as a gift for my sister because of the message it carries – it will be her precious ornament.

*Figures 10-11 Teringa Horton*
Figures 12-15 Teringa Horton
Figure 16 Teringa Horton
Matthew Rewiri Te Puni – James Cook High School
Ngāti Porou, 16, Male

I learnt my whakairo skills from a teacher at Gisborne Boys High School before I moved to James Cook High School this year and joined the Maori and Pacifica Arts class. The piece that I carved shows the knowledge that others have shared with me to develop my own skills – my work is a tribute to my mentors.

Figures 17-23. Matthew Rewiri Te Puni
Figure 24. Matthew Rewiri Te Puni
Maia Waudbly – Hamilton Girls’ High School
Te Arawa, 17, Female

My work is a personal exploration of cultural identity. It deals with the disassociation of culture which tends to be prevalent with young Māori today when we are so easily drawn into the influence of media and overseas stereotypes. I’ve used the moth to symbolise the loss of culture – it’s used as a metaphor to show the eating away of our fabric of culture.

Figures 25-30. Maia Waudbly
Figures 31-32. Maia Waudbly
Figures 33-35. Maia Waudbly
Figure 36. Maia Waudbly
Ciarne Ngatai-Morrison – Hamilton Girls’ High School
Ngaati Maniapoto, 17, Female

My work was inspired by a re-occuring dream that my mother has. I was drawn to the idea of spirituality and the deep connection to nature that Indigenous Peoples like the Native American Indians have – the inter-connection between man and animals. My main thematic idea was about the spiritual realm and how it is ever present.

Figures 37-44. Ciarne Ngatai-Morrison
Figures 45-46. Ciarne Ngatai-Morrison
Figure 47. Ciarne Ngatai-Morrison
6.5 Key Maaori Students: Artworks as data

The visual documentation of the key Maaori students’ artworks and the koorero (narrative statement) they were invited to submit provided data which reflected their experiences as learners. According to Collier and Collier (1996), when analysing visual data “…the goal should not be to ‘decode’ or ‘translate’ visual data into verbal data per se, but rather to build a bridge between the visual and the verbal” (p. 169). The images of student artworks offered the capacity to engage with each student’s creative abilities, drawing on their resourcefulness and ingenuity (Prosser, 2011). It also afforded opportunities to identify and bridge strong links between learning outcomes, the distinctive characteristics of each approach and the beliefs, values and pedagogical practices that each teacher espoused. Using Collier’s (2001) approach, I observed the visual data as a whole, related the images to the aims of the research, searched for meanings and links, and drew overall conclusions.

Springgay (2002, p. 15) describes art as “a way into other realities and other personalities.” The ‘realities’ of the artworks and ‘personalities’ conveyed through koorero from key Maaori students at James Cook High School were located and strongly influenced by a maatauranga Maaori approach. Here, traditional Maaori ways of knowing, being and doing and meaningful links to language, culture and identity were paramount. The artworks of Teringa and Matthew clearly drew from both customary and contemporary forms of whakairo and were concerned with narratives that reflected personal stories connecting to aspirational messages within waiata and whakapapa.

In comparison, the artworks and koorero by Maia and Ciarne, the key Maaori students at Hamilton Girls’ High School, reflected a strong emphasis on how Maaori students could find their own voice and add depth to their thinking and ideas by situating their art making in both Maaori and non-Maaori contexts. Maia’s proposition addresses notions of identity and tensions that arise in expressing, articulating and identifying as Maaori in an urban and contemporary Maaori world. She draws inspiration from contemporary Maaori art practice through artists such as Buck Nin and Hemi MacGregor and Western artists such as George Fischer and Alexis Rockman to expand on her own thinking. Ciarne’s research territory encompasses indigenous experience through connecting with Native American Indian imagery and motifs. She draws inspirations from a re-occuring dream that her mother has, thereby presenting a visual manifestation of spiritual experience. This approach clearly validates notions relating to one’s spiritual being – ‘ki te taha wairua me taha hinengaro’ as a viable pathway to enhance one’s learning journey.

Regardless of the approach taken to visual arts education it was evident in both schools that success for Maaori students, through either a maatauranga Maaori or a mana-inspired approach to learning in visual arts in year 12 or year 13 did not come at the expense of being Maaori but, rather, because of it (Turketo, 2012). Like their visual arts teachers, these students were allowed to bring their authentic selves and how they choose to identify as Maaori (Webber, 2008, 2012) to inform and shape their learning journeys.
6.6 Summary

The classroom observations clearly affirmed Jodi-Ann’s and Alice’s commitment and desire to see their Māori students succeed. Both teachers were very familiar with the principles of a culturally responsive and relational pedagogy through experience in former and current Māori education initiatives such as *Te Kotahitanga*, *He Kākano* and *Kia Eke Panuku*. As a result of this, evidence of highly discursive and relational classroom interactions and behaviours was embedded as the expected norm – a natural way of being. The artwork produced by the key Māori student participants reinforced their positive classroom experiences and clearly demonstrated for both themselves, and their teachers, notions of Māori success as Māori.
Waahanga Tuawhitu – Chapter 7
Tooku anoo aata tirohanga ki/ngaa hua – Reflecting critically on the findings

7.1 Introduction

The aim of this research was to examine how two different approaches to teaching and learning for Maaori students in year 12 or year 13 could promote greater success through the visual arts. The study sought to provoke discussion and challenge current discourse and practices by identifying levers for success in promoting a maatauranga Maaori and mana-inspired approach in visual arts education for Maaori students. A deep-seated desire for social justice in our education system and educational reform to better reflect Maaori aspirations and ways of knowing, being and doing also motivated this study. A paucity of research reflecting maatauranga Maaori and its place in Maaori success in the visual arts positions this study as a valuable theoretical contribution to addressing educational disparities for Maaori students in the field of visual arts education. In this final chapter I present the key findings and consider the implications. I conclude by offering recommendations for the future and share some final thoughts.

7.2 Key Findings: A maatauranga Maaori and mana-inspired approach

The first key finding was that evidence gathered through document analysis, collaborative storying with Jodi-Ann and Alice, classroom observations and student’s artworks, confirmed that both the maatauranga Maaori and conventional NCEA approach to teaching visual arts for Maaori students at year 12 and year 13 provided scope to validate Maaori knowledge, histories and language as a legitimate epistemological base (Doherty, 2012; Royal, 2007a). Validating the legacy of Maaori visual arts practice in authentic and meaningful contexts was an unequivocal critical shift for both teachers from a reliance on, and privileging of, Western art practices. Aspects of Maaori knowledge were rearticulated and repositioned, embracing and then moving beyond ethnic pride to employ new strategies of indigeneity (Royal, 2012). Each approach prioritised maatauranga Maaori and Maaori ways of knowing, being and doing for Maaori students. This meant they did not have to seek validity or approval from other worldviews (Edwards, 2012), but instead applied a Maaori lens to bring a Maaori voice to alternate ways of conceptualising their own thinking and ideas. This Maaori voice was articulated in the narratives, thematic ideas and visual concerns addressed by students. A second finding was that in their art works Maia, Ciarne, Teringa and Matthew confirmed personalised approaches to learning in which they could self-determine how they identify as Maaori (Webber, 2008, 2012), thus succeed as Maaori. These students were free to engage with ‘ki te taha wairua me te taha hinengaro’, thereby shifting from a focus purely on knowledge and ‘knowing’ to spiritual connections to te ao Maaori, to themselves and in their visual arts propositions. The quality and degree of thought that Maia, Ciarne, Teringa and Matthew, within either context, were able to engage in enabled their deepest qualities and sense of knowing to be articulated and expressed outwardly, thereby enhancing conceptions of self and the mana of individuals (Royal, 2003b).
The third finding was that teaching and learning interactions and relationships in both contexts strongly reflected each schools commitment to improving the educational outcomes for Maaori through principles of a culturally responsive and relational pedagogy. Highly discursive teaching and learning practices by Jodi-Ann and Alice, which promoted success for their Maaori students were embedded as the norm - informed and influenced by their own engagement with Maaori education initiatives such as Te Kotahitanga, He Kākano and Kia Eke Panuku. High relational trust in both contexts was established when Jodi-Ann and Alice were able to bring their authentic selves as Maaori, as artists and as educators to the learning context. Consequently, although they shared similar beliefs, values and dispositions, the way in which these were manifested were determined by what each teacher prioritised in promoting success as Maaori. The evidence relating to culturally responsive and relational pedagogy demonstrated the positive impact that recent Maaori educational reform initiatives have had on the pedagogical practices of teachers. The findings suggest that a continued focus on the provision of professional learning and development in schools that focuses on culturally responsive and relational pedagogy can support teachers to provide contexts for Maaori students to succeed as Maaori.

A fourth key finding was that the most obvious difference in each context was the way in which programmes of learning were packaged to pathway students into future opportunities. The conventional NCEA approach at Hamilton Girls’ High School represented a ‘status quo’ delivery of senior visual arts courses, in which pathways to course endorsement and university entrance were a viable option. Each achievement standard offered was designed to build on and deepen student’s understandings and capabilities to develop, refine, integrate and synthesise their thinking within a cohesive body of work. I concluded that this course was well positioned and advantageous in better serving Maaori students in the pathways and assessment stakes. On the other hand, the maatauranga Maaori approach at James Cook High School was designed to meet the needs and interests of a specific cohort. It serves as an example of how teachers can creatively bring together achievement standards from various subject areas to provide integrated and authentic learning contexts. Although working across the domains of Whakairo, Visual Arts and Technology provided meaningful learning, students at this school were disadvantaged by the fact that no external achievement standard exists to cater for such an approach. As a result, Maaori students in this course were further disadvantaged by being positioned as ineligible for course endorsement or university entrance. Based on this finding, it can be argued that inequities arise and can have serious implications for Maaori students when different forms of knowledge are valued above others. The constraints of curriculum and assessment policies, systems and structures clearly privilege one approach and marginalise the other.

7.3 Implications of the research for Maaori and non-Maaori

This research focussed on a ‘by Maaori for Maaori’ approach to teaching and learning in visual arts contexts. However, the key findings pertaining to maatauranga Maaori and a mana-inspired approach to education present wider implications for policy makers, schools, learning areas and
Māori and non-Māori teachers seeking to address the inequities created through the marginalisation of Māori knowledge.

The findings show that curriculum and assessment documents and policies need to be re-articulated to disrupt the current privileging of knowledge of the dominant culture. Such actions could provide for meaningful contexts in which all students, including Māori, can engage in bodies of knowledge located within a Māori worldview. This critical re-positioning must also take into consideration our collective responsibility and obligation to the principles of partnership, protection and participation within Te Tiriti o Waitangi –Treaty of Waitangi. Such a consideration has the potential to create space for two worldviews to co-exist as equally valid bodies of knowledge.

This research has implications across the visual arts in secondary schools. The findings point to the importance of all teachers, including non-Māori, developing broader understandings of who their Māori students are as people and as learners. A critical aspect is being able to bring both a Māori and non-Māori lens to the teaching and learning content and contexts. This could enable the provision of meaningful opportunities to make connections to Māori students, maatauranga Māori and its place in Māori educational success. This implication highlights a seemingly obvious discrepancy when the majority of visual arts teachers are non-Māori, particularly if they have been trained in institutions that promote the cultural superiority of Western forms of art making.

A further implication concerns the notion of ownership and respect for the cultural knowledge of others. The Māori teacher participants in this research acknowledged the external expertise that they were able to draw upon to better inform their own practice relating to maatauranga Māori and customary Māori art practices. These networks were built upon relationships of trust and meaningful engagement. If non-Maori visual arts teachers wish to engage with similar external expertise relating to maatauranga Māori they would need to develop relationships with Māori that are meaningful, on-going and grounded in principles of reciprocity if knowledge is to be openly shared.

This research also highlights the critical role that literacy learning in visual arts education plays in achieving educational success for Māori students. The way in which visual arts literacy achievement standards are offered and promoted with Māori students needs to be re-visited by all teachers, including non-Māori, to address persistent deficit discourses relating to the literacy learning capabilities of these students.

7.4 Recommendations

Albeit small in scale, this research has confirmed that a maatauranga Māori and a mana-inspired approach to education can make a valuable contribution to Māori students achieving educational success as Māori in visual arts at year 12 or year 13. The key findings support a recommendation that future curriculum and assessment policy reforms in visual arts education need to address a significant gap which excludes maatauranga Māori from teaching and learning in mainstream secondary schools. This presents the opportunity for further research in the field to examine possible frameworks and theorising to support such implementations. The prospect of actively applying maatauranga Māori to parallel euro-centric knowledge systems informs a second recommendation.
In order to build capacity in expertise pertaining to maatauranga Māori, and its application to visual arts education, more graduates who specialise in customary Māori art practices need to be better supported and encouraged into the secondary teaching profession in mainstream contexts. The knowledge and experience they bring from waananga or marae-based learning must be valued in the same way as non-Māori knowledge learned within a Western paradigm. Equally important, a third recommendation contends that if teacher education programmes are not engaging with Māori knowledge, there needs to be a critical re-evaluation of how to best prepare non-Māori teachers to develop cultural competencies (MoE, 2011) to support contexts for maatauranga Māori and a mana-inspired approach to education. The research and outcomes that have emerged from Māori education initiatives such as Te Kotahitanga, He Kākano and Kia Eke Panuku have supported positive shifts in the discursive re-positioning of teachers, thus are well placed to offer a critical lens as to how this may best be achieved.

7.5 Final Thoughts

In concluding this research, my thoughts return to the strategic intention that informed the most recent Māori education policy document Ka Hikitia – Accelerating Success 2013 -2017 (MoE, 2013). The intent served as a mandate to work toward the central vision of “Māori enjoying and achieving education success as Māori” (p. 13). With Ka Hikitia coming to the end of its tenure next year it is important to recognise that the central vision has not yet been realised. There is still much work to be done by both Māori and non-Māori educators as treaty partners. Addressing persistent disparities in the educational outcomes for Māori is an important and relentless kaupapa that must continue to be prioritised by a wide range of stakeholders including ministry officials, policy makers, schools, teachers and whaanau. When the identity, language and culture of Māori students is valued through a maatauranga Māori and mana-inspired approach to education, only then will they be afforded opportunities to achieve success in te ao Māori and te ao whanui (the global world).

Maaku anoo hei hanga i tooku nei whare,
Ko ngaa poupou he maahoe he patatee,
Ko te taahuhu he hiinau.
Me whakatupu ki te hua o te rengarenga
Me whakapakari ki te hua o te kawariki.

And I will build my house,
the pillars will be made of mahoe and patete,
the ridgepole of hinau.
It shall grow and blossom like that of the rengarenga
and be strong and flourish like the kawariki.

Tukaroto Matutaera Potatau Te Wherowhero Tawhiao
APPENDICES

Appendix 1a: Participant Information Sheet – Principal / Chair, Board of Trustees
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APPENDIX 1a: Participant Information Sheet - Principal / Chair, Board of Trustees

Principal: (to be inserted here – each letter will be personalised)

School: (to be inserted)

Researcher: Donna Rawhakarite Tupaea

Title of research: Māori students’ achievement in visual arts at year 12 or year 13: How differing pathways can promote success.

Date: (to be inserted) 2016

Ko Taupiri me Matawhaura oku maunga
Ko Tainui me Te arawa oku waka
Ko Waikato me Rotoiti-i- kitea a Ihenga oku awa
Ko Waikato me Te Ārawa oku iwī
Ko Ngāti Tipa, Ko Ngāti Pikiāo, Ko Ngāti Kāwiti, Ko Ngāti Tamateatutahi oku hapū
Ko Te Kotahitanga, Ko Nga tai e raua, Ko Tapuaeharuru nga marae
Ko Potatau Te Wherowhero raua ko Pikiaorangi oku tangata
Tihei mauri ora.

The purpose of this information sheet is to invite your school to participate as a site in a research project I am conducting as part of the requirements for my Master of Professional Studies degree at The University of Auckland under the supervision of Associate Professor Dr Jill Smith. The research is motivated by my experiences as a secondary school visual arts teacher and my current role as a facilitator in the Māori education initiative - Kia Eke Panuku: Building on Success.

The aim of the research is to examine how two different approaches to teaching and learning for Māori students at year 12 or 13, in two secondary schools, can promote greater success through the visual arts. A mātauranga Māori model and a conventional NCEA approach to visual arts at year 12 or 13 will be investigated. It is anticipated that the findings will be of value and inform visual arts education in the context of both Māori and non-Māori visual arts teachers, Māori students, and the visual arts education community.

For this research I have selected your school and one other secondary school. Each has a sizeable Māori student population and there is evidence of Māori achievement in NCEA Visual Arts Level 2 or Level 3. I have obtained this demographic and student attainment data from the Education Counts website.

Should you agree for your school to be the site for the research I am seeking your permission to approach the Māori visual arts teacher, .......................... to participate in this research as the ‘key participant’. The research will use four data collection methods, two of which involve their 2016 year 12 or 13 visual arts students. With your consent, the visual arts class will be observed twice. Although the focus of the observations will be on Māori students, non-Māori students will not be excluded from the teaching and learning. If any student does not agree to me being present during the two observations, arrangements will be made in consultation with the teacher for them to work in an adjacent supervised classroom. From the class, the teacher will also be invited to identify two ‘key Māori students’ who will be asked to give their permission for their art works to be selected and photographed as part of the study. The whānau of all the year 12 or 13 students will be informed about the research.

The following four data collection methods would involve the participation of the Māori visual arts teacher for a maximum of five hours:

- Document analysis: This will involve an examination of the Māori visual arts teacher’s/art department’s scheme/programme for NCEA Visual Arts Level 2 or Level 3. The objective is to gain a picture of which Achievement Standards are being offered to NCEA Visual Arts Level 2 or Level 3 students, including those of Māori ethnicity.
• **Interviews:** This will involve the Māori visual arts teacher participating in two audio-recorded interviews, each of 40-60 minutes, one at the beginning and another towards the end of the data collection. The interview questions will focus on their perceptions of their role and any external factors that have supported Māori students’ achievement in Visual Arts. The interview data will be transcribed and will be known only to me, my supervisor and a university transcriber who will be required to sign a confidentiality agreement.

• **Observations:** The third method will involve the Māori visual arts teacher being observed in two classes with their year 12 or year 13 students for 40-60 minutes each. The classroom observations will not be audio or video-recorded. The purpose is to identify the degree to which principles of culturally responsive and relational pedagogy are evident in the lesson context, teaching and learning interactions and relationships.

• **Documentation of art works made by two ‘key Māori students’:** This will involve the Māori visual teacher in selecting examples of art works by two Māori students which illustrate what they consider most clearly reflects their success as a Māori teacher, and success for and by these two Māori students. I anticipate that selection and photographing of the examples of art works would take up to 60 minutes.

The theoretical framework that underpins my research is kaupapa Māori methodology. In keeping with this methodology, I have consulted with my iwi and relevant Māori organisations. The groups consulted all have a vested interest in Māori education and the advancement of Māori arts. Consultation has included the sharing of my research proposal, and seeking advice on processes and protocols (tikanga). To mitigate any conflicts of interest, I declare that no financial gain and/or support through funding will arise through the relationship that I have with these groups and no data gathered from research participants will be disclosed to them.

The data I collect from the research, including the examples of art works by the two ‘key Māori students’, will be included in my Masters dissertation and may be used for conference presentations and publications. In line with kaupapa Māori research protocols, your school will be given the option of being identified or given a pseudonym (e.g. Te Kura Totara). The Māori visual arts teacher and the two key Māori students will be offered the options of using their first name or a self-selected pseudonym. Irrespective of which option they choose, their gender and iwi affiliations (if known) will be included.

I wish to give you the following assurances. The participation of the Māori visual arts teacher is voluntary, as is the participation of the two key Māori students’ and students in the year 12 or 13 visual arts class. Your school can withdraw access to the site at any time without giving a reason. The Māori visual arts teacher can withdraw from the research, prior to data collection, without giving a reason. They may withdraw information they provide up to three weeks after each data collection episode, without giving a reason. The two Māori visual arts students can withdraw the photographs of their art works within 3 weeks of the photographs being taken, without giving a reason. I seek your assurance that the Māori visual art teacher’s decision to participate or not in this research will not affect their employment status or relationship with the school. I also seek your assurance that the two key Māori students’ decision to participate or not in this research will not affect their grades and relationship with the school.

Consent forms and data will be stored separately and securely by my supervisor at The University of Auckland. These will be kept for a period of six years and then destroyed. Following the examination of my dissertation the Māori visual arts teacher will receive a digital file of the completed research. The two key Māori students will receive a file of their images via their teacher, and your school will receive a summary of the main findings to be available to all participating students and their whānau upon request.

If you have any further queries please contact me or my Supervisor. I do hope you will agree to the Māori visual art teacher in your school and their year 12 or 13 visual arts students, participating in this research. If so, I would appreciate you signing the Consent Form and returning it to me in the envelope provided.
My contact details are:
Donna Rawhakarite Tupaea
dtup001@aucklanduni.ac.nz

My supervisor is:
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For ethical concerns please contact:
The Chair
The University of Auckland Human Participants Ethics Committee
The University of Auckland
Research Office
Private Bag 92019
Auckland 1142
ro-ethics@auckland.ac.nz
Phone: (09) 373 7599 extn 83711

Approved by The University of Auckland Human Participants Ethics Committee on 14 March 2016 for three years. Reference Number 016796
APPENDIX 1b: Consent Form - Principal / Chair, Board of Trustees

This form will be held for a period of six years

Principal / School: (names to be inserted here – each letter will be personalised)

Researcher: Donna Rawhakarite Tupaea

Title of research: Māori students’ achievement in visual arts at year 12 or year 13: How differing pathways can promote success.

I have read the Participant Information Sheet, and I have understood the nature of the research and why I have been asked to grant access to the site and give permission for the researcher to approach the Māori visual arts teacher in my school to participate. I have had the opportunity to ask questions and have them answered to my satisfaction.

• I agree that the researcher may have access to the school for her research

• I agree that the researcher may approach the Māori visual arts teacher to participate in the research, and understand that their participation is voluntary

• I agree that the year 12 or 13 visual arts students may participate in the research, and that two Māori students will be ‘key participants’ via their art works, and understand that their participation is voluntary

• I agree that the researcher may have access to the school’s NCEA Visual Arts Level 2 or Level 3 documentation

• I understand that I may withdraw my permission for the Māori visual arts teacher and the year 12 or 13 visual arts students to participate in this research at any time, without giving a reason

• I understand that the Māori visual arts teacher may withdraw from the research prior to data collection commencing, without giving a reason, and may withdraw information provided up to three weeks after each data collection episode, without giving a reason

• I agree that the researcher may have access to examples of art works by the two ‘key Māori students’ produced for NCEA Visual Arts Level 2 or Level 3, which reflects the support and promotion of Māori student achievement by their teacher

• I understand that the two key Māori students can withdraw the photographs of their art works within three weeks of them being taken, without giving a reason

• I understand that the data collected, including the photographs of the two key Māori student’s art works will be used in the researcher’s dissertation, and may also be used in conference presentations and publications

• I understand that the Māori visual arts teacher will have an opportunity to amend their interview responses and that the data will be transcribed by a university transcriber

• I understand that data will be kept for six years, after which they will be destroyed

• I understand that this Consent Form will be securely stored separately from the research data for six years beyond the completion of the research, when both will be destroyed

• I understand that I have the option of my school being identified by name or a pseudonym nominated by the researcher

• I understand that if the participants wish to remain anonymous, every attempt will be made to protect their identities through pseudonyms, but that anonymity cannot be guaranteed

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• I give my assurance that the decision of the teacher to participate or not in the research will not affect their employment status or relationship with the school.

• I understand that the school will receive a summary of the research findings.

I agree to this research being conducted in my school (please circle one)  YES  NO

Principal’s name……………………………………………………………………………………………..

Principal’s signature………………………………………………………………………………………

Date………………………………………………………………………………………………………………

Approved by The University of Auckland Human Participants Ethics Committee on 14 March 2016 for three years. Reference Number 016796
APPENDIX 2a: Participant Information Sheet – Māori Visual Arts Teacher

Teacher / School: (names to be inserted here – each letter will be personalised)

Researcher: Donna Tupaea

Title of research: Māori students’ achievement in visual arts at year 12 or year 13: How differing pathways can promote success.

Date (to be inserted) 2016

Ko Taupiri me Matawhaura oku maunga
Ko Tainui me Te arawa oku waka
Ko Waikato me Rotoiti-i- kita a Ihenga oku awa
Ko Waikato me Te Arawa oku iwi
Ko Ngāti Tipa, Ko Ngāti Pikiao, Ko Ngāti Kawiti, Ko Ngāti Tamateatutahi oku hapū
Ko Te Kotahitanga, Ko Nga tai e rua, Ko Tapuaeharuru nga marae
Ko Potatau Te Wherowhero raua ko Pikiaorangi oku tangata
Tihei mauri ora.

Your Principal has given permission for me to approach you to participate in a research project I am conducting as part of the requirements for my Master of Professional Studies degree at The University of Auckland under the supervision of Associate Professor Dr Jill Smith. The research is motivated by my experiences as a secondary school visual arts teacher and my current role as a facilitator in the Māori education initiative - Kia Eke Panuku: Building on Success. This information sheet explains your potential involvement.

The aim of this study is to examine how two different approaches to teaching and learning for Māori students at year 12 or 13, in two secondary schools, can promote greater success through the visual arts. A mātauranga Māori model and a conventional NCEA approach to visual arts at year 12 or 13 will be investigated. It is anticipated that the findings will be of value and inform visual arts education in the context of both Māori and non-Māori visual arts teachers, Māori students, and the visual arts education community.

For this research I have selected your school and one other secondary school. Each school has a sizeable Māori student population and there is evidence of Māori achievement in NCEA Visual Arts Level 2 or Level 3. I have obtained this demographic and student attainment data from the Education Counts website.

The following four data collection methods will be used, which will require your participation for a maximum of five hours.

- **Document analysis:** This will involve an examination of your/your art department’s scheme/programme for NCEA Visual Arts Level 2 or Level 3. The objective is to gain a picture of which Achievement Standards are being offered to NCEA Visual Arts Level 2 or Level 3 students, including those of Māori ethnicity.

- **Interviews:** This will involve you participating in two audio-recorded interviews, each of 40-60 minutes, one at the beginning and another towards the end of the data collection. The interview questions will focus on your perceptions of your role and any external factors that have supported Māori students’ achievement in Visual Arts. The interview data will be transcribed and will be known only to me, my supervisor and a university transcriber who will be required to sign a confidentiality agreement.

- **Observations:** The third method will involve you being observed in two classes with your year 12 or year 13 students for 40-60 minutes each. The classroom observations will not be audio or video-recorded. The purpose is to identify the degree to which principles of culturally responsive
and relational pedagogy are evident in the lesson context, teaching and learning interactions and relationships.

- **Documentation of art works made by two ‘key Māori students’**: This will involve you in selecting examples of art works by two Māori students which illustrate what you consider most clearly reflects your success as a Māori visual arts teacher, and success for and by these two Māori students. I anticipate that selection and photographing of the examples of art works would take up to 60 minutes.

The theoretical framework that underpins my research is kaupapa Māori methodology. In keeping with this methodology I have consulted with my iwi and relevant Māori organisations. The groups consulted all have a vested interest in Māori education and the advancement of Māori arts. Consultation has included the sharing of my research proposal, and seeking advice on processes and protocols (tikanga). To mitigate any conflicts of interest, I declare that no financial gain and/or support through funding will arise through the relationship that I have with these groups and no data gathered from research participants will be disclosed to them.

The data I collect from the research, including the examples of art works by the two ‘key Māori students’, will be included in my Masters dissertation and may be used for conference presentations and publications. In the research report all information will be presented with sensitivity and care. In line with kaupapa Māori research protocols, your school will be given the option of being identified or given a pseudonym (e.g. Te Kura Totara). You and the two key Māori students will be offered the options of using your first name or a self-selected pseudonym. Irrespective of which option you choose, your gender will be included and your iwi affiliations if you wish.

An information sheet will also be given to your year 12 or year 13 students for themselves and their whānau. Consent will be sought from your school and your students to be observed working with your year 12 or year 13 visual arts class. Although the focus of the observations will be on Māori students, non-Māori students present in your class will not be excluded from the teaching and learning. If any student/s does/do not agree to me being present in the classroom during the observations of two visual arts classes, I kindly request that you organise for them to work in an adjacent supervised classroom. These observation lessons will not be audio or video-recorded.

I wish to give you the following assurances. Your participation in this research is voluntary, as is the participation of the two key Māori students and students in the year 12 or 13 visual arts class. Your school can withdraw access to the site at any time without giving a reason. You can withdraw from the research prior to data collection begins, without giving a reason. You may withdraw information that you provide up until three weeks after each data collection episode, without giving a reason. The two Māori visual arts students can withdraw the photographs of their art works within three weeks of the photographs being taken, without giving a reason.

Your Principal has given their assurance that your decision to participate or not in this research will not affect your employment status or relationship with the school. I also seek your assurance that the two key Māori students’ decision to participate or not in this research will not affect their grades and relationship with the school.

Consent forms and data will be stored separately and securely by my supervisor at The University of Auckland. These will be kept for a period of six years and then destroyed. Following the examination of my dissertation you will receive a digital file of the completed research. The two key Māori students will receive a file of their images which I will provide to you, and your school will receive a summary of the main findings to be available to all participating students and their whānau upon request.

If you have any further queries please contact me or my Supervisor. I do hope you will agree to participating in this research. If so, I would appreciate you signing the Consent Form and returning it to me in the envelope provided.

**My contact details are:**
Donna Tupaea
dtup001@aucklanduni.ac.nz

(Other contact details are not included in APPENDIX 2a)
APPENDIX 2b: Consent Form – Māori Visual Art Teacher
This form will be held for a period of six years

School: (name to be inserted)

Researcher: Donna Rawhakarite Tupaea

Title of research: Māori students’ achievement in visual arts at year 12 or year 13: How differing pathways can promote success.

I have read the Participant Information Sheet, and have understood the nature of the research. I have had the opportunity to ask questions and have them answered to my satisfaction.

- I agree to participate in the research, and understand that my participation is voluntary.
- I understand that during the two interviews, I can decline to answer any questions and request that the recorder be turned off at any time without giving a reason.
- I understand that I will have an opportunity to amend my interview responses and that the data will be transcribed by a university transcriber.
- I understand that I may withdraw from the research prior to data collection beginning, without giving a reason, and that I may withdraw information that I provide within three weeks of each data collection episode, without giving a reason.
- I understand that data will be kept for six years, after which they will be destroyed.
- I understand that this Consent Form will be securely stored separately from the research data for six years beyond the completion of the research, when both will be destroyed.
- I understand that I have the option of being identified by my first name or a self-selected pseudonym along with my iwi affiliations if I wish.
- I understand that if I wish to remain anonymous, every attempt will be made to protect my identity, but that anonymity cannot be guaranteed due to the small size of the visual arts education community.
- I understand that my Principal has given their assurance that my decision to participate, or not, in the research will not affect my employment status or relationship with the school.
- I understand that the participation of the two students, via their art works, is voluntary.
- I understand that the participation of all students in the year 12 or year 13 visual arts class via classroom observations is voluntary.
- I understand that once the dissertation has been examined, I will receive a digital copy of the research findings.

| I agree to participate in this research project (please circle one) | YES | NO |
| I agree to my interviews being audio-recorded (please circle one) | YES | NO |

Teacher’s name………………………………………………………………………………………………………………………………………………
Teacher’s signature………………………………………………………………………………………………………………………………………………
Date……………………………………………………………………………………………………………………………………………………………………

Approved by The University of Auckland Human Participants Ethics Committee on 14 March 2016 for three years. Reference Number 016796
APPENDIX 3a: Participant Information Sheet - Visual Arts Class Students, Year 12 or 13

**Researcher:** Donna Rawhakarite Tupaea

**Research Topic:** Māori students’ achievement in visual arts at year 12 or 13: How differing pathways can promote success.

**Date:** (to be inserted) 2016

My name is Donna and I am completing a Master of Professional Studies in Education dissertation at the Faculty of Education, The University of Auckland, under the supervision of visual arts lecturer Associate Professor Dr Jill Smith.

Your school principal has agreed that your visual arts teacher can take part in a research project I am doing this year. This information sheet explains your involvement. The principal has given me permission to be present in your year [12 or 13] visual arts class [whichever is applicable]. Your teacher has also agreed to participate in this research in which I will be examining how two different approaches to teaching and learning for Māori students at year 12 or 13 can promote greater success through the visual arts. I will be observing a mātauranga Māori approach [at your school] and a conventional NCEA approach to visual arts at year 12 or 13 [at another school].

**Whole class observations:** I will be observing your teacher working with your whole class even though the research is specifically about Māori students’ achievement. I will be making observation notes but will not be using any video or audio recording devices. If you choose not to be present during the two observation lessons you will need to tell your teacher so that they can arrange for you to work in another supervised classroom. I ask that you give the Whānau Information Sheet attached to this letter to your whānau so that they know what the research is about and that I will be present in two of your visual arts classes.

**Photographic documentation of examples of art works:** Because the focus of my research is on Māori student achievement I will be gathering additional data from two Māori students. Your visual arts teacher will be asking two Māori students to provide art works for my research. These art works will reflect their teaching and how they support success, and as Māori, through the visual arts. The examples of the art works will be photographed and included in my dissertation, along with the students’ first names or a self-selected pseudonym, age and gender, and iwi affiliations if they wish. If anonymity is preferred, every effort will be made to protect the identity of these two students although anonymity cannot be guaranteed. The participation of these students is entirely voluntary and will require their consent. If you are one of the two students whose art works your visual arts teacher selects, your whānau will be informed about the use of your art works in my dissertation.

The information I collect from the observations of your visual arts class, as well as the photographs, will be used in my dissertation, and may be used for publications and presentations. Consent forms and data will be stored separately and securely by my supervisor at The University of Auckland. These will be kept for a period of six years and then destroyed in an appropriate way. A summary report of the research will be available through your principal following the completion of my dissertation.

Your principal and teacher have given their assurance that your participation, or non-participation in this research, will not affect your grades for NCEA Visual Arts and your relationship with your teacher or the school. If you or your whānau have any questions, please contact me or my supervisor. I would appreciate you signing the Visual Arts Class Students - Year 12 or 13 Consent Form and returning it to your teacher in the envelope provided. Your teacher will then give it to me.

*(signature)*

**My contact details are:**
Donna Tupaea
dtup001@aucklanduni.ac.nz

(Other contact details are not included in APPENDIX 3a)
APPENDIX 3b: CONSENT FORM – Visual Arts Class Students, Year 12 or 13

This form will be held for a period of six years

Researcher: Donna Rawhakarite Tupaea

Title of research: Māori students’ achievement in visual arts at year 12 or year 13: How differing pathways can promote success.

- I have read the Participant Information Sheet and have understood the nature of the research. I have had the opportunity to ask questions and have them answered to my satisfaction.
- I agree to participate in the research via classroom observations and understand that my participation is voluntary.
- I understand that if I choose not to participate in the two classroom observations, I will advise my teacher who will arrange for me to work in another supervised classroom.
- I understand that data will be kept for six years, after which they will be destroyed.
- I understand that Consent Forms will be securely stored separately from the research data for six years beyond the completion of the research, when both will be destroyed.
- I understand that my Principal and visual arts teacher have given their assurance that my decision to participate, or not, in the research will not affect my grades or relationship with my teacher or the school.
- I understand that a summary of the research findings will be available to me via my Principal.

<table>
<thead>
<tr>
<th>I agree to participate in this research project via classroom observations (please circle one)</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
</table>

Student’s name........................................................................................................................................... 

Student’s signature............................................................................................................................................

Date.................................................................................................................................................................

Approved by The University of Auckland Human Participants Ethics Committee on 14 March 2016 for three years. Reference Number 016796
APPENDIX 4a: Participant Information Sheet - Key Māori Student

Researcher: Donna Rawhakarite Tupaea

Research Topic: Māori students’ achievement in visual arts at year 12 or 13: How differing pathways can promote success.

Date: (to be inserted) 2016

My name is Donna and I am completing a Master of Professional Studies in Education dissertation at the Faculty of Education, The University of Auckland under the supervision of visual arts lecturer Associate Professor Dr Jill Smith.

Your school principal has agreed that your visual arts teacher can take part in a research project I am doing this year. This information sheet explains your involvement. The principal has given me permission to be present in your year [12 or 13] visual arts class [whichever is applicable]. Your teacher has also agreed to participate in this research in which I will be examining how two different approaches to teaching and learning for Māori students at year 12 or 13 can promote greater success through the visual arts. I will be observing a mātauranga Māori approach [at your school] and a conventional NCEA approach to visual arts at year 12 or 13 [at another school]. [change to which is applicable].

My research is underpinned by kaupapa Māori methodology. In keeping with this, I have consulted with my iwi and relevant Māori organisations. The groups consulted all have a vested interest in Māori education and the advancement of Māori arts. Consultation has included the sharing of my research proposal, and seeking advice on processes and protocols (tikanga). To mitigate any conflicts of interest, I declare that no financial gain and/or support through funding will arise through the relationship that I have with these groups and no data gathered from research participants will be disclosed to them.

Photographic documentation of examples of art works: Because the focus of my research is on Māori student achievement I will be gathering additional data from two Māori students. Your visual arts teacher has selected you to provide art works for my research that they feel reflects their teaching and how they support success for, and as Māori, through the visual arts. The examples of the art works will be photographed and included in my Masters dissertation. Your art works will be identified by your first name or a self-selected pseudonym, and your gender, age and iwi affiliations if you wish. Photographs of your art works may be used for publications and presentations. If anonymity is preferred, every effort will be made to protect your identity although anonymity cannot be guaranteed.

Your participation is entirely voluntary and will require your consent. You may withdraw the photographs of your art works within three weeks of the photographs being taken, without giving a reason. As one of the two students whose art works your visual arts teacher has selected, I ask that you give the Whānau Information Sheet to your whānau so that they know about the use of your art works in my research.

Consent forms and data will be stored separately and securely by my supervisor at The University of Auckland. These will be kept for a period of six years and then destroyed in an appropriate way. A summary report of the research will be available through your principal following the completion of my dissertation.

Your principal and visual arts teacher have given their assurance that your participation, or non-participation in this research, will not affect your grades for NCEA Visual Arts and your relationship with your teacher and the school. If you or your whānau have any questions, please contact me or my supervisor. I would appreciate you signing the Key Māori Students - Consent Form and returning it to your teacher in the envelope provided. Your teacher will then give it to me.

My contact details are:                          (Other contact details are not included in APPENDIX 4a)
Donna Tupaea
dtup001@aucklanduni.ac.nz
APPENDIX 4b: Consent Form – Key Māori Student

This form will be held for a period of six years

Researcher: Donna Rawhakarite Tupaea

Title of research: Māori students’ achievement in visual arts at year 12 or year 13: How differing pathways can promote success.

I have read the Participant Information Sheet and have understood the nature of the research. I have had the opportunity to ask questions and have them answered to my satisfaction.

- I agree to participate in the research via the photographic documentation of my art work, and understand that my participation is voluntary
- I understand that photographs of my art works will be included in the researcher’s dissertation, and may also be used in conference presentations and publications
- I understand that I may withdraw my art works within three weeks of the photographs being taken, without giving a reason
- I understand that data will be kept for six years, after which they will be destroyed
- I understand that Consent Forms will be securely stored separately from the research data for six years beyond the completion of the research, when both will be destroyed
- I understand that I have the option of being identified by my first name or by a self-selected pseudonym, as well as my gender, age, and iwi affiliations if I wish
- I understand that if I wish to remain anonymous, every attempt will be made to protect my identity, but that anonymity cannot be guaranteed
- I understand that my Principal and visual arts teacher have given their assurance that my decision to participate, or not, in the research will not affect my grades or relationship with my teacher or the school
- I understand that a summary of the research findings will be available to me via my Principal.

| I agree to participate in this research project via the use of my art works (please circle) | YES | NO |

Key Student’s name: ...........................................................................................................................................................................

Student’s signature: ...............................................................................................................................................................................

Date: .................................................................................................................................................................................................

Approved by The University of Auckland Human Participants Ethics Committee on 14 March 2016 for three years. Reference Number 016796
APPENDIX 5: Whānau Information Sheet - Visual Arts Class Students, Year 12 or 13

Researcher: Donna Rawhakarite Tupaea

Research Topic: Māori students’ achievement in visual arts at year 12 or 13: How differing pathways can promote success.

Date: [to be inserted] 2016

My name is Donna and I am completing a Master of Professional Studies in Education dissertation at the Faculty of Education, The University of Auckland, under the supervision of visual arts lecturer Associate Professor Dr Jill Smith.

Your child’s school principal has agreed that their Māori visual arts teacher can take part in a research project I am doing this year. This information sheet explains your child’s involvement. The principal has given me permission to be present in your child’s year [12 or 13] visual arts class [whichever is applicable]. Their visual arts teacher has also agreed to participate in this research in which I will be looking at how two different approaches to teaching and learning for Māori students at year 12 or 13 can promote greater success through the visual arts. I will be observing a mātauranga Māori approach [at this school] and a conventional NCEA approach to visual arts at year 12 or 13 [at another school], [change to which is applicable].

Whole class observations: I will be observing your child’s teacher working with their whole class even though the research is specifically about Māori students’ achievement. I will be making observation notes but will not be using any video or audio recording devices. If your child chooses not to be present during the two observation lessons they will be advised that they will need to tell their teacher so that arrangements can be made for them to work in another supervised classroom. The information I collect from the two observations of your child’s visual arts class, will be used in my Masters dissertation as well as publications and presentations.

Photographic documentation of examples of art works: Because the focus of my research is on Māori student achievement I will be gathering additional data from two Māori students. Your child’s visual arts teacher will be asking two Māori students in the class to volunteer to provide art works for my research. The art works will reflect how the teacher supports success for, and as Māori, through the visual arts. The examples of the art works will be photographed and included in my dissertation, as well as publications and presentations. Your child’s art works will be identified with their first name or a self-selected pseudonym, and their gender, age, and iwi affiliations if they wish. If your child prefers anonymity, every effort will be made to protect their identity although anonymity cannot be guaranteed. The participation of your child is entirely voluntary and will require their consent.

Consent forms and data will be stored separately and securely by my supervisor at The University of Auckland. These will be kept for a period of six years and then destroyed in an appropriate way. A summary report of the research will be available through your principal following the completion of my dissertation.

Your child’s principal and teacher have given their assurance that the participation, or non-participation of your child in this research, will not affect their grades for NCEA Visual Arts and their relationship with their teacher or the school. If you have any questions, please contact me or my supervisor.

signature

My contact details are: Donna Tupaea dtup001@aucklanduni.ac.nz (Other contact details are not included in Appendix 5)
APPENDIX 6: OBSERVATION SCHEDULE (indicative) for Māori Visual Arts Teacher and their year 12 or 13 class

A. CLASS ENVIRONMENT
   1. Ethnicities of students in the year 12 or 13 class; percentage of Māori students
   2. Where Māori students position themselves
   3. Where the Māori visual arts teacher positions themselves
   4. Classroom environment – visual displays, student art work
   5. Resources

B. INTERACTIONS
   1. Relationship between the Māori visual arts teacher and the whole class.
   2. Relationship between the Māori visual arts teacher and the Māori students.
   3. Teaching and learning interactions between the Māori visual arts teacher and the whole class.
   4. Teaching and learning interactions between the Māori visual arts teacher and groups.
   5. Teaching and learning interactions between the Māori visual arts teacher and individuals (focus on Māori students).
   6. Teaching and learning interactions between the students.

C. SUBJECT MATTER / THEMES BEING EXPLORED
   1. Subject matter / themes being explored by Māori students.
   2. Self-directed learning / resources / strategies employed by Māori students.
   3. Effective engagement practices for Māori students.
   4. Learning contexts that acknowledge Māori culture, tikanga and te reo.

D. TEACHER DISPOSITION
   1. Approach to teaching
   2. Sensitivity to diversity and equity
   3. Teacher expectations
   4. Language and cultural practices respectful of Māori culture, language and values
### APPENDIX 7: INTERVIEW SCHEDULE for CONVERSATIONS with the Māori Visual Arts Teachers

**Interview Questions (first interview)**

**Note:** The questions for the second interview will be informed by the teachers’ responses to the first questions.

#### Part 1: Personal background

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<table>
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<tbody>
<tr>
<td>1.1</td>
<td>What is your tribal affiliation?</td>
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<tr>
<td>1.2</td>
<td>What age group, by decade, do you fall into?</td>
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<td>1.3</td>
<td>What other personal aspects of art (for personal fulfilment) are you involved in outside of your art teaching position?</td>
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#### Part 2: Professional background

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<tr>
<td>2.1</td>
<td>What academic qualification/s (e.g. visual arts degree/diploma) do you have?</td>
</tr>
<tr>
<td>2.2</td>
<td>Where did you complete this qualification, and what year did you graduate?</td>
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<tr>
<td>2.3</td>
<td>What professional qualifications do you have (e.g. teacher training)?</td>
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<tr>
<td>2.4</td>
<td>Where did you complete this qualification, and what year did you graduate?</td>
</tr>
<tr>
<td>2.5</td>
<td>What motivated you to enter secondary school art teaching?</td>
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<tr>
<td>2.6</td>
<td>How long have you been teaching art?</td>
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<tr>
<td>2.7</td>
<td>What position do you hold in the art department?</td>
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<tr>
<td>2.8</td>
<td>What motivated you to teach at your current school? (e.g. geographical location, nature of the community, type of school (co-ed, single sex, secular/religious), school decile, special character of the school, etc.)</td>
</tr>
<tr>
<td>2.9</td>
<td>How many art teachers are there in your art department?</td>
</tr>
<tr>
<td>2.10</td>
<td>If you are Māori, are you the only Māori art teacher in your art department?</td>
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#### Part 3: Art teaching profile

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<tr>
<td>3.1</td>
<td>How long have you taught at this school?</td>
</tr>
<tr>
<td>3.2</td>
<td>What year levels do you teach art at?</td>
</tr>
<tr>
<td>3.3</td>
<td>What is/are your areas of specialisation in senior art?</td>
</tr>
<tr>
<td>3.4</td>
<td>What other art-related areas are you interested in? (e.g. crafts, carving, etc.)</td>
</tr>
<tr>
<td>3.5</td>
<td>What extra-curricular activities, if any, are you involved in that include Māori students?</td>
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</tbody>
</table>

#### Part 4: Art teaching in NCEA Visual Arts level 2

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<tbody>
<tr>
<td>4.1</td>
<td>What achievement standards are you using for NCEA Visual Arts level 2?</td>
</tr>
<tr>
<td>4.2</td>
<td>What other NCEA achievement standards (if any) are used in your level 2 course?</td>
</tr>
<tr>
<td>4.3</td>
<td>Why are you using these achievement standards?</td>
</tr>
<tr>
<td>4.4</td>
<td>Are these achievement standards different from previous years, and if so, why?</td>
</tr>
</tbody>
</table>
Part 5: Māori student achievement in NCEA Visual Arts level 2

| 5.1  | How do you think your beliefs and attitudes support Māori student achievement in art? |
| 5.2  | How do you think your teaching practices (e.g. teaching style, methods, resources, etc.) support Māori student achievement in art? |
| 5.3  | What opportunities are there for Māori students in your class to contribute their ideas to the NCEA Visual Arts level 2 programme (e.g. opportunities for them to express themselves within their own cultural milieu, etc.)? |
| 5.4  | What does this mean to you in the context of teaching art to Māori students? |
| 5.5  | Do you seek the support of Māori people in the context of teaching art (e.g. students, other teachers, people in the community, students’ families, etc.)? If so, what does this level of support look like? |
| 5.6  | What other factors outside your classroom (e.g. school structure and personnel, school community, etc.) have supported you to address Māori student achievement in art? |
| 5.7  | Thinking beyond ‘success’ in NCEA Visual Arts, what does ‘Māori achieving educational success as Māori’ in art mean to you? |
APPENDIX 8: Transcriber Confidentiality Agreement

Project Title: Māori students’ achievement in visual arts at year 12 or year 13: How differing pathways can promote success.

Researcher: Donna Rawhakarite Tupaea

Supervisor: Associate Professor Dr Jill Smith

Transcriber: (name to be inserted here)

I agree to transcribe the audio-recordings for the above research project. I understand that the information contained within them is confidential and must not be disclosed to, or discussed with, anyone other than the researcher and her supervisor.

Name: ________________________________

Signature: ________________________________

Date: ________________________________

Approved by The University of Auckland Human Participants Ethics Committee on 14 March 2016 for three years. Reference Number 016796
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Department of Education. (1986). Sixth Form Certificate practical art prescription. Wellington, NZ: Department of Education.


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