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***The role of a museum (Te Papa) in the
rejuvenation of taonga puoro***

***A thesis presented in partial fulfilment of the
requirements for the degree of
Master of Arts
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Abstract

This thesis examines the role of the Museum of New Zealand Te Papa Tongarewa in the rejuvenation of taonga puoro (Māori musical instruments). The purpose of this study is to examine the Museum's relationship with taonga puoro practitioners.

This thesis documents the foundation of the Haumanu taonga puoro revitalisation group and their relationship with Te Papa. Therefore I have selected instrumental figures – Dr. Richard Nunns and Brian Flintoff, to elucidate their insight on this topic. The late Hirini Melbourne remains a constant and treasured presence throughout the process for Nunns and Flintoff. However, the focus of the thesis is to identify what has Te Papa done and can do better, to help facilitate the rejuvenation of taonga puoro, based on the years of developing a relationship with the Haumanu group. Furthermore, within this context, I examine my own practice as a Māori Curator at Te Papa.

The central question to this study is the role of Te Papa, in terms of its relevance to one particular sector, the Māori cultural practitioners and revivalists. The challenge is: how much is Te Papa willing to risk, in relaxing control - to be relevant to the needs of this community?

Four key research questions are explored: what has Te Papa done to help facilitate the rejuvenation and maintenance of puoro, what could Te Papa be doing more of to nurture the rejuvenation and maintenance of puoro; what are the key factors that support an achievement of these objectives: and, what are the challenges for the future.

Te Papa documentation from 1995 to 2014 is also a primary source. As a Māori Curator at Te Papa, I reflect on my role and the tensions between personal, cultural and professional roles that the rejuvenation of taonga puoro creates.

The thesis argues that cultural revitalisation, as a process of ‘liberation’ (Kreps 2003a) has a transformative power, to redefine the significance of taonga in museums as cultural and spiritual inspiration for present and future generations. The ‘creative potential’ (Royal 2006) paradigm opens up a future for knowledge development that museums should be a part of. This potentiality has cultural and social benefits, which is identified as a restorative healing process, a philosophy of health and wellbeing, a form of ‘hauora’ (healing).

This inductive research shows that the role of a museum is important to practitioners’ but there are contradictions and paradoxical issues to museum practice that make situations complex. This research reveals that ‘taonga puoro, taonga hauora’ is a model that can transform museum practice by operating not just to preserve materiality, but the intangible aspects of a peoples’ living culture.

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This thesis is dedicated to Dr. Richard Nunns, Brian Flintoff and the Haumanu group; past, present and future.

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Although my contribution is small, it comes from a deep well spring.

Ngāti Kahungunu proverb.

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Reader's note

The name 'Haumanu', meaning 'breath of birds', was given by the late Dr. Hirini Melbourne to a movement of people passionate about rejuvenating the sounds and traditions of taonga puoro, Māori musical instruments. Brian Flintoff (personal communication, 15 December 2014), recalled that Hirini specified the name for the group by joining 'Hau' and 'Manu' together as 'Haumanu'. The name also is a metaphor for the revival of taonga puoro.

'Taonga' are highly valued objects, knowledge, practices, places, resources and cultural aspects that link to ancestral history, customs, spiritual beliefs and worldview. Taonga are tangible and intangible expressions of what is uniquely Māori, imbuing a sense of cultural identity and belonging.

Glossary

Ātua – spiritual deity

Hapū – pregnancy, sub-tribe

Hau kainga – home people

Hine Raukatauri – Female spiritual entity of flute music

Hongi – formal greeting, pressing noses

Ihi – essential force

Iwi - tribe

Kaitiaki – guardians

Kahu huruhuru – feather cloak

Karakia – prayers

Karanga – female call

Kaumatua, kaumātua, elder, elders

Kaupapa – agenda/philosophy

Kawa – marae protocol (Marsden 1975) marae etiquette (Walker 1975)¹

Kete – woven basket

Mamae – pain, emotional hurt, loss

Mana- spiritual authority and power. Enduement of objects with spiritual power through the indwelling spirit over it (Marsden 1975)

Manaakitanga – hospitality, kindness

Māoritanga – corporate view that Māori hold about ultimate reality and meaning (Marsden 1975)

¹ Walker, Ranginui 'Marae: A Place to Stand' in Te Ao Hurihuri; The World Moves On

Mātauranga – knowledge, mātauranga Māori – ancestral knowledge passed down

Mauri – life force, ethos. Mauri-ora, life principle (Marsden 1975)

Papatūānuku – Earth mother

Pātaka – carved, elevated storehouse

Pounamu – nephrite, New Zealand jade, greenstone

Poutokomanawa – carved ancestor, centre-posts of a whareniui

Taonga – cultural treasure, tangible and intangible

Tangata tiriti – non-Māori, people who live in Aotearoa New Zealand by right of the Treaty of Waitangi

Tangata whenua – people of the land, indigenous people

Tapu- sacred state or condition of a person or thing placed under the patronage of the gods (Marsden 1975)²

Taumata – top of mountain. Meaning goal achieved

Te Papa Tongarewa – Te Papa Kuru Tongarere, Te Arawa mōteatea referring to a precious type of pounamu pendant. Name given by Te Arawa elders to the Museum of New Zealand.

Tikanga – appropriate behaviour, values, customs

Tohu – spiritual sign, indicator

Tohunga – chosen one, appointed (Marsden 1975)

Waiata – songs

Waka – canoe

Waka tūpāpaku – receptacle for deceased's remains

² Māori Marsden; 'God, Man and Universe', in Te Ao Hurihuri: The World Moves On; King, Michael (edit) 1975; Hicks Smith and Sons Ltd, Wellington

Wairua – soul, sacred spirits (Te Kapunga Dewes 1975)³

Whakapapa – genealogy

Whakatauki - proverb

Whānau - family

Wana – be excited, inspiring awe

Wehi – to be awesome

Taonga puoro – Māori musical instruments

Hue - gourd

Karanga manu – bird caller

Kōauau – cross-blown flute

Nguru – semi-closed, cross blown flute

Pahū – drum, gong

Pūpū harakeke – flax snail shell

Pūrerehua – bullroarer

Pūmotomoto – long flute associated with the transferal of knowledge and prayer to babies

Pūtātara – conch shell trumpet

Pūtōrino – bugle flute

Tōkere – castanet type instruments

Wenewene – finger holes on kōauau and nguru

³ Te Kapunga Dewes, 'The Case for Oral Arts', ibid

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CHAPTER ONE

Introduction



Figure 1.1 Pūkaea. Registration Webster 1090, Te Papa collection. Copyright Te Papa.

What is taonga puoro and who are the revivalists and practitioners?

Taonga puoro, the rhythmic and wind instruments of Māori ancestry, were derived from the sounds and materials of nature. They were used to perform ceremonies, mark events and make announcements. They were used for healing and communication between people and the spiritual realms (Flintoff, 2004; Melbourne & Tuhiwai, 1993; Nunns, 2014). Like many forms of Māori art and practice, taonga puoro went into steady decline during the 19th century. With changing times, the introduction of Christianity and European ways, the knowledge surrounding the performance of these taonga and their cultural significance waned. In the middle of the twentieth century, scholar

and anthropologist Te Rangi Hiroa, otherwise known as Sir Peter Buck wrote, in reference to taonga puoro, that "the koauau and its stone age comrades are forever mute" (Hiroa, 1949, p.270). The perception was that taonga puoro was an obsolete practice that had died with the ancestors who made and used them.

About thirty years ago, a 'renaissance' began - led by the late Dr. Hirini Melbourne, Ngāi Tūhoe academic, song writer and performer, with Richard Nunns, now Dr. Richard Nunns, former teacher and talented musician and master bone carver/artist Brian Flintoff, recognised as one of Aotearoa New Zealand's most pre-eminent makers of taonga puoro. These three individuals formed the nucleus of the group Haumanu, dedicated to researching museum collections and recreating the instruments and sounds of the past. Through talking to kaumātua or elders around the country and collecting their memories, mainly from kuia or elder women, by conducting wānanga, or schools of learning, on marae and playing the taonga back to the people and the land, the group began to reconstruct the whāriki, or woven mat, of the indigenous sounds of taonga puoro.

Today, the rejuvenation of taonga has gone from strength to strength, due to the efforts of this group of revivalists and their commitment to the kaupapa. A new generation of practitioners, including artist/performer James Webster, teacher/musician Horomona Horo, and customary practitioner, museum kaitiaki Warren Warbrick, continue this legacy. The exploration of cross cultural world music introduced by Richard Nunns, with innovative developments merging the performance of puoro with karetao, miniature people or puppets by James, restoring ancestral customary practical knowledge by Warren, are positive examples of a process of liberation, that museums such as Te Papa can encourage.

Enabling 'living taonga'

Hirini Melbourne recalled a poignant encounter early on his journey. While on a school visit to the Auckland Museum,⁴ he came across a lone, silent pūtōrino on display. Melbourne wondered sadly what its voice would have been like, how would it have sounded, would it still be able to be played? This compelling memory inspired Hirini's composition '*Taku pūtōrino*', recorded in 1993⁵. The music of Hirini Melbourne remains an enduring legacy and a reminder of how far the taonga puoro restoration movement has come in the last 30 years.

The first verse of this waiata starts with; "*Nō wai rā ngā ngutu, hei whakapā ki ōu, hei puhi i te hau ora kia rangonahia anō tō reo?*" Translated into English means: "Whose lips will touch yours, whose living breath will give you voice again?" For Melbourne, with fellow revivalists, world renowned taonga puoro musician Dr. Richard Nunns and master bone carver Brian Flintoff, the dream of restoring the voices of Māori customary musical instruments back to the landscape and people was, and still is, an important one. The role of museums in providing access by researchers, artists and practitioners to ancestral taonga is pivotal to enable active and 'living' collections. Today, that role is multi-faceted, as the relationship with these practitioners and musicians have grown and developed. The challenges to the notion of 'living taonga' still remain however, but so does the potential for active transformation.

⁴ According to Richard Nunns, personal communication, 16 February, 2012

⁵ *Toiapiapi* album, Melbourne and Tuhiwai, 1993.

The Te Papa context

For many years I have witnessed the profound effect that the reconnection of people to taonga have on many different levels, mainly as a result of collaborative projects that sought cultural intangible benefits as an outcome. In my work as a Curator Māori at Te Papa, I have been involved in issues of conflict with museum policies and procedures that have been perceived as barriers to Māori needs. In some regards - museum practice and Māori aspirations are fundamentally opposed, giving rise to tensions that remain unresolved and difficult to navigate when considering kaupapa Māori based initiatives. This discourse of museum practice lies at the heart of this thesis. These issues can be fraught, emotionally charged and confronting but ultimately opens the way to consider exciting new possibilities. As Foucault was quoted; “It is in discourse that power and knowledge are joined together” (Alasuutari, 1995, p.115).

Te Papa has developed a comprehensive policy and process for liaising with iwi⁶, but responding to requests from multiple-iwi revivalists and practitioners is not so clearly defined. The revival of taonga puoro is a case in point. Ongoing access to puoro in museum collections is paramount to the maintenance of cultural knowledge and the development of puoro as a living and developing art form. In my association with the taonga puoro practitioners and revivalists, there are ongoing concerns about the restrictions of access to the puoro collection by bona fide researchers and practitioners.

⁶ The Museum of New Zealand Te Papa Tongarewa Act (1992) mandates the Board to perform functions that ‘ensure both that the Museum expresses and recognises the mana and significance of Māori...’ The Te Papa Bicultural Policy was adopted by the Te Papa Board in 1994 and reviewed in 2002. This policy outlines the strategic framework for the bicultural development of the Museum.

Underlying the premise that museums have a responsibility to care for and preserve cultural knowledge and collections is that they must physically last into the future, which invariably means a 'hands off' policy. Here-in lies the tension between access and preservation. The question then is, can museums recognise the value of access to cultural heritage by interest groups and adapt their practices accordingly? Examples of indigenous interventions at the National Museum of American Indian (Etienne, 2012) and Te Papa (Smith, 2009) provide tangible evidence of such change.

As Megan Tamati-Quennell, Te Papa Curator of Contemporary Māori and Indigenous Art has written:

...whether as an indigenous curator within a mainstream cultural institution or an iwi/tribal organisation, you are always curating in relation to community (Tamati-Quennell, 2004, p.169).

I agree with Megan's viewpoint and believe that this is an empowering aspect of the Māori curatorial role. However, in some cases, there are situations that give rise to contention, as the request pushes current museum practice out of its comfort zone. Decisions are hotly debated amongst staff with repercussions felt and responses expressed out in the communities. Not everyone agrees, even within a team or group, on certain issues - which is indicative perhaps of the complicated contemporary context of our society, reflected in museums and the diverse understandings of our own cultural values and sense of identity.

The notion of cultural continuity

Within a museum context, the dilemma of preserving taonga puoro is apparent to Richard Nunns:

If (the instruments) are not held, greased and oiled, rebound, looked after, they lose their voice. I don't know the answer. Is it preferable to have a taonga pristine, or is it more important that these taonga or musical instruments are still played? (Nunns personal communication, February 16, 2012).

Supporting the 'living cultures' concept and providing an inkling to the changing paradigm of museology, Dr. Arapata Hakiwai, former Māori Curator and current Kaihautū for Te Papa points out:

For many indigenous peoples, preservation is much more than physical cleaning and conserving the 'authentic' artefact. The vitality and expressions of a living culture are important in the modern world, and this should be reconciled with treasures stored in passive repositories and hidden away in museum cupboards, shelves and cabinets (2007, p.46).

A relevant current issue in heritage conservation is the concept of 'continuity'. The practice of conservation in museology has derived from a largely western paradigm that has developed an approach to define and conserve heritage (Sully, 2007). Wijesuriya wrote of the significance that taonga Māori play in situating key values and concepts such as 'living' collections:

Taonga, in particular, help us understand key concepts like continuity, which should have profound influence on the practice of conservation. The concept of taonga well illustrates the nature of living heritage; it clearly expresses the importance of continuity as a key characteristic

and reflects the specific practices associated with the care of such heritage (Wijesuriya, 2006, p.69).

Taonga puoro and the notion of restoration

Indigenous peoples such as First Nations have challenged conventional museum storage methods (Etienne, 2012) to accommodate their cultural beliefs and practices. These communities have claimed 'agency'; power and authority, to determine not only the management of their cultural patrimony but the rebuilding of their unique identity and values. Intrinsic to these matters are spiritual and emotional aspects. In the context of this study, the definition of 'restoration' - the bringing back to an original state, repairing – is not confined to taonga or museum objects, but to the restoration and well-being of cultures, of people.

The restoration of taonga puoro for the purpose of use will be a contentious issue that will require discussion. Both Richard Nunns and Brian Flintoff have expressed their views in this study, which raises questions about cultural efficacy, continuity and the place of mātauranga Māori and practice in Te Papa museology.

Aims of the research

The issues that this thesis explores revolve around the role of the Museum of New Zealand Te Papa Tongarewa (Te Papa), as a national museum, in the facilitation of the rejuvenation process for taonga puoro. Four key research questions were explored: What has Te Papa done to help facilitate the rejuvenation and maintenance of taonga puoro? What can Te Papa be doing more of regarding the rejuvenation and maintenance of taonga puoro? What are the key factors that support an achievement of these objectives? And, What are the challenges in the rejuvenation and maintenance of taonga puoro for Te Papa, practitioners and other museums?

The purpose of this study is to examine how Te Papa enables the process of liberation for taonga puoro. An aim is to test the theory that such processes empower communities and will set about a transformation for the way that museums engage and work for people. I assert that if a museum sees community collaboration as a risk, then this view will risk the museum's relevance to that community. The central question to this study is the role of Te Papa, in terms of its relevance to one particular sector, the Māori cultural practitioners and revivalists. The challenge will be-how much is Te Papa willing to risk, in relaxing control-to be relevant to the needs of this community?

The reason why this study is important is because such considerations indicate ways in which museum practices can evolve. More broadly, there is a need to readdress the socio-economic disparities and dysfunction that affect marginalised communities in New Zealand. Māori, as the indigenous people of this country, have been severely impacted upon since first European contact and continue to battle impoverishment, health, education issues and systemic colonisation. Re-establishing the rights of Māori to determine the future of their cultural patrimony in museums, is an example of restitution and positive change toward a more integrated, healthier society.

Conceptual framework

The theoretical issues examine the idea of cultural revitalisation and the maintenance of cultural knowledge, as a process of 'liberation', from the point of view of the taonga puoro practitioners. Museums, with their legacy of colonialism, are a microcosm of the socio-political attitudes and activities of a dominant culture (Simpson, 1996). In these contemporary times, indigenous peoples have voiced their own perspectives and approaches to history and knowledge production within museums. Museums, as reflections of changing societies, become 'contested knowledge spaces' (Nakata, 2007).

This study will examine the divide, that Torres Strait Islander, indigenous educator Martin Nakata (2007), has termed the 'cultural interface' - the difference between indigenous and western knowledge systems and the idea that they are complex, contested knowledge spaces. This thesis will describe what this cultural interface looks and feels like in a national mainstream museum context and what the issues are for Māori cultural rejuvenation and maintenance of cultural knowledge.

University of Denver anthropologist Christina Kreps describes this as a form of liberation, within current museology:

The recognition of indigenous curatorial practices and museum models is another step toward the decolonisation and democratisation of museums and museum practices (Kreps, 2003a, p.4).

Kreps asserts there is a hegemony of Eurocentric museology that controls the collection, curation, interpretation and preservation of cultures. This dominating authority continues to dispossess original communities, especially indigenous peoples, from reasserting their laws and values over their own cultural patrimony. Māori lawyer Moana Jackson terms this process the 'culture of colonisation' (1995, p.1).

From my experience as a Māori Curator, working within the cultural interface of Te Papa, it is a never ending struggle reconciling differing knowledge systems. I am both an agent and a recipient within a contemporary New Zealand national museum context. As Nakata (2007), Gegeo and Watson-Gegeo (2001) point out, these cultural interfaces are contested knowledge spaces, where indigenous curatorship negotiates constantly.

There are also parallels with the revival of Māori musical instruments in the customary belief systems that connect to the spiritual, emotional and natural realms and the suppression of customary practice by colonisation. The differences between mātauranga Māori and western knowledge epistemology as raised by former Māori Senior Curator for Te Papa and scholar Dr. Huhana Smith (2009) is reiterated by Jones (2010) and Vine Deloria Jr (2003) who demonstrate that the difference in linear and spatial thinking is the main cause of conflict between First Nations and white Americans (Jones, 2010).

Methodology

This study follows an inductive 'practice theory' (Ortner, 2006) concerned with power and inequalities and the agency of people in resistance and change to social structures. Other significant theories providing a framework for this inquiry include 'curatorship as social practice' (Kreps, 2003b), the inclusion of cultural perspectives that recognise the more holistic, living relationships between people and objects. To consider the issues of power and authority, and the reclamation of culture as a process of liberation in a museum context (Kreps, 2003a), I have drawn on the models of Māori scholars; the theory of 'creative potential of Mātauranga Māori' (Royal, 2006), and the 'whare tapa whā' theory (Durie, 1998).

I conclude with my own theoretical position. That the taonga puoro revitalisation process has the ability to transform museum practice, as an aid to social and cultural recovery. 'Taonga puoro, taonga hauora', singing treasures, restoring well-being, is a viewpoint based on Māori belief and values. The hauora concept of taonga is a holistic approach and should be explored by museums, releasing the grip of a stifling hegemony to make way for new relationships and possibilities to emerge.

Self-reflexive process

McCarthy (2011) advises the importance of keeping in mind the interrelationship of theory and practice in museum studies: "Theory underpins practice and practice informs theory" (McCarthy, 2011, p.19). As a museum kaitiaki and Māori Curator, it is crucial to be able to reflect on my own practice as it affects others and the impact or direction of the organisation that I work for. Self 'critical reflective practice', is reflexive learning in professional practice that is "geared towards positive, emancipatory outcomes." (Thompson and Thompson 2008, p. 26 in McCarthy, 2011). It is the ability to think critically (to ask why and question assumptions) not only about oneself, but the political context that is in operation, that is an outcome of this study.

Interview process

Qualitative information was collected by interviews⁷ conducted in 2012 with two key individuals; Richard Nunns and Brian Flintoff, who with Hirini Melbourne, were the founding members of the Haumanu group. Their valuable personal experiences, opinions and insight form the basis of this study. Formal letters outlining the research proposal and questions were posted to Richard, Brian and the Nelson Provincial Museum (to ask for permission to conduct an interview with Richard at the Museum). The interviews were arranged ahead of time at the Museum and Brian's studio. The interviews were semi-formal and recorded by audio-tape. I also brought along two video recorders to each interview, but video recorded a small portion of each session as I had too much to concentrate on. I transcribed the audio interviews for the purposes of this study. Richard and Brian both agreed to and signed consent forms. Two short follow up discussions with Richard took place in 2012.

⁷ Submission to the Massey University Human Ethics Committee to conduct interviews with Richard Nunns and Brian Flintoff was approved as a low risk, 2011

Contextual data

Information pertaining to the Te Papa context was sourced from literature, Te Papa archives, working files and my personal archives. Exhibition development files, Haumanu meeting minutes, Taonga Puoro wānanga files and miscellaneous notes were sourced from my personal archives dating from 1995 to 2014. Additional information, including biographical resources were provided by Richard Nunns and Brian Flintoff, as well as online, literature and oral sources.

Chapter summary

There are seven chapters in this thesis. The current chapter introduces the research inquiry, its approaches and aims of the study. Chapter two expands on the conceptual framework outlined earlier, by presenting a brief literature review that outlines the research question, the key theories and ideas that shaped the direction of my inquiry and analysis. I return to a revised conceptual framework in chapter seven to elucidate the taonga puoro taonga hauora model, which has been built up inductively in the preceding chapters.

Chapter three is in two parts; the museum context and the development of the relationship between Te Papa and the Haumanu group. Part A describes the history and evolution of Te Papa and its predecessors in terms of the cultural political imperatives of the time, and its engagement with Māori communities. Of particular interest is the post '*Te Māori*' exhibition period from the 1980s, which signalled change in attitudes within contemporary museology in New Zealand.

Part B documents the circumstances and involvement of the Haumanu group with Te Papa over a period of nearly 20 years, between 1995 and 2014. The history is important to understand the level of engagement and agency from the Haumanu members in relation to their aspirations, and the complexities that were encountered.

Chapter four documents the musical journey and experiences of Richard Nunns. The issues he discusses during my interviews with him relate to museum attitudes and policies, which he says are inconsistent and subject to change. His view is that the nature of collections is contradictory and full of irony. Achieving the aims of the Haumanu group depends largely on establishing a relationship with museums. Richard believes museums are caught up in a praxis of behaviours centred on westernised theories, where collections are kept behind glass, inaccessible and 'protected'. He believes that there are contradictions and paradoxical issues to museum practice that makes situations complex.

Richard says many staff who care for collections are trained in a certain way. The function or manufacture of an item is not the primary aspect to maintain, rather it is the physicality of the object. As all taonga Māori, puoro have a spiritual dimension. Tikanga and mātauranga Māori are inherent aspects, but are not widely understood or maintained by many museums.

Richard believes that the Haumanu movement is at the point now where they have recovered an enormous amount of knowledge by studying museum collections and talking with elders. The practitioners now consider that museum collections should be revived and played, to compare with contemporary puoro and continue their relevance.

Chapter five is Brian Flintoff's journey with taonga puoro and the Haumanu cause. Brian's passion for bone carving and his life-long commitment to Māori art and people come out in his recollections. Brian was very close, as was Richard, to the late Hirini Melbourne. Hirini and elders such as the late master weaver and Māori historian Te Aue Davis, shared with him their deep insight into the Māori spiritual realms. Brian believes it is those values and philosophies, wrapped in mythology, which museums have not fully

appreciated. The stories are often missing from the interpretation of puoro collections, and it is these aspects that the Haumanu group concentrate on recovering.

Brian's experiences with museums and their staff have been positive. He believes museums are crucial to the rejuvenation of taonga puoro. Brian points out his views on issues such as access, conservation and collecting that present alternative options for museum practice. Of particular relevance to this inquiry, is Brian's view that the role of a museum is to preserve and look after things, but he understands that this can conflict with the Māori view of keeping things alive. The reconciliation of these two points of view is at the heart of this study.

Chapter six is a self 'critical reflective' exercise (McCarthy, 2011; Thompson and Thompson, 2008), of my own practice as a museum kaitiaki and Curator Māori. The start of my journey is similar to other Māori museum professionals who gravitated to this area of work as a result of the *'Te Māori'* exhibition.

The mentorship and influences that I have had and continue to draw on are master practitioners. As a museum kaitiaki, I have always known there to be a disconnection between the taonga collections and the majority of communities that once had an association to them.

Chapter seven analyses the main theoretical points from the previous chapters to define the critical issues that have emerged from this study. As an outcome of this research I have formed a theoretical position. I believe that the maintenance and reclamation of cultural knowledge is a holistic, restorative process. It has a transformative power, to redefine the significance of taonga in museums as cultural and spiritual inspiration for present and future generations. I assert that museums need to be cognisant of the social benefits that are inherent in the reconnection of people to their

cultural heritage, which is a restorative healing process, a philosophy of health and wellbeing, a form of 'hauora'.

I believe that museums, particularly Te Papa, can provide leadership in re-establishing those connections in ways that can enhance current museum practice. At present, my role as a Māori curator and an indigenous agent is one of having to constantly negotiate the 'contested knowledge spaces' (Nakata, 2007, p.8) of Te Papa. There are always ongoing issues of conflict and tension between museum orthodoxy and Māori concerns that revolve around power and control. An aim is to provide some solutions as a result of this study and a model of practice that could help alleviate these issues as we move into the future. My goal is to seek clarity, as McCarthy (2011, p.19) has advised, so "theory underpins practice, and practice informs theory."

The future – "Taonga puoro, taonga hauora"

As iwi throughout the country plan their own cultural centres and work on developing relationships with their local museums, it is timely to assess how a process of cultural revitalisation can affect change and how it can be relevant to the cultural aspirations of a people. The process undertaken could be adopted as a model for the restoration of other aspects of Māori cultural heritage. Critical analysis is required to ascertain what the issues are and the most appropriate way forward.

Another important objective is to document the continuing involvement of taonga puoro as it unfolds for these key practitioners. It is envisioned that this research will record the objectives of these people and what they see as key issues for themselves and Te Papa.

I understand that the process of rejuvenation and restoration is complex. It is not straight-forward. There are philosophical and cultural-political issues at its

core. The role of a museum in response, must be adaptive, dynamic and ever changing. If museums continue with inflexible policies and practice, and aren't a willing partner to community collaboration and change, then museums risk relevance.

The question is - can museums help the liberation of culture through enabling living collections? This thesis will explore the ramifications of this issue. The next chapter reviews the literature that examines this question, posing views on the politics of indigeneity in museums and the discourse that arises.



Figure 1.2 Pūtātara. Registration ME 1791, Te Papa collection. Copyright Te Papa.

CHAPTER TWO

Literature Review

Introduction

The proposition that reclamation and maintenance of cultural knowledge is a 'process of liberation' (Kreps, 2003a) in a museum context, is examined in this thesis. The purpose of this study is to consider the role of the Museum of New Zealand Te Papa Tongarewa (Te Papa) in facilitating this process for taonga puoro practitioners.

The key theory is that reclamation and maintenance of cultural knowledge is not only liberating, but transformative, restoring legitimacy and efficacy to cultural practice. The scope of the literature review starts broadly with the politics of indigeneity in museums (Butts, 2002; Kreps, 2003a; McCarthy, 2011; Mead, 1990) then begins to narrow down to concepts such as 'contested knowledge spaces' (Nakata, 2007), 'curatorship as social practice' (Kreps, 2003b).

The interface between indigenous Native Americans' and Western knowledge systems are explored in the writings of Horsecapture (1991), Diamond, Cronk and Van Rosen (1994) and Jones (2010). Māori indigenous curatorship is compared, by Smith (2009) and Hakiwai (2007). The conflict between conservation and access raises the notion of 'cultural continuity' (Wijesuriya, 2006). The Māori models of 'creative potential of mātauranga Māori' (Royal 2006) and 'whare tapa whā' (Durie, 2011) provide the framework for the concept of 'taonga puoro, taonga hauora', or singing

treasures, restoring wellbeing, that opens out a new paradigm as a result of this study.

The review is organised into two main parts. The first part summarises the literature that has shaped the conceptual framework of the study. It is in the order in which I read the material and began to draw out the major points relevant to my investigation and the ideas I wanted to develop. Using the reflexive model, I reviewed my own experiences and assumptions in relation to the ideas proposed in the texts. My conclusion is that I have suppressed my own voice as an agent of change, while striving to represent the needs of communities and the organisation I work for. I return to this in the conclusion.

The second part acknowledges the extraordinary compilation of knowledge created by Hirini Melbourne, Richard Nunns, Brian Flintoff and other members of the Haumanu phenomenon. This rich source of literature, oral recordings, music, film and video documentation, is a legacy of the Haumanu rejuvenation movement and an example of the 'creative potential of mātauranga Māori' (Royal, 2006). This material has formed the basis of the study in that they are direct sources of reference to the objectives, challenges and aspirations of the taonga puoro movement.

Part one – Towards a conceptual framework

The theories that have impacted on my study relate to the politics of indigeneity in museums and transformative processes intent on social and cultural emancipation for indigenous peoples. The theories articulated by Christina Kreps resonated because I recognised the issues and contexts surrounding Western museums. She identified:

...a hegemony that has worked not only to mask diverse approaches, but also to undermine the rights of other people to exercise control over

the management and care of their own cultural heritage (Kreps, 2003a, p. xiii).

The hegemony that exists in museums that I had experienced over 25 years as a museum worker is subtle and complex. I began to question my part in that intricate web. Had I become 'institutionalised', to the point of not recognising my own subjugation as an indigenous curator? I began to criticise my assumptions and practice. Not from the point of view of what we were striving to achieve, but from an examination of the broader cultural and political issues at play, that influences and ultimately determines, what is possible in museums.

'Liberating Culture: Cross-Cultural Perspectives on Museums, Curation and Heritage Preservation' (Kreps, 2003a), analyses the issues of decolonisation and democratisation for Western museums. Kreps' critical theories are based on issues of power and authority within museum ideology and practice. The problem she identified aimed to liberate thinking from Eurocentric notions of what constitutes museum and museological behaviours. Kreps' background as a social anthropologist informed her theoretical framework of comparative museology grounded in Marxist and post-modernist critical theories.

The definition of curatorship is "any activity or body of practice specifically devoted to the care and treatment of objects and their protection" (Kreps, 2003a, p.5). Museology is the study of the philosophy, purposes and organisations of museums (Burcaw, 1975). According to Kreps, the phenomenon of a 'new museology' emerged from a 1960-70s indigenous rights political context.⁸ Kreps refers to the 1984 Declaration of Quebec as an example of defining new museology as a movement, focused on community and social emancipation. Further to this idea, orthodox museums were object

⁸ See also Rivard, Davis and Simpson on the new museology and indigenous rights

focused. New museums were 'people-centred and action-oriented', with the 'new museologist' being the link between communities and museum institutions, acting on behalf of these communities, "utilising the people's own knowledge, experiences, and resources" (Kreps 2003a, p.10).

I found Kreps' analysis useful as a foundational theoretical framework to this study because it explained what I was experiencing, observing and participating in the Haumanu movement as a Māori curator. Kreps' aim to make a 'reflexive turn', to analyse her own viewpoints as an anthropologist and museum professional, also resonates with my own position.

The article *Curatorship as Social Practice.*, (Kreps, 2003b) discusses the notions of cross cultural perspectives on museum practice and the changes made to museums. The transformation is centred on the idea of curatorship as a form of social practice, which values the relationship between people, objects and the social and cultural contexts developed from those relationships. These were experiences I knew had positive outcomes. The issue was to try to understand the polemic involved and what the barriers were to achieving these outcomes.

Although the main research question refers to Kreps' liberation theory and I found her analysis to be particularly relevant, I understood that I needed to review literature generated by indigenous curators and researchers. This was to provide an 'insiders' viewpoint and to compare their experiences and critique to mine.

As a leading Māori scholar of contemporary museology, Hirini Moko Mead's involvement in the watershed '*Te Māori*' exhibition was pivotal. Discussed in more detail in the following chapters, this exhibition was a significant turning point for not only the way that taonga in museums became part of a raised consciousness, but was also part of a wider reclamation of Māori cultural

identity and recovery. Mead's conference proceedings (1990), *'The Nature of Taonga'*, was an important source. In it, he defined the meaning of taonga and gave specific references to the *'Te Māori'* exhibition, which other authors (Butts 2002, McCarthy 2007, 2011) agree was a defining moment in the attitudinal shift of museums and Māori involvement.

The author's perspectives are insightful given his involvement, also he is one of the most qualified Māori scholars on the subject of taonga Māori. It is 30 years since the *'Te Māori'* exhibition first opened and much has changed since that time. The strength in Mead's argument never-the-less is still relevant. Mead makes an important assertion: Māori art was 'captured' in museums, that were repositories of the 'trophies of capture,' (Mead, 1990, p164). Another statement is that the orthodoxy of language, terminology and theories of Western art was continued by Māori scholars such as Hiroa and the author himself. This is a reminder for us as Māori curators, agencies within a cultural interface, struggling in the contested space of a Western system and indigenous practice, to define our own terms and principles of knowledge.

Mead discusses the spiritual aspects of taonga, describing meaning, efficacy and power within a Māori understanding. He concludes this by saying, "Māori art has become a means of enculturation, of education in one's own culture." (Mead, 1990, p.168). In the discourse of revitalisation as a process of liberation, the author presents the argument that 'repossession' is a form of re-education, working within the culture, for the culture.

Dr. David Butts brings the debate forward with his doctoral study, *'Māori and Museums: The politics of indigenous recognition'* (2002). His study offers a broad overview of the 'evolving relationships between museums and Māori' (Butts, 2002, p.225). This is particularly so because he covers an important transitional period, 1980 to 2001. The study looks at the change in museum practice involving Māori after the *'Te Māori'* exhibition, from 1984 to 1987.

The most influential developments in the discourse of Māori and museums are looked at. This includes unravelling the various expressions of the concept of biculturalism, and its effect on national and regional museum governance. Three case studies are examined; the Museum of New Zealand Te Papa Tongarewa in Wellington, the Tairāwhiti Museum in Gisborne and the Whanganui Regional Museum in Whanganui.

The focus on Te Papa as a national museum as well as two regional museums, gives a rounded picture of the New Zealand context without being too broad. This study is a central source for the thesis chapter in relation to the development of Te Papa and its relationship with Māori communities. Butts is well qualified in this topic area and has written extensively on this subject. A counterpoint investigated was that Te Papa has developed a comprehensive policy and process for liaising with iwi, but responding to requests from pan iwi revivalists and practitioners is not so clearly defined.

Cultural Interface and Contested Knowledge Spaces

I then began to look more closely at the wider museum/indigeneity discourse. In *The Cultural Interface.*, (Nakata, 2007), Professor Martin Nakata proposes that Western scientific and indigenous knowledge are different, and indigenous knowledge cannot be 'plonked' into a Western education curriculum. Nakata (2007) cites Gegeo & Watson-Gegeo to elaborate on notions of 'contested knowledge spaces':

Indigenous knowledge systems and Western knowledge systems work off different theories of knowledge that frame who can be a knower, what can be known, what constitutes knowledge, sources of evidence for constructing knowledge, what constitutes truth, how truth is to be verified, how evidence becomes truth, how valid inferences are to be drawn, the role of belief in evidence, and related issues (2001, p.57).

These issues have been touched on by Nunns in describing how certain

ethnomusicologists have critiqued their gathering of knowledge from elders and the way they structured this knowledge within a Māori paradigm. The source was not easy to read but had some relevant points to this thesis as outlined. It was an overview of indigenous knowledge that the author argues cannot fit within a Western paradigm. The topic is not central to this study but serves as a useful discourse on intercultural knowledge theory. The author is well qualified in this topic which covers global indigenous education, sociology and feminist studies.

Comparing the rejuvenation of Native American music

I then read literature on the topic of the rejuvenation of other indigenous peoples' music to make comparison with the Haumanu movement. This included Beverley Diamond, M. Sam Cronk and Franziska Von Rosen (1994), *'Vision of Sound: musical instruments of First Nations communities in North-western America'*.

The focus of their work is on interpreting indigenous understanding of the symbolism of sound and image, using indigenous abstract themes and philosophies. This is a deconstruction of Western interpretation. The approach is extensive in scope and covers many different Native American tribes and participants. This is a central source on this topic as it is comprehensive, has detailed references and highlights differences between indigenous perspectives and Western models.

The 'interface' between museums and the indigenous communities feature. Of relevance to this study is the insight of George Horsecapture - former curator of the Plains Indian Museum of the Buffalo Bill Historical Centre, Cody, Wyoming. He describes the 'strange and special link' between the First Nations and museums "as a love/hate relationship...The hate aspect comes from the fact that the museums and materials often are inaccessible" (Horsecapture, 1991, p.50).

The source is aimed at students of ethnomusicology and Native American culture. The co-authors are qualified in the area. Diamond has co-edited a similar publication; *Canadian Music: Issues of Hegemony and Identity* (1998). The information is based on primary data, the research is collaborative with communities and participants and also supported by scholarly evidence. The importance of this work to this thesis are the thoughts of Native Americans in relation to the symbolism and living spirituality of traditional musical instruments, and the healing aspects.

The source is not recent. Each chapter is outlined clearly under abstract headings with detailed research information, illustrations and further references. There is no glossary of terms but each chapter has notes and an extensive bibliography.

The other most significant reading on this topic is a Master of Arts thesis by Mary Jones (2010), *'Revival and Community: The History and Practices of a Native American Flute Circle'* completed at the College of the Arts at Kent State University, Jones' focus is on the revival of the Native American flute tradition that began in the 20th century, and its issues in a neo-colonial context.⁹ The research approach used primary and secondary sources and drew on personal experience.

The relevance of this source to this thesis is important because it discusses issues of recontextualisation of indigenous knowledge post (arguably neo) colonisation, the cultural diversity of its practitioners and whether they believe they are continuing the flute tradition or creating a new tradition based on the past. The study looks at other impacting influences such as adapting traditions among tribes, pan tribalism (a major factor affecting Native

⁹ My interpretation.

American music), New Age music and philosophy.

There are parallels with the revival of Māori musical instruments in the traditional belief systems, 'derived from nature or from his innermost emotions' (Jones, 2010, p.22), and the suppression of traditional practice by colonisation. The author agrees with Vine Deloria Jr: "The clash between linear and spatial thinking has been the root of much conflict between Native Americans and white Americans" (Jones, 2010, p.31).¹⁰

Jones asserts that many Native Americans living in mainstream American society are forced to define themselves not by their actual tribal heritage, but by what they can glean from popular culture and mass media, whether real or fictitious. They suffer 'aspatial Indian identities'.¹¹ The source is recent, refers to other up to date sources and can be useful as a comparison to this study.

Indigenous curators' viewpoints

Dr. Huhana Smith (2009) has comprehensively described the research methodologies undertaken by Māori curators at Te Papa and the application of the 'Mana Taonga' principle as a primary concept based on Māori ideologies. Smith also considered the ambiguity of Māori people toward museums:

Māori Curators at Te Papa recognise the many ways iwi and hapū Māori have become disassociated from the cultural significance of taonga. There are a variety of complex reasons for this: the legacy of colonial regimes; alienation of lands; migrations; reinterpreting histories;

¹⁰ See Deloria, Jr., V. (2003, pp 61-67).

¹¹ See Peroff, N. & Wildcat, D. (2002, p.349).

the activities of nineteenth century collectors interpreting culture within a context of colonial museology; and other disturbances (McCarthy, 2007; Smith, 2009, p.10).

Smith argues that curatorial research enables the 'future wellbeing' of taonga in the Te Papa collection as well as their communities who have invariably sustained long periods of loss and disconnection. Smith describes the research process as one that 're-enhances the inter-relationships between peoples and their cultural material.' As a former Senior Curator, Māori for Te Papa, Smith has first-hand experience of the complexities and challenges involved. This source is an insightful and important summary of the intricacies, aims, principles, process and outcomes pursued by the Māori curatorial team.

Conservation issues

Literature on the topics of cultural restoration, preservation and cultural maintenance include Noemie Etienne, 'The Living Objects. Cross-cultural Conservation, Artifacts and Art History', in *Agency and Presence*, (2012).

This source discusses the theory of 'cross cultural conservation', which identifies two groups; the culture which owns and conserves objects – 'mostly European or Euro-American' – and the dispossessed original culture. Conflict arises:

In this context, conservation and restoration confront different types of knowledge, experiences and interpretations around the single object, whilst sometimes raising dilemmas (Etienne 2012, p.1).

The powerful issues surrounding the conservation and restoration of indigenous items in the National Museum of American Indian (NMAI) in Washington D.C and New York is examined in this source. In the early 1990s, First Nation elders claimed agency of their cultural material held by the museum. They requested that the life and power of the items be returned through conservation treatment.

The theory of restoration referring to not only to objects, but the reconstruction of a culture's potential and wellbeing, is explored in Professor Charles Te Ahukaramu Royal's theories on the 'creative potential of mātauranga Māori' (2006, 2007). Royal explores the ideas of creativity within Māori knowledge as a way of moving forward current thinking. He believes that Māori have the ability to develop what has been retained, and not be consumed by what has been lost. Fundamental to his theories are that there are possibilities in the present circumstance, and that colonisation at its worst, convinces people of their own limitations.¹² Royal suggests that there are three significant themes that have impacted on Māori; survival-the very act of trying to stay alive; the quest for social justice-the need to readdress wrongs; and, cultural revitalisation - the restoration of language, arts and knowledge.

Royal believes that the next step is to realise that positive development can be seen through a 'mātauranga Māori lens' (Royal 2013), that is, that the restoration of communities is to bring people to the experience of their own mana, to develop their sense of empowerment and renewal. Mana in this sense, is not an interpretation of 'power' in terms of a polarisation of those who have power and those who have not, but mana in terms of the creative potential within a person-an understanding of deep personal values, ethics, and sense of place in the world.¹³

¹² Royal, *Creative Potential: The vision and concept underpinning the strategy of Ngā Pae o te Māramatanga*. Ngā Pae o Te Māramatanga seminar series, March 27, 2013.

¹³ Royal refers to three aspects of 'mana', derived from the teachings of Māori tōhunga, scholar and respected elder, Māori Marsden; Mana Atua (deepest values), Mana Tupuna (what flows to you from your ancestors), Mana Whenua (a person's sense of place in the world).

In the context of his work, Royal referred to archives and libraries in particular as repositories of mātauranga Māori that Māori researchers will approach with a heightened sense of awareness in the future (Royal, 2007, pg.5). Museums, as holders of taonga and mātauranga Māori, are the same. In relation to the issues discussed in this thesis, there is a strong correlation to the development and aspirations of the taonga puoro movement with the processes identified by Royal. Royal concludes the solution exists *within* people, and the change is ideological, moving from grievance mode to a recognition and a 'conscious articulation' (Royal, 2007, pg.5) of self-worth and potential.

The only issue I had with Royal's work was finding enough of his writing on the topic. The application of his ideas also changed subtly over time. The 'creative potential of mātauranga Māori', developed into the 'creative potential of Māori communities', with key aspects replaced by others, such as 'survival', replaced by 'creative potential' (Royal, 2013). As the former Director of Ngā Pae o Te Māramatanga, New Zealand's Indigenous Centre of Research Excellence, Royal was actively leading and advocating for new research in the areas of innovation and mātauranga Māori.

Having investigated the ideas of creativity and restoration of mātauranga Māori, I then read Professor Mason Durie's work on the 'whare tapa whā' philosophy for Māori health and well-being (Durie, 2005, 2011; Pollock, 2014). The 'whare tapa whā' (four sided house) model was developed by Durie in 1982 as a leading Māori psychiatrist, health professional and academic, to help health workers understand the cultural make-up of Māori people. The four sided house is a metaphor for four interrelated aspects of a person. Well-being is maintained when all of these aspects are in good health. When one or more are not, the other parts are affected, resulting in illness. The taha hinengaro (intellect) refers to the mind, mental health; taha tinana (body) physical health; taha wairua (spirit) spiritual well-being; taha

whānau (family) the connection that an individual has to their family and the role of that family in their lives.

In order for creative potential to happen, there has to be an element of wellness and empowerment as outcomes. As repositories of taonga and mātauranga Māori, active educational and learning facilities, museums can take cognisance of the social and cultural benefits that they can generate. This can be possible by simply adopting the philosophy of 'whare tapa whā' as it applies to any project involving kaupapa Māori and Māori communities.

Summary

Part one of the literature review is set out in the following table. Key themes emerged around the politics of indigeneity. Each theme led onto the next creating an interlinked conceptual framework, concluding with my theoretical position. My aim was to examine these themes in relation to the research question while processing the interview responses from Richard Nunns and Brian Flintoff.

I also evaluated my own experiences using the reflexive model as part of this process. Reflective practice¹⁴ has become an invaluable tool in which to not only analyse the essential learnings from this study, but is now consciously applied to every situation moving forward. Critical reflective thinking, as Brookfield (1998) suggests, provides the opportunity to test one's own position and privilege compared with others, who could possibly be disadvantaged or marginalised in some way.

¹⁴ See Schon (1983) on theories of 'reflection in action and reflection on action', and Brookfield (1998) on the theory of critical reflective practice requiring four 'lens' of analysis; their own; another learner; colleagues and theoretical literature.

Table 2.1 Part One Literature Review

Key theme	Author
Liberating culture	Kreps 2003a
Curatorship as social practice	Kreps 2003b
Taonga Māori	Mead 1990
Māori and museums	Butts 2002; McCarthy 2007, 2011
Cultural interface and contested knowledge sites	Nakata 2007
Native American flute revival	Jones 2010
Indigenous curatorship	Smith 2009
Cross cultural conservation	Etienne 2012
Creative potential of mātauranga Māori	Royal 2007
Whare tapa whā	Durie 2005, 2011

Part two

A corpus of resources has been generated since the first inception of the taonga puoro revitalisation movement, charting a progression of knowledge recovery and inspiration for creativity. The thesis draws on these resources to describe specific details of the Haumanu experience. The principle contributors - Richard Nunns, Hirini Melbourne and Brian Flintoff - realised quite early on, that their work would be a profound exposition of knowledge recovery and reaffirmation.

The use of first person narrative throughout this thesis illuminate key points and themes. The vision, challenges and aspirations of the Haumanu group to reach as wide an audience as possible are encapsulated in Hirini's musical compositions. The trio of Hirini, Richard and Brian's publications, audio and video recordings also speak directly about the Haumanu journey, leaving a rich documentation bank intended for future learners, practitioners and researchers to work from.

Hirini Melbourne was already an accomplished composer and musician, whose music was already well known throughout Aotearoa. The publication by Hirini, *Toiapiapi*, (1993) was accompanied with a cassette tape of compositions by Hirini with taonga puoro played by Richard Nunns. It was the first production in print and musical form of the journey that Hirini, Richard and Brian Flintoff were making, recovering the whakapapa and stories surrounding the puoro and bringing to life their voices. The publication was written in Māori and English making an important statement about the recovery of Te Reo Māori with puoro as the vehicle. A vision was stated by Hirini:

...the old instruments needn't be restricted to just ritual performance. They can take their place in a modern setting, and can be played or not played by choice. So though the old instruments have much to teach us about the past, I believe they can also help us develop future traditions in music-making (Melbourne 1993, pg.25).

One composition was written by Ngāti Kurī kuia, Saana Murray, titled '*The White Sands of Pārengarenga*'. Saana was one of the original claimants of the WAI 262 Indigenous Flora and Fauna and Māori Cultural and Intellectual Property Waitangi Tribunal Claim. A weaver and staunch advocate for the protection of natural taonga from her tribal area, Saana was motivated to lodge the Claim out of concerns for the endangerment of the pīngao plant,

the pūpū harakeke snail (a taonga puoro) and the silica sand of the Pārengarenga ecosystem.

Continuing with the assistance of the revitalisation of Te Reo Māori, Hirini wrote an article in Māori for *'Te Wharekura'* (1994) with an accompanying cassette tape. Focused on teaching children, this publication enabled a new generation to learn and be exposed to Māori music and the natural world.

In 1994, Hirini and Richard released the album *'Te Kū Te Whē'*, by Rattle records, as a compact disc. The album was a distillation of the sounds and compositions that had been accrued thus far. It became the most popular selling album produced by Rattle records.

Hirini and Richard released the second album by Rattle records in 2003, with Dr. Aroha Yates contributing her knowledge on female spiritual entities and also singing. *'Te Hekenga ā Rangi'* has become a poignant point of the journey in that Hirini, very ill with cancer, died a few weeks after the album was recorded. With an accompanying DVD, Hirini and Richard describe the journey of recovery they had been on. At one point, Hirini elaborates on the meaning behind the title *'Te Hekenga ā Rangi'*. The ascent to the heavens to 'capture' light, being the quest for knowledge, was acknowledged by Hirini in conceptual terms. One can never 'capture' light physically, but rather, one comes to an understanding in the abstract. In terms of puoro, the abstract is musical composition.

In 2004 Brian Flintoff published *'Taonga Pūoro Singing Treasures'*, a seminal book in terms of articulating the Māori cosmology of taonga puoro and grouping the families of instruments according to their stories and whakapapa. Technical aspects of construction were also included for people who wanted to make their instruments. The publication included a CD of a selection of recordings important for the beginner.

Richard Nunns embarked on a series of collaborations with various musicians from many different genre. These include the albums '*Ipu*' (1998) with Gillian Whitehead, amalgamating the cello and piano with taonga puoro, '*Tūhonohono*' (2004) with Judy Bailey and Steve Garden, and '*Two Tides*' (2006) with jazz musicians The Chris Mason-Battley Group.

In 2006 '*Te Whaiiao*', the remix of '*Te Kū, Te Whē*' successfully crossed over the taonga puoro voices with a medley of different genre, including pop, hip hop and classical. The result was a very contemporised homage to the original soundtrack, opening up further possibilities to a whole new generation of musicians.

Successive generations of taonga puoro practitioners and musicians have produced exciting displays of talent in the form of albums, television series, publications, on-line video clips, public performances and events. This generation include a growing number of people who are exploring puoro in different contexts. Examples from the huge range of activities are musicians, artists, scholars and practitioners who are engaging in multiple undertakings as part of their repertoire. Only some people are mentioned here and many cross over into various aspects and collaborations simultaneously.

This includes playing and recording early instruments in museum collections, following on from the work of Richard, Hirini and Brian, such as Te Rangitūnoa Black, Alistair Fraser, Jerome Kavanagh-Cashell Mako, Horomona Horo and Shane James. Continuing the toi whakairo excellence of puoro include Rangī Kipa, John Collins, Clem Mellish, James Rickard, and Lewis Gardiner. New generations of carvers include Daniel Steer, Layton Robertson and Gordon Thompson. Dallas Crombie is a stone carver specialising in pounamu. Reclaiming customary practices and technology include Warren Warbrick, Dante Bonica, Rob Thorne and Tamihana Katene.

Contemporary dance and theatre, the modern day 'Whare tapere' wānanga and philosophies are advocated by Charles Royal.

Puoro karetao are brought to life by James Webster and Horomona Horo with others. Hinewirangi Kohu-Morgan specialises in storytelling and healing involving hue. Musician and academic Rob Thorne also delves into the spiritual and healing qualities of puoro as part of his journey. Richard Nunns has been involved in puoro and childbirth with groups of expectant mothers. Musicians such as Moana Maniapoto, Whirimako Black, Ariana Tikao, Mahina Kauī, Riki Bennett, Rewi Spaggon and Justin Kereama inspire with their music. Knowledge holders, practitioners and teachers include Dr. Aroha Yates, Ngarangi Marsh, Jeremy Cloake, Phil Belcher, Jo'el Komene, Gavin Reedy, Jeremy Hantler, Pania Witoko, Rua McCallum and Liam Bowen.

Museum workers (past and present) that have been involved in taonga puoro consistently for five years or more include Tom Ward, Shane Pasene, Shane James, Norman Heke, Henare Walmsley, Te Herekiele Herewini, Amber Aranui, Chrissie Locke, Elise Goodge, Kimberley Gustavsson, Pamela Lovis, Khali Philip-Barbara, Te Kahureremoa Taumata, Tanja Schubert-McArthur, Florence Liger, Julie Noanoa, Noel Osborne, Sonya Davis, Haley Hakaraia, Tryphena Cracknell, Te Awhina Toomey, Dion Peita and Manu Kawana. There would be many others that I'm not aware of practising in their own areas.

Of note is the documentary series *HAUMANU* (2010), fronted by James Webster, produced for Māori Television as a seven episode programme featuring the various whānau of taonga puoro and the revival of puoro. The series was an important milestone in terms of documenting the recovery journey up to 2010, 30 years on.

The latest publication at the time of writing this thesis was the much anticipated '*Te Ara Puoro: A journey into the world of Māori music*' (Craig Potton publishing 2014), written by Richard Nunns with ethnomusicologist Alan Thomas. Thomas, a senior lecturer in Ethnomusicology at Victoria University of Wellington and a friend of Nunns, unfortunately passed away before the project was completed. The publication is about Richard's experiences, a chronicle of the reawakening of taonga puoro to a modern world. It is an extraordinary first-hand account of the trials, tribulations, knowledge and discoveries encountered by the Haumanu movement.

The following table now shows the key sources from part two demonstrate and/or discuss the themes identified in part one of the literature review.

Table 2.2 Part One and Two Literature Review

Key theme	Author	Part two resource
Liberating culture	Kreps 2003a	<i>Toiapiapi</i> 1993 <i>Te Wharekura</i> 1994 <i>Te Kū Te Whē</i> 1994 <i>Te Hekenga ā Rangi</i> 2003 <i>Taonga Puoro: Singing Treasures</i> 2004 <i>Te Ara Puoro</i> 2014
Curatorship as social practice	Kreps 2003b	Whare Tapere
Taonga Māori	Mead 1990	<i>Toiapiapi</i> 1993 <i>Te Wharekura</i> 1994

		<i>Te Kū Te Whē</i> 1994 <i>Te Hekenga ā Rangi</i> 2003 <i>Taonga Puoro: Singing Treasures</i> 2004 <i>HAUMANU</i> 2010 <i>Te Ara Puoro</i> 2014
Māori and museums	Butts 2002; McCarthy 2007, 2011	<i>Taonga Puoro: Singing Treasures</i> 2004 <i>HAUMANU</i> 2010 <i>Te Ara Puoro</i> 2014
Cultural interface and contested knowledge sites	Nakata 2007	<i>Te Hekenga ā Rangi</i> 2003 <i>Te Ara Puoro</i> 2014
Native American flute revival	Jones 2012	<i>Te Ara Puoro</i> 2014
Indigenous curatorship	Smith 2009	<i>HAUMANU</i> 2010 Whare Tapere
Cross cultural conservation, restoration	Etienne 2012	<i>Te Whaiiao</i> 2006 <i>Ipu</i> 1998 <i>Tūhonohono</i> 2004
Creative potential of mātauranga Māori	Royal 2007	<i>Toiapiapi</i> 1993 <i>Te Wharekura</i> 1994 <i>Te Kū Te Whē</i> 1994

		<i>Te Hekenga ā Rangi</i> 2003 <i>Taonga Puoro: Singing Treasures</i> 2004 <i>HAUMANU</i> 2010 <i>Te Ara Puoro</i> 2014 <i>Te Whaiao</i> 2006 <i>Ipu</i> 1998 <i>Tūhonohono</i> 2004
Whare tapa whā	Durie 2005, 2011	All of the above

Conclusion

This chapter has described the scope of the literature review and the additional resources generated by principle contributors from the Haumanu group that has informed this thesis. The conceptual framework will be discussed further in the thesis analysis in chapter seven. The next chapter will describe the Te Papa museum context in two parts; the evolution from the Colonial Museum to Te Papa, then the development of the relationship between the Haumanu group and the Museum staff.

CHAPTER THREE

Te Papa - Part One



Figure 3.1 Museum of New Zealand Te Papa Tongarewa. Copyright Te Papa.

Introduction

This chapter is divided into two parts. Part one will describe the evolution of Te Papa from its predecessors to provide a historical context. The personalities, cultural and political influences of the time that directed the research, collecting and representation of Māori will be detailed. Part two then describes the development of the Te Papa relationship with members of Haumanu, examining the levels of engagement and agency of the practitioners over time.

Early beginnings - the Colonial Museum

Te Papa has evolved from its predecessors; the Colonial Museum established in 1865, the Dominion Museum in 1907, the National Museum of New Zealand in 1972, finally to the Museum of New Zealand Te Papa Tongarewa in 1992.

Dr. James Hector was appointed the first Director for the Colonial Museum and Director of the New Zealand Geological Survey in Wellington in April 1865. Hector was an accomplished geological scientist previously employed by the Otago provincial government (Dell, 1965). His emphasis is later recorded by R.K Dell, Director of the Dominion Museum from 1966-1980:

Hector had envisaged the museum as covering natural history and the Māori, as well as geology but by his own admission it had developed largely into a geological museum (Dell, 1965, p.9).

Hector (1870) reveals the vision for the function of the museum in the Catalogue of the Colonial Museum:

One of the most important duties in connection with the geological survey of a new country is the formation of a scientific museum, the principle object of which is to facilitate the classification and comparison of the specimens collected in different localities during the progress of the survey (p.2).

The museum collections steadily grew from fieldwork for the geological survey, gifts and exchanges from a variety of sources. Collections were also given in exchange or as presentations to other national and international museums (Hector, 1866-7, p.11; McCarthy, 2007, p.19; Tamarapa, 2011, p.12).

Hamilton's vision; A Māori Museum

The passing of the Antiquities Act 1901 signalled a change in attitude by the government toward the retention of taonga Māori within New Zealand

(McCarthy, 2007, p.54). James Carroll, then the Native Minister, introduced the legislation. Concerns over the loss of 'antiquities', that is, what was regarded as 'taonga Māori o namata' (treasures of ancient times) to overseas museums, dignitaries and collectors prompted legal action. The notion of a 'Māori museum', a stand-alone, central place where Māori history and taonga of the past could be retained for future generations, also drew favour from Māori leaders (McCarthy, 2007, p.54-55; Tamarapa, 2011, p.13).

Teacher, botanist and ethnologist Augustus Hamilton was appointed as the second Director of the Colonial Museum in 1903 to concentrate on the preservation of Māori material. He was actively involved in both the concept of a Māori museum and the impetus behind the Antiquities Act. Although the Māori museum did not eventuate, the earnest collection activities of Hamilton for the next ten years ensured that the Colonial Museum would be the closest version of it. He would continue to refer to the museum as a National Māori Museum years later (Hamilton, 1905, 1909, 1913), but struggled throughout the duration of his tenure with issues of adequate housing and storing the collections.

Hamilton lost no time in seeking out representative works for the Māori collection. Parliament passed The New Zealand Institute Act 1903, enabling private 'chief collections' to be purchased. Hamilton reported for the Colonial Museum's Bulletin No. 1 (1905):

Parliament has passed appropriations for the purchase of specimens, and the following are the chief collections that have been offered under the provisions of the Act and acquired by the Government; - *Hill Collection*, in two instalments; *Butterworth Collection*: A selection from the late Mr Butterworth's stock at New Plymouth, representing from Mount Egmont northwards. *Hammond Collection*: Between Waitotara and Mount Egmont. *Handley Collection*: From the Wanganui District. *Fischer Collection*: From East Cape northwards (p.20).

Other significant collectors who knew Hamilton include Walter Buller, based in the Horowhenua region, and Alexander Turnbull. When Hamilton died in 1913 he left a legacy which forms the basis of the Te Papa taonga Māori collection today. Scholar Dr. Elizabeth Pishief, asserts that Hamilton's vision was to preserve an important national collection of taonga for future descendants and researchers. But Hamilton was also an "aggressive agent of the cultural appropriation which was so characteristic of colonialism" (Pishief, 1998, p.1).

The Dominion Museum

After Hamilton died, natural history scientist James Alan Thomson became the Museum Director. He was of the view that museums should collect Māori material culture before 'dying out', an assumption that was prevalent at that time (McCarthy, 2007, p.68-9). Although ethnographer Elsdon Best (a contemporary of Hamilton's) published over 25 books and 50 papers on Māori history for the Museum, there were no Māori staff at the Museum until about 1926. Te Āti Awa carver Thomas Heberley was the first to be employed.

Māori involvement with the Museum's collection activities from the 1930s were predominantly through leader, scholar and politician, Apirana Ngata (McCarthy, 2007, p.88). Ngata was a great advocate for the revival of Māori arts and culture. He established a Māori Arts and Crafts school in Rotorua and through this school oversaw the restoration and building of 30 tribal meeting houses in 25 years throughout the country (McCarthy, 2007, p.84). The Dominion Museum was a base in Wellington for the carvers. Ngata was instrumental in the restoration of Te Hau ki Turanga, the Rongowhakaata whareniui held in the Museum, as part of the Arts and Crafts School's work with Thomas Heberley and the Museum.

In 1936 the Museum was relocated to a new building on Buckle Street, housing both the National Art Gallery and Dominion Museum. The building was close to the war memorial and carillon, monuments to the British Empire and New Zealand's notion of nationhood. The Museum was described as an 'antipodean Parthenon', built as a 'memorial to fallen New Zealanders' (Irvine-Smith, 1948, p.199).

Thomson was concerned with the museum performing an educational role to the general public, so arranged the collections as informative but systematic, didactic displays. Taonga Māori were described as 'specimens', and then 'artefacts', a term that emerged from archaeological studies (McCarthy, 2007, p.67).

What is interesting to note is that Ngata had a vision for the rejuvenation of Māori art and culture that included the role of the Dominion Museum. His aim for the Arts and Crafts School was 'the renaissance of the national arts of the Māori, and not merely the craftsmanship.' (Page-Rowe, 1928, p.v). Ngata saw the role of museums as being places that preserved 'old time models and traditions' that the growth of Māori art would follow, but would develop its own direction from (McCarthy, 2007, p.67). Most revealing is the statement by Ngata after the opening of the wharehui, Raukawa, in Otaki, in 1936, that encapsulated his aspirations for the revival of Māori art. It is a statement that can relate to the purpose of museums for Māori people today:

They now possess a taonga which their hearts can embrace, which will help them to recall the spirits of their ancestors, and a common meeting place for the hopes and aspirations of the young people in the Pākehā world (cited in McCarthy, 2007, p. 84).

Despite Ngata's involvement with the restoration of Te Hau ki Turanga and attempts to install active Māori research and social programmes into the Museum, the 'Māori Hall' displays were still ethnographic and didactic.

Directors Oliver and R.A Falla continued the scientific and educational mission of Thomson. Ethnologists W.J Phillips and Terrence Barrow cemented 'Māori ethnology' in a prehistoric past. R.K Dell, the Director in 1967, thought that Māori and Pākehā should be one people, and assimilation should happen as quickly as possible (McCarthy, 2007, p.104).

'Te Ao Hou' Māori in the new world

Politically, socially and culturally, Māori struggle to achieve Ngata's vision of 'acculturation', to preserve Māori customs and traditions while adapting to European culture. Ngata's objective, 'to establish a new culture for the Māori people, to mould their life to a new form,' (cited in Sissons, 2000, p.55) can be seen in the efforts of subsequent generations working at the forefront of Māori issues. From the 1950s, migrations of Māori from rural, tribal areas to unfamiliar cities for employment created new challenges. Dislocation, breakdown of communities, loss of tribal connection, support, language and customs, all had their effect.

In the 1960s-70s, with a global awareness of civil and indigenous rights as responses to forced assimilation, Māori found common ground with other indigenous peoples. Activism and protest as a means of raising political and social injustices was not new to Māori. The 1975 Land March led by kuia Whina Cooper calling an end to the sale of Māori land mobilised thousands of people to the ongoing disempowerment of Māori. The establishment of the Waitangi Tribunal the same year to hear Māori grievances against the Crown would evolve into a major mechanism to effect Treaty Claims and Settlement for iwi.

The significance of the Treaty of Waitangi was raised during this time as the basis for the relationship between the Crown as the governing body of New Zealand, and Māori as the indigenous culture. Recognising the rights of

Māori as guaranteed by the Treaty of Waitangi is at the core of any legislative and operational relationship affecting Māori cultural heritage.

In the museum context, the 1970s saw the “first tentative steps towards engaging with the Māori community” (McCarthy, 2011, p.41). The urbanisation of Māori into cities from the 1950s was one factor causing widespread loss of cultural identity and connection to customary ways of life and values. The generational change toward a politicisation and resurgence of Māori culture in the 1970s gave rise to new styles of leadership; the Māori modernists in the arts, anthropologists, academics and educationalists such as Hirini Moko Mead, Ngahuia Te Awekotuku and Mina McKenzie – became the movers and shakers in the museum world.

In 1985 a report titled *‘Ngā Taonga o Te Motu/Treasures of the Nation’* was released by Peter Tapsell, the Minister of Māori Affairs. This report advocated for a new National Museum that would have a Māori and Pacific cultural centre and department. The report to government was to create a new cultural institution that would, “Provide an appropriate expression of national unity and identity to commemorate 1990 and for the twenty-first century,” (Butts 2002, p.230).

When the *‘Te Māori’* exhibition, *‘Te Hokinga Mai’*, was held at the National Museum in 1986, a hui was held and recommendations were made from kaumātua from around the country that stipulated that Māori people should control the management and care of taonga in Museums. The recommendations were:

- Māori people should determine how their own taonga or cultural treasures are presented and interpreted;
- Museums are caretakers of the taonga, not the owners; the mana of the taonga resides with the iwi from which it originates;

- The relevant iwi or tribe should be consulted on all matters to do with their taonga;
- Māori taonga in the museum setting should be represented as part of a living culture rather than a relic of the past;
- Māori staffing levels should be dramatically increased to enable the appropriate cultural considerations regarding the wellbeing of the taonga to be put in place; and
- Museums with significant collections of Māori taonga should begin to effect institutional change to enable them to become bicultural institutions in the future (McCarthy, 2011, p.69).

The establishment of the Museum of New Zealand Te Papa Tongarewa

In 1989 a Project Development Board was created to further the new museum concepts. The notion of an equal Treaty of Waitangi based partnership between Māori and Non-Māori translated into operational principles. Three distinctive aspects were identified; Papatūānuku-the earth on which we live; Tangata Whenua-those who belong to the land by right of first discovery; and Tangata Tiriti, those who belong to the land by right of the Treaty of Waitangi. In 1992 the Museum of New Zealand Te Papa Tongarewa Act was passed through parliament establishing the new museum concept, emerging from the cultural resurgence of the 1980s '*Te Māori*' experience, and the political implications of the Treaty of Waitangi to New Zealand's state of nationhood and bicultural identity. The mission of the new museum as stated in the Act was:

The Museum of New Zealand Te Papa Tongarewa is a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to better understand and treasure the past, enrich the present, and meet the challenges of the future (McCarthy, 2011, p.112).

Dr. Apirana Mahuika, Ngāti Porou leader, Te Papa board member and chair of Ngā Kaiwawao, the Māori advisory committee to the Museum, wrote that:

Te Papa Tongarewa is seen by Māori as the first physical demonstration of a bicultural approach to taonga and, therefore, a first step towards the recognition of Māori cultural values (cited in McCarthy, 2011, p.96).

The bicultural agenda became one of five corporate principles for the new museum of Te Papa. The others were articulated as scholarship/mātauranga Māori, being customer focused, being commercially positive and being a waharoa, a 'gateway' for people to access the collections and explore New Zealand's cultural identity and natural environment.¹⁵

Despite the progressive changes, The Museum of New Zealand Te Papa Tongarewa Act 1992 did not reference the Treaty of Waitangi, nor was there any official provision for the bicultural mandate to apply to the governance of the museum. The Museum Board members are eight government selected appointments with usually two of those members being Māori and the minority. The establishment of a Kaihautū position to lead the Māori sector of the organisation equal to the leadership of the Chief Executive was in theory, an expression of biculturalism in practice. In reality, the competing power relations between these two leading positions have been challenging, conflicting and confusing for individuals in those roles.

¹⁵ Museum of New Zealand Statement of Intent, 2001/2002, p.2 outlines the five corporate principles.

TE PAPA - PART TWO

Development of the new waterfront building

Work began in earnest on the development of the new waterfront building. The Project Office was established on Wakefield Street, Wellington, opposite the intended site, with staff employed to oversee the transferal of the collections into new storage facilities, staff relocations, exhibitions and operational management. Staff moved constantly between buildings over a period of six years.

In 1993 Cliff Whiting, respected contemporary Māori artist, Māori arts administrator, conservator and luminary of the Māori Art Modernists of his generation, became the first Director of the newly established Māori Department. In 1995 he became the first Kaihautū for Te Papa, a position envisioned to work with the Chief Executive, Cheryll Sotheran, seen as a Treaty of Waitangi based partnership.

Whiting was responsible for the Māori direction within the organisation and also instituted foundational concepts, such as the Te Papa Marae as the 'bicultural heart' of the organisation and the iwi exhibitions, being real expressions of the principle of Mana Taonga. Whiting was also responsible for the development of the Māori exhibitions, one of which became the '*Mana Whenua*' exhibition, the permanent display that several of the Māori Department team were seconded to developing. Whiting recalled the battles he faced in the role of Kaihautū:

We moved a long way toward a working concept of biculturalism...But it was hard work, continually having to explain and justify kaupapa Māori. (cited in Christensen, 2013, p. 100).

Te Papa and the Haumanu group

Whiting was instrumental in developing the relationship between Te Papa and the Haumanu group. The first meeting between members of Haumanu and staff at the National Museum was on the 22 July 1995.¹⁶ Whiting was acquainted with the group, and had discussed exciting possibilities with them. The meeting was chaired by Whiting. The Haumanu group were Hirini Melbourne, Brian Flintoff and Clem Mellish. The museum staff were Moana Davey, Māori Collection manager and Bronwyn Simes, Projects manager, and myself as Concept developer for the Māori exhibitions in the waterfront building.

The meeting was to discuss several propositions by Haumanu that centred on their kaupapa. The group had held wānanga over the last two years on making taonga puoro, which included researching museum collections and reproducing instruments from early examples. Their next hui in four months' time was planned to focus on resins and binding. Plans were underway to record a music compact disc supported by Waikato University.

The meeting was held to discuss the possibility of an exhibition of the taonga puoro produced from wānanga, at the National Museum. This exhibition would include a touring component to four regional venues over a period of two years, culminating in an exhibition in the new waterfront museum. The group wanted to gift their collection of taonga puoro to the museum, but on the proviso that the instruments could be played and heard by the public.

¹⁶ See Appendix A for meeting minutes and letter from Clem Mellish dated 25.7.95

The most compelling aspect was the Māori concept of music. It was explained that Māori thinking is different to ethnomusicologists. The instruments are not classified according to type or function, but by the sound's purpose; for peace, healing, mourning. The group were exploring the sounds of nature. Insects and birds have a particular association to the stories related to taonga puoro. The female case moth, named Hine Raukatauri, the female atua of flutes, makes a sound to attract the male case moth as she emerges from the cocoon. The group felt it was important to continue this association in the display of the instruments. From this initial meeting a relationship was established with Haumanu.

Development of the Haumanu exhibition

Development began on the Haumanu display early in 1996. One of the first meetings we had was with Hirini Melbourne, on March 28 that year.¹⁷ Hirini was invited to meet with us at the Project Office in Wellington. As the concept develop for this project, it was my job to contact him and as if we could discuss the themes and ideas of the exhibition, the taonga, text, images and sounds to be heard as part of the display. I also asked him to bring photographs of the Haumanu taonga that were to be gifted to Te Papa and to consider what other programmes Haumanu would consider being involved in apart from the exhibition (Tamarapa, personal communication with Hirini Melbourne, 29 February, 1996).

Hirini arrived to the Project Office with a huge kete filled with the taonga puoro that the Haumanu group wanted to gift to Te Papa. Many of the instruments had been carved by Brian Flintoff. He had painstakingly worked out a special code. The number of carved notches around the waha

¹⁷ See Appendix A: Haumanu exhibition meeting minutes 28 March, 1996.

(mouthpiece) of each of his instrument's indicated their unique qualities and similarities to others.

Brian was always very conscious of future researchers being able to study the collection. Overall, there were nine different taonga puoro, ranging from the long bugle type pūkaea, to the small bird callers, or karanga manu. Many were elaborately carved using diverse woods, bone, stone, shell and dried gourds. Attending the meeting from the *'Mana Whenua'* exhibition team was writer Andrew Robb, interpreters Debra Tibble-Williams and Sandra Brittain, designers Marcus Smiler and Henare Walmsley, co-ordinator Carolyn Roberts-Thompson and concept developers Arapata Hakiwai and myself.

After formalities were over, Hirini explained that the Haumanu group's objective was to change the way that people and taonga interact. Rather than be displayed untouchable in cases, they wanted people to touch, play, learn how they are made and listen to the sounds of the instruments. Hirini explained that the taonga puoro had been interpreted in the past through western ethnomusicology, according to instrument type and function. He was concerned with presenting the Māori concept of taonga puoro with a Māori perspective for this exhibition. The whakapapa of sound was how he felt the instruments should be grouped.

Hirini had provided a very strong conceptual basis for the display. The team felt happy that this outcome had been achieved and were able to progress with the notion that we were supporting a Māori perspective to taonga puoro. Work continued to develop the ideas. The exhibition began to take shape. The focus was to explore Māori spirituality and philosophy through traditional sound and music that related to nature, such as the female case moth sound emerging from the nest to attract males, or weta territory sounds.

Important associations were to be maintained to explain the use and technology of the diverse range of Māori instruments, but grouped according to intended purpose of sound, such as sounds of peace and mourning. Other ideas included:

- Offer first-hand experience in making and handling the Haumanu made instruments, simple hands-on crafts for children
- To listen to, watch performances of music being played
- To attend workshops, lectures and demonstrations of musical instrument making and performing
- Specifically for children, education programmes such as plays involving insect, animal and bird characters and music imitation. Have books, CD tapes, videos available for children (Haumanu meeting minutes, 28 March, 1996).

During the course of the development, the team corresponded with Hirini and others of Haumanu, including Clem Mellish and Brian Flintoff. The team were very focused on ensuring that Hirini's wishes were incorporated into the concept of the exhibition. To illustrate, the following excerpt is from a facsimile from myself to Clem Mellish, dated 1 April, 1996:

At this stage of our planning we have the space worked out for each segment of our exhibition. Now it is crucial that we progress with our discussions with you, to ensure that our interpretation and display of taonga are right. I remember the discussions we had at our first meeting and we very much want to support the kaupapa for Haumanu.

We said that the target audience for our exhibition is Māori, whether they speak Māori or not. Our text, display and interpretation is for a Māori audience first. We believe that if this exhibition can satisfy the needs for Māori people across the board, then our exhibition is right. If not, then we are in dire trouble of being an exhibition about Māori

people presented from outside the culture. Who wants that! (Tamarapa, 1996).

Hirini was fully motivated and acted as the primary liaison between the Te Papa team with members of Haumanu. An example of his efforts is an excerpt from a letter Hirini sent to the Haumanu group, on the 9th April, 1996¹⁸:

We have got a number of things to do and complete. So I will list them in order of priority.

1. Mana Whenua exhibition for the opening of National Museum/papatongarewa (sic) 1998

This is going to be a massive exhibition which traces the historic and ongoing expressions of mana whenua as understood by tangata whenua. The story and concepts for mana whenua are too long and complicated to include here. Haumanu, that is the name that has been suggested for all the makers and players of taonga puoro that have come together to revive and preserve taonga puoro. Haumanu is also the title for a CD that was recorded by the players workshop on top of the Takaka hills. The news is that Haumanu have been given an important part to play in helping to put together the Haumanu part of the Mana Whenua exhibition.

I enclosed an overview plan of the total Mana Whenua exhibition for you to browse and interpret. The particular part I would like all of us to focus on is the space behind 'Te Takinga' and to the side of 'Te Hau ki Turanga'. That space is for us to help design an exhibition layout for. The space will be labelled 'Haumanu' and it will be used for the placement, displaying, making and playing of taonga puoro.

2. Themes to develop for the Haumanu segment of Mana Whenua

¹⁸ See Appendix A

Several ideas have already been raised and discussed with the Mana Whenua project team in Wellington. As the old taonga as well as the taonga that Haumanu have made for the new museum will be exhibited, then it should be done in a manner to tell the whakapapa and kōrero of taonga puoro.

Let's get away from displaying taonga into types or categories according to musicologists notions or museum style presentation of the past. How can we do this? Here are some ways. To display taonga according to the kōrero purakau and whakapapa of music that tell the origin of sound and the musical tradition of the Māori. This will mean covering both the vocal and instrument traditions. What stories and knowledge do we have and can share with the people through this exhibition?

3. Remember when we were at the Otatara hui we had envisaged that the taonga we, I mean you made, were meant to be handled and played by people. This approach, while grand, has several hold backs. Health and safety considerations makes the hands and mouth on approach a bit of a risk. What can we do to counter this? One way I suppose is to organise and hold instrument making workshops and lecture demonstrations during the exhibition...what about a team of singers you can talk and demonstrate the old forms of signing, chanting and performance? Borrowed forms of singing that came with the Pākehā as well as other cultures could be included as well.

Another activity is to have a couple of instrument makers on site.

Binding instruments with aka could also be another workshop idea...

(Melbourne, 9 April, 1996).

Second meeting for the Haumanu exhibition

The next meeting with members of Haumanu was held at the Project Office on the 14th June, 1996. Hirini Melbourne, Clem Mellish and Brian Flintoff joined the Mana Whenua exhibition team, joined by Cliff Whiting

and Hinemoa Hilliard, concept developer for the Māori children's discovery centre adjacent to the Mana Whenua exhibition. The purpose of the meeting was to develop the display ideas, design and taonga selection.

Hirini had previously talked about the connection between taonga puoro and elements of nature. The whakapapa of taonga puoro was the most fundamental aspect that Hirini was adamant should be the focus of the display. The traditional use of the instruments was also important, to debunk the usual perception that Māori musical instruments were played merely for entertainment.

Hirini continued to elaborate further with more stories. The pahū, or drum, was an instrument brought to Aotearoa from Hawaiki. Pounamu could be displayed with running water. Hirini referred the whakatauki "Ahakoa he iti, he pounamu", ¹⁹ encompassing the value of pounamu to Māori, retracing the arduous trails across Southern mountains to retrieve the precious stone.

Sounds were important, such as nature mixed with the sounds of each instrument which could be heard as a 'symphony', if played together. Hirini made the point that up to 18 different sounds can be laid on the same track, such as the pūrerehua in flight, the pūkaea with natural sounds, which would have to come through quite strongly to counteract the presence of heavy perspex cases.

Exhibition Layout

Henare Walmsley, the designer, walked the team through the display space, approximately 10 metres square, a small section of space wedged behind the pātaka Te Tākinga and beside Te Hau ki Turanga. The group decided that

¹⁹ Translated into English, "Although it is small, it is precious".

one big case could be filled with up to 18 different instruments. The puoro would consist of both contemporary Haumanu items and taonga from the collection, with the large pūkaea in the middle. A soundscape could be easily arranged by Hirini, with access to a good recording studio to ensure quality sound.

Contemporary art was also discussed, showing the origin of Māori music. Hine Raukatauri, the spiritual entity of flute sounds, Hine pū te hue, the harmonious peacemaker of all hue sounds, and Tāwhirimātea, the spiritual force of wind and storms, would be shown on the 5 metre wall opposite to tell the story of the whakapapa of Māori music and link the taonga to the story. A brief would need to be written for the artwork and an artist or artists approached. A musical soundtrack, such as side “B” of the album “Tahi”, by Moana Maniapoto and the ‘Moa Hunters’, tells the story of taonga puoro.

The instruments were then discussed and placement divided between the Māori Children’s Discovery Centre and the exhibition. Examples from the collection were also listed. The instruments selected for the exhibition were; Haumanu: 1 argillite and 2 bone kōauau, 4 pūtōrino, 1 double pūtōrino, 1 bone and 1 pounamu nguru.

Te Papa collection: Pahū ME466, Pūkaea ME3950, Pūtātara (any one except the striped triton shell) Kōauau, Nguru Oldman 172, bone Kōauau ME10721, toroa bone Kōauau ME8261, Pūtōrino Cook collection, Pūrerehua ME 13382, Poi a whiowhio Web 901 or ME 8665.

This list increased toward the end of the exhibition development to a total of 31 instruments. The exhibition team was invited to the next Haumanu wānanga, Hirini was asked to think about a brief for the wall mural. The team was then to progress on with exhibition development and continue liaison with Haumanu (Haumanu meeting minutes, 14 June, 1996).

Hirini sent a notice to the Haumanu members about the recent meeting on the 24th June, 1996:

Brian, Clem and myself went down for a second meeting with the exhibition people to get an update on the Mana Whenua exhibition. Things have certainly moved on since the first hui. The exhibition area is very much settled. The taonga will be displayed in glass cases, enclosed by a light and sound stand. Buttons will control sound and lights to highlight selected taonga. Each taonga will be labelled. On the side of each case will be identified notes. Behind the glass will be a huge wall mural depicting the origin and relationship of taonga and nature.

One of the issues which emerged from this latest hui was the fact that we haven't got the full selection known instruments for this display. For this we should spread the tasks. Rangi Skipper (a bone pūrerehua and bone tōkere) Bernard Makoare (wooden pūrerehua with painted design- see the examples at Auckland Museum, wooden tōkere). John Collins (a kite/manu. This could be suspended over the Haumanu display area – there is a tohunga kite in the Auckland Museum). Hirini (Hue taonga puoro except kōauau ponga hue. Sort out whakapapa for taonga puoro.) Makerete Umbers, Bunny Rawiri and Te Hokianga branch (a pahū!)

HAVE A READ AND THINK IF THERE IS ANYTHING TO BE ADDED
GET IT TO ME.

KIA ORA.

Arohanui,

Hirini Melbourne.

(Melbourne, facsimilie sent to Haumanu members, 24 June, 1996)

Development of a soundtrack

The types of instruments for display in the larger case was divided up into 9 'families'. Each group had a push button to activate the sounds that would be recorded from Hirini and Richard Nunns. There were 9 buttons along each side of the label rails on the exterior of the case. This information was given to the multi-media company "20:20", who were contracted to deliver all the media required for the exhibition. Each sound bite was 4-7 seconds long. The sound bites were to include as many of the instruments as possible in each group.

During the subsequent months a lot of work was going into the Mana Whenua exhibition development to meet the opening date. The Haumanu segment was one of four that I was overseeing development of and one of 11 segments for the 'Mana Whenua' exhibition in total. Chapter six details the opening and subsequent feedback from the members of Haumanu.



Figure 3.2 Haumanu display case. *Mana Whenua* exhibition, Te Papa. 18 February, 2015.

The display has not been changed since 1998. Photographer Awhina Tamarapa.

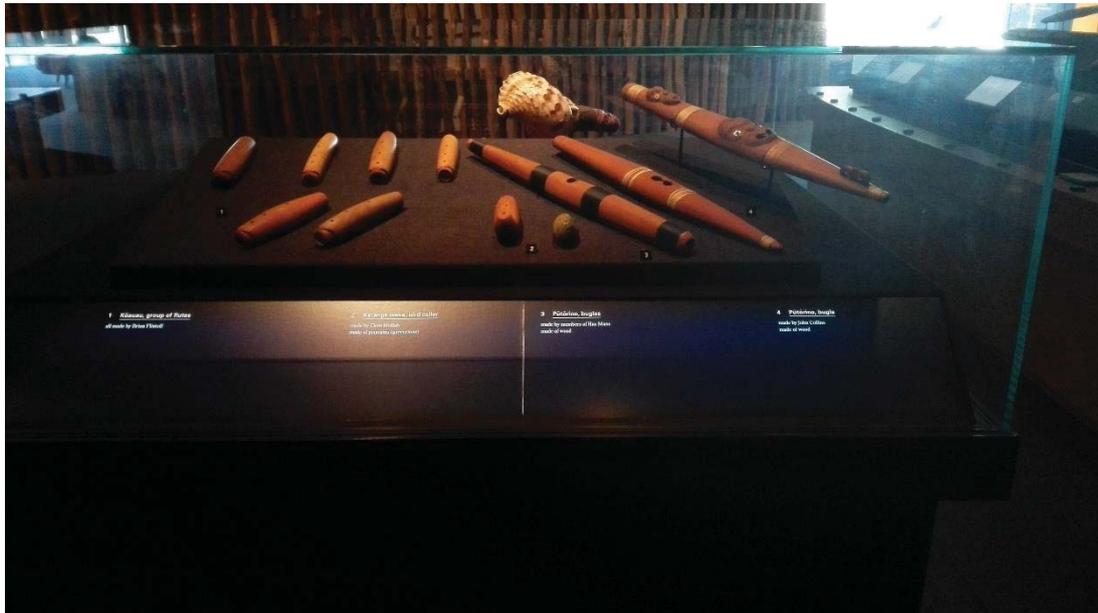


Figure 3.3 Smaller case, Haumanu display. *Mana Whenua* exhibition. 18 February, 2015.

Photographer Awhina Tamarapa.

Haumanu ki Te Papa – the creation of staff taonga puoro and the changing attitude of Te Papa to puoro

Just after Te Papa was opened, Hirini Melbourne and Richard Nunns agreed to hold a taonga puoro workshop with the staff. The workshop was during public hours on the Marae. Richard and Hirini led the workshop for the staff by talking about and then playing, a range of instruments. They also gave two public performances during the day, which were very well received.

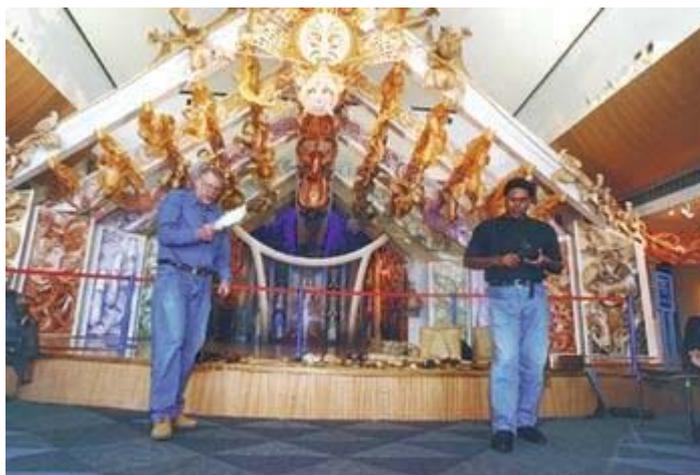


Figure 3.4 Richard Nunns and Hirini Melbourne. Giving a public performance on Te Marae. Te Papa opening weekend, 14 February, 1998. Copyright Te Papa.

Brian Flintoff took the practical side of the session by teaching people how to sandpaper a beef bone kōauau. Brian drilled the wenewene into the kōauau. Bernard Makoare and Rangiriia Hedley also attended and supported the workshop. Around 10 staff enjoyed the experience. It was a special time with the buzz of the museum's newness still in the air. Several of the staff were captivated by the learning. In particular, Tom Ward, affectionately known to us as "Uncle Tommy", and Shane Pasene, who would soon take a leading role in the formation and continuance of a staff taonga puoro group.

Shane Pasene started working for the National Museum in 1988. He was employed as a Conservation Technician, working closely with Conservators Jack Fry and Rose Evans. Of Niuean and Rarotongan descent, Shane trained as a carver at Rongomaraeroa, Porirua and Te Herenga Waka, Victoria University, Wellington.

Shane was first introduced to taonga puoro in an ironic way. Te Papa photographer Norman Heke asked Shane to pose for an exhibition publicity shoot, as a 'Pacific native' blowing into a pūtātara. Shane agreed but didn't know how to make a sound from the shell. This admission prompted him to

learn when the Haumanu group came to Te Papa for the second wānanga. He was 'impressed with the generosity of spirit and knowledge from the group', and became involved with attending further Haumanu organised workshops, wānanga, as time went on. Shane identifies with the spiritual aspects to taonga puoro, as the wairua dimension "helps the soul, comforts loss, especially during tangi, sharing mamae," and "is an expression of love, it's a beautiful thing". Shane recognises that grasping the depth of taonga puoro is not something that you can learn from a book, it's a personal journey, that comes from practice, from internalising the wairua of the puoro (Pasene, personal communication, 1 May, 2014).

After the first staff workshop with Hirini and Richard, it was decided that there needed to be regular wānanga with the Haumanu group to keep the momentum going. Haumanu were continuing to hold regular wānanga at different venues and invited some of the Te Papa staff to attend. Ngawara Gordon, owner/director of Heitiki Galleries, Rotorua, held wānanga at her business on a regular basis.

In 2004 Brian Flintoff arranged a meeting with myself and Huhana Smith, then Senior Curator for mātauranga Māori, to discuss his new book, *Taonga Pūoro: Singing Treasures.* Brian explained that Hirini had discussed with him the idea for a book. He recalled his close relationship with Hirini over the years, and how much he had learnt from him. He missed their conversations, which Brian would reflect on later as containing 'tohu' or signs, messages that Brian would ponder over for their meaning.

I felt a duty to help Brian and the Haumanu kaupapa, given the Museum's long relationship and obligation to care for their collection. This was an opportunity to reconnect with the group and reinvigorate opportunities to promote the Haumanu cause. It was good to know that we could be of assistance for such an important project.

The Museum had the honour of hosting the book launch in the Te Papa Store. Richard Nunns, James Webster and Warren Warbrick attended, with composer Gillian Whitehead and flautist Alexa Still. It was satisfying to know that the Museum and Haumanu were once again working in unison, and that their legacy was continuing.

Meeting to further the kaupapa – 6 June 2004

One of the public event programmes arranged during Matariki at Te Papa involved members of Haumanu. Richard Nunns, Brian Flintoff, Warren Warbrick, James Webster and Horomona Horo were invited to demonstrate their skills on the Marae at Te Papa, over a weekend period. The event was well attended by all accounts and the Haumanu group were pleased with the opportunity to be engaging with the public and enjoying each other's company once again.



Figure 3.5 Horomona Horo interacting with the public with James Webster. Matariki public programme, Te Marae, Te Papa, 6 June 2004. Photographer Norman Heke. Copyright Te Papa.

At the conclusion of this event, a meeting was organised between the Haumanu group and Arapata Hakiwai, then Director of Mātauranga Māori,

Tom Ward and myself.²⁰ The purpose was to hear and discuss ideas for future collaborative projects between Te Papa and Haumanu. The meeting was also to develop existing relationships and appraise the Haumanu exhibition in the Mana Whenua exhibition.

Brian Flintoff mentioned a project he was involved in at the University of Cambridge Museum of Archaeology and Anthropology, Cambridge, United Kingdom, in 2003. Dr. Amiria Salmond, a Social Anthropologist originally from New Zealand, was working there as a Curator. Amiria video documented Brian playing the instruments in collections and comparing the sounds with his own instruments. The recordings could be edited into a DVD/CD that could be a commercial product. The purpose would be for ongoing study and confirmation for players and makers of taonga puoro.

Richard Nunns then spoke about the challenges that the group faced. Academics questioned their research approach and the validity of mātauranga Māori. He and Brian were particularly vulnerable as non-Māori working in this area. Richard liked the idea of a DVD that included bird calling. He believed that “instruments in action is what matters, musical instruments need to be played!” (Haumanu meeting minutes, 6 June, 2004). Richard made this point very clear.

An aspect that Richard touched on was that kaumātua (elders) have to be involved in everything we do. He had been part of two taonga repatriations to Whanganui and could see the process happening at Te Papa. His suggestion was that Te Papa should choose five areas to wānanga with experts, in mātauranga Māori of puoro. At the conclusion of the meeting everyone felt that we had come full circle, to a reconciliation of sorts, the setting of the sun

²⁰ See Appendix A

marking a transition into another phase, a phase yet unknown but nevertheless full of opportunity and anticipation.



Figure 3.6 Haumanu members leading a Te Papa taonga puoro wānanga. Hongoeka marae, Plimmerton, 19-21 October 2009. Left to right: Warren Warbrick, James Webster, Brian Flintoff, Richard Nunns, Alistair Fraser, Horomona Horo in front of Te Heke-Mai-Raro wharenuī. Photographer Norman Heke. Copyright Te Papa.

From 2004 to 2009, Te Papa continued a close association with the Haumanu group. Activities included hosting the launch of Brian Flintoff's significant publication '*Taonga Pūoro Singing Treasures*' in 2004 and the staff organising the second taonga puoro wānanga in 2006 at Te Papa. Richard Nunns and Brian Flintoff advised on the taonga puoro display and interpretation for '*Mauri Ora-Treasures from the Museum of New Zealand*' that toured to the National Museum of Japan, Tokyo, in 2007. Richard and Steve Garden from Rattle Records produced a soundscape for the exhibition. The work of Haumanu as cultural revivalists and images of Richard Nunns, Horomona Horo, James Webster and Warren Warbrick playing taonga puoro were displayed in the exhibition and accompanying catalogue.

The Māori vision of Te Papa-does it really suit the taonga puoro kaupapa?

This chapter has described the transformations of the Museum from the Colonial Museum to Te Papa as a paradoxical history, both instituting and

reforming attitudes of colonialism, cultural appropriation, nationalism, instauration and partnership. Api Mahuika's vision of Te Papa as "the first physical demonstration of a bicultural approach to taonga and, therefore, a first step towards the recognition of Māori cultural values," (cited in McCarthy, 2011, p.96) has continued as a foundational framework for policy and practice at Te Papa.

However, in the context of the taonga puoro collection in Te Papa, how does the mechanisms of policy and practice aid or otherwise, the taonga puoro revitalisation kaupapa? In the following chapters, practitioners Richard Nunns and Brian Flintoff discuss their views on the effectiveness of Te Papa and museums in general.

Development of the Te Papa and Haumanu relationship

This chapter has detailed a chronology of events illustrating the level of interaction and agency between the Haumanu group and Te Papa staff over a period of almost 20 years. Through this time, there has been a developing appreciation of the complex issues that the Haumanu group have encountered, as individuals and as a cultural-political movement. Prejudice, racism, conservatism, neo-colonialism, academic criticism, have all been experienced by Richard Nunns and Brian Flintoff. Some of these aspects have been covertly held by Te Papa. The following chapters discuss these elements through specific encounters.

Tension between museum practice and practitioners

The following chapters present a range of issues for the Haumanu practitioners concerning museum practice, and conversely, how I have experienced these same issues as a Māori Curator for Te Papa. The tensions between museum practice and the practitioners centre on meaningful access. The chapters explore the experiences and assumptions underlying these situations and considers strategies for the future.

CHAPTER FOUR

Richard Nunns



Figure 4.1 Richard Nunns and wife Rachel Bush at home. 2012. Photographer Norman Heke. Copyright Te Papa.

Introduction

This chapter describes the musical background and experiences of Richard Nunns. Recognised as the foremost living authority on taonga puoro, Richard has continued to advance the kaupapa of Haumanu through teaching, mentoring and performing taonga puoro throughout the world. His recollections are important for the purposes of for the purposes of this thesis, in particular his views on the inconsistencies of museum policies and attitudes. This chapter concludes with Richard's opinion on the role of Te Papa, and what the museum can be doing to help advance the Haumanu cause.

Who is Richard Nunns?

Richard Nunns was born in 1945 in Napier, of Scandinavian descent. Richard comes from a family of talented musicians. Richard's father was an accomplished trumpet player and was influenced by big band dance music of the era. Richard recalls listening to his father's weekly dance band practice in the family lounge as a small boy (O'Brien, 2010).

Richard learnt how to play the trumpet from his father, starting at about 7-8 years of age. He would accompany his father to play at local community societies; such as the Savage Club and the Orphan's Club that his father was involved in (O'Brien, 2010). As a young man he started playing jazz at the local clubs and bars. He left home to study at Canterbury University in Christchurch. However, jazz music lured him on to a full-time music career. (O'Brien, 2010).

Delving into Te Ao Māori-first experiences

Richard often speaks about having been raised in a parallel world to Māori, having little exposure to Māori communities and people during his earlier years.

You can live within and amidst another culture, anywhere in the world, and yet make no contact whatsoever. Parallel lines with no interpretation in any way (Cooper, 2014, p.6).

His school teaching career took him to the Waikato region when he was in his 20s-in the mid-late 1960s. Being involved in the creation of a whareniui there, was an eye opening experience for him. He began to realise that there was a whole world that was foreign to him, a section of society that lived in New Zealand that he had little knowledge of. The realisation was a significant turn point in his view, which he described as something like "a Marxist consciousness raising" (Cooper, 2014, p.7).

At this time, Richard, with his interest in music, began to ask questions to Māori people, about customary Māori musical instruments. He quickly learnt that direct questions was not the way to inquire, especially about a topic that was hōhonu (deep) and not often spoken about. Although he didn't receive the answers he wanted, his curiosity was piqued.

First introduction to taonga puoro

Many years before, when Richard was a school boy, his introduction to taonga puoro began when he read an article from the 'Auckland Weekly News', dated 1958/59. The feature was about a beautiful carved item in the Auckland Museum that was believed to be an old Māori musical instrument, but no one knew exactly what it was, let alone how it was played. A picture of the item was included. Richard held onto the article for years, a poignant reminder of the journey of reclamation that he was inextricably a part of.

Meeting Brian Flintoff

Richard moved to Nelson in 1978 (Chamberlain-Marks, 2008, p.1) to take up teaching at Nelson Girls High School. It was here that he met bone carver and friend for life, Brian Flintoff, at a hui for the development of a new marae complex for the local area. There are six acknowledged local iwi; Ngāti Kuia, Ngāti Koata, Ngāti Toa Rangatira, Ngāti Rarua, Ngāti Tama and Te Āti Awa, all whom wanted a marae base. This became Whakatū marae. The wharenui was opened in 1995. Richard and Brian were both local school teachers, with a burgeoning interest in things Māori.

United by their common interest in Māori musical instruments, then a little understood or publically known subject, they began to explore the construction and playing of customary taonga puoro. Richard refers to Brian Flintoff as the 'engine room' (Chamberlain-Marks, 2008, p.1) of their trio; Richard and Hirini Melbourne, whom later joins them, as the players out the front, and Brian as the instrument maker, working away out of the public gaze.

We wouldn't be able to do anything without his skill in wood and bone, and his ability to think laterally in solving acoustic problems – and there are many, even in these simple instruments (Chamberlain-Marks, 2008, p.1).

As Pākehā working in a Māori realm

Apart from the taonga puoro obsession that Richard and Brian shared, the other aspect they had in common was that they were both Pākehā, working in a Māori kaupapa. They were fully aware that the primary reason for the loss of knowledge and practice surrounding taonga puoro was due to the effects of systemic colonisation. Being Pākehā and wanting to be involved in an area that was contestable and fraught with a painful, acculturated past was both confronting and liberating for them. They were transcending above their own cultural backgrounds and experiences, taking on a journey that challenged their creativity and forced an interface with Māori on Māori terms.

Because of the ravages of colonisation, much of the knowledge was lost and had to be recovered... Then these two pink, translucent Pākehā come traipsing around. So suspicion has usually been the starting point (Chamberlain-Marks, 2008, p.1).

Richard has combatted the negative reactions and attitudes over the years by a gentle process of osmosis, understanding Māori protocol and values and practising principles according to the communities he was engaging with. He had learnt a lot since the time he spent in the Waikato region and then later with Hirini Melbourne and the Haumanu corpus, travelling across the country into the heart of Māori communities.

Meeting Hirini Melbourne

A defining moment for Richard and Brian Flintoff was meeting the multi-talented Hirini Melbourne at a Ngā Puna Waihangā Māori Artists and Writers

Hui held at Te Araroa marae, in 1985. The hui was the first workshop on the making of kōauau and pūtōrino in living memory. The significance of this initial hui is discussed further in this and later chapters. Hirini brought to the relationship the quintessential taha Māori aspects that Richard and Brian were looking for. His spiritual, creative, intellectual talents and warm nature, his standing in the Māori world, were important elements that added to the alchemy between the trio.

Hirini Melbourne was born in 1950 and raised amongst his people in the traditions and values of Ngai Tūhoe iwi. Māori was his first language. He was a trained teacher, a talented composer and musician, prolific in his writing and recording of music in Māori and English. Generations grew up listening to Hirini's music, which were songs inspired by Te Ao Tūroa, the natural world. Hirini's creative talents were world renown. As a lecturer for the Māori Studies department at Waikato University, he was in a position to incorporate his unique skills and knowledge to influence the development of mātauranga Māori. The revival of taonga puoro leapt into life with Hirini joining forces with Richard and Brian.

The trio work together

Following the Te Araroa hui, Richard, Brian and Hirini began to work together to find out as much as they could about early taonga puoro and reconstructing the past. They individually researched museum collections and literature when they could. They travelled together and attended hui and wānanga around the countryside on the subject of taonga puoro, making the most of opportunities to speak to as many Māori, particularly kaumātua, about their recollections. Hirini and Richard played the instruments constructed and carved by Brian. Their repertoire and collections were steadily growing. The pieces of information they were gathering were slowly but surely being introduced into a contemporary context.

An important aspect of the revival was that much of the recovery came from the recollections of kuia, elderly Māori women. Richard and Hirini would play the instruments at hui and the sounds would activate a memory, a small piece of information that their elders had told them when they were young. What was becoming apparent to Richard and Hirini was that taonga puoro were an integral part of Māori society. Fundamentally, taonga puoro were not just instruments for leisure, but were a part of daily life and rituals, many relating to women's activities such as child birth and healing.

The genesis of Haumanu

Brian Flintoff recalls the origin of the Haumanu name which is recounted in his chapter. Gradually, the pool of knowledge and interest generated from hui around the countryside was growing. Haumanu, meaning the breath of birds, was the name given to the group of people that were forming together with Hirini, Richard and Brian. Hirini called a hui in 1991 to bring together people on the subject of taonga puoro. People such as Mauri Tirikatene, Rangiiiria Hedley, Tupari Te Whata, Clem Mellish, Ranginui Keefe, Tepora Kupenga, John Collins, Te Warena Taua and Rewi Spraggon attended. Later others such as elders Te Aue Davis and Joe Malcolm (who had been involved in early wānanga and hui on taonga puoro), Hemi Te Wano, Rangī Kipa, Bernard Makoare, Potaka Taite, Aroha Yates-Smith, Warren Warbrick, Moana Maniapoto, Charles Royal, Horomona Horo, Robin Slow, James Rickard and James Webster joined.

The resurfacing of this knowledge was first of all, to a broad Māori language learning audience. In 1991, Hirini, Richard and others including Charlie Matthews, Robin Mohi, Hinewehi Mohi, Te Rita Papesch and Ramari Te Pou, recorded *'Toi Apiapi - He huinga o ngā kura pūoro a te Māori'*. 18 tracks of original compositions by Hirini focused on the traditions and stories associated with taonga puoro. Brian and Clem Mellish, a bone and stone carver also living in Nelson, were acknowledged for providing the instruments

that were played. The years' of work that the trio and others were doing were encapsulated in the introduction:

Of all the threads that make up the warp and weft of the whāriki of traditional knowledge, one is missing – that of the traditions and performance skills of the musical instruments (Melbourne and Tuhiwai 1993, p.24).

Hirini wrote for a school journal in Māori on taonga puoro. Titled '*Te Wharekura 41*', published by Learning Media in 1994, the text was accompanied by a tape recording of the songs. The kōrero, or text, focused on the origin stories and spiritual realms of taonga puoro.

In 1994, the CD album '*Te Kū Te Whē*' was released. Produced under the recording company Rattle, the commercial platform enabled exposure to a broader, world-wide audience. The recordings were Hirini's compositions combined with he and Richard's playing of taonga puoro. The effect was a very haunting, spiritual production. The metaphor of a whāriki as a woven mat of sound was further explained by Richard:

The whāriki was the physical, visual metaphor for a new-born child's whakapapa and the life journeys it was expected to take. The images of weaving and of journeying encapsulate our own work since Hirini, Brian and I began collaborating. We have been repairing the broken thread in the woven mat of traditional musical knowledge. Or, to use another metaphor, the piece symbolises our own journeys-our voyage of research into the past, and our travels around the country to restore the lost voices to the communities to whom they belong (Beatson, 2003, p.18).

The album '*Te Kū Te Whē*' brought the world of taonga puoro to a contemporary, modern context. The effects were wide ranging. Taonga puoro sounds taken with and without permission from Richard and Hirini were now heard on television, radio and film screens. At around 1995, the core working group of Hirini, Richard, Brian, Clem Mellish and others, were engaging with

Cliff Whiting and his National Museum staff to discuss the Haumanu group's kaupapa. This was discussed in detail in part two of chapter three.

Losing Hirini

In 2002, Hirini was diagnosed with cancer. This was devastating news. Hirini was a much loved and well respected icon of Aotearoa New Zealand, in the prime of his life, with much more projects ahead and work to do. The Haumanu whanau had to cope with this news and forge ahead with continuing the recovery journey. In 2003, just before Hirini died, the CD album '*Te Hekenga-ā-rangi*' was released by Rattle records. This was a very poignant album given Hirini's deteriorating state of health. '*Te Hekenga-ā-rangi*' was intended to be a sequel to '*Te Kū Te Whē*'.

Since Hirini's passing, Richard continues to carry the taonga puoro kaupapa, moving into new genre, gaining recognition and a huge list of accolades in the process. The area that he excels in is free improvisation. This is one of the most interesting developments of the taonga puoro journey. Richard regularly travels the world, participating in performances and recitals from classical to hip hop, new age to ancient, indigenous to ultra-cosmopolitan. Richard is at the forefront of the new frontier for taonga puoro, which has found a place in not only the New Zealand scene, but a world context:

The reality is with us...You're hearing fragments and samples of it seven or eight times a week on TV, radio and film. They're being used as cultural markers for all those areas of endeavour...they're becoming a genuine part of the sound world of Aotearoa (Chamberlain-Marks, 2008, p.1).

The role of museums

The ultimate fiction is somehow you are preserving the life of these taonga, when in actual fact you are not, you are presiding over their death (Nunns personal communication, February 16, 2012).

From the very early days of the Haumanu experience, museums were central to the Haumanu movement because they held the very precious, ancestral taonga puoro that the group wanted to recover. The key research questions were asked of Richard. From his experience, Richard notes New Zealand museum attitudes and policies are inconsistent and subject to change, depending on staff and fashion of the time. His view is that there are many conflicts and ironies concerning the nature of collections. He himself admits to being a total contradiction, in terms of being a practitioner musician and “a collector through and through”. Therefore, he can understand the complexities involved in museums and museum collections.

At the start of their revival journey, Richard, Hirini and Brian knew that museum collections were critical to finding out more about the instruments that were not known or remembered. As a standard function, museums hold historical material culture. In order to find out more, accessing museum collections was an imperative. Richard recalled a range of interactions with national and international museum staff and their collections spanning 30 years. The spectrum ranges from laissez-faire or a lack of enforcement of museum protocols, to totally restricted access.

According to the Merrim-Webster dictionary, the definition of the term 'Laissez-faire':

“...a philosophy or practice characterized by a usually deliberate abstention from direction or interference especially with individual freedom of choice and action”

Auckland Museum

Richard described his encounters with the staff and puoro collection at the Auckland museum. He was encouraged by Ngahuia Te Awekotuku, then the Māori curator at the Waikato museum to make an appointment with Te Warena Taua, the Māori curator at the Auckland museum. Richard was directed by security guards through to the staff and storeroom areas of the museum where Te Warena was waiting, behind a glass window. After greeting, Richard showed Te Warena his own collection of instruments. Te Warena, suitably impressed, insisted on performing a ceremonial prayer, and then proceeded to bring box after box of puoro from the collection, for Richard to view. Te Warena then excused himself, saying there was an urgent meeting, and left Richard alone for several hours to photograph and study the collection.

Richard spoke of this experience not as a criticism, as he was grateful. This level of unrestricted access did not last. On later occasions, when Richard and Hirini arranged for them and their students at Waikato University to visit the museum collections with Roger Neich, things were vastly different. The students were asked to put on gloves and stand behind the white line. At times only Richard was allowed to touch the instruments. Things got worse:

They weren't allowed to touch them, they weren't allowed to go near them. These were all provenanced back to Tainui by and large, or Tūhoe. The students felt that they should be able to hongī, play their puoro, (it) just became so nasty and unpleasant, that we felt really bad. We stopped taking them, (it) created a riot. That was one way of killing

it. So we stopped taking them (Nunns personal communication, February 16, 2012).

The variance in levels of physical access from the museum staff depended not so much on the policies of the museum, but on the individual that they dealt with.

To further illustrate the paradox within New Zealand museum practice, Richard recalled one of the first wānanga held during the early days of the puoro resurgence. This was a puoro wānanga concentrating on kōauau and pūtōrino, held in the Hinerupe whareniui, Te Araroa marae, Te Araroa, East Cape of the North Island, in 1985.²¹ A staff member from the National Museum in Wellington came with a tray of puoro from the museum collection. They were described by Richard as arriving like "...a football team of 15 family members, jabbering and bouncing around in the back of the car" (Nunns personal communication, February 16, 2012).

Although the puoro arrived in a somewhat unconventional fashion, and the gathering had largely unsupervised access, Richard said the puoro were treated with respect and care for the duration of the wānanga. The wānanga held at Te Araroa marae was important for a number of reasons. It was the first consolidation of what would become a life-long friendship and journey for Richard, Brian Flintoff and Hirini Melbourne. It was also an important landmark event for the start of a dedicated, gradual reawakening of puoro Māori.

²¹ This hui was reported by the New Zealand Herald, 5 July, 1985: 'a week-long hui was held in Te Araroa, when people gathered to relearn the skills of making and playing the koauau, one of the traditional Maori wind instruments.' Most importantly, part of the hui was documented on film. The television series 'Koha', recorded parts of the hui inside the whareniui, including Joe Malcolm talking and playing puoro to the gathering.

The wānanga was organised by Ivan Ehau and Ngapine Allen as part of the East Coast branch of the Ngā Puna Waihangā Māori Artists and Writers organisation. The East Coast region was believed to be one of the last areas where puoro was heard in the past. One of the aims of the wānanga was for the region to be the first to revive these traditions. Joe Te Poroa Malcolm, a highly respected and knowledgeable kaumatua of Te Arawa, was actively playing taonga puoro during the 1970s. This was at a time when very few people were known, or at least publicly recorded, speaking about and playing taonga puoro. His role in the continuance of the puoro kaupapa was significant, contributing to the pivotal resurgence of the 1980s. Joe was the kaumatua for the hui. Richard was asked to be a tutor at the wānanga and Brian, having experience making puoro, as a technical advisor. Hirini attended because of his interest in the subject of puoro and his background in Māori composition and music.

According to Richard:

This project was the real starting point of my collaboration with Hirini. As people began to hear of my interest in taonga puoro, and then also of Hirini's, the invitations for us to give demonstrations and attend workshops at marae and in other institutions began to flow, and our work with the taonga really started to develop (Nunns, 2014, p.15).

In comparison to the New Zealand museum experience, Richard gave two examples of their encounters with overseas museum collections and their staff. These museums appeared to operate from a similar praxis, but diverged in how they gave effect to that praxis. This resulted in differing outcomes for the practitioners and the staff involved.

Museums in Germany

Richard was on tour through eleven countries at the end of 2010. Part of the European tour included Germany. Here, Richard had the opportunity to visit five of the six 'great' museums, renowned institutions with extensive

collections, including taonga Māori. The visits were prearranged by written appointment, as these museums are known as archives, and are closed to the public.

Richard recalled the day he visited one particular German archive. Richard described approaching the secluded location by wading through long, uncut grass to the entrance, much like 'pushing your way through like a paddock'...There were no friendly greeting from staff on entry, merely instructions to don gloves and proceed into the collection area.

The staff in this institution had worked there for 30-40 years. They had dedicated their lives to looking after the collection. As the staff brought out the taonga puoro for viewing, Richard was contemplating his next move-he had purposefully not put on any gloves and was anticipating the opportunity to touch and play the taonga unencumbered. He describes the experience:

They brought out a tray of instruments. I started to move it a little to see if I could see the inside. They did nothing...I turned it a little, they did nothing. In a Germanic way, saying nothing was their way out, if they said something they would be obliged to follow through. I got braver and braver and ultimately, very carefully, began to pick them up...(Nunns personal communication, February 16, 2012).

The staff didn't say a word. Richard knew that their museum protocols were being broken but they didn't say or do anything. Richard believes that what they were begging to happen in their silence, was to hear the instruments played.

In their silence they urged me on, urged me on, and of course, I obliged (Nunns personal communication, February 16, 2012).

The museum staff were very keen to hear more from Richard. At the completion of the visit, they were so enamoured with him and his playing,

that they asked if he would lead sessions for the staff. Richard believes that the visit left an indelible impression on the staff, in terms of hearing for the first time, how the instruments in the museum collection actually sounded.

Bishop Museum, Hawaii

Earlier in the 1990s, Richard and Hirini were invited to Hawaii by OHA, the Office of Hawaiian Affairs and the Brigham Young University, to lecture on Māori music at a performing arts programme at the University. The visit was enlightening on several levels, particularly in regards to the isolation and lack of customary protocols and care relating to taonga puoro.

Richard and Hirini spoke to a group of performing arts students at the Polynesian Centre. Richard said that some of the students were urban Māori, of Mormon faith, attending Brigham Young University on scholarships. He and Hirini noted that tikanga such as the separation of cooked food from the taonga puoro were not considered as important while being inside the wharenuī at the Polynesian Centre.

They brought a wonderful lunch into the wharenuī for us to eat, and laid it down...they accepted it totally when we pointed it out to them, they didn't think about it...the food was sitting there glaring at us for quite awhile... (Nunns personal communication, February 16, 2012).

While at the Bishop Museum in Hawaii, alarms went off when they were taken to see the collection of instruments in the storerooms. Richard describes them as being in steel mesh cages, like chicken cages. Around 50 gourds, or ipu heke were in there. They were large hollow gourds used for hula. Richard said that Hirini stuck his fingers through the wire mesh and stroked a couple. When he began to play one of the smaller gourds, the staff came running to see what was happening. Hirini stopped playing, put the

instrument down on the tray and looked up angelically, much to Richard's amusement.

Analysis

This chapter has given an insight to the background of Richard Nunns and his broad experiences relating to the revitalisation of taonga puoro. His recollections of different museum practice show how diverse the nature of collections are in public museums throughout the world. There are several points that come out of this study.

1. Nature of collections-complex and full of conflict.

In Richard's experience, museum attitudes range from 'laissez-faire', to total restricted access. There are constant contradictions and conflicting behaviours that often do not depend on the policies of the museum, but rather on the disposition of staff in charge of access to collections. This results in constant flux, which Richard describes as "much like fashion...whatever goes at the time" (Nunns personal communication, February 16, 2012).

The tendency of museum's to be contradictory and full of irony is acknowledged by museum academics and critics worldwide (Clifford, 1997; Horsecapture, 1991; Luke, 2002; Sturge, 2014). Museums are considered sites of 'symbolic politics', where cultural and political perspectives are validated and therefore wield huge influence on society as a whole (Luke, 2002). 'Ideological trends' and 'contradictions of the present moment' (Luke, 2002) ensure a constant tension and questioning of behaviours that become the context to whether a cultural practice survives, or not, in a museum environment.

2. Museums are caught up in a praxis of behaviours

Richard notes that the changes in attitudes have gone from minimal access to the puoro collections in New Zealand museums 20-30 years ago, to greater allowances over the last 15 years. Part of the issue for Richard is that museums are caught up in a praxis of behaviours/protocols that he believes are centred on western theories. These protocols are based on the notion of physical 'protection', where the collections are exhibited behind glass, or stored away and inaccessible.

Richard believes many museum staff who care for collections are trained in a certain way. The function or manufacture of an item is not the primary aspect to maintain. The physicality of the collection is the priority. This view has been noted by Simpson (2007, p.235):

The Western museum's emphasis on objects does not readily accommodate the need for preserving 'living' culture, an important limitation for those societies in which less emphasis is placed on preserving the materiality and more on maintaining the intangible aspects of heritage, including the relationships, knowledge and activities that give objects meaning.

The issues of materiality and intangible heritage are discussed in chapter seven, which analyses the concept of 'continuity' and conservation. Directly related to these issues is the question of ownership and control. Goals toward self-determination, or 'tino-rangatiratanga' are strategies to counter the 'hegemony of eurocentric museology' (Kreps, 2003a).

3. Taonga puoro are taonga that have a spiritual dimension.

Richard and Brian both acknowledge the intangible and esoteric aspects of Māori culture as being fundamental to understanding the Māori world.

Tikanga, or ethics and values, form the basis for the way that people express these values and engage with each other. At times, Richard and Brian have felt humbled by the insights they had gained on their taonga puoro journey. As Richard has stated, an acceptance by Māori of his playing ability came from a belief in the metaphysical realm:

They saw that our skills were ‘gifts’ that had been given to us – not something individually created or learnt, but skills that were inspired, gifted and guided in spiritual terms (Nunns, 2014, p.16).

When Māori people greet their ancestral taonga in museum storerooms, particularly after a long period of separation, there is usually a strong, spontaneous outpouring of emotion. Tears accompany formal greetings, the recitation of genealogy, song and recollections of past ancestors and histories. As is customary in formal rituals of encounter, embracing the presence of ancestors and bringing the living together as one involves connecting physically. The hongi, the pressing of noses, symbolises the joining of a person’s hā, breath, and wairua, spirit. Therefore, to a Māori, to touch an ancestral taonga is to connect to their ancestors spiritually, as well as physically. The intangible aspects of having a sense of cultural pride, identity, belonging and connection to past, present and future all come into play.

A museum professional from overseas once said to Richard that taonga in New Zealand museums suffer from ‘a lot of Māori loving’ (Nunns personal communication, February 16, 2012). The inference was that Māori have a tendency to want to touch the taonga in museums all the time, hence somehow compromising the longevity of their existence. This culturally patronising view negates the right of Māori people to continue their practices and maintain their values and connection to their heritage held in museums.

4. Taonga puoro as an art-form is flourishing

At this point in time, the Haumanu practitioners believe that a huge amount of knowledge has been recovered by studying museum collections and documenting the memories of elders. They now look at the older taonga puoro that reside in museums and consider that the next step is to revive and play some of these instruments, to compare with contemporary puoro and continue their relevance in today's modern world. A crucial factor in achieving the aims of puoro practitioners depends on establishing and maintaining a relationship with museum staff. In regards to Te Papa, Richard comments:

The relationship with Te Papa is modelling a relationship, leading us forward with care. There's a physical edge when a taonga is damaged. We've got to find a line where those taonga live and survive (Nunns personal communication, February 16, 2012).

5. What can Te Papa be doing to improve?

Richard is of the opinion that Te Papa is 'on the right track' (Nunns personal communication, February 16, 2012) in enabling the accessibility of taonga. An example of the extent that Te Papa is prepared to go to are the shows being created and performed using taonga tawhito. However, permissions required with iwi is sometimes an impediment to provenance taonga.

Richard comments:

Waiting around for several years to make a simple decision...it's a power thing I suppose. It's not a helpful thing in terms of appreciating the taonga and the ability to hear them (Nunns personal communication, February 16, 2012).

The issue for Te Papa is to be able to make things happen far more easily than they do. In terms of facilitating access and managing a process to accommodate requests, Richard gave an example of an experience of Hirini

Melbourne's. This was a similar situation that had emerged for Hirini in regards to releasing the intellectual property of his tribe's ancestral songs and chants, or mōteatea.

Hirini talked about this particular issue often with Richard. Hirini was responsible for organising wānanga mōteatea for Ngāi Tūhoe. Youngsters from the city 'keen as mustard', would arrive with their Walkman recorders, set it up, and the elders would say no, 'you have those out, we won't speak':

Hirini would say "if you think you are preserving these exquisite taonga for prosperity then you are wrong. We haven't got the facility of memory that you all had as children to remember, growing up in this area, we can't do that." The elders relented (Nunns personal communication, February 16, 2012).

When asked his view on whether practitioners should be performing mōteatea from different iwi with their taonga puoro, Richard commented that there was an element of difficulty here, as certain areas have not preserved their own songs. He thinks that there is no reason why different iwi should not revive their own traditional knowledge, relating to their history.

Playing the older instruments in museum collections

As the next step moving forward, Richard believes playing and talking about the older taonga puoro in collections is a way of sustaining the life of the instruments and the momentum of the Haumanu kaupapa.

Richard was involved in two very rewarding examples of such occurrences, at the Nelson Provincial Museum and the Whanganui Museum. Between 1987-1988, Richard was invited by the Whanganui Museum to play every taonga puoro in their collection, to Māori elders from that region. Richard said that this idea was 'full of wisdom' and 'visionary'. For two evenings, Richard

played to elders from Whanganui, providing a very special and intimate reconnection for these kaumātua to the taonga and their ancestors, in the collection. Richard said that the experience was ‘wonderful’, and ‘animated’ the elders.

The second example was in 2012, which is detailed in chapter six. Te Papa photographer, Norman Heke and I, video recorded our first session with Richard talking about his extensive, personal taonga puoro collection. This was part of a long-term acquisition project initiated to preserve Richard’s memoirs on each puoro that was part of the Haumanu journey for future prosperity. The value of recording Richard playing and talking about his collection is to ensure that the stories and associations with the taonga are preserved, in the event of Te Papa becoming the long term repository for the collection.

The recording was a two day session with Richard, based on the first day at the Nelson Provincial Museum (NPM), and the second day at Richard’s home in Nelson. Thanks to Peter Millward, Director of the NPM, we were fortunate to record at the Museum. Conversations leading up to our visit included the possibility of Richard playing an exquisite pūtōrino that was on loan to the NPM from Te Papa. It was part of the William Oldman collection and was regarded as one of the smallest pūtōrino known in a museum collection. Peter Millward was fully supportive of Richard being recorded playing the pūtōrino, as well as a small contemporary pūtōrino carved by Warren Warbrick to be played as a comparison. This was the first time in living memory that the older pūtōrino had been played. It was a significant decision by Peter and his staff, as well as the Iwi Advisory Committee, in terms of museum protocol. But because of the positive relationship and trust that Peter and his team had developed with Richard and Brian Flintoff through past exhibitions and public programmes, this decision was consistent with the Museum’s ongoing support of the taonga puoro revitalisation objectives.

Whether Te Papa would be able to carry out similar events as the Whanganui Museum and the Nelson Provincial Museum on a regular, accepted basis remains to be seen. Richard suggests that it would be an initial 'battle' at first, persuading museum staff. Some of the older instruments can't be played however, due to their fragility, brittleness of timber and loosening of binding. Richard firmly believes a lot should be played, and there should be regular events, along the lines of 'Te Papa speaks, Te Papa sings'.

Role of Te Papa

In conclusion, Richard suggests that Te Papa should be an exemplar of culture. As the national museum of New Zealand, Te Papa should be the main arbiter of decisions as to how cultural material is used. Despite this, over the years the change and lack of consistency of practice has made this transition problematic. His question remains:

They lose their voice if they're not held, greased and oiled, rebound, if they are not looked after they lose their voice. I don't know the answer. Is it more preferable to have a taonga pristine, or is it more important that these taonga or musical instruments are still played? (Nunns personal communication, February 16, 2012).



Figure 4.2 Richard Nunns mentoring the Te Papa taonga puoro group. Te Marae, Te Papa, 2011. Photographer Norman Heke. Copyright Te Papa.

CHAPTER FIVE

Brian Flintoff



Figure 5.1 Brian Flintoff in his workshop, Nelson. 2012. Photographer Norman Heke. Copyright Te Papa.

Introduction

This chapter describes the background and experiences of Brian Flintoff, the principle instrument maker of the original Haumanu group and ‘silent partner’, of the trio of Melbourne, Nunns and Flintoff (Nunns, *‘Te Hekenga-ā-Rangi’*, 2003). The chapter concludes with Brian’s perspective of the role of Te Papa and what is important moving forward.

Brian Flintoff was born in 1943 in Balclutha. He grew up from the age of 10 in a small, rural community at Colac Bay, near Invercargill. The wild, remoteness of that Southern region would have left an indelible impression on Brian. His lifelong fascination with the spiritual elements of the natural world and a sense of connectedness with the archaic Māori world would have been inspired from his time there.

Brian trained as a school teacher. While teaching at Riverton School, he met Mat McCabe at Fiordland Souvenirs, and began sourcing materials and learning how to process paua shell for the business as a side interest. Brian moved onto experimenting with tools and bone carving with McCabe in the 1970s. Largely self-taught, Brian recalled that it was in 1977 that he really became inspired, by a simple bone pendant that he had purchased for his wife, Julia. The carving represented a seahorse, and reminded him of the little sea creatures he used to find when he was a boy at Colac Bay. At that time, bone was not a common material used for carving pendants (Flintoff 2011, p.10).

Māori involvement

Similar to Richard's experiences growing up, Brian's parents' generation had little involvement with Māori people. Although Brian credits his mother with instilling an empathy and interest in Māori culture from an early age. Brian started on his bone carving journey more or less in isolation. He began to become involved with Māori as an adult, becoming associated with the Wainuiomata Māori community and later the Māori groups living in Whakatū, Nelson. Brian attributes these communities support to his increasing exploration of Māori belief and philosophies in his bone carving artwork.

Brian began to study many of the rare and early styles of Māori carving residing in museum collections. The intricate bone pendants found in the South Island dating back 500-400 years, carved from whalebone and ivory teeth, were of particular interest. He slowly began to amass collections of stories and knowledge from Māori artists, tribal knowledge holders and practitioners that he was meeting.

Entering into the world of taonga puoro

Brian started experimenting with producing taonga puoro in the late 1970s, as a natural development of the work he was doing with Māori influenced bone carving. By this time he had befriended Richard Nunns, who was teaching himself how to play the traditional instruments. This was a time when taonga puoro was a thing of the past. There were very few people who played. Memories were scattered and piecemeal amongst Māori communities.

Brian first met Hirini at the Māori Artists and Writers Hui at Te Araroa in 1985. The hui focused on gathering knowledge on kōauau and pūtōrino. Brian was invited by the organisers as a technical advisor, having experience in taonga puoro construction. He recalled a remarkable experience at that hui which encapsulated the essence of the taonga puoro journey.

Brian remembers one particular puoro playing session quite vividly. The hui participants were all gathered inside the wharenuī. Included in this audience were elderly kuia and koroua from the local area. Richard Nunns had a selection of early taonga that he was preparing to play in front of the group. These puoro were from the National Museum collection. Amongst the instruments was a kōauau made from human bone. Brian recalled how the atmosphere suddenly became quite tense when Richard placed the kōauau to his lips to play. There were murmurs amongst the audience. Some of the elders recognised that the kōauau was fashioned from human bone, and as a highly sacred object, they weren't too sure how to react.

There was a silence. Brian was at the back of the group, feeling very uncomfortable. He could feel the hairs on the back of his neck rising up. He thought, would this be the moment when they all get told to pack up and

leave? Then a gentle, sweet sound issued forth, plaintive at first, coaxed into life by Richard.

As soon as the elders heard the beautiful sounds of the kōauau fill the wharenuī, they began to relax. As Richard played on, some even began to weep and then sing, the sounds taking them back to their childhood. It was a defining moment of acceptance for the taonga puoro movement. Here was Richard, a Pākehā, playing an ancestral object of awe and sanctity in the form of a kōauau made from human bone. Richard played with such skill that the kōauau came to life. Words were not needed to convince everyone at that hui that their mission to restore the knowledge and presence of taonga puoro, once thought lost, was an important one.

Beginning of Haumanu

From that hui, Brian and Richard began to meet regularly with Hirini to continue to research, make and test the instruments Brian was making. Hirini organised a wānanga in 1991 to bring together like-minded people who were interested in the taonga puoro revival. Those people included Mauri Tirikatene, who was taught how to play the pūtōrino when he was a boy, Rangiriia Hedley, who became instrumental at Waikato University teaching taonga puoro, Clem Mellish, an accomplished stone and bone carver based in Nelson, carver John Collins and others (Flintoff 2004, p.8).

Brian recalled that the Haumanu entity began to take shape after a very special encounter near the top of Takaka Hill, Motueka. He and Hirini went there to dedicate a pūtōrino that Brian had carved from an ancient tōtara tree. The area was covered in bush with massive marble rock outcrops. Hirini began to play the pūtōrino. The marble fissures amplified the sounds, creating what Brian described as like being in a crystal bowl (Flintoff 2004, p.7). Hirini named that place Ōhaka Tapu (Sacred Nest). Haumanu means

revival, and by including the metaphor of birds breathing life in song -
Haumanu - was born.

Brian had developed friendships with a number of notable Māori tribal and art authorities throughout his life. He credits Ngāi Tahu elder Sir Tipene O'Regan with taking him under his wing and supporting his artwork. The late master weaver Te Aue Davis, from Ngāti Maniapoto, was another mentor, as well as contemporary artist Cliff Whiting, of Te Whānau-a-Apanui. But for the taonga puoro journey that Brian was undertaking, Hirini was his greatest advisor in Te Ao Māori.

In late 2002 Hirini was diagnosed with cancer. Hirini, Richard and Brian had been working on a publication that would be a reference source for people. Brian wrote that Hirini passed this task on to him, "I've got a great idea. And the best thing is I just do the idea bit and you do all the work" (Flintoff 2004, p.9).

Hirini had a great sense of humour. Brian was humbled with the request. The result was a taonga; the ground-breaking book *'Taonga Pūoro Singing Treasures'*, published in 2004 by Craig Potton and now in its 4th edition, is a comprehensive source of information providing the Māori view and philosophy on taonga puoro with practical advice on the playing and making of instruments. The book also includes a 19 track CD playlist of sounds and music compositions from contemporary past recordings.

Brian's perspective on taonga puoro

...if I'd listened to Hirini's korero in the first place, about every instrument being an individual...the thing that they had in common was that they were all different, completely, just like people, they were individuals (Flintoff, personal communication, February 17, 2012).

The following perspectives were shared by Brian in an interview in his studio/workshop, at his home in Nelson, nestled within peaceful, natural surroundings. His fine, intricate bone and wood carvings lined the walls and filled display cabinets and shelves. He is an artist most content at home, a quiet retreat on the cusp of a sand-swept harbour, summer birdsong lilting amongst the native flora solitude.

Brian's view of the mission and purpose of the taonga puoro revival is based on his experiences of nearly 40 years as a practitioner. Being the practical partner to the trio of primary revivalists also gives him a different yet complimentary point of view to Richard. His focus was very much on the recovery of knowledge centring on the production of taonga puoro, but one of the most significant aspects that he learnt from Hirini was that without the traditions, or stories, associate with the instruments, one has no understanding of the context or meaning to these taonga.

A huge emphasis was placed on the recovery of those stories, with the difference being that the Māori perspective was given prominence, rather than trying to explain the Māori world within a non-Māori framework. It was the Māori world that attracted both Brian and Richard, because it was essentially a world that they had grown up beside, but had never really known. The journey for Brian (and Richard) was one of discovery and intensive interaction, which enriched their lives.

One of Hirini's lessons to Brian was that the instruments were individuals, like people. They each had their own unique voices and characteristics. The concept was startling to Brian, as he summarised:

That was empowering enough in itself, and also imposed a challenge. Musical instruments for most of the world, are made identical to the first

model. But this was different (Flintoff, personal communication, February 17, 2012).

In terms of other cultures that Brian has seen, he considers Māori to be unique in the way that customary taonga puoro were made. He believes that Māori, and as a result, the revival, has tapped into something that has been long forgotten by other cultures. This became clear to him after he travelled to the United Kingdom and Europe in the mid 1980s. He went with family members as a rare opportunity to see that part of the world and to also visit museum collections to continue his research. His experience was a revelation. He was recognising aspects that are seen also in Māori culture in the history of places he was going to.

Brian described his experience in London, at St Paul's Cathedral. He went down into the underground of the church, where the kings were entombed in sarcophagus. He walked over stone paths that were curved with people's footsteps over the centuries. He recalled an overwhelming sense of history. But the most startling impression was seeing a stone carving of each king, on a stone box where the body was entombed, with a tapestry hanging alongside, then seeing another one, and another. Brian realised the concept was the same as a wharenuī. The kings' stone effigies were like carved whakairo, and the tapestries were the tukutuku panels.

It was all part of realising why he was so moved when he toured overseas. He felt like he'd made a breakthrough.

It was identical, it just completely blew me away. What really got to me was the fact that Māori are still closer to where other people have been, but they got too sophisticated to realise the value of what was back there, so I felt Māori had something that was a real treasure, that a lot of people in the rest of the world seem to be looking for (Flintoff, personal communication, February 17, 2012).

When Brian travelled further in Europe, he began to get a sense of being connected to something bigger than himself. In France, he visited a cave where a human footprint half a million years old can still be seen. Brian had an interest in Ngāi Tahu rock art, and felt he was seeing similarities to Aotearoa and to the North West American native people. This connectivity was felt when he later got to travel to that part of the world. He then realised that the links in these art forms were their mythological origins, making sense of the world through stories.

Change in a modern context

As part of the revival journey, Brian became very aware of the challenges that he was encountering in relation to the reconstruction of the instruments. Some of the early taonga puoro, such as the pūtōrino, were complete mysteries, because of the difficulty in seeing into the internal chamber. Brian didn't have the technical equipment to be able to do this. The other aspect that was the most interesting, was the preference of the modern day taonga puoro players to increase the tonal range of the instruments. Brian has evolved his instruments over time, to meet the requests of some of the musicians and revival group members.

Brian thinks that some of the early instruments were quite restricted in their range because they were made to complement the old Māori style of singing at that time. Ethnomusicologist Mervyn McLean wrote: "Traditional Māori music hardly ever has as many as seven notes..." (McLean, 1996, p.239). The change has also been noted by McLean:

The flutes, which are known to have provided unison accompaniment of waiata tunes, are shown to have undergone a slow shift in preferred scales from the eighteenth century to the present (McLean, 1996, p.349).

Brian's explanation to the change is that:

Today, the tonal range of instruments is greater and there are very few musicians who can go back to the old Māori microtonal range. Once the other one gets imprinted in you with its own mathematical logic, then it's a very difficult thing for most people to go back, and so the instruments have to do some different things to live in today's world (Flintoff, personal communication, February 17, 2012).

The influence of Māori narratives

When in doubt, Brian goes back to the ideologies of Māori storytelling to remind him of the direction he is taking. Kōkako, as a central character in the world of taonga puoro, influences other birds, such as the tūī, parson bird and the korimako, bellbird. They copy him. Kōkako also mimics the sounds he hears today, such as chainsaws, deer and telephones. Brian believes that if it can be done in the natural world, and within the stories of Te Ao Māori, then the same phenomenon is possible for taonga puoro.

Brian takes these ideas and extends the playing range of his instruments. The pūtōrino, as an example, is adapted by making the lower aperture slightly larger than early examples that he has studied in museum collections. Brian states that making this change allows another note to be produced. His observation is that the old pūtōrino are so small because they didn't need to give another note. Another difference that musicians have found today, is that playing over the centre aperture of a pūtōrino gives a much deeper sound. Brian is certain that this would have been very difficult to do on some of the old examples in museums, so he is not sure if that method was used in the past.

The difference today is that the instruments being produced are more versatile for the musicians. Brian considers this as crossing over into the sounds produced from "families" of instruments. Within the taonga puoro

whakapapa, the family of Raukatauri includes her daughter Wheke, who makes mysterious sounds in the forest. He perceives such modifications as still being within the realms of acceptability, explained through Māori traditions. Brian will every now and then go back to study the old instruments:

So I'm not stretching it too far. For me, it shows the continued importance of having collections to go back to, in museums (Flintoff, personal communication, February 17, 2012).



Figure 5.2 Brian Flintoff's workshop, Nelson. 2012. Photographer Norman Heke. Copyright Te Papa.

Brian's perspective on museums

Brian's experience of Te Papa and other museums have been extremely positive. He credits museums as being instrumental in the success of the revival. In the mid 1980s, Brian met Dorota Starzecka, then Assistant Keeper of the Oceania collections at the British Museum in London. Dorota had a long association with Māori scholars dating from the '*Te Māori*' exhibition experience.

In 1990 Dorota was invited to New Zealand to participate in an important symposium of international museum professionals, the '*Taonga Māori*'

conference. Organised by Mina McKenzie and the Cultural Conservation Advisory Council, the aim was to bring delegates from overseas museums that held taonga Māori together, to experience Māori culture and views in relation to the custodianship of taonga.

Through master weaver and tribal historian Te Aue Davis and others, Brian's credentials as a practitioner of taonga puoro was passed onto Dorota. This personal introduction was valuable in enabling Brian to access the collections at the British Museum, a trip that he had been planning for a while. Brian spent a week at the off-site collection storage building on Orsman Road, London. He was given an assistant to retrieve any items that he wanted to study so that he could just focus on what he needed to do. He wasn't asked to wear gloves and he was allowed to blow the taonga. That aspect will be discussed further.

Brian was astounded at the number of pūtōrino held in this collection, as many as all the museums in Aotearoa together it seemed. Being able to see them all at once was a bonus for Brian. Although the other instruments were easier to look at, Brian was fascinated with the pūtōrino, because they were a mystery, and also because they were Hirini's favourite instrument.

It was wonderful to go all that way and just look at instruments. Hirini brought those stories that enriched them, they were the important things...without his wonderful knowledge of the stories and searching for them too, it wouldn't have been the same (Flintoff, personal communication, February 17, 2012).

Brian believes that the crucial aspect that museums have not been able to provide so well is the cultural context, the stories that give meaning to the instruments. He found this to be true at the British Museum. Museums can provide the opportunity to study the physical attributes, but the cultural narratives bring the instruments to life.

Another possibility is that the intangible aspects were not deemed important to collect at the time. The circumstances leading to the acquisition of the items and the collector/donor would have a bearing on the type of information that was recorded. Brian said he wouldn't have had the confidence, without Hirini's recovery of stories, to realise the importance of the ideologies that underpinned all the instruments.

So, it was important to figure out why we needed to put the taonga puoro into their families as Māori saw them, rather than the scientific grouping that the rest of the world uses (Flintoff, personal communication, February 17, 2012).

Brian's experiences of museums

As shown earlier, Brian praises the work of museums that he has experienced:

In those times, the people in the museums were so delighted, because there weren't many people going back to do this sort of study...they were delighted because their lives work were preserving these things (Flintoff, personal communication, February 17, 2012).

Brian's experience at the British Museum was that he was allowed to have full access to whatever collection item he wanted to view. He was given an assistant for the duration of his time there. He felt that there was a lot of encouragement from the staff about the work that he was doing because it gave meaning to their life's work. Brian said that because of those reasons, they bent the rules.

...they didn't give me gloves, they gave me a free hand just to do what I like, didn't even supervise me, and you can see why, because it was making them so excited too. Of course you realise that it can't be done all the time, and that's when we get up to the big problem of what the original question is, what do we do today...(Flintoff, personal communication, February 17, 2012).

Brian's experience with Te Papa

Brian, Richard Nunns and the members of Haumanu have developed a close relationship with Te Papa spanning 20 years. Specific projects such as the development of the Haumanu display for the Mana Whenua exhibition is discussed in more detail in chapter two. Brian elaborates more on his part of the project. He believes that the original concept, as intended for the collection of Haumanu taonga puoro presented to Te Papa, went off-track:

My part in that was to make 20 or so kōauau all the same length, but of different woods, with the same type of tapered bore like most of the old instruments, so people could hear the different sounds that the different timbers made. The collection that Hirini left at Te Papa was from our workshop. The whole collection (was) made by the then known instrument makers.

The idea with the others was that they would be available for people who couldn't play the ones in the collection, who wanted to hear what the old ones sounded like. Be nice to see those ideas carried through as it was envisioned (Flintoff, personal communication, February 17, 2012).

Brian said they spent a lot of time with certain staff explaining what they hoped for. He conceded that money runs out and it's not always possible to achieve certain outcomes, but he believes the original idea of researcher's having access to the Haumanu instruments is still a good vision.



Figure 5.3 Brian Flintoff carving a kōauau. Te Papa taonga puoro wānanga, Hongoeka marae, Plimmerton. 19 Oct 2009. Photographer Norman Heke. Copyright Te Papa.

Brian’s kura koiwi collection gifted to Te Papa staff

In 2011 Brian released “*Kura Koiwi Bone Treasures*”. The book traverses Brian’s life-long dedication to bone carving and the spiritual and ideological sources of his inspiration from the Māori world and other cultures. During the lead up to his previous publication, Brian would send through draft chapters for me to read, or would ring up or call in to Te Papa every now and then to tell us how his progress was coming along. One particular day he informed me that he wished to do something that sounded completely incomprehensible.

Brian wanted to gift a considerable number of exquisitely carved bone taonga puoro, which he was in the process of carving, to members of the Te Papa taonga puoro group. Brian, who had a way of downplaying his magnanimous generosity, said that he would be honoured if the roopu would give a performance with the instruments at his book launch at Te Papa. It was a dream of his to hear music from a diverse range of bone instruments. He explained the only way for a person to truly get to know how to play their instrument is to take it home, to bond with the person.

They are individuals. It’s just going back to that story. They are little people and I know some of the instruments that I make are going to be

put in collections and not used. This was an opportunity really, to know they would go and be part of a family (Flintoff, personal communication, February 17, 2012).

When the group was told about Brian's wishes, and the collection in all its glory was presented, they were humbled and incredulous. As museum staff, we were used to collections being registered and stored away, with loan agreements and paperwork to fill out every time an item was taken off display or moved anywhere. This was something out of our experience and there were lots of questions. Who was worthy? How would we keep track of everything? What happens if something is broken, lost? All these questions melted away, when each person selected their unique taonga, held it, talked to it, and played. The magic that Brian always talked about was happening to us. We were privileged to receive these gifts and in that moment, became kaitiaki of these taonga in every sense of the word.

The book launch event was recorded by Radio New Zealand. Special guests Sir Tipene O'Regan and Richard Nunns attended. The Te Papa group composed and performed their pieces. Members treasure their taonga and continue to play them. The remainder of instruments are kept together at Te Papa and primarily looked after by Te Papa puoro group leader Shane Pasene and collection manager Shane James. Some of the Haumanu collection also comes off display for special workshops and performances, but still has the same restrictions imposed that any other collection item would.

What is the role of a museum, like Te Papa, in the revival?

Brian is adamant that museums are crucial in the revival and continuance of the taonga puoro kaupapa. He has a number of thoughts on areas that require attention. Ultimately, Brian thinks that the role of a museum is to keep and preserve things, but he understands that this view can conflict with the

Māori view of keeping things alive. The balance, or the complimentary outcomes, between these two points on the spectrum of museum practice, is the question.

Brian considers the concepts of being able to play and provide regular maintenance of the taonga puoro in the collections, using both modern and customary techniques and materials. He raises the possibility of re-oiling the instruments as part of an ongoing restoration plan undertaken by conservators.

When you look at that, I don't think those instruments are going to last any less time in fact, they might last longer. It's a bit of a risk to take when you don't know. But people are building up a greater bank of knowledge. There might be people who have studied the timber and could see that could be beneficial. It would be an awesome thing to have (Flintoff, personal communication, February 17, 2012).

As an example, Brian says that mataī, a hard wood native timber, is a challenging wood to work with because it is full of oil. In fact, mataī is easy to identify because when a piece breaks off it is so saturated with oil it resembles plastic. But mataī has a high propensity to absorb a lot of oil, so Brian thinks that there could be a possibility that mataī instruments that have been dry or not played for a long period, could benefit from adding oil, and last longer.

The possibility of playing the taonga puoro in museum collections is something that Brian finds intriguing. He considers this to be a natural aspect of life and an important feature of continuing Māori art forms. When a carving or a woven item deteriorates, a new carving or woven article is produced to replace it. So the knowledge of that art form is maintained. In a museum context, this should be explored.

The value of someone playing this (instrument) to death, or of letting them play it and re-oil it was always done, and if necessary, rebind it. Now it would be a terrible loss to do that with all of them. There are some we could do that with, then that would be so exciting, because they would be living treasures in the true sense of the word. I don't know if that's possible. You've got to start with a dream (Flintoff, personal communication, February 17, 2012).

Bringing the taonga back to life

In essence, Brian is considering a challenging concept to museums, something that Richard has raised and is discussed in chapter four, "Is it more preferable to have a taonga pristine, or is it more important that these taonga or musical instruments are still played?" (Nunns, personal communication, February 16, 2012).

Brian sees this possibility as extending the life of some of the taonga puoro in museum collections. But it wouldn't be possible with all of the instruments. His argument is:

It's doing a whole lot more than physically, its reinforcing the concepts that have been passed down, and that's a vital thing to do, to continue to show the wisdom of the elders who had built it up over centuries. It's more than the physical realm that we're looking at by storing them in the collections (Flintoff, personal communication, February 17, 2012).

Rebinding the instruments as part of the restoration is another important factor. Instruments such as pūtōrino and pūkaea, were constructed from lengths of wood split in half. The sounding chamber was carefully chiselled out and then the two pieces were sealed together using plant or tree sap. The instruments were then bound using split native vines such as the aerial root of the kiekie plant. Brian found out in the course of his research on customary binding, just how important the process was. From studying the

early pūtōrino in the museums where the binding had come off, Brian was able to see how the kiekie binding had shrunk so tightly on drying, that it left grooves in the timber. He realised that the old people knew that the properties of the binding was important. When Brian rebound the instruments he had made for Richard and Hirini, they remarked on the improvement in sound.

There is still a lot of unknown aspects that need further research, such as identifying and analysing customary materials and the construction of early taonga puoro. Brian believes that museums could help by instigating research programmes on these topics and involving university students and skilled practitioners, who are interested in these areas.

Analysis

Brian's journey with the taonga puoro revival is part of his lifelong commitment to the continuance of Māori art. It has been an enriching encounter and one that he generously shares with all people through his art. The significance of the taonga puoro revival has been astounding. What was once thought obsolete, is now an integral part of Aotearoa New Zealand's unique musical soundscape.

We have much to thank the trio of Hirini, Richard and Brian, for leading the way and reweaving the whāriki of taonga puoro. As instruments that are more than functional, they are connectors to the spiritual and esoteric realms of Māori culture. Brian has identified areas relevant to this study from a practitioner and technologist point of view. Two key points emerge from this chapter that will be analysed in chapter seven;

1. The role of Te Papa in facilitating the rejuvenation of taonga puoro
2. What is important moving forward

Innovation in practice

Brian has shared that in terms of the role of taonga puoro in today's world, much has changed, but necessarily so, in order to exist in the contemporary world. Taonga puoro are living and dynamic. He gives a word of caution, an ethical reminder that knowledge, particularly ancestral, cannot be modified or taken without a form of reciprocation:

There's things that do have to evolve, but you have to be really be clear that you are allowing it to evolve in the right way...If you go beyond a tradition you've got to be prepared to pay for it...(Flintoff, personal communication, February 17, 2012).

Brian warns that it's a danger in today's world to accept the western notion that people can do anything they like. He acknowledges that museums are vitally important for him, and all practitioners, to be able to go back and look at the early instruments.

I remind myself just what I'm doing different to cater to today's world and remind myself not to go too far. (Flintoff, personal communication, February 17, 2012).

The role of Te Papa in helping to rejuvenate the revival

Brian has given several possibilities of practice and research that Te Papa could provide leadership on. Given the resources, international and national networks with museum organisations, tertiary institutions and community links, Te Papa is in a position to demonstrate bicultural practice and become a centre of excellence for the research and development of mātauranga Māori.

Working with key skilled practitioners to enhance the knowledge base of the collection, and be commissioned to replicate some of the significant older instruments that can't be played, is an imperative. The concept of playing and restoring the early instruments should be explored. At the very least,

maintaining the contemporary collection so they can still be played into the future is a starting point.

The value is that future researchers and practitioners will be able to have the same chance to confirm what they are doing within the traditional paradigm. Brian's gifting of the kura koiwi collection to members of the Te Papa taonga puoro group was an important counterpoint on a number of levels. Brian was convinced that museum practice, such as the need to preserve collections, would prevent the group from the benefits of being able to use the collection.

It was just getting too much for me to handle and it just goes back to the question of what can museums do. There is a conflict there, and my conflict is, well, let's just keep them out of museums and keep them in families (Flintoff, personal communication, February 17, 2012).

What is important moving forward

Brian believes that museums come into play by sharing and expanding knowledge on their own collections. He admits that there is much more to understand, if only they knew exactly what was in overseas and national collections. Brian also concedes that what exists is probably only a minimal part of the wider repertoire of instruments. Relying on those that survive may limit the realms of possibility. Brian comments:

The pūmotomoto is a prime example, since none are known to be in collections anywhere, yet after their reconstruction from a narrative Hirini gathered from two Tūhoe elders, further oral confirmation continues to surface (Flintoff, personal communication, December 2014).

The most important point to Brian is the value of Hirini collecting the stories and philosophy upon which the revival was based. These aspects are the intangible heritage, the knowledge that museums can seek out.

Brian believes there are more stories to discover. If museums recognise and value this then that would be a huge breakthrough.

That legacy that he (Hirini) gave us is something that revivals in other parts of the world not always been a part of. I think the Nelson Museum is the only museum in the world that has got the instruments in their Māori families as far as we know. There's that sort of thing, of showing the rest of the world that Māori have a different way of looking at things. The rest of the world are thirsting, as I said earlier, for what Māori are still close to.

We wouldn't of got as far with the revival thing without the help of museums in so many ways...same things that we were wanting, even though they didn't realise. It's really built into the museum kaupapa, the people that are in there, still have that same aim (Flintoff, personal communication, February 17, 2012).

CHAPTER SIX

Awhina Tamarapa

Kaitiaki Māori – self-reflective process

“Bring to light the achievements of your ancestors, gifts handed down through the generations to be handed on to the descendants yet unborn.”

Dr. Henare Tuwhangai



Figure 6.1 Documenting Richard Nunns about his taonga puoro collection. Nelson Provincial Museum, 2012. Photographer Norman Heke. Copyright Te Papa.

Introduction

Taonga puoro is a kaupapa that myself and others from Te Papa have been involved with for nearly 20 years. Although this may seem a long time, to Museum curatorship, it is not. Relationships are developed over long periods which enhances outcomes. Overcoming challenges and learning from these encounters builds trust and reliability. It takes time to develop rapport with communities and to understand the role of a kaitiaki in relation to taonga, mātauranga me ōna tikanga. This can only come from years of commitment and involvement.

Christina Kreps, Denver University anthropologist, asserts that the revival of customary practices and maintenance of cultural knowledge, is a form of liberation in a museum context. I believe this is true for taonga Māori and mātauranga Māori, and that the rejuvenation of taonga puoro is an example of liberation. Kreps (2003a) defines liberating cultures as a restoration of people's rights to control and manage their own cultural heritage.

Chapter three covered the Māori vision for Te Papa and the evolution of the relationship between Te Papa and the Haumanu group. This relationship has developed over 19 years, raising issues between Māori and museum practice at Te Papa and such complicated conflicts that arise from orthodox museum practice and issues of tikanga Māori; specifically values and customs relating to conservation, collection management and curatorship.

Chapter four and five questioned the role of museums, in particular Te Papa, in the revival journey of taonga puoro from the point of view of Richard Nunns and Brian Flintoff. This chapter will now look at my own observations and personal perspective as a Curator Māori in the development of the Te Papa taonga puoro kaupapa and ongoing work that began in 1995. My mentors have been practitioners, including the late master weaver Erenora Puketapu Hetet, Māori ancestral knowledge specialist Dante Bonica and taonga puoro master Richard Nunns. They have shaped my curatorial practice to the extent that I try to see things from an external point of view all the time. In terms of this subject, I believe that it is important for museum staff to consider the purpose of their work from the point of view of the taonga puoro practitioners, and be willing to open their minds to new possibilities.

Taonga puoro is only one aspect of Māori culture that seeks reclamation. I acknowledge the enormous work that the Haumanu group has achieved in the revitalisation of taonga puoro, and the benefits that can be made by museums working more closely with practitioners and experts to help strengthen this

process. An observation of the strategies made by Te Papa and the future options would perhaps help other museums consider their own issues in terms of their relevance to Māori people and the collections they look after.

Background-why I chose this research

I have seen the positive changes that museums can make to people's lives by introducing them to aspects of their own cultural heritage. Learning something new that is unique and distinctive engenders pride and self-esteem. Learning about other cultures also enhances people's understandings of others, sometimes cultures that they live next to but have had little or no interaction. I have focused on this study because I believe that hands on learning and reclamation of knowledge by expert practitioners in the areas of mātauranga Māori is still untapped at Te Papa. I believe that aspects challenge museum orthodoxy. I am interested in developing ways of bringing these models together as a means of testing community empowerment theories, which ultimately redefines the significance of taonga Māori in museums. I believe Te Papa has a unique opportunity to show leadership in museum practice, by balancing both the tangible and intangible needs of the taonga collections in relation to the communities closely associated to those collections.

It would be good for this research to primarily offer insight for museums and museum workers, to consider positive benefits that come from working collaboratively with communities and interest groups, to rejuvenate customary knowledge that lie dormant in their collections. Firstly, I wish to start by providing the background to which I came into the museum sector, at a time of unprecedented change as a result of the '*Te Māori*' exhibition.

'Te Māori'-affecting a generation of young Māori

When the '*Te Māori*' exhibition first opened in 1984, I was a student in the 7th form at Rotorua Girls High School. When the exhibition returned to Aotearoa in 1986, I was in my second year of a Bachelor of Arts degree in Māori and

Anthropology at Auckland University. I clearly remember the huge impact the exhibition was having on everyone and the excitement and pride that the exhibition generated. I was a recipient of the *'Te Māori'* wave of change, in that it opened up opportunities for young Māori and Pacific people to enter the museum profession. The exhibition reinforced a validation of Māori belief and culture relating to taonga that I had grown up knowing and wanting a career in. It also had a profound effect in a way I was not expecting.

While at Auckland University a friend and I decided we would try work experience at the Auckland Museum. There we met master practitioner Dante Bonica. Dante was leading a small group of volunteers who were restoring Hotunui, a celebrated Ngāti Maru whareniui that was carved in 1878. Hotunui was on permanent display in the Auckland Museum. The group were painstakingly dismantling the carvings and removing the top layer of red paint to reveal the original polychrome colours.

Of Sicilian heritage, Dante is a quiet, humble man. Since he was a boy growing up in Napier, Dante was fascinated with Māori ancestral practice and archaeology. He taught himself how to make adzes from stones on the beach. When he grew older he would visit the Napier museum collections. As an adult Dante was taught customary waka building by Waikato tohunga Piri Poutapu and later worked at the Waikato Museum and Auckland Museum. Dante has been teaching at Auckland University in Māori Material Culture for a number of years. Today he is recognised as one of the most knowledgeable practitioners of Māori ancestral technology.

At the time we met, I was fascinated with the tools Dante was fashioning, based on the ones in the museum collections. I had never known anyone with the special skill sets and knowledge he had of recreating aspects of Māori culture I assumed were long forgotten. My friend and I didn't stay long as volunteers, but

it was a pivotal turning point as I began a life-long journey following Dante, fascinated by the realm of Te Ao Kōhatu (the world of the ancestors).

'Te Māori' is widely acclaimed as an exhibition that changed the way that museums and art galleries interpreted and managed taonga Māori in the 20th century. It 'marked a turning point' in New Zealand history (Brooking 1999, p. 196-7). Of importance was the acknowledgement that there was a living cultural dimension to Māori 'artefacts' held in their collections. This was a paradigmatic shift in museology that was also reflected in the wider context of Māori educational and political activism of the 1970s and 1980s. Museum scholars David Butts (2002) and Conal McCarthy (2007, 2011) agree that *'Te Māori'* was a defining moment in the attitudinal shift of museums and Māori involvement.

'Te Māori' continued its tour over 1985-86, to the St Louis art Museum, the M.H de Young Memorial Museum in San Francisco, and the Field Museum in Chicago. *'Te Māori'* returned home as *'Te Māori-Te Hokinga Mai'*, in 1986-87 to tour the National Museum in Wellington, Otago Museum, City Art Gallery Christchurch and Auckland City Art Gallery (Butler, 1996).

Many Māori who currently work in museums and art galleries have, in some way, been influenced by *'Te Māori'*. My first viewing of the exhibition happened in 1987, when the exhibition returned to the Auckland City Art Gallery as one of the homecoming venues after its successful tour in the United States. I came 'face to face' with a carved ancestor, Te-Kāuru-o-te-rangi. Te Kāuru, the man whom the poutokomanawa depicts, died at one of the most devastating battles in the Heretaunga region, known as Te Pakake in 1824.



Figure 6.2 Poutokomanawa carvings from Pā Whakairo, Napier, dated 1852-1874.

Memorials for chiefs Te Hauwaho, Te Kāuru-o-te-rangi, Pou-ā-mate and Te Hūmenga, who all died in the battle of Te Pakake, 1824. Alexander Turnbull library ref C8233. Photographer William Williams.

I can only describe my encounter with this taonga tipuna (ancestral treasure) as something extraordinary, as an overwhelming surge of emotion that I did not expect or contemplate would ever happen. In reading Meads (2003) definition of the qualities known as ihi, wehi and wana, I think that this is what I experienced. Certainly at the time, the strange and uncontrollable feelings that welled up from within left an indelible impression on me. Now that I have more experience working with taonga, I reflect back on that moment now as a tohu of the emotional power generated by the reconnection of taonga with descendants. I now recognise and acknowledge these occurrences when they happen to other people in the presence of taonga.

The beauty of the *'Te Māori'* exhibition was that it was an accumulation of ancestral taonga that embodied the essence of Māori culture, art, values and customs. It was an event of enormous stature that reclaimed taonga as having a living dimension, that come to life with karakia, waiata, whānau, hapū and iwi sharing stories. *'Te Māori'* gave us something to celebrate as a distinctive, rich culture, at a time of Māori language and cultural revival peaked with the reaffirmation of the status of Māori as tangata whenua and the significance of the Treaty of Waitangi as New Zealand's founding document and bicultural touchstone. As a young person intent on a career looking after taonga, *'Te Māori'* made the notion possible.

***'Te Māori'* encourages greater Māori participation in museums**

On a broader scale, the exhibition encouraged Māori people to take up work in museums and art galleries. One of the recommendations of kaumātua as a result of the *'Te Māori'* exhibition was for museums to employ more Māori staff (*Te Māori: He tukunga kōrero*, 1988, p.12). This challenge was taken up by master carver Rangi Hetet, and his wife, master weaver Erenora Puketapu-Hetet.

Rangi and Erenora initiated a successful training programme for young Māori and Pacific people to gain museum work experience, as a direct result of the Te Māori exhibition. This training course was under an umbrella programme called Te Whānau Paneke. This programme was established by Te Ātiawa elders and whānau based at Waiwhetu, Lower Hutt, Wellington. This was Erenora's tribal community. Their focus was to restore Māori arts, language, values and customs back to communities. Trainees were taught aspects of customary Māori art by Rangi, Erenora and their daughters, weavers Kataraina and Veranoa.

The museum course was based at the National Museum, Buckle Street, Wellington. Rangi and Erenora had support from the Museum Board and management to be based there. They had an established relationship with the Museum's Director John Yaldwyn over the years. There, trainees could select the area that they wanted to work in. The unique privilege was that the men could learn aspects of carving from Rangi and his carving tutors, and the women learn weaving from Erenora and her daughters.

While I was still at Auckland University a friend had told me about the course. I knew that it was the opportunity I'd been waiting for. Erenora offered me a placement and thought that I would be suited to working in the Ethnology Department, given my university studies background. I moved from Auckland to Wellington to join the course in February 1989.

At that time the Ethnology Department was the curatorial hub for the Māori, Pacific and International collections. Betty McFadgen was Head Ethnologist, with Archaeologist Janet Davidson, Antiquities Officer Robin Watt, Ethnologist Ross O'Rourke, and Māori Curator Arapata Hakiwai. Bill Cooper was Māori Protocols Officer, followed by Walter Waipara. In 1990 more Māori staff joined the Department, Gerard O'Regan (who had worked at the Museum previously) and Dougal Austin. In 1993 I became an Assistant Collection Manager, then Collection Manager, joined by Moana Davey.

When I first started at the National Museum, staff were preparing the exhibition '*Taonga Māori*', to tour museum venues in Australia from October 1989 to its return in November 1990. This exhibition was the most significant Māori show of ancestral taonga to tour from the National Museum collection since '*Te Māori*'. Following in the success of '*Te Māori*', it was seen as an opportunity to promote Māori as a living culture and explain the meaning and significance of taonga

that reflected Māori values. Comprised of customary taonga as well as contemporary artworks, the exhibition's developers sought to present a culture that is 'dynamic and fluid' that evoked the 'mana of the past, and in a very real sense, the mana of the present and future' (Hakiwai, 1990, p. 116).

Another major piece of work was the redevelopment of the vast Māori Hall by Assistant Director of Public Programmes, James Mack. The Hall was completely revamped for Mack's exhibition, *'Treasures and Landmarks'*, which was opened in February 1990, coinciding with the 150 year celebrations of the signing of the Treaty of Waitangi. Mack was an exuberant designer. He was focused on re-presenting the taonga that had stood in the gallery for many, using dramatic lighting and bold colour schemes to allude to the life and spirituality of Māori culture.

In one sense, the exhibition was an expression of change for the museum, but at the same time, it was not. Mack was not an ethnologist or archaeologist, nor was he Māori. He had a particular visual aesthetic that he felt was lacking in the way the museum presented taonga in the past. He was also concerned with cultural awareness, and saw it as an issue for museologists in the 1990s (Mack 1990, p.113). Mack believed that Māori input at every level of exhibition development was fundamental, yet he was in control of the decision making and ultimately the final look of the exhibition. *'Treasures and Landmarks'*, was Mack's interpretation of Māori culture.

Although there was a strong focus on the issues of biculturalism in the 1990s, there was a lot of debate about what that actually meant. There was a willingness to engage with Māori communities and an increasing number of Māori staff at the National Museum. The Museum Education team led by Karen Mason and Conal McCarthy worked with several Māori education staff, including Hema Temara, as the Senior Māori Education Officer. Despite these advances, storage and access issues were still concerns.

I was quite shocked to learn that the National Museum building storage conditions were cramped and woefully inadequate. Carvings were stacked on top of one another lining a corridor. Storage rooms were virtually inaccessible. The Māori weaving storeroom was filled to the ceiling with cardboard boxes of cloaks and other fragile textiles. It was impossible to tell what was where. Carvings undergoing conservation treatment for the *'Taonga Māori'* exhibition were stored in a makeshift area that was an enclosed courtyard. These carvings had to be covered in plastic sheets in case the roof leaked. Ancestral remains were kept apart in a vault, thanks to the sensitivities of staff and the work of Museum Board member and respected Māori advocate, Maui Pomare. The waka tūpāpaku, or burial receptacles, were still kept with other carvings however. It was quite sad sometimes to be amongst the taonga in those conditions and strong feelings of neglect and hopelessness was quite real.

Improvements to the building's storage facilities fortunately took place from 1990. Change was in the air as movements were taking place for the establishment of a new waterfront Museum. The 1985 report *'Ngā Taonga o Te Motu'* established a new museum project team and vision for the museum. In 1992 the Museum of New Zealand Te Papa Tongarewa Act was passed, bringing the Museum and National Art Gallery under one organisation. The National Museum building received an upgrade as part of a strategic plan moving forward. The basement of the building was completely renovated into a substantial storage area for the Māori collection. New compactor shelving for taonga and wooden cabinets for woven items were specially designed. Gerard O'Regan, Dougal Austin and I were involved in the relocation of the Māori collection into the new facilities.

In 1993 contemporary Māori artist, teacher and arts administrator Cliff Whiting became the first Director of the newly established Māori Department for the Museum of New Zealand. With Cliff taking such an important position in senior

management, it was exciting, as tasks such as the new waterfront building, exhibitions and working with Māori communities were actually going to happen. Repatriations from the museum of significant taonga were also taking place under Cliff's guidance, such as the Manutuke Church panels. Around that time Moana Parata started as a Computer data Records Manager. We also had kuia Moanaroa Zagrobelna join the Māori Collection Management team.

First meeting with Haumanu

In 1995, Cliff became the first Kaihautū for the Museum. It was the same year that we first met the Haumanu group at a meeting on the 22nd July, as outlined in chapter three. The group came to the Museum to discuss the gifting of the Haumanu instruments and future opportunities. Through Cliff's prior relationship with the group, a rapport had already been established.

The meeting was on a Saturday morning, at the National Museum. The staff areas were devoid of people, making the atmosphere somewhat special in the management room when we sat down to meet. I felt honoured to have been asked to attend. I had never met Hirini Melbourne or any of the Haumanu group before, so was looking forward to hearing the discussions.

The group had laid out a short and long term vision that was both exciting and new. These people were rediscovering how Māori musical instruments were made and played, largely by researching taonga puoro in museum collections. They were holding hui and wānanga to share and grow this knowledge. Now they were interested in what the museum could do to support their vision. Hearing this sort of discussion for the first time was a revelation to me. I realised that there was so much to learn and understand about Te Ao Māori, and the pathway to discovering this world lay in the very instruments that lay dormant in museum collections like our own.

First wānanga with Haumanu

Moana Davey and I were invited to attend the workshop that was mentioned at the meeting with Haumanu. We were very excited about the opportunity to meet more of the group. The workshop was titled, “Wananga Tatai Hono Taonga Puoro, Symposium on Tying and Binding of Māori Musical Instruments”. It was held at the Kura Kaupapa Māori Unit, Epsom Teachers’ Training College, Mount Eden, Auckland, from the 24-28 November, 1995.

The workshop invitation included the following aims:

Gather instrument makers and people, with knowledge and skill in techniques of tying and binding, to share ideas and solve problems associated with this part in the making of Māori musical instruments.

To provide instrument makers with the opportunity of working with more traditional materials and technology.

The collection and preparation of natural materials used in tying and binding.

To record the workings and the discussions of the hui and to collate them as part of the growing archival material from previous hui for makers and players of taonga puoro.

It was at this wānanga that we met Richard Nunns and Rangiriia Hedley. Dante Bonica, who I knew well and was inspired by, with Charles Koroneho, carvers Bernard Makoare and Rangi Kipa, were making pūkaea and other instruments using customary methods and tools. Other interested people such as Riki Bennett also came. The wānanga concentrated on the gathering and preparation of kiekie aerial roots (aka) and supplejack vines (pirita) for binding instruments such as pūtōrino and pūkaea together. These long vines were cut, soaked in water and then scraped and split carefully in half. Natural resins were applied to the vines were then were tightly bound around the instruments.

At night, back at the accommodation, Hirini led discussions on areas of taonga puoro that the group were investigating. In teacher fashion, he would prop up a white board and with pen in hand proceed to write up a series of questions that we spent the evening talking about. At that time I realised that the value of the group was their collective knowledge and perspectives. Particular individuals projected a deep passion and eloquence when they stood up to speak. It was as if they were reaching into the past and bringing forward the world of our ancestors, the world filled with trees and birds, the sounds of the wind, water, sea, forests. Not only that, they were sharing with us their practical experience, which was a rediscovery of knowledge.

Over the following 2.5 years as a Concept developer and then Curator, I worked principally on the '*Mana Whenua*' exhibition. I was responsible for the curatorial development of four segments; a display of a large, very prestigious pātaka named Te Tākinga, originally from the Ngāti Pikiao iwi, Rotoiti Lake region, a total reconstruction of a 16th century dwelling from the Mākōtukutuku Valley, South Wairarapa, a display of cloak weaving ranging from customary to contemporary, and the Haumanu display. Each of these segments involved intensive consultation and liaison with practitioners, whānau, hapū and iwi. We wanted to ensure that we were reflecting the vision and aspirations of the people who had associations to the taonga we were exhibiting. We also believed that as kaitiaki, we were looking after the taonga on behalf of others. Rather than assuming the voice of authority, we were facilitators in a process of reconnection.

The Haumanu taonga puoro exhibition

At the opening of Te Papa, February 14th 1998, Hirini, Richard, Rangi Kipa and other members of Haumanu heralded in the dawn with the trumpeting booms of the pūkaea and pūtātara. The weekend opening events included public taonga puoro performances from Hirini and Richard. Staff were treated to the first puoro wānanga with Hirini, Richard, Brian, Bernard Makoare and Rangiiiria Hedley.

Despite the excitement and high spirits of the opening weekend, there were aspects of the Haumanu display that fell disappointingly short of the expectations of the Haumanu group. As Brian Flintoff explained in his chapter, the concept of enabling the variance of sounds to be heard from the different types of wooden kōauau that he'd made for the collection was thwarted. The availability of the Haumanu collection for researchers was also difficult with the collection on permanent display. Another idea to have a contemporary Māori kite on display above the exhibition cases didn't happen in time for the opening.

As described in chapter two, the relationship with the Haumanu group was rekindled after meeting with Brian Flintoff in 2004. The Te Papa taonga puoro group were attending wānanga and performances organised by the Haumanu members in Takaka, Rotorua, and Whitianga. Practitioner, musician and composer James Webster, a member of Haumanu, organised a wānanga at Whitianga, from the 8-10 September 2006. This particular wānanga concentrated on the karanga manu, or bird calling devices and knowledge.

In comparison to the first wānanga I attended in 1995, there was a greater diversity of people who were either practitioners or taonga puoro players. As well as Te Papa, there was also staff from the Auckland Museum. There were more women involved who had been learning for years. Richard and Brian took their usual mentoring roles but they were joined with others including Aroha Yates, Hinewirangi Kohu-Morgan, Alistair Fraser, James Webster and Horomona Horo. The relationship to the local iwi and community was very strong, with the marae people hosting our stay as well as participating. A feature of the Haumanu kaupapa is to karakia and play taonga puoro at certain sites on the whenua in which the wānanga have been invited. This was always a privilege to observe. At Whitianga, early one morning, the group were led by the hau kainga up to a hill behind the marae. Overlooking the harbour, the Haumanu group performed karakia and people slowly took turns playing their instruments, filling the morning air with the beauty of taonga puoro.

The wānanga itself was a memorable occasion for the sense of unity that was developing and an increasing membership for the kaupapa. It was so inspiring that we decided at Te Papa that we would hold a wānanga for our staff with Haumanu, to reinvigorate ourselves and ‘fill our kete of knowledge’ to help continue the kaupapa at Te Papa. In 2009 a small organising team, led by Shane Pasene, secured support from Te Papa management to hold a wānanga at Hongoeka marae from the 19-21 October. By this stage the Te Papa taonga puoro group numbered around a committed 15.



Figure 6.3 Warren Warbrick and Brian Flintoff. Working on Jo Pleydell’s pūkaea at the Te Papa taonga puoro wānanga, Hongoeka marae, Plimmerton. 20 October, 2009. Photographer Pamela Lovis. Copyright Te Papa.

The focus was on making and playing taonga puoro to cater for each individual’s stage of learning; beginners, intermediate and advanced. Groups were rotated between the Haumanu tutors to learn aspects of taonga puoro, such as group performance with Richard, mōteatea with Horomona Horo, making puoro with Brian, James Webster and Warren Warbrick. The Hongoeka whānau were invited to attend the workshops and performances. The over-all experience was so moving that people were in tears after the last night’s performance.

There was a real bonding between the Haumanu group and the Te Papa staff. The effect on members of the staff was an increase in capability to perform taonga puoro in their diverse roles; as education programmers, hosts, repatriation managers and researchers, information technology, iwi liaison and museum managers, curators and collection managers. A public performance at Te Papa was arranged shortly after the wānanga as a demonstration of the positive outcomes and a commitment from Te Papa management to keep supporting regular Te Papa wānanga.

Te Papa as a repository for Richard's collection

According to Richard, the role of Te Papa should be as an exemplar of culture in terms of how the taonga should be handled and used. Richard believes that Te Papa should be the arbitrator of all issues, and should demonstrate and role model attitudes of behaviour regarding the care, access and management of taonga, "all those things...in relation to being around taonga" (Nunns personal communication, February 16, 2012).

Te Papa goes some way to committing to community relationships by the Mana Taonga principle but needs to review its curatorial obligations regarding the care and development of the Māori collection and mātauranga Māori with communities. This will require concerted effort and long term planning. Since 2005 Richard has been in discussion with me about gifting his extensive taonga puoro collection of at least 90 instruments to Te Papa. It has been a long term wish for his personal collection to be deposited with an institution that will allow hands-on access to genuine researchers. Richard has always been concerned that his collection should be housed somewhere permanent for future players and practitioners, and that the history of each instrument and their journey is preserved. The collection itself is the largest and most comprehensive range of taonga puoro associated with the Haumanu journey.

Since Richard began on the taonga puoro journey, he has steadily amassed exquisite examples representing the broad spectrum of instruments that have been part of the Haumanu story. Each instrument has a name and a story associated with the maker or the person who gifted it, the realm that it represents, the sound it makes and its function. Often each instrument has its own intricately woven container, made by a famous weaver, again with its own story and association.



Figure 6.4 Richard Nunns and Peter Millward. During filming at the Nelson Provincial Museum, December 2012. Photographer Norman Heke. Copyright Te Papa.

In 2012 approval was given to start documenting Richard talking about his collection, for the purposes of considering the collection for long term acquisition. Richard's Parkinson's condition and state of health meant that we had to make progress as soon as we could. Te Papa photographer Norman Heke and I travelled to Nelson to interview Richard over a period of 2 days. Nelson Provincial Museum Director, Peter Millward, kindly allowed us to film in the Museum Boardroom, as Richard had a very good relationship with that Museum.

Richard had talked about a very special pūtōrino that was on display in the Nelson Provincial Museum for a number of years. The reason for its interest was its diminutive size, being 27.5cm in length, 3cm width and 2.5cm depth. The pūtōrino was part of a large collection of Māori and Pacific items that were purchased by the New Zealand Government in 1948 from William Ockelford

Oldman (1879-1949), an English art and ethnographic collector and dealer. The pūtōrino, registered as Oldman 32, was sent to the Museum shortly after the collections' acquisition in 1948.

The question was raised with Peter Millward and Te Papa management as to whether Richard could be filmed playing and talking about the pūtōrino in the Museum gallery. We would make the short film clip publically available via YouTube.²² After discussion with the Māori advisory group, an enthusiastic Millward agreed. The moment was quite exciting. As the pūtōrino was carefully taken out of the display case by the Collection Manager, I gave a karanga acknowledging the taonga and the presence of the ancestors. Richard gave a karakia in Māori acknowledging the sanctity of the occasion. To complete our ritual we finished with 'He Pūtōrino', an appropriate waiata for the situation, composed by Hirini.

Although we sensed some hesitation from the Collection Manager, as if what we were asking was entirely outside of her comprehension, the rest of us were at peace and relaxed. We were ready to receive the pūtōrino. It was a special privilege listening to Richard breathing life into a beautifully crafted instrument that was well over a hundred years old. It would have possibly been the first time that it would have been played in perhaps a century. We were ecstatic. A tiny victory had just happened. As well as having the first collection of taonga puoro displayed in their Māori families, this Museum was willing to have a 19th century collection item played, recognising the importance of hearing the actual sounds of the instrument in the recovery of knowledge. One further recording session was completed with Richard at Te Papa over a 2 day period in 2013. This work is still ongoing.

²² See 'Richard Nunns playing the pūtōrino' <http://www.youtube.com/watch?v=3xeHyxErPV8>

Analysis

This chapter has been a synthesis of my own experiences with the Haumanu kaupapa. There are three main points that have emerged from this reflection that will be discussed further in chapter seven:

1. Māori curatorship is a constant process of negotiation between museum practice and the people in the community we form relationships with.
2. There are always anomalies within this process.
3. My concluding point is that relationships are important between museums and cultural practitioners. However, there are contradictions and paradoxical issues to museum practice that make situations complex.

Aspirations for the future in the context of Māori curatorship as indigenous curatorship

In conclusion, I understand that the process of rejuvenation is complex. It is not straight-forward. There are philosophical and cultural-political issues at its core. The role of a museum in response, should be able to consider such issues as an important guide to meeting the needs of their communities, and be flexible in their practices. Ultimately, the issues revolve around power and authority. However, if museums continue with inflexible policies and practice, and aren't a willing partner to community collaboration and change, then museums risk relevance.

A way forward is for museums to consider the benefits of collaborative restoration processes, which offers a more holistic approach to the care, management and purpose of cultural heritage in museums. I describe my theoretical position that 'liberation' is a transformative, healing process that can redefine the significance of taonga in museums in chapter seven and in conclusion.



Figure 6.5 Te Papa host speaking to visitors. Around the smaller case, Haumanu display, *Mana Whenua* exhibition. 18 February, 2015. Photographer Awhina Tamarapa.

CHAPTER SEVEN

Taonga puoro, taonga hauora – Singing treasures, restoring well-being

A Song of the Winds and Waters *He hau mihi* Greet the wind

He hau pa e Praise the wind

Tuku ora ki te rangi e that brings breath

Hei hauora mo te ao for the world

Haumanu, hau miri Winds of affection

Hau kainga, hau ora Winds of life.

(Hirini Melbourne)



Figure 7.1 Te Papa taonga puoro group. With Hema Temara (far right) before a pōwhiri on Te Marae, Te Papa, 2006. Photographer Norman Heke. Copyright Te Papa.

Introduction

The purpose of this chapter is to present the key issues from chapters' one and two and the findings from chapters three – six to define the critical issues that have emerged from this study. The main aim is to analyse the findings against the research questions proposed in chapter one – what has Te Papa done to help facilitate the rejuvenation and maintenance of taonga puoro; what can Te Papa be doing more of; what are the key factors that support an achievement of these objectives and; what are the challenges. From this discussion, one conclusion emerges as a kaupapa Māori theory that is as much a solution as it is a proposition. It is a strategy for new relational approaches for museums.

This thesis is a reflection of experiences that I have had as a kaitiaki Māori working for the National Museum/Te Papa, with members of the Haumanu group, over a period of almost 20 years. The case studies point out that the role of a museum is important to practitioners'- but there are contradictions and paradoxical issues to museum practice that makes complex.

The taonga puoro revitalisation undergone in the last 30 years challenges mainstream museums' practice and ideology relating to custodianship. In chapters one, two and three I describe the Haumanu group's agenda as a cultural, social and political movement. The main issue for practitioners is not just the materiality of taonga puoro in museum collections, but having the ability to access the taonga to address cultural and social concerns.

Christina Kreps (2003a) has described the recovery of cultural knowledge in a museum context as a form of liberation. My conclusion, or theoretical position, is that this 'liberation' has a transformative power, to redefine the significance of taonga in museums as cultural and spiritual inspiration for present and future generations. The 'creative potential of mātauranga Māori'

paradigm of Te Ahukaramu Royal (2006) opens up a future for knowledge development that museums should be a part of. This potentiality has cultural and social benefits, which, following Durie (2005, 2011), I identify as a restorative healing process, a philosophy of health and wellbeing, a form of “hauora”.

The imagery of repairing a woven whāriki, or fine mat, has been used by the Haumanu practitioners to describe the recovery of cultural and practical knowledge pertaining to taonga puoro:

Of all the threads that make up the warp and weft of the whāriki of traditional knowledge, one is missing – that of the traditions and performance skills of the musical instruments (Melbourne, 1993, p.24).

Replacing the missing thread, or strand, being the cultural context to taonga puoro, is the crux of the Haumanu taonga puoro mission. Museums therefore, play an important part in the cultural reconstruction process. The next step is to consider *how* museums can assist in not only restoring knowledge, but help to develop it.

The Māori vision at Te Papa, does it really suit the taonga puoro kaupapa?

Te Papa staff must continue to review their practices and views on the kaitiakitanga of taonga Māori, and question the notion of ‘ownership’ over the taonga in its care, with the Treaty of Waitangi as its basis. Museums as agents of the Crown have an obligation under the Treaty of Waitangi to protect, preserve and allow Māori people the right to control their own taonga. Article two of the Treaty of Waitangi guaranteed ‘exclusive and undisturbed possession of their lands and estates, forests, fisheries and

other properties'. The principle of 'mana taonga'²³, which acknowledges the role of associated communities in determining the care and management of taonga in the museum collection, is a *modus operandi* for enacting the principles of the Treaty of Waitangi.

Ngāi Tahu elder Kukupa Tirikatene, who represented his iwi when in residence at Te Papa from 2006-2009, defined mana taonga as the "responsibility for the care of taonga" (Tirikatene 2009, in McCarthy 2011, p. 131). How has the mana taonga policy been applied within Te Papa practice for taonga puoro?

In reality, engagement with whānau, hapū and iwi concerning the taonga puoro collection at Te Papa has been limited to case by case requests for loans to other museums and exhibitions. Apart from the Haumanu contemporary collection, only a small number of taonga puoro with known iwi affiliations have had some form of exposure back to tribal representatives and local museums over the years. These include a kōauau and nguru associated with the Ngāti Raukawa chief Ihakara Tukumarū Te Hokowhitu-Kurī²⁴ and a pūtātara named Te Umu Kohukohu that belonged to Ngāi Tūhoe chief Te Whenua-nui II²⁵. The majority of the taonga puoro collection have

²³ See Smith (2009, p.8), 'The Mana Taonga principle recognises the authority that derives from the whakapapa (genealogical reference system) of the creator of the cultural item.'

²⁴ The nguru (registration ME2288) and kōauau (ME2289) were presented to Sir Walter Buller by Ihakara Tukumarū in the 19th century, after being passed down through generations by the Patu-Kopuru hapū of Ngāti Raukawa. Acquired 1913 by the Museum. See *Taonga Māori* (1989), Museum of New Zealand, p.72.

²⁵ Te Umu Kohukohu was said to have been gifted to a European visitor in 1906 by Te Whenua-nui II. It was believed to be over 6 generations old and last used in 1867. The mouthpiece (waha) was replaced at that time. Webster Collection WEB1059. See *Taonga Māori* (1989), Museum of New Zealand, p.76.

not yet been fully examined, in terms of their origins, circumstances of acquisition and potential for reconnection with their original communities.

The mana taonga principle works sufficiently for the taonga that have iwi affiliations for managing core responsibilities such as the movement, display and interpretation of taonga puoro. But for the taonga that are unprovenanced, their care and management is dictated by the staff at Te Papa who have the most daily interaction and responsibility for decision making; curators, collection managers and conservators. It is at this interface that the spectacle of discourse emerges. For some staff at Te Papa, the discussions remain raw and unresolved on a number of issues.

Case Study: 'First Contact'

'First Contact' was a multi-media art project by Pacific artist Michel Tuffery, as part of the 2012 New Zealand International Arts Festival in Wellington. Tuffery, of Samoan, Tahitian and Rarotongan descent, is a contemporary multi-media artist who likes "creating sites of engagement to challenge established history and expose underlying social and cultural tensions" (Tautai Contemporary Arts Trust, 2014).

'First Contact', is the artist's response to the encounters between Pacific peoples and Captain James Cook's three voyages, based on material from these voyages held in the Te Papa collection. Tuffery created his own works and involved other artists to produce a 90 minute giant projection of images onto the western side of the Te Papa building, accompanied by a sound track and live performances. Tuffery (2012) was quoted:

I want to extend the surrounding stories of these objects which were once contemporary in themselves, by reawakening sound, giving new life to historical images and text again through motion.

The taonga puoro associated with Cook's voyages was of particular interest to Tuffery. He negotiated with Te Papa to bring in taonga puoro master exponent Horomona Horo for the project. Horomona was to be recorded playing the Cook collection taonga puoro for the accompanying sound track. Horomona would also be giving a live performance with the taonga, outside the Te Papa building on the night of the opening.

I was asked by the project's Concept Developer Roma Potiki, to consider this request. Knowing that this proposal would generate debate amongst staff, I contacted Richard Nunns to ask his advice. Richard was adamant that the project should happen and be supported by Te Papa. He said that it would demonstrate something that would be very important for the future (Nunns personal communication, 12 April, 2012). That something, would be the creation of new taonga that would come from Horomona. The oro, or sounds, from the instruments played by Horomona, would be invaluable recordings that would be able to be played and heard for all time. The recordings would be the first sound documentation of those particular instruments. Although the concept certainly sounded exciting to Richard and I, we knew that there would be questions from conservation staff. The discourse extended to Māori staff.

At a Mātauranga Team weekly meeting I raised the proposal for discussion. Although the majority of the team were supportive at the outset, there were reservations. One question was asked as to who had the right to play the instruments. Another comment was whether Horomona Horo was the appropriate person. These concerns are questions involving tikanga, what is appropriate, or right, according to Māori values and practices. 'Who has the right to play the instruments?' was a question relating to mana, spiritual authority, over the taonga, and who is appropriate to make such decisions. There was a level of discomfort with the thought of allowing someone to engage in handling and playing ancestral taonga, an intimate and esoteric activity that goes beyond the usual level of access.

The spiritual dimension is an intrinsic aspect of anything Māori. Te Ao Wairua is the unseen realm that links all things animate and inanimate. Wairua connects to the ātua, the spiritual deities, to which all things are related. The manawa, or breath, carries the mauri, life essence, of that person. Through playing the instrument, the manawa of a living person is breathed into the taonga, bringing it to life. Any form of moisture from the person, whether saliva, breath or natural oils, contains that person's mauri, life giving energy. The encounter and the sounds emanating from the union, engages the physical and metaphysical realms. Conceptually, the sounds reach into the spiritual world, collapsing time, bringing the ancestors into the present by connecting through a primordial framework which is whakapapa.

The question was directed as a warning. Was Te Papa, or more specifically, the Mātauranga Māori team, prepared to sanction this highly personal, potentially dangerous and prohibited interaction? For what purpose? What tikanga would be followed? In regards to Horomona Horo being the appropriate person to take on such a task, Richard Nunns comment was this:

Very few have reached that taumata. He's one. He's spent years dedicated to the kaupapa- he's learnt, passes on, teaches, supports and nourishes the regeneration. He's the right person; good ngākau, carries no baggage, no issues, healthy in mind and spirit, willing and has no fear (personal communication, Nunns, April 12, 2012).

Richard's views were brought out into the discussion which answered the question of Horomona's cultural competencies. The discussion was rigorous and cautious. It was also informative of some deep seated views from kaitiaki Māori and revealed a division in thinking regarding the access and playing of the taonga puoro in the collection.

As part of the process, a conservator was assigned to assess the condition of the puoro selected. In discussion, the concerns raised were the physical effects on the instruments from being handled and breathed into. Saliva and body oil residue were particular worries. The premise is that exposing the taonga to certain factors such as ultraviolet light, handling, moisture, reduces its life. Ancestral taonga are particularly vulnerable given their age and brittleness. Having thought through these issues carefully, the conservator asked, 'does the benefit of playing the taonga outweigh the risks?' We agreed that the benefits outweighed the risks. With assistance from staff, Horomona would be able to play the taonga, both in the recording studio and outside the building for the performance night.

When the time came for the recording, Horomona conducted karakia before starting and was recorded in the Te Papa studio. The opening event on the night was an impressive occasion on a large scale, with the performance by Horomona playing the puoro something special to observe. The 'First Contact' project was an example of conflicting agendas and notions of what is appropriate in terms of levels of access to the ancestral taonga puoro themselves and who has the right to handle and play them, and for what reason. The project agreed to Te Papa copying the recording of the instruments being played by Horomona.

Conservation issues

People handling museum collections present conservation challenges. However, for practitioners, having direct contact is fundamental on all levels; physical, intellectual, emotional and spiritual. Richard Nunns has made the point:

If (the instruments) are not held, greased and oiled, rebound, looked after, they lose their voice. (Nunns, personal communication, February 16, 2012)

Brian Flintoff has also raised in chapter five, the question of museums considering indigenous methods of restoration, so that taonga puoro have the possibility of being 'living treasures'. The idea of researching customary Māori materials and techniques that were used to oil, bind and keep the instruments in perfect playing order is an exciting possibility. Te Papa has already engaged Warren Warbrick, expert in customary technology, to repair one of the Haumanu collection, a pūkaea named Waha-pakaru, made by Bernard Makaore. Warren rebound the pūkaea using customary binding. The pūkaea is used on a frequent basis for ceremonial occasions at Te Papa. Warren Warbrick is a foundation member of Haumanu and one of very few people who have dedicated themselves to mastering Māori customary processes. There are distinct opportunities for Warren and other technologists to explore the creative potential of maintaining 'living treasures', as a means of supporting the concept of 'continuity'.

Concept of 'continuity'

Museum conservation is concerned with the physical preservation of objects. It is the tensions between museum conservation ethics and indigenous notions of 'living collections', that have come under recent critical analysis (Clavir, 2002; Sully, 2007). A current issue in heritage conservation is the notion of 'continuity.'

Living heritage has been defined as:

The sum of all expressions resulting from the interaction between people and nature. People are connected to their myths, beliefs, society and environment in a variety of ways that have resulted in the creation of numerous tangible and intangible expressions. They constantly draw benefit from these expressions, which have gone through a dynamic process of evolution, reinterpretation and modification, reflecting changes occurring in society (Wijesuriya, 2006, p.69).

The continuity of taonga puoro as a living, dynamic artform is an important focus of the Haumanu movement. Since the acquisition of the Haumanu collection in 1995, the majority of the taonga puoro have remained on display in the Mana Whenua exhibition. On occasion, through the Te Papa taonga puoro group, selected instruments come off display for use by the group members for formal ceremonies on the Te Papa marae or for wānanga. The collection was gifted to Te Papa by the Haumanu group on the proviso that they be accessible for research and performance. However, with most of the collection on long term display, this is problematic. Whenever an instrument is temporarily removed from display it leaves a gap, compromising the exhibition.

An interesting counter-point that demonstrates the value of the Haumanu display was expressed by academic Marilena Alivizatou (2012). Alivizatou visited Te Papa to research material and talk to staff about intangible heritage, museums and cultural preservation. Her observation of the Haumanu display in the Mana Whenua exhibition was:

Unlike the collections of musical instruments in the Horniman and the quai Branly, here Māori instruments are living objects, used to perform in special events throughout the year (Alivizatou 2012, p.60).

If Te Papa does not keep questioning its role and place in terms of servicing the needs of its communities, then it is more a prison than a repository. Even a repository can be seen as a place where things lie dormant. To Māori, keeping taonga 'warm', or present, in the consciousness of communities, is an important role for custodians. Practitioners are activators. They are knowledge holders and hands on researchers who need to have access to taonga in museum collections in order to restore and regenerate practical, customary knowledge. If practitioners are considered kaitiaki of customary knowledge (taonga tuku iho), then the role of a Māori curator is to assist the

maintenance and development of that knowledge. Māori curators must keep the taonga 'warm', relevant, alive, and act as conduits for a cause. The cause, or kaupapa, is the regeneration of customary knowledge, values and practices, to thrive in a modern world.

What is the role of Te Papa in helping to rejuvenate the revival?

There are several possibilities of practice and research that Te Papa could provide leadership on. Given the resources, international and national networks with museum organisations, tertiary institutions and community links, Te Papa is in a position to demonstrate new museological practice and become a centre of excellence for the research and development of mātauranga Māori.

Working with key skilled practitioners to enhance the knowledge base of the collection, and commissions based on some of the significant older instruments that can't be played, is an imperative. The concept of playing and restoring the early instruments should be explored. At the very least, maintaining the contemporary collection so they can still be played into the future is a starting point. The value is that future researchers and practitioners will be able to have the same chance to confirm what they are doing within the customary paradigm.

Brian Flintoff's gifting of the kura koiwi collection to members of the Te Papa taonga puoro group was an important counter-point on a number of levels. Brian was convinced that museum practice, such as the need to preserve collections, would prevent the group from the benefits of being able to use the collection.

It was just getting too much for me to handle and it just goes back to the question of what can museums do. There is a conflict there, and my conflict is, well, let's just keep them out of museums and keep them in families (Flintoff personal communication, February 17, 2012).

What is important moving forward

The practitioners believe that museums come into play by sharing and expanding knowledge on their own collections. There are over 180,000 taonga Māori in over 160 museums worldwide (Hakiwai, 2007, p. 46), which leaves a lot of scope for future research and reconnection. Brian concedes that what exists is probably only a minimal part of the wider repertoire of instruments. Although the range and scale of Māori instruments in global museums are still not known, relying on those that survive may limit the realms of possibility.

The value of Hirini Melbourne collecting the stories and philosophy upon which the revival was based was very important. These aspects are the intangible heritage, the knowledge that museums can seek out. Both Brian and Richard believe there are more stories to discover. If museums recognise and value this then that would be a huge breakthrough.

As a Māori Curator for Te Papa, I am both an agent and a recipient in the recovery of knowledge pertaining to the taonga that are cared for by the museum. The following quote from Tainui elder Dr. Henare Tuwhangai crystallises my view:

Bring to light the achievements of your ancestors, gifts handed down through the generations to be handed on to the descendants yet unborn (Tuwhangai, quoted by Tapsell, 1990, p.8).

Being a Māori curator has been described as a political act, where “Māori curators are cultural leaders who carry an obligation to represent the collective interests of Māori” (White, 2006, pg.142). In this sense, much of the work of a Māori curator can be seen as a form of activism.

Despite the challenges, the 'creative potential' paradigm (Royal 2006) encourages growth from the wellsprings of mātauranga Māori. Artists and practitioners as knowledge holders, allow us to think creatively and imaginatively about things that are relevant today. Taonga puoro practitioners bring the voices of the instruments of the past into the present. The role of Te Papa is to ensure that these practitioners have the ability to access the taonga in the collection to seek inspiration, study, and develop new forms from. The metaphor of repairing the broken whāriki serves as a foundation for the future.



Figure 7.2 Some of Richard Nunns' collection. Photographer Norman Heke. Copyright Te Papa.

Taonga puoro as instruments of healing

The concept of the reclamation of customary knowledge and practice as a healing process is widely experienced and acknowledged. The Te Ataarangi Te Reo Māori pedagogy (Browne, 2005), the reclamation of Māori art (Mead, 1986), Hapū and Iwi relationships (Winiata, 2000).

The customary use of taonga puoro encompassed every aspect of Māori life and ritual, from birth, growth, conflict, healing and death. Taonga puoro have a spiritual dimension that transcends beyond the physical realm to the

metaphysical. The vibrations of sound and voice transmitted by tohunga through the instruments, had the capacity to link the elemental forces of the natural world and their spiritual deities.

The porotiti is a small humming disc spun by manipulating a cord looped through two off centre holes on the disc (Flintoff, 2004). Porotiti were a healing puoro, spun over people suffering from respiratory problems. The flow of air aided breathing. The music of puoro also had a soothing, healing quality, helping to alleviate grief, sorrow, loss and pain.

In modern times, taonga puoro not only have the ability to heal people through their sounds and music, but can heal on another level, by restoring cultural knowledge, pride and identity. Reclaiming traditions is a healing process of “reclaiming identity” (Tamarapa, in Alivizatou, 2012, p.72). Restoring the balance between the physical, spiritual, emotional, intellectual and social dimensions is a step toward cultural self-determination. The ‘liberation’ that Kreps (2003) talks about has a positive and emancipatory outcome (Thompson and Thompson 2008).

Mason Durie’s (1982) ‘Whare Tapawhā’ model for Māori health is a holistic theory that can be applied to people affected by the disassociation and loss of cultural identity. The four aspects of a person; taha wairua – exploration of cultural identity; taha hinengaro – knowledge; taha tinana- physical health; taha whānau – links to family, relate directly to the aspirations of the Haumanu movement and the journey that the members have taken to reclaim the knowledge base and values inherent in the taonga. Their approach has been holistic in terms of the reclamation process. The compositions and songs remain an enduring legacy encompassing the wairua of the puoro kaupapa and the spiritual connections to the natural world. The collecting of knowledge from kuia and kaumātua, the wānanga

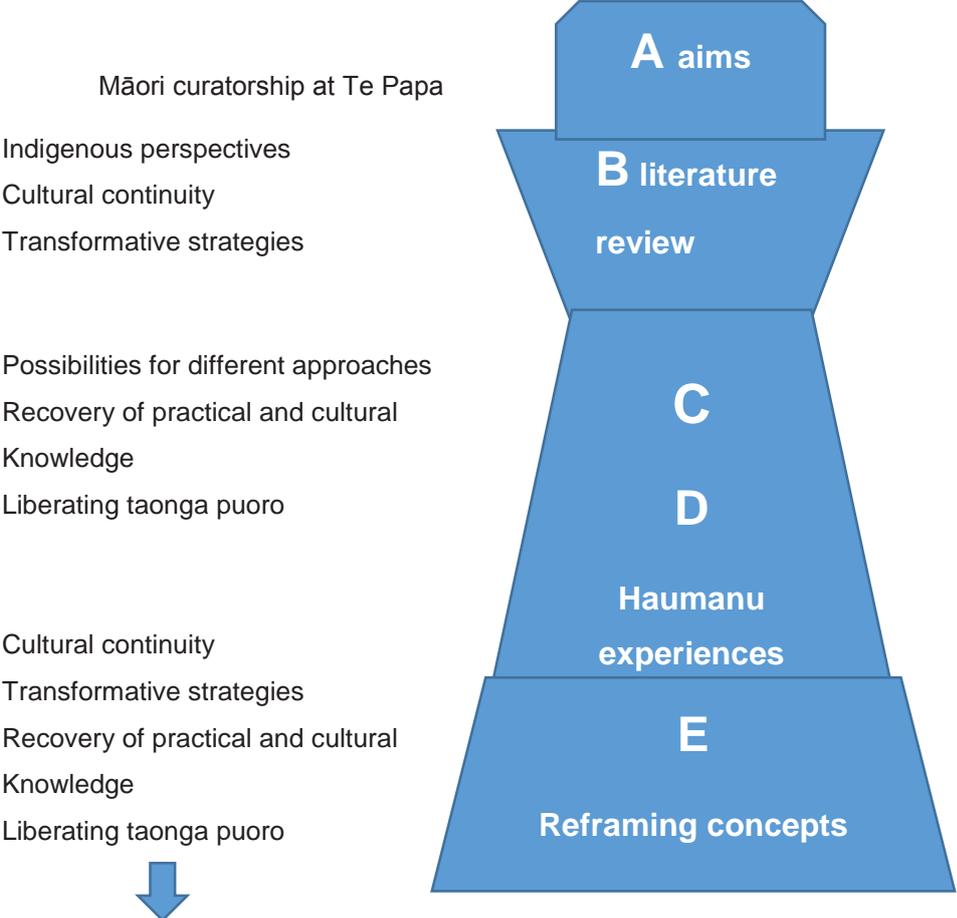
held on marae, the passing down of knowledge to generations of people without discrimination or judgement, embrace the concepts of whānaungatanga, aroha and manaakitanga. Their generosity, support and willingness to share are values that are important to the Haumanu philosophy.

Taonga puoro, taonga hauora is a model that can transform museum practice by operating not just to 'preserve' the materiality but the intangible aspects of a peoples living culture. The process of acculturation from Apirana Ngata (Sissons 2000) that is, to recover ancestral traditions and practices and develop new forms of art and knowledge has been acknowledged by Hirini Melbourne:

though the old instruments have much to teach us about the past, I believe they can help us develop future traditions in music-making(Melbourne, 1993, p.25).

Conceptual framework

The following diagram illustrates the conceptual framework of this thesis.



Taonga puoro – taonga hauora

Figure 7.3 The taonga puoro, taonga hauora model

Part A outlines the aims of the investigation. The central focus was to analyse the effectiveness of Te Papa as a national museum, in supporting the rejuvenation of taonga puoro from the perspectives of two key puoro practitioners. Four questions were addressed; what has Te Papa done to help facilitate the rejuvenation and maintenance of taonga puoro; what can Te Papa be doing more of; what are the key factors that support an achievement of these objectives and, what are the challenges.

Kreps' (2003a) theory that cultural reclamation is a form of liberation in a museum context was the main premise of this thesis. Supporting theories such as 'curatorship as social practice' (Kreps, 2003b) and museums as 'contested knowledge spaces' (Nakata, 2007), added to this investigation on the political issues of power and authority of indigenous people within the hegemony of western museums.

Part B then moved broadly out and deepened the scope of the thesis inquiry as the literature review was undertaken. The context of Māori and museums (Butts, 2002; McCarthy, 2007, 2011; Mead, 1990), indigenous curators' perspectives (Horsecapture, 1991; Smith, 2009) and issues experienced with the Native American flute revival (Jones, 2010) compared with the documented experiences of the Haumanu movement raised points for later comparison in Parts C and D.

The final section of Part B explored notions of 'cultural continuity' and conservation (Etienne, 2012), taonga as 'living collections' (Wijesuriya, 2006), before narrowing down to two kaupapa Māori based models; the 'creative potential of mātauranga Māori' (Royal, 2006) and the 'whare tapa whā' (Durie, 2005) as transformative strategies.

Part C and D represent the chapters based on interviews with Richard Nunns, Brian Flintoff and my own experiences. Each of these chapters considered themes that emerged through the literature review. The experiences of Haumanu suggest that museums are fundamental to the reclamation of cultural knowledge, but are caught up in a praxis of behaviours centred on western theories.

Part E draws all the points together to culminate in one theoretical position, that the process of reclamation undergone by the taonga puoro movement is a liberating, transformative model. The outcome is a new way of redefining the significance of taonga in museums for Māori communities. Taonga are

considered holistically, not just in terms of their materiality, but their intangible qualities that have the potential to restore cultural identity, wellbeing, stimulate creativity, knowledge and innovation.

In the conclusion that follows, this theory, as a tool, opens up future possibilities toward recognising and challenging the hegemony that exists in western museums. If museums were to accept the validity of indigenous knowledge, practice and values and be prepared to re-evaluate notions of restoration, conservation practice and access, then we would see meaningful and emancipatory change.



Figure 7.4 Richard Nunns holding pūtōrino OL32. At the Nelson Provincial Museum.

Conclusion

Museums have a responsibility to care for and preserve cultural knowledge and collections so that they physically last into the future, which invariably means a 'hands off' policy. So how can we ensure the survival of tenuous art forms and their inherent knowledge? Can allowing access to these taonga in museums by levels of interest groups be achieved at the same time as caring for and preserving them?

Changing museums practice

Museums world-wide constantly review their relevance to the communities and interests' of people that visit them. On the subject of museums undergoing change it has been stated that:

Many museums-perhaps most new museums-are the product of rejecting the perceived norms of museum practice as much as they are about adopting them (Knell, MacLeod & Watson 2007, pg. xix).

In regards to indigenous knowledge and how museums have interacted with these communities, the following quote goes some way to explain the intention of this study's research process:

The Western museum's emphasis on objects does not readily accommodate the need for preserving 'living' culture, an important limitation for those societies in which less emphasis is placed on preserving the materiality and more on maintaining the intangible aspects of heritage, including the relationships, knowledge and activities that give objects meaning (Simpson 2007, pg. 235).

Towards a conclusion

This thesis has examined the notion that the reclamation of cultural heritage is a form of liberation in a museum context (Kreps, 2003a). The review of the taonga puoro revival movement and relationship with Te Papa over a period of 20 years has highlighted key findings in relation to Kreps' proposition. The inconsistency of museum behaviours and protocols and complex range of issues demonstrate the challenges faced by puoro practitioners.

The solution as far as the practitioners believe, is to develop meaningful, long term relationships with museums to be able to advocate for change. From my perspective as a Māori curator, part of the solution also requires museums to consider their role as co-agents to social and cultural emancipatory causes. Perhaps then we will begin to reconcile issues that are sometimes experienced within the contested grounds of current museum philosophy and practice. The politics of cultural sovereignty and the changes within contemporary Māori society present interesting dynamics, and will foster new pathways, or concepts, for museums.

Strategies for change at Te Papa

On a governance level, the mana taonga principle is significant to Te Papa. It recognises the role of communities in the care and management of taonga in Te Papa, demonstrating the willingness to employ and mediate relationships in new ways. The exciting prospect is that there is greater scope for inclusion of multiple ideas and perspectives, providing for richer and more meaningful experiences. There is now the view that museums should be living, dynamic spaces of engagement. Museums should be relevant to the needs of their communities. Storerooms no longer have to be just storerooms. They can be centres of learning, as effective as exhibitions, by virtue of what resides inside them. It is the accommodation of appropriate ways of access that then becomes the operative key. Virtual or digital access will be a crucial mode of access for the future, with its own frontier of challenges.

The most consistent and effective programme at Te Papa in terms of the taonga puoro kaupapa has been through the Te Papa taonga puoro group. This group, as an entity, upholds the presence of taonga puoro as an integral part of Te Papa's commitment to Māori values and practice. Consisting of staff from all nationalities, the Te Papa group demonstrate biculturalism in action. The Haumanu philosophy of sharing and generating the knowledge and practice of taonga puoro, is embraced by this group. The strong connection to the Haumanu movement continues with mentoring and collaborating with musician and practitioners from all over the country. Many former staff have taken the taonga puoro kaupapa to their own areas and workplaces, performing with Te Papa for special occasions and events.

Te Papa taonga puoro group have embedded puoro performance into Te Papa events to the point that it is an expected part of Te Papa's practice. Members have their own 'living' repertoire of instruments and give regular public talks, demonstrations and organise wānanga. Despite the commitment of this group, there is no formal policy or agreement from Te Papa to support the growth and maintenance of the group's activities. The impetus and drive for taonga puoro comes from the members of the taonga puoro group themselves.

What this thesis could not achieve

Due to time constraints, it was not possible to interview more of the Haumanu practitioners. Nevertheless, this study remains an important contribution because it captures the insights of Richard Nunns and Brian Flintoff, who with Hirini Melbourne, were the founding figures of Haumanu. The perspectives and their experiences with Te Papa guided the direction of the thesis and kept a tight focus on the relationship between taonga puoro practitioners and museums.

This thesis has not provided an in-depth analysis of the Te Papa puoro collection because that is out of the scope of the central focus. This thesis concentrates on the role of Te Papa in the facilitation of the taonga puoro movement from the point of view of the practitioners rather than the collection per se. Particular puoro are referred to throughout the thesis where applicable.

Further research

This thesis has developed a theory that taonga can provide cultural and spiritual wellbeing as a result of knowledge reclamation and reconnection. There is huge scope to pursue the 'creative potential of mātauranga Māori', as explored by Royal (2006) and to apply this model as a template for any other taonga based initiatives, particularly for those taonga and knowledge that lie dormant in museums.

In terms of the taonga puoro kaupapa, there remains much work to be done to make connections with museums who hold puoro collections to develop the relationships and opportunities that have been suggested in this thesis. Ongoing research on customary materials, methods and practice pertaining to the restoration of taonga puoro is one example that would extend current museological conservation practice. Involving practitioners and Māori communities associated to particular taonga is an important step in assuring both the tangible and intangible aspects are valued.

In the journey of writing this thesis, I have realised that the role of Te Papa in the rejuvenation of the taonga puoro movement has been helpful to the cause, and is reliant on the many years of building an enduring relationship between the practitioners and staff at Te Papa. I have also learnt that my role as an indigenous Māori curator can be seen as political activism, advocating for change in the hegemonic Eurocentric behaviour of western museums. I now understand that I have a role to play in not only supporting the restoration movement of taonga puoro, but deconstructing the museum

models that prevent a living culture from realising innovative potential. As Royal (2013) points out, the creative potential of Māori communities lies in the ability to bring people to the experience of their own mana, their own deep personal values, ethics and sense of place in the world.

Postscript

On the 2 November, 2014, the long awaited publication *Te Ara Puoro* was launched on Te Marae, Te Papa. This event marked a major milestone for Richard Nunns. It was a celebration of the years of hard work and dedication by Richard and the late Alan Thomas, charting the journey of the Haumanu revival that honours those that have left behind a rich and enduring legacy of taonga puoro.

Through the maintenance of the Te Papa/Haumanu relationship, there is an expectation that taonga puoro will be performed during formal occasions and a normalisation of the practice within the culture of Te Papa. Largely due to the mentoring of Richard Nunns and others from Haumanu, the Te Papa staff over the years have been enriched with the knowledge of taonga puoro. Māori and non Māori have been joined under a common philosophy; to share the kaupapa of Haumanu, a love of Māori music that is indigenous to Aotearoa, that comes from the land and nature itself. It is a healing, restorative power, that has the ability to transform and empower people.

Te Ara Puoro represents Richard Nunns life-long journey recovering and learning the powerful traditions and spirit that flow from taonga puoro. Richard and Brian Flintoff's journey, although full of the complexities that Pākehā encounter when working in a Māori environment, remain extraordinary. Their self-less service to the wellbeing of others must be commended, and celebrated into the future as the revitalisation of taonga puoro endures.

Tēnā koutou katoa, e ngā kaipupuri taonga ā ngā kui mā, koro mā.



Figure 9.1 Group photo at *Te Ara Puoro* book launch. Te Marae, Te Papa. 2 November, 2014.

(Left-right): Tom Ward, Norman Heke, Amber Aranui, Khali Philip-Barbara, Kim Gustavsson, Chrissie Locke, Shane James, Rob Thorne, Shane Pasene. (Seated): Awhina Tamarapa, Richard Nunns, Warren Warbrick.

He pukepuke maunga, e pikitia e te tangata; he pukepuke maunga, e ekengia e te waka; he pukepuke tangata, e kore e pikitia e te tangata

A mountain summit can be scaled by a man; a heavy sea can be negotiated by a canoe; but a great man cannot be trampled upon

Dedicated to the Haumanu movement

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Shane Pasene	1 May 2014

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Appendix A
