

**Toitū te Reo:**  
***Evaluation of Tāiki E!, Haumi E!, Toi  
te Kupu and Eke Panuku***

**Revised Report for Huia and  
Learning Media Ltd**

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Ngā mihi nunui ki a koutou e pōkai kaha nei i te kaupapa whakaora reo Māori. We would like to thank all of those young people, rangatahi, wider whānau and kaiako who were supportive and perceptive during the course of this project and whose critiques enhanced our work.

1 EXECUTIVE SUMMARY

This evaluative study, ***Toitū te Reo: Evaluation of Tāiki E!, Haumi E!, Toi te Kupu and Eke Panuku***, provides a critical evaluation for the Ministry of Education of student materials used in the Māori medium sector. Educational materials that validate Māori identity, tikanga and te reo Māori, and that accurately and positively reflect the readers' lives and values through text and images are an important part of the educational experience for Māori students. Equally, any study of those educational experiences, inclusive of materials produced to support learning and teaching in the Māori medium context, will be best achieved by researchers who are themselves positioned within the community being researched. Only then can Māori-centred research projects satisfy the research demands of kaupapa Māori education, because the research is positioned *within* the community and is accountable *to* community – kura, whānau, hapū and iwi. This is a Māori-centred research approach that produces findings that are relevant and meaningful with a view to improved reo Māori outcomes for ākonga.

This report provides a summary and clarification of the issues identified by the research participants and literature in relation to the development of Māori language resources. It has three main sections. The first section describes the structure of the project, the research methodology which guided this project and further relevant literature which contextualises the study.

The second section focuses on the questions which this study sought to answer and discusses the issues raised by the research participants. A range of strategies to

address those issues are suggested in the discussions, including areas for further research and development.

The third section, te pūmanawa o te whakaaro, te kiko o te kaupapa, is an exposé of the data integrated into the relevant sections. These are included as appendices (see Appendix 2-6).

### ***Unlocking Potential***

As cited in the latest *Key evidence: and how we must use it to improve system performance for Māori, Ka Hikitia* (Ministry of Education, 2008)

*What a dangerous activity reading is; teaching is. All this plastering on of foreign stuff. Why plaster on at all when there's so much inside already? So much locked in? If only I could get it out and use it as working material. And not draw it out either. If I had a light enough touch it would come out under its own volcanic power. Why am I so slow to see these things? This has been with me for a year and I have not seen it until now. What a truly remarkable capacity for not seeing the obvious beneath my nose? It amounts to infirmity, this blindness. What else have I not seen beneath my nose? (Sylvia Ashton-Warner, 1958).*

Our analysis of the data has resulted in a number of recommendations based on the information provided by the participants. We hope that the recommendations will contribute to the ongoing research and development that is needed as a response to the questions that are already being asked by whānau, hapū and iwi; and which draws on the large body of knowledge that resides in Māori communities – the sentiment echoed above. We also hope that there is a continued knowledge sharing for the advancement of Māori literacy/biliteracy pathways.

The key findings in relation to format, design, content, distribution, strengths and improvements suggest that:

- the voices of our tamariki/rangatahi, and the issues relevant to their lives, need to be heard and reflected in the content and design of the resources
- as magazines are shortlived, the turnover between research and publication needs to be rapid in order that they remain relevant and have impact
- the publishing process itself can be an effective tool for educating youth about the power of the media

- the magazines should continue to reflect Māori youth to themselves in a positive light

It is noteworthy that in the process of undertaking this evaluative research project, we have become aware of a considerable number of issues which we consider to be fundamental to the research brief, the results of which are likely to be very useful in terms of future directions.

## 2 STRUCTURE AND AIMS OF THIS RESEARCH PROJECT

### 2.1 **Report Structure**

This report is divided into nine sub-sections;

1. Executive summary
2. Structure and aims of research project
3. Methodology
4. Further relevant literature
5. Findings
6. Other issues
7. Summary and Conclusions
8. Recommendations
9. Bibliography

### 2.2 **Aims and Questions**

The aim of this research project is to research and evaluate the *Taiki E!*, *Haumi E!*, *Toi te Kupu* and *Eke Panuku* student materials for the Ministry of Education. *Taiki E!* is a four issue take-home junior magazine. *Haumi E!* is a two issue take-home magazine for Wharekura students. *Toi Te Kupu* is a te reo Māori newspaper of contemporary news items for students in years 9 to 13 and *Eke Panuku* is a reading resource in a contemporary, comic book style, of topics and serial stories designed to entertain and engage young readers in Māori medium classes.

This Final Evaluative Report presents the outputs for the whole of Phase two of the evaluation in relation to those materials. Those outputs are:

- i. Completion of the literature review.
- ii. Data collection from publishers, students, staff and whānau (vis-à-vis kanohi ki te kanohi interviews and surveys of students, staff and whānau), analysis and recommendations.

Phase one of the project included the research design and development of questionnaires for interviews and surveys (see Appendix 1). This design took into account the indicative questions formed from information provided in the initial Request for Proposal, and are as follows:

- How do users find the physical format and design of the materials?
- How do users find the content of the materials?
- How widely are the materials distributed?
- What are the strengths of each of the materials?
- In what ways could the materials be improved?

Phase two of the project includes

- i. Refinement of the design (qualitative interview and survey)
- ii. Ongoing review of relevant literature (see Appendix 2)
- iii. Collection of data from four groups (publishers, students, staff and whānau) for each of the four periodicals *Tāiki E!*, *Haumi E!*, *Toi te Kupu*, and *Eke Panuku*
- iv. Data Analysis (with links to the literature)
- v. Findings (including recommendations).

Phase three of the project comprises this final report, which identifies key process learnings from undertaking the evaluation.

### 3 METHODOLOGY (AND METHODS)

Arohia Durie (1998) argues that research should be about the advancement of the people whose lives are directly affected by the research. Therefore, accountability to the researched community should be an integral part of any research process.

#### **3.1 Kaupapa Māori Research Approach**

Smith (1999) suggests there are a number of issues facing Māori seeking to address Kaupapa Māori research concerns. She states:-

*One of the challenges for Māori researchers working in this context has been to retrieve some space—first, some space to convince Māori people of the value of research for Māori; second, to convince the various, fragmented but powerful research communities of the need for greater Māori involvement in the research; and third, to develop approaches and ways of carrying out research which take into account, without being limited by, the legacies of previous research, and the parameters of both previous and current approaches. What is now referred to as Kaupapa Māori approaches to research, or simply as Kaupapa Māori research, is an attempt to retrieve that space and to achieve those general aims (Smith, 1999, p. 183).*

It is not the focus here to theorise Kaupapa Māori research concerns to any great depth. Suffice to state that this research is guided by a set of principles that reflect beliefs in Māori empowerment to define research parameters and outcomes by the research participants themselves. Therefore an emergent design in a kaupapa Māori frame, seeks to operationalise the rangatiratanga of those involved through what happens at the interactional level, as the meanings are generated in a study of what is happening in conversations with stakeholders and through survey data whilst taking into account the specific cultural contexts. Researchers such as Smith (1999) and Bishop & Glynn (1999) have a generally agreed-upon framework which includes some core Māori concepts and tikanga common across Māori-centred (or Kaupapa Māori) research and ethical frameworks. They are;

- Aroha ki te tangata
- Kānohi ki te kānohi (or kānohi kitea)
- Titiro, whakarongo, kōrero
- Manaaki i te tangata



- Kia tūpato
- Kaua e takahi tangata
- Kia haere tonu i roto i te ngākau māhaki.

The above principles and core concepts are what provide the overall structural framework for this research. As a qualitative kaupapa Māori research project, community was centralised. Interview and survey of the school community allows the research team to identify and discuss some possible themes, gather further information, and explore further possibilities. Interviews conducted kanohi ki te kanohi promote community voice and thus *real interactions* are part of the process. Producers of the resource materials for schools can contribute significantly to the study and are therefore included in the research design.

#### *Defining and identifying the sample*

The Ministry of Education identified the potential survey participants. Eligibility was based on levels of reo Māori designation. All identified schools were invited to participate in an on-line survey conducted in June 2009. The on-line survey design was therefore a census rather than a sample.

### **3.2 Survey Questions**

This research was commissioned as an evaluative study (including literature review). The research team is interested in a strengths analysis. The final survey and focus interview questions appeared in both te reo Māori and English. Research participants were able to choose their language of response. The survey questions are;

- Do you read any of these magazines: *Haumi E!*, *Toi te Kupu*, *Taiki E!*, *Eke Panuku*? (State which ones you read)
- What do **you** like to read about?
- What do you think of the kaupapa in these magazines? Why?
- How is the information organised? Is it easy to locate what you want?
- Are there clear headings and subheadings to help you navigate though the information?
- How could these magazines promote you as Māori?

- What is their strength that you would like to see more of in the future?
- What do you think of the physical format and design?
- What do you think about the content?
- Is this magazine easy to read? Does it make sense to you?
- How does the school distribute the magazines? Are they taken home or kept at school? If they are kept at school, where are they kept?
- If you designed a magazine for kura, what would it look like and what would you include?
- What improvements would you make?

The first phase initially undertook a systematic search of databases, evaluative literature from other projects (provided by the Ministry of Education) and research web pages, using a combination of key words derived from the project brief. The intent was to scan as much relevant literature as possible to inform the data collection phase and findings. Each of the articles was then read by the research team and rated for its validity in terms of the project brief. Studies and literature that satisfied both reviewers were included in the review. The second phase was the data collection from publishers, students, staff and whānau (vis-à-vis kanohi ki te kanohi) interviews and evaluation of the data. The criteria used to identify and recruit potential participants in the survey and interview/hui process and data collection procedures and analysis is described below.

### **3.3 Surveys and Interviews/Hui**

Surveys were sent out electronically via the school mailing list supplied by the Ministry of Education and manually at networking hui. Responses were collated and any manual data was entered electronically for importation into NVivo<sup>1</sup>. Semi-structured interviews or hui were conducted with individuals and/or clusters of key stakeholders from across the rohe of Tāmaki Makaurau, Te Waiariki, Kirikiriroa, Horowhenua, Te Whanganui-a-Tara and parts of Te Waipounamu including Murihiku

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<sup>1</sup> Data analysis software

and Ōtautahi. Participants were identified initially in a series of hui with Ministry of Education officials and the research team. The first contact with the potential survey respondents was via an electronic letter with accompanying information. This letter introduced schools to the study and invited them to participate. Consents to participate in the research project were obtained. Surveys were stored electronically. Face to face surveys and interviews were recorded and transcribed.

<b>Region</b>	<b>Kaiako</b>	<b>Ākonga</b>	<b>Whānau</b>	<b>Resource developer / Other</b>
Tāmaki Makaurau	7			2
Waikato	5	8	5	
Wairiki	11	5	5	
Tairāwhiti/Te Whānau-a-Apanui	7		4	
Kahungunu/Manawatū	1	1	4	
Taranaki/Horowhenua	2	15	7	
Te Whanganui-a-Tara	14			6
Ōtautahi	4		2	
Murihiku	4			
Not stated			1	
<b>TOTALS</b>	<b>55</b>	<b>29</b>	<b>28</b>	<b>8</b>

Total participants = 120

### **3.4 Data Collection Procedures and Analysis**

Qualitative research requires a combination of diverse skills to enable the efficient management of data. Data collected through the literature review, surveys and focus interviews (kanohi ki te kanohi) were sensitively explored in the first instance, with the use of NVivo<sub>7</sub> in order to create abstractions and themes, and to identify and analyse emerging patterns from that data. The transcription phase included a description of the generated themes, what was being said and the name/s of the speaker/s, and each new speaker was accorded a new line. In other words, a keyboard return was used to differentiate research participants. Each return signified a 'text unit'. The text search ability of NVivo<sub>7</sub> was used to auto-code all the text from an interview or survey at a node for that search. The search results were thus labelled and stored in a place called a 'node'. Searches generating themes were re-searched in order to shift, alter, merge and create sub-categories in the generation and selection of themes for inclusion and analysis in the results and discussion sections. Reference to research literature follows in section 4, and is also woven into the discussions section.

## 4 FURTHER RELEVANT LITERATURE

The Ministry of Education (Ministry of Education, 2009), in its *Statement of Intent 2008-2013* prioritises "...learners [having] access to high-quality language education that delivers positive language and learning outcomes" (p.83). Research of this kind makes explicit how that intent and outcomes for learners are inextricably interwoven.

### 4.1 *The Bigger Picture*

Māori language is declining as an everyday language (Benton & Benton, 2001). There are fewer native speakers of te reo Māori than there were in the last millennium, fewer Māori language domains outside of educational institutions in which te reo Māori can be spoken, not much printed material available in te reo Māori and a continued need to extend the vocabulary base of the language to meet the demands of the new domains. *Ka Hikitia, Managing for Success, Māori Education Strategy 2008-2012* (Ministry of Education, 2008) discusses the challenges facing Māori language education providers in immersion and other settings, including the need for a greater range of teaching and learning resources. If te reo Māori is to be reinstated as a vernacular, as is the aspiration of many Māori people (Ministry of Education, 2008), then its visibility must be promoted.

As discussed, te reo Māori is the threatened indigenous language of Aotearoa. The phenomenon of language shift away from te reo Māori being an everyday vernacular in Aotearoa has been facilitated by, and is a consequence of: colonisation, unequal rates of social change, and imbalances in political and economic power. Fishman (2001) argued that the combination of social, cultural, economic, physical (medical) and demographic onslaught of conquest, culture contact, modernisation, urbanisation and discrimination on the initially rural Māori was socioculturally dislocative.

*Ka Hikitia – Managing for Success, 2008*

*Ka Hikitia – Managing for Success: The Māori Education Strategy 2008–2012* (Ministry of Education, 2008) is a five-year strategy aiming to transform and change

the education sector, ensuring Māori are able to enjoy education success as Māori. Ensuring young people are more engaged in learning (at school) is one of the strategy's four key focus areas. The three other focus areas emphasise the importance of the foundation years in education (early childhood education and first years at school), Māori-language education (in which students are able to strengthen their proficiency in te reo Māori) and the leadership role of the Ministry.

#### *Tertiary Education Strategy, 2007*

The Tertiary Education Strategy 2007-2012 (Ministry of Education, 2007) states,

*Māori success is New Zealand's success. Māori education success today provides the platform for Māori and New Zealand's success tomorrow. In the first Tertiary Education Strategy, Strategy Two: Te Rautaki Mātauranga Māori - Contribute to the Achievement of Māori Development Aspirations set the direction for the development of a tertiary education system that supported Māori to live as Māori; to actively participate as citizens of the world; and to enjoy a high standard of living and good health. This direction has not changed.*

And further,

*To build on the gains of recent years, areas for development with Māori student participation and achievement are: increasing levels of Māori language literacy, information literacy, literacy, numeracy and other foundation skills; increasing participation and achievement – especially at bachelors level and above; increasing participation in tertiary education from a younger age and strengthening the provision of kaupapa Māori tertiary education options (p.22).*

The Strategy has prioritised the increasing of literacy and numeracy levels for Māori. “Building literacy, numeracy and language skills for Māori will enhance the development of Māori cultural and economic assets and strengthen whānau, hapū and iwi” (p. 34). The framework that provided the direction for the abovementioned Tertiary Education Strategy 2007-2012 is more commonly known as the Māori Education Framework.

#### *Māori Education Framework*

In the opening address at the Hui Taumata Mātauranga, a national Māori education summit held in Taupō in March 2001, Mason Durie (2001) proposed the framework for considering Māori educational advancement referred to in the abovementioned

Tertiary Education Strategy 2007-2012. This framework restates, in straightforward terms, the aspirations of our tūpuna or ancestors, mai rā anō (from days gone by).

He proposed the framework consider Māori educational advancement with the following goals:

- i. To live as Māori;
- ii. To actively participate as citizens of the world;
- iii. To enjoy good health and a high standard of living.

### **Goal 1: To Live as Māori**

To live as Māori means being able to access the Māori cultural world via te reo Māori – to speak the Māori language. Te reo Māori is fundamental to Māori cultural practices and values, Māori realities and Māori lives. If, in spite of all the rewards offered by gaining knowledge of the wider world, one fails to live and speak as Māori, then there has been a failure that results in contributing towards language shift and cultural disruption. Articles 13-15 of the *Declaration on the Rights of Indigenous Peoples* (Declaration on the Rights of Indigenous Peoples, 2007, p.6) state

#### **Article 13**

*1. Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures, and to designate and retain their own names for communities, places and persons.*

*2. States shall take effective measures to ensure that this right is protected*

*and also to ensure that indigenous peoples can understand and be understood in political, legal and administrative proceedings, where necessary through the provision of interpretation or by other appropriate means.*

#### **Article 14**

*1. Indigenous peoples have the right to establish and control their educational systems and institutions providing education in their own languages, in a manner appropriate to their cultural methods of teaching and learning.*

*2. Indigenous individuals, particularly children, have the right to all levels and forms of education of the State without discrimination.*

*3. States shall, in conjunction with indigenous peoples, take effective measures, in order for indigenous individuals, particularly children, including those living outside their communities, to have access, when possible, to an education in their own culture and provided in their own language.*

### **Article 15**

1. *Indigenous peoples have the right to the dignity and diversity of their cultures, traditions, histories and aspirations which shall be appropriately reflected in education and public information.*

2. *States shall take effective measures, in consultation and cooperation with the indigenous peoples concerned, to combat prejudice and eliminate discrimination and to promote tolerance, understanding and good relations among indigenous peoples and all other segments of society.*

### **Goal 2: To Participate as Citizens of the World**

The second of M. Durie's (2001) goals asserts that education is equally about preparing people to actively participate as citizens of the world. It simply recognises that "...Māori children will live in a variety of situations and should be able to move from one to the other with relative ease" (p. 4).

### **Goal 3: To Enjoy Good Health and a High Standard of Living**

The third goal is that of progressing Māori to enjoy good health and a high standard of living. This has been a long time goal of Māoridom. It is established in The Declaration<sup>2</sup> and The Treaty, but is sourced in ancient times. It constitutes the basis upon which Māori first formed alliances with non-Māori in recognition of, and in order to accommodate, western technologies believed to be beneficial to Māori. Durie (2001) states,

*It makes limited sense only to prepare students for a life in international commerce if living as a Māori must be sacrificed. Similarly, if fluency in te reo Māori has been achieved through education but there is no preparation for work or for participating in a wider society, then a disadvantage has occurred (p.5).*

To live as Māori, the right of every Māori child is an indigenous right. Durie (cited in Skerrett White, 2003, p.78) expanded on two further important dimensions. The first touches on the dimension of power and control, at individual and group levels. He states:

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<sup>2</sup> The Declaration of Independence of New Zealand was signed and witnessed on 28 October 1835 under designation of the Confederation of United Tribes, recognising Aotearoa's independence and extending Crown protection to the hereditary chiefs and heads of tribes within Aotearoa. The British government agreed to both (Orange, 1989).

*Māori advancement is about the better self-management of natural resources, greater productivity of Māori land, the active promotion by Māori of good health, a sound education, enhanced usage of Māori language, and decision-making that reflects Māori realities and aspirations.*

Secondly, advancement is about change. Durie refers to cultural fossilisation as inconsistent with the spirit of advancement and argued further that "...even though traditional values and knowledge have important lessons for today and offer some clues for the future, Māori self-determination is not about living in the past". These wider Māori aspirations of *rangatiratanga* are also reflected in Māori tribal aspirations under the Treaty to recognise and protect the rights, interests and mana of Māori over taonga Māori, including te reo, te taiao, mātauranga, lands and resources.

### *Māori Language Strategy*

As stated in the foreword to Te Rautaki Reo Māori, the Māori Language Strategy, The "Māori language is a taonga guaranteed to Māori by the Treaty of Waitangi. It underpins Māori cultural development which, in turn, supports Māori social and economic development and contributes to a unique New Zealand identity" (Te Puni Kōkiri & Te Taura Whiri i Te Reo Māori, 2003, p. 3). That Strategy aims to move Māori language to the next stage of revitalisation over the next 20 years through promoting the importance of its use in a range of situations and through the goodwill and support of all New Zealanders for Māori language.

There are five interrelated goals to the Strategy – to strengthen language *skills* (increasing the pool of speakers); *use* (fostering opportunities and outlets for people to use their Māori language skills); *education opportunities* (bearing in mind growing Māori population and opportunities for non-Māori population to engage in learning and using te reo Māori); *strengthening community leadership for Māori language* (local community planning to promote sustainability and change); and *strengthening recognition of the Māori language* (promote status and encourage use of te reo Māori). Government is committed to supporting the revitalisation of te reo Māori. The education sector is a crucial area for language regeneration but most Māori language courses currently teach the language in isolation from the wider picture of Māori language revitalisation, its long term benefits and advantages for individuals, communities and country. It is also taught in isolation from second-language learning



processes. The function of strategies promoting the growth and sustainability of te reo Māori should therefore not only be to enhance access to high-quality Māori language education but to support increases in the numbers of speakers in public domains including government, industry and educational spheres.

## 5 FINDINGS AND DISCUSSION

The major research questions were:

- How do users find the physical format and design of the materials?
- How do users find the content of the materials?
- How widely are the materials distributed?
- What are the strengths of each of the materials?
- In what ways could the materials be improved?

Sections 5.1 to 5.5 correlate to the research questions included in the brief to this project. The ensuing discussions are as a result of the emergent themes generated by the data collected through the literature review, surveys and focus interviews (kanohi ki te kanohi). It is noted that much of the written data was not specified to any particular magazine. In the few cases where it was, the same things were written for each magazine. It is that which prompted the face to face interviews.

### **5.1 Format and Design**

Participants were asked, “*What do you think of the physical format and design?*” The responses were documented into categories (see Appendix 2). Students appreciated the colourful appearance of the magazines and the many images, as did the adults. There were also a number of comments that were either negative about the design and format of the magazines, or that gave suggestions for changes in these areas. Suggestions included simplifying or tidying up the format, linking captions more clearly to images, using fewer typefaces, choosing typefaces that were reader friendly, and keeping text away from graphics. The following discussion provides further detail on participants views of format and design, and on formatting of contents information and cover, readability of typefaces, images, and the comic strip formatting of *Eke Panuku*, and parts of *Toi te Kupu*.

### **Findings and Interpretative Commentary**

In electronic responses, many of the participants did not identify about which magazine they were commenting, but were more specific in kanohi ki te kanohi interviews. There were a number of positive comments echoing a high level of general satisfaction with the four magazines.

At present *Toi te Kupu* is produced in A3 as a newspaper, teen magazine *Haumi E!* and comic *Eke Panuku* in A4, and children’s magazine *Tāiki E!* in A5. There were

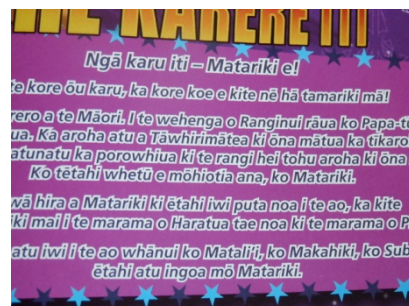
arguments made for returning the latter to its former A4 format, balanced by other comments by those who preferred the smaller size. A suggestion was also given for *Haumi E!* to be made longer (more pages), and therefore “more weighty”, and another suggesting that the length was probably at its optimum for the amount of content that can reasonably be collected.

Comments were made about making contents more visible on the cover of *Haumi E!*

*There's not enough things on there [the cover] it's too plain. You could have that picture ...at the top ...and things down the side – like what this magazine has in it to get people interested. (Student)*

Nikolajeva (2006, p.109) describes that “the cover of a picturebook is a highly significant part of it...the door into the narrative, and it can occasionally carry information essential for understanding the story...”. While the context is quite different in the case of a magazine, it remains the case that much information about content can be conveyed to the audience by the cover. Mainstream magazines tend to make good use of this phenomenon, as do advertisers, by displaying their ‘wares’ (content in the case of the magazine itself, and products in the case of the advertiser) on the cover of the magazine. Similarly, Maw, Goulton & Butler (2008) state that it is important to focus on the audience in both planning and writing stages. They state “If you can’t motivate the student to start reading the articles, you can’t engage them to continue reading and they can’t receive the benefits that the stories have to offer” (p.39). Therefore the cover is an important factor in engaging students’ interest.

There are issues with readability with some typefaces. Multilayered typefaces (see photo) make reading difficult, as do dark background colour, and type which runs over graphics. Complex typefaces also interfere with reading.



*“Never mind doing art work in between the texts – because there is a fault – it looks like a blob of ink (Haumi E! 2009, Putanga 1, p1). It interferes with the text. The text needs to be readable. I’d wipe all the colours right out and keep it simple – make photos clean clear crisp. Make text clean and clear.” (Whānau)*

The magazines are a support resource for the literacy development of children, as illustrated here by publisher’s descriptions:

*Eke Panuku: designed to entice reluctant readers to read... fun recreational reading*

*Toi te Kupu: independent reading resource...enables the learner to understand much of what is written*

*Tāiki E!: to contribute to the development of a strong Maori literature base by providing fun, ephemeral material for students*

The readership is different to that of mainstream adults' magazines such as *Women's Weekly* or *Car*. As the purpose of the magazines is to provide *easy reading* material for the target audiences, there is good argument to use formatting and design elements that facilitate reading.

Images in reading material for children have a number of functions - they capture attention, establish context, carry narrative (often more than one), provide information and convey and influence mood. Images can also provide visual cues for learner readers, and for language learners. Images better fulfil these purposes when they are clearly linked to the relevant text through formatting and design, for example, by using left to right and up to down reading convention, and proximity of text and image. Pictures are important, and if they are produced by professionals interacting as a team with writers and publishers, all sharing their knowledge and expertise in children's literature, visual images have the capacity to fulfil every one of those functions.

Nikolajeva (2006) differentiates between illustrations which are subordinated to text (by providing only nominal support to text) and illustrations which both work independently and in combination with the text (where overall impact of the work is achieved by the interaction of the two expressive means). The comic book format of *Eke Panuku* means that it shares certain characteristics with picture books. Nikolajeva (2006) defines picture books as a special kind of book in which the meaning is created through the interaction of verbal and visual media. This is also true for the comic strip features found in *Tāiki E!* and in earlier editions of *Toi te Kupu*.

Illustrators and/or photographers have a specific part to play in developing images for the magazines. Together with writers and publishers and teachers, they ideally form an experienced team who are knowledgeable about all the issues connected with the development of resources for learners. This notion is supported by Stokes, Selkirk and Pohatu (2006) who state "Māori medium reading material development needs to

acknowledge the visual roles of illustrations in motivating children to read and the relevance of the representation of their lives, time and interests, within the content of reading material” (p. 40). This would indicate a need to call in experts in children’s literature (including illustration, text and design) to inform the improvement of overall design of the magazines, including content.

### ***Recommendation 1***

That in all magazines the facilitation of reading should be prioritised in design and formatting:

- Typefaces should be chosen for high readability
- Complex and/or multilayered typefaces are to be avoided, other than as headings or labels
- Text should be predominantly dark (black) type on a plain white or light background
- Text should not be laid over dark colours or graphics
- Images provided as visual cues to facilitate reading should be clearly linked to relevant text
- Covers should signal content through the use of images and texts, to entice the reader in
- Comic strips/graphic stories should be retained or reinstated in all magazines.
- Expert assistance should be commissioned to explore the features of successful graphic stories and comic strips.

## **5.2 Content**

This section examines how the magazines are *utilised* by readers, the *relevance* of content material to readers (including *currency*) and the actual content (both *text* and *graphics*). The ensuing discussion overviews how these content factors are interconnected. Feedback about content in the present study was largely positive, expressing a high level of general satisfaction with the four magazines. Such feedback was balanced by a number of comments on how the magazines are actually utilised.

Information about, improvements to, and use of, content was gleaned from three focus question and divided into categories (see Appendix 3). The questions were:

- “What do you think about the content?”
- “What do you/your children like to read about?”
- “Is this magazine easy to read? Does it make sense to you?”

Replies made about specific sections gave an indication of how or whether the resources were used. The back page activity of *Tāiki E!* was popular, as were other activities in that magazine (‘Kimihiā ngā mea’, ‘wheelie thingee’, ‘tunu kai’). It was clear that students liked to see themselves in *Tāiki E!* and *Toi te Kupu*, literally – in images and in personal contributions, and figuratively – in plentiful images of Māori students. All those surveyed made suggestions for content. It was suggested that if the audiences of *Haumi E!* and *Toi te Kupu*, were approached as “young adults as opposed to old children the types of issues brought up [would be] much more relevant”. Thus the requests for advice columns, national and international issues, and sexuality education were significant.

### ***Findings and Interpretative Commentary***

While the purpose of any set of resources can be clearly defined, how the resources are then utilised and the level of use, can range from that which was intended to something very different. One group of children involved in a focus group interview observed receiving a new issue of *Tāiki E!* were seen to react with delight. The group spent 20 minutes in their usual classroom setting actively engaged with the magazine, completing activities like “Kimi kupu” and “Spot the difference”, and

flicking through the magazine. In the 20 minutes that the researcher was present, the children were not observed reading any of the articles, although that may have occurred after her departure. One child discovered a page of pictograms and turned to ask “Pēhea te mahi, Whaea?” to which the researcher pointed out the first completed pictogram, provided as an example. The child could not make out the second problem, which was then explained by the classroom teacher. When the researcher returned her attention to the girl after a short distraction she had correctly written in the correct answer to the third problem. The researcher said “Ka pai!” to the child, who promptly showed how she had achieved the answer – by turning to the answers at the back of the magazine. In some respects at least, it can be said that *Tāiki E!* was user friendly, easily navigated and provided some easy to read material to this group of ākonga.

As outlined in 5.1, publishers’ intend that the magazines provide easy reading material to readers. However, that concept is a complex one. Here we simply highlight some of the many considerations for ‘easy to read’ material. Three major considerations are:

1. Literacy levels – the target age groups may have diverse literacy skills, as discussed further in section 6.
2. Language levels – the target age groups have a broad range of language proficiency, from non-speaker, to native speaker proficiency, as discussed in section 6.
3. Design elements such as typeface, leading, size, colour and background affect text readability, as discussed in 5.1.

It is important that content material is relevant and topical in order that the magazines are attractive to their target audiences. The authors of an evaluative study of three resource series, *He Purapura*, *Ngā Kete Kōrero*, and *He Kohikohinga* discussed their findings regarding the importance of relevant and appropriate text. Their data indicated a need “to ensure there is a wide variety of current themes that are of interest to our tamariki” (Te Maro, Taiwhati, Marshall, Hapi, & Toia; 2008, p, 21). Likewise, Maw et al (2008) found that the materials they evaluated did not always reflect what students think about or do today.

In the present study, participants from all groups – ākonga, teachers, whānau and publishers, all talked about wanting new, topical, popular material. Student participants made it clear that they would make better use of the magazines if they included more topics and issues that they found relevant to them

*“Address international issues within those magazines! If we approached it as young adults as opposed to old children the types of issues brought up much more relevant so still include their music, the drama of being – the egocentric stuff with your Twilight type writings and hit them with some hard facts about what it is to live in this planet . Why not attack global issues. To hit to the hard issues of child murder, teenage suicide – the kids will talk about it – address those issues. Do we think that they are not talking about these issues”*  
(Whānau)

Publishers are aware of the need for up-to-date material. Their rate of achievement in this respect may be improved with greater involvement of ākonga in the publishing process. There was a clear request by participants for content on; celebrities, cars, fashion, overseas information, relationships, grief, current music trends, sexuality education, advice, sport, movies, fiction, real-life stories, and a focus on young people and their idols. Also requested were “How to...” features, including making and adapting clothes, te tunu kai, and art. All four groups of participants mentioned puzzles, quizzes and competitions.

*“He pai ki ahau ngā rapanga nō te mea ka āwhina i ahau ki te whakaro [sic], ki te aro ki ngā tumomo āhua rapanga!”* (Ākonga)

There is a tension in providing the right amount and type of information to the target audience. The questions need to be asked: What information do young Māori want? What information do they need? Where is the intersection of what they want and what they need? How is the author’s intention (what s/he wants to say) conveyed in the writer’s style? When these factors are made explicit they can help us evaluate the success, or otherwise of the resources. One publisher pointed out that caution needs to be exercised in simply asking young people what they want in a magazine as, “all they’ll be able to tell you is what they’ve seen in other magazines”. She suggests that what is required is a person or team with expertise in journalism, resource development, literature and literacy, “trained, and with an eye to see where the stories are and how to tell them”. Narrowing the focus of topical material and presentation with research, and with consultation and trials with good classroom



teachers, will allow such a team with creative flair to develop a resource that will, as one student put it, "...'wow' someone of my age".

The ephemeral nature of magazines could be capitalised on by, for example, the inclusion of topical themes, fads and current affairs. The 'here now, gone tomorrow' nature of the resource means that there is no risk of the material dating as it would if it was a classroom resource. Furthermore, as there is a guaranteed turnover of readership, a new generation of each target group approximately every five years, it is appropriate for some material to be recycled to the new readership. Participants have suggested that this could occur with the following material:

- Kōrero tupuna, such as those about Māui
- Tikanga information, including pēpeha and whakataukī
- Information targeted at each age group, such as bullying, sexuality, and careers.

Material would, of course, need to be updated at each reiteration, but this would go some way to simplifying production so that funds and time could be channelled into working with students to produce publishable material. The request for currency reflects the desire of ākongā to be kept up-to-date with what is happening now, and also an indication of the effect of mainstream media, including advertising, on their lives. A related topic, therefore, which is topical, relevant to ākongā and which is inextricably bound to this medium, is the impact of media on young Māori. There is evidence that some advertisers target low socio-economic groups and minority groups such as Māori (Arrendondo, Castenada, Elder, Slymen, & Dozier, 2009). There is also evidence that advertisers have long targeted children as young as two years old in order to exploit their buying power via their parents (UNEP UNESCO, 2009). Logos (e.g. Macdonald's 'golden arches') are designed for maximum recognition by all, whether text literate or not. Text literacy is discussed further elsewhere in this report. Discussion here concerns the role of the magazines in supporting the *media literacy* of ākongā.

As corporate bodies increasingly turn their attention to young people in aggressive advertising campaigns (Kelly, 2005), there is a need for young Māori to develop and refine skills in media literacy. Boosting skills in this area will allow ākongā to engage

with media in a more active capacity, not merely as passive recipients of propaganda or as mindless consumers. As Christie (1990) argued, it remains an imperative that all people understand the many kinds of literacy which collectively have such an impact on their lives in a constantly changing society.

We are in the midst of a global assault on children and young people by multinational companies with multi-billion dollar advertising budgets (UNEP UNESCO, 2009). In the present study, some participants even expressed a desire for the inclusion of advertising in the magazines:

*“Put some advertising in because kids like that.” (Whānau)*  
*“I like the perfumes, and the make-up and the GHD. I saw that and I just had to buy it”. (Student)*

There are two ways in which advertising could be included. First, as a medium for students' contribution, so that students could learn the verbal and visual features of advertising, and could submit advertisements, by way of example, school, sport or marae events, and/or to acknowledge support or achievement. Second, that advertising is discussed in magazine articles in order to educate young Māori on concepts such as product placement, merchandising and the disparity between budgets of, for example, cigarette companies versus non-smoking campaigns. Music is identified as popular to the target audiences. *Haumi E!* or *Toi te Kupu* could explore, for example, the history of Hip Hop music, tracking the move in lyrics from political issues affecting young black people to sex, drugs and money, in concert with the hijacking of this music genre by commercial interests.

Discussing the motivation behind advertising will give ākonga essential information in reading the world around them. Noticing and being critically aware of the Coca-Cola bottle strategically placed in a Playstation game scene can lead them to think “I see that, I know that it has been put there deliberately to entice me to buy the product”, and thus to be able to make an informed decision about whether to engage as a consumer, or not. Freire's (1972) catch phrase, “Reading the word, reading the world” is particularly relevant here.

The magazines have a role in supporting the development of literacies that are pertinent to the lives of ākonga today, as they participate as “citizens of the world (Durie, 2001). They also play a role in counteracting the negative images of Māori often seen in mainstream media. Several participants expressed their identification

with the magazines under study. The publishers are to be commended for showing images of young Māori as beautiful, vivacious, focussed and motivated. Images are plentiful, colourful and attractive, and show young Māori of all shapes, sizes and hues engaged and achieving in a wide range of activities including a variety of sports, kapa haka, overseas travel, schooling, art, music and marae activities.

Images show readers what their peers are doing and also what they themselves are capable of. As one ākonga states:

*This one is cool, like, seeing what you can do, like, even if you're Māori you can still go on exchange. (Whānau)*

The importance of the publishers' role in reflecting Māori youth to Māori youth in a positive light cannot be overstated.

Participants commented on the inclusion of jokes in the magazines. One publisher revealed that feedback solicited by the company had indicated that ākonga enjoyed the jokes in *Tāiki E!* Unfortunately the decision was subsequently made not to include jokes in the next issue of the magazine as they were, "hard to find in te reo Māori". It is inconceivable to think of te reo Māori being devoid of humour. Jokes, tall tales, twists and puns are very much a part of the linguistic repertoire of te reo Māori, and publishers must find a way of transmitting that range of verbal features to ākonga in print.

Competitions are potentially a way of enticing ākonga into the publishing process, and into short term reading goals which may have a longer term positive effect on literacy development. *Tāiki E!* and *Haumi E!* have, in the past, run a range of competitions including marae photography, and quizzes, some involving finding answers within text in the publications. Publisher information indicates that response rate can be low. However, a well planned, sustained campaign, using incentives (for example personal replies from characters in the magazines), technological innovations (for example, texting, Bebo), or cross sector approaches (for example a combined competition with Māori Television) may go some way to enticing ākonga into the medium, and may even lead to the development of a generation of media savvy writers, critics and readers.

Participants suggested that links made to other media could have benefits. The magazines could showcase iwi innovations in ICT. A competition organised together with Māori Television or radio presents opportunities for greater exposure and validation for relevant media, including the magazines. The concept of a forum between kura could be developed through print interactions within the magazines and by links to websites such as Bebo and YouTube. Links or references to websites, other publications, or programming on Māori Television or radio could provide pathways to further information, i.e. further research, for readers, and support for teachers, for example, with links to a database and catalogue of resources.

*The Māori Language Resourcing Report* by Te Puni Kōkiri (cited in Maw et al, 2008, p.17) stated, “Due to the limited resources in the Māori medium sector, those that do exist are charged with fulfilling multiple roles. They need to meet cultural needs such as the transmission of cultural values; building a sense of kaitiakitanga and whakapapa. They need to be literacy resources, building vocabulary, grammar and modelling writing styles and purposes. They need to be of interest and have relevance to students of today and they must support the *Marautanga o Aotearoa* objectives...” One participant requested that magazines showcase career opportunities to ākonga, particularly with respect to future use of te reo Māori.

### **Recommendation 2**

Bearing in mind that the ephemeral nature of the publications necessitates that the turnover between research and publication is speedy to remain relevant with impact, that publishers research the following areas of content for incorporation into magazines:

- Popular (what youth want)
- Essential (what youth need)
- Current issues (including socio-political issues)
- Promoting te reo Māori, including as a viable career option
- Linking the publication to other media (Māori Television, internet, other publications, Māori radio and so on).

### **Recommendation 3**

That the medium of magazine publishing be used:

- as a tool for educating youth about the power of the media;
- to continue to reflect Māori youth to themselves in a positive light.

### 5.3 Strengths

This section overviews the strengths of each of the magazines, and more generally, the collective strengths of the magazines. It is noted that, as with the previous section, sometimes it was difficult to determine which magazine was being referred to in the written responses. (See Appendix 5 for responses.)

#### ***Findings and Interpretative Commentary***

In general there was an overall tone of satisfaction with the magazines, with numerous positive comments. Participants saw the bright, colourful appearance, fun activities, and abundant images of kura students as a strength in *Tāiki E!* The coverage in comic format of science and other curriculum related topics were seen as the strengths of *Eke Panuku*. *Toi te Kupu*'s strengths lie in its newspaper format and content, particularly content covering waka ama and manu kōrero. Participants also saw the presentation of images of young Māori achieving as a strength of *Toi te Kupu*. *Haumi E!* drew fewer comments, as it was less well known. However, one participant saw strength in the size and length of this magazine, and another in the promotion of a range of possibilities for Māori youth, such as overseas exchange or a career in fashion design. Participants also expressed their approval of the contrast between magazines, which provides for different readers' tastes, provides variation in examples of the genre, and support the curriculum in different ways.

*Kāore au e hiahia kia rite a Toi te Kupu ki Haumi E! – he moumou moni tērā – kei tēnā ōnā painga – kei Toi te Kupu ōnā painga. (Teacher)*

While some comments were title specific, many were made generally. Many of the responses to e-surveys and written surveys gave the impression of overall satisfaction, with numerous responses of “pai”, “he pai” and “tino pai” sprinkled liberally throughout. Kanohi ki te kanohi interviews revealed areas of dissatisfaction and specific improvement suggestions. Content positives were categorised by title, where that was made clear, and by other themes that emerged.

*Table 1 showing strengths by title*

Title	Strengths as indicated by data
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Tāiki E!	<ul style="list-style-type: none"> <li>• Colourful</li> <li>• Informative</li> <li>• Games</li> <li>• Pictures of friends</li> <li>• Activities, e.g. recipes</li> <li>• Beautiful</li> <li>• Pictures as support for text</li> <li>• Jokes</li> <li>• Activities e.g. Kimihia ngā mea</li> <li>• Folding activity on back cover</li> <li>• Content based around tamariki and kura</li> <li>• Stories</li> <li>• Kaupapa interests children</li> </ul>
Eke Panuku	<ul style="list-style-type: none"> <li>• Full page spreads</li> <li>• Graphic (comic) format</li> <li>• Support for curriculum</li> <li>• Curriculum based topics</li> <li>• Ngā pikitia taniwha</li> <li>• Appealing to boys</li> <li>• Kaupapa based</li> <li>• Science content</li> <li>• Glossary included</li> <li>• Investigative theme</li> </ul>
Toi te Kupu	<ul style="list-style-type: none"> <li>• Good design</li> <li>• Makes sense visually</li> <li>• Impressive</li> <li>• Pai te whakatakotoranga o ngā mahi</li> <li>• Photos of kapa haka and sports</li> <li>• Photos of disaster</li> <li>• Comic strips</li> <li>• Seeing themselves and whānau in photos</li> <li>• Articles on famous people</li> <li>• Ngā kaupapa o te ao</li> <li>• Appealing to girls</li> <li>• Content relevant to rangatahi</li> <li>• Newspaper format</li> <li>• Not linked to curriculum</li> </ul>
Haumi E!	<ul style="list-style-type: none"> <li>• Articles on famous people</li> <li>• Size and length</li> <li>• Shows students possible education/career pathways</li> </ul>

*Table 2 showing strengths across all magazines*

<ul style="list-style-type: none"> <li>• Inviting</li> <li>• Colourful</li> <li>• User friendly</li> <li>• Ngā pānuitanga</li> <li>• Ngā pikitia me ngā kōrero</li> <li>• Te pīata</li> <li>• Ātaahua</li> <li>• He pūkorero</li> </ul>
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- Ko te nuinga he pai
- Ngā kupu, te ia, te ngako o te kōrero
- Good language levels – language not dumbed down
- Non-fiction content
- Mahi ā te rēhia
- He take Māori
- He whakanui i te iwi Māori
- Showcases Māori achievement
- Whakataukī
- Jokes
- Activities and competitions
- Contributions from students
- Shows students possible pathways
- Te reo Māori
- Each magazine is unique

Each section in this report contains other positive feedback giving information on the strengths of individual magazines and in general about the four magazines. This information is discussed in detail in the relevant section, and will provide publishers with an overview about elements that participant groups do, or do not like about the magazines, and indicate areas for possible improvement. Specific suggestions for content improvement are discussed below.



## **5.4 Improvements**

In response to the question, “Mēnā ka hanga moheni koe mō ngā kura, ka pēhea te āhua, ā, he aha ngā mea ka whakauruhia e koe? If you designed a magazine for kura, what would it look like and what would you include?” And “What improvements would you make?” the themes that emerged are included at Appendix 6.

### ***Findings and Interpretative Commentary***

A recurrent theme in data gathered from all four sources – ākonga, whānau, teachers and publishers – was strong support for ākonga to be included in the publications and for more material included in these resources to be developed by ākonga. The magazines are intended, according to publishers, to provide a medium for ākonga to gain exposure to publishing by contributing as writers, which will thereby increase the value of the resource to its readership.

This is pivotal to the role of *Haumi E!*, *Toi te Kupu* and *Tāiki E!* as support resources to the literacy (both reading and writing) development of ākonga in Māori medium education. Specifically, the magazines are intended to support reading development by providing recreational reading material on topics and in genres that are authentically relevant to the target ages; to support writing by providing a forum where ākonga can contribute; and to provide support to reading and writing together by providing a medium where the two interact in a way that is meaningful for ākonga. By writing for an audience who they know intimately, who is in fact themselves, and reading that to which they themselves have contributed as writers, editors, readers and critics, ākonga will also learn to write by reading and to read by writing.

Participants have also made the point that this is not necessarily an easy thing to achieve. Issues identified by participants are:

- a reliance on individual resource developers’ networks within the Māori medium education community
- difficulty in getting buy-in from teachers outside of the resource developers’ personal networks
- difficulty in following up with teachers and students to ensure promised pieces of work are received within publishing deadlines
- a low standard of structure in student produced writing

Data indicates that there is general consensus that ākonga want to contribute, that they are more likely to choose topics and use language that is relevant to the target audience, and that they enjoy contributions by ākonga. One participant also stressed the importance of giving students feedback on their contributions.

*“...when our kids contribute – if their writing needs to be edited does the editor give feedback? So that when they write again they can take those points on board... those encouraging words to help our kids to strive and get better.”*  
(Kaiako)

In section 5.1, the concept of a team comprising experts in publishing for children, teaching and learning, writing, and illustration was raised. Establishing and maintaining a process by which classroom teachers and ākonga could have access to such a team, and by which ākonga contributions are solicited, produced, edited and published has a number of potential benefits. A programme could be developed and a timetable drawn up which sees kura receiving time with team members to produce work for the magazines. Teachers would be forewarned of visits and objectives and can plan well ahead. They would receive from the team, and in context, professional development on media studies, writing and biliteracy. Experts would be responsible for researching and disseminating the language of delivery and areas of content, lessening language load for teachers – still a huge issue for teachers in Māori medium education. Experts would also be responsible for disseminating information to teachers, ākonga and whānau and on, for example, the purpose of the magazines and their frequency of distribution. Boosting ākonga skills in writing and publishing will enhance the development of the next generation of writers and publishers and, as ākonga and teachers become increasingly involved, they will develop a sense of ownership of process and publication.

The writing skills of ākonga have been identified as an area of concern by one publisher:

*“Pīki mahi te whakatikatika i ngā kōrero nā ngā tamariki i tuhi – te whakatakoto o te kōrero – he kaha ngā tamairiki ki te tuhi – ehara i te rārangi kōrero, he kōwae kē – ko te nuinga o ngā kaituhi Māori e pērā ana - ko te mea kē me mārama te kōrero.”* (Publisher)

Alison Jones (2008, p.1) further identifies it as an issue at tertiary level. She discusses the concern expressed by Māori students at university of “losing one’s sense of cultural identity and expression in the process of engaging with the rigours of academic writing”. She justifies the need to learn the culture of academic writing

(even though there is indeed potential risk for the students' cultural identities) in order to produce "written arguments of the highest possible quality and rigour", and warns against using the argument for not engaging fully with this process as an excuse for poor quality writing. She argues that Māori at tertiary level need to provide the highest quality of writing as models for those who follow, and that there must be an expectation that ākonga can and should reach the highest standard of writing in order that the ākonga themselves aspire to that standard.

Elkin (2006, p.152) points out that "children's literature can transform the life of the individual child, as well as being a source of both learning and pleasure." In support of his statements he refers to Margaret Jackson's statement that:

*Fully literate children have the potential to control themselves and their environment through access to information, ideas, opinions... such is the power of literacy that teaching it could be defined as 'empowerment'.*

The importance of this empowering function of literacy cannot be overstated for the minority group, indigenous children for whom these magazines are produced. Publishers must be aware that the magazines, as recreational reading material, as a forum for writers, and as part of a literacy programme, are a piece of the larger toolkit for life which they are partly responsible for delivering.

There were several participants who felt that a running glossary would be useful, either at the back of the publication or on the relevant page to provide readers with definitions of low frequency items. Language level is a complex issue, given that the proficiency of ākonga in any one class may range from low to high.

Extensive recreational reading can make a significant contribution to language acquisition, provided that the reading material is at an appropriate level for the readers (Hunia, 2008) (Nation, 2001). "Appropriate" remains virtually unchanged from Marie Clay's research in the 1970's, which found that if readers come across more than just one or two unknown words per hundred running words they will lose the meaning of the text. If the purpose of the magazines is recreational reading, then the text they contain must be easy enough for the target audience to read at a fluent reading level. In English the optimum density of known words is 98%. Nation (ibid, p.2) goes on to translate this to a need for learners of English to have "a vocabulary of well over 2,000 words to read the easiest fiction novels..." Research must occur

before this figure can reliably be translated for the purposes of reading in te reo Māori. However, we suggest that any more than one or two unknown vocabulary items per hundred words of running text is likely to render the text incomprehensible to the reader.

Furthermore, we suggest that a running glossary is unlikely to assist readers in this respect, as attention to the meaning of the text is paramount for comprehension and reading enjoyment. Shifting attention away from the text to a glossary on another page, or even to another part of the same page, is a severe distraction for the reader, who is likely to lose interest altogether.

An alternative is for publishers to tightly target the language level of their publications to a specific level of proficiency, and to ensure that text contains only a very limited number of vocabulary items that are likely to be new to ākonga at that level. Where it is necessary to include low frequency words in text, acquisition of that vocabulary can be supported by:

- use of visual cues (e.g. illustrations which are clearly linked to new vocabulary items)
- repeat occurrences of the new vocabulary item on the first page it is introduced
- further repeat occurrences of the new items on subsequent pages through the publication.

While these strategies are well tested for the acquisition of English (Nation, 2001), further research is required to ensure their validity for te reo Māori. There is reliable evidence to suggest that vocabulary can be acquired through reading, but that the reading must be extensive, at the rate of a short novel every one to two weeks (ibid, p 4). Since the magazines are not intended to provide extended reading, it is unrealistic to attempt to use them as a vehicle for vocabulary exposure by including a higher number of new vocabulary items in text. A second alternative to a running glossary therefore, is to include a short section which focuses on a small number of vocabulary items. These “word power” focus items could be explained and illustrated, and then those items could be repeated in context in other parts of the magazine.

Grouped together as a ‘values’ section are responses from participants concerning tikanga, advice and sexuality. Our reason for classifying these topics together is a belief that ākonga in the target age groups want and need boundaries and guidance

as they mature. Tikanga and advice from experts can help to provide this in a more reliable form than sources popular with this age group. Several participants recommended that sexuality information be included, as it is particularly relevant to the target age groups.

There are significant gaps in sexuality resources, in particular in te reo Māori, and a need for up-to-date sexuality resources to help meet the learning needs of ākonga (Family Planning Association, personal communication, April 2008; Education Review Office, 2007, p.51). Also, sexuality is an area, particularly in primary schools, where teachers lack “a good subject and pedagogical knowledge”, and are “not skilled in engaging with students” (Education Review Office, 2007). Further research can be done to answer the many questions that arise: What are Māori ways of delivery sexuality education? How should the information be presented to ākonga in Māori medium education settings today? Are the magazines in the study an appropriate medium?

The target audiences are of an age to benefit from information on, for example, puberty, sexuality, relationships, bullying, respect and self esteem. There is evidence in the data that young Māori get much of their information on these important issues from each other, and from popular media in the form of television sitcoms, soap operas and music clips; internet sites, including pornographic sites; and commercial English medium magazines whose raison d'être is largely to encourage the purchase of their advertisers' products. Even material provided to ākonga in support of health curriculum topics such as puberty may be published by, or in association with, commercial entities and may contain significant amounts of advertising, for example, print material provided by Johnson & Johnson (NZ) Ltd (1993), to one participant school. Authoritative, reliable information in an easily digestible form, such as the “Ask Aunty” column suggested by one participant, could provide ākonga with a non-threatening, reliable source of information that is directly relevant and is useful to them. All four groups of participants felt that advice and information columns on issues affecting their age groups would be beneficial to readers, and would encourage ākonga to read the magazines. It is imperative that publishers draw on the support of appropriate experts as required, for example, where physical or mental issues are dealt with such as suicide, pregnancy, grief, sexually transmitted diseases, or eating disorders.

Some participants suggested more tightly targeting genders, by providing material that is specific to girls or boys, for example, sexuality information, and topics preferred by one gender or the other. It was made clear that for *Eke Panuku*, this had been the specific intention by one previous editor, but that the content of the magazine had subsequently changed because it was felt that the storylines may not be appropriate:

*“Taku hiahia kia tuhi, kia waihanga kōrero pai ki ngā tama tāne i te mea kāre rātou e kaha ki te pānui.” I te tuaono kua oti te kōrero mō Wairangi – kei wepua e te Tāhuhu nā te mea he whawhai kei roto – kāre pea e pai ki ngā tamairki.” (Publisher)*

The literacy levels of Māori boys remains an area of concern, and publishers are to be commended for exploring ways that this can be remedied, through research, trial, and even stealth:

*“Ko te mea kia tinihanga ngā tama tāne – ka pōhēhē rātou kei te tiro pikitia noa engari kei te rīti rātou” (Publisher)*

#### **Recommendation 4**

That, in order to maximise learning for ākongā and kaiako, a comprehensive plan to actively involve ākongā in the publishing process as writers, illustrators, photographers and editors, be developed and implemented by:

- Assembling a small team of experts who travel to schools to work with ākongā and teachers through the publishing process
- Including timetabled school visits so that teachers are prepared well in advance and are able to incorporate the event into their literacy programmes
- Providing professional development for teachers, via the team, to boost literacy development for ākongā
- Clarifying, via the team, to schools, teachers, whānau and ākongā, the purposes of the publications
- Covering a range of genres across schools and the four publications.

#### **Recommendation 5**

That publishers keep abreast of current theories around second language acquisition (Aotearoa context) as it relates to literature and reading, for example issues around *comprehensible input* through

- not introducing too many new words in any given article
- repeating those new words throughout the whole (successive) publication/s
- using illustration to support children's reading, including supporting their understanding of new words.

## 6 OTHER ISSUES

There were views expressed on a number of controversial yet pertinent issues which impact upon our rangatahi, the wider context of Māori medium education, and language regeneration issues in general (see Appendix 7).

### *Language and Literacy Issues*

The four magazines under evaluation have a part to play in Māori medium literacy development, and a further role in the wider goal of reversal of language shift in Aotearoa. These two roles involve a myriad of complex issues, which cannot all be dealt with in this small study. Suffice to say the development of these resources is far from simple, and it is vital that certain aspects of literacy and language are carefully considered in order to best serve the educational requirements of the target audiences.

### *Language levels*

It was requested of the researchers to include a focus question about the suitability of the language levels of the four magazines. The question was duly asked, but the responses were simplistic for the multifaceted issues of language levelling and assessment. As yet there has been no comprehensive study of the language levels of ākonga in the target age groups across Level 1 and 2 Māori medium immersion education settings. Until this occurs, the publishers can, at best, only use small scale trials with groups of students to inform the development of resources at levels of language that will be appropriate for the relevant age groups. A second, relevant issue is that of literacy levels. As the reading ability of ākonga is inextricably connected to their language proficiency, it is again difficult to provide material that will be appropriate for all language and literacy levels of the target age groups.



### **Format and design**

Participants appreciated the colourful appearance of the magazines and the many images. As the purpose of the magazines is to provide easy reading material for the target audiences, design aspects of readability are crucial. Participants suggest clearly linking captions to images, using fewer typefaces, choosing reader-friendly typefaces, and keeping text away from graphics. Covers and images in general are an important factor in capturing and engaging readers' attention. Images can also provide visual cues for learner readers and should be clearly linked to the relevant text.

### **Content**

While there was general feeling of satisfaction, certain elements (images and activities) were more widely utilised, and many suggestions were made for improving content, and therefore relevance to the target audiences. It was suggested that if the audiences of *Haumi E!* and *Toi te Kupu* are approached as “*young adults as opposed to old children, the types of issues brought up [would be] much more relevant*”. The ephemeral nature of the magazines could be capitalised on by, for example, the inclusion of topical themes, fads, current affairs and current political issues, and for recycling material to successive student cohorts. The magazines are an ideal medium for students to explore ‘media’ through informative articles and by encouraging student contribution. Competitions, including cross-sectoral approaches with other Māori media, are potentially a way of enticing ākonga into the publishing process.

### **Strengths**

In general there was an overall tone of satisfaction with magazines. Participants saw as strengths:

- *Tāiki E!* – bright, colourful appearance, fun activities, and abundant images of kura students.
- *Eke Panuku* – coverage of science and other curriculum related topics in comic format
- *Toi te Kupu* – its newspaper format, and content, including waka ama and manu kōrero and the presentation of images of young Māori achieving

- *Haumi E!* (fewer comments received) – size and length, and promotion of possibilities for Māori youth, such as overseas exchange or a career in fashion design.

### ***Improvements***

There were many suggestions for improvements to encourage ākonga to read the magazines. For example:

- including expert advice and information on issues affecting the audiences, such as relationships, sexuality education, grief and mental health
- targeting genders, by providing material that is specific to girls or boys, for example, sexuality information, and topics preferred by one gender or the other – particularly as the literacy levels of Māori boys remains an area of concern.
- encouraging ākonga contribution in order to boost skills in writing and publishing, and because they are more likely to choose topics and use language that is relevant to them - the target audience. A team of experts in publishing for children could visit schools and assist ākonga to produce, edit and publish their own work. This team could provide expertise in writing and illustration, whilst also providing professional development.
- using the magazines as a forum to link students with each other and across kura and with other media, for example Māori Television, Māori Radio and popular internet sites
- including word and language acquisition features. As the purpose of the magazines is recreational reading, the text should contain fewer than one or two unknown vocabulary items per hundred words of running text. Glossaries are unadvisable as they are distracting to the reader and therefore counterproductive. Research suggests that acquisition of new vocabulary can be supported by use of visual cues, by repeat occurrences of the new vocabulary, and by “word power” features.

### ***Other issues***

An ongoing cycle of research and development, including research into the language levels of ākonga in the target age groups, is an integral part of continuous improvement. This will help to build up best evidence about what works in Māori

medium education and increases professional learning of teachers with improved outcomes for ākonga and whānau.

## 8 RECOMMENDATIONS

### *Recommendation 1*

That in all magazines the facilitation of reading should be prioritised in design and formatting:

- Typefaces should be chosen for high readability
- Complex and/or multilayered typefaces are to be avoided, other than as headings or labels
- Text should be predominantly dark (black) type on a plain white or light background
- Text should not be laid over dark colours or graphics
- Images provided as visual cues to facilitate reading should be clearly linked to relevant text
- Covers should signal content through the use of images and texts, to entice the reader in
- Comic strips/graphic stories should be retained or reinstated in all magazines.
- Expert assistance should be commissioned to explore the features of successful graphic stories and comic strips.

### *Recommendation 2*

Bearing in mind that the ephemeral nature of the publications necessitates that the turnover between research and publication is speedy to remain relevant with impact, that publishers research the following areas of content for incorporation into magazines:

- Popular (what youth want)
- Essential (what youth need)
- Current issues (including socio-political issues)
- Promoting te reo Māori, including as a viable career option
- Linking the publication to other media (Māori Television, internet, other publications, Māori radio and so on).

### *Recommendation 3*

That the medium of magazine publishing be used:

- as a tool for educating youth about the power of the media
- to continue to reflect Māori youth to themselves in a positive light.

### *Recommendation 4*

That, in order to maximise learning for ākonga and kaiako, a comprehensive plan to actively involve ākonga in the publishing process as writers, illustrators, photographers and editors, be developed and implemented by:

- Assembling a small team of experts who travel to schools to work with ākonga and teachers through the publishing process
- Including timetabled school visits so that teachers are prepared well in advance and are able to incorporate the event into their literacy programmes
- Providing professional development for teachers, via the team, to boost literacy development for ākonga
- Clarifying, via the team, to schools, teachers, whānau and ākonga, the purposes of the publications
- Covering a range of genres across schools and the four publications.

### *Recommendation 5*

That publishers keep abreast of current theories around second language acquisition (Aotearoa context) as it relates to literature and reading, for example issues around *comprehensible input* through

- not introducing too many new words in any given article
- repeating those new words throughout the whole (successive) publication/s
- using illustration to support children's reading, including supporting their understanding of new words.

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## **Appendix 1: Questionnaires for interviews and surveys**

### **INFORMATION FOR WHĀNAU**

The Hui E Project has been developed in association with the Ministry of Education to review four children's magazines produced for the Māori medium Education Sector. The project will be annotated in some way, and may include observations, assessments, story-telling, transcripts, or children's work. These may be accompanied by photographs or short video clips.

Your assistance will:

- contribute to the ongoing development of resources suited to supporting children's learning in Māori medium education by increasing awareness of the issues relevant to them
- contribute to the wider body of knowledge about learning in te reo Māori and about children's literature in te reo Māori

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#### **WHAT IS THE PROJECT ABOUT?**

The Hui E Project is a review of four magazines, *Haumi E*, *Taiki E*, *Eke Panuku*, and *Toi te Kupu*. The project is aligned to the Draft Curriculum Document - Te Marautanga o Aotearoa: He tauira hei kōrerorero, and The New Zealand Curriculum.

The project will include documentation of:

- The purpose of these publications
- What children/whānau want to read
- Whether the publications meet their needs
- How young people use these publications
- How young people make contributions to these publications
- What they think of the content
- What they want to read in these types of publications
- Any improvements
- What they think of the layout
- How they gain access to the publications.

#### **HOW WILL THE FINDINGS ADD VALUE TO THE MĀORI MEDIUM SECTOR**

The Hui E Project will provide examples of use of resources in Māori medium educational settings and in community settings (whānau). It is hoped that the findings will be helpful for:

- clarifying and highlighting how resources can support learning in the home for children in Māori medium education
- providing examples of participation by whānau in assessment and curriculum
- reflecting on pedagogy Māori and informal feedback to and from children
- discussing the integration of language planning and evaluation processes
- children and practitioners developing and refining their own resources

#### **WHAT WILL THIS INVOLVE?**

- Sharing your views on literature produced for students in Māori medium education.
- Contributing your comments on what children need Giving written permission to include documentation about your child/student in the Hui E Project. This may include observations, transcripts, or children's work and may be accompanied by photographs or short video clips.

#### **PERMISSION TO INCLUDE MATERIAL FROM THE REVIEW PROJECT**

Kia whakaae rā anō mai koe ka whakauruhia o kōrero ki te mahi rangahau nei. Your permission is required before any examples of your feedback are used in this project.

TŌ INGOA/NAME:

(Tuatahi)

(Ingoa whānau)

TŌ KURA/WHAREKURA:

**WHAKAAETANGA**

Ka whakaae au kia whakauruhia āku kōrero me tōku āhua rānei ki ngā kohinga mō te mahi rangahau nei (I give permission for my feedback and/or images taken of me during the course of the review to be included in the project)

**Tohua** tētahi (circle which applies)

**YES**      **NO**

(Please **tick** that which applies)

Rangatahi	<input type="checkbox"/>
Kaiako	<input type="checkbox"/>
Whānau	<input type="checkbox"/>

**HE PĀTAI**

What do **you** like to read about? \_\_\_\_\_

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When did you last read one of these magazines: *Haumi e!*, *Toi te Kupu*, *Taiki E!*, *Eke Panuku*? (and state which ones you read)

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Are the kaupapa in these magazines 'Mean Māori Mean? Why/why not? \_\_\_\_\_

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How is the information organised? Is it easy to locate what you want?

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Are there clear headings and subheadings to help you navigate though the information

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How could these magazines promote you as Māori?

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—

What would you like to see more of in the future? \_\_\_\_\_

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—

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—

If you could talk to the author/s of these magazines, what questions would you ask?

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—

### ***Evaluation Design***

The coordinating principal of ‘critical whanaungatanga<sup>3</sup>’ is the organising framework for evaluation. For example, evaluation will synthesize the relationships between:

- the materials, teachers, the readers and their whanau
- the producers and the materials
- children’s literature and children’s success in literacy
- the research, the researcher, and the researched.

This ‘critical whanaungatanga’ framework, using the words of the participants themselves, will draw the qualitative research together in terms of relationships or whanaungatanga between the design of the materials and the impact or how the materials may, or may not, be making a difference for the target audience, Māori students. Analysis through NVIVO7 will facilitate the identification of themes which will be discussed by the research team, theorised with reference to the literature, and documented. Some of the preliminary findings may necessitate follow-up with participants. The study will then culminate in recommendations being made with regard to the composition, distribution and effective use of the materials.

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<sup>3</sup> Critical whanaungatanga is defined as the relationships between and among elements of, and stakeholders in the study, which cause a shift in knowledge and skills.

## **Appendix 2: Format and design data**

Participants were asked, “*What do you think of the physical format and design?*” The responses were documented into categories

- General comments - positive
- General comments –suggesting change
- Size
- Cover and contents information
- Typeface, including headings
- Images
- Use of visual cues to assist readers
- Two further categories were content/genre related, i.e. comic strips and graphic stories.

### **General comments – Positive**

Tamariki

- *He pai, he maha ngā tae.*
- *He pai*
- *Pai ki ahau ki te pānui nā te mea ka ako koe i ngā mea i roto nā.*
- *I like the book because it's got games inside – I like the kimihia ngā mea games*
- *I like the book because it's colourful and got pictures of friends in it.*
- *He pai te – nga mahi – i roto i te pukapuka na te mea ka ki pehea ka taea e koe te mahi – te tunu kai.*
- *It's colourful and it has fun pictures*
- *It's good because it's nice and colourful for little kids. It's got spiderman and all that, pretty cool.*
- 

Pākeke

- *Ātaahua – the kids love them – because it's bright colourful – stands out – looks interesting enough for them to pick up and read.*
- *I thought the design was good*
- *Visually it makes sense to me*
- *Quite impressed*
- *It's pretty good*
- *He pai te whakatakotoranga o ngā mahi, Taukē*
- *Nā te reo o roto ēnei mōheni, Nā ngā pikitia hoki, me ngā kōrero*
- *He pai hei pukapuka, na tana piata te puta mai.*
- *Tana hanga, tanga ataahua – kei roto he pukōrero he take.*
- *They like the photos. Especially the photo's [sic] of kapahaka and sports.*
- *Keep doing what you're doing.*
- *Tino pai*
- *It would look a lot like Tāiki E!, not like Toi te Kupu only because it's little. I wouldn't change it all that much. I like the colours.*

### **General comments – Suggesting change**

Tamariki

- *[Ka kī tēnei]He puka takapiupiu kupu mā ngā tamariki – engari he uaua te pānui*
- *It's ok. Could be better. Read other magazines for ideas*
- *Nāa kupu – he uaua because of the layout of the words*
- *It's shit because it looks boring.*
- *It's not eye catching enough.*

#### Pākeke

- *It is comicy [Haumi E!] – format wise I think they need to be more sophisticated*
- *With the way the graphics were laid out, it's actually quite messy*
- *I think Rangatahi are a little bit more sophisticated these days – clean cut graphic looks to their publications these days – not heaps of cartoons of kiwis and wekas*
- *It's got to attract the eyes first.*
- *There should be more flare [sic]*
- *..but it [Tāiki E! and Haumi E!] should be thicker glossier paper. It looks sort of dead.*
- *First of all I'd wipe all the colours right out and keep it simple – make photos clean clear crisp. Make text clean and clear. Make the subject matters not so many. Have issue 1,2,3,4 – have subjects do the homework on those subjects and get really good information and if use photos make them a decent size so you can see the face and so when you see people you say "Oh, I remember that face, I saw it in a magazine.". That's OK(Haumi E! 2008, 3, p.10)*
- *It's all ugly. So first of all – tidy up the format of these books.*
- *They are too busy – they are in your face – they are too bright and bold and the layout is all wrong. What I mean is the pages are too busy – you have two people on one page – why not simplify it and put one person on one page and the text on the other. Never mind doing art work in between the texts – because there is a fault – it looks like a blob of ink (see p. 5 of Putanga 1, 2009). It interferes with the text. The text needs to be readable. You could organise it in such a way that it is the same size – on the one page there is seven different fonts. That makes it look messy. P. 7 – just look like I don't even want to read it – because it is right in your face – too busy. Too light – something a little bit more weighty – the comic is alright but the magazine needs to be bigger – a magazine – it needs to be fuller – put your fashion over four or five pages not one.*

#### Size

#### Pākeke

- *[Tāiki E!] Easier to handle than Toi te Kupu – āhua nui*
- *I liked the size and length [of Haumi E!]. I don't think you'd find the content if it was longer – it's about the optimum length for the content that's available – it's big job*
- *I liked it better [Tāiki E!] when it was bigger – smaller is limiting and tempts resource developers to keep content to a minimum – prevents you doing helpful things for slow readers in big print and doesn't show photos to their full advantage – low grade product for money spent.*
- *I would make it look bigger – A4 size.*

- Sometimes there's a lot to take in, especially when the front page is A3 (Toi te Kupu).
- He take kia A4 te nui? – pai te rahi o Tāiki E! ki ngā tamariki
- Eke Panuku: Āhua rahi rawa ngā mea kite whārangī kotahi (rawe ngā pikitia)  
Toi te Kupu: He pai te whakatakoto, pai hoki ngā kōrero
- A3 iti noa te wahi i runga i te pepa
- He rawe ki ngā tamariki te A5
- Kia pai hoki te reo ataata ki ahau
- Kāua rawa e whai – kāua e huri tēnei hei wāhanga mo ngā turanga ipurangi
- Kia whānui ake, nui ake te rahi.

### **Cover and Contents information**

#### Tamariki

- Not this title (front cover) that's kind of a kao. And this just says he karere iti, and then it says te Ariki o te Rangi [ringi – two of the children read this out loud].
- All in categories – because it's like not much form – a bit of form would be good – it's just all over the place that's all. It's pretty good though.
- A whole photo picture – kind of like a collage type thing on the front – but like a whole photo and little photos on the side maybe and the heading across not like separate parts - have the heading as part of the cover and real people – like that but without the borders on the photos – a main photo and little ones.

#### Pākeke

- ... graphics are first and foremost the cover will tell me that it's something I want to look at and because there's brown faces on the cover ...and then there's kowhaiwhai and stuff and I like to look at that sort of thing.
- Ae. He uaua Eke Panuku– kāore he rārangī – engari te Tāiki E! Tāiki E! he rārangī he ngāwari te rapu. Ko te painga o te Eke Panuku – he kupu taka kei muri – kāore he kupu taka kei te Tāiki E!.
- I would have...something on the cover that's in the book
- [Haumi E!] There's not enough things on there [the cover] and what does that mean? (Huatau). It's too plain. You could have that picture (main photo of Nesian Mystic) at the top and the title straight across the top and things down the side – like, what this magazine has in it to get people interested.
- Ko tētahi kōrero he pai mehemea he contents page – ngā wāhanga o te puku – engari pēhea e maumahara?
- Ae, he pai te whakamahi i te ihirangi, ētehi ūpoko āhua iti rawa engari ka rata ngā tamariki ki ngā tae o ngā upoko
- Colours change moods – text should draw the eye.

### **Typeface, including headings**

#### Tamariki

- Kia iti ngā kupu engari nui ake te āhua o ngā kupu
- Ko te āhua o ngā tuhituhi
- I reckon the colour makes it...and the writing, like the bold and how it's different
- A better title.
- I would have the front page, the title, big title so you can see it – and something famous like a movie, and games.

- *These ones [Tāiki E!] are too perfect – too lined up*
- *Look there's like, huge gaps, there's way not enough things in it and the background is way too distracting from the articles.*
- *Ngā kupu – he uaua because of the layout of the words*
- *I like this label [title of Tāiki E!] because it's got sparkly shimmery thing because it's like tagging and its got Māori patterns – Issue 1, 2009*
- *They should have this more tidy – you cant read it –(Tāiki E! 2007, No. 1, pp 26- 27)is not much chop – too messy and little kids lose interest and you cant read it and the font is not big enough because you cannot read it.*
- *2007 – 2nd issue – more of that – its good – it could have a big heading maybe TAG – MĀORI STYLE – less pictures and more to say about it – when, why that type of thing, who won – not just pictures*
- *He puka takapiupiu kupu mā ngā tamariki – engari he uaua te pānui*
- *Sometimes I only know what the article says by looking at the picture (titles aren't always clear). Font style is large.*

#### Pākeke

- *Ana, engari he rerekē ētehi ki ia mōheni. Kia ōrite ngā upoko matua o ia mōnehi*
- *The font size could be a little softer and not so sharp on the eyes, so as to invite the reader, not have them think that there's too much to read on one page.*

#### **Images**

##### Tamariki

- *...less pictures and more to say about it – when, why that type of thing, who won – not just pictures*
- *A whole photo picture – kind of like a collage type thing on the front – but like a whole photo and little photos on the side maybe and the heading across not like separate parts – have the heading as part of the cover and real people – like that but without the borders on the photos – a main photo and little ones.*
- *Pai ake mena ka purua etahi pikitia ki runga i te – ki konei o roto*
- *Ngā pikitia.*
- *When I saw that one I just looked at the pictures.*

#### Pākeke

- *Love the full page spreads as they work nicely as posters for the class to read (Eke Panuku).*
- *Can you please include photos that have a clearer focus (sometimes the kapahaka and sports photos are blurry or hazy)*
- *Lots of colour and clear photos (keep your photo's [sic] they look good)*
- *Colours change moods. Photos are just not big enough. Photos have to be chosen carefully – dark photos should not be on dark backgrounds.*
- *Ae ngāwari noa, ngāwari rawa nā te mea he nui ngā pikitia*
- *...like there's too much wording so you need to use graphics to grab their attention. If a Rangatahi sees too much words, 9 times out of 10 they are not going to read it – they are just going to look at the pictures.*
- *They like the photos. Especially the photo's [sic] of kapahaka and sports.*
- *This is awesome – the disaster here*
- *Yep – pai te kite i ngā momo kiriata a roto.*
- *The pictures, the graphics give you an idea of what it's about.*



### **Use of visual cues to assist readers**

Tamariki

- *Pai – ko te pikitia kei konei – ko ngā tuhinga kei raro*
- *Just the – see here they are talking about pēpēha – it's kind of like everywhere- like here's the picture here's the thing under it and fluro colours and arrows pointing to the words because it's like is that text for that picture*

Pākeke

- *Ākene pea me whakarite he paku pikitia i te taha kia mārama ngā tamariki.*
- *I like the maps and the headings because I don't ever read all of anything - I browse and find a heading that I like and read what's under it*
- *I think the pictures are good – for the instructional things – making kai and things – even if you don't have reo at home – even my mum she made an icecream thing with T – using my boys knowledge and my mum – even though she doesn't speak Māori – my Mum is Pākehā – but using things like this she was able to do that activity with him.*

### **Comic strips/graphic stories**

Tamariki

- *Pai ki ahau ēnei ki te pānui i te mea he hāta kēhi – (comic strip)*
- *He boring ngā comics strips*

Pākeke

- *(Eke Panuku) They love the comics.*
- *Nice – eyes automatically pan to the comic.*
- *Engari ko te mea pai o ēnei pukapuka ki ahau nei i roto i te reo – comics are not easily available to us in any shop or anything so I think that's a good thing.*
- *We do have students up to year 10 who are still struggling with te reo so getting these comic formats with the kaupapa – I'd even give this to my year 10 students to read.*
- *If you are not comicly inclined you'd hate it – physical format and design is overwhelming the captions*
- *Whole comic strip is too lengthy.*
- *He tino pai ki a rātou, ka nui ngā whakaahua hei tāpiri ki ngā kōrero, rawe ngā tae me ngā kōwhaiwhai hei whakamāori nei te āhua hoki o te takotoranga.*

### **Appendix 3: Content data**

The focus questions asked were “What do you think about the content?” and variations of the question; *What do you/your tamariki like to read about?* Participants were also asked “Is this magazine easy to read? Does it make sense to you?” Responses were divided into the following categories:

- General Comments
- Utilisation
- Topical themes
- Fashion
- General knowledge
- Jokes
- Competitions
- Easy to read

#### **General Comments**

Tamariki

- *Pai ki ahau ēnei ki te pānui i te mea he hāta kēhi – (comic strip)*
- *Ka pai ahau i nga mea rekereke – me nga tangata rerereke.*
- *Good*
- *Ka [sic]te nuinga he pai.*

Pākeke

- *Kāore au e hiahia kia rite a Toi te Kupu ki Haumi E! – he moumou moni tērā – kei tēnā ōnā painga – kei Toi te Kupu ōnā painga – ko taku hiahia kē - he pai te whakaputa i te niupepa – ōkawa nei te āhua – tēnā tu āhuatanga.*
- *There are 11 sections in magazine – they were asked about sudoku, spot the differences, jokes, recipes, comic strip, brain teasers, challenges, main theme – last one was matariki, wāhanga ākongā – kids stuff.*
- *Eke Panuku is a bit more fantasy – and the kids love seeing themselves in the Toi te Kupu – they love seeing whānau, kids from other schools. They love that bit about it.*

#### **Utilisation**

Tamariki

- *Pai [ngā whakataetae] engari kaore au e uru ki roto.*
- *The competitions and photos make me read.*
- *This [folding picture] being on the last page is annoying because you don't have a last page anymore*
- *I go straight to the activities*
- *Yes, I do all of them [activities]*
- *I like the kimihia ngā mea he games*
- *Fraser High gets them – but I don't read them*
- *Kao, he roa rawa.*
- *Ae, i tunu au, i fail, engari i ngana.*
- *It's not, like, one of those things you want to read.*
- *Kāore e pānuitia, he hōhā.*
- *Toi te Kupu – āhua roa - get a bit bored.*

## Pākeke

- *The favourite thing is this for the kids – the kids love doing that (folding back page)*
- *Layout's good – boys just have a good look through – go straight to the back page and fold like all the kids do.*
- *Mehemea ka titiro ngā tamariki mō te 10 meneti anake, he nui te utu.*
- *Ka pānui tino tere pēnei – ka mutu i roto i te 5 meneti – “mutu, Whaea”*
- *I like this because it is a cooking recipe and its cool because if you're bored you can go and make some of that.*
- *Boys tend to not read the articles so much – just the pics and more the activities.*
- *The little kids would just think this is a whole bunch of words – and that's not fun – they just go to the next page*
- *We have made one of these wheelie things – I can't remember what the word is - and kai that's what we've done but that's from ones I've taken home.*
- *Toi te Kupu is good when researching tāngata rongonui.*
- *They tend to fade away – have to slow the kids down.*

## **Topical themes**

### Tamariki

- *Hākinakina.*
- *I like to look at the cars, and then some story magazines too. And fantasy, adventure, action type Pai ki ahau ēnei ki te pānui i te mea he hāta kēhi – (comic strip)*
- *Twilight, fantasys [sic] and what people are into and R&B artists and music*
- *How to create cars, to improve the performance. Heaps of Māoris enjoy cars.*
- *He āhua māmā ki te pānui nā te mea ko tēnei e pa ana ki ngā tāngata rongonui o Pūkana.*
- *Horoscopes and stuff about famous people.*
- *E pā ana ki ngā celebrities.*
- *Te kai tarukino.*
- *Te kōrero mō te hiahia moko*
- *Latest movies and a rating on it, like, stars and stuff and people's opinions about the movie.*
- *Music – new music. Oh I've got a good idea. Flavour FM have a count-down called the dirty thirty. They could have a list so kids know the new music, so kids can download stuff.*
- *Wrestling*
- *He tunu – he tao kai o roto*
- *I like this because it is a cooking recipe and it's cool because if you're bored you can go and make some of that.*

## Pākeke

- *He pānui ngā take e whakarata ki ngā ākonga, ngā whakāhua.*
- *Issues that belong to teenagers draw them in*
- *Stuff like Twilight.*
- *Maybe some gossip about somebody famous – something interesting about anybody famous like Chris Brown, Rhianna Schoop, Michael Jackson and like*

events that have been on or are on or are going to be on and the names of the persons and the place.

- *Waka ama draws them in*
- *Pai ki au ngā kōrero e pā ana ki ngā mahi-ā-rehia*
- *They'll read those magazines that are out there for the kids, like, I forget the names, like Dolly or something, is that what it's called? And whatever the teenagers these days read and just books, journals, school journals chapter books i te reo Māori as well as English. They quite like those chapter books – because you know, he ao anō kei roto i ngā kura auraki - they get exposed to a lot more different things. But sometimes I have to remind them that we do have tikanga Māori that should be driving us because some things are a bit too, kind of, loose.*
- *Ngā whenua tāwāhi, ngā haki o ngā whenua, pā ana ki ngā kararehe, te nuinga ko ngā ngāngara, ngā nākahi, kotiro – ngā purākau Twilight, Harry Potter – ko ngā tama - tereina, mihini, motokā, te āhuetanga o te rangi, ngā mea pūtaiao.*
- *The latest things like the famous peoples like the new movies that come out, the new stuff that's just come out cause Lord of the Rings is so old nobody would want to look at that. Or Paikea. That's real old.*
- *Fashion, celebrities, music, random information about something they've done, the world.*
- *Horoscopes, information about fashion and music, and like, what teenagers are up to these days. The stories, real cool stories like not dumb ones, like say their party, not like I play dadadada...[sport] like what happened like all the excitement that happened, good and bad.*
- *Twilight, fantasys and what people are into and R&B artists and music.*
- *Tino rata ana ki ngā momo pukapuka katoa, taku kotiro pai [14] Māori nei, pākehā, tino kaingākau ana ki te pānui – ngā mea ipo, ngā mea paki – Da Vinci Code, taku tama [7] kua mau i a ia ngā pukenga pānui i te reo Māori, no reira, kua huri ki te pānui i ngā pānui pākehā – ngā momo katoa, mēnā ka kitea e ia, ka [pānuitia]*
- *Ngā motokā, tāngata rongonui, ngā kararehe, mokonui, hākinakina, wakatere, pēhea te tunu keke, kai, ngā rikoata o te ao (Guinness), Ahitereiria, ngā tino take, ngā mahi kaipākihi a ētahi tauwiwi, girlfriends, ngā momo pani mō te kanohi, kākahu - pēhea te whakamahi, te pānui hokohoko o te warewhare, ngā mea kai, te pānui i ngā pukapuka e pā ana ki te mahi ai – e maha o raua pātai – e hiahia ana raua ki te ako...kāore e hiahia ki te pātai ki a māua ki ngā mātua, whakangau poaka.*
- *The pictures that attract them in mags are the ones with great big tigers or anything like Dragon Ball Z.*
- *The things that they are really, really passionate about – music.*
- *They have their own top ten kapa haka tunes that go out and they all give it a go so it has to be easy to play.*
- *Hip hop – how do you think the vocab level should be dealt with?*
- *Shuffling is the latest.*
- *The other thing is that taiohi want to read about what interests them – I am not sure we altogether capture what interests them.*
- *Ka tirohia te ipurangi – hākinakina, ngā kaupapa e hāngai ana ki te wharekura – pērā i te wiki hākinakina i te mutunga o te tau nei, kei Rotorua.*
- *I keep harking back to the Twilight phenomena and the Harry Potter phenomena and how, within those awesome stories, because they are in series, kids look forward to the next instalment - and within our mags if that was something encouraged more for reading – some kind of story that would hook you in, and every month they would be waiting for the next part, and*

*they would talk among themselves, Bebo it and talk about it like they do with Twilight.*

- *Toi te Kupu have Manu Kōrero and waka ama and all those different take that are going on with our kids. They'll think "they look like they're achieving" and "they look like they're doing really well".*
- *The article on Taika Waititi, which is awesome. I don't recall seeing any major pictures with him with any rangatahi but they have to be able to connect to it.*
- *It's always about what's happening now.*
- *Ngā pukapuka e pā ana ki ngā momo tamariki ā Tāne, ā Tangaroa - te ao pōhewa, hākinakina, kākahu, kapa haka, drama, comedy, fashion, action, horrors, rugby, rugby league, netball, basketball.*
- *Pai ake ki au ngā mea whawhai— he piiki tama tane au, nō reira, he pai ki a au.*

### **Fashion**

Tamariki

- *Honestly, who care about this? (Huatau, p10 1/2009 Fashion parade) It's not like any of us are going to wear any of that. Fashion, but like casual fashion, like things you would actually wear.*
- *Ngā kākahu kei roto.*
- *He pai ki ngā kotiro ngā kākahu.*
- *Heaps of cool fashion.*
- *Kākahu – T-hāte – pēke. Ngā momo pani mō te kanohi, kākahu - pēhea te whakamahi.*

Pākeke

- *Fashion*

### **General knowledge**

Tamariki

- Famous people
- You just want to look at the pictures of the famous person

Pākeke

- *Te tuhinga tautohetohe - opinion slot – especially issues relating to us as Māori.*
- *Tāngata Rongonui/motokā, Book of records, kapa haka.*
- *Ngā pakiwaitara - kāore i te pono/kei te pono.*
- *Other iwi and what they have been learning in class. Interests others have. Quizzes, general knowledge.*
- *Ae, kua whai hononga ki a rātou mahi i te kura, ēngari hoki ā rātou wheako i te ao whānui hoki.*
- *Raupapahia ake i ngā kōrero a kui mā, a koro mā, mai i tēnā iwi i tēnā iwi, engari kia ātaahua hoki pērā ki ngā mea katoa kai te haere tonu nei.*
- *Ko ngā take rerekē mai ngā whenua tāwāhi engari ki rō ngā whakaaro Māori.*
- *Good when they're linked to a kaupapa that you're actually studying – sometimes they come out a bit late – if there's a Commonwealth Games then bring it out before the games start.*

- *Ae, well, ko ētahi o ngā kaupapa ka hāngai ki ngā mahi a te ao hurihuri – he mea kia hanga whakaaro ngā tamariki i roto i tō rātou ake ao hoki. Ka reka ngā tamariki ki ēnei momo kaupapa ka hāngai ki ngā wāhanga o te tau – like matariki for example.*
- *Why not go and interview Evo Morales as the President of Bolivia – the first indigenous president in 300 yrs of colonials in South America?*

### **Jokes**

#### Tamariki

- *Jokes*
- *Ngā jokes*

#### Pākeke

- *It's got humour in it too – he kōrero katakata hoki - jokes.*
- *More articles about kids, i.e. photo/captions, jokes.*
- *Taken jokes out because hard to find jokes in te reo Māori.*
- *What they like– tōkena jokes.*
- *Tamariki liked the section, however jokes are hard to find. Some of the jokes in the mag were old ones retold differently, so have taken them out for this issue.*
- *Nāku anō a Tōkena i kohuru – he wāhi pea kei reira – ngā kōrero o muri mai i puta. Kare i pai ki ahau - kua maroke haere – he piiki mahi te hoki hoki atu ki a C.*

## **Competitions and games**

Tamariki

- *I like the book because it's got games inside – I like the 'kimihia nga mea' games*
- *Pai [ngā whakataetae] engari kaore au e uru ki roto.*
- *The competitions and photos make me read.*
- *I go straight to the activities*
- *Yes, I do all of them [activities]*
- *Pai ngā whakataetae engari kāore au e uru.*

Pākeke

- *Mahi whakataetae ki roto –pērā i te mahi karakara – ka pirangi ki te whakahoki ki te kāinga, ki te pānui,*
- *Āta whakaatu ki te tā i ngā koru – tētahi ia wiki. He whakaakoranga i ia wiki. Ka awhina ki te tuhi i ngā kōrero e hāngai ana ki tērā iwi ki tērā iwi – kia kitea ai ngā reo. Me tapiri ngā tākoha, ngā freebies – tukuna (a kōnui) [txt] he karere ki tēnei nama, kia whiwhi ai koe. Kia maha atu ngā tohutohu tunu kai – he pai te Tāiki E! - purākau, he kemu, he aha... kei roto.*
- *Put in competitions for prizes.*
- *Problems, quizzes and challenges, things giving them some kind of problem solving. Challenges, quizzes, general knowledge you know how they have all those little puzzle things they can solve – um.*
- *More quizzes, problem solving, you know like the newspaper - the puzzle page, and I think we do do that in those mags anyway, may be a kōpae – if it was a particular kaupapa like matariki.*
- *You can do, like put in competitions for prizes. Put lots of kaupapa about different things like performing arts, that it.*
- *Sudoku, like, some sort of quiz*

## **Easy to read**

Tamariki

- *He ahua mama ki te panui na te mea ko tenei e pa ana ki nga tangata rongonui o pukana*
- *Kao, he roa rawa.*
- *It's not, like, one of those things you want to read.*
- *Toi te Kupu – āhua roa - get a bit bored.*
- *He ngawari te panui – its about matariki*

Pākeke

- *Easy to read.*
- *Ae, well, ko ētahi o ngā kaupapa ka hāngai ki ngā mahi a te ao hurihuri – he mea kia hanga whakaaro ngā tamariki i roto i tō rātou ake ao hoki. Ka reka ngā tamariki ki ēnei momo kaupapa ka hāngai ki ngā wāhanga o te tau – like matariki for example. There are experiences that our kids can actually connect to and the activities are awesome. We haven't done any competitions lately. They like the challenging activities that are in there. They're inviting, colourful, easy to read.*
- *Easy to read - ae*

- *Toi te Kupu is a broad range and we try and keep the range level as easy as possible so that it is accessible to as many people as possible but that is not always possible.*

#### **Appendix 4: Strengths data**

This section overviews the strengths of each of the magazines although, as with the previous section, sometimes it was difficult to determine which magazine was being referred to in the written responses.

- General satisfaction
- Content positives
- Toi te Kupu
- Eke Panuku
- Tāiki e
- Content
- Take Māori/whānau/reo
- Activities

#### **General satisfaction**

Tamariki

- *Ka [sic]te nuinga he pai.*
- *Ae, nā te mea ka taea e koe tuhi ki roto, ka taea e koe te patapatai ki ngā tamariki*

Pākeke

- *Ko ngā painga – ko te kaupapa tonu o te pukapuka he mea nui*
- *That was what I liked about the early issues – they were completely different from anything that was out there.*
- *Very user friendly, easy to read. Keeps children engaged through whole book/mag*
- *He rawe te whai whakaaro mō ngā mea pēnei i tēnei*
- *Mēnā he wāhanga hei whakapaipai ake he wā iti noa iho*
- *They're inviting, colourful, easy to read.*
- *Ki a au nei kei runga noa atu tana hanga, te āhuetanga o te reo kei roto i ngā kaupapa kōrero – ki a au nei he mea ngahau ēnei he mea whāngai tonu i te reo engari ko ēnei he tino niu pepa kei roto i ngā kura Māori*
- *Tūmeke rawa ngā pānuitanga katoa- e kawea i te reo*
- *The kaupapa interests the children*
- *Relevant. Lots of content based around schools & tamariki, photos of tamariki*
- *He rawe ki a rātou nā ngā pikitia i rawe ki a rātou*
- *You are doing a great job, I have no added ideas*
- *Kāore he kōrero. Ka rite [tāku] ki tēnei pukapuka ko te mea rerekē ko te taitara o te pukapuka anake*
- *Pai ana mō aku tamariki tau 7-8. He rawe.*
- *He pai hei pukapuka, nā tana piata te puta mai, pai ake mō ngā taiohi tau 8 pakeke ake, ko te āhuetanga o ngā pikitia tā rātou painga.*
- *Toi te Kupu – he rawe Toi te Kupu*
- *Ko ngā kupu, te ia, te ngako o ngā kōrero.*



- *Pai...ngā kōrero mō te Manu Kōrero...te kapa haka. Kāore he tino 'kore pai' ki au.*
- *He pai ngā kōrero mō ngā mea katoa.*
- *Toi te Kupu pai ake ki ngā mea kei te tau 7-8 pakeke atu, wharekura, kei te hāngai ki a rātou, pai ki a rātou ngā kaupapa kōrero, mehemea kei roto rātou ka tino hiahia ki te pānui, he tino mōhini tēnei ki a mātou, te mea manu kōrero, ngā kaupapa kei te whaia e rātou*
- *Eke Panuku ki ngā tama – ka pai ngā pikitia taniwha. Pai te Tāiki E! ki ngā kōtiro. Na ngā kaupapa, te hanga o ngā kōtiro – i rata ai aku tama ki te tangata pungawerewere me tōna momo. Ka rata taku kōtiro ki Toi te Kupu na te mea he nohi- pīrangī ki te mōhio ki ngā kaupapa katoa o te ao*
- *He rite – ko te mea rerekē ko te taitara anake – tino pai te mōhini*
- *He rawe ēnei mea ki ahau*
- *No, I wouldn't change this.*

### **Content positives**

#### Tamariki

- *Ngā pikitia. Ngā kemu*

#### Pākeke

- *Ko ngā kupu – ko te mea nui ki a au kāore i whakapepi te reo*
- *Toi te Kupu – ko te mea rawe ki ahau o Toi te Kupu ko te whakakaupapa tonu i ngā kōrero e whai take ana ki ngā rangatahi*
- *Those are really good – Eke Panuku for the majority of them is they are kaupapa based. Which is really cool if you are looking – I remember using one of the Eke Panukus for ngā āhuatanga rerekē o te ao, te mahana haere o te ao – because it was kaupapa based I was able to use the whole booklet which I think is an awesome thing for kaiako especially if they are kaupapa based because within that you could relate it to just about any strand.*
- *Pai...i roto i tētahi...kotahi te aronga, arā ko te 'moko'. I uiuia ngā tāngata mai...o rātou moko.*
- *Pai nō te mea e maha ngā mea tuturu*
- *Mind you a couple of kids have made stuff from here like kai – another one made a waka - so they are doing stuff at home.*
- *He pai te taha putaiao me ngā wāhanga o te whare.*
- *Ngā kupu hou me ngā wāhanga o te tinana – me ngā whakaaro Māori o roto – ka hono eg te tinana ki te whare he rawe ngā whakaaro ki ngā tamariki*
- *Ka hāngai hoki ngā pukōrero, ehara i te purākau – he tuturu.*
- *Yep – pai te kite i ngā momo kiriata a roto.*
- *Ka hāngai hoki ngā pukōrero, ehara i te purākau – he tuturu.*
- *He rawe ēnei mea ki ahau*
- *Te kōrero mō te hiahia moko*
- *Pai ki au ngā kōrero e pā ana ki ngā mahi-ā-Rēhia*
- *He take Māori, he momo whakanuia i a tātou anō. Ngā mahi whakahirahira kua tutuki e tātou.*
- *Interesting*

#### **Toi te Kupu**

- *He pai te whakaputa i te niupepa – ōkawa nei te āhua – tēnā tū āhuatanga*
- *The kids love seeing themselves in the Toi te Kupu – they love seeing whānau, kids from other schools they love that bit about it.*

- *For Toi te Kupu - in terms of the content – the content is not linked to the curriculum – the marautanga content positives*
- *Toi te Kupu – ko te mea rawe ki ahau o Toi te Kupu ko te whakakaupapa tonu i ngā kōrero e whai take ana ki ngā rangatahi*

### **Eke Panuku**

- *I rata ai aku tama ki te Tangata Pūngāwerewere me tōna momo.*
- *Ko te painga o te Eke Panuku – he kupu taka kei muri – kāore he kupu taka kei te Tāiki E!*
- *Those are really good – for the majority of them is they are kaupapa based. Which is really cool if you are looking – I remember using one of the Eke Panukus for ngā āhuatanga rerekē o te ao, te mahana haere o te ao – because it was kaupapa based I was able to use the whole booklet which I think is an awesome thing for kaiako especially if they are kaupapa based because within that you could relate it to just about any strand.*
- *I like at the beginning of this edition 13 it's got He kai hōpara pūtaiao – so there is an investigative theme to the book – and there is part of the tinana and perhaps some new vocabulary*
- *great – great for the kids like this at the back here – a very short horror about the ponaturi*
- *He pai te taha putaiiao me ngā wāhanga o te whare.*
- *Ngā kupu hou me ngā wāhanga o te tinana – me ngā whakaaro Māori o roto – ka hono eg te tinana ki te whare he rawe ngā whakaaro ki ngā tamariki*
- *Pai ki ahau i ēnei, pai te pānui i te mea he hāta kēhi – (comic strip).*

### **Tāiki E!**

- *[Tāiki E!] the early issues were brilliant.*
- *He pai te Tāiki E! - purākau, he kemu, he aha... kei roto.*

### **Take Māori /whānau/reo**

- *He take Māori, he momo whakanuia i a tātou anō. Ngā mahi whakahirahira kua tutuki e tātou.*
- *Ko ngā kupu – ko te mea nui ki a au kāore i whakapēpi te reo*
- *I like the book because it's colourful and got pictures of friends in it. Ko ngā whānaunga, kaiako – can relate to it. When I saw that one I just looked at the pictures. When I open it up I want to look at the pictures of my friends.*
- *I really like this one because it has my brother and sis and its really cool to see what they get up to in school*
- *ngā mea pai...te whakanui i ngā tāngata Māori...te Manu Kōrero.*
- *He pukapuka ma ngā Māori – he mihi – he āhua pākehā*
- *Kids always love looking for themselves in these pubs*
- *The kids read it because they were in it*

### **Activities**

#### **Tamariki**

- *Jokes*
- *Ngā jokes*
- *The activities and competitions*
- *I like it how they done the mahi a Rehia and the cooking thing.*
- *oh te kai*

- *He pai te – ngā mahi – i roto i te pukapuka na te mea ka ki pehea ka taea e koe te mahi – te tunu kai. He tunu – he tao kai o roto..*
- *Ngā kemu*
- *Some activities are cool*
- *This 'a' and 'e' thingee, it's good they should keep that – because it's really fun – it's like the best thing I reckon.*

#### Pākeke

- *Enjoyable activities.*
- *I like that it's got different types of activities and my boy wants to make stuff from it and it's good because its got the pictures. – I like this thing in the back – because he's only 7 and learning to read and write – there's not much in there (indicates the last page ) and we've had dicussions about this and he has wanted to fill it in and send it off. We've filled it in – but haven't sent it off yet. It's active and not linear.*

## **Appendix 5: Improvements data**

In response to the question, “Mēnā ka hanga mōhini koe mō ngā kura, ka pēhea te āhua, ā, he aha ngā mea ka whakauruhia e koe? If you designed a magazine for kura, what would it look like and what would you include?” And “What improvements would you make?” the themes that emerged are included at Appendix 6.

- Ākonga involvement
- Values
- Sexuality information
- Advice
- Gender specific resources
- ICT
- Research

### **Ākonga involvement**

Tamariki

- *... Something that's just come out like a movie and good stories about your life like your stories – but you could make Māori names for them – kids might want to read them – like new ideas.*
- *Oh, I've got a good idea. They could have a list so kids know the new music, so kids can download stuff. [interviewer] Could you do that? Yes. I usually get new music way before anyone else and then it comes in like ages after.*
- *Can I be in your book?*
- *When you send it to Te Kapa Turehu which is when you write down your name, and send it in we at least want a feedback. Like you could at least – you don't have to give a T shirt but at least something but they didn't even say we haven't read it.*

Pākeke

- *Kei te whakaaro au mō ngā kōrero o ngā tamariki*
- *Otira he mea nui ki a au te kite i te ingoa o te kaituhi mehemea e tamariki tonu tērā. He āhuatanga ki a au nei he āhuatanga tēnā e whakamana ana i te reo ake a te rangatahi.*
- *(Tāiki E!) I do wish there was a bit more of is more input from tamariki. In terms of – almost as if they are guiding it.*
- *This is – there is professionalism in it as well – he tamaiti – he taiohi – tērā pea ko tēnei tōna whāinga mō ngā wa kei te heke mai*
- *Me te mea anō hoki – he tuhinga nō ngā tamariki hoki kei roto*
- *Actively participating in creating and producing their own stories, cartoons, films, radio plays etc.*
- *More stories written by tamariki.*
- *Include material created by tamariki, e.g. Kidpix – ones where they have drawn them.*
- *I would have ... children's mahi throughout mag.*
- *Tuhi tautohe - a child writing an argument.*
- *Maybe they (rangatahi) should have a go at being part of it.*

- *Maybe the producers - they should have a couple of taiohi on their board. Maybe they (rangatahi) should have a go at doing it as part of the curriculum. Because it is usually adults writing for kids, whereas if you had kids involved as part of the management or drive for what is included in the magazines you would probably get more of the kid's perspectives.*
- *Perhaps you could include different genre in your magazines (persuasive, reports from students stories in general...).*
- *Student voice and design views.*
- *I'm just thinking about when our kids contribute – if their writing needs to be edited does the editor give feedback? So that when they write again they can take those points on board. So for our kids those encouraging words to help our kids to strive and get better.*
- *You could have a competition and they could send in their music and make a kōpae.*
- *Put more children's stuff in there - more children's writing, more of their own writing like, "We're asking for poetry to be sent in – even in their own handwriting – more work from the kids. More pictures from kids, that's still their work. Writing and pictures and showing off their own stuff. They get excited when they see it.*
- *Kids themselves could be generating content, for example different schools could be guest editor – it's as simple as taking the laptop along to the school and working with the kids for a couple of days.*
- *Every issue to go to a different wharekura and the kids could help put it together – becomes a forum between wharekura.*
- *It is about hearing it through teenagers' eyes that is exciting.*
- *I think it would be really good to see students to be encouraged to write articles for their own magazines. With the support of the MOE that could happen.*
- *What I like about it is that it pushes rangatahi to submit stories, submit articles - to follow in that pathway of writing.*
- *It's good if you get younger people to write for younger people.*
- *Last year I did some research at Te Aute college with some year 9 & 10 kids in both Māori medium - and mainstream and we talked about lots of issues and for Toi te Kupu. The kids love seeing themselves in there.*

## **Glossary**

### **Pākeke**

- *He tika engari – he uaua ki te mārama – kupu hou – he pukapuka mō ia reanga – whakarite whārangi o muri – kupu taka*
- *Mēnā ka taea te whakawetewete ka tuhi he whakamārama – ka tiro atu ki te taha whakamuri – ka mārama ki te ngako o te kōrero. Me tuhi ngā whakamārama ki te whārangi o mua kāore i muri. Ka puta te whakaaro ki te hanga whakaaro pēnei mai i hea? Mō ngā kupu mārama – he whakaaro noa ina ka puta te kupu i taua whārangi tonu - ka whakamārama i taua whārangi tonu – ka pānui i te kōrero – ngāwari te titiro whakararo ka haere. Kia whakawetewete - ā taumata – āhua uaua. Ka taea te pānui engari kei te mārama rātou?*
- *Ki te whakamahi he running glossary – i pēnā au i ngā tau kua taha ake. I peka atu a S ki te Kura o Porirua ki te uiui mō ngā graphic novels – ka kī ngā tamariki he uaua ngā kupu i ētahi wā - me whai running gloassary pērā i te Toi te Kupu – ko te mea kē - ko ngā tamariki kei te tuhi i ngā kōrero.*

## Values

### Tamariki

- *Whakamārama i tētahi whakatauki.*
- *I like how they have a whakatauki*
- *Te kai tarukino*
- *Te patu tamariki*
- 

### Pākeke

- *I pātai au ki ētahi tamariki, ka kite rātou i te painga o Wairangi, nō te mea ka tiaki i ana teina – ērā painga o te ao Māori.*
- *Tikanga, legends, whakatauki*
- *Te reo, ngā tāngata Māori ki roto, kīwaha, pūrākau - Maui mā, ngā mea tawhito-waiata, karakia, whakatauki*
- *... the history of Māori – It's cool because they could write random kids' pēpeha down and have random kids on a page and when other kids read it they'll think, "oh I'm related to them" and they could have whakatauki and kids could learn from them like new ones that aren't really big and it could help them with their work and stuff.*
- *We do have tikanga Māori that should be driving us because some things are a bit too, kind of, loose.*

## Sexuality information

### Pākeke

- *Information on sex education is necessary, but the young girls they interviewed were Māori girls and they said the sex education classroom was you put the condom on a banana and then you take it off and eat the banana so what is that saying? They just think it's bloody hilarious – it's a joke.*
- *Advice on life, body, family, friends and sex.*
- *I think they need at that age – sex education – definitely sex education*
- *...going there with teenage emotional life, sex, drugs and rock n roll. Because they're surrounded by a world that gives that to them in English give them the opportunity to do it in Māori – not preaching at them, just entertaining them.*
- *te pānui i ngā pukapuka e pa ana ki te mahi ai*
- *Tētahi mō ngā tama, te ai ki te tama, tētahi mō ngā kōtiro, te ai ki te kōtiro.*

## Advice

### Tamariki

- *Ki te tukuna atu he awhina ki era atu tamariki ka relate ki...*
- *Ngā kaupapa pērā i ngā...child abuse, letters...o rātou āwangawanga mō te whānau, ngā tīni, divorce*
- *Pērā ki tētahi kōtiro i kōrero e iwa ngā tau i te tūkinohia e tōna stepfather, ka whakamomori.*
- *Advice on life, body, family, friends and sex. This is like good, because it has a little quote, and help – like it gives you little information and if you want any more help, go to this website or whatever.*
- *Tera pea he wahanga korero turanga*
- *Tarukino*
- *Divorce*
- *Inu Waipiro*

- Abuse
- Kohuru
- Awhina
- Bullying
- Peer pressure

## Pākeke

- *The problem page idea is important.*
- *Tētahi mōhini e pā ana ki ngā āwangawanga o ngā tauira. Kāore rātou ka taea te kōrero ki o rātou whānau...Kids overcoming problems...If you can't get the information from your parents or grandparents who do you go to – e.g., when you are pregnant or in trouble.*
- *If there is a situation where children need help – where to go – e.g., if they need the morning after pill, because there were 36,000 abortions of Māori girls between the age of 14 and 25 – that is the whole of Tainui hapū aborted.*
- *Ngā kaupapa pērā i ngā...child abuse, letters...o rātou awangawanga mō te whānau, ngā tīni, divorce... “Dear Auntie” mō ngā tauira ki te wharekura, pānui mai te Doctor.*
- *I still get from my boy “Waste of time learning, Māori doesn't get you nowhere.” But I say, “Well, you're in the building industry – there are plenty of jobs where you can use your reo.” Do we really think about how we use our reo and encourage the kids to think about how they can use it when they leave school and go to work? Cause I think our kids sometimes think that it's just what we use in our four walls at kura.*
- *...e pā ana ki te mahi ai – e maha o rāua patai – e hiahia ana rāua ki te ako...kāore e hiahia ki te pātai ki a māua ki ngā mātua*

## Gender

- *[There is]no gender specific stuff either– targeted specifically at boys or at girls.*
- *Tētahi mō ngā tama, te ai ki te tama, tētahi mō ngā kōtiro, te ai ki te kōtiro.*
- *Me hanga he Tāiki E! mō ngā wahine, he Tāiki E! mō ngā tane, te ai ki te tama, tētahi mō ngā - te ai ki te kōtiro. Mehemea ka pērā, ka ki rātou – pīrangī au ki tētahi o ērā.*

## ICT

- *...some kind of story that would hook you in and every month they would be waiting for the next part and they would talk among themselves, Bebo it and talk about it like they do with Twilight*
- *Iwi initiatives such as ICT projects.*
- *...also I don't think they've linked up enough with things like Māori Television – MTS could eg run a competition and the kids could get the form out of the magazine – bit simplistic because can do all that on email now but there should be link ups.*