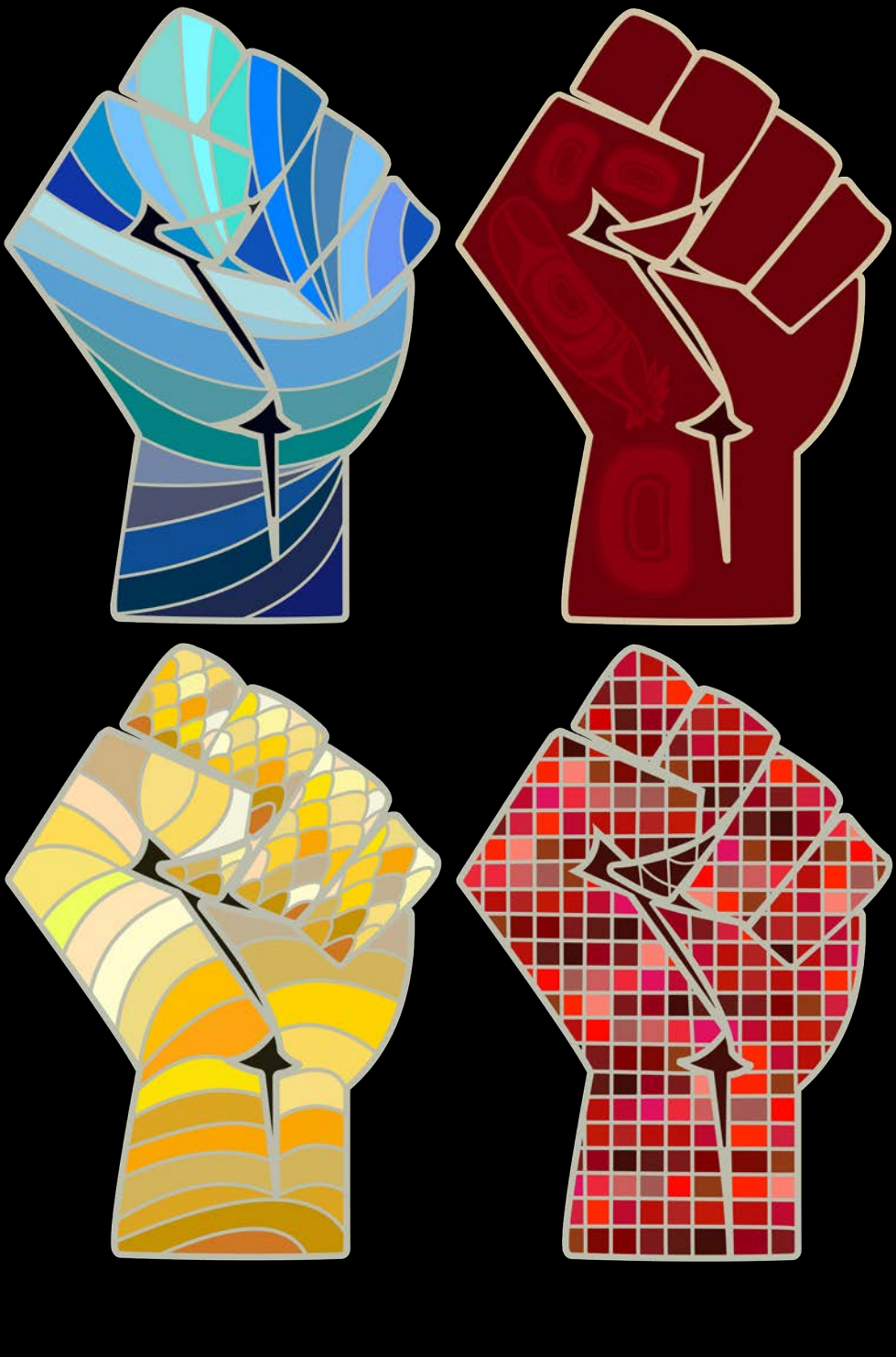
AUT

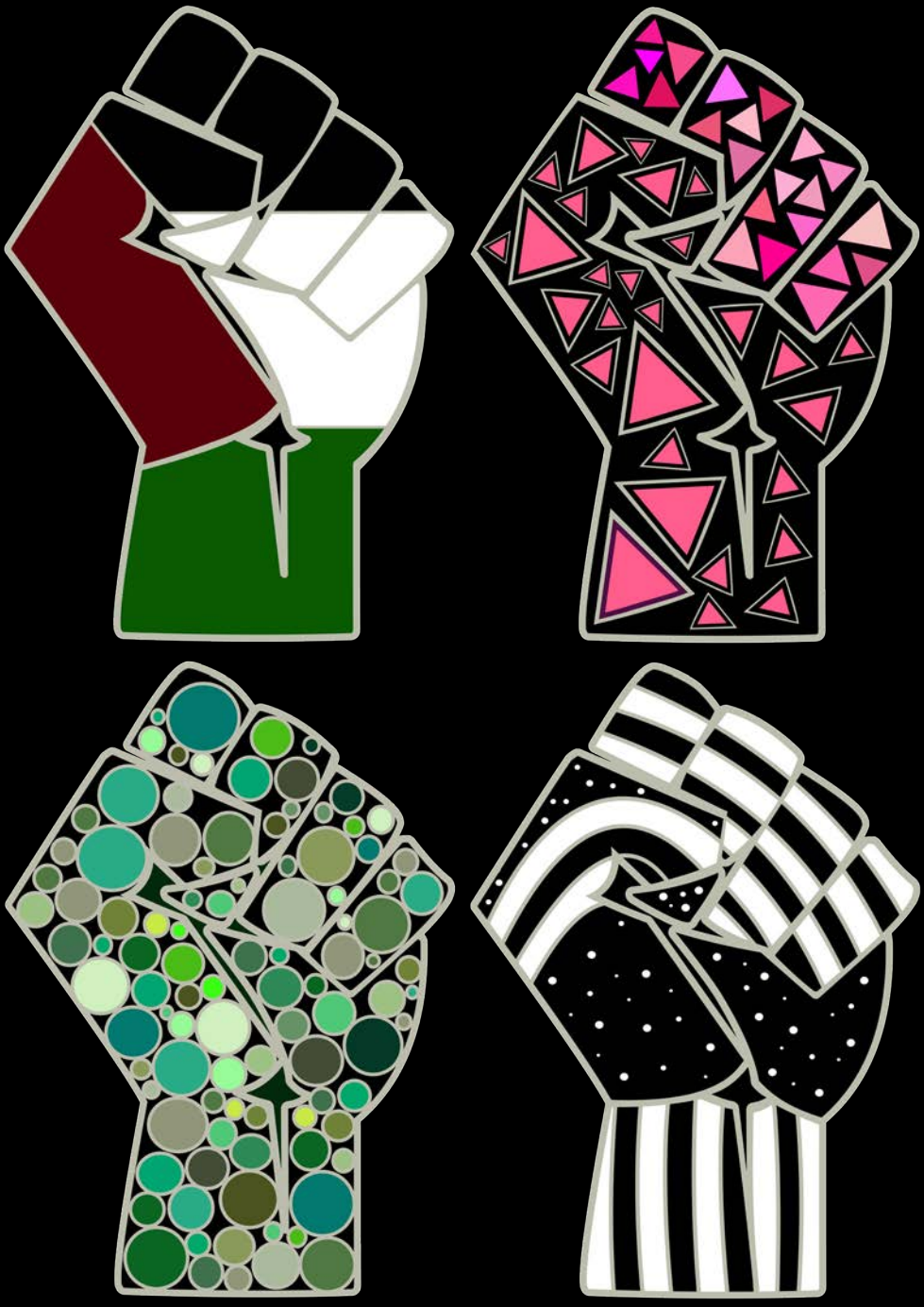
TE WĀNANGA ARONUI
O TĀMAKI MAKAU RAU

IT'S ABOUT THE LAND!

KA HAKA
MĀORI & INDIGENOUS PERFORMANCE STUDIES SYMPOSIUM

14–16 November 2019
The Presidio, San Francisco





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WELCOME!

We are coming together these handful of days in the Presidio National Park of San Francisco, located on the unceded and occupied territories of the Ramaytush Ohlone. We recognize and acknowledge the heritage and sovereignty of the Ohlone peoples – past, present, and future. We honor these first sacred relationships of land and people and their continued connections.

We give thanks for the gift of this day and ask in a good way to be here on this land, the land that has been nurtured since time immemorial by the Indigenous peoples, the native landscape, and all original beings.

Boozhoo, Lios em chaniavu,

The Cultural Conservancy is deeply honored to co-host the third Ka Haka Māori and Indigenous Performance Studies Symposium with our Te Ara Poutama colleagues and whanau at Auckland University of Technology. As the symposium leaves Aotearoa for the first time for Turtle Island (North America), it is an honor to support these good circles of voice, knowledge and exchange. We are excited to collectively expand and deepen the conversation on the relationship between Indigenous cultures, lands, and performance. We are grateful to the American Indian Studies Department at San Francisco State University for their support and contributions to our time here. We very much look forward to our time together.

Kia ora! Welcome!

Melissa K. Nelson
PhD (Anishinaabe/Cree/Métis)
President & CEO, The Cultural Conservancy
Professor, American Indian Studies, College of Ethnic Studies, San Francisco State University

Sara Moncada
MA (Yaqui)
Vice President of Programs, The Cultural Conservancy

GREETINGS

Takahia te ara Poutama ki ngā pae tāwhitiwhiti, tēnā koutou, tēnā koutou, tēnā koutou katoa.

It is a special pleasure for me to welcome you to Ka Haka 2019. The power of performance to remind us of our attachment to the land, to reflect ideas of belonging, to build identities, create communities and empower peoples is strongly felt in Te Ara Poutama. The presentations you make and the performances you share here will, I'm sure, create important conversations now and in the future.

Professor Pare Keiha

(Te Whānau-a-Taupara o T'Aitanga-a-Māhaki, and Rongowhakaata)

QSO, MSc, PhD, MBA, MComLaw, FRSA MinstD

Pro Vice-Chancellor for Māori Advancement

Tumuaki/Dean of Te Ara Poutama and the Faculty of Culture and Society

Auckland University of Technology

HOSTS

The Cultural Conservancy

The Cultural Conservancy (TCC) is a Native-led, San Francisco based non-profit organisation whose mission is to protect and restore Indigenous cultures, empowering them in the direct application of traditional knowledge and practices on their ancestral lands. Founded in 1985, we work with Indigenous peoples both locally and globally on a wide variety of community-based projects, from sacred site protection to the conservation of endangered languages, the preservation of song and arts traditions and the revitalisation of Native Foodways. Critical to our work is the acknowledgement of the sacred relationship that Native peoples have to their lands and waters, and the importance of this relationship to their physical, mental and spiritual health.

Auckland University of Technology

Te Ara Poutama, the Faculty of Māori and Indigenous Development, aspires to lead AUT as a faculty of excellence and innovation in teaching, research and scholarship relevant to the communities we serve. Our qualifications are at the cutting edge and have been developed in response to the need for skilled Māori professionals in the fast-growing Māori sectors of business and media. Our range of courses give students the tools not only to succeed in Māori development, language revitalisation, Māori media and te reo Māori (the Māori language), but also in leadership, innovation and technology. Most importantly, we celebrate the values and contributions of all peoples to the future advancement of Aotearoa.

Takakawehia te ara poutama, kia whakareia koe ki ngā tohu o te mātauranga.

Traverse pathways of learning to acquire knowledge and wisdom.

American Indian Studies at San Francisco State University

American Indian Studies offers an interdisciplinary and comparative curriculum committed to providing educational programs and services grounded in Native values and cultural practices. It is distinguished in its continuing work with community organizations, tribes, and other academic disciplines to foster understanding about the political and social importance of Native sovereignty and self determination inclusive of the Native peoples of the Americas and the Pacific. Its mission is to educate, inspire, and prepare undergraduate students for engaged careers and/or graduate school and to be an educational hub and site for community participation and learning focused on the Native Peoples of California and the United States.

KA HAKA

The Ka Haka Māori and Indigenous Performance Studies Symposium was created by Te Ara Poutama, the Faculty of Māori and Indigenous Development, at Auckland University of Technology as a way of providing a platform for exploring the enormous, as-yet largely untapped, body of knowledge stored within Māori and Indigenous performance, from the traditional to the contemporary, and from the popular to the avant-garde.

The first Ka Haka Symposium – 'Empowering Performance' – brought together academics and artists at AUT in 2016. Ka Haka 2018 – 'Old Ways of Knowing, New Ways of Doing' – followed as part of the International Indigenous Research Conference (IIRC), hosted by Ngā Pae o te Māramatanga (University of Auckland). Proceedings from both Ka Haka 2016 and Ka Haka 2018 were published in *Te Kaharoa* – the e-Journal on Pacific Issues (tekaharoa.com).

Now, for the first time, Ka Haka leaves Aotearoa for Turtle Island. Co-hosted by The Cultural Conservancy in San Francisco, in collaboration also with San Francisco State University, we are looking forward to expanding and deepening our conversation on the relationship between Indigenous performance and culture.

IT'S ABOUT THE LAND!

For Ka Haka 2019, participants will stake a position in a conversation about the relationship between performance, power and land in the development of Māori and Indigenous identities and communities. What might it mean to perform the act of taking a stand on the land? What can contemporary Indigenous performance make present for us: socially, culturally, politically, personally, ecologically? How, that is, is performance performative – constructive of memory and identity, of time and place? How does performance re-connect Indigenous peoples to the land? Conversely, how might performance serve to un-settle the colonial identification with and attachment to land?

As the climate shifts and with it the earth on which we stand, how can Indigenous performance in the 21st century be seen to touch on commonalities across the differences and particularities of cultures, peoples and places worldwide? As we gather our acts of performance, bringing our words and dances into the Ka Haka meeting space, how can we come together in celebration, rising from our own places into a space of unification?

SCHEDULE

Thursday 14th November

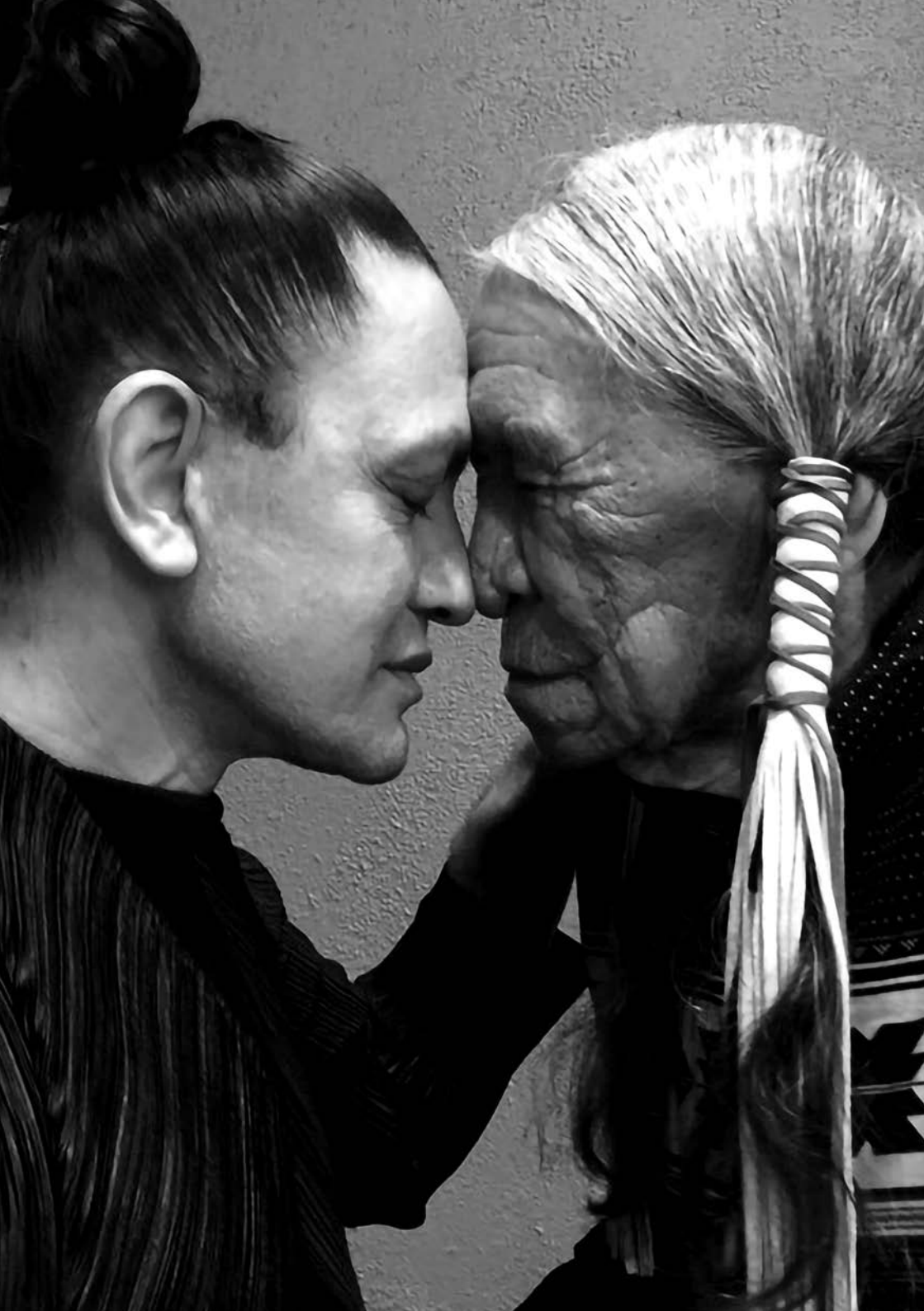
9.00am	Registration
10.00am	Formal welcome
12.30pm	Lunch
1.30pm	Symposium kick-off
2.00pm	First panel session
4.00pm	End of first day

Friday 15th November

9.00am	Coffee and conversation
10.00am	Second panel session
12.00pm	Lunch
1.30pm	Third panel session
3.30pm	Tea break
4.00pm	Fourth panel session
6.00pm	Break
6.30pm	Dinner
8.00pm	Performances
9.30pm	End of second day

Saturday 16th November

9.00am	Coffee and conversation
10.00am	Fifth panel session
12.00pm	Closing reflections
1.00pm	Lunch and farewell
2.30pm	End of event



ABSTRACTS

Amelia Jones
University of Southern California

Tāwhanga Nopera's Māori (Queer) Performance as Space and Time-making

This paper pivots around the performance works of Tāwhanga Mary-Legs Nopera, a self-identified queer Māori performance artist (and PhD) who lives in Rotorua, Aotearoa New Zealand. Their performances such as Wrapping Up (2018) explore place-making and place-claiming through enacting their body in public space (in this case, a plaza at Waikato University, where they obtained their PhD). They operate through the temporality of performance as an overtly gender liminal body signaling a range of masculine and feminine attributes. In Wrapping Up Nopera places small objects from their personal collection (stones, shells, trinkets, jewelry) to mark the space, masking the painful sounds of passersby stepping on and crushing the objects with headphone-piped music; softly singing to themselves, Nopera then painstakingly retrieves the shards of broken objects. The artist notes that in such performances they activate public space as vā as well as tā: taking over the space in a minor, yet trajectory shifting way, they slow people down, encouraging them towards greater awareness of the indigenous occupation of time and space in colonized lands such as Aotearoa New Zealand. In such works, Nopera offers a new way of thinking about gender liminal bodies against the grain not only of the literal European colonization of indigenous lands, but also of normative North American queer and performance theory—gently, quietly, relationally reconfiguring public space and time through their positioning of private objects and gestures enacted via a complexly identified Māori body.

Edwardo F. Madril
(Pascua Yaqui)
San Francisco State University

Sara Moncada
(Yaqui)
The Cultural Conservancy

Exploring *Hiakim:* The Movement of Land and People

In the Yoeme language, the traditional language of the Yaqui or Yoemem people, there is a word that is used to describe both the people and the land – the place where the two energies come together and engage. It is *hiakim*. Hiakim is used to describe the people in direct relationship to the land; in other words, understanding people through *hiakim* makes it impossible to separate us from the land from which we come. Yaqui *pahko'ola* (pascola) dancers are in part an embodiment of *hiakim*, bringing into space and time in direct relationship to the land, the powerful knowledge systems of the people that synthesize and amplify the voices and visions of traditional knowledge, Native sciences and worldviews. As such, the power of the *pahko'ola* performance offers a path towards bringing traditional knowledge systems into understanding with a current worldview. It is in this time of critical need of alternative systems of living in the world that we explore the possibilities of strengthening our human, social and ecological relationships through ourselves as *hiakim*.

Ella Henry
(Ngātikahu ki Whangaroa, Te Rarawa, Ngāti Kurī)
Auckland University of Technology

Hohepa Spooner
(Ngāti Kahungunu, Ngāti Hineuru)
Auckland University of Technology

When giving back the land is not enough!

This presentation will explore the experiences of one Māori tribe, Ngātikahu ki Whangaroa, from lodging their Treaty Claim in 1987, to Settlement in 2017. The Settlement process is fraught with tension, with Crown agencies, and inter- and intra-tribal conflict. Whilst the tribe has had over 10% of their lands returned, and $6.3 million in cash, the acrimony continues, as factions struggle for supremacy and control of the assets. The return of land has not resulted in the panacea that was hoped for by those elders who took the Claim to the Waitangi Tribunal. If anything, it has exacerbated the struggle, and highlighted the divide between rural and urban tribespeople, those with access to the privileges of middle-class life, and those eking out an existence in rural isolation and poverty. This presentation will combine a photo-video montage, a documentary about the Ngātikahu ki Whangaroa Treaty Claim (from the perspective of the tribal negotiator), and a poster to articulate the key issues for the tribe. These will be complemented by dialogue with the authors, in a process Māori call Wānanga (deep, cultural discourse). The purpose of the presentation is to highlight the ways that colonialist/imperialist attitudes by the dominant culture, and overweening governmental control, continue to divide and conquer Iwi Māori, creating tension in the ties between whānau, hapū and iwi, at a time when Māori most need to unite, and work collaboratively, to find solutions for the raft of social, cultural and economic issues that plague the Māori world.

Hēmi Kelly
(Ngāti Maniapoto, Ngāti Tahu, Ngāti Whāoa)
Auckland University of Technology

Pepeha: Performing a connection to people and place in Aotearoa New Zealand

Pepeha is a set form of words customarily used to introduce oneself in Māori in formal situations. The speaker will introduce themselves by acknowledging prominent landmarks within their tribal boundaries and claiming belonging to those landmarks through whakapapa (genealogical) ties to their tribe. Pepeha is widely taught and common now as a practice among students and speakers of the language, including non-Māori. In recent years the popularity of the Māori language has grown and, as a result, pepeha has become the default performance offered in a wide range of contexts. This has led to non-Māori creating pepeha that acknowledge their immediate surroundings or other prominent landmarks from their childhood in New Zealand or their birth country.

When pepeha is recited, performative connections are established between the speaker and audience through identifications of people and place. These connections are predicated on whakapapa, which is a distinctively Māori concept. It is exciting that people have learned the first step, which is to announce themselves formally in Aotearoa; however, they're not necessarily equipped for what might come back to them as they move into the reciprocal environment. This paper will explore the social implications of the non-Māori claim to belong to tribal landmarks that they do not affiliate to through whakapapa. It will also address how Māori language teachers might better teach pepeha, or other forms of speech, to people who are, essentially, keen and well-meaning, so that they may continue to introduce themselves in Māori, in ways that are respectful and meaningful.

Jamie Cowell
(Waikato/Ngāti Porou)
Auckland University of Technology

Taku ahi tū tata, taku mata kīkoha: Rekindling ahi kā and tūrangawaewae connections

Disconnection from tūrangawaewae, a place to stand, established through whakapapa and kinship ties, is a reality for many Māori raised outside of their tribal homelands, who are not considered ahi kā on their respective marae (gathering place). Ahi kā are the burning fires of occupation or a metaphor for those who keep the home fires burning on their respective homelands.

Many urban Māori find alternative tūrangawaewae and sources of ahi kā, of learning and cultural connectedness in their urban environments through schooling, work and pan-tribal kapa haka (Māori performing arts groups), which to some degree supplement or even stand in for the connections to place and a sense of belonging customarily offered by whakapapa. For some, the sense of displacement is escalating with each generation born away from their homeland.

This research looks at the practice of oriori: chanted lullably sung during pregnancy, birth and upbringing that transmit crucial knowledge of whakapapa and tūrangawaewae as a mnemonic device. Oriori will be explored historically and presently as a way of strengthening our bonds to each other and our homelands irrespective of where we are. As increasing generations of Māori live away from their marae, and indeed from Aotearoa (NZ), how might oriori and other such practices help us to sustain identity and culture in meaningful ways? How might it help us rekindle ahi kā and tūrangawaewae connections?

Javier Stell-Fresquez
(Piru & Tigua Pueblos, Xicanx, British, Spanish)
The Cultural Conservancy

Chaac & Yum: A Two-Spirit Dance Project with Snowflake Towers (Yoeme, Tzeltal Mayan)

Two-Spirits too often feel disconnected from our communities and our traditional roles in them. Thanks in part to what California native scholar Deborah Miranda terms "gendercidal" policies across colonization, Two-Spirit cultural practices are far too scarce today, precluding our right relationships to each other and to the land. Welcoming Two-Spirit expression in Indigenous space allows healing from colonial ideas of gender and sexuality, which are so toxic to the entire community.

In this project, we explore modern Indigenous Two-Spirit identities, situated as we are in our specific cultural backgrounds, speaking from our specific lenses as urban Natives (of the Bay Area) with specific ties to our rural/tribal communities (home/land). We get personal, asking: "What medicine can I offer as a Two-Spirit within and outside of my Indigenous communities?" We are finding ways into and through this question via land acknowledgements and right relationship to California Native Two-Spirit leaders.
Working from the depth that our respective cultural connections allow us, we decolonize our bodies, minds, and, increasingly, the contexts where we dance.

Two-Spirits stand at the center of the four directions, offering liminal perspectives, reminders of the fluidity of identities, and comfort (sensual joy, even) in the deep complexities/dualities of existence. In celebration of Bay Area American Indian Two-Spirits's (BAAITS) 20th anniversary, we are lifting up the community, holding as a guiding intention Professor Andrew Jolivette's call to heal our community's traumas through a "return to a Two-Spirit cultural ethic of support, intergenerational mentoring, and ceremonial healing."

Jenna Gerdsen
University of Maryland

Staging Ōlelo Hawai'i: Hawaiian Theatre at the University of Hawai'i Mānoa

This paper will examine the University of Hawai'i Mānoa's Hawaiian language production of *Lā'ieikawai* (2015) written and directed by indigenous playwright and scholar Tammy *Haili'ōpua* Baker. The production marked the beginning of the theatre department's first Hawaiian theatre program. Through this production, which is an adaptation of the traditional Hawaiian mo'olelo (story) of *Lā'ieikawai*, the theatre department features the Hawaiian language and performance traditions of hula, oli (chant), mele (song).

I use the production and the program to consider the political and cultural negotiations of contributing to the Hawaiian sovereignty movement while acknowledging the colonial history of the University's foundation as well as the oppression and limitations students and faculty of color often face in an academic institution. I will take this production and examine it in the context of the graduate student strikes of 2015 as well as the Thirty Meter Telescope protests that began in 2014. I investigate the possibilities of using theatre and performance to reconnect Hawai'i's indigenous population to their stolen land, and reconfiguring the university, a colonial site, into an alternative space for indigenous cultural expression. The dynamic interaction between what Diana Taylor calls the archive and the repertoire is the backbone of Hawaii state education. I argue that *Lā'ieikawai* exposes this epistemological foundation by prioritizing Hawai'i's indigenous cultural repertoire and shows all that is missing in the state's archives.

Kirsten Sadeghi-Yekta
University of Victoria, BC, Canada

Indigenous Language Learning Through Theatre

In the last two centuries, colonization ravaged many groups, and in this century the economic pressures of globalization are causing many groups to shift to a language with national or international status. The dire prediction is that 90% of the world's 7000 languages will cease to exist by 2100. The decline and death of languages is an important global issue.

From the point of view of the indigenous speakers, languages are important because they embody cultural heritage, they encode knowledge about the relationship between people, land and nature, and they provide a framework that defines an individual within a family or society. Thus, a high priority has been placed on the preservation of indigenous languages through ongoing research and language teaching. Already, important community-based work has been done in reversing language loss, but there is an urgency to accelerate the work as the Elders and fluent speakers are passing on.

This paper will focus on how to support the cross-generational transfer of the Indigenous language and culture through the medium of theatre. I will discuss alternative ways of language learning such as how to workshop indigenous stories into plays, perform them, and teach others how to make and perform plays.

Māhealani Uchiyama
Mahea Uchiyama Center for International Dance

Dancing Through Sacred Ground

Hula, the dance of Hawai`i, was received by the Hawaiian people as a result of entering into a state of meditation with the wind, ocean, rain, and other aspects of the environment. Hula teaches its practitioners to appreciate these natural phenomena, to honor the cycles of life and death, and to recognize the intelligence of the universe.

Kaulīlua I Ke Anu O Wai ale ale is one of the oldest temple dances in the cannon of classic hula. We will take an in-depth look at how Kaulīlua illustrates geneology, how it explores the symbolic connection between heaven and earth, and how it celebrates the attachment of the people to their land.

What is it about hula that sustained this connection to the land in the face of colonial displacement? What does it mean to be *kama'āina* (child of the land)? How can we appreciate the hula as a form of prayer? How does the hula inform a way to a balanced future that holds relevance for all the world's people?

We will examine the impact of colonialism on Hawai`i through analyzing the suppression and renaissance of indigenous cultural practices and the continued commodification of Hawaiian lands. We will explore the ways in which sacred connections to the land and ancestral wisdom practices were and are disseminated worldwide through Hawaiian dance-songs. I will also share the ways in which this specific form of ancestral wisdom has been a catalyst which nurtured my personal journey of healing and connection to my own African heritage.

Romana Tekaharoa Potts
(Ngāti Kurī, Muriwhenua)
Te Wānanga o Aotearoa

Te Tangi o ngā Manu Tū Rangatira (Our chiefly birds speak out!)

From Aotearoa my homeland, the land of manu (our chiefly birds), manu over thousands of years have developed systems of ultimate survival in a predator free environment. They come from ancient lines of genealogy unique to Aotearoa and like my own ancestors have survived from the mists of time till now, Te Ao Hurihuri (the world of fast turning change). My presentation is an interactive workshop developed over 30 years as a Pou Ako in Māori language and dance, weaving the qualities of these manu and their movements with ancient cultural values and lores that are strongly needed today to carry on our continuity of consciousness, so it will never ever be lost. The tangi (chiefly voice) from our manu has also been important, passing on ancient stories through sweet songs and melodies, which are techniques used by our ancestors to pass down the knowledge. So today we weave the walk and the talk of these ancient knowledge systems, and thus we tune in to our natural world. Through the flowing manu footwork and their calls you will be taken back into the ancient forests to learn the knowledge of ultimate survival, moving together as one, uplifting everyone to stand strong and surefooted with a voice of wisdom. This is about the art of true leadership.

Te tangi a te Tui – Rere tōtika rapu hua tū kōtahi tū kōtahi tū tū tū!

The learning song of the Tui bird – Fly straight and true to seek the fruits from the knowledge trees, then we can all stand strong and united forever!

Sharon Mazer
Auckland University of Technology

The fix is in: *Colonial Combat*

What might it mean to tell the story of colonisation in Aotearoa/New Zealand through the lens provided by professional wrestling? *Colonial Combat* is a new web series being developed by Awa Films for TVNZ. The year is 1840. Europeans have been landing in Aotearoa for several decades, mingling with Māori, putting down roots as missionaries, traders and settlers. The Treaty of Waitangi is being signed between the British crown and Māori rangatira; its implications will play out over subsequent generations. Instead of waging war, the British and the Māori have, momentarily, stepped away from their muskets and taiaha to face each other in the squared circle . . .

The premise underlying *Colonial Combat* is anachronistic and preposterous, even by WWE standards. It's also fascinating. Wrestling is an unsporting sport. The fight is fixed. The guy with the money decides who wins, who loses, and on what terms. Justice turns a blind eye, and virtue is no guarantee of success – in fact it's often the opposite. To envision wrestling matches between Māori and Pākehā at the pivotal moment in the colonial encounter would seem to make light of the appropriation of land and consequential erosion of Māori language and culture. But perhaps there is something to be learnt by upending postcolonial pieties in this way. After all, like professional wrestling, colonialism has carried with it a certain degree of performative con artistry – the appearance of a this-for-that exchange of lands, goods and promises belied by the less-equitable, more insidious reality behind the scenes.

Te Rita Papesch
(Waikato-Maniapoto, Ngāti Porou, Ngāti Whakauē)
Te Wānanga o Aotearoa

Te Pae o te Riri

In the previous two years there has been an up-rise amongst Māori iwi and hapū to remember, in performance, the Māori Land Wars of the nineteenth century. These performances are known as Te Pae o te Riri (sites of war). Prior to said Wars the Māori had a strong economy in part based on possession of land and its use. With the invasion of British troops, often supported by kūpapa (traitor) Māori, Māori land right across Aotearoa was systematically confiscated thus depriving Māori of their economic base. The result was not only a loss of land but a loss of language use and customary practice that also brought with it poverty and criminal activity.

Te Pae o te Riri performances keep the Indigenous people of Aotearoa, New Zealand, connected to our land. These performances quite noticeably un-settle any colonial delegation present – possibly because they call into question any postcolonial rights to ownership of what was once Māori land with a vivid reminder of how the land was acquired. Or, it might be that the descendants of the settlers cannot be sure, from the performance spectacle that they are confronted with, how safe they are in the presence of these life re-creating performances. This presentation sets out to stimulate discussion on how performance can serve to sharpen the memory of dispossession and reignite our – Māori and Indigenous – claims to the land.

Timoteo I. Montoya II
(Lipan Apache)
The Cultural Conservancy

Technology, Ceremony, and The Sacred: Visioning Ourselves into the Future

The intersections of story, dance, song, ritual, and place intrinsic to Indigenous people's traditional ceremonies are essential to their lived experience and identity. As Indigenous peoples move from their ancestral homelands and their identities shift, expand, and push against the boundaries of traditional lifeways, there is a risk of losing generations of knowledge held not only in the minds, but in the stories, and the bodies of the people. Engaging future generations of indigenous peoples in practicing ceremony and embodying these traditional intersections means finding new ways to accommodate the shifting boundaries and visioning of indigenous selves into the future.

Re-sowing indigenous lifeways within a futurism framework that incorporates technology – imbued with the same careful use, prayer, and sanctity bestowed on traditional implements of ceremony – is essential to encouraging future generations in continuing our work as stewards and healers of ancestral and diasporic places.

Rebirthing traditional ceremonies to accommodate these shifting boundaries will enable several generations of displaced and urban indigenous bodies to again feel the stories, songs, and dances our peoples have practiced since the beginning of time. What might our ceremonies look like in the future when technology is just as sacred as our fireplace, our water, our songs, and our lands? How might we use technology in our ceremonies as we heal, manage, and pray for our lands?

Valance Smith
(Te Parawhau, Te Uriroroi,
Te Mahurehure, Ngāti Mahuta)
Auckland University of Technology

Erana Foster
(Tainui/Waikato, Ngāti Maniapoto,
Ngāti Hako)
Auckland University of Technology

Mate kāinga tahi, haka kāinga rua – The world is my marae, the world is my stage: The role of kapa haka in perpetuating Māori identity and culture abroad.

The connections indigenous peoples have with their ancestral lands are intrinsic. Whilst Māori are tangata whenua (indigenous people of the land) in Aotearoa, our connections with the land can be made anywhere in the world as our cultural narratives tell us that we descend from Papatūānuku, the Earth Mother. Currently, one sixth of Māori live abroad (Haami, 2018), which can lead to a disconnect from Te Ao Māori, homeland and culture. At the heart of this cultural disconnection is alienation from ūkaipō (ancestral homelands), whānau (family), and kaumātua (respected elders). However, many Māori living overseas continue to maintain connections to their heritage and identity through kapa haka (Māori performing arts groups). These groups develop a strong sense of community, living and practising Māori cultural values. Kapa haka is now an important pathway to cultural identity (Papesch, 2015). How do overseas kapa haka groups support and foster their Māori cultural pursuits and aspirations? How does kapa haka assist the Māori diaspora to maintain a connection to their cultural identity? With the development of multigenerational diasporic communities, the role of kapa haka becomes even more important. This presentation explores these questions in a discussion with members of London-based kapa haka group, Ngāti Rānana, and San Francisco-based kapa haka group, Māori Mō Ake Tonu. It will provide insight into the importance of overseas kapa haka in maintaining Māori identity and culture in a different land.

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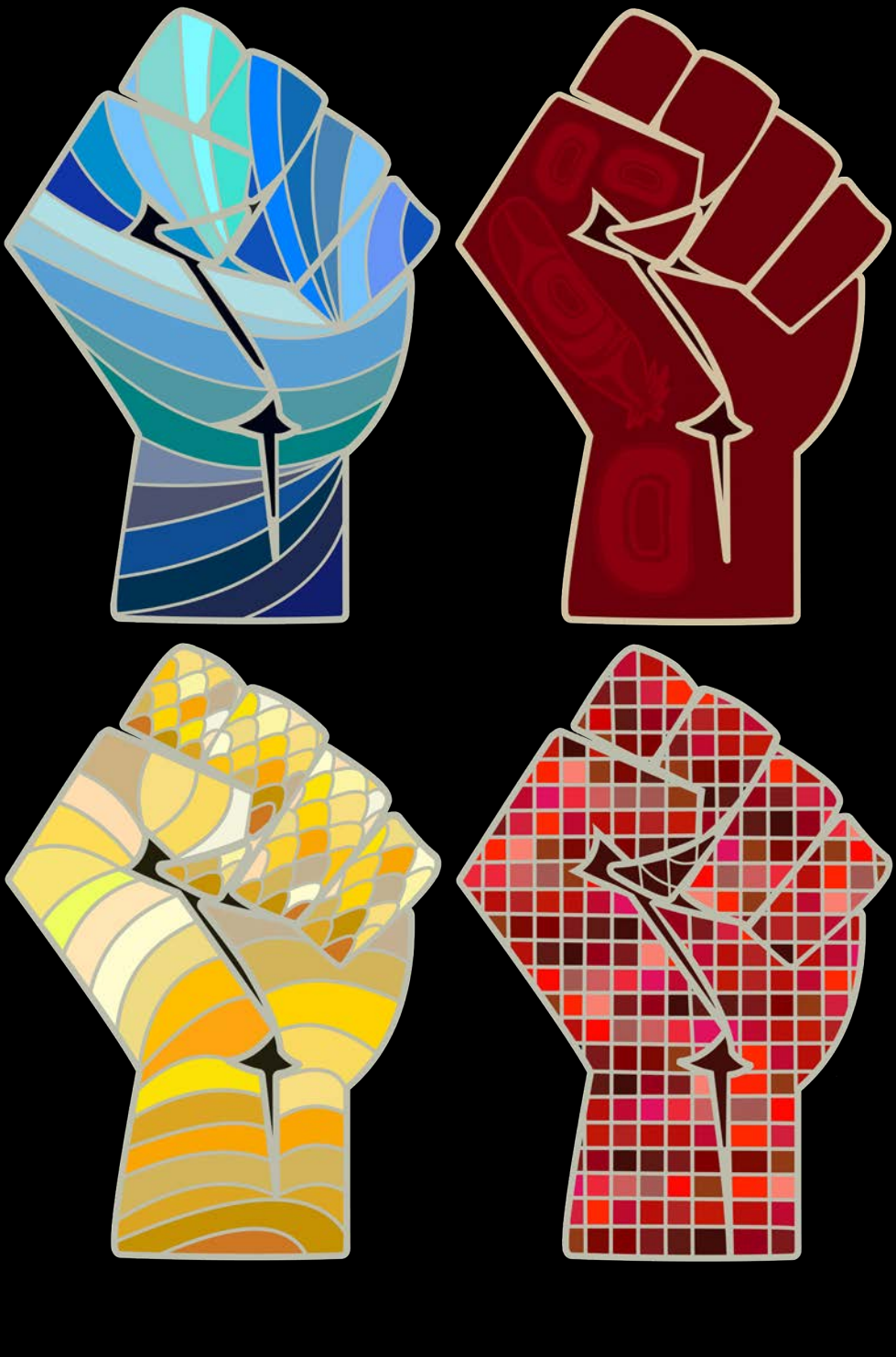
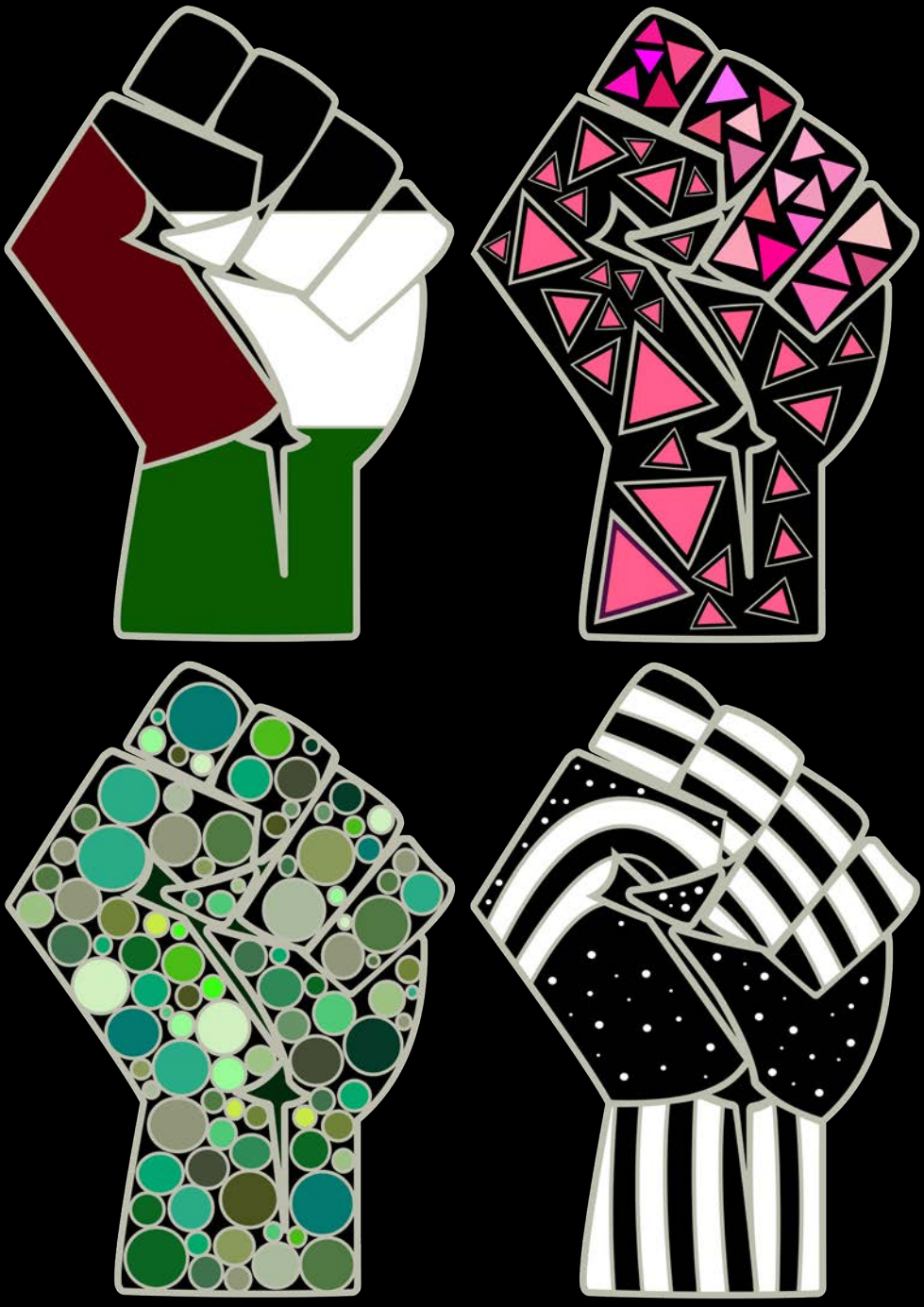
Page 11: Photo of Eddie Madril

Page 12: Photo of Mika and Saginaw Grant





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