

NATIVE DECOLONIZATION IN THE PACIFIC RIM: FROM THE NORTHWEST TO NEW ZEALAND

KRISTINA ACKLEY AND ZOLTÁN GROSSMAN, FACULTY

CLASS TRIP AND STUDENT PROJECTS,
THE EVERGREEN STATE COLLEGE,
OLYMPIA, WASHINGTON, USA,
FEBRUARY-APRIL 2015



KAUPAPA MAORI PRACTICES

1. Aroha ki tangata (a respect for people).
2. Kanohi kitea (the seen face).
3. Titiro, whakarongo...korero (look, listen...speak).
4. Manaaki ki te tangata (share, host people, be generous).
5. Kia tupato (be cautious).
6. Kaua e takahia te mana o te tangata (do not trample over the *mana* of people).
7. Kaua e mahaki (don't flaunt your knowledge).

Linda Tuhiwai Smith,
Decolonizing Methodologies (p. 120)

Booklet available as a PDF color file:
<http://academic.evergreen.edu/g/grossmaz/NZ2015.pdf>

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Orakei
Marae
(Maori
community)
in Auckland

Photos of Study Tour by Zoltán Grossman

More photos available at <http://academic.evergreen.edu/g/grossmaz/NZ2015.html>

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NATIVE DECOLONIZATION IN THE PACIFIC RIM: FROM THE NORTHWEST TO NEW ZEALAND

The Evergreen State College, Fall 2014 – Spring 2015

Faculty: Kristina Ackley (Native American Studies), Zoltan Grossman (Geography)

Fields of Study: American studies, Native American studies, cultural studies, geography and international studies

Maori scholar Linda Tuhiwai Smith asserts, *“Our communities, cultures, languages and social practices—all may be spaces of marginalization, but they have also become spaces of resistance and hope.”* In this program we identified and contextualized these spaces and the politics of indigeneity and settler colonialism. We used the Pacific Rim broadly as a geographic frame, with a focus on the Pacific Northwest Native nations and the Maori in Aotearoa (New Zealand). A comparative study of the role of treaties in Washington state and New Zealand—in natural resources, governance, the arts, education, etc.—provided a key framework for the program.

By concentrating on a larger region, students had an opportunity to broaden Indigenous studies beyond the Lower 48 states, and explore common processes of Native decolonization in different settler societies. We studied decolonization through the cultural revitalization and sovereign jurisdiction of First Nations. In order to examine the central role of Indigenous peoples in the region's cultural and environmental survival, we used the lenses of geography, history, and literature.

In fall quarter our focus was on familiarizing students with the concept of sovereignty, working with local Native nations and preparing to travel to Aotearoa or elsewhere. The concept of sovereignty must be placed within a local, historical, cultural and global context. Through theoretical readings and discussion, we moved from state-building in the U.S. and Canada to Native forms of nationalism. We stressed the complexities and intricacies of colonization and decolonization by concentrating on the First Nations of Western Washington and British Columbia.

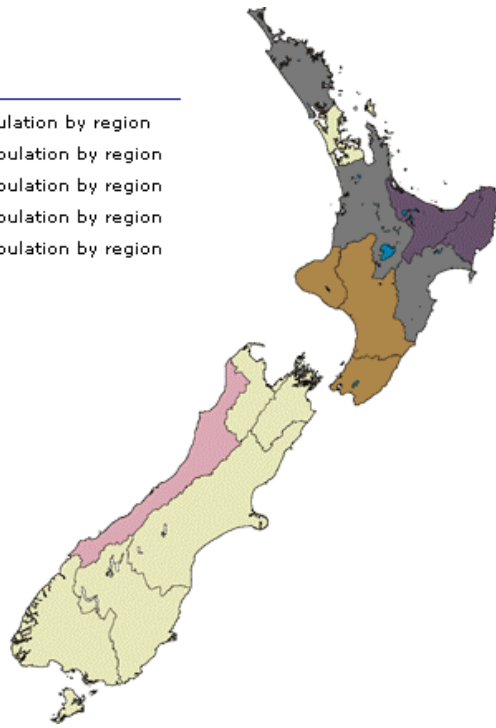
We will expanded the focus to appreciate the similarities and differences of Indigenous experiences in other areas of the Pacific Rim, such as Native Alaskans, Aboriginal peoples in Australia, and South Pacific island peoples. We emphasized common Pacific Rim concerns such as climate change, tourism, and cultural domination.

For up to seven weeks spanning the last half of winter quarter and the beginning of spring quarter, fifteen students and two faculty travelled to Aotearoa, where we learned in a respectful and participatory way how the Maori have been engaged in revitalizing their language, art, land and politics, and their still unfolding, changing relationships with the Pakeha (non-Maori) people and society. Other students conducted research projects in Washington, Oregon, British Columbia, and Hawai'i. Students learned about the ongoing effects of colonization as well as gained a foundation in theories and practices of decolonization. We took as our basic premise in this program that those wishing to know about the history of a particular Native group should write it with a purpose to be in solidarity with these people today.

Students developed skills as writers and researchers by studying scholarly and imaginative works, by conducting policy research and fieldwork with Native and non-Native communities, and by comparing community and government relationships in the U.S., Canada and New Zealand. Students were expected to integrate extensive readings, lecture notes, films, interviews and other sources in writing assignments.

LEGEND

- 0-15 percent of Māori population by region
- 16-20 percent of Māori population by region
- 21-25 percent of Māori population by region
- 26-30 percent of Māori population by region
- 31-40 percent of Māori population by region

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STUDY TOUR OF NORTH ISLAND, AOTEAROA NEW ZEALAND

AUCKLAND (Feb. 16-20)

- Feb. 16: Visit KFM and Te Karanga Gallery on K-Road; Tour of Maori Television studios.
Feb. 17: Auckland War Memorial Museum.
Feb. 18: Maritime Museum; *Haunui* waka (canoe) boat tour of Auckland Harbour.
Feb. 19: Visit Tamaki campus of University of Auckland; lecture by carver Lyonel Grant;
Open Mic with South Auckland poets Rewa Worley, Dietrich Soakai, and others.
Feb. 20: Meet with Nga Puhi environmental scientist Brett Stephenson;
Tour of Orakei Marae (site of 1978 Bastion Point confrontation) with Ngati Whatua iwi.

ROTORUA (Feb. 21-23)

- Feb. 21: Toured Hobbiton movie set near Matamata;
Stayed at Parua Marae; prepared hangi meal; visited weavers Tina Wirihana and Matekino Lawless.
Feb. 22: Tour of Te Puia Maori Arts and Crafts Centre, with weaver Karl Leonard,
including dance performance, carving school, steamed hangi meal.
Tour of Whakarewarewa Thermal Village (hot springs marae) with artist June Northcroft Grant.
Feb. 23: Visited Rakai Jade studio with pounamu (greenstone) carver Lewis Gardiner.

WHAKATANE (Feb. 23-24)

- Feb. 23: Welcomed to and toured the Maori university Te Whare Wananga O Awanuiarangi;
Reception dinner and wharenui light show at Maatatua Marae of Ngati Awa tribal confederation.
Feb. 24: Researched at Awanuiarangi library; visited Ohope Beach; met with artist Tawera Tahuri.

WAIPOUA FOREST (Feb. 25-27)

- Feb. 25: Arrived at Matatua Marae, community on Kauri Coast near Dargaville, Northland.
Feb. 26: Toured native Kauri forest, surrounded by Monterey Pine plantations.
Feb. 26-27: Met with artists Colleen Waata-Urlich, Alex Nathan, and Will Ngakuru.
Feb. 28: Visited Tane Mahuta kauri tree.

PAIHIA / WAITANGI (Feb. 28-March 1)

- Feb. 28: Visited Treaty Grounds where 1840 Treaty of Waitangi was signed;
met with anti-oil organizers Rueben Taipari and Hinee Hoterene.
Mar. 1: Bay of Islands trip on historic schooner R. Tucker Thompson, with historian Aroha Harris;
Visited British colonial capital of Russell (Kororareka).
Mar. 2: Students disperse to projects around Aotearoa New Zealand.

FACULTY

Kristina Ackley (Oneida/Bad River Ojibwe) is Member of the Faculty in Native American and World Indigenous Peoples Studies at The Evergreen State College. She is co-editor of *Laura Cornelius Kellogg: Our Democracy and the American Indian and Other Works* (Syracuse University Press, 2015), and has published in *American Indian Quarterly*, *Studies in American Indian Literature*, *American Indian Culture and Research Journal*, *Ethnohistory*, *Wicazo Sa Review*, and the University of Nebraska Press.

Zoltán Grossman is Member of the Faculty in Geography and Native American and World Indigenous Peoples Studies at The Evergreen State College. He was co-editor of the anthology *Asserting Native Resilience: Pacific Rim Indigenous Nations Face the Climate Crisis* (Oregon State University Press, 2012). He was co-chair of the Indigenous Peoples Specialty Group of the American Association of Geographers (AAG) in 2008–10, and a recipient of the 2014 AAG Enhancing Diversity Award. He earned a Ph.D. in Geography at the University of Wisconsin, with a graduate minor in American Indian Studies, and taught at UW–Eau Claire in 2002–05. His doctoral dissertation *Unlikely Alliances: Treaty Conflicts and Environmental Cooperation between Native American and Rural White Communities* will be published by the University of Washington Press in 2016.

AUCKLAND MUSEUMS

Feb. 17-18, 2015

War Memorial Museum,
Maritime Museum,
Sailing on waka *Haunui*

Whakairo
(carving) on the
pataka (storage
house) in the
Auckland War
Memorial
Museum.



Students interviewing workers
restoring carvings in whareniui.



Whareniui
(meeting
house) in
Auckland
War
Memorial
Museum.



Leichelle Tanoa at the New
Zealand Maritime Museum
showing students how flax rope
was made for maritime voyages.



Traditional Maori
musical instruments
on display in the
Auckland War
Memorial Museum.



Some students took a tour on the oceangoing waka
(canoe) *Haunui*, docked in Auckland next to the
famed Hawaiian vessel *Hokule'a*.



Class at the New Zealand Maritime Museum,
with the Pacific waka *Haunui* and *Hokule'a*.

INDIGENOUS RESILIENCE IN AUCKLAND

Feb. 16, 19-20, 2015

KFM Radio / art gallery,
Maori Television studios,
Tamaki campus U. Auckland,
Carver Lionel Grant,
South Auckland poets,
Orakei Marae / Bastion Point



Maori Television studios tour. The bilingual station was founded in 2004 and is one of the few Indigenous-run TV networks in the world.



Visiting KFM Radio (reggae/soul/hiphop/R&B), Te Karanga Gallery, and Tea Culture.

Prince Davis gives class tour of Orakei Marae at Bastion Point, site of a key 1978 land rights conflict.



Orakei Marae community garden.



Visiting the Tamaki campus of the University of Auckland, in a Maori and Pasifika (Pacific Islander) community, with master carver Lionel Grant, and hosts Rewa Worley and Billy Revel.



Concrete gun turret in closed Army base at Orakei Marae, turned into a cluster of beehives for making manuka medicinal honey.



Attending the Stand Up! Open Mic in the Pasifika community of Papatoetoe with members of the South Auckland Poets Collective.



Ngapuhi environmental scientist Brett Ata Stephenson (former Evergreen visitor) discusses Indigenous knowledge and climate change.

ROTORUA February 21-23, 2015

Hobbiton,
Volcanic hot springs,
Parua Marae,
Te Puia Maori Arts Centre,
Whakarewarewa Village,
Artists Matekino Lawless,
Tina Wirihana, Karl Leonard,
June Grant, Lewis Gardiner



Parua Marae
on Lake
Rotoiti, near
Rotorua (New
Zealand's
Yellowstone)
known as a
center of
Maori arts
ancient hot
springs, and
tourism.



Hobbiton movie set for *The Hobbit*
and *Lord of the Rings*, near Matamata.



Kapa haka
performance at
Parua Marae,
with men's haka
and women's
poi (flax ball)
dances. Students
and faculty were
invited to
participate.



Students with master weavers Tina
Wirihana and her mother Matekino
Lawless, who have both visited
Evergreen, and had just returned
from installing weavings at the UN.



At Parua Marae preparing a
traditional hangi meal of meats,
kumara, potatoes, and greens to be
cooked in an underground oven.



Weaver Karl Leonard preparing a
hangi meal cooked in a volcanic
steam vent during his tour of Te
Puia Maori Arts Center.



Painter June Northcroft Grant,
former visiting artist at Evergreen,
at her Whakarewarewa Thermal
Village family home.



Kapa haka performance for tourist
audiences at Te Puia.



Pounamu (greenstone) carver
Lewis Gardiner, at his Rakai Jade
studio.

WHAKATANE

February 23-24, 2015

Maori university Te Whare Wananga o Awanuiarangi, Mataatua Marae of the Ngati Awa confederation

Mataatua Marae of the Ngati Awa tribal confederation, Aotearoa's only repatriated wharenui (meeting house)



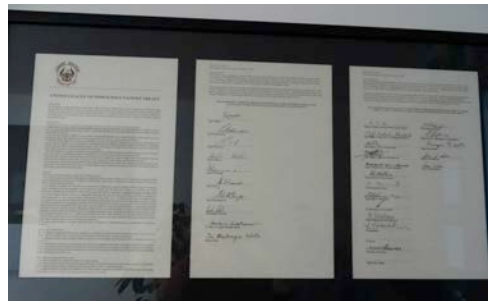
Awanuiarangi college staff welcomed our class with a dinner and light show in Mataatua wharenui.



Maori university Te Whare Wananga o Awanuiarangi, which has had a strong relationship with Evergreen's Tribal Master of Public Administration program.



Tawera Tahuri (former visiting artist at Evergreen) attending school at Awanuiarangi.



Indigenous Nations Treaty initiated by Evergreen Prof. Alan Parker, signed by North American tribes and Ngati Awa.



Hawaiian students offering a song as part of the protocol at the Mataatua Marae reception.



Patricia Johnston, Executive Dean of Policy at Awanuiarangi, now working on a collaborative Ph.D. program with Washington colleges.



Gorgeous Oho Beach on the Pacific coast near Whakatane.



Students seminar on the Treaty of Waitangi dispute around the Foreshore and Seabed Act of 2004.

WAIPOUA FOREST

February 25-27, 2015

Kauri Forest in Northland,
Matatina Marae,
Tane Mahuta kauri tree,
Artists Alex Nathan,
Colleen Waata Urlich,
Will Ngakuru



Evergreen tree-huggers embrace a kauri. The ancient trees have been displaced by logging and plantations of Monterey Pine.



Spraying our shoes to prevent the spread of a disease that has been killing kauri in recent years.



Kauri forest tour with Stephen King, who showed us the traditional names, stories, and uses of the incredibly biodiverse ecosystem.



Te Matua Ngahere, a famous kauri believed to be more than 2,000 years old, and so predates the arrival of human beings and all other land mammals in Aotearoa. The Te Roroa tribe has taken a leading role in protecting kauri, and reclaiming forest lands stolen from them since the Treaty of Waitangi.



Alex Nathan describing the whakairo (carving) on the front of the Matatina Marae wharenui, telling the story of how an ancestor chose to marry a gardener rather than a warrior.



Colleen Waata Urlich and Manos Nathan are prominent uku (clay) artists, reviving a Polynesian tradition that until recently was not supported as a Maori art form.



Carver Will Ngakuru sharing his insights into whakairo and how it is connected to larger life philosophies.



Students helped take on the huge logistical task of getting everyone up, packed, and on the road.

WAITANGI / BAY OF ISLANDS February 28-March 1, 2015

Treaty of Waitangi
1840 signing site,
Bay of Islands trip on
historic schooner
R. Tucker Thompson,
Russell colonial capital

View of the Bay of
Islands from the
top of Roberton
Island. The region
had some of the
earliest Maori
waka landings, the
first British
settlements and
Maori resistance.



Treaty House, where the 1840 Treaty of Waitangi was signed between Maori chiefs and the British Crown.



The R. Tucker Thompson is a schooner tall ship, which has sailed the world. It has visited Tacoma. In the 1980s, it led flotillas opposing French nuclear testing in the Pacific and South African apartheid.



At the Waitangi marae, sharing with Rueben Taipari and Hinee Hoterene.



Climbing the mast on the schooner R. Tucker Thompson.



Swimming from the schooner to Roberton Island.



History Prof. Aroha Harris at the country's oldest church, in the first colonial capital of Russell (Kororareka). Bullet holes from an 1845 battle can still be seen.



Last photo of all our study abroad students together, with our bus driver Craig Sutherland.



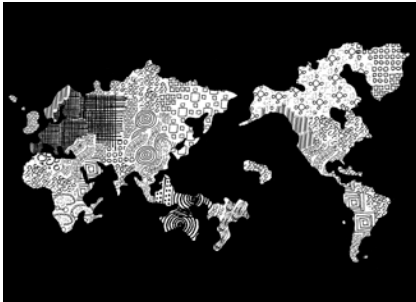
Students dispersed on March 2 to projects around the country. Some attended a March 13 reception held for our students at the University of Auckland History Department, hosted by faculty and Ph.D. students.

STUDENT PROJECTS





Swimming in literature unavailable in the U.S., at the Auckland Library's Maori Research Center. Photo Credit: Madeline Rider.



A Pacific Rim-centered map I made during fall quarter, demonstrating the spatial diversity of the precolonial world.



The marae ātea, or intentionally empty area in front of the wharenuī (meeting house), keeps spatial interactions on Maori terms.



Te Ahika Aroa Trust's papakainga (extended family housing cluster) is made of whare uku (clay houses) from the earth below.

SARAH BOND-YANCEY

The Patterns that Survive: How Indigenous Spatial Resilience Can Inform Inclusive Planning Practices to Guide Our Future

The resilience and power of Indigenous cultures are inextricably tied to their patterns of space use, from domestic / community to urban / regional. Indigenous space use is the way in which Indigenous worldviews, values and verbal languages manifest physically in Indigenous cultures' architecture, housing, community structures and city planning. Spatial colonization attempted to rob Indigenous peoples of their spatial languages, facilitating centuries of cultural assimilation, socioeconomic oppression and genocide. Indigenous spatialities, however, have survived against all odds.

Now, spatial indigenization and decolonization efforts are leading the reversal of genocidal and assimilative patterns, not only helping to restore lost power and health to Indigenous communities, but also facilitating wider societal change. During this year-long cumulative project, "The Patterns that Survive," I compared the Coast Salish experience in the Pacific Northwest to the Maori experience in Aotearoa New Zealand. Due to the extended duration and community-immersive format of the program, I was able to go beyond the dominant binary of Native *versus* non-Native, considering the more holistic and complex patterns of community-based reclamation and collaborative resistance in the face of globalizing forces such as corporatization, climate change, and urban migration.

I began the project in fall quarter by looking at the spectrum of colonization and resistance in Native American tribal community planning and design. I compared colonial top-down planning methods with Indigenous community-based methods, paying special attention to the methodologies' resulting impacts on the health of housing and community spaces within reservation boundaries. During winter and spring quarters, I extended these studies overseas to Aotearoa New Zealand, looking at the resilience and inherent survivance of Maori space use, planning and design. While a direct "comparison" between Aotearoa and the U.S. is impossible (due to dramatically different histories of spatial colonization and Indigenous resistance, reclamation and indigenization), the pan-indigenist framework allowed me to identify key trends across settler-colonial societies. These trends include the negative impacts of modern institutionalized racism and ongoing colonial spatial supremacy not only on Native communities, but also the shared and overlapping spaces of landscapes, economies and cities. Equally striking was the incredible ability of Indigenous spatialities to resist and overcome issues that settler-colonial society created and failed to solve.

Through a series of independently arranged homestays in Aotearoa, I experienced the impacts and solutions of Indigenous spatial resilience first-hand. My experiential learning included two weeks in Auckland, doing archival research and volunteering with Habitat for Humanity Auckland; a week in the remote seaside community of Ahipara, studying Maori whanau (extended family) housing solutions and a controversial government housing relocation project; and a week in Hamilton shadowing the community organizer of the Maori Housing Foundation's new mixed-residency papakainga (extended family housing cluster). The community planning and housing projects I experienced in Aotearoa represent both the best of historical Indigenous spatial resilience *and* the revolutionary ingenuity of modern Indigenous peoples.



With New Zealand Sign Language (NZSL) interpreters Kelly and Noreen at Whakarewarewa village.



Rueben Taipari and Hinee Hoterene speaking at the whareniui (meeting house) on the Waitangi Treaty Grounds



Eric Mathews, deaf Maori working toward language preservation for Maori and NZSL.



With Alex Nathan and Colleen Waata Urlich at Matatina Marae in the Waipoua Forest.

ANNIE BOUFFIOU

Hearing People in a Hard of Hearing Place: If I Did To You What You Do To Me...

Being legally deaf or as is commonly labeled, hard of hearing, is not an ethnic issue. It is a human issue and occurs in all cultures and societies. How it is approached varies from place to place and culture to culture. How each culture has been impacted by colonization and/or urbanization also influences how the legally deaf are incorporated in each family and community. Some are highly conscientious and understanding, others not so understanding, and some even abusive from the frustration of attempting to communicate with the person who has minimal hearing. Conversation and interaction active with hard-of-hearing persons is daunting at times. The missed nuances of a spoken phrase can change the understanding of a story even to the point of altering a history through missed communication.

My fall project focused on some of the history and similarities between the Deaf/Hard of Hearing culture and Native cultures, such as boarding schools, job training assigned by preconceived ideas of ability and gender roles, educational restrictions, and type-casting based on preconceptions. In winter/spring, I examined how the Maori resource the hard-of-hearing elders of their tribes and how they keep the hard of hearing interactive within the tribe in the preservation of the history and culture. Both Maori and New Zealand Sign Language are official national languages.

As a legally deaf person, doing study abroad and international travel, I discovered a very unusual learning field. Without the help of a hearing person (either an American Sign Language interpreter or fellow student repeating what has been spoken), I was at a loss for information being relayed. It is my personal experience that the Hard of Hearing become lost in translation too easily due to sound distortion, acoustics and or background noise.

What I discovered as far as cultural events and interaction of the Hard of Hearing was it varied from place to place. Many hard-of-hearing persons were dependent on a friend or relative to repeat what was being said. Of course the ceremonial parts were often known from childhood and resonated within each being, but the unknown was unknown. Some even chose to withdraw to a point and not know what was being said at all.

For the later-in-life hearing loss victim, Sign Language is not a common subject of learning. Most choose to live without communication rather than learn a new language. Many chalk it up to 'old age' and consider it good enough to not know what is happening in the world.

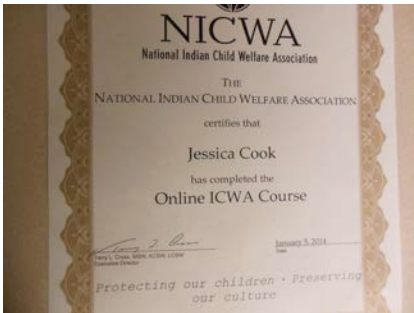
The city of Auckland is much like Seattle, Washington. It is sprawling, many sectioned and many subdivisions, and quite confusing until you begin to understand the regional placement of places within the districts. It was to me, a common busy, integrated city that had so much to see and do, there were almost too many choices. The University of Auckland is where I was able to find Maori women who shared stories of their own families living this situation out with elder members of the tribe (iwi) and subtribe (hapu). I am so grateful to those I spoke with and cannot express how they have encouraged me.



With my daughter.



Skokomish Tribal Center.



I completed the online course of the National Indian Child Welfare Association (NICWA).



Project readings.

JESSICA COOK

The Indian Child Welfare Act and the Struggles it Faces

In winter/spring quarter I focused my project on the Indian Child Welfare Act (ICWA) of 1978. In my project I addressed how ICWA became a federal law, how the law affects tribal members, and if the federal and state governments are honoring the law. I earlier completed the online course of the National Indian Child Welfare Association (NICWA). Furthermore, I integrated my studies with my experience and the knowledge I gained by participating in volunteer work at the Skokomish Tribe on the Hood Canal in Washington.

Tribal parents see their children as representing the heart of their communities. Without the children, tribes cannot work like a system because the children are the future leaders. Additionally, the parents are also the role models for the future generations to come. Every person in the community holds the responsibilities of protection to the community, and most importantly to the children and the elderly. Furthermore, with the help of extended family and community members, children are able to be productive citizens of their tribe. They are able to practice their cultural and spiritual beliefs and protocols, with the help of the elders and every adult that contribute to their community's learning. Through the educational system they are able to make a difference in each tribal member's life. In the eyes of each tribal member every child belongs to its community, as the African proverb states, "It takes a village to raise a child."

In my experience at the Skokomish Tribe, I had the opportunity to volunteer at the Youth Center, and was able to observe the high school youth. I was amazed how they created space, to discuss situations that can affect their life, while gaining skills to become leaders and deal with situations. Some of their discussions were about leadership and their role as tribal members. They also talked about the effects of bullying and how to protect people from bullying. They also had conversations about abusive relationships that teens experience when they are in a controlling relationship, and how to overcome and face their abusers. Additionally, there were conversations about their identity, and who they were in their tribe.

When I see these young women and men I see the future leaders of not only their tribe, but in any field that they choose to go into. They acted mature for their age; they were also talented and had knowledge of who they were. I also had the experience of working with the elementary youth group, and was extremely impressed by these children. I observed the children's relationship with one another, and the connection that they carried for each other. There was a huge respect for one another because of the space that was created for them by the adults.

In conclusion I wanted to address my gratitude to those who gave me the opportunity to have these experiences. I was able to do research and learn how important it is to create space and learn from people around me. I also had the opportunity to meet and work with the adults at the center where the youth group would meet up. I enjoyed seeing the adults encourage, influence, and hold the children responsible for their life.



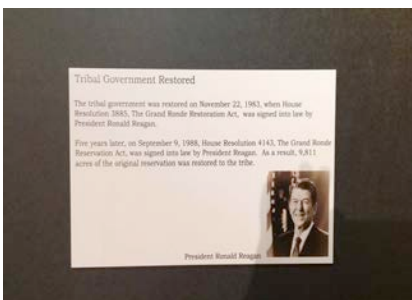
Standing two stories sturdy and spacious, this structure provided the setting for the interviews of tribal council members.



Formed in the shaped of a medicine wheel, the Health and Wellness Center encases a multitude of tribal health services.



A Grand Ronde elder shared her emotionally packed statements towards being terminated and being recognized.



President Ronald Reagan returned 12,000 acres of reservation land in 1985 to the tribe as part of the Grand Ronde Restoration Act.

JOSEPH DENNIS

The Stability & Strengths of the Confederated Tribes of Grand Ronde

In fall quarter, my project focused on the cooperative efforts of the Nisqually Indian Tribe and the Washington State Parks and Recreation Commission, which is planned to open the Nisqually-Mashel State Park in Summer 2015. In winter/spring quarters, I examined the sustainability of tribes in Washington and Oregon, along with tribal public services, as part of the progress of Indigenous nations of the Pacific Northwest. I specifically studied the Confederated Tribes of the Grand Ronde's various provided public services, interviewing chairs of the tribal council, and educating their tribe in cultural practices kept alive through dedicated members of the reservation.

My research contributed towards the efforts of fulfilling multicultural literature credits for my middle level humanities endorsement. I planned my 40 hours of classroom-based volunteering, and taking the WEST-B/WEST-E tests. I examined independently structured services on the Grand Ronde Reservation in western Oregon, from the Health and Wellness Center to the elders' activities building, adult foster care, and a bio-efficient plastics recycling company. I was able to select the lenses through which I examined Grand Ronde's culture, without impeding any on any future or ongoing endeavors of the tribe's decolonization.

From February 9 -20 I spent my time in Grand Ronde, meeting six out of the eight members of the Tribal Council, touring the Chachalu Museum, visiting the elders' activity center, and exploring the environmental complexity of the reservation's landscape. I interviewed Reyn Leno, Toby McClary, Denise Harvey, Tonya Gleason-Shepek, Chris Mercier, Cheryle Kennedy, and Jon George, all whom brought forth new perspective on Grand Ronde's current issues. One of the many issues that tribal leaders emphasize is pursuing land claims on the 60,000 acres of the original reservation boundaries (from Spirit Mountain to Highway 18) taken by the State of Oregon and/or the federal government during the Termination period of the 1950s and 1960s.

Readings such as *The Stability and Strengths* not only the triumphs and struggles within the Grand Ronde Reservation, but also how other tribes in the United States have fared since the period of restoration in the 1980s. I broadened my understanding of the effort it took to not only earn federal or state recognition, but how recognition was maintained. Due to a contributing plan centered on forming a culturally independent structure of leadership and community-based indigenous teachings, modern advances in technology services have been ascertainable. I had found during my winter-spring quarter research period that some non-Native allies and federal/state agencies have worked cooperatively with the Confederated Tribes of the Grand Ronde.



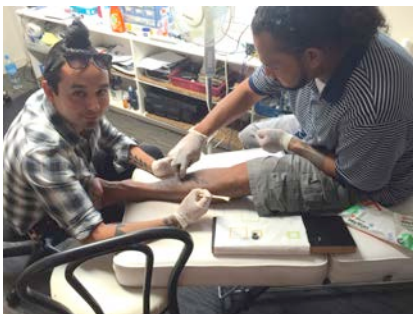
Jesse Čayaakeweʻ (Tongva), student, language learner, and Native tattoo researcher and upcoming apprentice.



Meeting with Te Hamua Nikora, Punga Smith, and Fatty of Manaia Moko in Gisborne, Ngāti Porou territory.



Nahaan (Tlingit/Haida/Inupiaq/Paiute) tattoo artist wearing his family crest of the Killer Whale on his chest.



Performing my first tattoo on Sotia Ponijiasi (Tongan/Fijian) at Tohu Tribal Ink, Paihia. He apprentices with owner Lani Apiata (Ngāpuhi).

JESSE ČAYAAKEWEʻ CAMERON BRICEÑO-DRESCHER Te Reo Tā Moko: Connecting and Understanding The Language of Indigenous Tattoos From the Northwest to New Zealand

My research project looked at the ways in which Indigenous peoples of the Pacific Rim—from Native American tribes of the U.S. West Coast to Māori tribes of the East Coast of Aotearoa—have been applying tattoos, or tā moko, as part of daily life and cultural expression. These acts connect pre-contact traditions to the contemporary and further promote other aspects of culture, such as language reclamation, assertion of sovereignty, and ownership of spirituality. Stemming from my own Tongva background, which contains a long tradition of *tovuušey* (tattoo) within the spectrum of California Indigenous practices, I reflected on the connections of my people and other California Indians to the more focused context of the Pacific Northwest and Aotearoa. My role as a researcher was to look to historical sources for knowledge but more importantly to interview and photograph the living wearers and givers of these sacred markings.

Throughout this work my primary focus was in the ways in which Indigenous tattoos act as recordings of historical migrations, genealogy, relationships to land, and spiritual beliefs. A major assertion of my paper is that Indigenous tattooing are forms of written language that encompass a peoples’ ancient, inter-generational history of their place-based experiences. Further, I looked at the significance of the revitalization of tattooing as a means of decolonization, cultural continuity, and evolution. These are the deeper meanings—carved into skin—that embody the heart of my research.

My fall-quarter research focused within the realm of the Pacific Northwest and Alaska coasts. One of my highlights during this time was when I traveled to Seattle to interview and photograph urban-based Tlingit, Inupiaq, and Unangan dancers and singers who wear their traditional tattoos. The stories shared both by word of mouth and physically by their markings reflected their ancestral homelands, principles of living, and connections as family and extended community within urbanized spaces. Further, I had the pleasure of working with members of the Quinault Indian Nation who spoke to the traditional methods of tattooing, the specific people of community and regions of the body tattoos would be given, and how even in the contemporary these markings act as symbols of status, identification, and markers of cultural resurgence into the future.

In my winter-quarter travel to Aotearoa, I met with multiple Māori tā moko wearers and practitioners. My work primarily took place on the East Coast of Aotearoa, in Paihia, Auckland, and Gisborne, where a major highlight occurred when I met with artists and clients at Manaia Moko & Tupara Studios, which are Māori-owned and operated. Spending time with these tribal community members truly revealed how tā moko is a connection from the past to the future. It maps genealogy, encourages oral tradition and language use, and acts as a strong, visible assertion to the sovereignty of Maori tribes within local and national politics. Lastly, at the end of my journey I was in Northland and met with the artists of Tohu Tribal Ink, a Ngāpuhi-owned studio in Paihia. Lani Apiata (Ngāpuhi) and Sotia Ponijiasi (Tongan/Fijian) shared their knowledge around the importance of the work. I was extremely fortunate to be given the opportunity to tattoo and give back within my research. Throughout this journey I not only learned of a language of tattoo, but witnessed the spirit of the people who make it.



In Tipene's garden, where I stayed and learned, and ate fresh food, above the the sea in Te Kaha.



Orakei Marae community garden in Auckland, which has an outreach program and welcome volunteers.



I am standing at the Minginui forest village community garden, which has quite a large plot of land for growing.



The entrance to Tipene's garden in Te Kaha on a very sunny morning. It follows permaculture and uses natural systems.

ERIN GITAR

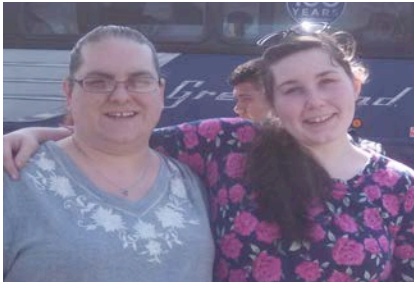
Maori Kai (Food), Traditional Gardening, and Community Gardens: Resistance and Community Health

In winter quarter I explored the ways in which the Maori sustainable food movement acts as resistance and healing. I went to Aotearoa New Zealand and spent most of time in Te Kaha, on the East Cape of North Island. My emphasis was on food, community gardens, and community health. I was interested in the benefits of teaching gardening to youth and how this instills self-sufficiency, as well as creates space for intergenerational learning. Gardens strengthen connection to whenua (land) as well as to whanau (family), and this promotes healthy lives and communities. There are many marae (Maori community) gardens that are growing kai (food) and rongoa (medicinal plants) for the benefit of their community. Marae gardens also host workshops and cooking classes as part of community education. In spring quarter I was an intern at Fertile Ground community garden in Olympia, making comparative connections.

I first visited the Orakei Marae community garden in Auckland. It has a community outreach program with homeless people, and for Maori this is a space to reconnect with their cultural roots. I saw this garden as a safe and healing space for the community, providing time for people to connect with each other, while working with the plants. Here I saw that for people living with mental health issues this was a very positive place to interact, and to get to work while learning. This space and interaction works to decolonize western views of healing.

I stayed in Te Kaha for a month where my host had built his home and permaculture garden, located on Te Whanau-a-Apanui tribal land. This land largely stayed in Maori ownership due to the courts ruling in their favor. My host Tipene grew up here, moved away, and then returned nine years ago. He has his own company within the forest service and is providing jobs for young people in his community. He grows many vegetables, has a fruit forest, and chickens. In this way he resists being fully dependent on the capitalist economy. He is also working to shift job dependence back into tribal land, and building his community's sovereignty.

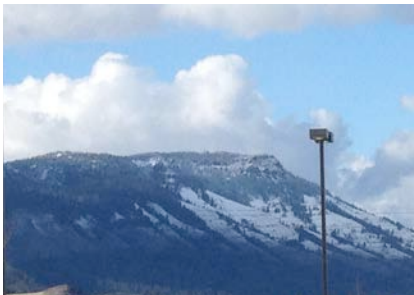
I also went to visit the Minginui forest village community garden in Tuhoe tribal territory. This small community was built when the forest service set up here, but once it left, the people here were left without economic opportunity. Many people here are living off social welfare, and gang prevalence is also high. This community has been left to fend for itself. But it has a large garden bed, that can act as a major source to building a traditional economy. It is also a space to reclaim traditional foods for community health.



My cousin Jennifer and I interpreted our family narratives and related oral history. We were dedicated research companions.



Tamástslikt Cultural Institute at Umatilla. The white tower to the left is a wind turbine, and to the right is the Living Culture Village.



Indian Rock, overlooking La Grande, Oregon. The road to the top is impassable until June.



A working copper mine and wagon ruts as seen atop Emigrant Hill, a landmark along the trail near present-day Baker City, Oregon.

ANNALISA KIRKLAND

Resiliency is Intergenerational: Healing Matrilineal Trauma through Story

In fall quarter, I studied the quality of and access to reproductive care available through the Indian Health Service, and select complementary care and advocacy organizations for Native women and families in the U.S. I discovered how the federal government attempts to meet its treaty-protected obligation to provide health care. During winter quarter, I traveled to eastern Oregon, where I focused on decolonizing femininity and binary notions of gender and sexuality. I recognized how colonization and gender are conditioned and expressed in both healthy and traumatic ways through institutional, family and personal narratives.

My research was based in La Grande, Oregon, though I also traveled to various places along the Columbia River. While in eastern Oregon, I strove to critically examine my family's role as European immigrants who directly benefited from the Homestead Act, and were thus complicit in the passage of other anti-Indigenous legislation and policies. I questioned who benefits from the stories I have been told, while I worked to unpackage the gendered conditioning that colonialism instilled within my family, and in other families who share our settler history. I received many stories previously unknown to me about familiar events and ancestors, and recognized that not all truth is objective. I delved deeply into the legacy of colonial and gendered violence women inherit by virtue of body and/or identity, by becoming aware of family and personal narratives in a place that has faced physical and cultural genocide. I interviewed family members to learn oral histories and personal ideologies, working primarily with my grandmother and family matriarch Emma Renner. I also consulted various historical and contemporary texts.

During westward expansion to Oregon throughout the 1800s, some settler women were forced across the land, and others chose to go, but all contributed to the genocidal oppression of Native peoples. Settlers were implicated in armed and militant occupation of Indigenous land, the spread of disease, and the desecration of natural resources through passage and exploitation. Settlers inflicted physical, cultural and religious violence through the Whitman Mission and Fort Walla Walla, and in the attempted delegitimization of Indigenous ways of knowing and being.

Three particular institutions along the Oregon Trail reflect on the area's ethnogeography. The National Historic Interpretive Center and the Baker Heritage Museum are in Baker City, and Tamástslikt Cultural Institute is on the Umatilla Reservation near Pendleton. All three are on the traditional territory of the Umatilla, Cayuse, and Walla Walla peoples. The Interpretive Center attempts to maintain the integrity of white narratives and the physical presence of wagon wheel ruts across the prairie. The Baker Historic Museum exhibited non-Indigenous bodies of color, but not their voices. The Tamástslikt Cultural Institute asserted Indigenous self-representation. The Walla Walla word Tamástslikt was given the meaning "interpreting our own story." As a tribally owned and operated institution, Tamástslikt called on all visitors to recognize that Native peoples have not vanished. They were here before, they are here now, and they will continue to evolve here.



I have graduated into a role wherein I can teach hula. Above is a student I teach. We don't dance to entertain, but to reclaim.



'Ahupua'a are land divisions that extend from the mountain to the sea. These signs are used to remind people where they really are.



The Paepae o He'eia fishpond is a historical place on O'ahu that until recently has been dilapidated. There are efforts to restore it currently.



Homes in Hawai'i are of a much lower quality than those in the contiguous United States, but are worth almost double in price.

KAYLA KUBOYAMA

Unbreakable Connections: Exploring Land-to-Landholder Relations and Co-optation in Hawai'i

In fall quarter, I examined the ways in which recovery from the effects of colonization are found in Native communities. Through this research, I quickly found the danger in the premise of this research. As an outsider, the judgments made regarding the quality or effectiveness of initiatives towards healing intergenerational trauma have historically led to colonial-based actions, and ultimately a continuation of the subjugation and pain that the community hoped to mediate in the first place. In going forward into winter quarter, I looked within my own Kanaka Maoli community in Hawai'i.

The argument of this paper is that co-optation of power in Native resistance movements occurs in order to maintain the colonial status quo of the ways in which Native peoples see themselves. The scope of this project occurs specifically in Native lands that have been historically used, throughout their history of colonization, for the purposes of tourism and economic gain. The report drew largely from the idea that Native cultures and peoples are undeniably connected to their places of origin.

By examining the identity of colonized peoples through the identity that their land has taken on from their colonizers, the study suggested connections between the deliberate choice in the co-opted movement, by colonizers, to accept some kinds of movements towards greater autonomy, and rejecting or neglecting to address others at all. Focusing mainly on the Kanaka Maoli population in Hawai'i, there existed as the main area of academic focus that the rampant homelessness problem among Native Hawaiians comes as a possible result of economic oppression through colonization. While the Hawaiian resistance movement has fought against land ceding, these protests and the issues that they encompass are largely neglected by the settler colonialist population. Instead, however, other aspects of the Native Hawaiian cultural revitalization movement were, and have been, given more promotion in Hawai'i. By looking at what was and was not accepted and legitimized by the colonial body, the paper further separated the changes into changes to the superficial, public sphere and changes to the more radical systemic sphere. Because those that have been accepted are more likely to have a history of being used to promote the colonial gaze of Native Hawaiians, there is a concluding implication that co-optation and the specific incentive of economic gain for the majority settler colonialist faction of the state are correlated.

Hula is a specific example of this, and was examined further throughout the course of the paper. Very lightly, I touched on the issue of the flight of Native Hawaiians from Hawai'i, because of economic strains that come with the forced economic system on the islands and its people, and the specific kinds of service jobs that Native peoples are pushed towards in Hawai'i current society. As a final note, the paper examined the shifting of Native people's natural purpose in the contemporary age, as a direct result of the renaming of the purpose of land that they are on. This reaffirmed that the connection between land and identity, much like that of all cultures, evolves. Unlike the cultures of the colonizer, however, the shifts in Native Hawaiian, and all Indigenous cultures' identities, occur as a direct result of those who insert their dominance.



Evergreen women students mastering the art of poi for our class audience at Parua Marae.



A group of women standing in the front kapa (line) performing haka (dance) during the Te Matatini competition in Christchurch.



Team photo of the winning team from Te Whanau-a-Apanui tribe. Teams on average consist of 20 people, both male and female.



The bulging of the eyes is a way to express dominance over outsiders.

VICTORIA LAMP

Te Matatini Kapa Haka Festival: Maori Decolonization through Dance and Music

I joined the program Native Decolonization in the Pacific Rim in winter quarter of 2015. I wanted to expand my knowledge of different cultures, and I approached my travels to Aotearoa New Zealand with an inquisitive mindset. My project looked at how the Maori have kept their culture alive since being colonized by the British, by continuing to engage in haka (dance) and music as a means to reclaiming their identity. As an American student I wanted to find out why the Maori decided to open up their culture to non-Maoris, and looked into the advantages and disadvantages of the Maori sharing their culture.

Traveling to New Zealand was an amazing opportunity for me. Every person that I met was extremely nice. By the time I got to the festival I had already learned much about haka, which went beyond its popular international image as “war dance” performed by male rugby players. Kapa haka includes men and women doing the haka challenge dance, women performing the poi (flax ball) dance, and both men and women singing waitata (songs) from the traditional past, Christian hymns, and modern popular music.

My research took me to Christchurch to attend the 22nd annual Te Matatini Kapa Haka Festival. Held every two years, this national event is hosted in different locations throughout Aotearoa New Zealand, with teams also from Australia (Ahitereiria). Teams are usually made up of mostly extended families, with about 20 people on a team. The actual competition only lasts a week, but the teams will spend three months living together to practice and prepare for the competition. The two days of finals brought a crowd of approximately 80,000 people. Many of the people who came to watch the festival were family of the teams.

During the competition the teams are required to incorporate different types of dance into their performance. The average performance will go for 40 minutes. Nine teams are picked to go onto the finals and there are four winning teams. The competition goes in the following order. On Day 1 is the Pōwhiri (opening ceremony) by the tangata whenua (hosting tribe). On Days 2 and 3 are the Pool Rounds, which eliminate teams, and on Day 4 and 5 are the Finals (Te Matangirua). The finalists are judged anew to determine third place, second place, and the Toa Whakaihuwaka (overall champion of the competition). This year’s first place team was the Te Whanau-a-Apanui iwi (tribe) from the eastern Bay of Plenty region.



Standing in front of the Makah Cultural and Research Center in Neah Bay, Washington.



The Museum of Anthropology at UBC's state-of-the-art Centre for Cultural Research.



Nine totem poles at Brockton Point in Stanley Park, Vancouver, welcoming visitors to the original land of the Coast Salish people.



Travelling exhibit at the UBC MOA that highlights oral history, language, and the community's effort to protect čəsnaʔəm.

SAM MEJIA

Reclaiming Indigeneity in Public Spaces

Prior to my start at Evergreen State I had always been interested in Indigenous culture and traditions, and often read books pertaining to the history of different peoples in North and South America. In winter quarter, I started my preliminary research on museums, cultural centers, art galleries, and other public spaces depicting the suffering and assimilation Indigenous people have overcome due to colonization, and what is being done to reclaim their culture to move towards a better future for the next generations. I soon realized that there was a major difference in the way Native-operated museums and cultural centers were managed, as compared to their counterparts operated by non-Natives.

Museums are “contact zones” between a dominant group and minority communities whose possessions and culture are presented for display; therefore they are responsible for the representation and communication between each group. Museums play an active role in the formation and modification of ethnic identity. People call on museums to recognize the trauma, oppression, and multi-generational impact endured by the subject being studied, and change respectively. Traditional museum exhibits of Native culture and art typically represent the past, ignoring the living culture that still exists today. Museums are now striving to incorporate Native voices in displays, especially in museums and cultural centers operated by Native peoples. Through tourism and travel, museums receive millions of visitors a year and it is their responsibility to depict the history of the community they represent as accurate and respectful as possible.

I visited several museums in Seattle, such as the Seattle Art Museum, the Museum of History and Industry, and the Burke Museum, to learn more about non-Native operated museums. Attendees can witness the changes these curators are making to incorporate the present Native voice in exhibits, as well as more accurate cultural information. To further my research, I visited the Makah Cultural and Research Center in Neah Bay. The Makah Museum houses artifacts from the Ozette site, a village along the coast that was perfectly frozen in time due to a mudslide that occurred about 500 years ago. In the 1970s, more than 55,000 artifacts were recovered over the span of 11 years, including three homes. Makah elders identified artifacts and supplied information about manufacturers and use, as well as cultural significance. Through this process, detailed information about each artifact was taken in the hope that understanding these objects might provide a link from past to present for a prosperous future. The museum is recognized as the nation's finest tribal museum, and teaches visitors the everyday life of pre-contact Makah people.

I also drove to British Columbia to visit the University of British Columbia (UBC) Museum of Anthropology, the Royal British Columbia Museum, the Museum of Vancouver, the Musqueam Cultural Centre, and the Squamish Lil'Wat Cultural Centre. The museums were operated by non-Natives and the cultural centres operated by First Nations communities. Indigenous peoples are reclaiming their tradition and culture to overcome assimilation and colonialism for a flourishing future through involving all generations of their community to take part of their living history and teaching the youth their Native language.



With Colleen Waata Ulrich in the kitchen at Matatina Marae. She was passing on her knowledge about Maori world view of balance and gender complementary.



Pamphlets from the exhibition in Auckland and the artist gathering in Astoria, Oregon. Healing and collaboration across the Pacific!



The box office at Maoriland, a spread of only some of the many beautiful films from Aotearoa and internationally.



One of the high school volunteers striking a pose on the stage before *Ahi Ka*, the first Maoriland short film to screen.

LISA MORELLI

Healing through Art, Maori Cosmogony, & Restoring Gender Balance

In fall quarter my project focused on Native feminist anti-violence movements in the Pacific Northwest, centered on sovereignty and healing, specifically through legislation such as the Violence Against Women Act, Native-run organizations, and cultural and community-based healing. I sought to continue my project with the same emphasis on healing from colonial patriarchy, although my focus changed. Through my research readings and experiences in Aotearoa there were distinct reoccurrences when addressing decolonizing healing from colonial-imposed gender, these being Maori creation narratives, art, and cultural knowledge exchange.

Art is a healing medium that promotes personal and sociopolitical expression, and is a site of intergenerational knowledge. Art inspired by Maori cosmogony harbors a message of gender complementary and balance. The stories of Papatuanuku (Earth Mother) and Ranginui (Sky Father), and other Mareikura (female deities) and Whatukura (male deities) comes lessons of balance, resiliency, whanau (family), and whakapapa (genealogy). As a mediator between tradition and modernity, art brings forth gender complementary in the Maori worldview. Artistic expression, community collaboration, and intergenerational exchange of knowledge inspired by Maori cosmogony are powerful means of healing. They serve as channels in expressing a message of the necessity of gender complementary in restoring balance, and as an effective form of personal and community healing from Western gendered violence.

Our class stayed at the Matatina Marae in the breathtaking Waipoua Forest in Northland. There I had the honor in meeting and spending time with Colleen Waata Ulrich, an influential uku (clay) artist. Her work is inspired by Maori cosmogony, with emphasis on Mareikura, which in English the closest definition would be female deities. However, the term “deity” does not encompass the entirety of the meaning. My experiences through speaking with her, seeing her work at a collaborative exhibition in Auckland, and attending her “Uku-Aotearoa: The Spirit of Materials” lecture at the Clatsop Community College in Astoria, Oregon, were very influential. I drew strong connections bringing forth the healing power in complementary through Maori cosmogony storied through art, artist networks, and intergenerational and cross-cultural knowledge exchange.

I also attended the Maoriland Film Festival, an international Indigenous film festival in Otaki that collaborates with ImageNATIVE Film Festival in Toronto. Otaki is home to the country's first Maori university, Te Wānanga o Raukawa, and has three language immersion schools and one high school. The film festival allowed for local students to volunteer and attend the screenings, and hosted filmmakers from across the world. It was an example of intergenerational knowledge exchange and community and cross-cultural collaboration. I watched films such as *The Dark Horse*, *The Dead Lands*, and *Ahi Ka - The Long Burning Fires of Occupation*, which carried strong messages of Maori mythology. Though many films were predominately male-casted, the voice of Maori creation narratives and gender balance prevailed. Film is a medium which touches on gender in a way that interacts with dominate cultural narratives. The ways in which Maori cultural stories were incorporated challenges the audience to dissect gender narratives.



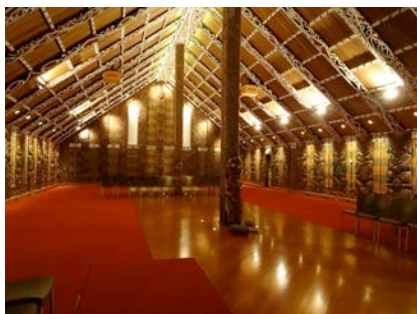
My father representing the past, my sister and myself and the present, and the tamariki (children) as the future for language revitalization.



Tara Williams and her family also representing the past, present and future.



Myself in front of a kohanga reo (language nest) in Rotorua, New Zealand.



Mataatua Wharenuī in Whakatane, New Zealand, representing the strength of language usage.

KIMIKO 'HAPA' PATCHO

Language Revitalization: Past, Present and for the Future

In fall quarter I researched Cowlitz Tribal Recognition and how the tribe is fighting for recognition and reclaiming family ties and ownership of its land. Jackie Price states, “knowledge exists within the rhythm and realities of the land.” While knowledge exists within the land, the strength exists within the tempo and truth of the language. For my winter/spring project I researched the strength of language revitalization in Aotearoa New Zealand, Hawai’i, and Samoa, through cultural and life stories of the past, present and future.

While exploring language revitalization in Aotearoa New Zealand and in the United States, I collaborated with people of Maori, Samoan, and Hawaiian descent and listened to them talk about their experiences with their moolelo (story) on language. Throughout the paper I chose nine representatives who are of different generations and cultures. Three represent the past, four represent the present, and the last two represent the future. For the past I spoke with Tara Williams (Samoan), Iriah Smiler (Maori), and Raymond Patcho (Hawaiian). We discussed their experiences growing up as part of the displaced generation, and how their experiences affected the decisions they made or will make for their children. The replies I received were all similar, that their upbringings did define the decisions they made or will make for their children, and that “knowing your language is good, but if you want to survive in a white man’s world you need to know both ways of life,” the traditional and the Western views.

The representatives of I keia ao (present) were Tepualani Failaunga (Samoan), Kaia Kong (Hawaiian), Bronson Purcell (Hawaiian, Samoan, Maori), and myself (Hawaiian). This generation of undergraduate students has discussed with me the importance of being able to speak in their own languages, but knowing the difficulties in not having anyone to speak with while away at school. For example, I attended Hawaiian immersion schools, and moved away. While going to college people would ask if I could speak Hawaiian, and I found comfort in telling them yes. But as the year went by I discovered the lack of confidence I had with telling people that I spoke fluent Hawaiian, as my confidence dimmed so did the strength and fluidity of my language. When I arrived in Aotearoa New Zealand and saw the strength of Te Reo (language) Maori, I felt ashamed of not using my Hawaiian olelo (language). On February 16th on the way to visit Maori Television in Auckland, I made a promise with Bronson that we would olelo to each other as much as we could. Three months later we are both holding up to our promises and are now reclaiming our strength within our olelo, and will continue to strengthen and build a base for future generations.

The representatives of keia mua iho (future), build and strengthen the base for this and the upcoming generation. The tempo and truth lay with the babies such as Ronin Puahi (Hawaiian and Samoan) and Parekaawa Hartley (Maori). Although very young, Ronin and Parekaawa hold the knowledge of the land, the strength of the language, and the soul of the culture, which makes them the key to language revitalization.



En route with friends to GLITCH 2015 Hui, an organization by and for queer Indigenous youth in Aotearoa. #PolynizeUrMind



Community building—absolutely lovely friends met at Rainbow-Youth's NXT 15 Queer Leadership Conference, hosted by Unitec.



Volunteering as staff at Pasifika Festival in the Hawaii Village with fellow queer Kanaka Maoli. Hū ke kiuke o lāua!



Auckland's finest and queerest Maori and Pacific Islanders.

BRONSON PURCELL

Reframing The Traditional: Takatāpui and Queer Indigeneity

In fall quarter, I began an introductory exploration of two-spirit identity in Native American cultures that deconstructed the colonial transphobia and homophobia found in Native Indian communities. My research led me to understanding the violent ways in which U.S. colonization has erased and distorted a plethora of Native gender identities unique to each of the 860+ tribes in North America, and new recognitions of two-spirit as both empowering and at times limiting in its generalizing definition of queer Native being. As a non-Indian avid in ending cyclical research-based abuse and the colonial taking of Indigenous intellectual property, I maintained an ethical boundary to *two-spirit* as opposed to any of the numerous tribe-specific identities that, upon reflection, simultaneously barred my research within a Western lens. In Aotearoa New Zealand., I committed to exploring queerness within my own communities from an Indigenous framework

We must reframe the dominant societal Anglo-American definition of the 'traditional' to have a more informed understanding of the complications involved with reclaiming identities suppressed by settler colonialism. There is a great need for colonized Indigenous youth to create newer narratives on queer Indigenous being while maintaining a rooted sense of self in their cultural and generational identity. This report argues that reclamation of Indigenous gender diversity is essential to decolonization and effective community healing. Existing within the framework of Maoritanga (Maori-ness) and activism in Aotearoa, this research seeks to find an inclusive, expansive, and healthy definition of Indigenous identity that reconciles the seemingly separate worlds of queerness and indigeneity. To paint an accurate picture of takatāpui Maori (colonial translation: 'third gendered') and their struggles, this work addresses the barriers of LGBTQ-ness post-colonial erasure, the intersectionality of Maori identity, and touches lightly on cross-cultural Polynesian solidarity in largely mixed communities.

Most of the information outside my findings can be sourced in various texts on queer Indigenous being, such as Jessica Hutchings's *Sexuality and the Stories of Indigenous Peoples*, and in conversations with and the ongoing works and projects of LGBTQ Pakeha (European settler) community organizers, mixed-Maori artists, takatāpui Maori artists, queer Samoan artists and community leaders, as well as some kumu hula Kanaka Maoli (Hawaiian hula teachers) and hālau members (hula dancers).

Auckland is the largest multicultural Polynesian city in the world and is where I spent most of my time during the project period. Other notable cities I visited are Rotorua, Whakatane, Dargaville, Paihia, Palmerston North, and Ōtaki. In Aotearoa, I had the privilege of attending the annual Pasifika Festival, the Maoriland Film Festival, the NXT 15 Queer Youth Leadership Conference hosted by Unitec, the 2015 GLITCH Hui, and various lectures at a number of universities around the Auckland area.

Born and raised in Hawaii, I am of native Hawaiian, Samoan, and Maori descent. Many of my experiences in Aotearoa revolved around my own personal reconnection with Maori identity, language, cultural practice, performance, and spirituality. My father was born in Henderson, New Zealand, and raised in South Auckland. I have incorporated some of those experiences and precious cultural exchanges into this report.



A view of downtown Wellington, an urban destination for many post-WWII Maori migrants, from the peak of Mount Victoria.



An urban marae, Maraeroa was an old tavern physically relocated to a suburb of Wellington to serve the needs of Maori communities.



“Ngā Mōrehu,” or “The Survivors,” is the national museum Te Papa’s interactive game about Maori urban migration.



Today, approximately 84% of Maori live in urban areas and currently, 24.3% of Maori live in the city of Auckland.

MADELINE RIDER

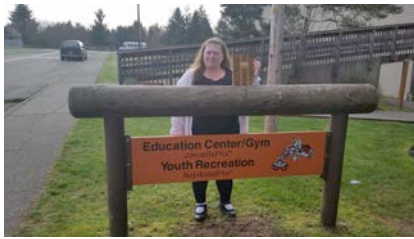
Whakawhanaungatanga in the City: Indigenous Urbanization, Cultural Adaptation, and Relationship-Building as a Model for Sustainable Migration

In fall quarter, I examined the relationship between settler dependency/ Indigenous power and Pacific Northwest Indian policy and identified the parallels between the colonial attacks on Duwamish tribal identity, the reshaping of Salish watersheds, the ecotopic re-branding of Seattle in the 1970s, and today’s Lower Duwamish Superfund clean-up. While the emphasis of my project “Seattle Illahee: Duwamish Resilience in the Face of Ecological Transformation” was on the impact of land development on Duwamish identity, my research enlightened me to several non-ecological components of Seattle’s urbanization. Within the context of urbanization, sustainable community building is fundamentally rooted in sustainable relationships and sustainable relationships are dependent on a communal understanding of interconnectedness.

Moving forward into winter quarter, I chose to research manifestations of interconnectedness for Maori in the urban environment through both an academic and experiential exploration of whakawhanaungatanga. Whakawhanaungatanga was defined for me towards the end of my trip to Aotearoa New Zealand in a way I had to come to understand it best through my research – that it is the process of reciting your whakapapa (genealogy) as extensively as you can so that those who hear it might listen for your points of connection or relation, those points where your ancestors either coincide or where they might have met. More recently it was explained to me simply as “We are all connected.” In practice, I have seen whakawhanaungatanga as the process of establishing relationships and responsibilities through the knowledge of extensive, overlapping tribal and ancestral histories.

I spent seven weeks in Aotearoa New Zealand, during which I visited urban marae (meeting grounds) in both Auckland and Wellington, consulted with Maori historians of urban migration and resilience at the University of Auckland and Maori researchers at the Auckland Library, and attended community-based events and workshops aimed at serving urban Maori and Pasifika populations. I also had the opportunity to connect with the Nathan family, visiting an urban marae established near Wellington by their father after WWII, as well as their ancestral land, the Waipoua Forest, returned to their possession after a Waitangi Tribunal land claim in the 1980s and ‘90s – an amazing example of a family’s home connections. These experiences, coupled with my own Native family’s history of displacement and resilience here in the Pacific Northwest, inform my argument that by indigenizing or expanding our worldviews through reciprocal relationship building, we permit the existence of more varied and complex understandings of connectedness and identity within the urban environment.

This project challenges current urban narratives of deficit perpetuated by transpacific rural-purity models of identity and grand theories of urban migration, instead amplifying examples of cultural adaptation and resiliency within urban-based Maori experience. I expand on the value of combating urban alienation in preserving cultural connection and broader tribal history, as well as the potential of such understanding to improve the health and well-being of urban Indigenous communities and beyond.



In front of Tu Ha' Buts Education Center holding a Lushootseed language book (later gifted to Vicky Engles)



Drums made by tribal members and used in ceremonies. Even the teens make their own drums and use them in drumming circles.



Upon entering the Education Center you see a 4 ½-foot diameter dream catcher made by Ed Cooper, a tribal member.



The Healing Mural designed by Taylor Krise and Jonathon Ackerman, made with youth as a form of healing and teaching.

VICKY RUDESILL

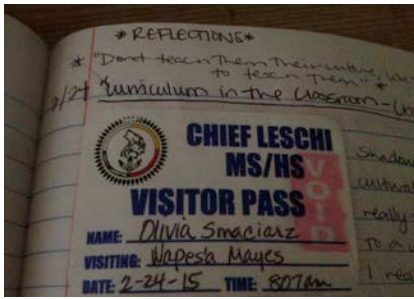
The Continuity of Culture: Tribal Government Promotion of Youth Cultural Education

In fall quarter, I researched Native Education, Culture, and Youth and how all people have a story to tell. Culture is made up of language, music, art, dance, crafting, food/cooking, storytelling, spiritual beliefs and practices, rituals, clothing, and even through day-to-day activities. Today's youth have a difficult time trying to manage their own history and Native culture practices with today's educational system. In the past, the young were taught from an early age their histories and cultural practices. Although many Native students attend public schools as well as tribal schools more and more opportunities develop through cultural arts centers, museums, language schools, tribal community centers, and outside organizations to teach the ways of the past and how to apply them in today's world. During winter and spring I continued my research focusing on the Squaxin Island Tribe through their educational support system, Tu Ha' Buts, with afterschool and breaks activities; the TANF program and the ways to which they teach and support families; the Elders and their room of crafting and storytelling; and through its museum and the programs it sponsors like the Button Robe Project, Drumming and Singing Circle...

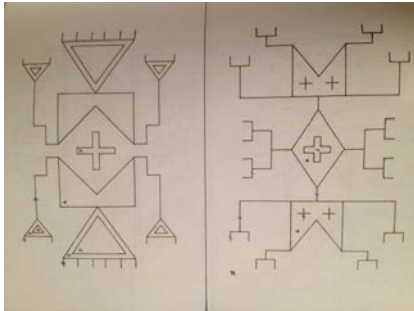
Education of a tribe's culture does not begin and end with the teaching of children and youth, it extends to all members, to remember what was done, why it was done, when it was done, where it was done, and how it was done along with all repercussions to said action. Education supports the actions of the tribe as well as the individual and groups. Tu Ha' Buts Learning Center (Gordon James, Educational Director) helps to promote education and cultural practices and help with homework by a teacher. There is no charge for using the service. They have a Sylvan Learning Center upstairs next to the offices. Downstairs lies the Basketball Gym, the Media room, the Children's class/art room (Geri Lynn, Children's Advocate), and out through the gym is a small kitchen for preparing snacks, followed by the Youth activities room (Laurel Wolffe, Teens Advocate), where most indoor youth activities happen. The outdoor activities include assisting elders with electronics and yard upkeep, hiking, working with other groups on projects, earning special field trips (like Wildwaves), etc. They have their own bus for transportation issues.

The TANF (Tribes Assisting Native Families) program is a welfare program focused on keeping families together, the weekly meeting in the Community Kitchen is often thought of as tribal crafting time but it always ends with a message from BHR per Federal demands. Vicky Engles works both with the TANF program and making the Button Robes for high-school graduation (made at Choice High School by family and community).

Finally, the Elders Hall acts as a Senior Center, a place for luncheons and activities as well as educational learning. The Tribal Museum next door is the repository for the local area tribe's cultural artifacts as well as a research center and a place for cultural enrichment. Outside there is a Military memorial with oars representing various tribal individuals, all inter-woven within the local environment. The tribe also has its own canoe shed where canoes for the Tribal Journeys are both crafted and stored. Tribal culture at Squaxin Island is continuing, alive and well.



Began my research conducting fieldwork at the tribal school in Puyallup, which offers cultural arts as an elective, including beadwork.



Examples of traditional Lakota Sioux design units used prior and during the beginning stages of white settler contact.



The peyote stitched stick game set I produced as part of a proposed beadwork curriculum, ideally for a classroom setting.



The annual Ky'iyó Powwow is held in Missoula, at the University of Montana. 687 dancers competed in their finest beadwork.

OLIVIA SMACIARZ

The Act of Beadwork: Generations of the Lakota Sioux

In fall quarter, I was not yet enrolled in The Evergreen State College, so I began my Native Decolonization studies in the winter quarter. The involvement and knowledge of Native culture and historic accounts of colonialism I obtained previously to this course aided me in a stronger research project in the months that followed. While in Washington, I researched the effects colonialism had on Lakota beadwork, and how it has changed and is continually evolving. I observed the ways in which Native American powwows act as a social space for selling beadwork, intertribal gathering, and cultural revitalization. I framed my analysis with curriculum and pedagogy, and proposed beadwork projects to preserve the custom.

Although there are many types of beadwork, for this project I chose specifically beadwork of the Lakota Sioux— not only for its flourished beauty and rich history but because it is my own ancestral heritage. Looking through the lens of decolonization I discovered not only how it has become what it is today, but how to actively promote the handicraft along with how it is used as an intertwining link between cultural gathering and economic advantage for our Lakota people.

In the beginning stages of my research, I was under that assumption that, since all Native culture was negatively affected by colonialism, that beadwork was too. After delving in deeper, I realized how Western expansion only opened the door for a further progression of beadwork. Trade with white settlers increased the availability of European materials that Lakota women never had seen before, and with the deep appreciation for beads and self-adornment, the new materials were gladly accepted. Although colonialism still had its negative impacts, such as prohibiting traditional design, and enforcing reservation life that resulted in less traditional beadwork, the beauty and skill of the art prospered and also offered income and economic advantage.

In my fieldwork I acquired rich information and drove many miles. I traveled to Chief Leschi, the tribal school in Puyallup, to hold observations and interviews with the Cultural Arts teacher, retrieving vital information regarding the importance of teaching beadwork and the proper ways it needs to be done. I attended many powwows such as the Sah-heh-wah-mish Days in Shelton, Washington, the Well-briety Powwow in Nisqually, Washington, the University of Washington's annual powwow in Seattle, and the Ky'iyó Powwow in Missoula, Montana. I observed the vending space, finding that it was a culture within itself. I viewed examples of traditional *versus* contemporary beadwork, examined the Lakota style beadwork of dancers' regalia, and documented how the space itself is decolonization – that Monday through Fridays we live in the white man's world and the white man's clothes, but these weekends are our time to gather, give thanks, wear traditional regalia, and be amongst our nations.

Through all my accumulated research there always seemed to be one thread holding all my arguments together, that the traditional custom needs to be taught to our younger generations did just as our foremothers did. Whether it is through powwowing, community programs, vending in the art market, or instructing in a classroom, we must do what we can to preserve this custom and make the act available to our people.



Getting to know the local plants and their historical and current medicinal uses.



Mural outside of Choices Kahungunu Health Services in Hawk's Bay



Whakairo (carving) alongside administrative information in the Rotorua General Hospital



Breastfeeding Talk Cards for Mama Aroha program to support breastfeeding for Maori whanau (extended families).

SOPHIE SMYER

Making Space for Healing: Partnership in Decolonizing Health Care in Aotearoa

Beginning in Fall 2014, I investigated the impacts of settler colonialism on Indigenous health care in North America. In Winter 2015, I expanded my research, and examined the ways that Maori reproductive care has been impacted by and adapted to settler colonialism in Aotearoa New Zealand. I focused in the way that providers, resources and institutions, both Maori and non-Maori, address the legacy of colonialism and work to create relevant, effective and genuine services for Maori. In addition, I examined the process of dismantling colonialism within non-Native institutions. During my time in Aotearoa, I traveled around North Island, visiting Auckland, Rotorua, Whakatane, Te Kaha, Hawke's Bay, and Gisborne, as well as Christchurch on South Island. I entered into the rohe (territory) of Ngāti Whatua, Te Arawa, Ngāti Tuwhertoa, Ngāti Awa, Tuhoe, Te Whanau-a-Apanui, Ngāti Kahungunu, Ngāti Porou, and Ngāi Tahu. The voices of the many amazing people I met and communicated with are the formation of my research, coupled with my own personal reflections.

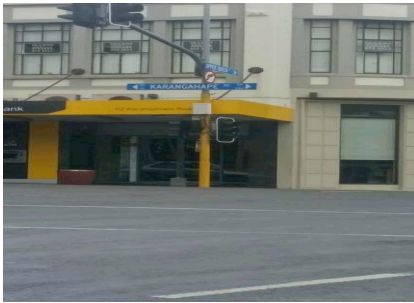
The key findings of my work are that the impacts of settler colonialism live on in our health institutions and care structures, and are continually perpetuated by health care providers. I have observed the importance of major systemic change, such as drawing upon the Treaty of Waitangi, changing policy, working on representation and sharing power, affirming and implementing Indigenous worldview, and understanding history as a lens to foster better health for Indigenous communities. A key element of this is creating alternative healing spaces, in which community members provide culturally relevant services for their own community. Indigenous worldview, values, perspective and health needs can be affirmed by creating spaces in hospitals, clinics, and care centers based on Maori tikanga.

However, along with centering Indigenous ways and perspectives, it is equally important to destabilize the supremacy of whiteness and colonialism within health systems. In order for decolonization and reform of health care, non-Native institutions and providers must grapple with their own history and complicity with colonization. This is particularly challenging because the framework for all mainstream policy and organization is colonial, causing practitioners wishing to appeal to Maori worldview and practice to straddle two worlds, and work within a system that will always privilege the colonial paradigm.

Along with addressing the minutiae of policy change, training, and management structures within health institutions, many of my contacts working within the health structures of Aotearoa outlined the need for broader shifts in worldview and construction of thought. As long as we are working within the rules and restrictions of the colonial system, no amount of policy shift or training can ever be enough alone. Therefore, the deepest work that non-Indigenous health workers, communities and institutions must engage with in order to effectively work alongside Indigenous communities is self-critique, ongoing relationships and a destabilization of in-ground colonial perspectives. By beginning here, everyone has a role to play in decolonization and a healthier future.



In Rotorua, New Zealand, in front of one of the many adult entertainment centers.



Karangahape Road, also known as K-Road, has a reputation for being Auckland's red light district. This is where the New Zealand Prostitute Collective is located.



The Gambles, located in Russell, is one of the oldest buildings on North Island. It also was a brothel in the early 1800s.



The White House on Queen Street is one of the largest adult entertainment centers in Auckland.

RACHEL SWAN

Impacts of the Decriminalization of Sex Work on Indigenous Societies

In fall quarter, I researched the connection between missing and abducted Native women and human and sex trafficking. Many people tend to think that human and sex trafficking is just an issue that is occurring in other countries, but in fact it is actually happening in our state and on our reservations. Through extensive research what was once perceived as just missing and abducted Native women now is connecting to human and sex trafficking. The Native Women's Association of Canada estimates at least 500 cases in that last 20 years of murdered or missing First Nations women. I am interested in this topic because I want to get a Master's degree in Human Rights. I have worked with the non-profit organizations Thurston County Coalition Against Trafficking and Washington Engage. At my current employment, I work at a family homeless shelter, where I have assisted victims of domestic violence, human and sex trafficking victims.

Building on my experience from working with non-profit organizations that combat human and sex trafficking, in winter/spring quarters I investigated the impacts of decriminalization of sex work as they apply to Maori and Pasifika (Pacific Islander) communities in Aotearoa New Zealand. My research project examined how decriminalizing sex work has affected these Indigenous societies. I realized when researching the sex work industry how tapu my subject is. Sex is something a lot of Maori and Pasifika communities do not like to discuss, nor do they like to admit to having family members in sex work. Unfortunately, sex workers live in a society that treats them like they are second-class citizens by either refusing to recognize their existence, or seeks to judge and exclude them.

During my time in Aotearoa, I traveled around North Island, as well as Christchurch on the South Island, examining the impacts of the Prostitution Reform Act of 2003. Prior to sex work being decriminalized, it was illegal to receive money for sex, to own a brothel, and to live off their earnings. It was also illegal for the sex workers to solicit sex, but it was not illegal for the clients to ask for sex. What the Prostitution Reform Act did was to protect and safeguard the rights of sex workers from exploitation. Now it is not illegal to own a brothel, solicit, receive money, and live off their earnings. Sex workers are now offered employment contracts and are able to refuse clients. The sex workers can also lodge a complaint with the police if a client refuses to pay. In the past the sex worker had to suffer in silence because the practice was illegal. Unfortunately, the Prostitution Reform Act only protects those workers who are from New Zealand. The law was put in place to be an effective way to stop trafficking, so the population of sex workers who are migrants cannot speak up since trafficking is illegal, so in turn the law becomes a contradiction. By decriminalizing sex work, the laws still do not address how racism and poverty are connected. Putting the law into place does not mean violence goes away, however the worker is able to report the violence against them and in turn gets reported more.



Me at home.



Tour of Auckland Harbour on the waka (canoe) *Haunui*.



Karuhiruhi (Pied Shag) bird near Matatina Marae—one of the main staples of Maori precolonial diet in the area.



Skeletons of the giant moa bird, which was indigenous to Aotearoa and went extinct after the Maori overhunted.

ANNE TAHKEAL

Decolonizing through the Practice of Upholding Hunting Rights and Privileges

There has been a great loss of Native language from the effects of colonization. In fall quarter, I contrasted language revitalization programs of a Northwest tribe that has economic resources available, and compared it to the efforts of a tribe that is more isolated. Through this research, I found that the tribe that was isolated had come a lot further in revitalization than a tribe that was economically at an advantage.

I have learned that for most Native Americans, wildlife resources, namely hunting and fishing, have been beneficial to individual families and for tribal communities to survive and thrive. Before colonization, Native people lived in territories marked by specific boundaries, such as mountains, rivers, etc. they would hunt, fish and farm for the major supply of food they consumed. Natives were able to harvest a variety of food at different seasons.

The main staple in every Native American colonial diet, beginning especially in the 1950s, was their rations of commodities, which led to an epidemic of Type-2 diabetes. As Winona LaDuke wrote, “Removed from their accustomed hunting and gathering places, crowded onto often barren reservations, they were handed the staples of the day--refined white flour, white potatoes and white sugar--and told to make the best of it.” Consuming the staples of such a diet would make any nationality sick.

Today, hunting gives young people stability while they practice hunting rights and privileges that their ancestors fought so hard to maintain for them. There are many health benefits to consuming food you hunted. Not only is the steroid-free, there is also physical activity that goes along with the hunt. There has been a gap in young Natives learning and practicing cultural events within their communities, and hunting is an important way for youth to get back in touch with Native culture. Social issues that affect the lives of Native American population range from poverty to poor quality of healthcare, substance abuse, teenage pregnancy, violence, and high suicide rates.

My Maori contact in Rotorua, Jo Curtis, was very knowledgeable about hunting. She was a director in charge of the Maori Television network in Rotorua. The production she was affiliated with was called “Hunting Aotearoa.” Along with numerous trips to her station, she took me to meet several people who gave me insight on places to look and interesting articles to look up online. “Hunting Aotearoa” works together with the “Hunting the Rez” documentary crew that covers hunting issues in Washington state (including my own Nisqually Tribe), and into western Montana. One person that I was put in contact with, Desi Small Rodriguez, from the Flathead Reservation in Montana. She goes to school at the Uni in Hamilton, which was a half-hour north of Rotorua. She was a great source on the Treaty of Waitangi and she was a good source on hunting guidelines and where to look for them in the U.S. By visiting the Aotearoa and Pacific Northwest hunting documentary crews, I could see how a collaboration works between Indigenous peoples across the Pacific.



Stefanie Weber (Quinault) at the Auckland Fish Market.



Up close and personal with a crayfish during a tour of Ngati Porou Seafoods Group.



Fishing equipment at the Auckland War Memorial Museum.



Fresh fish at Auckland Fish Market.

STEFANIE WEBER

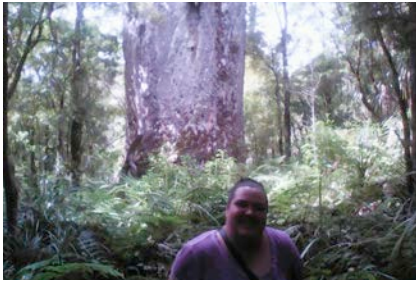
Maori Kaimoana: Harvesting, Processing, and Marketing Tribal Seafood in Aotearoa

In fall quarter, the focus of my project “From River To Table: Harvesting, Processing, and Marketing Tribal Seafood” was on tribal salmon fisheries in the Pacific Northwest. I divided this presentation into three components, the first emphasizing the different ways my own tribe (Quinault) typically harvested and processed salmon prior to European contact and how we adapted those methods in response to colonialism. The second component of the project was a step-by-step explanation of how salmon are processed after being caught and sold, by looking at the Nisqually Tribe's She-Na-Num Fisheries processing plant in Tumwater, Washington. Finally, I focused on the Salmon Marketing Program of the Affiliated Tribes of Northwest Indians (ATNI).

Continuing into winter quarter, I extended my work on tribal fisheries by researching Maori practices for harvesting, processing, and marketing kaimoana (seafood). My intent for this project was to examine how Maori people traditionally harvested seafood, and the ways in which these traditions have adapted to present-day maritime technology. An aspect of harvesting that I examined is the sovereign right of Maori people to conserve kaimoana by enforcing rahui (fishing closure) and maintaining marine reserves. I also explored how despite the removal of weirs and a surge in the tourism industry, traditional eel fishing remains an important practice for Maori people, safeguarded through the tribal exercise of political and economical power. In addition to traditional practices, I discuss the contemporary fishing industry in Aotearoa and how tribal seafood companies navigate New Zealand's quota management system.

I had the privilege of spending six weeks in Aotearoa New Zealand. My research was mainly centered on the East Coast of North Island in Gisborne. While in Gisborne I had the opportunity to visit Ngati Porou Seafoods Group (NPSG), a tribally owned kaimoana processor and distributor. There I was able to speak with Mark Ngata, general manager of NPSG, and was given a tour of the processing plant by the company's operations manager, Mike Ayton. This visit was a highlight on my journey in Aotearoa, giving me a hands-on approach to understanding how NPSG's processing plant operates, which products they distribute, how the quota management system works, and most importantly, who is behind the business of Maori tribal seafood companies. Throughout my stay in Aotearoa, I visited museums in Auckland and Gisborne, using them as a resource for gathering historical information on different aspects of Maori fisheries, such as ceremonies to ensure bountiful harvests and harmony with the sea, equipment typically used to harvest kaimoana, gender roles in relation to fishing and shellfish gathering, and the continuity of these practices in resistance to colonization.

The purpose of my project was to show how traditional practices utilized by Maori fishers in the past continue into the present. Although the methods may not look exactly the same today, traditional methods of harvesting and processing have retained their fundamental functions. Further, Maori fisheries are not just economies of harvesting fish to eat, but are rooted in identity, power, and a deep respect for the sea and its spiritual guardians.



Standing in front of a 2,000-3,000 year old Kauri tree in the Waipoua Forest in Northland.



The community garden at Orakei Marae in Auckland, New Zealand.



At Orakei Marae, standing in front of manuka.



Beehives at Orakei Marae in Auckland. The bees are busy making manuka medicinal honey.

KEZIA WENTWORTH

Maori Rongoa and Native American Traditional Medicines: Decolonizing Indigenous Health

In fall quarter, I examined how community gardens in tribal reservations are not only helping to reverse the effects of the many health problems associated with a poor diet, but to also help tribal communities reconnect with their culture and their strong relationships to the land. In the winter and spring quarters, I chose to focus on rongoa (traditional Maori medicine), researching how tribes have held on to their indigenous knowledge of rongoa and traditional medicines, how they are passing on that knowledge, and the ways in which food sovereignty is enforcing tribal sovereignty.

The focal point of this project was to compare Maori rongoa with Native American traditional medicines, and how the Indigenous knowledge of those medicines is being retained and transferred to future generations. Perhaps the most damaging effect of colonization was the intentional attack against Native American and Maori food systems, and their knowledge of food and medicinal plants.

By examining the ways in which the Maori of Aotearoa New Zealand have held onto their knowledge of rongoa, and the ways in which they are passing that knowledge on to future generations, it became abundantly clear that Indigenous culture has a much stronger presence in Aotearoa than among Native Americans in the U.S. Not only do Maori have a stronger presence, but they also held on to more knowledge. Because the colonizing settlers found the local remedies to be so helpful, they recorded their knowledge for future uses. Today, many Maori iwi (tribes) are facilitating rongoa classes, wananga (knowledge teachings), and community gardens to pass on their Indigenous knowledge to future generations. Native American tribes and communities are also regaining their knowledge of traditional food systems and medicines through community gardens, sharing through social media networks, and attending cultural events centered on traditional foods and medicines. Although the passing of Indigenous knowledge is very important for its survival, there is much hesitation to publish much of this knowledge due to the largely warranted fear of appropriation.

Manuka is a prime example of rongoa. The manuka plant is also commonly known as the “Tea Tree.” Traditionally the plant had many uses, such as making tea to cure bladder ailments, and using the oils to act as a lice deterrent. Today, the plant is being used as a tool to combat deforestation, and for income through the worldwide demand for manuka medicinal honey. Medicinal manuka honey is expected to become a multibillion-dollar industry, and Maori are at the forefront of this industry because most of the manuka resides on Maori land. However, because of the projected successes of this new product, the Maori-owned manuka honey farms are being targeted and attacked. Non-Native beekeepers are gaining access to lands residing next to Maori-owned manuka so the bees can harvest the manuka pollen illegally, and some are even going as far as to destroy the Maori-owned beehives. There is even a larger threat of wealthy companies taking over the industry, which is why the Miere Coalition was started. This movement is dedicated to having the Maori manuka companies being the majority beneficiaries of this growing industry. After all, the ones who control the resources should be the leaders of the industry.



In front of the prominent Te Wananga Whakairo (Carving School) at Te Puia in Rotorua.



Alex Nathan and Will Ngakuru (Te Roroa) carving a waka (canoe) at Matatina Marae in the Waipoua Forest. Northland.



Will Ngakuru and myself carving out the bottom of the waka at Matatina Marae in the Waipoua Forest. Northland.



Student at Gisborne Boys' High School working on his piece during the whakairo class.

HAYDEN ZABEL

Whakairo as a Means of Decolonization

In fall quarter, I looked into the art of Coast Salish woodcarving. I focused on three pieces of work from three different artists: Susan Point, Dempsey Bob, and Norman Tait. Through my research I found out that Coast Salish carving was a revitalized movement and the three artists were some of the instigators of this revitalization. During my research I started seeing the importance of this artistic form on a cultural level. Prior to going to Aotearoa New Zealand, I was not yet aware of how an art form could carry so much influence and power in a community, as well as be used as a tool to bring people back in touch with their culture.

Historically, Maori had no recorded written language, thus they told their histories, whakapapa (genealogy), and stories through spoken word and their arts. One of the most common and important tools for communication was and still is whakairo (carving). In modern times the art of whakairo has survived and still persists as a key link to Maori culture. Today a number of whakairo artists and community leaders have acknowledged this importance and are using it as a tool for decolonization. Throughout my time in Aotearoa New Zealand I witnessed numerous examples. For my research project I decided to look at three examples in depth, and surprisingly the similarities and differences I found were very interesting. In all of these examples whakairo is not only being used for visual pleasure, financial gain, or individual recognition, but for Maori decolonization and most importantly for the generations of Maori to come.

The first example is Lyonel Grant's whare whakairo (carved meeting house) at the Unitec Campus in Auckland. His unique blend of contemporary and traditional construction brings attention to differences between Maori and Pakeha (European settlers). The second example is an event I happened to experience at Matatina Marae in the Waipoua Forest. This event was a wananga (tribal teaching and learning) and was the first time the people of the Te Roroa iwi (tribe) came together and carved a waka (canoe) in over one hundred years. The leaders in the community used the construction of this waka as a means of getting the youth involved and coming together as people being connected by the waka. The third example was a number of events in the small East Coast city of Gisborne. I visited the carving program at the boys' high school, and spent time with a number of community members who are in the early stages of designing a major tourist activity involving a carving placed in Poverty Bay, with waka tours and diving expeditions out to the carving.

These examples contain whakairo being used in different ways, either through facing these differences that are prevalent in all of our lives, using it as a tool to educate others and strengthen the community, or for bringing profit in to the community and getting them excited about their culture. Now Maori are not only using whakairo to talk about their past, but are using it to foretell their future.

