

Ngā whai painga o Te Ao Haka

The positive impacts of Te Ao Haka for ākonga, whānau, and kaiako



**Nicola Bright, Keita Durie, Renee Tuifagalele,
with Taniora Robinson**

For Mana Tohu Mātauranga o Aotearoa | NZQA

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2023

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He kupu taka List of terms

Ākonga	Learner
Epistemology	The theory of knowledge
Hapori	Community
Hauora	Holistic perspective on health and wellbeing
Hui ahurei	Festival
Ihi	Essential force, excitement, power
Iho Pūmanawa	Kapa haka expert
Kaiako	Teacher
Kaihaka	Performer
Kanohi ki te kanohi	Face to face
Kapa haka	Māori performing group
Kaupapa	Topic, subject, theme
Kōrero	Narrative, story
Kupu tuku iho	History, oral history
Māori performing arts	Cultural artform (separate from the subject of Māori Performing Arts)
Māori Performing Arts	NCEA subject with associated unit standards
Māoritanga	Māori culture, practices and beliefs, way of life
Mātauranga Māori	Māori knowledge—the body of knowledge originating from Māori ancestors, including the Māori world view and perspectives, Māori creativity, and cultural practices
Taha hinengaro	Mental and emotional wellbeing
Taha tinana	Physical wellbeing
Taonga tuku iho	Something handed down, cultural property, heritage
Te Ao Haka	NCEA and University Entrance subject
Te ao Māori	A Māori worldview
Teina	Junior

Te Matatini	National kapa haka festival
Te Whare Tapa Whā	A holistic model of Māori health and wellbeing
Tikanga	Protocols—a customary system of values and practices that have developed over time and are deeply embedded in the social context
Tuakana	Senior
Tumuaki	Principal
Tūpuna/Tīpuna	Ancestors
Wairua	Spirit, soul
Wana	Excitement, thrill, exhilaration, passion, energy, liveliness
Wehi	A response of awe in reaction to ihi
Whakapapa	Genealogy
Whānau	Extended family, family group. Sometimes used to include friends who may not have any kinship ties to other members
Wiri	Shake or quiver hands when performing kapa haka

He whakarāpopototanga Executive summary

Ngā whai painga o Te Ao Haka: The positive impacts of Te Ao Haka for ākonga, whānau, and kaiako is a kaupapa Māori research study that set out to understand what benefits and changes can occur for ākonga Māori, whānau, and kaiako when a subject such as Te Ao Haka—that is grounded in te ao Māori and centres Māori culture, language and identity, knowledge systems, and iwi traditions—has mana ōrite or equal status within NCEA and *The New Zealand Curriculum*.

We found that participation in Te Ao Haka has benefits for ākonga, whānau, and kaiako that centre around Māori culture and identity, the revitalisation of te reo Māori, hauora and wellbeing, and educational achievement.¹

For ākonga, participation in Te Ao Haka

- enhances identity, culture, and language
- facilitates strong connections with peers
- grows skills, dispositions, and qualities that support wellbeing, success, and achievement in school and in life
- provides learning and skills that are transferable to other subjects
- creates a culture of excellence and high expectations
- develops a deeper understanding of Te Ao Haka.

Te Ao Haka supports ākonga wellbeing by creating a safe space where ākonga are proud to be Māori, they are comfortable speaking Māori, and they are connected to te ao Māori and to their tīpuna. Involvement in Te Ao Haka also helps ākonga develop strong relationships with their peers and form their own kaihaka networks for the future. The benefits of Te Ao Haka span the spiritual, social, physical, and mental aspects of hauora and wellbeing.

Te Ao Haka nurtures skills, dispositions, and qualities in ākonga to support them to be successful in their learning in other subjects, and in life. Ākonga, whānau, and kaiako can envisage multiple future pathways for ākonga as a result of their involvement in Te Ao Haka. When considering how Te Ao Haka might help them in the future, a strong theme identified by ākonga centred around being able to contribute to their whānau and hapū—through transmitting knowledge about Te Ao Haka to future generations, strengthening te reo Māori, and being able to uphold the tikanga of their own marae.

A culture of excellence and high expectations is being developed around the subject of Te Ao Haka. Kaiako hold high expectations of themselves as well as for ākonga, and ākonga also have high expectations for themselves. Te Ao Haka is being promoted and taught in ways to help set ākonga up for success in many aspects of their lives as well as in academic achievement.

For kaiako, good practice in teaching Te Ao Haka means:

- having thorough content and pedagogical knowledge
- having personal experience as kaihaka
- having connections with kaihaka in the community
- encouraging reciprocal learning between ākonga, whānau, and kaiako
- having high expectations for achievement in Te Ao Haka
- utilising ongoing PLD support.

¹ The summary can be downloaded separately at <https://www.nzcer.org.nz/research/publications/nga-whai-painga-o-te-ao-haka>

For kaiako, good practice in Te Ao Haka means having extensive and deep content and pedagogical knowledge combined with the knowledge and experience that comes from being kaihaka themselves. Access to networks of kaihaka to support their own learning and that of ākonga is seen to be very important, and kaiako encourage reciprocal learning between ākonga, whānau, and kaiako.

For the most part, kaiako have found the new assessments easy to use. They had only a few suggestions for how the assessments could be improved. Kaiako have found the professional learning and development (PLD), resources, and opportunities to share knowledge through networks extremely useful in coming to grips with Te Ao Haka as a new subject. A strong message from kaiako is that similar support needs to continue to be available to support kaiako—particularly for the new group of kaiako who will take on Te Ao Haka for the first time in 2023—to prepare them to teach Te Ao Haka to the high standard that kaiako expect from themselves.

The establishment of Te Ao Haka as a subject assessed by achievement standards:

- gives Māori performing arts mana ōrite within the curriculum and NCEA
- creates a new pathway to tertiary education
- gives Māori performing arts higher status amongst some ākonga and whānau
- increases the status of Māori performing arts in some schools
- provides opportunities to educate Aotearoa whānui.

We found that the establishment of Te Ao Haka, as a subject assessed by achievement standards, has affected the status of Māori performing arts amongst ākonga, whānau, and kaiako in very positive ways. The kaiako and whānau we spoke with celebrated the establishment of Te Ao Haka, seeing it as a form of validation of the value of Māori performing arts within NCEA and the curriculum. Te Ao Haka also provides tangible evidence (through credentials) that Māori performing arts and mātauranga Māori have mana ōrite within the curriculum and NCEA.

Ākonga and whānau viewed the ability to gain credits towards NCEA and University Entrance through Te Ao Haka as an important benefit, though it was only one of many benefits they associated with Te Ao Haka. They were enthusiastic about participating in Te Ao Haka because they saw the value in the depth of knowledge being taught. For some whānau, Te Ao Haka is creating new opportunities to engage with te ao Māori.

Te Ao Haka improves access to tertiary education by creating a new pathway for ākonga to attain credits that count towards University Entrance. The high status of Te Ao Haka removes barriers related to perceptions that Māori Performing Arts is not an “academic” subject. Te Ao Haka gives ākonga and whānau more reason to value Māori performing arts in school contexts, particularly for those who see University Entrance as an important goal.

The status of Māori performing arts was more varied in the English-medium schools in this study than in the Māori-medium kura where Māori performing arts had always had high status. Much positive change was occurring in the schools. However, even in these pilot schools—which can be considered early engagers with Te Ao Haka—support for Māori performing arts was not universal. This says that the status of mātauranga Māori in schools is an area that needs attention. Schools that are integrating Te Reo Māori and Aotearoa New Zealand’s Histories into their curriculum may face similar challenges in gaining schoolwide buy-in and addressing institutionalised racism. As illustrated in one of the schools visited, senior leaders in schools have a pivotal role in determining what schools will value and prioritise.

In English-medium schools in particular, the establishment of Te Ao Haka is seen as an important step forward in changing the education system to better serve Māori. Looking further afield, participants see the potential for Te Ao Haka to help create better understanding of Māori, te reo Māori, and tikanga Māori in Aotearoa whānui.

1. He kupu whakataki Introduction

In July 2021, NZQA and NZCER entered into a 3-year contractual relationship by which NZQA provides funding for NZCER for a programme of research and advice that aligns with key themes of interest to NZQA.

A key action within *Te Kōkiritanga 2020–2023, NZQA’s Action Plan for Ākonga Māori Success* (NZQA, 2020) is to support ākonga Māori access to mātauranga Māori qualification pathways. This action aligns with one of the seven changes to strengthen NCEA that the Ministry of Education is working towards: “Mana ōrite mō te mātauranga Māori—equal status for mātauranga Māori in NCEA”.² It also closely aligns with the cross-agency strategies *Ka Hikitia – Ka Hāpaitia* (Ministry of Education, 2020a) and *Tau Mai te Reo* (Ministry of Education, 2020b).

In 2022, Te Wāhanga—the Māori Unit within NZCER—conducted kaupapa Māori research for NZQA about the new mātauranga Māori qualification established in 2021. Te Ao Haka is a new subject within NZC offered both in English-medium and Māori-medium settings. Te Ao Haka is described as a culturally responsive art form that provides opportunities for all ākonga to engage in Māori culture, language, and traditional practice (Ministry of Education, 2022).

In 2021, 36 schools and kura took part in a pilot for Te Ao Haka. In the 2022 school year, 72 schools and kura participated. Thirty of these 72 schools and kura participated in the pilot in 2021 and 2022. NZQA and the Ministry of Education provided support to all the pilot schools.

Only schools and kura accepted into the pilot have been able to use the new achievement standards for Te Ao Haka to credential ākonga learning in 2021 and 2022. Ākonga participating in Te Ao Haka have been able to earn credits towards their NCEA across all three NCEA levels, and University Entrance. These credits recognise achievement in Māori performing arts. Te Ao Haka will be fully implemented and available to all schools and kura in 2023.

This study set out to understand what benefits and changes can occur for ākonga Māori, whānau, and kaiako when a subject such as Te Ao Haka—that is grounded in te ao Māori and centres Māori culture, language and identity, knowledge systems, and iwi traditions—has mana ōrite or equal status within the curriculum and NCEA.

The over-arching research question we address in this report is: What positive impacts has Te Ao Haka had for ākonga, whānau, and kaiako? The three sub-research questions are:

- How has participation in Te Ao Haka affected the wellbeing, success, and achievement of ākonga Māori?
- What impact has teaching and assessing Te Ao Haka had on the professional practice of kaiako?
- How has the establishment of Te Ao Haka as a subject assessed by achievement standards affected the status of Māori performing arts amongst ākonga, whānau, and kaiako?

This report shares our findings from interviews with ākonga, whānau, and kaiako Māori in five of the schools and kura that participated in the Te Ao Haka pilot in both 2021 and 2022. Our findings provide insights into the positive impacts that Māori are experiencing because of Te Ao Haka.

² <https://ncea.education.govt.nz/what-ncea-change-programme>

2. He kōrero tūāpapa Background

According to several recent studies, Māori performing arts and kapa haka provide participants with a wide range of benefits. These benefits include positive outcomes for Māori culture and identity, the revitalisation of te reo Māori, hauora, educational achievement, and national identity.

Māori culture and identity

According to Selby-Rickit (2021), Nikora et al. (2022), and Hall and Bowden (2021), kapa haka provides an environment for ākonga to reinforce their Māoritanga and to be proudly Māori.

Through the Hine Te Rēhia survey, Nikora et al. (2021) gathered 243 qualitative responses about the impact of kapa haka on people's lives. Their findings showed that kapa haka enables access to te ao Māori and all things Māori, which has a positive impact on participants' identity, holistic wellbeing, and lives. Kapa haka provides a platform to celebrate the uniqueness of te ao Māori and preserve Māori language and culture. The study also found that kapa haka helped participants feel powerful and confident within themselves and their identity.

Mikaere (2021) found that kapa haka encourages ākonga to be proud of who they are and where they come from. Kapa haka gives ākonga a place where they can gain a sense of belonging and connectedness to their culture, language, whakapapa, and identity.

Both Hall and Bowden (2021) and Nikora et al. (2021) found that, for many ākonga, Māori performing arts were a gateway through which they could engage with te ao Māori. This was especially so for ākonga who were disengaged or had little connection to their taha Māori.

Revitalisation of te reo Māori

Te Huia and Fox (2020) gathered 980 survey responses about people's views of Te Matatini and its ability to provide environments for reo Māori speakers to use te reo Māori. Their analysis showed that Te Matatini has a vital role in providing environments for te reo Māori to be used and promoted. In addition, they found that kapa haka is an effective delivery mode for reclaiming and teaching Māori histories, stories, tikanga, and practices.

Hauora

Selby-Rickit (2021) uses the Te Whare Tapa Whā model (Durie, 1994) to unpack the holistic health and wellbeing benefits of kapa haka. Each dimension—taha wairua, taha hinengaro, taha whānau, and taha tinana—is enhanced through the experience of both performing kapa haka and the learning journey leading up to a performance. All elements within kapa haka are interconnected; they have a whakapapa and a purpose.

According to the participants in Selby-Rickit's research, te taha wairua is the most significant dimension within Māori performing arts and kapa haka. Kapa haka creates a safe space for Māori to nurture their taha wairua by connecting them to their tūpuna and helping them develop an understanding of the connection they have to the land, sea, and environment.

Another example of how kapa haka supports people to nurture their taha wairua is via the use of key spiritual elements such as ihi, wehi, wana, that are essential to empowering a kapa haka performance. These elements may be explored through body movements, facial expressions, the power of voice, wiri, the tune of the waiata, as well as the kaupapa expressed within the songs. According to Selby-Rickit, it is through these experiences that Māori gain a sense of cultural identity, self-confidence, and strong connections to their Māoritanga.

Educational achievement

Hall and Bowden investigated NCEA results for ākonga who were entered for Māori Performing Arts (MPA) Levels 1–3 unit standards in the 6 years spanning 2014–2019. Their quantitative analysis of NCEA results showed that ākonga who took Māori Performing Arts as a subject generally achieved better than peers who did not, across all three levels of NCEA. Their research provides evidence that, when Māori culture and identity is valued and nurtured in schools and classrooms, the benefits flow into other subjects (Hall & Bowden, 2021).

The study emphasised that Māori performing arts have the potential to encourage rangatahi into tertiary education. However, the study also identified inequity within NCEA and NZC in not recognising the value and mana of Māori Performing Arts because credits from these subjects have not counted towards University Entrance.

National identity

According to Nikora et al. (2022), kapa haka has an important role in contributing to the development of Aotearoa New Zealand's national identity, and in developing relationships with other people and nations. Kapa haka has the power and potential to encourage all New Zealanders to embrace and understand Māori language, culture, practices, and tikanga as well as our own history as a country.

3. He rangahau kaupapa Māori Methodology

Ngā whai painga o Te Ao Haka: The positive impacts of Te Ao Haka for ākonga, whānau, and kaiako is a kaupapa Māori research study. This means that the research must contribute to positive and transformational outcomes for Māori. In this study, we set out to learn about the positive impacts that Te Ao Haka—as a mātauranga Māori qualification—has had for ākonga, whānau, and kaiako Māori in secondary schools and kura.

The study was led by Te Wāhanga, and the team of kairangahau included four Māori members and one Indigenous Fijian member. Kaupapa tuku iho kept the team grounded in the values and epistemologies of tūpuna Māori, and kaupapa Māori principles and practices guided interactions with participants, the process of gathering and analysing data, and the sharing of research findings. The team of kairangahau were particularly mindful of the relevance of manaakitanga and mataara in this study.

Manaakitanga

Manaakitanga is concerned with making participants feel comfortable, respected, and informed. It is intertwined with mana, which is important in research because the onus is on us, as kairangahau, to uphold the mana of participants. Manaakitanga helps guide us in each step of the research process, from the planning stage through to analysis and the sharing of findings.

Mataara

The principle of mataara guides us to be alert and watchful in our research. It reminds us to consider the possible risks to participants and to mitigate such risks, particularly to ākonga. It involves watching closely in order to see, understand, and learn, and reminds us to be present and to act in a way that is “tika”.

The team worked closely with Ngā Poutoko Aromatawai Māori of NZQA to design research questions that would generate useful research findings to inform future work concerning Te Ao Haka. In addition, an ethics application for the research was approved by the NZCER Ethics Committee before data collection commenced.

Data collection and analysis

Early in Term 2 in 2022, Ngā Poutoko Aromatawai Māori sent an email to the schools and kura in the Te Ao Haka pilot, informing them that a research study about Te Ao Haka was underway, and that kairangahau from Te Wāhanga would be inviting five schools and kura to participate.

Ngā Poutoko Aromatawai Māori provided a list of all schools and kura that had, or were, participating in the Te Ao Haka pilot. Kairangahau used the following set of criteria to identify which schools and kura from this list to approach for the study:

- Pilot participants in 2021 and 2022
- Rural/urban
- English-medium/Māori-medium
- Proportion of ākonga Māori enrolled—high/moderate/low
- Areas with/without established kapa haka communities.

The aim was to include as diverse a range of schools and kura as possible within the group of five.

A letter was sent to the tumuaki of each potential participant school and kura, outlining the study and inviting them to participate in the research (see Appendix 1). The letter stated that the findings from the research would be published in a report, which, in the interests of protecting participants' privacy, would not include the names of individuals, schools, and kura. The letter acknowledged that the small number of schools and kura participating in Te Ao Haka, and the existing relationships between all involved in Te Ao Haka (including the Subject Expert Group that developed the achievement standards) meant that it was possible that participants in the study might be identifiable. However, with the main focus of this kaupapa Māori research being to identify the positive impacts of Te Ao Haka, it was considered unlikely that schools and kura would suffer negative consequences if they were to be identified.

The team of kairangahau worked with a contact person at each school or kura—most often the tumuaki or a kaiako—to identify participants for the study and organise visits for interviews. The contact person sent bilingual information letters, consent forms, and interview questions (provided by the kairangahau) to kaiako teaching Te Ao Haka, ākonga participating in Te Ao Haka, and whānau with an interest in Te Ao Haka (see Appendices 1 and 2).

Some minor rewording was subsequently made to two of the sub-research questions to improve clarity, without changing the overall meaning of the questions. This accounts for the slight differences in the wording used in the research questions in the information sheets and in the report.

Two kairangahau visited four English-medium schools and one Māori-medium kura during the period of June to September 2022. The five schools and kura were spread out over five different regions. In total, 33 ākonga, 16 whānau members, and nine kaiako were interviewed kanohi ki te kanohi, either individually or in small groups.

Interviews were conducted in places, and at times, convenient for participants and took less than an hour. Participants could choose to be interviewed in Māori or English, and reply to questions in either language or both languages. Participants gave their informed (written) consent to participate in the research before being interviewed. Kairangahau took kai to every interview to share with participants. Each school or kura received a koha to the value of \$100 of either a donation to their school kapa haka, a selection of books from NZCER, or native trees.

The interviews were transcribed, uploaded to NVivo, and coded thematically. The team also used a pattern spotting exercise to identify the key findings that emerged from the data. The findings were then presented to Ngā Poutoko Aromatawai Māori. The research report and summary were then made freely available online.

Report writers' statement

E kore au e ngaro, he kākano ahau i ruia mai i Rangiātea

Our team of five kairangahau—four of whom are Māori and one who is Indigenous Fijian—came together to work on this study for a number of reasons. Firstly, because this is a kaupapa Māori research study that prioritises the aspirations and wellbeing of ākonga, whānau, and kaiako Māori. Secondly, Te Ao Haka is breaking new ground as a mātauranga Māori qualification—particularly in kura auraki—and there is much to be learnt in this space.

Along with our experience as kairangahau, we bring our own diverse experiences of kapa haka or Māori performing arts to this research. We are, or have been, performers in kapa haka (casually, or more seriously at competition level), kaitautoko (kaiwaiata and kaikōrero) at marae and in other settings, teachers of kapa haka, composers, or supporters with a general love of te ao haka.

As a rūpū we share similar aspirations for Māori to succeed as Māori, and for the inequities that negatively impact Māori within the education system to be addressed. We hope that this work helps schools understand and realise the potential of mātauranga Māori in the curriculum, and the benefits it has for ākonga, whānau, kaiako, and others.

4. He kitenga, he matapaki Findings and commentaries

The findings shared in this report provide some answers to the question: “What positive impacts has Te Ao Haka had for ākonga, whānau, and kaiako?” We begin by identifying how participation in Te Ao Haka has affected the wellbeing, success, and achievement of ākonga Māori. We then look at the early impacts that teaching and assessing Te Ao Haka has had on the professional practice of kaiako. Finally, we identify how the establishment of Te Ao Haka as a subject assessed by achievement standards has affected the status of Māori performing arts amongst ākonga, whānau, and kaiako.

Throughout the report we have used the term “Māori performing arts” to refer to the cultural artform in general, and “Māori Performing Arts” to refer to the subject.

- 1. Ko te whai wāhi atu ki Te Ao Haka, i whai pānga pēhea nei ki te waiora, te angitu, me te whakatutukitanga o ngā ākonga Māori?**
How has participation in Te Ao Haka affected the wellbeing, success, and achievement of ākonga Māori?



This first section of the report focuses on how participation in Te Ao Haka has affected the wellbeing, success, and achievement of ākonga Māori.

Most of the 33 ākonga we interviewed had been involved in Te Ao Haka for almost 2 years. The ākonga had had varied experiences of Māori performing arts prior to the establishment of Te Ao Haka. In some cases, ākonga had first experienced Māori performing arts in primary school, or they had grown up watching or performing in hui ahurei and Te Matatini alongside their parents and whānau.

I just grew up around it, whether I was performing or just supporting, that's all I knew. Most of my school life I did kapa haka, but once I came to [this school] I kind of had to focus more on my education, and randomly I picked up Te Ao Haka last year. I actually enjoyed it because it kind of showed me like an in-depth explanation to everything that I didn't know about Te Ao Haka. (Ākonga, School 4)

Some ākonga had performed in the school-level regional and national kapa haka competitions, and a few had performed in cultural centres for tourists. For a small number of ākonga, Māori performing arts was completely new.

Enhances identity, culture, and language

Within Te Ao Haka, the tuakiritanga or identity of ākonga Māori is recognised and valued.

Some of the ākonga we spoke with felt that participating in Te Ao Haka had strengthened their connection to their culture and identity, with one ākonga commenting "It's brought me back to my Māoritanga, my tuakiritanga" (Ākonga, School 3).

[Te Ao Haka] keeps me connected to te ao Māori. It keeps me connected to who I am, and it gives us, as a youth, a sense of identity I guess, if we don't know where we stand in the world, we know that we can clearly identify ourselves as Māori, in Te Ao Haka especially. (Ākonga, School 3)

For ākonga, Te Ao Haka provided a safe place for them to be Māori. Some ākonga described Te Ao Haka as a platform they could use to ground themselves, to remind them to be humble, and to stay connected to their whakapapa.

I like Te Ao Haka; I love hakas in general. I think it's just a safe place for all of us that also love hakas, and just he wāhi hei whakawhenuatia ai tātou anō ki ō tātou tuakiritanga; and also, whakapapa it goes way back. (Ākonga, School 3)

Te Ao Haka is an opportunity for our kids ... our kids as Māori. [They] can now be who they are. (Whānau, School 1)

For whānau, Te Ao Haka provides space for tamariki to bring the essence of who they are as Māori, and where they come from, into the school learning environment while remaining connected to Te Ao Māori.

It's helping him now. It's giving him a sense of identity and making him appreciate his culture, his language. It's having flow on effects within the whānau as well, that's mean, good. (Whānau 2, School 5)

One ākonga shared a story about how kapa haka had been an important way for their whānau to learn about te ao Māori. They were encouraged by their whānau to choose Te Ao Haka for the same reason.

Ākonga also talked about the strong sense of pride in their culture they felt through being able to embody and share the stories of their tūpuna in their performances.

[Te Ao Haka] will definitely uplift the culture. You can express and embody the stories through the performance ... so like telling all the stories and stuff from back in the days what our tūpuna achieved

... you can embody it, you can show it, express it to many people, to everyone who watches. To sum up my answer ... kapa haka is definitely one of the most important things in my and my family's life. (Ākonga, School 3)

Ākonga and whānau felt that Te Ao Haka provides an environment that fosters te reo Māori, which is an important aspect of their identity as Māori (Durie, 2001; Te Huia, 2015).

[Te Ao Haka as] definitely improved my te reo speaking. This year I barely knew how to say my pepeha or even say a mihi, now I've got three karakias down and my own mihi and saying my pepeha with more confidence and all that stuff. Te Ao Haka has just given me that little step of confidence to go out there. (Ākonga, School 5)

What I like about it, I think that it reminds us of who we are and where we come from. Ka kōrero te reo Māori i ngā wā katoa, i ngā wā katoa. Pai, tika rā. (Ākonga, School 3)

Some of the ākonga felt more confident about speaking Māori and using te reo Māori more often because of their involvement in Te Ao Haka.

In one of the schools, ākonga described Te Ao Haka as an inclusive environment where everyone has a place, all are accepted for who they are, and the mana of everyone who participates in Te Ao Haka is recognised. Furthermore, ākonga spoke about how Te Ao Haka welcomes and celebrates diversity by focusing on the strengths that everyone brings to kapa haka. Ākonga felt the manaakitanga of their kaiako in that they felt valued, included, and accepted within Te Ao Haka.

Facilitates strong connections with peers

The concept of whanaungatanga is integral to Te Ao Haka, and ākonga were able to create family-like bonds with both their peers and kaiako. The opportunities for developing these bonds through Te Ao Haka included performing at school pōwhiri, local hui, hui Ahurei, festivals, regional or national events, and more. According to whānau, it is through these kinds of experiences that ākonga can network and form relationships with other performers from across Aotearoa.

The connection outside of the performance that you make with everybody and the bond and the relationships. It all kind of just clicks because of Kapa Haka. (Ākonga, School 3)

Te Ao Haka, for me, is [that] it's more whānau, because they're just whānau. (Ākonga, School 3)

Whānau spoke about the many opportunities that Māori performing arts had given tamariki to meet diverse people, make connections, and develop strong friendships. These connections also support a shared set of Māori values.

I see Te Ao Haka helping to flourish, nurture, grow, and foster. It's definitely about connections. Like these long-life friendships that we talk about. It helps in future interactions with people. How to behave, how to carry yourself with respect and carry yourself with dignity. And to shroud yourself in whakaiti. All these things come with haka. (Whānau, School 4)

You meet so many different people from all walks of life. And those people remain friends with you throughout your life. It is just so great! (Whānau, School 4)

Whānau noted that these types of relationships, facilitated through Te Ao Haka, can often be lifelong.



Grows life skills, qualities, and dispositions that support ākonga wellbeing, success, and achievement

Whānau members from all five schools and kura spoke about the growing confidence they had seen in their tamariki, which they attributed to their involvement in Te Ao Haka.

It's that confidence they get from it. If they're confident in Te Ao Haka they go, 'I can do this. I can pass.' It flows on to their other subjects. (Whānau, School 1)

The sort of confidence that Te Ao Māori, Te Ao Haka, mātauranga Māori can give to our tamariki. It has huge ripples. (Whānau, School 4)

Some whānau members noticed that their tamariki had become more curious about, and interested in, learning about Māori performing arts because of Te Ao Haka. Their tamariki were coming home and often asking questions to develop their understanding about a particular aspect of Te Ao Haka.

I suppose the biggest difference I see is that she's more inquisitive about things. She always asks, 'Pāpā, he aha mātou e tangi pēnei ai? He aha mātou e wiri pēnei ai? He aha te tikanga o tērā kupu?' ... They're really inquisitive as to why things are done a certain way. And in being more inquisitive, they know more. They know more about themselves especially, because the best sort of queries is always the queries inward. (Whānau, School 4)

For some whānau, Te Ao Haka was the subject that kept their tamariki engaged with learning in general.

He loves coming to kura. Loves being with this fella. I mean we can talk about the literacy and numeracy and all those other sort of subjects but his go to was anything to do with te ao Māori, whakairo, and the hakas is his two mains so I think if it wasn't for those things he probably wouldn't be at kura to be honest with you. (Whānau, School 5)

According to ākonga, Te Ao Haka has provided them with opportunities to grow and develop skills, dispositions, and qualities such as perseverance, resilience, discipline, humility, and a strong work

ethic. For example, an ākonga shared the following story of how they had improved their poi skills over time through perseverance and hard work.

My skills weren't very good; I couldn't really do my left-hand poi and my ā-ringā were everywhere because I'm really tall and lanky. So, they put me in the back, in the third row. As the year went by, I learnt a lot of stuff, I developed my skills, I practised over and over again. And then, by the 2020 Ahurei performance, I was bang in the middle for the poi. (Ākonga, School 3)

A kaiako saw time management as an important skill ākonga had learnt in Te Ao Haka, along with discipline and resilience, all of which were going to be helpful to them in future. Many of the ākonga felt that the skills they had learnt would help them in their everyday lives.

It definitely shapes you and makes you way more stronger, it definitely will humble you. The discipline is like another level ... There's like so many examples of excellence around Te Ao Haka, to me everything. I reckon hakas just help you in general ā-wairua nei; just how you talk to people, how you hold yourself, definitely, and just your perspective of different things. (Ākonga, School 3)

Ākonga planned to share their knowledge of Te Ao Haka with their own tamariki and mokopuna, and some were considering becoming teachers of Te Ao Haka. Some ākonga were preparing themselves to be able to uphold the tikanga of their marae; for example, through being able to perform appropriate karakia and waiata. Ākonga also shared their aspirations to be able to speak te reo Māori with their whānau, and saw that Te Ao Haka provided opportunities to help them do so.

When I'm older I'll know all this and I can teach it to my kids and they can teach it to their kids, handing down information. (Ākonga, School 4)

If I'm in a place, where they ask me to, you know ... like if we're at a tangi and they ask me to sing a waiata, I knew from like, the different ā-ringā's, there's a tangi one and/then aroha, so I know which one I should sing. (Ākonga, School 2)

I want to start learning te reo Māori more often and I want to be able to speak it fluently to my nan because that's the one thing I've always wanted to do, is speak te reo to my nan. (Ākonga, School 5)

One ākonga was unsure about how the things they had learnt in Te Ao Haka could help them in a future pathway to employment but thought that perhaps an option might appear in the future that they had not yet considered.

Maybe it could help me get a job, but I don't know what kind of job yet. There might be a job that might pop up that needs someone like that. They need to start making those types of jobs, more jobs like that. (Ākonga, School 1)

Whānau saw some clear future pathways for ākonga participating in Te Ao Haka. They were inspired by the achievements of well-known kaihaka and by the potential they recognised in their own tamariki.

Like I said, when you have a look now the people that had done haka, Matatini, in the past had actually started the process, the pathway. They've opened the doors. You see them, they've gone overseas, that there's jobs available there. They can open their businesses, they can become teachers, and I know people who have been in Matatini they're now teacher trained and they're teaching kapa haka in schools. So, absolutely it has a pathway, it's where you wanna go and I've had that conversation with my son. We've spoken about the options. (Whānau 3, School 5)

For our son I can see that he loves pūrākau, he loves whakapapa, and if there is anything there that he might want to pursue as a career then those are opportunities that I think will be good, whether it's lecturing, whether it's tutoring in those subjects or whatever. That's where I see there's a future there for him, and for both because they both love haka. (Whānau 4, School 5)

When asked about how learning about Te Ao Haka will help ākonga in the future, one of the kaiako spoke about the limitless potential of the learning within Te Ao Haka, and the as yet unknown possibilities it might lead to for ākonga.

I think the potential that's held in te ao haka is limitless and a lot of what could happen in the future has not been thought of just yet. (Kaiako, School 2)

Whānau told us that the learning within Te Ao Haka for ākonga nourishes the spiritual, social, physical, and mental aspects of hauora and wellbeing for ākonga, as well as for everyone involved. One whānau member described the impact of Te Ao Haka for their tamaiti as “igniting the ahi kā within them”.

Walking around the school you can see the ones who are in hakas. It's just how they hold themselves from what they have done through Te Ao Haka. (Ākonga, School 3)

Another whānau member talked about how Te Ao Haka is building the child from the inside out. In particular, they highlighted the pride that ākonga have in learning about their tīpuna through waiata and haka.

Provides learning and skills that are transferable to other subjects

Whānau noticed that the confidence and skills their tamariki gained from participating in Te Ao Haka often transferred over into other curriculum subjects. They felt that this contributed to their overall success at school.

I'd always notice at school that my kids if they were in haka and in reo and tikanga, they performed well in their other subjects. (Whānau, School 3)

... with our boy at the moment he's spent the last six days and he's memorised a manu kōrero speech in te reo Māori. He wasn't picked to go but somebody pulled out. Because he's had the confidence, he knows how the fundamentals of things work it was easy for him to collate this speech and then learn this speech to start speaking on Friday. (Whānau, School 1)

Ākonga themselves described how their learning from Te Ao Haka had been helping them to succeed in other subjects. One ākonga shared an example of how they had transferred their learning about performance and movement into Drama, and another ākonga talked about transferring their learning about literacy into English. Both ākonga had had positive feedback from their teachers about this.

With Te Ao Haka, you know how there's like performing internal/external, the performing aspect of Te Ao Haka has taught me, because I'm an art student; I do drama as well and that's helped me learn how to work my face, learn how to work my body when I'm trying to act. That kind of helped me. (Ākonga, School 4)

We learnt all these big words like 'derived', and 'heighten', and then I went to English, and I put that in and my teacher [said], 'Where's all these fascinating words coming from?' Te Ao Haka! So, definitely to other subjects. (Ākonga, School 4)

Creates a culture of excellence and high expectations

Whāia te iti kahurangi, ki te tuohu koe, me he maunga teitei

In this study, it was evident that a culture of excellence was being nurtured within Te Ao Haka. Kaiako had high expectations of their ākonga in terms of their achievement in Te Ao Haka.

That's pretty much where we want to teach is here at the Excellence and where they, you know, if they fall a little bit short, then at least they'll smash a Merit out. (Kaiako, School 2)

Ākonga in this study told us that they held high expectations of themselves, and some were working hard to continuously improve their performance skills.

You kind of just build that confidence and all the blood, sweat, and tears—it all just builds up until you start getting better and better. You can never be at your highest point ... the level just keeps getting higher. (Ākonga, School 3)

At the same time, some of these ākonga were encouraging and supporting their peers to succeed. Collective success as well as individual success was important to ākonga.

[They are] committed to their school and [want] to do well for their school, and they want their friends to do well for their school ... [Te Ao Haka] is not a lone journey for my mokopuna, they depend on others, and they want others to depend on them because they can help them to achieve too. (Whānau, School 3)

Whānau members from two kura talked about the concept of tuakana-teina in describing the supportive learning relationships between ākonga.

[Te Ao Haka] gives them the opportunities to be a tuakana, so [they] are recognised for the expertise and skill in certain areas and pushing them into that area to support their teina and their learning journey. (Whānau, School 5)

Whānau had also noticed the leadership qualities ākonga were displaying as tuakana within Te Ao Haka and in other subjects.

It's a lot of leadership within that, that Te Ao Haka allows him to be that leader and not just in Te Ao Haka classes, in the other classes as well. It's probably one of the only subjects that he actually wants to be here for. That makes a difference too. So, he's coming to school for Te Ao Haka which means he's here for science. For me, it's that leadership and that confidence and that [they] want to actually be at kura. (Whānau, School 5)

It seemed that ākonga themselves were recognising these leadership qualities in others, with one whānau member noting that ākonga were starting to “look sideways” at their peers for their heroes.

Develops a deeper understanding of Te Ao Haka

The learning within Te Ao Haka is connected to Māori values and to tikanga Māori.

Te Ao Haka supports intergenerational knowledge transmission of ngā taonga tuku iho from past generations to present generations, and to future generations.

He uara, he tikanga, and in some parts it's the way we live, 'cause waiata and haka are about our tīpuna and the stories that they share with us, passed down to us and how we then pass it on to coming generations. (Kaiako, School 1)

Te Ao Haka has been designed to help ākonga develop a deeper understanding of the history, whakapapa, and theory of haka. For ākonga, such understandings—including why things are done the way they are—can give more meaning to their learning and to their performances; for example, at pōhiri. Through Te Ao Haka, ākonga also have the opportunity to learn more about their own identity, where they are from, and who their tīpuna are.

I never really knew the depth about many things in kapa haka, I just looked at it like performing. But [in] haka, we learn about the depth of everything, and what everything means ... all the elements and breaking down a performance. (Ākonga, School 3)

As a subject I wanted to take it because I just wanted to learn more, learn the meanings behind everything, not just *yeah, yeah*. (Ākonga, School 4)

The history of haka, the evolution of where it came from, its origins, specific haka items that are from [their rohe], so learning more about his own identity through the medium of mōteatea, waiata-ā-ringa, haka, and that's for both of our tamariki. (Whānau, School 5)

The focus on the tikanga, stories, histories, dialect, and unique aspects of haka associated with various iwi was another way in which ākonga were able to deepen their understanding of Te Ao Haka.

Ki a au nei he mea nui ... kia haere atu te kura ki roto o iwi kē, o tikanga kē, kua mōhio kē rātou me aha. Te Ao Haka [teaches ākonga] about other iwi, kawa, tikanga, reo, dialect—to me that's a huge added bonus. (Whānau, School 3)

Everything we teach them is always from [an iwi] perspective. 'Cause that's us ... so, this gives them an opportunity to see other iwi's perspectives and [ask] the 'he aha ai's?' (Whānau, School 4)

One whānau member identified that learning about Te Ao Haka in school, rather than in competition spaces, has the benefit of enabling ākonga to learn from many iwi rather than just one.

When I go see my mates or my cousins who are from those different places, and I'm able to understand why they do it not just look at, 'We takahi'd it with our legs closed!' All these different things that's actually benefited for, not just in school, like out of school. (Ākonga, School 4)

Ākonga also recognised the benefits of learning about the variations specific to different iwi, both to support their learning about Te Ao Haka in school, and to be able to recognise and understand those variations when in other rohe.

Commentary

Our study provides clear evidence that participation in Te Ao Haka has similar benefits for participants as those identified in recent research literature concerning participation in kapa haka or the Māori Performing Arts subject. These benefits centre around Māori culture and identity, the revitalisation of te reo Māori, hauora and wellbeing, and educational achievement.

Te Ao Haka supports ākonga wellbeing by creating a safe space where ākonga are proud to be Māori, they are comfortable speaking Māori, and they are connected to te ao Māori and to their tīpuna. Involvement in Te Ao Haka also helps ākonga develop strong relationships with their peers and form their own kaihaka networks for the future. The benefits of Te Ao Haka span the spiritual, social, physical, and mental aspects of hauora and wellbeing.

Te Ao Haka nurtured skills, dispositions, and qualities in ākonga to support them to be successful in their learning in other subjects, and in life. Ākonga, whānau, and kaiako can envisage multiple future pathways for ākonga as a result of their involvement in Te Ao Haka. When considering how Te Ao Haka might help them in the future, a strong theme identified by ākonga centred around being able to contribute to their whānau and hapū—through transmitting knowledge about Te Ao Haka to future generations, strengthening te reo Māori, and being able to uphold the tikanga of their own marae.

A culture of excellence and high expectations was being developed around the subject of Te Ao Haka. Kaiako held high expectations for ākonga, and ākonga had high expectations for themselves. Te Ao Haka is being promoted and taught in ways to help set ākonga up for success in many aspects of their lives as well as in academic achievement.

2. Kua whai pānga pēhea nei te whakaako me te aromatawai o Te Ao Haka, ki ngā whakaritenga ngaio a ngā kaiako?

What impact has teaching and assessing Te Ao Haka had on the professional practice of kaiako?

This section of the report focuses on the impact that teaching and assessing Te Ao Haka has had on the professional practice of kaiako. It begins with a description of what “good practice” means to kaiako who teach Te Ao Haka. It then focuses on kaiako experiences of assessing against the achievement standards for Te Ao Haka. A short discussion about the support that kaiako found useful during the Te Ao Haka pilot rounds off the section.

What do kaiako view as good practice in teaching Te Ao Haka?

The nine kaiako involved in this study were asked to rate how confident they felt about teaching Te Ao Haka on a scale of 1 to 5, with 1 being not at all confident, and 5 being very confident. All kaiako chose either 4 or 5, indicating a high level of confidence. The kaiako rated their content knowledge about Te Ao Haka as good or very good—some choosing a lower rating in recognition that, while they had good knowledge of Te Ao Haka, they still had much to learn. Similarly, kaiako rated their ability to teach Te Ao Haka as being good or very good.

Kaiako had high expectations of themselves as teachers of Te Ao Haka. When we asked kaiako to describe what good practice for teaching Te Ao Haka looks like, kaiako talked about the need for thorough content and pedagogical knowledge, personal experience as kaihaka, connections with kaihaka in the community, and reciprocal learning and sharing of knowledge between ākonga, whānau, and kaiako.

Thorough content and pedagogical knowledge

In order to teach and assess Te Ao Haka confidently and well, kaiako need to have thorough content and pedagogical knowledge of the subject. One kaiako described teaching Te Ao Haka as being on a par with teaching elements from the Dance, Drama, and Music subjects in the Arts learning area—all at the same time.

... if you look at everything that we do in Te Ao Haka [it] is a combination of what's run in all three performing arts. You know, the dance, the drama, and the music. So, there's elements of those three university subjects ... university approved subjects that are the base foundation of expectations, in terms of your deliverance of a performance ... If you look at, say, in your normal bracket, competition bracket, you've got what? Seven items. In those, just mōteatea itself, there's ... eight categories of mōteatea and then, those eight categories times 100-odd iwi that we have here in Aotearoa. So, that knowledge of history and reo and then you've got the skill to perform. (Kaiako, School 2)

The same kaiako explained that kaiako need to have a diverse and wide knowledge of history and te reo Māori, as well as performance skills to be able to properly teach and assess Te Ao Haka. Another kaiako saw teaching Te Ao Haka as being a holistic endeavour, where kaiako need to have a deep understanding of, and personal connection to, a topic in order to teach it well.

Yeah, but you know what else beyond that is, yeah, that's a physical output, but your kaiako have to understand the kōrero huna ... It isn't just an end product; it's your connection to telling that story, to bringing that story alive, because you know that it's a story of tūpuna. It's a story of the steps people took in order to get us here. It's really holistic. (Kaiako, School 4)

They know the fundamentals, takahi, wero, the pūkana. Where it all comes from and who those atua are. It's not just us as tāne poking out our tongues. The wiri actually speaks of a beautiful story about Tāne-rore. It's not just I've got to shake my hands. Those kids understand ... You're building their foundations in the whakapapa. (Kaiako, School 1)

Yet another kaiako spoke about how important it is for kaiako to understand and be able to teach ākonga about the origins and whakapapa of Te Ao Haka, and how it connects to identity and tīpuna.

Personal experience as kaihaka

According to kaiako, having personal experience as a kaihaka was essential to being able to credibly teach Te Ao Haka. They felt that ākonga expect kaiako to be confident and have experience in kapa haka if they are teaching Te Ao Haka. Most, if not all, of the kaiako in this study were, or had been, members of adult kapa haka. Through their involvement in kapa haka over many years, they had developed extensive networks with kapa haka experts.

I think one thing is that kaiako need to be kaihaka. So, they actually walk the talk. (Kaiako, School 2)

I think being involved in kapa haka is very important to be able to teach it. You have to be a performer, I think. Kids these days they know ... You've got to know your stuff to teach it. (Kaiako, School 5)

While having a background as a kaihaka was seen as essential, some of the kaiako made the point that there is an important difference between someone who is a kaihaka and someone who can teach Te Ao Haka as a subject—the ideal being that kaiako should have both sets of skills.

... there's a difference between great kaihaka and great teachers of kapa haka. You know, 'cause you can be the best performer but have very little skill in imparting that knowledge and skill to other people. (Kaiako, School 2)

I think you need to have some kind of teaching experience to be able to teach Te Ao Haka, and yes, definitely some kind of haka experience or haka journey ... You know when we went to that first one [Te Ao Haka cluster hui], they [other kaiako] didn't understand some of the terms that were being used ... So, you actually need a qualified teacher. If you're teaching an academic subject, you need qualified [kaiako]. (Kaiako, School 4)

Some kaiako viewed their experiences as kaihaka in kapa haka as an important type of PLD in itself. It was by continuing to be kaihaka themselves that they were able to stay current with developments in Māori performing arts; for example, in poi, in singing, and in choreography.

Teachers of Māori performing arts, they don't have anywhere to go unless they're kaihaka. So that's why I'm saying it's important as your professional development, you're constantly engaged in performing yourself. (Kaiako, School 2)

Connections with kaihaka in the community

The ability of kaiako to use their networks to connect with expert kaihaka outside of school was very valuable in supporting the learning of both kaiako and ākonga. A kaiako who had found it difficult to find exemplars for Te Ao Haka—with it being a new subject—talked about how they had brought in guest speakers from the community to assist them. Kaiako in areas with long-established kapa haka had an advantage in being able to make these connections.

There's absolutely no excuses for not having the best rich teaching Te Ao Haka programme, because we have all the resources around us. It's just working in with their availability ... Yeah, we are lucky. (Kaiako, School 4)

Kaiako were also able to use their own networks to connect ākonga with whānau, hapū, iwi, and community members who could share their knowledge of Māori performing arts with them.

A lot of the work that we do inside Te Ao Haka has been reconnecting with either haka people, people inside of their hapū and their nannies of course; because they've had to come back with all these iwi variations you see, on why we have these key features—what do they mean for us, what do they mean particularly to our own family, or our own hapū? So they've had to go and connect with people maybe who have not had direct contact with them for a long time. (Kaiako, School 4)

The kaiako saw that involving whānau in Te Ao Haka was a major benefit for ākonga. Te Ao Haka provided opportunities for ākonga to build stronger connections within their own whānau and learn about Māori performing arts from their own hapū and iwi.

Reciprocal learning between ākonga, whānau, and kaiako

Kaiako spoke about the importance of ako within their teaching approaches, which in this context refers to reciprocal learning and sharing of knowledge between ākonga, whānau, and kaiako.

It's more collaborative learning today. You know, I'm the teacher but so is he. He's teaching the [ākonga] karakia because I know he's got the skills, he knows. (Kaiako, School 5)

For one kaiako, Te Ao Haka provided a space where kaiako could acknowledge and value the diverse knowledge and worldviews of the ākonga in their class—learning from ākonga as well as teaching them.

I think we ... have shifted our thinking and the way of being here too, and embracing who the kids are; rather than, 'This is what I am going to teach here.' Especially in Te Ao Haka, because Te Ao Haka is a space for them to come and be who they are ... I can only teach and I only know one way ... but these kids have come with their own. (Kaiako, School 4)

Ākonga themselves associated “how” they learnt in Te Ao Haka with the concept of ako and with tuakana-teina relationships. In one school in particular, an ākonga talked about how useful it was to receive help from their kaiako and from the tuakana in their class when preparing for assessments.

No, it's been pretty good, as long as you can prepare for it properly. Because with our kaiako, he's always helped us, always gives us more tips on what to do. And then if we ever need help while we're doing like just normal work you can always ask our older kids in our class. (Ākonga, School 5)

I like that it brings all the bros together. It brings all the bros together, makes us like, we're teachers of ourselves to be honest, if I could say it like that. (Ākonga, School 5)

Reciprocal learning and sharing of knowledge occurred between ākonga themselves, and between ākonga, kaiako, and whānau in various scenarios. Some of the kaiako we spoke with had brought expert kaihaka into the school to share their knowledge with ākonga and kaiako. Others had encouraged ākonga to learn from kaihaka in their whānau or community. Ākonga were also having conversations about Te Ao Haka with their whānau.

Assessing Te Ao Haka

High expectations for achievement in Te Ao Haka

Across all five schools and kura, the nine kaiako interviewed held high expectations of ākonga achievement in Te Ao Haka. As a University Entrance approved subject, Te Ao Haka is taken seriously, and high expectations are a part of the culture of excellence that seems to be developing around Te Ao Haka.

I don't really show them an Achieved or Merit, I say, 'Here's an Excellence. That's what you need to get.' (Kaiako, School 1)

[Using] the rubrics and also, through conversation down at the beginning of the year when we went to Wellington, and we got to discuss what an Excellence looked like. So, I took out some key words from that and made sure those were [in] my kids' work. (Kaiako, School 4)

The positives and negatives of assessments

Kaiako needed to have a thorough understanding of the Te Ao Haka assessments to ensure they would be able to help their ākonga understand the requirements within each achievement standard. We asked kaiako what made it easy or difficult for them to use the assessments for Te Ao Haka. Most kaiako had an understanding—through their own experiences as kaihaka, or from the Te Ao Haka cluster hui and specifications—of what Excellence should “look like” in order to meet the Te Ao Haka achievement standards. Some kaiako found it relatively straightforward to assess against the new achievement standards for Te Ao Haka by using the criteria provided.

They've already got the criteria there; they just have to follow the criteria when they perform. I've been a judge for the rangatahi kapa haka so I kind of have an idea of what they need to do, our kids, and what I do is I show them an Excellence and an Achieved ... I say, 'Here's an Excellence. That's what you need to get.' Koirā te taumata. Mēnā kua tae atu ki tēnā, ka pai. And then they come back to me, and I've got a tick off list and say, 'This is why you reached this level' ... Te Ao Haka have given us a template for our assessment marking. (Kaiako, School 1)

One kaiako was pleased to see that the internal assessments for Te Ao Haka recognised the prior knowledge of ākonga. Another kaiako liked that ākonga could express who they were within the assessments through researching and learning about their own iwi.

Another kaiako liked that the assessments require deeper thinking from ākonga about the “how's” and “whys” of what they have learnt in order to attain Merits and Excellences.

What I like is it forces the boys to inquire more and investigate and analyse the students' learning. Usually, you ask them a question and they'll tell you what the answer is. I say boys, 'What' is just gonna get you this far but if you say 'How' you got it and then 'Why'. You gotta have those other ones. So, what does that mean? Well, 'How' is Merit, 'Why' is Excellence. (Kaiako, School 5)

A kaiako who had been in the Te Ao Haka pilot for 2 years said the assessment exemplars, teaching notes, and rubrics that were provided made it easy for them to use the assessments. They commented that the support for kaiako had improved since the first year and they expected that it would get better every year.

To use those achievement standards that are online, it's quite easy, because they give you exemplars and there's teaching notes and all that sort of stuff. They've also got rubrics inside these booklets that they gave out at the beginning of the year. (Kaiako, School 4)

The kaiako saw the three different activity options for internal assessments across NCEA Levels 1–3 as being beneficial for their ākonga. The options enable ākonga to show their learning in different ways.

You know our kids, some of them struggle with doing assessments, sitting in the thing ... writing stuff down. But the great thing about that, there's three things we can teach. They can either do it orally, or they can write it, or they can perform it. We can take the best thing for their knowledge and also their skills, some of them might not be good writers, so they can perform it. (Kaiako, School 1)

Ākonga themselves liked having the option of engaging with the assessments in ways that suited them.

I like how they're like different. For one assessment there are three different paths we can go down. If we don't want to video ourselves talking about it, we can write an essay about it or take a video of it. (Ākonga, School 3)

... the assessments are pretty good especially because they're practical ones and they're hands-on. Obviously for the exam that's what you've got to do you've got to break down a performance, but that's really the only stuff you're doing on the computers, but the rest is, you know, it's independent. (Ākonga, School 3)

One of the kaiako noted that they had found it difficult to assess against a particular standard because their ākonga did not have a strong knowledge of some of the required components and required a lot of scaffolding to get them to the level they needed to be at.

Well, for 2.1 in particular, that's been quite a difficult standard 'cause our kids here, they don't usually compose, and they don't usually choreograph, and they don't do any of the musical side of things anyway. They just don't have those skills. So, for them to ... like, we really have to scaffold every step of the way. (Kaiako, School 2)

The same kaiako also felt that their ākonga had found it difficult to understand some of the reo Māori in the assessment standards, and wondered whether some of the standards were, or might be made, bilingual.

At least two of the kaiako would like to see the assessments spread out more throughout the year—although they still viewed the assessments positively. Another kaiako had a very good understanding of the assessment tasks but would like to see some of the wording fixed so that there is less risk of the tasks being misinterpreted.

Support for kaiako

PLD to upskill in Te Ao Haka content knowledge

Kaiako found the PLD and support provided by both the Ministry and NZQA, such as the Iho Pūmanawa (kapa haka expert), very useful. However, they were concerned that if such support did not continue once the pilot ended, kaiako new to Te Ao Haka—as well as more experienced kaiako—would not be in a good position to be able to teach the subject.

The people [kaiako] in the pilot, even those that have been there for two years, still are not okay to be without these Iho Pūmanawa, or mentors. (Kaiako, School 4)

Please don't make it just a pilot. It would be awesome if this continues. I think we'd be gutted if it went away if he wasn't able to do this. I did say Years 9 and 10 he kind of missed it. If it was available at Years 9 and 10 that would be even better. And just maybe if people knew more about it then I think we'd have more kids doing it. (Whānau, School 5)

We asked kaiako about how useful the specifications and cluster hui were in helping them prepare their ākonga for external assessments. In general, kaiako found the cluster hui very useful. They were able to go to the group with questions and ask for advice to make sure they were doing assessments correctly.

I think those cluster huis, definitely a 5 [very useful]. You need them aye, that type of hui. We just had one on Monday. We have one every term. That definitely validates what we've been doing and our assessments. (Kaiako, School 1)

That was probably the best part. Being able to take out the things that we couldn't quite understand and put it on the table, wānanga, wetewete, pull out some how's and some whys. (Kaiako, School 3)

Kaiako opinions about the specifications were varied. While one kaiako described them as “great”, another did not find the specifications useful at all because they felt there was too much information to cover in them.

For the most part, kaiako felt they had a good understanding of the assessment tasks and had found the support provided useful. For example, one kaiako noted that they would have rated their understanding of assessment tasks as “not very well at all” at the beginning of the year, but after using the website they felt it was “pai”.

Networks with peers

The kaiako saw the cluster hui as an important opportunity to develop relationships between kura, schools, and kaiako. Kaiako could wānanga and share their experiences, challenges, concerns, and updates about implementing Te Ao Haka. The cluster hui enabled kaiako to network with and learn with others within their own regions.

Like I said, having those cluster hui was important. Having PLs where you get together, learn with other teachers. What they experience you need to know. Even having people in your region like how I had ..., or someone that you can contact is very important. If you don't, you're chucked in the deep end of the pool, and you can either swim or sink. (Kaiako, School 5)

An added bonus was that kaiako could then call on their nearby peers for more support when needed.

Resources

Te Ao Haka is a new subject, and whānau and kaiako identified a need to continue to develop resources for Te Ao Haka to ensure kaiako are equipped to teach the subject to a high standard.

There's no resources there like [they have in] other subjects that have been going on for 50–60 years. (Whānau, School 4)

If we're expecting them to know all of this, where are our resources to support us to teach these things? 'Cause you can't go out expecting us to teach these kids all of these categories but not have ample support, that are bilingual or accessible. I'm a huge advocate for mainstream, poor kids. (Kaiako, School 2)

According to a kaiako who had participated in the pilot in 2021 and 2022, they had found the second year of Te Ao Haka much easier once they had been able to access resources.

Last year [there] were no resources. 'Cause everybody was just starting. This year we've got more resources. Which is great, last year we had nothing to go from. This year ... they've left us some exemplars. We can have a look at them, we can give them to our kids. (Kaiako, School 1)

One of the kaiako identified a need to consider whether additional resources might be needed in English medium, if ākonga need extra support.

Commentary

The high expectations kaiako had for ākonga and for themselves shone through in the kōrero from this study, and in the culture of excellence that was being grown around Te Ao Haka. Ideally, this early momentum with its focus on success and achievement will continue when Te Ao Haka becomes widely accessible in 2023.

For these kaiako, good practice in Te Ao Haka meant having extensive and deep content and pedagogical knowledge combined with the knowledge and experience that comes from being kaiako themselves. Access to networks of kaiako to support their own learning and that of ākonga was seen to be very important, and kaiako encouraged reciprocal learning between ākonga, whānau, and kaiako.

For the most part, kaiako found the new assessments easy to use, and had only a few suggestions for how they could be improved. Kaiako found the PLD, opportunities to share knowledge through networks, and resources extremely useful in coming to grips with Te Ao Haka as a new subject.

A strong message from kaiako was that similar support needs to continue to be available to support kaiako—particularly for the new group of kaiako who will take on Te Ao Haka for the first time in 2023—to prepare them to teach Te Ao Haka to the high standard that kaiako expect from themselves.

3. Ko te whakarite i Te Ao Haka hei kaupapa e aromatawaihia ana e ngā paerewa paetae, i whai pānga pēhea nei ki te tūnga o te mahi kapa haka ki ngā ākonga, ngā whānau, me ngā kaiako? **How has the establishment of Te Ao Haka as a subject assessed by achievement standards affected the status of Māori performing arts amongst ākonga, whānau, and kaiako?**

For almost 30 years, ākonga have been able to participate in the Māori Performing Arts subject at secondary school and gain credits towards NCEA through competency-based unit standards. However, without formal recognition as a University Entrance approved subject, Māori Performing Arts has not had the same academic status within the NCEA qualification as subjects in the Arts learning area of the curriculum.

From 2021, the new Te Ao Haka subject has been included in the Arts learning area. This means it can be assessed using achievement standards rather than unit standards. Rather than being pass/fail competency-based standards (as unit standards are), the new achievement standards specify achievement at three different levels (Achieve, Merit, Excellence) like all other achievement standards. This change confers greater academic status because ākonga can now gain credits for their learning about Māori performing arts that can be counted towards University Entrance as well as NCEA.

The ākonga, whānau, and kaiako in this study had been involved in the subject Te Ao Haka, and in Māori performing arts in various ways. Many had been, or still were, kaihaka in different contexts both inside and outside of school settings. They were able to draw on their past and present experiences to share their views about whether the establishment of Te Ao Haka as a subject assessed by achievement standards has made any difference to how they view the status of Māori performing arts. They also shared their opinions about whether Te Ao Haka has had, or could have, an impact on how schools, kura, and Aotearoa whānui value Māori performing arts.

Mana ōrite: The mana and value of mātauranga Māori are recognised within the curriculum and NCEA

Kaiako and whānau viewed the establishment of Te Ao Haka as a positive and important move forward in recognising the value and mana of Māori performing arts and mātauranga Māori in schools.

I'm so happy and overjoyed really about ... the recognition of haka in our school, in our schooling, in our education system ... it being validated in the university, at university level. That's huge. (Kaiako, School 1)

I just love how we brought it into a kura, e marama ai i te ao. Tēnei kaupapa, Te Ao Haka, he take tōnā, he mana tōnā. E ū tonu ana tēnei kaupapa ki tōnā mana motuhake. (Whānau, School 4)

They saw the formal recognition of Te Ao Haka as a University Entrance approved subject alongside Music, Dance, Drama, and Visual Arts—within the Arts curriculum learning area—as an important acknowledgement of mana ōrite for mātauranga Māori.

Ki ahau nei, kua eke Te Ao Haka ki te taumata tika. Kia rite tōnā mana ki te ao puoro, ki te ao kanikani, ki te ao whakaari. (Kaiako, School 3)

Āe mārika. About time ... We have to be as proud as anybody else in saying that our performing arts are part of our culture, is a valid study, because the rest of the world studies performance. (Whānau, School 3)

... it's really important that Aotearoa understands and realises the importance of this mahi. Years and years they've had achievement standards and unit standards when it comes to dance ... when it comes to music ... when it comes to creative writing. Te Ao Haka covers all of it and more. (Whānau, School 4)

For whānau and kaiako who had advocated for increased recognition and status of Māori performing arts in schools for many years, the establishment of Te Ao Haka was an emotional event.

Moving into the academic space within the subject has just blown my mind. I become quite emotional thinking about the journey that it's taken to get to where we are now. (Kaiako, School 4)

Its significant, its historical ... it is a game changer for everyone, for our Māori, that recognition at this level, the ability that you're providing the opportunity for our kids, that pathway to be successful in who they are, it is a game changer. If you look around, things are about to change in Aotearoa, significantly. (Whānau, School 5)

Te Ao Haka was seen by whānau and kaiako as a long awaited and much needed response—at a level where it can make a difference—to inequity within the education system for mātauranga Māori.

Te Ao Haka has been designed with high expectations for ākonga achievement, signalling that this is a subject to be taken seriously. As noted by a kaiako, “the way the achievement standards are written and designed is to bring out excellence in the kids as much as you can ... instead of just getting enough” (Kaiako, School 5).

Many of the ākonga, whānau, and kaiako we interviewed were excited when Te Ao Haka was established because it meant that an area of learning that they already highly valued in te ao Māori was now being given higher status within the curriculum.

For our family haka is really important and so we were really excited when we knew that this particular initiative was starting to be rolled out as a pilot scheme for us. (Whānau, School 5)

It's more than just haka. It's everything. (Whānau, School 1)

We're excited that he's able to get credits that're aligned with his learning. That recognition of kapa haka as a valid learning curriculum area, it's a really great thing. (Whānau, School 5)

Te Ao Haka also gave ākonga the opportunity to delve deeper into important aspects of Māori performing arts than they had ever done before.

Te Ao Haka has created a new pathway to tertiary education

Te Ao Haka improves access to tertiary education by creating a new pathway for ākonga to attain credits that count towards University Entrance. One whānau member suggested that many ākonga might not have considered going to university before Te Ao Haka was established.

It's helping a lot of them probably get to uni where before they wouldn't have been able to ... The MPA, the kids know, I can go from the MPA to Te Ao Haka to university. There's stepping stones now rather than we're doing MPA. For a lot of our kids having the opportunity of university is phenomenal. It probably wasn't even in their head. (Whānau, School 1)

Another whānau member shared a story of how their son, who loved performing, was thriving in Te Ao Haka, and had aspirations to begin a degree in the next year. Te Ao Haka was clearly valued as a stepping stone to tertiary education by those for whom University Entrance was a goal.

Māori performing arts has higher status amongst ākonga and whānau

Whānau felt that one of the most important things Te Ao Haka does is confirm for ākonga that they are valued for who they are. Māori identity and te ao Māori are normal and cherished within Te Ao Haka, whereas this was not always seen to be true in other subjects.

Really the biggest thing is that they see that Te Ao Māori, Te Ao Haka, and the things that make them them, have importance. For so many years the importance of us was never really held in any sort of regard. (Whānau, School 4)

They're now getting recognition of who they are. I think it holds a lot of importance to the tamariki. (Whānau, School 1)

For some kaiako, Te Ao Haka was seen as a stand-out subject within the curriculum because it creates a positive and safe learning space where Māori identity, te ao Māori, and mātauranga Māori are prioritised. An important point made by one of the kaiako was that Te Ao Haka gives ākonga Māori the opportunity to participate in education at all levels of the curriculum, without having to step out of te ao Māori to do so.

I think it's important because we don't have to walk out of our world anymore to achieve University Entrance or to push for University Entrance. We can sit in our world and all its entirety and achieve University Entrance through Te Ao Haka ... So giving it University Entrance for me, tells our kiri Māori that you're enough. Your Ao Māori is enough. (Kaiako, School 3)

Both kaiako and whānau noted some differences in how ākonga were approaching learning about Māori performing arts since becoming involved in Te Ao Haka. They observed that ākonga now seemed to see this cultural art form as having more status at school, both for the value of the learning itself, and for the achievement credits they could attain.

Kua kite rātou he mana tō Te Ao Haka. He mana tō te mātauranga kei te ako rātou, e mōhio kē rātou. (Kaiako, School 3)

Now our kids get to have recognised achievements on something they've always done. That's just got to be better for them. That's the best thing. Their achievements that they already have are now recognised through Te Ao Haka. (Whānau, School 2)

One whānau member felt that Te Ao Haka had increased the status of Māori performing arts so much that some ākonga, who may not have been interested before, could now see the subject as a viable and valuable choice.

[I] think the students have got a better outlook of it. Like in the sense that we can get something out of it. Like, I know you should enjoy kapa haka just because it's part of who we are, but I think some of the students that weren't necessarily that keen to do kapa haka are like, yeah. I can get credits from this. I'll give it a go, kind of thing. (Whānau, School 1)

Another whānau member, who happened to be a former ākonga at the school we visited, thought that Te Ao Haka increased the status of Māori performing arts in the eyes of whānau for whom academic achievement was a priority. Because of Te Ao Haka, whānau might be less inclined to view Māori performing arts as just a "fun" subject without academic value.

My whānau ... they're real focused on like academic stuff ... wanting us to do well in school and I think that [Te Ao Haka] being a university approved subject and you can get standards and qualifications out of it, it's not seen as like just a fun subject ... Like, it's a real subject in the eyes of the parents, like even though, it's the fun subject for the kids ... yeah, in the eyes of the parents, kids who want to achieve, they don't just see it as just a free-period kind of subject, it's like a real thing. (Whānau, School 2)

In general, ākonga themselves felt that Te Ao Haka is increasing the status of Māori performing arts amongst their peers because it is seen by many as important, easy, and fun to learn.

It's more recognised these days because it's more important. It's not hard to learn, they make it easier to learn, they make it fun, make it enjoyable. (Ākonga, School 5)

From 2023, Te Ao Haka will be on offer to all ākonga, but only ākonga in schools and kura that have participated in the Te Ao Haka pilots in 2021 and 2022 are currently able to gain credits in Te Ao Haka towards University Entrance. Some ākonga were concerned that most of their peers don't yet know about Te Ao Haka. They recommended that Te Ao Haka be actively promoted in future so that ākonga know it is a potential option for them.

I really don't think it's out there enough. Yeah, promote it. Like through NCEA and just throughout kura. The ones who might have a Reo Rangatira teacher who happens to be teaching Te Ao Haka, that Reo Rangatira class will know because of the teacher; but other than that, you wouldn't know that it's a subject that you could take. (Ākonga, School 3)

Promote Te Ao Haka more, it's an enjoyable subject to take, and the credits will encourage more ākonga to do it. (Kaiako, School 4)

Status within schools is variable

Ākonga, whānau, and kaiako were asked whether they thought their schools viewed Māori performing arts differently now that the Te Ao Haka subject has been established. Some shared positive changes that they had noticed in their schools, while others reported “no change”, either because Māori performing arts had always had high status or because Māori performing arts were not valued throughout their schools.

At one school, the new principal was leading schoolwide change by actively implementing tikanga Māori and Māori values into the school curriculum and culture. In this case, Te Ao Haka fits easily within the overall approach being taken throughout the school.

This term, we've had a new principal, and he's really been a positive push in regards to implementing more tikanga, Māori values into our curriculum of the school. That's been a very big push. We're doing things like we're starting every staff meeting with a karakia, we never used to do that. It's just something that's happened in the last couple of months. (Whānau, School 5)

At the same time, the school had a strong focus on encouraging ākonga to go to university, and Te Ao Haka provided another pathway to help ākonga achieve University Entrance.

It's really valued at the school because there's a big push from Careers to push our kids into university. (Kaiako, School 5)

The ākonga at this school had noticed some positive differences in how Māori performing arts were treated or perceived. To the three ākonga quoted here, it seemed that Māori performing arts were becoming more accepted and normalised in their school because of Te Ao Haka.

I think they've started to accept Māori more now than they have before. It's becoming more involved in our kura. (Ākonga, School 5)

I think it's just become normalised now, so it's quite normal now at our school too. They don't really preach it but it's just a normal subject. (Ākonga, School 5)

I think so, like our school has been more supportive with hakas. (Ākonga, School 5)

While it was clear that positive changes were happening in this school, one whānau member noted that the school as a whole was still finding its way.

I think it's probably more that the school is probably still learning in that area as a whole. As a department, absolutely, well immersed and treasure it as a kura. I have been on the board of trustees for the last four years and I can tell you that the board doesn't know anything about Te Ao Haka. Yeah, still learning, still finding its place; but I think everything Māori in this school is still finding its place and hopefully that's going to build. (Whānau, School 5)

At another school, one of the ākonga noticed an increase in the number of teachers who were supportive of Māori performing arts once Te Ao Haka had become available.

There's like a few teachers and that here that get like very involved and supportive. They were like that normally but a few of them, increased more, I think, when it became an actual assessment. (Ākonga, School 2)

At a kura kaupapa Māori, the kaiako felt there had been no change in the status of Māori performing arts because it had always had high status within the kura. Māori performing arts had always been included and valued within their curriculum.

In contrast, the whānau, ākonga, and kaiako at an English-medium school talked about the general lack of support from their school in relation to Māori performing arts. According to the ākonga interviewed, they only felt supported by the kaiako who taught Te Ao Haka. The ākonga shared an example of how they had used their knowledge and skills in Māori performing arts to represent their school at pōhiri to welcome manuhiri. However, they were disappointed to find that their efforts were not valued by all of their teachers, and they were sometimes penalised for taking time out from class to fulfil these responsibilities.

Our kaiako of course, because they got us one hundred. But from the other kaiako it's just there's no support given back, and even if we have people come in and we do the manuhiri ... we've pōhiri'd, and it's not even for Te Ao Haka, it's an English teacher or whatever. Then we go back to the class it's like we've been hated on for welcoming people onto our school. (Ākonga, School 4)

It feels like they only like us when they need us and then once they're done with us it's just like 'okay, bye'. (Ākonga, School 4)

A kaiako at this school confirmed that some of their colleagues would not acknowledge the increased status of Māori performing arts mandated through Te Ao Haka.

They [teachers] choose not to acknowledge it. They don't acknowledge the subject as standing equally aside. I think we [kaiako in Te Ao Haka] lead the way in this school. (Kaiako, School 4)

The ākonga wanted to see an overall change in the culture of their school to one that acknowledges and supports them as Māori and sees the value in their knowledge and skills in Māori performing arts.

A whānau member from another school identified timetabling as an issue for ākonga wanting to participate in Te Ao Haka.

Because of the timetable clash—and that does happen at this small school—our tamariki can't actually access all of the stuff they want to do because Te Ao Haka clashes with some of the other kaupapa. But I think, if there was the opportunity to streamline it so that all the students could access Te Ao Haka, in their timetable—and I know that's difficult—the school would benefit from it, and the children themselves, and other academic spaces would benefit from it. (Whānau, School 3)

The positioning of Te Ao Haka against other subjects created a barrier to some ākonga and whānau being involved in Māori performing arts at school. Timetabling that prioritises Te Ao Haka is one way a school could recognise its value and status. The whānau member saw many benefits from removing this barrier—for ākonga and for the school.

Te Ao Haka provides an opportunity to educate Aotearoa whānui

Te Ao Haka, with its increased visibility and academic status in the curriculum and NCEA was seen as a vehicle for educating people in Aotearoa about Māori performing arts and more.

Te Ao Haka is huge. When you think about haka and why our tīpuna even made ngā Whare Tapere, ngā Whare Karioi, it wasn't about just standing up and doing waiata, standing up and doing pōhiri. No, it was about maintaining and sustaining kōrero, tikanga, kupu, te reo ā-iwi. All those things. And so, when we say Te Ao Haka, it actually opens up a huge door for the rest of Aotearoa to have a glimpse into our world. And I think it's probably the most digestible way that they can do that. (Whānau, School 4)

Indeed, whānau members at one of the schools talked about the potential of Te Ao Haka to give people in Aotearoa a window into te ao Māori, tikanga Māori, and te reo Māori in a way that they can understand and feel comfortable engaging with.

When you look at the Olympic Games, the Commonwealth Games, the things where it's global, there's global representation by Aotearoa. When it's a win, they celebrate the win with a haka. (Whānau, School 4)

Other whānau members felt that Aotearoa was on the cusp of change in terms of increased acceptance and valuing of things Māori. An ākonga talked about how amazed they had been to realise how many people wanted to know about Māori culture. They had been pleased to be able to share their culture through kapa haka.

Ākonga, whānau, and kaiako saw the potential to help people in Aotearoa better understand and value Māori culture, language, and performance arts through the cultural artform that is Te Ao Haka.

Commentary

In this study, we found that the establishment of Te Ao Haka, as a subject assessed by achievement standards, has affected the status of Māori performing arts amongst ākonga, whānau, and kaiako in very positive ways.

The kaiako and whānau we spoke with celebrated the establishment of Te Ao Haka, seeing it as a form of validation of the value of Māori performing arts within NCEA and the curriculum. Te Ao Haka also provides tangible evidence (through credentials) that Māori performing arts and mātauranga Māori have mana ōrite within the curriculum and NCEA.

Te Ao Haka improves access to tertiary education by creating a new pathway for ākonga to attain credits that count towards University Entrance. In line with its status as an academic subject, Te Ao Haka has been designed with high expectations for ākonga achievement, signalling that this is a subject to be taken seriously. Instead of passing or failing unit standards in Māori Performing Arts, Te Ao Haka raises the bar, giving ākonga the opportunity to strive for Merit or Excellence, the reward for which can be University Entrance and university scholarships.

These changes were impacting on how ākonga, whānau, and kaiako viewed the status of Māori performing arts. Ākonga and whānau viewed the ability to gain credits towards NCEA and University Entrance through Te Ao Haka as an important benefit, though it was only one of many benefits they associated with Te Ao Haka. We saw enthusiasm from ākonga and whānau about participating in Te Ao Haka because they saw the value in the depth of knowledge being taught through Te Ao Haka. We also heard how Te Ao Haka is helping ākonga and whānau engage with te ao Māori.

The high status of Te Ao Haka removes barriers related to perceptions that Māori performing arts is not an “academic” subject. As a subject that counts towards University Entrance, Te Ao Haka gives ākonga and whānau more reason to value Māori performing arts in school contexts, particularly for those who see University Entrance as an important goal.

Hall and Bowden’s (2021) analysis of NCEA achievement data for 2014–2019 showed that ākonga Māori who took Māori Performing Arts as a subject generally achieved better than their peers who did not take the subject—both Māori and non-Māori—across all three levels of NCEA. At the time this report was written, the NCEA achievement results for ākonga who had participated in Te Ao Haka in 2022 were not yet available. When feasible, it would be useful to conduct a quantitative analysis of NCEA achievement data for ākonga who participated in the 2021 and 2022 Te Ao Haka pilot. We suggest that repeating this type of analysis at regular intervals will help show the impact that Te Ao Haka has on ākonga Māori NCEA achievement over time.

The status of Māori performing arts was more varied in the English-medium schools in this study than in the Māori-medium kura where Māori performing arts had always had high status. Much positive change was occurring in the schools. However, even in these pilot schools—which can be considered early engagers with Te Ao Haka—support for Māori performing arts was not universal. This says that the status of mātauranga Māori in schools is an area that needs attention. Schools that are integrating te reo Māori and Aotearoa New Zealand’s Histories into their curriculum may face similar challenges in gaining schoolwide buy-in and addressing institutionalised racism. As illustrated in one of the schools visited, senior leaders in schools have a pivotal role in determining what schools will value and prioritise.

In English-medium schools in particular, the establishment of Te Ao Haka was seen as an important step forward in changing the education system to better serve Māori. Looking further afield, participants saw the potential for Te Ao Haka to help create better understanding of Māori culture, te reo Māori, and Māori performing arts in Aotearoa whānui.

6. He kupu whakakapi Conclusion

In telling the story of how participation in Te Ao Haka has affected the wellbeing, success, and achievement of ākonga Māori we have considered whether new benefits have been realised because of Te Ao Haka, or whether Te Ao Haka simply provides the same benefits that Māori performing arts—as a subject and cultural art form—has done in the past.

We found clear evidence that Te Ao Haka provides similar benefits to those attributed to involvement in kapa haka in general, especially in terms of Māori culture and identity, the revitalisation of te reo Māori, hauora and wellbeing, and educational achievement.

Te Ao Haka has also, just as clearly, created new benefits for ākonga, whānau, and kaiako because of its status as a university approved subject. As a mātauranga Māori qualification that values the identity, knowledge, and experiences of ākonga Māori, Te Ao Haka is an important step forward in gaining equity for Māori in the education system, and equal status for mātauranga Māori within NCEA.

Questions to consider for the future

A major aim of the current curriculum refresh—that will happen gradually over the next few years—is to better honour Te Tiriti o Waitangi. Content developers will be grappling with the challenge of incorporating mātauranga Māori into curriculum subjects that are not grounded in Te Ao Māori. Are there lessons to be learnt from the design and implementation of Te Ao Haka that could support this work?

We also wonder about the potential for collaboration between subjects such as Te Ao Haka, Te Reo Māori, and Aotearoa New Zealand's Histories where there are clear crossovers in terms of the mātauranga Māori being taught within each. An analysis of NCEA achievement results across all these subjects is just one avenue of investigation that could be pursued.

A key action for NZQA, as stated in *Te Kōkiritanga 2020–2023, NZQA's Action Plan for Ākonga Māori Success* (NZQA, 2020) is to support ākonga Māori access to mātauranga Māori qualification pathways. A final question then, is what other mātauranga Māori qualifications will be developed, and what supports within the education system are needed to fully realise the potential of these qualifications?

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He āpitahanga Appendices

APPENDIX 1

Information and consent forms



Ngā whai painga o Te Ao Haka ki ngā ākonga, ngā whānau, me ngā kaiako

Hei tīmatanga kōrero, me wehi ki a Io, te tīmatanga me te whakamutunga o ngā mea katoa. Ki a rātou mā kua hoki ki te kāpunipunitanga o wairua, ki tua i te pae o mahara, takoto mai rā i te okiokinga, i te moenga tē whakaarahia, oti atu. Ki a tātou katoa ngā urupā o rātou mā, tēnā koutou, tēnā koutou, tēnā anō tātou katoa.

Tēnā koe e te tumuaki,

E toro atu ana mātou ki tō kura, kia whai wāhi mai ki tētahi kaupapa rangahau e pā ana ki Te Ao Haka. Kua tonoa Te Wāhanga - Te Rangahau Mātauranga o Aotearoa e Ngā Poutoko Aromatawai Māori o Te Mana Tohu Mātauranga o Aotearoa, kia kawea tētahi rangahau e pā ana ki te whakamātautanga o ngā paerewa paetae hou o Te Ao Haka. Kua tukuna mai e rātou te ingoa o tō kura, nā tō whai wāhi mai i tēnei wā tonu ki te whakamātautanga o Te Ao Haka. Kei a koe te tikanga ki te whai wāhi mai, ki te kore whai wāhi mai rānei ki te rangahau. Ki te whakaae koe, e hiahia ana mātou ki te kōrero ki ngā ākonga, ngā whānau, me ngā kaiako o tō kura, kia whai māramatanga ki ā rātou wheako i Te Ao Haka.

Ko Te Ao Haka me āna paerewa paetae, he kaupapa o te Marautanga o Niu Tirenī e whakaratohia ana e ngā kura auraki me ngā kura arareo Māori. Koia nei te wā tuatahi e āhei ai te ākonga ki te whai atu i ngā whiwhinga o te kaiaka me te kairangi, me te tiwhikete whakauru whare wānanga, mā te kaupapa o Te Ao Haka. E hiahia ana Te Mana Tohu Mātauranga o Aotearoa, kia rangahaua e mātou te whai huatanga o Te Ao Haka ki ngā ākonga, ngā whānau, me ngā kaiako. E toru ngā pātai rangahau whāiti, arā:

- Ko te whai wāhi atu ki Te Ao Haka, i whai pānga pēhea nei ki ngā whakatutukitanga, te angitu, me te waiora o ngā ākonga Māori?
- Kua whai pānga pēhea nei te whakaako me te aromatawai o Te Ao Haka, ki ngā whakaritenga ngaio a ngā kaiako?
- Ko te huri o Te Ao Haka hei kaupapa ā-paetae, i whai pānga pēhea nei ki te tūnga o te mahi kapa haka ki waenga i ngā ākonga, ngā whānau, me ngā kaiako, ā, kei te pēhea hoki ā rātou waiaro ki te mahi kapa haka?

Ko tō mātou tūmanako, ka whakatū mātou i ngā uiui me ngā huihuinga ā-rōpū ki te taha o ngā ākonga, o ngā whānau, o ngā kaiako hoki, ā, ka hui ā-tinana, ā-ipurangi rānei.

Tēnā koa, tautapatia tētahi tangata i tō kura e taea ai e mātou te whakapā atu ki te whakariterite tahi i ngā mahi tūwaenga, heoi, tukuna ā-īmera mai āna taipitopito whakapā ki a [Researcher 1] ki a [Researcher 2] rānei.

Ka tuhi mātou i tētahi pūrongo e pā ana ki ā mātou kitenga rangahau. E tinga ana ka hiahia ngā kitenga e ētahi atu kura e whai whakaaro ana ki te whakaako i Te Ao Haka hei wāhanga tonu o tā rātou marautanga Te Taumata Mātauranga ā-Motu kua Taea, ā, ka hiahia hoki e ngā whānau, e ngā ākonga tonu.

Kāhore ngā ingoa o ngā kura auraki me ngā kura arareo Māori e whai wāhi atu ki te pūrongo. Engari, nā te ruarua noa o ngā kura auraki me ngā kura arareo Māori e whai wāhi ana, nā ngā hononga kē ki waenga i te hunga o Te Ao Haka (tae atu hoki ki te rōpū mātanga mō te kaupapa, nā rātou tonu i whakawhanake ngā paerewa paetae), tē taea te whakatūturu te noho muna o ngā ingoa o ngā kura.

Ka tonu mātou ki ngā kaiwhakauru, i tā rātou whakaaetanga kia tango whakaahua mātou, ā, tērā pea ka whakauru hoki mātou i ō rātou whakaahua ki te pūrongo, ki ngā whārangi ipurangi, ki ngā pae pāpāho pāpori, ki ngā whakaaturanga hoki e whakatairanga ake ai i te rangahau.

Ki te hiahia koe ki te whai wāhi mai, me he pātai rānei āu e pā ana ki te kaupapa rangahau, tēnā koa, whakamōhiotia mai i te wā tonu ka wātea.

Ki te hiahia koe ki ētahi atu taipitopito kōrero, whakapā mai ki a [Researcher 1], ki a [Researcher 2] rānei.

Ngā mihi nui

[Researcher 1]

[Researcher 2]



The positive impacts of Te Ao Haka on ākonga, whānau, and kaiako

Hei tīmatanga kōrero, me wehi ki a Io, te tīmatanga me te whakamutunga o ngā mea katoa. Ki a rātou mā kua hoki ki te kāpunipunitanga o wairua, ki tua i te pae o mahara, takoto mai rā i te okiokinga, i te moenga tē whakaarahia, oti atu. Ki a tātou katoa ngā urupā o rātou mā, tēnā koutou, tēnā koutou, tēnā anō tātou katoa.

Tēnā koe e te tumuaki,

We would like to invite your school to participate in a research project about Te Ao Haka.

Ngā Poutoko Aromatawai Māori of NZQA have asked Te Wāhanga – NZCER to conduct research about the piloting of the new Te Ao Haka achievement standards. They have given us the name of your school or kura as a current participant in the Te Ao Haka pilot. Participation is completely voluntary. If you agree, we would like to speak with ākonga, whānau, and kaiako at your school to find out more about their experiences with Te Ao Haka.

Te Ao Haka, along with its accompanying achievement standards, is a New Zealand Curriculum subject offered in schools and kura. This is the first time Māori performing arts have been a subject area

where ākonga can gain merit and excellence credits, as well as university entrance. NZQA would like us to find out how Te Ao Haka has benefited ākonga, whānau, and kaiako. The three sub-research questions are:

- How has participation in Te Ao Haka affected the achievement, success, and wellbeing of ākonga Māori?
- What impact has teaching and assessing Te Ao Haka had on the professional practice of kaiako?
- How has Te Ao Haka becoming an achievement-based subject affected the status of, and attitudes towards, performing arts (kapa haka) amongst ākonga, whānau, and kaiako?

We hope to host interviews and focus group sessions with ākonga, whānau, and kaiako either in-person or online.

We ask you to please nominate a person at your school or kura who we can contact to organise this fieldwork and email their contact details to [Researcher 1] or [Researcher 2]. We will write a report about our findings from the research. The findings are likely to be of interest to other schools who are considering teaching Te Ao Haka as part of their NCEA curriculum, as well as whānau and ākonga themselves. The names of participant schools and kura will not be included in the report. However, because of the small number of participating schools and kura, and existing relationships between all involved in Te Ao Haka (including the Subject Expert Group that developed the achievement standards) it is not possible to guarantee that schools and kura will not be able to be identified.

We will also be asking participants for permission to take photographs and we may include their images in the report, and on webpages, social media, and presentations to promote the research.

Please let us know as soon as possible if you would like to participate, or if you have any questions about the research project. If you would like to know more, please contact [Researcher 1] or [Researcher 2].

Ngā mihi nui

[Researcher 1]

[Researcher 2]



He pārongo kōrero mā ngā kaiako

Ngā whai painga o Te Ao Haka ki ngā ākonga, ngā whānau, me ngā kaiako

Tēnā koe,

E toro atu ana mātou ki a koe ki te whai wāhi mai ki tētahi uiui e pā ana ki ō wheako i Te Ao Haka.

Ko Te Ao Haka me āna paerewa paetae, he kaupapa o te Marautanga o Niu Tirenī e whakaratohia ana e ngā kura auraki me ngā kura arareo Māori, ā, e whakamātauhia ana i te tau 2021 me te tau 2022. Kua tonoa Te Wāhanga - Te Rangahau Mātauranga o Aotearoa e Ngā Poutoko Aromatawai Māori o Te Mana Tohu Mātauranga o Aotearoa, kia rangahaua Te Ao Haka ki ngā kura e rima e whai wāhi atu ana ki te whakamātautanga, arā, ko tō kura tonu tētahi.

Ko tā mātou e whai ana mā tēnei rangahau, ko te āhua tonu o ngā whai painga o Te Ao Haka ki ngā ākonga, ngā whānau, me ngā kaiako, mā ngā pātai e whai ake nei:

- Ko te whai wāhi atu ki Te Ao Haka, i whai pānga pēhea nei ki ngā whakatutukitanga, te angitu, me te waiora o ngā ākonga Māori?
- Kua whai pānga pēhea nei te whakaako me te aromatawai o Te Ao Haka, ki ngā whakaritenga ngaio a ngā kaiako?
- Ko te huri o Te Ao Haka hei kaupapa ā-paetae, i whai pānga pēhea nei ki te tūnga o te mahi kapa haka ki waenga i ngā ākonga, ngā whānau, me ngā kaiako, ā, kei te pēhea hoki ā rātou waiaro ki te mahi kapa haka?

He aha e tonoa ana hei mahi māu?

E toro atu ana mātou ki a koe ki te whakapuaki i ō whakaaro, i ō wheako hoki e pā ana ki Te Ao Haka, mā tētahi uiui takitahi, mā tētahi huihuinga ā-rōpū rānei ki te taha o ētahi atu kaiako. Ka poto ake te wā uiui i te kotahi hāora, ā, ka hui ā-kanohi, ā-Huitopa rānei hei te wā pai mōu. Ehara i te mea me whakariterite koe i mua i te uiui, ā, kei a koe te tikanga ina ka kōrero koe i te reo Māori, i te reo Pākehā rānei, i ngā reo rānei e rua. Ka tuku mātou i ngā pātai o te uiui ki a koe, i mua i tā tātou hui tahi. He paku koha mā tō kura hei mihi maioha i tō whai wāhi nui ki te kōrero ki a mātou.

Kei a koe te tikanga ki te whai wāhi mai, ki te kore whai wāhi mai rānei

Ehara i te mea me whai wāhi koe ki tēnei rangahau, ahakoa koia rā tō mātou tūmanako. Ka hāpai ō tirohanga i tā mātou whai māramatanga ki ngā whai painga i whakatutukihia ai ki Te Ao Haka. E tinga ana te whai pānga o ngā kitenga ki ētahi atu kura e whai whakaaro ana ki te whakaako i Te Ao Haka hei wāhanga tonu o tā rātou marautanga o Te Taumata Mātauranga ā-Motu kua Taea, ā, ka whai pānga anō hoki ki ngā whānau me ngā ākonga.

Ka ahatia ngā mōhiotia ka whakapuakihia e koe ki a mātou?

Ka tuhi kōrero mātou i te wā o te uiui, ā, ki te whakaae mai koe, ka rekoata hoki i ngā kōrerotanga. Ka puritia ngā mōhiotia i whakaemihia ai e mātou ki tētahi wāhi whakahaumarua, ā, kei ngā kairangahau anake te āheinga ki te whakapā atu. Ki te whakatau koe i pupū ake ētahi kōrero āu kāhore koe e hiahia ana kia whakaurua ki te rangahau, tēnā koa, whakamōhiotia mai mātou i roto i ngā wiki e rua whai muri i tō uiui, ā, mā mātou e āta whakatau kia kore ai aua kōrero e whai wāhi atu ki tā mātou pūrongo.

Ka tuhi mātou i tētahi pūrongo e whakatakoto ai hoki i ētahi kupu kōrero ake nō ngā uiui. Hei ārai i tō noho matatapu, kāhore koe e whakaingoatia ki te pūrongo. Engari, nā te ruarua noa o ngā kura auraki me ngā kura arareo Māori e whai wāhi ana, nā ngā hononga kē ki waenga i te hunga o Te Ao Haka (tae atu hoki ki te rōpū mātanga mō te kaupapa, nā rātou ngā paerewa paetae i whakawhanake), tērā pea ka tautuhia tō kura. Ka tono mātou ki ngā kaiwhakauru, i tā rātou whakaaetanga kia tango mātou i ō rātou whakaahua, ā, tērā pea ka whakauru hoki mātou i aua whakaahua ki te pūrongo, ki ngā whārangi ipurangi, ki ngā pae pāpāho pāpori, ki ngā whakaaturanga hoki e whakatairanga ake ai i te rangahau. Ka tono mātou i te whakaaetanga i mua i te tango whakaahua.

Tēnā koe i tō whai whakaaro ki tā mātou tono. Ki te hiahia koe ki ētahi atu taipitopito kōrero, whakapā mai ki a [Researcher 1], ki a [Researcher 2] rānei.

Ngā mihi nui

[Researcher 1]

[Researcher 2]



Kaiako information sheet

The positive impacts of Te Ao Haka on ākonga, whānau, and kaiako

Tēnā koe,

We would like to invite you to participate in an interview about your experiences of Te Ao Haka. Te Ao Haka, along with its accompanying achievement standards, is a New Zealand Curriculum subject offered in schools and kura that is being piloted in 2021 and 2022. Ngā Poutoko Aromatawai Māori of NZQA have asked Te Wāhanga – NZCER to conduct research about Te Ao Haka in five of the schools and kura involved in the pilot, including yours.

Through this research, we aim to find out how Te Ao Haka has benefited ākonga, whānau, and kaiako by asking:

- How has participation in Te Ao Haka affected the achievement, success, and wellbeing of ākonga Māori?
- What impact has teaching and assessing Te Ao Haka had on the professional practice of kaiako?
- How has Te Ao Haka becoming an achievement-based subject affected the status of, and attitudes towards performing arts (kapa haka) amongst ākonga, whānau, and kaiako?

What are we asking you to do?

We invite you to share your thoughts and experiences about Te Ao Haka in an individual interview or a focus group session with other kaiako. The interview will take less than an hour, and will be either face to face or via Zoom at a time that suits you. You don't need to do any preparation and you can choose to speak in Māori, English, or both. We will send you a copy of the interview questions before we meet. Your kura will receive a small koha in appreciation of your time and willingness to talk with us.

Participation is voluntary

You do not have to take part in this study, though we hope you will. Your perspectives will help us understand the positive impacts Te Ao Haka has had. The findings are likely to be of interest to other schools who are considering teaching Te Ao Haka as part of their NCEA curriculum, as well as whānau and ākonga.

What will happen to the information that you share with us?

We will take notes during the interview and will record the discussion if you agree. The information we collect will be kept in a secure place and only the kairangahau will have access to it. If you decide you have said something that you do not want included in the research, you can tell us within two weeks after your interview and we will make sure we do not include it in our report.

We will write a report that includes quotes from our interviews. To protect your privacy, you will not be named in the report. However, because of the small number of participating schools and kura, and existing relationships between all involved in Te Ao Haka (including the Subject Expert Group that developed the achievement standards) it is possible that your kura or school may be able to be identified. We will also be asking participants for permission to take photographs and we may include the images in the report, and on webpages, social media and presentations to promote the research. We will ask permission before taking any photographs.

Thank you for considering our request. If you would like to know more, please contact [Researcher 1] or [Researcher 2].

Ngā mihi

[Researcher 1]

[Researcher 2]



Ngā whai painga o Te Ao Haka ki ngā ākonga, ngā whānau, me ngā kaiako

He pārongo kōrero e pā ana ki ngā uiui ā-rōpū a ngā ākonga

Tēnā koe. He kairangahau mātou nō te Rangahau Mātauranga o Aotearoa. E toro atu ana mātou ki a koe ki te whai wāhi mai ki tētahi uiui e pā ana ki ō wheako i Te Ao Haka.

H e aha te kaupapa o tēnei rangahau?	I te whakamātau hia e tō kura ngā paerewa paetae hou o Te Ao Haka. Kua tonoa mātou e Te Mana Tohu Mātauranga o Aotearoa, kia rangahau i Te Ao Haka. E hiahia ana rātou ki te mārama, ina i whai painga ki a koe tō whai wāhi atu ki Te Ao Haka.
He aha e tonoa ana hei mahi māku, ā, he aha ai?	Nei rā tā mātou tono, kia whai wāhi mai koe ki te uiui ki te taha o tētahi rōpū ākonga iti, mō ō wheako i Te Ao Haka.
E hia nei te roa o te uiui, ā, me aha hoki?	Ka poto ake te wā uiui i te kotahi hāora. Ehara i te mea me whakariterite koe i mua i te uiui, ā, kei a koe te tikanga ina ka kōrero koe i te reo Māori, i te reo Pākehā rānei, i ngā reo rānei e rua. Ka tuku atu mātou i ngā pātai o te uiui, i mua i tā tātou hui tahi.
Ka whakaingoatia ahau, ka tautuhia pea?	Kāhore tō ingoa, kāhore rānei te ingoa o tō kura e whakaputaina ki tā mātou pūrongo e pā ana ki Te Ao Haka. Engari, tērā pea ka whai wāhi mai tō whakaahua ki te pūrongo – mehemea ka whakaaetia e koe.
Ka tāia aku whakaahua i te pūrongo?	E hiahia ana mātou ki te kapo atu i a koe mā te whakaahua, engari ka tono i tō whakaaetanga i te tuatahi. Ki te kore koe e whakaae kia whakaahuatia, e pai ana. Tērā ka whakamahia aua whakaahua ki te pūrongo e pā ana ki Te Ao Haka, ki ngā whārangi ipurangi, ki ngā pae pāpāho pāpori, ki ngā whakaaturanga hoki e whakatairanga ake ai i te rangahau.
Me whai wāhi atu ahau, e pai ana rānei ina ka kīhirua aku whakaaro?	E tino hiahia ana mātou ki te rongoi i ō wheako, engari, e pai ana ina kāhore koe e hiahia ana ki te whakautu i tētahi pātai, ki te whai wāhi rānei ki te uiui. Ina ka pērā, whakamōhio mai i a mātou, i tō kaiako rānei. Ki te whakatau koe whai muri i te uiui, i pupū ake ētahi kōrero āu kāhore koe e hiahia ana kia puritia e mātou, tēnā koa, whakamōhio mai mātou i roto i ngā wiki e rua whai muri atu i tā tātou nei kōrero tahi, ā, mā mātou taua wāhanga o tō kōrero e tango atu.
E pēhea nei te whakamahinga o ngā kitenga?	Ka whakamahi mātou i tēnā ka kōrerohia e koutou ko tō kaiako, ko tō whānau, ki te tuhi i te pūrongo mō Te Mana Tohu Mātauranga o Aotearoa. Ka tāia te pūrongo, ā, ka tuku atu ki tō kura, ki a koe hoki tētahi hononga ki te tauria ā-hiko o te pūrongo.
Ka ahatia ngā mōhiohio ka whakapuaki nei ahau?	Ki te whakaae mai koe, ka rekoata mātou i ngā kōrero i ngā uiui, kei hiahia mātou ki te arowhai anō i ā mātou tuhinga kōrero. Ka puritia e mātou ō kōrerorero ki tētahi wāhi whakahaumarū.
Ina he pātai anō, me toro atu ahau ki a wai?	Ina he pātai anō āu, tēnā koa, whakapā atu ki tō kaiako, ki tētahi rānei o te rōpū rangahau.

Ka nui te mihi ki a koe. He mea nui ki a mātou te whakarongo atu ki ō whakaaro, otirā, ka ngākau nui mātou ki te kōrero ki a koe ā tōna wā.

[Researcher 1]

[Researcher 2]



The positive impacts of Te Ao Haka for ākonga, whānau, and kaiako

Information about group interviews for ākonga

Tēnā koe. We are kairangahau (researchers) from NZCER. We are inviting you to take part in an interview about your experiences of Te Ao Haka.

What is this study about?	Your kura or school has been piloting the new Te Ao Haka achievement standards. NZQA has asked us to do a study about Te Ao Haka. They want to understand whether being involved in Te Ao Haka has been beneficial for you.
What am I being asked to do, and why?	We would like to invite you to take part in an interview with a small group of ākonga about your experiences of Te Ao Haka.
How long will the interview be, and what will it involve?	The interview will take less than an hour. You don't need to do any preparation and you can choose to speak in Māori, English, or both. We will send you a copy of the interview questions before we meet.
Will I be named or be able to be identified?	We will not use your name or the name of your kura in our report about Te Ao Haka. However, your image may be included in the report – but only if you agree.
Will photos of me appear in the report?	We would like to take photos with you in them, but we will ask if you agree to be included first. You can choose to not be in photos. The photos may be used in the report about Te Ao Haka, and on webpages, social media and presentations to promote the research.
Do I have to be involved, and can I change my mind?	We would really like to hear about your experiences, but if you don't want to answer a question or be interviewed at all, please tell us or your kaiako. If after the interview you decide you said something you would rather not have recorded, please let us know within two weeks after we speak with you, and we will remove that part of your kōrero.
How will the findings be used?	We'll use what you, your kaiako and whānau tell us to write a report for NZQA. The report will be published, and a link to the e-copy of the report will be sent to your school and to you.
What will happen to the information I share?	If its ok with you, we will record the interview, in case we need to check the notes we write. We will keep what you tell us in a safe place.
Who should I ask if I have questions?	Please talk to your kaiako or to one of the research team if you have any questions.

Ka nui te mihi ki a koe. We really value your opinions, and look forward to talking with you.

[Researcher 1]

[Researcher 2]

Ngā whai painga o Te Ao Haka ki ngā ākonga, ngā whānau, me ngā kaiako He pārongo kōrero e pā ana ki ngā uiui a te whānau

Tēnā koe. E toro atu ana mātou ki a koe ki te whai wāhi mai ki tētahi uiui e pā ana ki Te Ao Haka.

He aha te kaupapa o tēnei rangahau?	I te whakamātau hia e te kura o tō tamaiti ngā paerewa paetae hou o Te Ao Haka e āhei ai ngā ākonga ki te whai atu i ngā whiwhinga o te kairangi me te kaiaka i roto i ngā mahi kapa haka. Kua tonoa te Rangahau Mātauranga o Aotearoa e Te Mana Tohu Mātauranga o Aotearoa, kia rangahau i Te Ao Haka. E hiahia ana rātou ki te mārara i te whai painga o Te Ao Haka ki ngā ākonga, ngā whānau, me ngā kaiako.
He aha e tonoa ana hei mahi māku, ā, he aha ai?	Nā rā tā mātou tonono, kia whai wāhi mai koe ki tētahi uiui e pā ana ki Te Ao Haka. E uiui ana mātou i ngā whānau, ngā kaiako, me ngā ākonga.
E hia nei te roa o te uiui, ā, me aha hoki?	Ka poto ake te wā uiui i te kotahi hāora, ā, ka hui kanohi ki te kanohi. Ehara i te mea me whakariterite koe i mua i te uiui, ā, kei a koe te tikanga ina ka kōrero koe i te reo Māori, i te reo Pākehā rānei, i ngā reo rānei e rua. Ka tuku atu mātou i ngā pātai o te uiui, i mua i tā tātou hui tahi. He paku koha mā tō kura hei mihi maioha i tō whai wāhi nui ki te kōrero ki a mātou.
Ka whakaingoatia ahau, ka tautuhia pea?	Kāhore tō ingoa, kāhore rānei te ingoa o te kura o tō tamaiti e whakaputaina ki tā mātou pūrongo e pā ana ki Te Ao Haka. Ki te whakamahi mātou i āu kupu kōrero ake ki te pūrongo, ka āta whakatau mātou i tō noho muna. Engari, tērā pea ka whai wāhi mai tō whakaahua ki te pūrongo – mehemea ka whakaaetia e koe.
Me whai wāhi atu ahau, e pai ana rānei ina ka kīhīrua aku whakaaro?	E tino hiahia ana mātou ki te rongo i ō wheako. Engari, kei a koe te tikanga o te whai wāhi mai ki te uiui. Ki te whakatau koe whai muri i te uiui, i pupū ake ētahi kōrero āu kāhore koe e hiahia ana kia puritia e mātou, tēnā koa, whakamōhiotia mai mātou i roto i ngā wiki e rua whai muri atu i tā tātou nei kōrero tahi, ā, mā mātou taua wāhanga o tō kōrero e tango atu.
E pēhea nei te whakamahinga o ngā kitenga?	Ka whakamahi mātou i tēnā ka kōrerohia e ngā ākonga, e ngā whānau, me ngā kaiako, ki te tuhi i te pūrongo mō Te Mana Tohu Mātauranga o Aotearoa. Ka tāia te pūrongo, ā, ka tuku atu ki te kura o tō tamaiti, ki a koe hoki tētahi hononga ki te tauira ā-hiko o te pūrongo.
Ka ahatia ngā hōtuku?	Ki te whakaae mai koe, tērā pea ka rekoata mātou i ngā kōrero i te uiui, kei hiahia mātou ki te arowhai anō i ā mātou tuhinga kōrero. Ka noho matatapu te katoa o ngā hopunga oro me ā mātou tuhinga, hei tirohanga anake mā ngā mema o te rōpū o te Rangahau Mātauranga o Aotearoa, ā, ka puritia ki tētahi wāhi whakahaumarū. Kia toru ngā tau ā muri atu i te otinga o te kaupapa, ka mukua ngā hōtuku.
Me aha ahau i nāianei?	Ki te whakaae koe ki te whai wāhi mai ki tēnei kaupapa, tēnā koa, whakakīia te pepa whakaae mā te ipurangi, mā te imera rānei i tētahi kape ki tā mātou rōpū rangahau.
Ina he pātai anō, me toro atu ahau ki a wai?	Ina he pātai anō āu, tēnā koa, whakapā mai ki te rōpū o te Rangahau Mātauranga o Aotearoa.

Ka nui te mihi ki a koe. He mea nui ki a mātou te whakarongo atu ki ō whakaaro, otirā, ka ngākau nui mātou ki te kōrero ki a koe ā tōna wā.

[Researcher 1]

[Researcher 2]

The positive impacts of Te Ao Haka for ākonga, whānau, and kaiako

Information about whānau interviews

Tēnā koe. We are inviting you to take part in an interview about Te Ao Haka.

What is this study about?	Your child's kura or school has been piloting the new Te Ao Haka achievement standards, which enable them to achieve excellence and merit credits in Māori performing arts. NZQA has asked NZCER to do a study about Te Ao Haka. They want to understand how Te Ao Haka has benefitted ākonga, whānau and kaiako.
What am I being asked to do, and why?	We are inviting you to take part in an interview about Te Ao Haka. We are interviewing whānau, kaiako and ākonga.
How long will the interview be, and what will it involve?	The interview will take less than an hour, and will be face to face. You don't need to do any preparation and you can choose to speak in Māori, English, or both. We will send you a copy of the interview questions before we meet. Your kura will receive a small koha in appreciation of your time and willingness to talk with us.
Will I be named or be able to be identified?	We will not use your name or the name of your child's school or kura in our report about Te Ao Haka. If we use your words as quotes in a report, we will make sure you are not identifiable. However, your photo may be included in the report – but only if you agree to be photographed first.
Do I have to be involved, and can I change my mind?	We would really appreciate hearing about your experiences. However, taking part in the interview is voluntary. If after the interview you decide you said something you would rather not have recorded, please let us know within two weeks after we speak with you, and we will remove that part of your kōrero.
How will the findings be used?	We'll use what ākonga, whānau and kaiako tell us to write a report for NZQA. The report will be published, and a link to the e-copy of the report will be sent to your child's school and to you.
What will happen to the data?	If it's ok with you, we may record the interview, in case we need to check the notes we write. Any recordings and notes we take will be confidential to the members of the NZCER team and held in a secure location. This data will be destroyed 3 years after the project finishes.
What should I do next?	If you agree to participate, please fill in a consent form online, or email a copy to our research team.
Who should I ask if I have questions?	Please do not hesitate to contact the NZCER team if you have any questions.

Ka nui te mihi ki a koe. We really value your opinions, and look forward to talking with you.

[Researcher 1]

[Researcher 2]

Te Pepa Whakaae

Ngā whai painga o Te Ao Haka ki ngā ākonga, ngā whānau, me ngā kaiako

Pipiri - Hereturikōkā 2022

Tēnā koa, whakakīia tēnei pepa whakaae

Kua pānui ahau i te Pārongo Kōrero	<input type="checkbox"/> Āe <input type="checkbox"/> Kāo
E whakaae ana ahau kia uiuitia	<input type="checkbox"/> Āe <input type="checkbox"/> Kāo
E whakaae ana ahau kia rekoatatia taku uiui	<input type="checkbox"/> Āe <input type="checkbox"/> Kāo
Te reo uiui e hiahiatia ana	<input type="checkbox"/> Te reo Māori <input type="checkbox"/> Te reo Pākehā <input type="checkbox"/> Te reo Māori me te reo Pākehā
E whakaae ana ahau kia whakaahuatia. Kei te mōhio ahau, tērā pea ka tāia aku whakaahua i te pūrongo, i ngā whārangi ipurangi, i ngā pae pāpāho pāpori, i ngā whakaaturanga hoki e whakatairanga ana i te rangahau	<input type="checkbox"/> Āe <input type="checkbox"/> Kāo
Tōku ingoa	
E whai wāhi atu ana ahau ki te rangahau hei:	<input type="checkbox"/> Ākonga <input type="checkbox"/> Kaiako <input type="checkbox"/> Whānau
Te ingoa o tōku kura	
Taku īmera	
Whakapā mai ki ahau mā tēnei nama waea:	(0)
Waitohu	
Te rā	

Consent Form

The positive impacts of Te Ao Haka for ākonga, whānau and kaiako

April 2022

Please fill in this consent form

I have read the Information Sheet	<input type="checkbox"/> Yes <input type="checkbox"/> No
I agree to be interviewed	<input type="checkbox"/> Yes <input type="checkbox"/> No
I agree to have my interview recorded	<input type="checkbox"/> Yes <input type="checkbox"/> No
Preferred language for interview	<input type="checkbox"/> Māori <input type="checkbox"/> English <input type="checkbox"/> Māori and English
I agree to be photographed. I understand that my image may be used in the report and on webpages, social media and in presentations to promote the research	<input type="checkbox"/> Yes <input type="checkbox"/> No
My name	
I am participating in the research as:	<input type="checkbox"/> Ākonga <input type="checkbox"/> Kaiako <input type="checkbox"/> Whānau
Name of my kura/school	
My email address	
The best phone number to contact me	(0)
Signature	
Today's date	

APPENDIX 2

Interview questions

Te Ao Haka – Te Rārangi Uiui mā ngā Kaiako

1. Tēnā koa, kōrerohia mai mō tō whai wāhi atu ki Te Ao Haka.
2. Ka whai wāhi koe ki ngā mahi kapa haka i waho atu i te kura? Ā tēnā, whakamāramahia mai.
3. Ki tō whakaaro, he aha ngā tūmomo whai painga o te ako i Te Ao Haka ki te ākonga? Ki te whānau rānei?
4. Ki tō whakaaro, ka hāpai te ako i Te Ao Haka i te ākonga hei te pae tawhiti? Ā tēnā, ka hāpai pēhea nei?
5. Kua tīnīhia te tirohanga ki Te Ao Haka nā tana tū i nāianeī hei kaupapa ā-paetae e āhei ai ki te whai wāhi atu ki Te Taumata Mātauranga ā-Motu kua Taea me te Tiwhikete Whakauru Whare Wānanga? He mea nui taua tūāhuatanga?
6. Kua tīni te titiro a tō kura ki ngā mahi kapa haka nā te noho o Te Ao Haka hei kaupapa ā-paetae i nāianeī?

Te Whakaako

7. Mai i te āwhata o te 1 ki te 5, (arā, ko te 1 te tohu o te tūmāia kore, ko te 5 te tohu o te tino tūmāia), e pēhea nei ki a koe tō **tūmāia** ki te whakaako i Te Ao Haka?
8. Mai i te āwhata o te 1 ki te 5, (arā, ko te 1 te tohu o te kore pai, ko te 5 te tohu o te tino pai), e pēhea nei ki a koe tō **mōhiotanga ki te kaupapa** o Te Ao Haka?
9. Mai i te āwhata o te 1 ki te 5, (arā, ko te 1 te tohu o te kore pai, ko te 5 te tohu o te tino pai), e pēhea nei ki a koe tō **āheinga ki te whakaako** i Te Ao Haka?
10. He aha nei te āhua o ngā whakaritenga whakaako papai o Te Ao Haka? He aha ngā āhuatanga mātuatua e tika ana kia mōhio, kia mahi hoki te kaiako?

Te aromatawai

11. Kua mahi koe i ētahi aromatawai mā ngā paerewa paetae hou o Te Ao Haka? Āe / Kāo
12. Mai i te āwhata o te 1 ki te 5, (arā, ko te 1 te tohu o te uaua, ko te 5 te tohu o te tino ngāwari), e pēhea nei te **ngāwari o te whakahaere aromatawai** mā ngā paerewa paetae hou? (mō ngā aromatawai o waho, o roto hoki)
- 12a. He aha ngā tūāhuatanga i ngāwari ai i te whakamahinga o aua paerewa? He aha ngā tūāhuatanga i uaua ai i te whakamahinga o aua paerewa?
13. Mai i te āwhata o te 1 ki te 5, (arā, ko te 1 te tohu o te kore pai, ko te 5 te tohu o te tino pai), e pēhea nei tō **māramatanga** ki ngā mahi e pā ana ki te aromatawai o roto?
- 13a. He aha ngā tūāhuatanga i ngāwari ai i te whai mārama ki aua mahi aromatawai? He aha ngā tūāhuatanga i uaua ai i te whai mārama ki aua mahi aromatawai?
14. Mai i te āwhata o te 1 ki te 5, (arā, ko te 1 te tohu o te kore whai hua, ko te 5 te tohu o te tino whai hua), i pēhea nei te **whai huatanga** o ngā tūtōhu me ngā hui kāhui ako, hei hāpai i a koe ki te **whakariterite** i ō ākonga mō ngā aromatawai o waho?

- 14a. He aha ngā tūāhuatanga o ngā tūtohu me ngā hui i whai hua? He aha pea ngā mahi ka whakatairanga ake anō i aua tūtohu me aua hui?
15. Mai i te āwhata o te 1 ki te 5, (arā, ko te 1 te tohu o te iti noa iho, ko te 5 te tohu o te tino nui), he pēhea nei ō **tūmanako** mō te āhua o ngā whakatutukitanga o ngā ākonga i roto i Te Ao Haka?
- 15a. Tēnā koe, whakawhānuihia ake ō kōrero e pā ana ki ō tūmanako.
16. Me pēhea te whakamārama i te āhua o tētahi ākonga e tino whai hua ana i roto i Te Ao Haka? He aha ōna tūmomo pūkenga? He aha ōna pūmanawa ka kitea e koe?
17. He aha te tautoko e whai hua ai ki a koe, ki te whakaako, ki te aromatawai rānei i Te Ao Haka?
18. He kōrero anō āu hei tāpiri atu?

Te Ao Haka – Kaiako Interview Schedule

1. Please tell us about your involvement with Te Ao Haka.
2. Do you have any involvement in Māori Performing Arts outside of school? If yes, please tell us more.
3. What kind of benefits do you think learning about Te Ao Haka has for ākonga? Or for whānau?
4. Do you think learning about Te Ao Haka will help ākonga in the future? If yes, how will it help?
5. Does it make any difference that Te Ao Haka is an achievement-based subject and can be counted towards NCEA and UE? Is this important?
6. Does your school view Māori Performing Arts differently now that Te Ao Haka is an achievement-based subject?

Teaching

7. On a scale of 1 to 5, with 1 being not confident at all and 5 being very confident, how **confident** do you feel about teaching Te Ao Haka?
8. On a scale of 1 to 5, with 1 being not good at all and 5 being very good, how would you rate your **content knowledge** about Te Ao Haka?
9. On a scale of 1 to 5, with 1 being not good at all and 5 being very good, how would you rate your **ability to teach** Te Ao Haka?
10. What does good practice for teaching Te Ao Haka look like? What are the important things that kaiako should know and do?

Assessment

11. Have you done assessments using the new Te Ao Haka achievement standards? Yes / No
12. On a scale of 1 to 5, with 1 being not easy at all and 5 being very easy, how **easy is it to assess** against the new achievement standards? (for external and internal assessments)
- 12a. What made them easy to use? What made them difficult to use?
13. On a scale of 1 to 5, 1 with being not very well at all and 5 being very well, how well do you **understand** the assessment tasks for internal assessment?
- 13a. What made them easy to understand? What made them difficult to understand?
14. On a scale of 1 to 5, with 1 being not very useful and 5 being very useful, how **useful** were the specs (specifications) and cluster hui in helping you **prepare** your ākonga for external assessments?
- 14a. What made them useful? What could have made them better?
15. On a scale of 1 to 5, with 1 being not high at all and 5 being very high, what are your **expectations** of how well students will achieve in Te Ao Haka?

- 15a. Can you tell me more about that please?
16. How would you describe an ākonga who is doing really well in Te Ao Haka? What kind of things can they do? What personal qualities do you notice?
17. What kind of support do you need to teach or assess Te Ao Haka?
18. Is there anything else you'd like to tell us?

Te Ao Haka – Te Rārangi Uiui mā ngā Ākonga

1. Tēnā koa, kōrerohia mai mō tō whai wāhi atu ki Te Ao Haka.
2. Ka whai wāhi koe ki ngā mahi kapa haka i waho atu i te kura? Ā tēnā, whakamāramahia mai.
3. He aha ngā āhuatanga papai o Te Ao Haka, o ngā mahi kapa haka ki a koe? Ki tō whakaaro, he aha ōna painga mōu?
4. E hāpai ana Te Ao Haka i tō ako tonu i te ao Māori? He aha ētahi o ngā tūāhuatanga i ako koe?
5. Me pēhea te whakamārama i te āhua o tētahi tangata e tino whai hua ana i roto i Te Ao Haka? He aha ōna tūmomo pūkenga? He aha ōna pūmanawa ka kitea e koe?
6. Ki tō whakaaro, ko ngā āhuatanga i ako koe mā Te Ao Haka, ka hāpai i a koe hei te pae tawhiti? Ka hāpai pēhea nei?
7. He aha ngā whakaaro o tō whānau mō Te Ao Haka? Ki tō rātou whakaaro, he kaupapa mātuatua tēnei, he kaupapa whai hua? He aha ai?
8. He aha ō whakaaro mō ngā aromatawai ka mahia e koe i Te Ao Haka? He āhuatanga hei whakapai ake, hei whakangāwari ake rānei?
9. Kua tīni te titiro a tō kura ki ngā mahi kapa haka nā te noho o Te Ao Haka hei kaupapa ā-paetae i nāiane? Hei akiaki kōrero: Kua whakahirahira ake te kaupapa i nāiane? Ko taua āhua rā anō?
10. He kōrero anō āu hei tāpiri atu?

Te Ao Haka – Ākonga Interview Schedule

1. Please tell us about your involvement with Te Ao Haka.
2. Do you have any involvement in Māori Performing Arts outside of school? If yes, please tell us more.
3. What do you like about Te Ao Haka - Māori performing arts? What kind of benefits do you think it has for you?
4. Is Te Ao Haka helping you learn more about te ao Māori? What kind of things have you learned?
5. How would you describe someone who is doing really well in Te Ao Haka? What kind of things can they do? What personal qualities do you notice?
6. Do you think that the things you've learned through Te Ao Haka will help you in the future? How?
7. What do your whānau think about Te Ao Haka? Do they think it's an important or useful subject? Why?
8. What do you think of the assessments you do for Te Ao haka? is there anything that could make doing the assessments better or easier?
9. Does your school see Māori performing arts differently now that Te Ao Haka is an achievement-based subject?
Prompt: Is it seen as being more important now? Or the same as always?
10. Is there anything else you'd like to tell us?

Te Ao Haka - Te Rārangi Uiui mā te Whānau

1. Tēnā koa, kōrerohia mai mō tō whai wāhi atu ki Te Ao Haka, ā, i te whai wāhi atu hoki a tō tamaiti ki Te Ao Haka.
2. Ka whai wāhi koe ki ngā mahi kapa haka i waho atu i te kura? Ā tēnā, whakamāramahia mai.
3. He aha ngā tūmomo whai painga i puta ake ai ki tō tamaiti, nā tana ako i Te Ao Haka ki te kura?
4. Me pēhea te whakamārama i te āhua o tētahi tangata e tino whai hua ana i roto i Te Ao Haka? He aha ōna tūmomo pūkenga? He aha ōna pūmanawa ka kitea e koe?
5. Kua tīni ētahi tūāhuatanga i te whānau, nā te whai wāhi atu a tō tamaiti ki Te Ao Haka?
Hei akiaki kōrero:
 - kua kaha ake tō whai wāhi atu ki te kura?
 - kua nui ake ō kōrerorero e pā ana ki te kura, ki Te Ao Haka rānei?
 - kua hāpai i tō tūtakitaki ki ētahi atu o tō hapori?
 - kua whakawhānui ake i ō akoranga o te ao Māori?
6. Kua tīnīhia te tirohanga ki Te Ao Haka nā ngā paerewa paetae me te whai wāhi atu hei kaupapa o Te Taumata Mātauranga ā-Motu kua Taea me te Tiwhikete Whakauru Whare Wānanga? He mea nui taua tūāhuatanga?
7. Ki tō whakaaro, ka hāpai Te Ao Haka i tō tamaiti hei te pae tawhiti? Ka hāpai pēhea nei?
8. He kōrero anō āu hei tāpiri atu?

Te Ao Haka - Whānau Interview Schedule

1. Please tell us what you know about Te Ao Haka and your child's involvement in Te Ao Haka.
2. Do you have any involvement in Māori Performing Arts outside of school? If yes, please tell us more.
3. What kind of benefits do you think learning about Te Ao Haka at school has had for your child?
4. How would you describe someone who is doing really well in Te Ao Haka? What kind of things can they do? What personal qualities do you notice?
5. Has your child's involvement in Te Ao Haka made any difference for your whānau?
Prompts:
 - are you more involved with the school?
 - do you talk about it (school or Te Ao Haka?) more often?
 - has it helped you meet others in your community?
 - has it helped you learn more about te ao Māori?
6. Does it make any difference that Te Ao Haka has achievement standards and can be counted towards NCEA and UE? Is this important?
7. Do you think Te Ao Haka will help your child in the future? How?
8. Is there anything else you'd like to tell us?

