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# He Hauora! He Hauoro!

*The use of Taonga Pūoro in Hauora Māori*

A thesis presented in partial fulfilment of the requirements

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## Abstract

Taonga pūoro, often referred to as the traditional musical instruments of the Māori, hold a deeper significance beyond their musicality. Before colonisation, taonga pūoro were integral to Māori wellbeing and health practices. However, during the period of the Tohunga Suppression Act from 1907 to 1962, taonga pūoro were banned and forced underground. The 1980s saw a revival of taonga pūoro, marking the beginning of a renaissance phase. This resurgence has increased their use by clinicians without whakapapa Māori or those with limited experience in their use. This research aims to explore these factors in greater depth, recognising the dangers associated with the professionalisation of taonga pūoro in the context of hauora. A kaupapa Māori approach was used to examine the uses, philosophies, histories, and practitioners of taonga pūoro within hauora to create a framework of models for Māori hauora practitioners and relevant groups. This qualitative design utilised mātauranga Māori as epistemology and whakapapa as ontology, acknowledging the interconnected nature of te ao Māori and the discipline. The first study, 'Ngā Pou o Pūoro,' involved interviews with important figures within taonga pūoro ki hauora. Key themes from this study were te taiao (the environment), pūoro as a means of communication, the role of wāhine as kaitiaki pūoro, and the significance of tīpuna and whakapapa.

The findings from this study were translated into the 'He Hauora! He Hauoro!' framework for taonga pūoro ki hauora. This framework consists of five models, each focusing on different knowledge areas within taonga pūoro ki hauora, such as practitioner safety, mana wāhine, environment, and experimentation. The framework was then applied in the second study, 'Taonga Pūoro ki Waihao,' within a marae-based community context during a wānanga series for whānau. Themes of mana wāhine and wāhine as kaitiaki of taonga pūoro were found to be crucial, along with the relationship with the environment and Indigenous joy. Implications of this research include the use of the 'He Hauora! He Hauoro!' framework by Māori and Māori health organisations, including the inclusion of taonga pūoro ki hauora practitioners within hospitals and other public health services as part of the integration of rongoā Māori into healthcare. Recommendations include further research to explore how taonga pūoro can support those with specific health conditions and better enhance overall hauora needs. The research also advocates for increased measures to safeguard taonga pūoro practices for Māori. It is suggested that a form of school or kura be developed to assist with disseminating this knowledge for all Māori, focusing on wāhine, and assisting practitioner development.

## Mihi

*He pūora*

*He pūoro*

*He hauora*

*He hauoro e*

I begin this mihi with a pao that I composed upon ending my thesis. This pao acknowledges pūoro singing the world into being from the darkness, as is known in Kāi Tahu pūrākau, then follows the lines of pūoro and hauora as they intertwine through our whakapapa to mihi to our collective tīpuna and the oro they have gifted us. This pao allows us to begin this thesis as the world began; with music, with oro.

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## **He Reo Pūoro – He Reo Māori – Honouring the Language of Pūoro**

This thesis is on a topic from te ao Māori. However, because of our country's history and my own experiences with colonisation, it is not purely in our reo Rangatira, our chiefly language. As there are levels of understanding within each word in te reo Māori, important terms are defined within the thesis as they are introduced, and a glossary or papakupu has been provided at the back of this thesis to give extra information. It is also noted that both the Kāi Tahu dialect and a more neutral North Island dialect have been used across the thesis. This has been kept within the writing to reflect the diversity of our reo, the participants, and how our reo changes depending on whom we are working with and speaking with. Where both dialects are used, they are covered together in the papakupu. The main difference to be noticed within the Kāi Tahu dialect is the replacement of 'ng' with 'k'. As this thesis concerns sound and music, it is important to include this where necessary, as it changes the sound of the reo. For example, taonga becomes taoka, showing the subtle differences between languages and iwi and how we interact with pūoro and sound.

It should also be noted that as this research privileges a Māori worldview, the collective ownership of the knowledge contained within is acknowledged with the use of the active voice. The mātauranga contained within does not belong to me, but to the taonga pūoro community, and Māori, as a collective. Acknowledging that I am part of this research as a part of these communities is crucial to honour the Kaupapa Māori approach that has been utilised, as well as to hold myself to account. This includes acknowledging my connections in this space and all they have brought to this research, and my development as a mokopuna of tīpuna Māori and the taonga pūoro practitioners and revivalists who have kept this knowledge alive and safe for us to discover and use to heal the wounds of the past.

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## **Chapter One: Introduction**

The following chapter provides an overview of the need for this research by outlining important events and issues within taonga pūoro, music therapy, and the effects of colonisation on the health system and its relationships with Māori. This section begins by examining parallels between taonga pūoro and music therapy approaches, before further describing the history of professionalism and Māori exclusion within the health sector in Aotearoa. This exclusion is then linked to the history of cultural appropriation within healthcare as well as the health and wellbeing sector, where the piecemeal appropriation and re-distribution of Indigenous technologies for Western wellbeing is connected to the rise in the use of 'self-care' as a form of capitalist engagement. The subsequent need to highlight how re-branding Indigenous concepts within new-age wellness can negatively impact Māori practitioners and whanau is explained with further expansion on the concept of professionalisation within healthcare. The legal changes around the professionalisation of Māori medicine and health practices, including the Therapeutic Products Act (2023), are discussed, including concerns from practitioners who connect to the inter-generational effects of the suppression of Māori medicine and health practices through the Tohunga Suppression Act (1907). The lack of written scholarship in the area of Māori music therapy is considered within the historical context of the relationship between Māori and the health system as well as professionalisation. Authors of note in the field are reviewed, including revivalists such as Hirini Melbourne (1991, 1994, 1999), Richard Nunns (2001), and Brian Flintoff (2004). Contributions made by Māori music therapists are also examined along with literature by authors outside of the Māori community, and the possible implications of this research in the context of a small body of work by Māori within this space. The value of practitioners outside of the academic and registered music therapy space is discussed in the context of their contributions and desires for the outcomes of this research. These desires include the documentation of work by practitioners in the health, community, and whānau space, as well as the importance of building this work on the foundations of mana wāhine to acknowledge the work of the strong wāhine practitioners in this area. This background is then taken into account to develop the research question, aims and objectives of the thesis.

## **Te Pū o te Take – How This Thesis Came To Be**

When I first began studying music therapy, I started to recognise the parallels between the concepts and approaches of music therapy, such as the humanistic perspective (Bugental, 1964) and the analytical approach (Priestley, 1994), and the inherent practices embedded in Māori taonga pūoro practice. While the term pūoro can signify music, its deeper origins reveal a deeper meaning: pū refers to origin, while oro denotes vibration and sound. Understanding these etymological roots sheds light on the broader significance of these ‘instruments’ and how Māori kaipūoro and kairongoā employ them as therapeutic tools for various purposes, including fine motor skills, breath control, and whānau therapy. These observations have been gained from my six years of closely observing practitioners around the country.

During my previous interviews with pou Māori involved in healing and taonga pūoro, I have learned that the work of ‘lay’ Māori who use music therapeutically with tangata whaiora (those seeking wellness) in various contexts is slowly becoming obsolete, as formally trained music therapists move into these healing spaces. In one such conversation, kaumātua and tohunga Hinewirangi Kohu Morgan emphasised her identity as a music therapist, taught from our traditions, whereas the Pākehā qualification is a certificate. In a global context, music therapy faces internal issues of racism, stereotyping, and cultural violence, both within therapy sessions and within the profession itself (Norris, 2020b). It is important to acknowledge that many modern health roles come from colonisation and the Westernisation and professionalisation of healthcare, such as the implementation of colonial nursing in the United States. In the American context, this led to the removal of many African and Indigenous nursing and care practices, many of which were conducted by elders who had spent a lifetime training in the ways of a particular ethnic group in order to treat that population in a specific way that was informed by genealogy and spirituality, as well as medical care (Lee, 2017). This process also took place in Aotearoa New Zealand, with the erasure of our own methods of healing and community care, the practices of which went underground or, in many cases, were largely removed from society (Moore et al., 2021). Within nursing in Aotearoa, uses of Māori knowledge and frameworks such as Durie’s (1994) Te Whare Tapa Whā (see Appendix A: Te Whare Tapa Whā) have been used to provide cultural context for Māori in modern Aotearoa. However, Māori practitioners in this space have been critical, not of Durie’s model itself, but of how these models are used in lieu of deeper study and understanding by learning with Māori, for Māori. The dangers of which include a lack of understanding around untranslatable elements like ‘wairua,’ which is often

loosely translated as ‘spirituality’, as well as practitioners believing that having some understanding of Māori health models means that they have expertise in terms of working with Māori as a people (Simon, 2006). This use of Indigenous knowledge as an after-thought within health practice rather than for their intended use as tools for the dismantling of harmful power imbalances is also seen in many other Indigenous cultures around the world, including Métis and Anishanabe peoples (Lokugamage et al., 2020). These acts can be seen as examples of cultural appropriation, which occurs when members of one culture adopt or misappropriate elements of another, usually with the appropriator being in a historically privileged position over those who are having their culture appropriated). Cultural appropriation is a deterrent to engagement in the health system by elders and healers, who have come to feel that the health system may be an unsafe place for them, their expertise, and their people (Maar et al., 2010; Gone, 2008).

In addition to mainstream medical services, the health and wellness industry has a long and complicated history of cultural appropriation (Badr, 2022). Many modern medicines are descended from plant medicines used by Indigenous peoples, such as morphine and artemisinin. However, Indigenous practitioners and their traditions are not accurately acknowledged for their contributions to global medicine (Maridass et al., 2008). Within the growing health and wellness industry and its accompanying rhetoric around the concept of ‘self-care’, the cultural appropriation of practices, such as yoga, acupuncture and meditation, have had their knowledge appropriated and re-branded in order to serve the Western world and the capitalist paradigm under which it operates (Lokugamage et al., 2020). The concept of “self-care” was initially created as a method of encouraging patients to foster better health (Wyatt et al., 2017), which was then extended by marginalised groups, including sex workers and black activists, during the 1960s as a radical act of self-love, and as a means of autonomy during both the civil rights and women rights movements (Harris, 2017). In our current climate, self-care is deeply connected with new-age spirituality, capitalism, and focus towards the self rather than the care of the self as part of the community and its wider causes and actions (Lokugamage et al., 2020). Within the modern definition of self-care and the health and wellness industry in which it is placed, elements from non-Western groups are combined and changed through acts of cultural appropriation to create what can be dubbed a spirituality of capitalism and individualism (Lokugamage et al., 2020).

In order to define the difference between health practitioners and new-age practitioners, qualifications and registrations are often used to ensure particular standards are being met.

However, this can also leave Indigenous practitioners at a further disadvantage through the professionalisation of our practices. The professionalisation of music therapy, which often aligns with Eurocentric values and issues of lateral violence within the wider field of health (Rainford et al., 2015), contributes to the lack of Māori representation in these services. This lack persists despite the wealth of experience from practitioners trained in our rongoā and traditions, acquired through mentorship and ancestral teachings that stem back to the atua and elements from which these instruments descend. The deep connection between tāngata whenua and taonga pūoro highlights the interconnectedness and whakapapa that bind us (Solly, 2019). The professionalisation of music therapy is only part of the wider context of the professionalisation and subsequent government input and regulations of other Māori technologies, such as rongoā or traditional Māori medicine and health treatments (Manatū Taonga, 2023). The Therapeutic Products Act (2023) is reportedly the most significant change to the regulation of medicines, medical devices, and natural health products, including rongoā, within the last 40 years. The act is reported not to affect the majority of rongoā practitioners, who will be able to continue to sell and koha rongoā, unless this is supplying product on a large scale, in which case they will need to have a market authorisation. Despite the inclusion of a committee of experts in the field of rongoā and government, the bill and subsequent act have still been questioned by practitioners and Māori health experts in its ability to uphold the Māori procedural ethics of kawa and tikanga (Tuari-Toma, 2022). A statement from Te Kāhui Rongoā Māori Trust on the initial Therapeutic Products Bill claimed that the bill was developed “in the absence of meaningful consultation with the Crown’s treaty partner and rongoā Māori expertise” (Te Kahui Rongoā Māori Trust, cited in Tuari-Toma, 2019), adding to the growing criticism from Māori towards the bill (Tuari-Toma, 2022). It is important to understand the history between rongoā and taonga pūoro practitioners and the Crown to fully appreciate the reactions to the initial Therapeutic Products Bill and the subsequent act. In 1907, the Tohunga Suppression Act was introduced, which prevented traditional healers from practising within their communities (Aichele, 2016). This included a ban on the use of taonga pūoro, which were recognised as having spiritual relevance and power, which the act in part sought to suppress (Rollo, 2013). The Tohunga Suppression Act led to both the suppression of Māori spirituality and knowledge, as well as creating an environment where Māori were reluctant and scared to pass on their knowledge intergenerationally, which has possibly increased the distrust of Māori towards the Crown and health system (Hokowhitu et al., 2022).

The forcing of tohunga and rongoā practitioners underground from 1907 until the 1962 repeal of the Tohunga Suppression Act, in part, led to Māori distrust in the health system and a lack of representation from Māori practitioners of our own therapies within the health system and within the academic literature that informs it (Durie, 1989). When I began my Masters research into the use of taonga pūoro within an acute mental health context, I was surprised to find very little literature on the topic. The available literature predominantly consisted of either modern literature written by Pākehā (Thomas et al., 2014), historical literature (Best, 1925) or texts that do not align with te ao Māori. Outside the Westernised music therapy space, another influential figure is Hirini Melbourne (1991, 1994, 1999), one of the main revivalists of taonga pūoro in the late 20<sup>th</sup> Century. Melbourne's efforts involved the creation of resources for tamariki and the wider Māori community. Melbourne, alongside Nunns and Thomas, founded the 'Haumanu' taonga pūoro revivalist movement (Nunns et al., 2014). At the time of writing, only four Māori music therapists have completed Masters research in this field (Kahui, 2008; Savaiinea, 2009; Hodgson, 2015; Solly, 2019) with Kahui, Hodgson and Solly focusing on Kaupapa Māori - or research embedded in Māori methodologies. Kahui (2008) provides a general overview of a cultural approach to music therapy using a Māori lens, while Hodgson (2015) explores the use of Kaupapa Māori models of health within an adolescent mental health unit, using taonga pūoro-related techniques, including tītī tōrea or stick games. My previous research focused on the use of taonga pūoro within an acute mental health facility (Solly, 2019), in which the clients and I developed a model called 'Ngā Pou e Ono' that featured the different elements essential to taonga pūoro based music therapy. Towards the end of this time, I felt pushed towards a PhD as I was informed that another student, who was Pākehā (New Zealander of European descent), with limited to no experience with taonga pūoro, would be building on my research. This was incredibly distressing and highlights a more significant problem with Indigenous data sovereignty within academia, where Indigenous knowledge is still being claimed by those without a birthright to it or a deeper understanding of the communities in which this knowledge lives, the results of which are unlikely to benefit the communities the research was conducted in (Kerr et al., 2010; Kukutai et al., 2016). In addition, I was the only Māori student in my course intake, with only three Māori students having gone before me.

During my involvement with the Haumanu taonga pūoro revivalists and the wider taonga pūoro community, I spoke with many taonga pūoro practitioners who have been actively working in the health space. Despite their significant contributions, their presence remains largely absent from the existing literature. From practitioner interviews with those such as

player and ‘Oro Atua’ sound practitioner Jerome Kavanagh and practitioner Mahina Kingi-Kauī, it became evident that these kaupūoro have been entering these spaces with their taonga and doing the work that so desperately needed to be done by us for our people for their entire careers in the discipline. However, no written record of their involvement is a persistent problem. This creates the possibility that external researchers, with an etic perspective, may claim to undertake such work in these areas, disregarding the efforts of our people and our ancestors. In responding to taonga pūoro practitioner concerns about cultural appropriation, community members gave me the *take*, a task and sense of purpose to community, to weave this knowledge together. The instruction was to use their kōrero to make a map for our mokopuna, from their elders’ mātauranga used with our sacred instruments to provide tangata whaiora with health, wellbeing, and connection in te ao hou.

According to Richard Nunns, taonga pūoro are not merely instruments of entertainment but rather tools for matters concerning wairua (Nunns, 2001). Our ancestors used a systemic way of thinking that recognised the interconnectedness of arts, story, knowledge, the environment, whakapapa, and what has often been translated as ‘music.’ This interconnectedness served to nourish the community as well as the individual seeking hauora. Although early immigrant writers left little to no documentation of Māori mental illness in Māori society (Kingi, 2011), we know from our mōteatea and pūrākau that self-harm, suicide and depression were indeed present within our collective histories. These stories conveyed through songs and tales acted as warnings to descendants, offering tools for preventing personal harm, even death, and injury to others. Pūrākau, or narrative, is an age-old Māori form of transmitting knowledge through the generations (Pouwhare et al., 2018). When used within a therapeutic context, pūrākau are powerful metaphors that help us understand personal and collective experiences, providing valuable guidance for navigating the future. Through whakapapa, we are not just from our ancestors; we are our ancestors and their lessons become ours.

During my previous research into the use of taonga pūoro in acute mental health (Solly, 2019), I found that pakiwaitara or narrative was a crucial element of the success of taonga pūoro-based music therapy. Story-telling provided a foundation for the instrument’s significance, both within te ao Māori and in relation to the personal experiences and histories of the clients. One could argue that both the whakapapa and tikanga of taonga pūoro are narrative-based. To illustrate this point, we can look to the pūrerehua (often called a bullroarer in English). The pūrerehua is a surfboard-shaped instrument spun on a string, producing a whirring sound. In Te Waipounamu, it is known as the ‘Ngārara’ or ‘Kārara.’ This instrument

is named after the lizards that would be attracted by the moth-like sounds made by the pūrerehua, as told to me during wānaka by Kāi Tahu kaumatua, taoka pūoro practitioner and researcher Rua McCallum. The story embedded within this instrument reinforces our tikanga around tapu and noa, as it depicts the act of the lizard eating the moth taking it from a state of tapu to a state of noa. Through the transmission of sound and story, we can discern that the pūrerehua is not just a musical instrument but also one of ceremony and health, to be used to whakawātea spaces, allowing it to be used as a therapeutic tool.



**Figure 1: Pūrerehua Illustration by Ruby Solly (2019)**

The crossover between music and health has been a mainstay of many Indigenous cultures since our worlds were sung into being, a legend present in multiple Indigenous cultures, including Kāi Tahu Whānui. Kāi Tahu is an iwi with a strong culture around taonga pūoro, including historical uses noted by Kai Tahu practitioner Rua McCallum, as well as a strong cohort of players and knowledge holders, including McCallum, Ariana Tikao, Mahina Kingi-Kauī, with support from Pākehā allies such as Brian Flintoff and Alistair Fraser (A. Tikao, interview, February 22, 2021; M. Kingi-Kauī, interview, November 22, 2020; R. McCallum, interview, 27 January 2021). There is a strong mana wāhine presence among southern practitioners which Tikao hopes will encourage taonga pūoro further into whānau, hapū, and iwi (A. Tikao, interview, February 22, 2021). The strong mana wāhine presence within this kaupapa extends through the iwi of Kāi Tahu, which is a matriarchal iwi where wāhine have a strong history of involvement with land and tribal issues, mahika kai, reo revitalisation and ngā toi Māori as leaders both within Kāi Tahu and the wider te ao Māori (Clever, 2020).

There is a strong need for the knowledge of these experts and leaders within taonga pūoro to be recorded and, where appropriate, revived and explored for future generations of ngā iwi Māori and all taonga pūoro practitioners.

### **Research Question, Aims and Objectives**

This study aims to record the whakaaro, experiences, and histories of Māori practitioners working within the field of hauora with taonga pūoro. The motivations behind this aim are to protect and honour our tohunga working in this space, both past, present, and future, and to ensure that future research draws upon written evidence of the work of taonga pūoro practitioners and that whakaaro Māori is a critical part of future studies. Bearing in mind the current revival and historic landscape of the documentation and use of taonga pūoro within hauora (Solly, 2019; Hodgson, 2018; Flintoff et al., 2004), the following research question, aims, and underlying objectives have been formulated.

#### **Whakamārama**

For this work, I want to look at our use of taonga pūoro in hauora, from a pre-Pākehā context, into modern-day practices and collective wawata for the future from our current pou, elders, and practitioners, in this space. Mātauranga from kā iwi Māori including the wisdom of those who receive healing, connection, and understanding from our taonga pūoro and their connected atua, tūpuna, whenua, and mātauranga are central. I want to ensure that the documentation of our methods, achievements, and ways of using pūoro to whakaora, heal, and provide societal change through our technology is recorded for our mokopuna Māori. Through this, I aim to ensure that future researchers in the space understand the rich whakapapa of pūoro that comes before them and the work they may create in contribution and response. There is a need for a clear aho to be visible through the whakapapa oro that extends to the beginning of our universe when our world was sung into being, back to te whē; the creaking of the trees in the timeless void from which we have descended through an endless expanse of sound.

To honour this mātauraka, I want to create resources that treat the information gifted as taoka, ensuring that resources created are viable not just within the academic sphere but also within the spheres of mahi toi and mahi hauora, and the sacred spaces of healing where they overlap. These taoka that will be woven from the mātauraka from our pou pūoro will then be able to be used by taoka pūoro practitioners, tākata whaiora, and the Māori community to assist Māori

with the maintenance of our own hauora using our own technology and the whakaaro of our pou and tīpuna.

I want to use these taoka within my own diverse communities to further develop these resources for all Māori so that they can act as living taonga, open to growth and development from those they were created for. By working using mātauraka-a-whānau in this way, I aim to be held accountable for my work within hauora and pūoro Māori with a shared sense of kaitiakitaka towards the living taonga created from generations of tupuna wisdom and understanding. By working with whānau in this way, all involved will gain a shared understanding and identity of taonga pūoro and hauora, as is the birth rite of us as Māori, going back to the first oro at the beginning of our world, to the oro of the karaka at our birth, to the oro of the taki as we pass from it.

### **Research Question**

What are the histories, philosophies, models, and future goals of taonga pūoro practice within the context of hauora?

### **Aim One**

To document the whakapapa of taonga pūoro practice by Māori that supports hauora.

#### Objectives

- a) To identify and interview pou Māori within the taonga pūoro community in the field of hauora to gain the community's version of its histories.
- b) To create a comprehensive record documenting the various practices, rōpū (groups/communities), and services that have engaged with taonga pūoro in a therapeutic way.
- c) To document and examine the developments and changes in the ways taonga pūoro has been used over time in hauora.

### **Aim Two**

To identify the philosophies and models underpinning the work of current Māori taonga pūoro practitioners supporting hauora.

#### Objectives

- a) To map the mātauranga and methods of practice from different practitioners.
- b) To create a resource that documents our techniques and philosophies.

### **Aim Three**

To design and pilot a Māori model of taonga pūoro practice to support hauora within a community placement.

#### Objectives

- a) To draw on mātauranga gained within practitioner interviews to create a model encompassing a wide range of whakapapa, experiences, and perspectives within taonga pūoro and hauora.
- b) To test this model as a practitioner therapeutically within a rōpū.
- c) To gain feedback from this community on how the model worked for them and what could be improved before publishing the model while acknowledging its nature as a living model.

The research question, aims, and objectives will be explored and addressed in the subsequent sections of this thesis. In Chapter Two, whakapapa and literature of taonga pūoro within hauora are further explained and discussed to provide a more detailed understanding of the kaupapa. This is followed by Chapter Three which outlines the research process, methodology and method of the thesis. This includes outlining the two different phases of research comprising a series of interviews with significant practitioners and kaumātua within taonga pūoro ki hauora, as well as the development of a marae-based programme for taonga pūoro in hauora, incorporating insights gained from the first phase. Chapter Four reviews the results from the first phase, which encompasses practitioner work, philosophies, and experiences. This chapter also includes a dedicated section focusing on the use of taonga pūoro within different populations and health needs. In Chapter Five, discussion of the results from the first phase are continued exploring the role of women within taonga pūoro, with a focus on the praxis of mana wāhine. In Chapter Six, findings from the first phase are consolidated and presented as a series of models that form the 'He Hauora! He Hauoro!' framework for the application of taonga pūoro in hauora. This framework is followed by Chapter Seven, in which the 'He Hauora! He Hauoro!' framework is integrated into a marae-based programme, representing the second phase of the research. This culminates with Chapter Eight, which comprises the discussion and conclusion section.

## **Chapter Two: He Whakapapa Hauora i te Kaupapa o Taonga Pūoro**

This chapter outlines the history, whakapapa, and literature of the use of taonga pūoro within hauora and therapy as well as other areas of relevance to this research such as the history of cultural appropriation and the history of professionalisation of healthcare within minority groups in Aotearoa New Zealand and elsewhere. Literature was found through search engines including Google Scholar, and the Massey University Library, as well as the National Library of New Zealand. As this is a niche topic, conversations with mentors within the taonga pūoro community were also a source of knowledge in terms of recommendations for academic texts and other sources. Search terms included “taonga pūoro in hauora”, “taonga pūoro in therapy”, “taonga pūoro as rongoā”, “Professionalisation in New Zealand”, “Professionalisation in hauora”, “cultural appropriation in healthcare”, “Haumanu in taonga pūoro”, “te reo Māori revitalisation”, “te reo Māori hauora”, “hauora māori”, and “mana wāhine”.

This telling of the pūrākau or narrative of taonga pūoro in hauora begins with the use of taonga pūoro as rongoā in early Māori society both pre- and post-first contact, which is followed by the removal of these uses with the passing of the Tohunga Suppression Act (1907). The effects are documented with the Act having a long-term effect on Māori and their use of pūoro as a therapeutic tool. This is followed by the taonga pūoro revival conducted by revivalist group Haumanu, who worked to document and revive the use of taonga pūoro around Aotearoa (Flintoff, 2004). The revitalisation of the voices of taonga pūoro is then linked to the wider Māori revival and renaissance, with a particular focus on language revitalisation and its impact on hauora. The therapeutic potential of the learning of te reo Māori and pūoro is explained within the context of the aforementioned literature, giving a possible reason for the interest of disciplines outside of the taonga pūoro idiom, such as music therapists. This leads into a review of literature on the use of taonga pūoro within music therapy and related disciplines, including their use within psychology. The lack of academic literature within music therapy is observed, along with the presence of “lay” therapists using taonga pūoro in hauora from community and cultural-based training. This is followed by a further explanation of the professionalisation of music therapy and the exclusion of traditional Māori practitioners, and the othering of Indigenous knowledge around hauora. The topic of hauora Māori itself is then further explained, including the use of hauora models such as Te Whare Tapa Whā (Durie, 2004), which acknowledge a variety of different areas of health and their importance to the total hauora of the individual, whānau, and community, including

physical, social, spiritual, and mental health. This is followed by a closer reading of literature around hauora Māori and mental wellbeing, including the degradation of Māori wellbeing during colonisation, the policy changes aimed to address these inequalities, as well as the empowering of wāhine within the hauora space. The final section of this chapter is on mana wāhine, which acknowledges the strong wāhine revivalists and the ways that wāhine have both been affected by colonisation, and act as guardians of the whānau which puts them in a powerful position to bring taonga pūoro back into families and the wider community. I have decided to add kōrero from community members to this section to tell the overall story of taonga pūoro and its subsequent suppression and revival. This is to ensure that the history and the factors that have led to the current landscape within taonga pūoro ki hauora are accurately documented despite a lack of academic literature on the immediate topic. This is also an acknowledgment of our oral history traditions as Māori, from which I was privileged to receive these stories.

As much of our tradition is oral and gained through mentoring and apprenticeships, very little has been written about the therapeutic practices associated with our taonga pūoro. One of the primary historical sources is *Games and Pastimes of the Māori* (Best, 1925), which provides insights into the many ways of crafting and understanding these instruments. However, the information presented by Best reflects a colonial perspective, which influences how the book was compiled. Best's viewpoint, influenced by Western ideology, has inadvertently shaped the perception of taonga pūoro as inferior musical instruments or mere objects of leisure. This limited perspective fails to acknowledge the value of taonga pūoro within the broader realm of sound and the role within whānau and communities.

In a therapeutic context, the work of Māori music therapists Hodgson (2014) and Kahui (2008) has been influential. Kahui worked to create a culturally appropriate approach to music therapy from a Māori perspective, with findings showing that music therapists engaging with kaumātua is essential, as well as for music therapists to involve themselves in the culture and wider understandings of te ao Māori before using its music within therapy. Hodgson also worked to establish a Māori approach to music therapy, utilising models such as Te Whare Tapa Whā (Durie, 2017) and Te Wheke (Pere, 1991) (see Appendix B: Te Wheke), with findings towards the effective nature of music in working with wairua, as well as the importance of elements such as mauri and whakapapa in music therapy. However, the approaches of Kahui and Hodgson primarily incorporated Western instruments integrated with whakaaro Māori. I note these two studies as they proved instrumental to my early

learnings on using taonga pūoro within music therapy and integrating my ability to walk in te ao Māori within the discipline. Journal articles and books by Richard Nunns (2001), a non-Māori revivalist, have been a source of knowledge of hauora gathered from kaumātua and the writings of Brian Flintoff (2004). Providing taonga pūoro and associated practitioners with insights into how pūoro is used as a holistic medium outside of pure aesthetics (Nunns, 2001). While these resources are invaluable to our revival and traditions, they do not convey what it is to be Māori. Therefore, it is crucial at this stage in the revival to develop a resource that acknowledges the contributions of Pākehā but is written by us, for us, for our hauora.

### **Taonga Pūoro as Rongoā in Early Māori Society**

In pre-colonial Māori society, taonga pūoro were not primarily instruments of mahi toi or Māori creative arts. They were first and foremost instruments pertaining to hauora and waiora Māori for both preventative treatment and intervention (Nunns, 2001). As academic and published sources provide limited information on the historical use of taonga pūoro, the knowledge I have been entrusted with has been passed down through in-person kōrero entrusted to me by my mentors. These insights reveal key details about, for example, using the kōauau to romance a lover, ease childbirth, and release emotions. Colonial perspectives, as briefly referenced by Best (1925, p. 250), describe these childbirth practices as “peculiar” and link them to a “former system of phallic worship.” Such views do not account for the strong tradition of mana wāhine and atua wāhine associated with taonga pūoro, including the idea of whakapapa and connection to tūpuna and te taiao gained from the use of an instrument such as the kōauau when bringing souls between worlds.



**Figure 2: Kōauau Illustration by Ruby Solly (2019)**

Best (1925) is one of the main literary resources on this kaupapa and one of the few primary resources with accounts from Māori who remember a time pre-colonisation. In saying this, because of the way we transfer knowledge intergenerationally through wānanga and kōrero, later resources such as ‘Te Ara Puoro’ (Nunns, 2001), ‘Taonga Puoro; Singing Treasures’ (Flintoff et al., 2004) and ‘Toiapiapi’ (Melbourne, 1991) are highly valued texts and serve as koha from these authors to the taonga pūoro community, Māori community and, according to Hirini Melbourne, to all of Aotearoa. Although Flintoff and Nunns are also Pākehā authors and ethnographers, their work was led by Māori, with mātua Hirini Melbourne at the helm. The mātauranga collected from kaumātua by Nunns, Flintoff and Melbourne was done with the reciprocity of the instruments being played and taught within communities, in stark contrast to Best’s (1925) more observational approach.

I am privileged to have a kete overflowing with mātauranga on how we have used our taonga to heal. For instance, the porotiti has been used to alleviate arthritis, asthma, and during the influenza epidemic of 1918. The pūtangitangi has been used in mourning rituals, and it serves as a facilitator, bringing forth the wailing needed to assist safe passage for our tūpuna to the next world.



**Figure 3: Pūtangitangi Illustration by Ruby Solly (2019)**

These tūpuna kōrero can be traced back from kaumātua to kaumātua, creating a wide whakapapa of intertribal knowledge. Nunns (2001), Melbourne (1991), and Flintoff (2004) collected and documented these stories. Knowledge has also been gained through various Haumanu wānanga held across Aotearoa as part of the reintroduction of taonga pūoro to our communities after the tradition had been driven underground by the Tohunga Suppression Act (1907).

## **The Tohunga Suppression Act**

In 1907, the New Zealand Legislature passed the Tohunga Suppression Act, legislation that remained in effect until its repeal in 1962. Its repercussions continue to be felt by Māori communities to this day. The Act had multiple aims, including punishing “*every person who gathers Maoris [sic] around him by practising on their superstition or credulity, or who misleads or attempts to mislead any Maori by professing or pretending to profess supernatural powers in the treatment or cure of any disease*” (Stephens, 2001, p. 437). The Act partly aimed to discourage Māori activists, such as Rua Kenana of Ngāi Tūhoe, who enacted tino rangatiratanga by occupying their tribal lands. This was seen as a direct threat to the British government (Voyce, 1989). The motives for this Act were perhaps threefold with Apirana Ngata, who was one of the leading Māori politicians to back the legislation encouraging the Act to prevent the practice of “fraudulent tohunga” (Voyce, 1989) who were perhaps ill-equipped to deal with the new diseases and health conditions that Māori faced from increased settler migration. However, the Act’s underlying and primary objective was to suppress Māori leadership, health, and culture (Woodward, 2014). Taonga pūoro were commonly used by tohunga in acts of ceremony and rongoā and by lay people in the community as part of everyday life. As a visible and audible part of Māori culture, they were easily removed and taken as curiosities for foreign museums, not as played instruments but as objects. Their removal and display in the glass coffins of museums further showed that to the colonists, these ‘primitive’ instruments were either misunderstood for their effect on the wairua and hauora, or perhaps their positive impact was understood too well (Flintoff, 2004).

The Tohunga Suppression Act was primarily designed to protect Māori by addressing two key concerns. First, it aimed to protect them from tohunga, whose skills and mātauranga had not yet developed to deal with the new foreign illnesses such as influenza. Second, the act sought to protect Māori from individuals falsely claiming to be tohunga, as an increase in tohunga numbers had raised suspicion amongst lawmakers (Woodward, 2014). Initially, tohunga were prosecuted under transferred 1735 English “witchcraft” provisions and regulations, making it illegal for an individual to claim magical powers or practice witchcraft. The English Laws Act was followed by more targeted acts towards tohunga, such as The Suppression Rebellion Act (1863) and eventually the Tohunga Suppression Act of 1907 (Voyce, 1989; Moewaka Barnes et al., 2018). The prohibition of Māori traditional health practitioners from communities resulted in the Westernisation of the holistic methods of hauora that Māori had used.

Consequently, Māori lost access to tohunga and their ways of connecting the physical, mental, spiritual, and social aspects of hauora to treat the whole person and their communities (Durie, 2003). Professor Sir Mason Durie (1998a) notes that the Tohunga Suppression Act forced entire knowledge systems underground, including that of taonga pūoro. Without the ability to share and pass on knowledge, it was believed that much of our knowledge died with our tohunga.

### **Haumanu and the Revival of Taonga Pūoro**

One of the key reasons why the Tohunga Suppression Act had such a devastating impact on taonga pūoro is that these instruments have everything to do with the community and their role in facilitating healing through connection, participation, and knowledge transmission across generations. These crucial elements were integral to the taonga pūoro revival, which began in the 1970s. The revival enabled the work of Hirini Melbourne (Tūhoe), Richard Nunns and Brian Flintoff. Each of these revivalists was inspired in different ways, whether by the silent instruments confined to museum cases (Flintoff, 2004) or by pictures in books of instruments that were reportedly replaced by ‘superior’ ones from te ao Pākehā during colonisation (Nunns, 2014).

A combination of curiosity, compassion, and generosity led these three men to travel around Aotearoa playing pūoro for Māori. Their pursuit was not merely an exchange of music and kōrero but an endeavour to piece together the various taonga mātauranga that kaumātua had kept hidden from the time of the Tohunga Suppression Act of 1907 to 1962. Together, these three pou (literally a carved post to represent tribal ties to land, but pou can also refer to important figures of support within communities) formed ‘Haumanu,’ literally translated as ‘Breath of Birds.’ However, ‘Haumanu’ has many more connotations within the wider kaupapa of taonga pūoro. More players joined the flock of birds, increasing the reach of these taonga and adding to the chorus. These players are often called the second generation, including Horomono Horo, James Webster, Warren Warbrick, and Aroha Yates Smith. The first-generation players set to create resources to gift back to the communities from which the knowledge of pūoro originated. These koha include Flintoff’s *‘Taonga Pūoro Singing Treasures’* (2004), Nunns’s *‘Te Ara Pūoro’* (2014), and Melbourne’s *‘Te Wao Nui a Tāne’* (1999) and the acclaimed album *‘Te Kū Te Whē’* by Nunns and Melbourne, featuring instruments by Flintoff amongst others (Melbourne et al, 1994).

Matua Hirini has passed on from this world. Before his passing, he gifted pūoro back to an entire generation of players who are now undertaking the same work in his memory, encompassing the qualities of kindness and compassion that the kaupapa has been imbued with from the beginning of the journey. Richard, too, is no longer able to practice. However, echoes of his rangi can be heard in second-generation players such as Alistair Fraser and Ariana Tikao, as well as on the many recordings he worked on tirelessly throughout his career to ensure that he was leaving behind resources for the new birds that were emerging.



Figure 4: Pūtōrino Illustration by Ruby Solly (2019)

I am a proud third-generation player, mentored by some of the second-generation players named above. Haumanu, which I use here as a word to define the taonga pūoro player collective, is thriving with new voices and initiatives such as Creative New Zealand's funding investment into Haumanu (Creative New Zealand, 2020), groups such as Awa Pūoro in Whanganui (Lowe et al., 2020), and a wide range of musical ensembles and practitioners using pūoro for both music and rongoā, as well as the places where they become one.<sup>1</sup>

### **Language Revitalisation and Hauora**

In terms of the overall Māori revival and renaissance, the Indigenous language revival of te reo Māori is a fitting example of how the restoration of our Indigenous practices, ways of being, and ways of communicating, can also uplift the health of Māori and strengthen the identity of our people. Pūoro itself has been described as another reo Māori by tohunga and

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<sup>1</sup> Such as the use of the porotiti, a low humming spinning disk that can be used for pitching mōteatea as well as for breath issues including asthma and chest infections (M. Kingi-Kauai, personal communication, November 22<sup>nd</sup>, 2020). Or the use of the pūrerehua to whakawātea or cleanse a space, as well as creating a strong guttural whirring (R. McCallum, personal communication, 27 January, 2021).

senior practitioners in this field including Rob Thorne and Hinewirangi Kohu Morgan as well as a 'pre-reo' where personal intention is transmitted through sound (Rob Thorne, interview, February 4<sup>th</sup>, 2021. Hinewirangi Kohu Morgan, interview, September 5<sup>th</sup>, 2021). This provides a strong link between the reo Māori revival movement, and that of the revival movement of taonga pūoro. The wholistic nature of Māori revitalisation through language recognises the need for the development and nurturing of all parts of a person's wellbeing in order for language learning to be both successful, and a significant contributor to overall Māori identity (Durie, 1997, 1998b).

Te reo Māori is intrinsically linked to whānau, hapū, and iwi. The health of which is correlated with the health of these kinship groups (Skerrett, 2011). In the context of learning one's Indigenous language, community is strengthened in the process which contributes to identity formation and improved social health of both the individual and their community. Through this process, the language learner both receives information and resources from the community, as well as feeds their support and resources back into the community. This contributes to the sustainable development of not only language, but marae, hapū and iwi (Hond, 2013). Though many language initiatives do not consider contributing to positive Māori health outcomes to be an integral part of their kaupapa, the strengthening of identity, whānau and community are significant positive factors in the health of the individual and the community (Hond, 2013). The Te Ataarangi method of language learning which involves te reo emersion has a strong focus on hauora and oranga with one of the objectives of their kaupapa being to restore well-being (Mataira, 2011). Te Ataarangi features concepts of oranga wairua (spiritual health), oranga whānau (family health), oranga taiao (environmental-wellbeing) and oranga tangata (societal-wellbeing) which are incorporated into their programming (Mataira, 2011).

As well as the connection between te reo Māori and the use of taonga pūoro as a language to provide opportunities for Indigenous communication, taonga pūoro and te reo Māori within the community provide the potential for the enhancement of community health, spiritual health (Cashell, 2021), and overall hauora through the interconnected nature of wellbeing in te ao Māori (Durie, 1996). Both the therapeutic and community use of taonga pūoro has the potential to provide a contribution to the overall hauora on an individual scale as well as that of whānau, hapū and iwi to support the growth of a Māori identity and sense of wellbeing, as te reo revitalisation has done so before us (Hond, 2013). The therapeutic potential for the learning and use of taonga pūoro to act as rongoā across different areas of health provides

some context for the interest from therapeutic disciplines outside of the idiom, including that of music therapy.

### **Music Therapy and the Use of Pūoro as Therapy**

As a discipline, music therapy has a limited history in terms of its interaction with te ao Māori, let alone its interactions with taonga pūoro. Dennis Kahui (2008) was the first Māori to complete a Masters degree in music therapy, in which he looked at how elements of his culture affected his practice and used elements such as haka within his case studies. During a placement in an acute adolescent mental health setting, Hodgson (2014) utilised Māori mental health models such as Te Whare Tapa Whā and Te Wheke to work with clients, including some taonga pūoro and related taonga within sessions which he found helped with communication across a group of young people in psychiatric care. The use of pūrerehua within therapy has been documented in the work by Fletcher, Green, MacDonald and Hoskyns (2014), where music therapist Sarah Hoskyns shows a Māori child being treated for ADHD being given a pūrerehua that he then uses in group therapy with his whānau. Though this intervention provided some cultural connections for the child, the therapist does not have the necessary cultural skills to understand the use of words around death and ancestors in conjunction with taonga pūoro that are brought to the session by the child. Which occurs as part of guiding the child towards having particular experiences with taonga pūoro that may fit more comfortably within western perceptions of successful therapeutic intervention. In the related field of psychology, Abigail Kahurangi Cashell (2021) responded to the increased use of taonga pūoro for hauora and healing by investigating the experiences of Māori involved in healing sessions listening to live taonga pūoro led by Jerome Kavanagh, who is also a practitioner involved within the first study of this thesis, Ngā Pou o Pūoro. Cashell found that Māori participants used whakapapa to understand taonga pūoro, the interconnected understanding of which helped them to have what were described as “healing experiences” which were described as “cathartic” as they released intergenerational pain or mamae. Significantly, participants felt that the use of taonga pūoro attended to their wairua needs, which may be more difficult to address outside of Māori healing modalities.

Aside from the previous studies, Māori created and taonga pūoro focused content within music therapy is still a small body of literature despite a wealth of knowledge existing within the Māori community and the pūoro players that nourish it through oro. From my experience within the music therapy profession, this is a largely Pākehā and Taiwi space and autonomy

is not always given to Māori over their own technology. However, I have worked with many ‘lay’ Māori music “therapists” within both my professional and personal life, as before the professionalisation of music therapy in Aotearoa New Zealand, Māori were often employed to use music therapeutically in various contexts within their communities. In Aotearoa New Zealand, the only qualification available to those who would like to be registered music therapists is a Masters level course which excludes many Māori who have held this role within their communities for years, if not generations. This is especially true if we are to think back to how Māori have used pūoro historically.

### **The Professionalisation of Music Therapy and Exclusion of Traditional Māori Practitioners**

In 2000, the New Zealand Society for Music Therapy (NZSMT) established the New Zealand Music Therapy Registration Board. To be registered, therapists must complete a two-year full-time Masters or have an equivalent overseas qualification. As previously mentioned, this pushed out many Māori for whom a full-time Masters qualification was largely inaccessible, even though many practitioners had been working with pūoro in a parallel system with equivalent competency and safety measures, including community accountability, mentorship in tuakana-teina contexts and supervision from kaumātua if they were not kaumatua themselves. The adverse effects of the professionalisation of certain areas of healthcare within the Māori community have been cited by former clinical psychologist Kiri Tamihere-Waititi (2019). After over a decade of study and service in her community as the manager of the programme “Whānau Ora” in her husband’s rohe, Tamihere-Waititi changed her perspective on what psychology could offer her community when kaumātua approached her to comment that people had stopped going to see them for help. The balance of the kainga had been disrupted by the very thing meant to assist it. Tamihere-Waititi (2019) reports that through this and other encounters, she concluded that the mental health system had moved into a space within the Māori community where it was “completely monopolising well-being,” all while she and her communities saw poor mental health statistics rising further and further as more and more of this ‘support’ was put into them.

What Tamihere-Waititi (2019) was experiencing can partly be attributed to the professionalisation of therapeutic and Indigenous practices, which directly links to neoliberalism and capitalism (Bailie Smith et al., 2011). Bailie Smith and Jenkins (2011) argue that professionalisation has, in part, caused the narrowing of civil society and healthcare

outcomes, the exact opposite of what the initial grassroots activists who encouraged professionalisation envisaged when they began their activism work within spheres that would often eventually shut them out because of their success in doing so. They describe how the rise of the ‘expert’ and desire for readily transferrable expertise leads to the prioritisation of Western knowledge over other forms of knowledge and knowing, putting a value on technical and managerial frameworks which position Indigenous and local knowledge as quaint, outdated or ‘ignorant’ (Kothari, 2005). The crown has a complex relationship with Māori and our medicines and technologies including the previously mentioned Tohunga Suppression Act of 1907 which affected the regulation of Māori medicine and spirituality, which had subsequent aims to suppress Māori spirituality, technology, and culture (Aichele, 2016). The whakapapa of the suppression of Māori through the control of medicines, cultural practices, and technologies, has contributed to concern over the current Therapeutic Products Bill (2023) and its ability to remove rangatiratanga, Māori sovereignty, over our rongoā (Tuari-Toma, 2022). This shows how deeply the Tohunga Suppression Act has affected the relationship between Māori and the government, as this mamae is still relevant to Māori issues of today.

In addition to having our knowledge ‘othered’ and assumed lesser compared to Western knowledge, certain desirable elements are appropriated and added to the mainstream knowledge to be delivered in a ‘superior’ way by the majority group to dominate (Laurie et al., 2005). Through this process rooted in notions of White Supremacy and capitalism, the Indigenous expert has become the unqualified ‘other’ who has often unknowingly or unwillingly had their mātauranga suppressed and replaced by the overarching Western system. It is not difficult to see the link between the distrust that Māori have for the healthcare system in Aotearoa (Graham et al., 2020) and the history of the removal of our rangatiratanga over our mātauranga.

### **Hauora Māori**

Moewaka Barnes and McCreanor (2019) define hauora Māori as a system where health, wellbeing, and the biopsychosocial are understood as dynamic and unified. As a compound word, hauora comprises *hau* as in breath and vital essence, and *ora* to be well, vitality, and life. For taonga pūoro, we have the extra resonance with this word pertaining to breathe, the element through which we, together with our taonga, produce our oro, our sound. The concept of hauora Māori honours the intentions of our tūpuna tohunga, who were persecuted for their

method of systemic thinking that honoured our relationships with each other, our whakapapa, the environment, and our wairua, as well as our physical bodies and minds. Prioritising hauora Māori within this research and using it to assess the effects of taonga pūoro for Māori is a conscious decision to honour the treatment models of our ancestors and elders within the field of hauora Māori such as Te Wheke (Pere, 1991), Te Pae Māhutonga (Durie, 1999), the Meihana Model (Pitama et al., 2007) and Te Whare Tapa Whā (Durie, 1994). Durie's Te Whare Tapa Whā health model balances the four taha of whānau (family), hinengaro (mental), tinana (physical) and wairua (spiritual) as well as the implied meaning of whenua and tūpuna (McNeill, 2009). Durie (1994, 1999) acknowledges that to Māori, our wellbeing is a multi-dimensional concept where our sense of purpose and relationship with our tūpuna is just as important as our physical and mental health. Models by Durie (1999), Pere (1991) and Pitama et al. (2007) show the importance of having a hauora-based approach where mental health is one section of an interlinking model of health, indicating that only by treating the hauora of the person as a whole and as a part of the community, will the person experience positive, long-lasting health outcomes. This method used in early Māori society provided security for the mental and physical health of the wider whānau and community (Beaglehole et al., 1947).

### **Hauora Māori and Mental Wellbeing**

Early accounts from settlers indicate that Māori showed few to no signs of mental distress. According to Beaglehole and Beaglehole (1947, p. 243), "*The fact that there are fewer neurotic and psychotic illnesses among Māori than among Pakehas in New Zealand emphasises, among other things, the tremendous value to the Māori of possessing a psychological security that comes from tribal and family security*". Beaglehole and Beaglehole (1947) highlights some of the sources of psychological security eroded through colonisation, capitalism, and cultural theft. These included the loss of tribal lands, cultural practices, language, and environmental taonga crucial to Māori survival and fulfilment (Barnes et al., 2018).

Since the second migration after World War Two, when many Māori were forced to leave their rural communities to the city for employment (Kingi, 2011), Māori mental health has been on a steady and rapid decline. Before 1970, Māori were under-represented in hospital admissions related to mental health. However, by the 1980s, there was clear evidence that Māori were overrepresented in mental health admissions (Baxter, 2008). This trend has

persisted and intensified over time. In the last decade, there was a 7.6 percent increase in Māori diagnosed with depression, alongside similar increases in the rates of bipolar, anxiety, and personality disorders (Ministry of Health, 2016a).

In terms of overall hauora, there are significant inequities between Māori and non-Māori. Māori are more likely to experience disproportionate rates of health risk, mortality, and shorter life expectancies than their Pākehā and Tauiwi counterparts in Aotearoa (Ministry of Health, 2018, 2016b, 2022). In addition, the Māori rate of high or very high psychological distress has increased from 11.4% in 2016 – 2017, to 17.8% in 2021 – 2022 (Ministry of Health 2022), with Covid-19 being claimed as a contributor to these rising statistics, the effects of which are predicted to increase as Māori are thought to be disproportionately affected by long Covid-19. Māori women face higher levels of maternal mortality with Māori being almost twice as likely to die in infancy than Pākehā children (Ministry of Health, 2023). With poor statistics across the board, the World Health Organisation has found that Māori face similar difficulties as other Indigenous peoples whose health status is universally poorer than the overall population (World Health Organisation, 2011).

In conjunction with the removal of protective factors for Māori seeking wellness, Māori have also experienced inferior treatment in healthcare, including racism, cultural alienation, and ineffective communication. These factors have contributed to the widespread distrust that Māori have towards the health system in Aotearoa (Graham et al., 2020). Māori have reported feeling interrogated within hospital settings, leading to a reluctance to discuss their use of tikanga and rongoā Māori with medical professionals and requesting early discharge from services. This distrust has a deep, multi-generational whakapapa leading back again to colonisation, where diseases and weapons were introduced by the coloniser, all but destroying the Indigenous population of Aotearoa and many other countries (Zambas et al., 2016).

In 2019, The Waitangi Tribunal released ‘Wai 2575,’ a significant report that acknowledges the disparities faced by Māori within the health sector (Waitangi Tribunal; Te Rōpū Whakamana i Te Tiriti o Waitangi, 2023). ‘Wai 2575’ and subsequent reports also recommended the adoption of Tiriti-led policies, the instatement and upholding of tino rangatiratanga, increased accountability, investment in Māori health, and the embedding of equity and antiracism within the sector (Came et al., 2020). These health inequities are compounded by acculturation and assimilation factors, such as the historical practice of punishing Māori for speaking te reo Māori in schools, as well as the disproportionate removal

of Māori children from whānau by the state. These systemic issues are rooted in settler colonialism and contribute to the creation of feelings of distrust towards various systems (Anderson et al., 2006).

In terms of policy, hauora Māori as a whole has been recognised as a focus area with the release and implication of various documents, including ‘He Puāwaitanga’ (Ministry of Health, 2002) and ‘He Korowai Oranga’ (Ministry of Health, 2014). Both documents acknowledge that mental health is one of the main issues for Māori and encourage service providers to work collaboratively and to think beyond Western European definitions of health to provide quality and effective services for Māori. In ‘He Korowai Oranga,’ the acknowledgement of hauora Māori as a whole features the development of whānau, hapū, iwi and community as a priority of the strategy and model. This recognises how the systemic issues of racism, dispossession of lands, and disconnection from hapū and iwi underlie many of our hauora issues. Subsequently, the ‘Whakamaua: Māori Health Action Plan 2020-2025’ (Ministry of Health, 2020) was introduced as a strategic document to guide the government’s direction for Māori health outcomes for the next five years, ensuring the ongoing implementation of the earlier ‘He Korowai Oranga.’ In conjunction with this plan, the Ministry of Health published the companion document ‘Whatua’ (Ministry of Health, 2020), which incorporates feedback and engagement from relevant Māori organisations, iwi, and individuals in its development. The feedback was gathered in various ways, including four wānanga across the country and individual submissions and consultations. Throughout the engagement process, several key themes emerged, emphasising the need for increased focus on hauora Māori, the recognition of mana motuhake, and the imperative to address racism within the healthcare system.

Indicators of distress within the Māori population are exacerbated by the lasting effects of historical trauma (Pihama et al., 2014), which has been passed down through generations, reaching back to these first contact and colonial experiences of our ancestors (Wirihana et al., 2019). Historical trauma was defined as “*a cumulative emotional and psychological wounding over the lifespan and across generations, emanating from massive group trauma experiences*” by Native American scholar Maria Yellow Horse Braveheart (2003, p. 7). Māori communities have been profoundly affected by intergenerational trauma (Wirihana et al., 2019), which manifests as historical, collective, and individual trauma stemming from the impact of colonisation. Further understanding of intergenerational trauma for both Māori and Pākehā New Zealanders and increasing understanding of the relationships between ethnocide,

genocide and the history of colonialism in Aotearoa New Zealand will contribute to better health outcomes for Māori (Pihama et al., 2014), showing the pressing need for hauora-focused measures.

Within the field of Indigenous psychology, Māori psychology has a strong presence within clinical settings and academia in Aotearoa New Zealand and internationally (Groot et al., 2018). Māori psychology, rooted within te ao Māori, recognises the complex and interlinked understandings of the world and how there are multiple ways of perceiving the self, the social world, and the people within it (Groot et al., 2012). The development of Indigenous psychologies is closely linked with the process of decolonisation (Groot et al., 2018), which decentres Western thinking and recentres Indigenous thinking by providing a pathway towards wellness using cultural frameworks, knowledge, and asserting Indigenous rights that value Indigenous ways of being (Hodgetts et al., 2010).

Māori psychology involves a vast range of interventions grounded in mātauranga tūpuna, including karakia (incantations), mōteatea (sung poetry), whanaungatanga (building relationships) and pūrākau (Waitoki et al., 2016). These traditional practices are also employed within music therapy research by Māori practitioners, along with tītī tōrea (stick games), haka and taonga pūoro (Hodgson, 2015; Kahui, 2018; Solly, 2019). In the wisdom of many of my kaumātua and mentors within this community, including psychotherapist and taonga pūoro practitioner Hinewirangi Kohu Morgan, when we help people in therapy to release their oro, their sounds and vibrations, we help show them the whakapapa of who they are, and we help them sing themselves back into being. This research comes as a subsequent step in the whakapapa of both taonga pūoro and hauora Māori by documenting the use of our taonga pūoro, our technology, tools, and vibrations, and how they contribute to supporting our most precious and our most vulnerable whānau. Many of the prominent taonga pūoro in hauora practitioners are wāhine Māori who have a tradition of passing on mātauranga pūoro and mātauranga wāhine to teina and mentees (Tikao, Kingi-Kauai, Kohu-Morgan), thus creating a whakapapa of hauora and oro-based connections for future generations.

### **Mana Wāhine**

Mana wāhine is made up of two concepts, mana and wāhine. ‘Mana’ is a concept that Pere says is beyond translation, but it contains elements of power, prestige, psychic influence, authority, and social influence (Pere, 1991). Mana is a quality that cannot be generated by

someone for themselves but instead comes from the community in response to a person's actions, from atua, and the achievements and mana of tūpuna (Henare, 1988). 'Wahine' can translate to woman, or women as 'wāhine.' As a compound word, wāhine comprises 'wā' or time and 'hine,' which refers to the female element (Pihama, 2001). 'Mana wāhine Māori' can refer to what counts as Māori feminism, which aims to address issues of both race and gender and their intersections for Māori women (Smith, 1993).

Colonisation has had a significant impact on Māori women, including the imposition of roles and stereotypes through the colonial gaze, the marginalisation of Māori women's knowledge, rewriting or recording their knowledge through a colonial lens or ignoring it in favour of male knowledge, and denying the complexities between race, class, gender, and culture that exist for wāhine Māori (Pihama, 2001). In response to these issues of racism, classism, and sexism, the development of Mana wāhine theory has emerged to address and analyse the experiences of wāhine Māori. Mana wāhine theory is grounded in the principles of kaupapa Māori and aims to restore and validate Māori knowledge and understandings, creating an inclusive framework for all Māori. Key scholars within the field of Mana wāhine theory include Leonie Pihama (2001, 2020), Linda Tuhiwai Smith (1993), Kathie Irwin (1990, 1992a, 1992b), Rangimarie Rose Pere (1991), Ani Mikaere (1994, 2019), Kuini Jenkins (2000), Naomi Simmonds (2011, 2009) and Annette Sykes (2000, 2019). The central principles of Mana Wāhine theory recognise the unique significance of each person's experience, depending on their use for each wāhine and their whānau hapū and iwi. These principles may include whakapapa, whānau, recognition of diverse realities, wairua, te Tiriti o Waitangi, decolonisation, mātauranga wāhine, and the reclamation of cultural spaces, with te reo Māori me ōna tikanga as core principles (Pihama, 2001).

As a Māori woman, I find myself within what is often viewed as a male kaupapa. Therefore, speaking to the element of mana wāhine within my research is important. Many of our practitioners are wāhine, and the atua kaitiaki of many of our pūoro are wāhine also. Hine Raukatauri, the atua of the pūtōrino, kōauau, and several other instruments, exemplifies the healing powers of taonga pūoro within the pūrākau by her singing to actualise her true self within the night soundscape of the ngahere. Although our wāhine practitioners may not always hold performance roles, we are knowledge holders, teachers, healers, and caregivers. We are kaitiaki in all its forms.

Through kōrero with my fellow practitioners and engaging with our kaumātua, I have come to believe that it is through the wāhine that taonga pūoro will come into the families of te ao Māori. This whakaaro is shared with taonga pūoro and rongoā practitioner Ariana Tikao, one of the interviewees in Phase 1 of this research. Other second-generation players (Elyse Googe, Ariana Tikao and Alistair Fraser) have also relayed to me that during his career, Richard Nunn regretted that he was not able to assist more women to begin playing, to balance the taha of ngā taonga pūoro. Until now, most resources have been compiled mainly by males, such as Nunns, Flintoff, and Melbourne, though this work includes whakaaro and mātauranga from wāhine Māori. It is important to acknowledge that wāhine practitioners working with a wāhine Māori will bring different perspectives and mātauranga to the research and the resulting model.

### **Whakarāpopoto Whakapapa**

In reviewing the literature, it is clear that there is a need for further investigation of the therapeutic uses of ngā taonga pūoro, both modern and historical, by and for kaupūoro Māori. This imbalance in the music therapy literature can lead to the assumption that Pākehā researchers are the first in the field to document the use of Indigenous therapies with Indigenous people. This assumption arises from the Eurocentric nature of the discipline, the predominance of Pākehā/European music therapists, and systemic racism within the field (Mahoney, 2015; Norris, 2020a). This research aims to document the whakapapa of the use of taonga pūoro within hauora, identify philosophies and models underpinning the work of current pūoro practitioners in this field, and create a model for the use of taonga pūoro in hauora utilising the knowledge gained from practitioner interviews.

### **Chapter Three: Research Process Methodology and Method**

The following chapter outlines the ontologies and epistemologies that underpin the theoretical understanding of the thesis, as well as the methodology and methods used within the two studies within the thesis. Firstly, whakapapa as ontology is defined and discussed before my own ontological position is given to provide a personal context to the work. Mātauranga Māori as epistemology is then explained before the methodology of kaupapa Māori theory is interwoven with the understanding of mātauranga Māori. The links between qualitative research and kaupapa Māori research are then described, giving context to the further methods of the thesis. Whakapapa is introduced as method and explained in the context of te ao Māori ways of thinking and being across generations, before pūrākau is introduced as a complimentary methodological element. The first phase of research is introduced including the recruitment of participants who are senior practitioners and elders working with taonga pūoro in hauora. The individual practitioners are then profiled before data collection methods are explained including the use of reflexive thematic analysis and the presentation of data within the thesis as written chapters, and as models that make up a wider framework of taonga pūoro use within hauora.

The second phase of research is then introduced including the marae-based context of the study in which the aforementioned models are tested. Mātauranga-ā-Whānau and its suitability to this marae-based study are then discussed before recruitment information and data collection processes for Phase 2 including the use of creative data such as audio recordings and poetry. The analysis method for the second stage is then explained, including the use of reflexive thematic analysis as was seen in Phase 1. Ethics and tikanga are then discussed along with documents such as Te Ara Tika (Hudson, Milne et al., 2010) and Rauika Māngai (2020) to provide an ethical understanding and framework for the research. This is followed by a section on the importance of Indigenous data sovereignty including reference to the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) as well as specific kōrero around Māori data sovereignty. This moves into confidentiality and security of data, where confidentiality is discussed along with the safety procedures around keeping data secure for both Phase One and Two. To conclude the chapter, ongoing consultation and minimising harm is discussed including mana-enhancing practices and ensuring that participants have rangatiratanga over their contributions and work.

## **Ontology**

Ontology is a branch of philosophy concerned with questions around concepts such as existence, becoming, and reality. It includes ways that we understand the world by placing its parts into categories and observing where these phenomena descend from at a fundamental level (Hofweber, 2020). Ontology also refers to our ontological positioning as researchers. It encourages us to look to our own whakapapa to understand inherent biases that we may have towards our research or that our subject may have towards us as Indigenous Peoples. Ontology requires interrogating the role of self, subject matter, and discipline within our research to ensure that the study is not compromised (Bracken, 2010).

### **Whakapapa as Ontology**

Whakapapa as an ontology focuses on using the interconnected nature of all things to categorise what we know from mātauranga Māori. It traces knowledge and all things back to Ranginui and Papatūānuku from whom we descend, giving us an automatic connection through whakapapa to research, mātauranga, and all we investigate (Roberts, 2013). One way to define the vast concept of whakapapa is the genealogical descent of all things from the gods to the present generations and beyond. This gives us our understanding of the interconnected nature of all things and allows us to organise this information to understand deeper the relationships contained within (Barlow, 1991). Whakapapa is a crucial concept in te ao Māori as it makes us Māori by this descent. Whakapapa ties us to our mātauranga through genealogy, knowledge, and story (Roberts et al., 2004). This, too, encompasses waiata and pūoro as methods of transmitting whakapapa, with waiata informing us of our earliest origins from te kore (Royal, 2003).

### **Tōku Whakapapa – My Ontological Position**

At the start of this thesis, I chose to introduce myself with my pepeha to show my whakapapa back to te ao Māori and the issues raised in the literature review, and to acknowledge the sounds and vibrations of this place and people, ngā taonga pūoro. As a researcher, I first and foremost aim to serve my community and whakapapa – to those I whakapapa to through genealogy and those I whakapapa to through kaupapa and community. Therefore, I have a *take*; a great task, which was given to me by my community to serve those who have supported me, not just in taonga pūoro but in all parts of te ao Māori and the wider world. For this research to correctly represent those it is developed with and for, someone from the community must undertake it to understand the levels of nuance within our traditions as Māori and as pūoro practitioners.

During my Masters research (Solly, 2019), I was encouraged to investigate my whakapapa to add my findings to my thesis. However, I learnt firsthand the trauma found in searching for answers when the pathway to the truth has long become overgrown. Feeling that pressure to learn and research to validate me in time for submission was never how this was meant to be for me and the ancestors I was trying to find, despite them already being present within my oro.

After my Masters study, I began to connect with my wider whānau in a more natural way where kōrero was shared with me, which allowed me to have those foundations I needed to work as a therapist in te ao Māori. One of those taonga tuku iho was the true meaning of my Māori name, Hinepūnui, as gifted to me by my father from our whakapapa. I was always told that it meant ‘Daughter of great significance’ or ‘Daughter who protects her family’, but the name was shortened over its many reincarnations within our whakapapa, from ‘Hinepūnui o Toka’ or ‘Mother of the Southern Winds,’ a name that can whakapapa back to the grandmother of Māui in the Kai Tahu tradition (Beattie et al., 1939). In her role, my ancestor Hinepūnui o Toka is a kaitiaki of both the winds and her five daughters, who denote different types and directions of the winds, with each of them holding a tāwhiriwhiri or fan to create their hau. From here is where Tāwhirimātea comes, his gift blessing our lungs with air when Tāne breathes air into the first woman, Hine Ahuone. I have always been named after the raketira of the winds, the breath, the hā that makes the oro. I want to take the mana of Hinepūnui o Toka, and of all the wāhine of hau and oro, into this research to create resources for Māori in the future who may find the voices of their tūpuna within the sounds of their oro.

### **Epistemology - Mātauranga Māori**

Epistemology is the philosophy of knowledge, originating from the Greek ‘episteme’ meaning knowledge. Epistemology seeks to ask and answer questions about what knowledge is, how it is acquired, how we know it, and what justifies our knowledge (Wenning, 2009).

### **Mātauranga Māori as Epistemology**

Mātauranga Māori is an epistemology or knowledge tradition that stems from our ancestors in Hawaiki, who used this knowledge to help them migrate to Aotearoa. Ancient mātauranga was one of the many taonga the first voyagers brought to these shores to sustain and develop

the peoples that would eventually become Māori (Sadler, 2007). In terms of whakapapa, tohunga Māori Marsden (2003) stated that mātauranga Māori was exercised within the context of wānanga, a time and space of learning and sharing, and that from te kākano, the seed of thought, came te mōhio, ways of knowing, which gave us mātauranga, knowledge itself. Mātauranga Māori in its epistemological sense is used and applied across education, arts, and food cultivation, gathering and preparation. It is also expressed through spiritual knowledge, implied knowledge, and scientific knowledge, with these collective elements forming the epistemological knowledge of te ao Māori (Royal, 2004).

Whakapapa can be seen as the skeletal structure of mātauranga Māori (Tau, 2001). It acts as a multidimensional and flexible map to show the interconnectedness of all things. When British colonisers first tried to comprehend whakapapa, they were surprised by how Māori understood the world in lines of descent (Ballara, 1998). The inclusion of whakapapa into mātauranga Māori enables Māori to maintain and, in some cases, cultivate a relationship with the past as a living thing (Te Rito, 2007). My definition of whakapapa passed down from my ancestors acknowledges the interconnectedness of all things and sees how a negative action at one level of the whakapapa affects all surrounding components and levels of whānau, who in turn affect those around them until the initial action is addressed. Mātauranga Māori is the knowledge of this whakapapa and the navigation of it to discover the epicentres of action within it and seek to address 'hē' or mistakes, and to seek, celebrate and replicate successes for the betterment of whakapapa and mātauranga Māori.

Mātauranga Māori as epistemology predates and informs the methodology of Kaupapa Māori theory and predates the effect of Pākehā academia on te ao Māori and its knowledge base. Mātauranga Māori as epistemology involves the establishing and development of tikanga over long periods as environments change and research develops to add to mātauranga Māori in ways that honour the whakapapa of research back to the astronomers, voyagers, leaders, and indeed scientists of the Pacific from which we Māori are descended (Royal, 2004). Kaupapa Māori theory is both based upon and informed by Mātauranga Māori, with Kaupapa Māori being informed by the lived experiences of Māori. Kaupapa Māori is a theoretical framework that has grown organically from Māori movements for societal change, as well as Mātauranga Māori itself (Smith, 1997a; Pihama, 2010).

## Methodology

### **Kaupapa Māori Theory**

As a Māori researcher working with Māori to enhance our collective futures, I used Kaupapa Māori Theory. This theory stems from the field of education and the education debates of the mid-1980s with educationalists such as Linda Tuhiwai Smith (2005), Graeme Smith (1997b) Leonie Pihama and Kuini Jenkins (2001). Kaupapa Māori theory can be defined as a way of conducting research where Māori work with Māori in ways that fit within a Māori worldview to encourage the practice of being “*culturally safe*” research (Smith, 1990). Within this research, the process is as important as the product of the research itself, which contrasts with the more product-oriented Western research paradigms (Smith, 1990). Creating research in this way acknowledges the mana and tino rangatiratanga of the participants and works to help Māori to decolonise and re-indigenise ourselves and our people.

Kaupapa Māori Theory is a methodology of research where Māori work alongside Māori researchers to create knowledge that will empower and serve Māori while engaging in ‘culturally safe research’ that is both created and presented within a Māori understanding and worldview (Smith, 1990). One of the founders of Kaupapa Māori research, Linda Tuhiwai Smith (1999), describes how a history of research, being the implied production of Western knowledge, has contributed to Māori being anti-research and theory. Kaupapa Māori theory works to involve Māori communities with Māori researchers, to show Māori the value of being involved in research, and to develop ways of researching that seek to whakamana Māori while considering previous negative experiences within Western research (Stokes, 1985; Te Awekotuku, 1991).

Kaupapa Māori theory may be based on a series of six principles as defined by Kaupapa Māori researcher Graham Hingangaroa Smith (1997a, 1997b), including Tino rangatiratanga, Taonga Tuku iho, Ako Māori, Kia piki ake i ngā raruraru o te kainga, Whānau, and Kaupapa. These principles were added to by theorists such as Linda Tuhiwai Smith (2005), Leonie Pihama (2001) and Taina Pohatu (2004), who included te Tiriti o Waitangi, Āta or the building of relationships, and Mana wāhine. Other researchers and theorists include Māori educationalist Russell Bishop whose work around whakawhanaungatanga as a research strategy acknowledges the personal nature of researching within Māori communities as a Māori researcher (Bishop, 1995). Bishop also developed the use of collaborative storytelling using the methodological framework of ‘narrative inquiry’ allowing for participants to select,

recollect, and reflect on stories within their specific cultural context rather than that of the researcher, aiming to redistribute the power equally throughout the participants and the researcher (Bishop, 1999).

### **Qualitative and Kaupapa Māori research**

Qualitative research can be defined as a situated activity that locates the observer in the world. Consisting of interpretative and material practices, qualitative research makes the world visible, thereby transforming it (Denzin et al., 2011) by utilising what people see, hear, and feel to make sense of social experiences (Liamputtong, 2019). The qualitative research method has its foundations in the philosophical tradition of empiricism which theorises that our knowledge is gained from direct experiences through the senses (Rossman et al., 2017). Qualitative research has a long history within Indigenous and minority communities as the participants' voices guide the research (Liamputtong, 2019) and is especially relevant when the communities being researched are not of a significant size to be represented accurately in quantitative research (Flick, 2018). Therefore, this research utilised a qualitative design to best represent the participants' forms of communication, and to represent the participants as wholistically as possible (Kukutai et al., 2016). This also assists in creating opportunities for Māori to describe their experiences in detail, including investigating the whakapapa of taonga pūoro.

Kaupapa Māori research has tikanga as one of its principles to protect researchers and participants, whose roles are often interchangeable. Tikanga also includes guidance and mentoring by kaumātua and the acknowledgment of Māori cultural structures and sense of collective responsibility as well as empowerment of Māori and rangatiratanga (National Ethics Advisory Committee, 2012). Tikanga may be iwi, hapū, or even whānau specific and is not necessarily a set phenomenon (Smith, 2015). Tikanga is a fluid concept that moves with culture and experience and is a crucial element within research, especially for those working kanohi ki te kanohi or face-to-face to protect participants (Smith, 2015). Tikanga is a phenomenon that has a rich whakapapa going back to pre-colonisation, existing in a dynamic space where it is informed both by the events of the past and the changing nature of the current social, political, and spiritual world (Gallagher, 2016; Nikora et al., 2017). Within this study, the respective tikanga of all participants was followed when working with them individually. Tikanga was established through whakawhanaungatanga and the shared focus of the wider kaupapa. This was done through in-depth conversations about needs and priorities both personally and within taonga pūoro before establishing tikanga between myself and each

participant. As my relationships with participants were strong and ongoing beyond these initial interviews, I was held accountable to the wider taonga pūoro community through these connections with the pou pūoro who provided representation for various facets of the taonga pūoro ki hauora community. This helped to ensure tikanga was upheld, productive relationships were formed and positive outcomes for participants were achieved. Within this research, tikanga ā marae was followed according to kaumātua and ahi kā of Waihao marae which was accessed via ongoing consultation and whakawhanaungatanga. Māori participants were given the opportunity to learn taonga pūoro for themselves and their whanaunga. Koha was also given to all who contributed to this research to show reciprocity and to maintain positive relationships.

## **Methods**

This research was conducted in two phases. Phase 1 consisted of practitioner interviews. Phase 2 was an extensive case study of a taonga pūoro workshop delivered within a marae context, with a population from the wider Māori community, with needs determined by the practitioners.

### **Whakapapa as Method**

Royal (1998) identified whakapapa as an analytical tool traditionally used by Māori to understand the world around us, including the nature, origin, connections, and trends within phenomena, allowing us to make predictions for the future as well as informed decisions about our world and where we place ourselves within it. Whakapapa as an infrastructure and method already exist throughout te ao Māori, and the expression of this knowledge through this infrastructure creates a legitimate method of both knowledge recollection and creation, validating the intergenerational transmission of knowledge associated with a Māori worldview and Māori research techniques and methods (Graham, 2009). Whakapapa as a method legitimises Māori knowledge, provides the basis for the organisation of said knowledge, and gives us a means of creating new knowledge from what has come before (Graham, 2009). Within kaupapa Māori theory, whakapapa is one of the fundamental principles defined by Linda Tuhiwai Smith (1997), who describes it as a way of learning, storing, and debating our knowledge. Whakapapa is an integral part of kaupapa Māori theory as it allows us to contextualise our relationships to all things within our world and across time, without which we would not be able to utilise our research for the benefit of our people.

While whakapapa in a traditional context refers to genealogical ties, within a Māori research context, whakapapa is also the concern of “the birth of new knowledge in order to maintain and develop a Māori knowledge base that is inherently Indigenous” (Graham, 2009, p. 169). In the context of ngā taonga pūoro and the community that provides the hā for these taonga, this helps us to whakapapa to both the revivalists of the initial Haumanu movement and to our tīpuna that gifted them the knowledge that was woven into this kaupapa, of which we are now third and even fourth generation practitioners and whānau. Whakapapa as a methodology urges us to consider relationships (Royal, 2003), a core principle of mātauranga-a-whānau (Lipsham, 2020) used in the second phase of this research. Within the broader iwi of Kāi Tahu (one of the several iwi that make up my marae of Waihao), there is a legacy of utilising whakapapa within research and preserving our tribal knowledge. Te Maire Tau (1999) describes how our Kāi Tahu ancestors developed extensive whakapapa to map knowledge, including meteorological events and weather patterns. Aside from whānau with genealogical ties, this approach was also appropriate within the first section of my research as we, as pūoro players, trace our whakapapa through our mentors back to Haumanu and our tīpuna and atua.

In terms of the origin of ngā taonga pūoro and the specific relationship that this research has with sound, whakapapa provides a way to make the invisible visible by mapping information while also ensuring that multiple connections and offshoots of whakapapa can be established to create a wider field of understanding (Royal, 1998). Royal describes that, at its simplest, whakapapa combines two phenomena to produce a third phenomenon, the same way my elders have taught me to think about the relationship between taonga pūoro, myself, and the oro created. Whakapapa can both generate and regenerate mātauranga Māori (Pihama, 2010), which in this study comprised of models, pūoro, pūrākau, and other forms that enrich the broader fabric of whakapapa, giving the potential for further use and creation for ngā taonga pūoro within the hauora space.

### **Pūrākau**

Pūrākau is a form of Māori story or narrative that developed as an oratory method of gathering and transmitting data prior to colonisation and the use of written language (Mikaere-Hall, 2017). For Māori survival it was pertinent that relevant information be gathered, remembered, and retold in ways where it would be memorable and relevant to its audiences, with pūrākau being one of the methods for passing on this information across peoples and generations through personal narrative and symbolism (Lee, 2009). Throughout

colonisation and the changing needs of Māori, pūrākau have been used reflexively in areas like the native land courts, where Māori used pūrākau to show ownership over certain lands by reframing their pūrākau to focus on territories over relationships in order to meet the regulations of the court, while still using this medium as evidence and inter-generational knowledge (Parsonson, 2001). The narrative component of pūrākau does not purely exist in the context of oratory transmission, but also with our arts, architecture, carving, and pūoro (Mikaere-Hall, 2017). Pūrākau provides a vehicle through which mātauranga can be transmitted, and a way to understand the connections between ourselves, each other, our lands, our atua, and the world (Marsden et al., 2003).

Pūrākau have often been placed within the confines of Māori myths and legends. However, pūrākau contain many elements of a te ao Māori worldview, including epistemological construct, philosophical thought, and cultural codes (Lee, 2009). Indigenous storytelling within itself acts as a form of decolonisation and has been one of the key ways that information has been passed down through the generations; they are the “memory of a people” (Koukkanen, 2000, p. 421). Pūrākau can also add value to the treatment of Māori within therapeutic settings by providing historical context and social understanding, as well as improving Māori mental health and wellbeing (Cherrington, 2003). As a therapeutic tool, pūrākau have been used within psychiatry and arts-based therapies in Māori-created programmes such as Mahi-a-Atua, where pūrākau are explored with whānau to help provide a matrix through which individual and whānau stress can be understood (Rangihuna et al., 2018).

Within taonga pūoro, there are specific pūrākau that are used to show the instrument's origins or how they are used, including ones around female atua such as Hine Raukatauri, Hine Pū te Hue and Hine Moana. When I have sought guidance from elders within the taonga pūoro community, such as Hinewirangi Kohu Morgan, I have often been told these stories and asked to ponder who I am within the story and encouraged to use the story like a map to navigate my way through. This research aimed to give the same opportunity to participants to present their own stories within the context of those of our ancestors.

### **Phase 1 – Interviews**

For this Phase, I interviewed eight Māori taonga pūoro practitioners who have worked or are working in hauora spaces. These interviews were kōrero-based and dialogically co-created

(Frank, 2005) by the interviewer and practitioner with consistent questions to gain insight on topics relevant to my research (see Appendix E: Ngā Pou o Pūoro Example Interview Questions). The interview topics explored included known historical uses of pūoro in hauora, uses for pūoro in hauora discovered or used by participants, future desires for pūoro in hauora, and how knowledge should be protected.

### **Recruitment of Interview Participants**

The eligibility criteria for practitioners to participate as interviewees in this study were as follows: a) they are a taonga pūoro player or practitioner or have been in the past, and b) they have used taonga pūoro to work with hauora or waiora Māori, or they carry significant historic kōrero of those who have done so. As a member of the community, I am studying and working with, I have a comprehensive knowledge of who works within this area of taonga pūoro. Aside from using my knowledge to identify participants, I also asked the wider community by talking to my mentors and elders and encouraging interview participants to recall other people they had heard of doing this work, historically and currently. Practitioners I knew were contacted using an intermediary navigator to ensure that participants were not coerced into participating through direct recruitment.

### **Ko wai ngā manu whakatangitangi?**

The participants of Phase 1 all wished to be named in this research. This was to ensure that they were credited for their information so that it would be linked to them through our taonga pūoro whakapapa and to gift this thesis with the value of their reputations within te ao pūoro and te ao hauora. Since all participants had equal wishes for this representation of their data and identity, it was logical to both introduce and whakamana the pou pūoro within this section of the thesis.

He tīpuna, he tīpua! **Hinewirangi Kohu Morgan** (Ngāti Kahungunu, Tauranga Moana) was my mentor, a pou pūoro, pou wāhine, therapist, taonga pūoro practitioner (manu whakatangitangi), and community-claimed tohunga. Despite experiencing trauma throughout her early life, Hinewirangi became a fierce advocate for survivors of sexual assault, working with survivors and those in rehabilitation and prison. She was a knowledge holder on hue and hue technologies, sharing her kōrero widely across the Pacific with her descendants in pūoro and the wider kaupapa of hue. Hinewirangi worked with people of all ages, from babies to older people, and supported tangihanga. She was a writer, a composer, a researcher, a psychotherapist, and an advocate for Indigenous peoples around the world. Sadly,

Hinewirangi left this life on the back of Cyclone Gabriel, with her passing as the storm subsided. Her whakaaro remains the most precious part of this thesis, a testament to her contributions to ngā taonga pūoro. Many of us have reflected on how this rangatira, who spent her life embodying Hine Pū te Hue, left the world on the back of a storm as it entered a new day of calm.

**Mahina Kingi-Kauī** (Kāi Tahu, Hokianga) is an accomplished taonga pūoro practitioner, composer, performer, and taonga pūoro therapist. She has worked as a performer with acts such as ‘Big Belly Woman’ and the Christchurch Symphony Orchestra. Mahina’s work in theatre and performance uses taonga pūoro to reach large numbers of our people. Beyond performance, Mahina has worked as a taonga pūoro practitioner ceremonially during mokopapa, birth, tangihanga and within other practices in te ao Māori. She has also worked therapeutically with taonga pūoro with babies up to kaumatua, focusing on people with traumatic brain injury.

**Ariana Tikao** (Kāi Tahu) is a highly skilled taonga pūoro practitioner, composer, performer, and writer. With extensive experience in working with and studying rongoā, she has assisted many in using taonga pūoro as rongoā within family contexts, such as during hapūtanga. In recognition of her contribution, Ariana was awarded an arts laureate in 2020. She continues to work across mediums and settings to take taonga pūoro to where she sees it most needed. Ariana has used taonga pūoro in theatre and dance productions, film, and within the community with wānanga. She is currently collaborating with her cousin Kelly Tikao on the Kāi Tahu Oriori project.

**Rua McCallum** (Waitaha, Kāti Māmoe) is another pou pūoro hailing from Te Wai Pounamu. As well as a taonga pūoro practitioner, she is a playwright, theatre practitioner, academic, weaver, composer, and traditional knowledge holder. She uses ngā taonga pūoro throughout her work. Rua carries many traditional kōrero around our southern taonga pūoro from time spent with elders and Haumanu members, such as Richard Nunns. Her extensive knowledge of Kāitahutaka and our roots in Waitaha and Kāti Māmoe brings expertise on healing and sound woven throughout her kaupapa.

**Rob Thorne** (Ngāti Tumutumu) is a taonga pūoro practitioner, composer, anthropologist, reiki practitioner and academic. Rob’s introduction to the world of taonga pūoro came through his involvement in the free noise movement. Rob has worked using taonga pūoro

therapeutically with individuals of all ages, including those with intellectual disabilities. He has shared his knowledge while touring the world as a taonga pūoro player.

**Jerome Kavanagh** (Ngāti Kahungunu, Ngāti Maniapoto, te rohe o Mōkai Pātea) is a taonga pūoro practitioner, healer, performer, recording artist, and collaborator within various genres and ensembles. Jerome created his group taonga pūoro healing method, ‘Oro Atua’, which he initially used with school groups and has now been successfully implemented worldwide with live sessions and pre-recorded taonga pūoro. Jerome has worked in mental health and education spaces and advocates for taonga pūoro, being available as rongoā for our tamariki and rangatahi.

**Winifred Geddes** (Ngāti Awa, Ngāitai ki Tōrere, Ngāpuhi) recalls learning kōauau in her childhood and then taking these skills of oro into her work as a therapist within a prison context. Winifred (or Wini) is also a director of the bicultural clinic Tū Ora, and holds positions on the NZ Māori Council, Whakatāne Māori Committee and Pūtauaki Māori Woman’s Welfare League. Wini’s vast experience spans from working as a frontline therapist utilising ngā taonga pūoro to her advocacy and policy work for Māori at both iwi and national levels.

Within their experiences, connections, whakapapa, and knowledge, it is hoped that this rōpū of pou pūoro can represent the knowledge of hauora within taonga pūoro of the wider community. The range of skills, population experience, and knowledge that each pou has brought to the table reflects the range of learning experiences and whakapapa that have contributed to the practicing style and beliefs of each pou. When viewed collectively, the experiences of these pou provide an overall picture of the backgrounds, experiences, and beliefs of taonga pūoro ki hauora practitioners.

### **Data Collection**

Interviews were conducted in places agreeable and comfortable to the participants including in whānau homes, over Zoom, and during wānanga itself. It was important that participants felt comfortable and secure within the interview spaces so that they were able to speak freely and know that their kōrero was safe within this stage of the process. Active listening was crucial to ensure that the participants felt safe within this stage of the process, and was also a crucial component to ensure the interview was successful (Leavy 2017) as well as a way to show manaakitanga (Bishop, 1996; Moyle, 2014) and respect to kaumātua and senior

practitioners. Interviews were dialogically co-created with each participant in a process that encouraged participants to tell their story as practitioners within the overall story of taonga pūoro, as well as to reflect and contribute future goals and aspirations for taonga pūoro within hauora. Interviews were recorded electronically using an audio recorder, with a backup recording taking place to ensure the participants time was valued and not wasted. Recordings were then transcribed into text documents initially using the software Otter AI, and were then edited by hand and listened to repeatedly to ensure accuracy and familiarity with the data (see Appendix F: Ngā Pou o Pūoro Example of Raw Data), a crucial early stage of analysis to assist with recognition of patterns within the data (Tolley et al, 2016). Interviews were then reviewed by the participant who could remove or edit content or exit the research as one participant chose to do so. Both the audio files and text files were password protected to ensure participant safety. Once participants had the opportunity to review, edit and approve the release of the transcription of their interview, the data was moved to the computer program NVivo where it was initially collated electronically before connections were further examined both electronically and manually to establish the whakapapa and, therefore interconnectedness of the knowledge gathered. Below is a table that collates recruitment methods, data collection and dates, ethics, analysis, and dissemination information for this study.

**Table 1: Overview of Phase One**

Name	Winifred Geddes	Hinewirangi Kohu Morgan	Rob Thorne	Jerome Kavanagh	Rua McCallum	Ariana Tikao	Mahina Kingi-Kaui
Interview date	14 <sup>th</sup> June, 2022	September 5 <sup>th</sup> , 2021	February 4 <sup>th</sup> , 2021	January 21 <sup>st</sup> , 2021	27 <sup>th</sup> January, 2021	February 22 <sup>nd</sup> , 2021	November 22 <sup>nd</sup> , 2020
Recruitment	Existing Relationship, with use of navigator included	Existing Relationship	Existing Relationship	Existing Relationship	Contacted with use of navigator, a mutual friend and taonga pūoro player	Existing Relationship	Contacted with use of navigator, a mutual friend and taonga pūoro player
Data Collection	Interviewed via Zoom, recorded	Interviewed in person, recorded	Interviewed in person, recorded	Interviewed via Zoom, recorded	Interviewed via telephone, recorded	Interviewed in person, recorded	Interviewed in person, recorded

Ethics, Tikanga and Health and Safety	Ethics approval was granted from Massey University Human Ethics (4000023113). The Music Therapy New Zealand code of ethics was also used as well as tikanga-a-rōpū from within the taonga pūoro community, as was guided by interviewees and our lived experiences. Written consent was received from all participants (see Appendix C: Ngā Pou o Pūoro Consent Form, and Appendix D: Ngā Pou o Pūoro Information Sheet).
Coding Analysis	Interviews were initially transcribed, familiarised, and edited. This was followed by initial coding of data into broad themes and also into areas of inquiry. This was followed by generating initial themes which were then reviewed and developed before being defined, refined and named. The last step of the process was the writing of a report which became Chapters Four and Five, as well as the models seen within Chapter Six.
Dissemination	Interviewees were sent Chapters Four and Five and the models created from this phase of the research, along with a taonga pūoro created for them by Sam Palmer and I. Interviewees will also receive this thesis in its entirety via email after the assessment of this thesis.
Maintaining Relationships	As this research represents the community, I have maintained contact with the interviewees, some of which were not close friends or mentors before this time, and some of whom were. It is hoped that through this research and the weaving of community through these connections, that the whole community can benefit from this research and the knowledge of our senior practitioners, kaumātua, and tohunga.

### Coding of Data for Analysis and Presentation

A reflexive approach to thematic analysis was selected in order for the positionality of the researcher to be acknowledged and used as a resource within the analysis, as well as for its creative and reflexive elements which reflects the use of pūrākau and whakapapa within the research (Cashell, 2021). Reflexive thematic analysis was conducted according to guidelines established by Braun and Clarke (2006; 2020) who propose six phases to the reflective thematic analysis process in order to provide scaffolding for the analyser, rather than a strict process. These phases are (1) familiarisation with the overall data set, (2) initial coding of data, (3) generating initial themes, (4) reviewing and developing themes, (5) defining, refining and naming themes, with the last step being (6) the production of a report or other method of dissemination.

For Phase 1, **familiarisation with the overall data set**, interviews were transcribed using the assistance of Otter AI before being fine-tuned by hand including multiple listens per interview to both familiarise myself with the data and to ensure accuracy. In Phase 2, **initial coding of data** was conducted using the analysis software NVIVO for the purposes of collating and organising data in order to identify themes across the different interviews. Both inductive and deductive analysis were used to answer research questions while finding overall themes

across a wide range of practitioner experiences and beliefs. In Phase 3, **generating initial themes**, initial codes from Phase 2 were cross-examined to investigate themes and sub-themes as well as overall connections. For Phase 4, **reviewing and developing themes**, data and analysis were printed out, and analysis on paper was conducted to gain new understandings of the data and its themes. During this stage, large whiteboards and tables were used in order to find links between data and themes in order to better understand the overall whakapapa of taonga pūoro in hauora, as well as to honour the use of whakapapa within the research. For Phase 4, **defining, refining and naming themes**, discoveries found in Phase 3 were then returned to NVIVO along with the use of handwritten analysis in order to finalise answers to focused questions as well as confirm final themes and their connections through both whakapapa and pūrākau elements before utilising these connections in the final phase. The last phase, **the production of a report or other method of dissemination**, included both the written chapters around Mana Wāhine Pūoro (Chapter Four) and Mahi me ngā Whakaaro Pūoro (Chapter Five) found within this thesis, and also the creation of a series of models to make up the framework for the use of taonga pūoro in hauora, 'He Hauora! He Hauoro'. These models and the overarching framework were then utilised in Phase 2, the case study of these models being used within a wānanga-based marae programme.

## **Phase 2 – Case Study**

Phase 2 of the research was within a Māori community placement at a marae to which I whakapapa. This case study was practitioner-focused research that aimed to make the researcher redundant while working with the community, record the interventions as a resource for future practitioners, and test the models created from Phase 1.

### **Getting into Place**

My marae of Waihao provided a Māori community setting that included diverse ages and hauora needs. This diversity enabled a wide lens on the use of taonga pūoro within hauora across different populations, which assisted with testing the model across various needs. This also allowed for the specific knowledge relevant to diverse populations gained from practitioner interviews in Phase 1 to be applied within their relevant contexts. It is hoped that this will provide future researchers with a solid grounding on which to base their research and methods, as well as give other practitioners working across a range of populations research to reference when seeking employment and understanding their expertise in the broader health system.

Permission and informed consent/assent were gained through relationship building with facilities/groups, as is the practice of kaupapa Māori theory (see Appendix G: Taonga Pūoro ki Waihao Consent Form, Appendix H: Taonga Pūoro ki Waihao Individual Interview Consent Form and Appendix I: Taonga Pūoro ki Waihao Information Sheet). Following the agreement of the marae committee, the consent process was explained to individual participants. It was emphasised that participation in the program remained open to those who did not wish to be part of the data collection, ensuring that their data would not be collected or used.

### **Waihao Marae and Mātauranga-ā-Whānau**

Waihao Marae is located in a rural setting in Morven, Te Wai Pounamu. Waihao comes under the hapū of Kāti Huirapa, and under the iwi of Kāi Tahu, Kāti Māmoe and Waitaha, with many whānau considering themselves Waitaha primarily. I whakapapa to Waihao marae through the Ropa whānau and have recently reconnected with whānau. This placement provided an opportunity to incorporate elements of mātauranga-ā-whānau, acknowledging whānau as the first place of learning (Lipsham, 2020) and the role of kaumātua in passing on knowledge (Pere, 1994). Mātauranga-ā-whānau acknowledges and values Māori ways of being and how these ways of existing are passed down through the generations (Lipsham, 2020). Mātauranga-ā-whānau gives Māori the opportunity to use our knowledge, experiences, and expertise within our contexts with our people (Pohatu, 2015) to affirm whānau knowledge and connection to our lands, language, ways of being, and whakapapa (Lipsham, 2020).

### **Recruitment of Case Study Participants**

Phase 2 included a range of data collection methods, including some individual interviews. Potential participants for individual interviews were sourced from the wider group. They were approached by an intermediary, who provided them with the opportunity to volunteer for an interview. In addition to individual interviews, hui-a-wānaka (group interviews) were also available and were a preferred option for whānau. Participants were advised that they could withdraw from the research at any time while still taking part in the therapeutic sessions without their data being collected. This assurance was provided to safeguard against any potential coercion during the study. The below table illustrates the number of whānau members present for each of the three wānaka, as well as the number of taonga pūoro ki hauora participants at our presentation at our marae Annual General Meeting (AGM), and the

number of whānau members that engaged with our presentation. Attendance data for our presentation at Hui-a-Iwi is also highlighted including both taonga pūoro ki hauora participants, and audience members from the wider iwi. Below is a table containing relevant information about the wānanga schedule, attendance, recruitment, ethics, and dissemination information.

**Table 2: Overview of Phase Two**

	<u>Wānaka Tuatahi</u>	<u>Wānaka Tuarua</u>	<u>Wānaka Tuatoru</u>	<u>Marae AGM</u>	<u>Hui-a-Iwi</u>
<u>Wānaka Dates</u>	12-14 <sup>th</sup> August 2022	16-18 <sup>th</sup> September 2022	30 <sup>th</sup> – 2 <sup>nd</sup> October 2022	16 <sup>th</sup> October 2022	26 <sup>th</sup> November 2022
<u>Waihao Whānau Members present</u>	10	18	15	8 from taonga pūoro rōpū  <u>50 whānau present</u>	5 from taonga pūoro rōpū  <u>30 whānau from wider iwi present</u>
<u>Recruitment</u>	Participants were recruited from existing relationships, through the marae newsletter, and word of mouth. Office and managerial staff served as intermediaries between interested whānau members and the researcher.				
<u>Ethics, Tikanga and Health and Safety</u>	Ethics approval was gained from Massey University Human Ethics (4000025603) as well as from the Waihao Executive Committee. Tikanga-a-Marae was followed including health and safety measures on site as well as the Music Therapy New Zealand Code of Ethics and the Massey University Code of Human Ethics.				
<u>Coding Analysis</u>	Interviews were initially transcribed, familiarised, and edited. This was followed by initial coding of data into broad themes and also into areas of inquiry. This was followed by generating initial themes which were then reviewed and developed before being defined, refined and named. The last step of the process was the writing of a report which became Chapter Seven of this thesis.				
<u>Koha</u>	Participants were supplied with kōauau for themselves and if needed, whānau members who could not be present during wānanga. Whānau also made instruments from supplied materials that they could take home as part of the wānanga including porotiti, hue puruhau, pūtangitangi, pakūru, and tumutumumu. In addition, a kete pūoro was crafted by whānau from supplied resources to remain at the marae where it continues to be used. The wānanga themselves were free to whānau members with kai and resources supplied.				
<u>Dissemination of Findings</u>	Whānau shared waiata and taonga pūoro they had created at the Waihao Annual General Meeting, as well as at Hui-A-Iwi on the Te Raukura iwi kapa haka stage, and within a presentation where work from this study as well as the models we used were shared with				

	the wider iwi including other taonga pūoro players. The thesis once assessed will be added to the whānau bookshop at Waihao as well as being sent to participants via email along with a summary of their sections.
<u>Maintaining Relationships</u>	Taonga pūoro continues to be a significant part of the ever developing Waihao identity, with further workshops in discussion, and whānau members continuing to use the marae taonga pūoro kit for ceremony, enjoyment, and education. As this is my marae, my relationships with whānau here continue, as does their relationship with taonga pūoro as this kaupapa continues to grow.

### **Data collection**

Various forms of case study data were collected, including ethnographic notes recorded by the researcher, a series of participant interviews (see Appendix J: Taonga Pūoro ki Waihao Interview Schedule and Example Questions), hui-a-wānaka, and artistic responses such as audio recordings of compositions. To ensure data security, digital data was password protected and physical data was kept in a locked expanding file.

### **Analysis**

As within stage one, reflexive thematic analysis was used in order to effectively encompass the elements of creative expression and practice within the data, and to honour the use of whakapapa and pūrākau throughout the analysis process. For analysis, data sources were analysed using thematic analysis in both NVivo and by hand, as was conducted in Phase 1 according to guidelines composed by Braun and Clarke (2006, 2020). An open coding approach was used to ensure the inclusion and examination of all data, while focused coding was used to assess the models as they were used within practice. Following the analysis, the findings were presented in two formats: chapter summaries for the final thesis and artistic responses in the form of pūrākau, poetry, and audio recordings. These responses and the thesis were returned to the participants as part of the koha for their involvement.

### **Ethics**

Ethics was a priority as this research included recruiting participants from my community. For Māori, the whānau is noted to be the first source of mātauranga and therefore is often an initial point of contact for research (Lipsham, 2020). This approach differs from conventional Western research (Pohatu, 2015). Cultural and whānau research processes involving mātauranga-ā-whānau inherently involve strong shared connections to tūpuna and shared

trusting relationships between or across generations in the making. These connections within te ao Māori are considered strengths rather than conflicts, and the involvement of multiple generations ensures that whānau tikanga is followed throughout the research (Pohatu, 2015). It is noted that a historical pattern of research conducted on Māori by Western researchers, rather than for Māori, has contributed to the marginalisation of Indigenous knowledge systems, the disempowerment of Māori, and a lack of respect for Māori research ethics (Smith, 2006). Therefore, I aimed for this project to be a mana-enhancing study that contrasts such approaches.

### **Tikanga - Māori Procedural Ethics**

Tikanga incorporates ethical actions and practices, including understanding the legal, social, and political dynamics on which the tikanga is based (Mead, 2016). To bring us back to our ontology, each tikanga has a whakapapa, which explains why the tikanga are in place. Due to Māori distrust towards the health system and research (Graham et al., 2020), as well as broader challenges faced by Māori and Indigenous peoples across the globe as the result of colonisation (World Health Organisation, 2011), it is crucial that tikanga related to working with Māori serve to whakamana or uplift Māori.

The principles of the research framework Te Ara Tika have been used as part of the wider framework of this study. While the primary audience for Te Ara Tika (Hudson, Milne et al., 2010) is ethics committee members responsible for decision-making affecting Māori, it also offers guidance to researchers working with Māori in the health sector (Hudson, Milne et al., 2010). Te Ara Tika draws on tikanga Māori, mātauranga Māori and Te Tiriti o Waitangi to create an ethical decision-making framework. Its aim is not only to identify risks to Māori but also to identify the potential for enhanced relationships and to achieve better outcomes for Māori from research. Te Ara Tika has four main principles: tika, manaakitanga, whakapapa, and mana. These principles provide a basis for evaluating research concerning Māori. In this study, the principle of whakapapa is highly relevant due to its use of whakapapa as a method. The minimum standard is consultation, the next level, described as good practice, is engagement, and the level of best practice is kaitiaki, which centres Māori processes and knowledge. Another principle that is particularly relevant to this study is tika. The minimum standard is described as mainstream, and good practice is defined as Māori-centred. The best practice uses kaupapa Māori frameworks, as utilised in this thesis. Across the four categories,

both studies within this thesis exemplify best practice for Māori, showing the high level of care taken with this mahi and the communities involved.

In conjunction with following the principles and framework of Te Ara Tika, this study also observed the Music Therapy New Zealand Code of Ethics (2012), Massey University Code of Ethical Conduct for Research, and Teaching and Evaluation Involving Human Participants (2017). A kāhui rangahau consisting of the interview participants or 'Pou Pūoro' from Phase 1 of the research was established to ensure tikanga was met within my practice and research in Phase 2. The additional protection of this kāhui also acknowledges that universal ethics approaches do not always work in research for Māori (Atatoa-Carr et al., 2012) and enables a nuanced understanding of Māori ethics in relation to participants and researchers that fits within our worldview and tikanga as Māori. I also received supervision from my music therapy supervisor, as this is compulsory for music therapists practicing in Aotearoa, and supervision on my research from my academic supervisors.

Informed consent was attained from all participants involved in the project. Regarding beneficence, manaakitanga was shown to participants through koha, relationship building, and the therapy they received through participating in the project. The rangatiratanga of participants was highly respected, with them able to withdraw from the data collection for the research, or from the program itself, at any time.

### **Indigenous Data Sovereignty**

Indigenous data sovereignty can be defined as the right of Indigenous peoples to control data from and about their communities and lands and has been a growing area of focus over the past five years (Rainie et al., 2019). This is in part due to the development of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), of which data sovereignty features within the 18<sup>th</sup> of 46 articles, stating that Indigenous peoples have the right to participate in decision-making in matters which affect their rights within accordance of their own procedures (United Nations, 2008). Another contributing factor to the growing importance of data sovereignty has been the rise of the internet and cellular technology, with data sovereignty describing the management of information in a way that is consistent with the practices, laws, and customs of the nation-state in which it is located (Pool, 2016). Historically, barriers to Indigenous data sovereignty have included the financial cost of producing and organising data, the prioritisation of Western data collecting methods, a lack of

relationship building between researchers and communities, and logistical difficulties of research in Indigenous communities. This has led to a lack of accurate and usable data for Indigenous people to show their needs, portray their successes, and learn about themselves (Pool, 2016). Despite ideas of data being both a modern and Western concept, Indigenous peoples are natural collectors, organisers, and users of data with forms such as waiata, visual artworks, and the recitation of whakapapa. Colonisation and its subsequent effects have disrupted these practices and the passing on of data and whakapapa (Lovett et al., 2019).

The Māori Data Sovereignty Network have created resources and models for the use of working with Māori data sovereignty, including the 'Mana-Mahi' framework, which prioritises the need to consider both governance and operation regarding Māori data sovereignty (Hudson et al., 2017). This is achieved by breaking the framework into two sections: mana (governance) and mahi (operation). The mana category includes the values of whanaungatanga, rangatiratanga, and kotahitanga, and the mahi category includes the values of whakapapa, manaakitanga, and kaitiakitanga. Throughout both phases of this research, these values were applied to the data collection, analysis, and dissemination process, with values such as kaitiakitanga (guardianship) and rangatiratanga (sovereignty) identified as important themes. Whakapapa and mātauranga-a-whānau also underpinned the theoretical understanding of this thesis and how both studies were conducted. Ongoing relationships with participants as representatives of the taonga pūoro and Waihao communities was a crucial component of this research to collect data and create a thesis that would benefit and whakamana our people. This was achieved by whakawhanaungatanga and working together as groups to understand what data would be shared and what would be kept for us. Being able to initially disseminate data back to our iwi before the release of the thesis was also a key component to data sovereignty within all the listed values of Mana-Mahi, as has the process of working with my iwi with taonga pūoro to provide manaakitanga and kaitiakitanga back to this community. Within both phases of the research, I had in-depth conversations with the participants where we discussed the parameters of who could see or hear our raw data, the subsequent research, and what parts we would like to keep for ourselves and our whānau. Engaging in these processes helped our whānau to engage with their rangatiratanga and to work collectively as a group for the sovereignty and security of their data.

### **Confidentiality and Security of Data**

As stated in the method section, interviews and other electronic sources were kept on a password-protected computer. Any physical sources of data were kept in a locked expanding

file. Regarding confidentiality, participants in both part one and part two of the study were offered the option of using a pseudonym, though none chose. For those in part two, stories involving participants directly that were used as vignettes or examples within the work were co-crafted with participants where possible and co-edited where preferred, with pseudonyms again being offered. These measures are not only to protect the participants themselves but also their mātauranga tūpuna and thus their tūpuna, as is their rights as Indigenous peoples (United Nations Commission on Human Rights, 2000).

### **Ongoing Consultation and Minimising Harm**

To assure informed consent, participants had the research process explained to them throughout the project, and the limits of the research and therapeutic relationship were clearly defined. After the completion and initial publication of the thesis, any further publications involving identifiable data from the participants will require further written consent from both the facilities/groups and the individual participants. This extended consultation ensures the protection of participants and that the previously accepted boundaries established through whanaungatanga between researcher and participants will not be breached (Smith, 2015).

According to Chief Judge Eddie Durie (Durie, 1998), in addition to general ethics principles, such as informed consent, confidentiality and truthfulness, mana tangata, mana whakahaere and mana motuhake are required to minimise harm to Māori participants. Mana tangata ensures the dignity of individuals and groups and the safety of participants within all facets, including physical, spiritual and social dimensions. Mana whakahaere ensures that participants are seen as collaborators and that their perspectives are balanced within the work. Mana motuhake ensures self-determination for individuals involved in the research and ensures that the research produces outcomes that benefit Māori. Those who did not want to be a part of the research could still participate in therapeutic group sessions if they wished. Vignettes were discussed with participants who could co-write their stories with me from our two different perspectives. Most participants did not express an interest in this because of trusting the relationship and being pressed for time. However, they have still had the opportunity to review what I have written or discuss what has been written through oral synopsis to ensure their experience is accurately reflected. With these ethical principles and precautions, this study ensured the safety of participants throughout, fostered and grew meaningful relationships, and was a mana-enhancing piece of work for both participants, the researcher, and all those who may benefit from the research.

## **Chapter Four: Mahi me ngā Whakaaro Pūoro – Practitioner Work, Experiences and Philosophies within Pūoro ki Hauora**

This chapter examines the results from the study ‘Ngā Pou o Pūoro.’ It focuses specifically on exploring the participants’ identities and fundamental learning experiences while also looking at the various contributions made within different populations, the underlying philosophies guiding their work, and how these philosophies can be combined. The focus on participant identities and fundamental learning experiences expands on how mentorship, whānau legacies, and the environment have all contributed to the raising and training of our pou pūoro. Furthermore, the mahi section of the chapter highlights the diverse range of work carried out by our kaupūoro in the field. Their efforts encompass a wide variety of populations and needs, including pregnancy, ADHD, and mental health. As was requested by the taonga pūoro community and pou pūoro within this study, this section provides a clear guide for understanding the scope and impact of our practitioners’ work by presenting a comprehensive overview of the work accomplished across a range of populations and needs. In addition, the philosophies section explores the underlying beliefs and principles that underpin the work of our practitioners. These include the belief in the strength that comes to the practice through whakapapa, the different voices or ‘doors’ of the body and its ancestral connections, and the taonga and their vibrations acting as the therapy. Finally, the chapter explains my philosophy of hauora, which has developed during this study. This personal philosophy serves as an additional lens through which the philosophies can be understood and contextualised.

This research is a means to give credit to pou pūoro within hauora. It aims to acknowledge how we work with our people can be broader than the context of therapy within institutions that come with anonymity for those working. Therefore, according to the wishes of the practitioners, their whakaaro and experiences have been attributed to their names to show the whakapapa of this knowledge and to acknowledge the mana of the practitioner and those who have been part of their journeys. If the mana wāhine section was our karanga, then this is our mihi whakatau. Documenting the practices and knowledge of taonga pūoro is essential for the community to establish itself within the academic and health spaces. The ‘He Mahi’ section is organised within diagnostic groups and age brackets where relevant; however, pou often described a clinical diagnosis as often being ‘*unhelpful*’ towards their particular form of treatment, instead preferring to explore why people may be experiencing certain symptoms, alluding to whakapapa and systemic issues manifesting as physical and mental distress. These

views and treatment styles should therefore be considered when reading the following. This documentation ensures that our community receives proper recognition for its contributions and that our taonga remain protected from inappropriate use by outsiders.

### **Te Pū o te Oro - He Wahakura Pūoro**

The training or ‘teina’ experiences for each practitioner were incredibly individual. Trainee practitioners’ experiences were shaped by their relationships with more senior practitioners, whānau, and the physical environment. Within our communities in taonga pūoro and te ao Māori, these relationships and the achievements of one’s work serve as one’s tohu or qualification. This section will examine the relationships within whāngai pūoro, or how budding practitioners are nurtured and brought into the profession and broader whānau pūoro by more experienced practitioners, and how these acts of shadowing practitioners lead to understandings of therapeutic interventions and ceremony. Having pūoro as an identity within whānau will also be discussed as to how pūoro is passed down through relationships and whakapapa. This whakapapa also extends back to te taiao, another important element and relationship for practitioners in their early years, the impact of which is also discussed.

#### **Whāngai pūoro and ceremony**

Mentorship has a vital role in the contemporary taonga pūoro tradition, akin to a form of whakapapa: he whakapapa oro. Ariana Tikao began under the tutelage of first-generation players Richard Nunns and Brian Flintoff. In the past eight years, she has moved into the rongoā space, where practitioner Charlene Moate Davis mentored her:

*“[Charlene] would bring me in to assist her, including with ceremonies ... Often it's a case of picking up on the vibe of a taonga and choosing to play that particular one through intuition ... I think the more I do it, the more understanding will come as well of why that particular taonga at that time.” (Ariana, interviewed 22/02/2021)*

As a third-generation player, I deeply resonate with the significance of experiential learning through ceremony, the value of intuition, and the support of practitioners from related disciplines. However, among the pou, this form of learning was rare. Most players had pūoro as part of their upbringing or environment. Nevertheless, this demonstrates the strength that pūoro and its practitioners have to find each other to work together to create that environment for future generations.

## Whānau

Practitioners Jerome Kavanagh and Hinewirangi Kohu Morgan described pūoro as a regular part of their upbringing. The taonga did not necessarily have a tapu or ceremonial process in the traditional sense. However, their use focused on passing down intergenerational mātauranga and instilling a sense of play, whānau and Māori identity. Hinewirangi recalled her upbringing:

*“I grew up with a taonga pūoro father ... We learned to sing our own oro ... It always starts with the oro, the voice, and my papa would say, ‘Your first taonga pūoro is with this, with this body’.” (Hinewirangi, interviewed on 5/09/2021)*

As well as using the body as a vessel for oro, Hinewirangi also recalled tītiko being played on the beach and gum nuts being used to create sound. She elaborated on the longstanding tradition of creating oro from any available materials with a focus on the music produced rather than the object or taonga itself:

*“We never even had no name for our taonga pūoro way back then ... It was just a way of life! If anything had a hole in it, you could blow! Simple.” (Hinewirangi, interviewed on 5/09/2021)*

Jerome Kavanagh also talked about both the noa nature of taonga pūoro and its use with young whānau and the intergenerational whānau teachings of pūoro as part of life overall:

*“My grandmother was really the one that talked to me a lot about pūoro. But back then, there wasn't really the term taonga pūoro. It was more just like, ‘This is a pūpū rangi that we're eating, and you can play them. They're our musical instruments.’ And then she would talk a lot about the porotiti as well because she sort of grew up with that at school [...] She used to talk about them being toys. She was kind of the one that kind of got me on to it as a child, just sort of as a natural upbringing. But nothing in an official sort of way, more like, you know ... just life.” (Jerome, interviewed on 21/01/2021)*

The idea that the body is our first taonga pūoro or that oro is just “life” itself implies that we are all in some way pūoro players, just raised in different ways by different sounds. This also shows that taonga pūoro are not only tapu and purpose-built, but they can be the noa tools of teaching and play and that we can use each one in various settings, from the recreational to the ceremonial.

## Te Taiao

The tangible objects of taonga pūoro and their relationship with the natural environment were also guiding forces in the early journeys of some of our pou pūoro. This introduces the idea of our taonga being our environment; our environment is our atua and, by extension, our tīpuna, meaning that our taonga are representations of te taiao, atua, and our tīpuna themselves.

Taonga pūoro practitioner Mahina Kingi Kauai recalled an experience that harnesses these connections:

*“There in Hokianga, there was the awa and big harbour there; there used to be a kuia who used to sit when the tūpāpaku passed on the boat ... She would play, and it would echo right out. So for me, that's what I remembered ... and so I would play out to the harbour. [In] Hokianga, there are times when you can see other things happening in the horizon, and one day, we saw a waka coming out of the water. So I called out to it using the kōauau. And then I started dwelling in depth with kōauau and the uniqueness of that.” (Mahina, interviewed on 22/11/2020)*

In this early and foundational experience, Mahina explained how te taiao, pūrākau, and tīpuna could combine to use wairua and wairuatanga as a teacher and guide for te ara pūoro. Jerome Kavanagh shared an experience engaging with the ngahere after a difficult time in his life and mental health journey with similar effects:

*“His [whanaunga] advice to me was āta whakarongo; just sit here and just listen. And that's when I started to sort of really listen to the ngahere and all its different sounds, you know? [...] And then once I was doing that regularly ... I would go back into that space by myself all the time ... That kind of activated me into re-remembering some of the kōrero my nan shared, and then I just ... became really obsessed with taonga pūoro.” (Jerome, interviewed on 21/01/2021)*

Jerome recalled his mentor asking the forest, “*Nā wai awahi i tēnei tama? Who wants to look after this boy?*” When asked this question, a particular tree was identified and became where Jerome would sit and āta whakarongo. Jerome regards hearing the natural oro of the ngahere as the start of his path to wellness and an important step towards taonga pūoro, which shows the broader role of te taiao as a teacher and therapist. Pou of Kāi Tahu mātauraka, Rua McCullum was brought in to the wider kaupapa through a single taonga and its role within the environment; the pūrerehua, kārara or garara. This spinning instrument makes the sounds of insects. It is used to whakanoa or clear spaces and energies within Kāi Tahu kawa by creating

the noise of the moth, which is then eaten by the lizard or ngārara/kārara, thus taking the environment from a state of tapu to noa. The intertwining of taonga pūoro into and from te taiao provides a direct line of communication for Māori to speak with the environment in he reo oro, a language of vibration.

With the interweaving of taonga pūoro into everyday life, as we have seen within the early stages of practitioner's journeys, therapeutic moments with taonga pūoro and its whakapapa can disappear in terms of us seeing them as health interactions. This normalisation is overall a positive factor for us as Māori. However, it is crucial to delve into the mahi of these practitioners and document the work they have done with credit to their mentors and ancestors.

### **He mahi**

Within the foundations of the pou pūoro, we see the nourishment of the kākano i te ao pūoro occurs on both a physical and whakapapa level. The kākano can grow into rākau that will support others with contributions back to the community, *ka whāngai, ka tupu, ka puawai*. Serving the community is an embodied practice, learnt not through written acts but through tuakana-teina relationships assisting with our practices. Most importantly, seeing a need within our communities, we look to the whakaaro of our tīpuna for guidance to fill that need. As mentioned in Chapter Two, despite the significance of this learning style, knowledge transmission and treatment approach, it remains largely undocumented in the academic space. For the taonga pūoro community to have rangatiratanga within the academic and health space, we must have easily accessible information on the populations treated, who worked to treat them, and how our taonga are being used. This information allows us to show the whakapapa of the work, give credit to our tuakana, and most importantly, ensure that our community has a resource to showcase how we had used our taonga as Māori to treat ourselves since before Western music therapy was a concept or profession. Increased awareness of our accomplishments as Māori practitioners will decrease the inappropriate use of our taonga by inexperienced Pākehā therapists who threaten to claim first in the field for various uses of our technologies due to a lack of documentation.

## Ngā Tāngata

This section is presented in chronological order of ages for populations worked with for easy reading. However, it is noted that therapists or pūoro practitioners often work with the whole whānau where possible. If working outside of institutional employment, we may not work with a diagnosis but with the history, whakapapa, and wairua of the person or persons we treat. Pou often described a clinical diagnosis as being ‘*unhelpful*’ towards their particular form of treatment. Instead, we prefer to explore why people may be experiencing certain symptoms, which should be considered when reading the following.

## Hapūtanga me ngā pēpi

Pregnancy and birthing are a particular area of focus for wāhine practitioners that has been passed down through generations. This knowledge is only now being brought into mainstream healthcare within programmes such as hapū wānanga being accessed by whānau. Mahina Kingi Kauī cited having played during births for her whānau and others. She described the act of bringing a baby into the world with taonga pūoro:

*“The pūmotomoto is specially designed to give our babies information right from conception and to get our babies familiar with those sounds and how they can calm bubba and Mum. So that and the porotiti, which I've used over for wāhine who are hapū, and then calling bubba in with the kōauau, has been a beautiful privilege. And same with saying goodbye when our darling ones have departed. As hard as it is, it is the ultimate of hearing that rangi, that mourning sound, so it's the same one [the kōauau] that brings our babies in because it's a big ordeal for them to come safely through as a spiritual being into this mortal reality.” (Mahina, interviewed on 22/11/2020)*

This is an example of the circular sense of time within te ao Māori, where death and birth are linked through instrument choices and the practice of calling our whānau to or from the other world where we cannot travel, but our oro may. The kōauau also has a long history in birthing and courting (Best, 1925, p. 250), again showing how our taonga connect us to oro at significant times.

Māori health practitioners use porotiti, also known as kukau when used therapeutically, pūtangitangi, and taonga pūoro in general nationally. Taonga pūoro are being employed in

hapū wānanga as well as in postnatal wānanga for birth injuries. In the Northland area, porotiti are used during labour to assist with pain during contractions. According to a participant, “*We use our porotiti to calm my super overactive baby all the time in the puku.*” This example shows how this tool can be used during neonatal and birthing times (Sharman, 2021).

During my time working in the pūoro space, I have seen members of our pūoro whānau use pūtōrino, porotiti, kōauau, and pūtātara for whānau births. The pūtātara or pūmoana is typically used to signal that new life has arrived. This mātauranga was taught to me by Hinewirangi and is another practice that is being revived by whānau on their hapūtanga journey.

### **Tamariki**

In kōhanga reo, taonga pūoro are often played on albums by Māori songwriters and musicians such as Hirini Melbourne (Melbourne, 1999) with Richard Nunns (Melbourne et al., 1996) and Maisey Rika with practitioner Horomona Horo (Rika, 2021). Second and third-generation players who attended kōhanga reo or kura kaupapa recall using pūtātara and pūkāea instead of a school bell. While these uses of pūoro do not necessarily fall under hauora, the holistic nature of both pūoro and hauora can include these decolonial uses of taonga for our tamariki within their learning spaces and should be acknowledged.

Jerome Kavanagh has made significant contributions to using taonga pūoro in education. He developed his ‘Oro Atua’ practice in kōhanga and kura in the Central Plateau. When the tamariki at one kura requested to lie down and whakatā while he played, Kavanagh saw the benefits of engaging with pūoro in this state, which he now encourages within the therapeutic space to absorb ‘Oro Atua’. This method gives tamariki and other participants the mental and physical space to mentally and spiritually work through difficulties with the holding power of ngā taonga pūoro. Jerome has now taken this therapeutic practice into a range of populations from kōhanga to corporate and non-profit settings, with participants listening to live guided taonga pūoro from Jerome:

*“In terms of where I've worked ... it's been all of society and all ages. You know, from kōhanga, right up through school, right up into colleges. Not so much universities here in Aotearoa, but more overseas.” (Jerome, interviewed on 21/01/2021)*

The lack of interest from Aotearoa universities compared to overseas shows that the issue of taonga pūoro is not necessarily valued within mainstream settings, especially in health and wellbeing. This brings in a sense of ‘DIY’ within pūoro in hauora. ‘DIY’ within this context refers to the way that the taonga pūoro community and puna pūoro in different areas behave like ecosystems of support, with sharing of resources such as tools, skills, and spaces, as well as the flexibility to work in a vast range of contexts and environments. This may result from a previous lack of interest or understanding of what practitioners do in this space, which takes pūoro into the realm of mahi aroha, a work of love rather than payment. Hinewirangi Kohu Morgan references this sense of self-sufficiency within her work with babies and children, right up to the elders within our community:

*“All my babies go through, right here in my whare, you know. And in kōhanga. I’ve travelled the whole country, even to the South Island! ... That’s why I’ve got those travelling cases so that we can travel down with them. And if we have to just pick up and run, we got it!” (Hinewirangi, interviewed on 5/09/2021)*

Though this reflexive way of working comes from a place where our skills may not have been valued or understood by society at large, especially during the times of the Tohunga Suppression Act and what was to come in its wake, it has had a twofold result on our pou pūoro and how they can contribute to whānau. Firstly, the community’s resilience and strength has ensured that pūoro is gifted to whānau where needed, despite the lack of visibility which may prevent whānau from knowing that pūoro is a tool that may support them. In the public eye, mahi pūoro has also often fallen into the space of mahi aroha, where it was both given and appreciated beyond monetary value but not compensated in the same way as Pākehā treatment and technology. The work recorded with tamariki and the more vulnerable members of our community in the times of the Tohunga Suppression Act and its aftermath shows both the generosity of pou pūoro as well as the importance of taonga pūoro and its use within our whānau for those risks and sacrifices to be so readily made.

### **Rangatahi (ADHD me takiwātanga)**

Work with rangatahi, especially those with ADHD and autism (takiwātanga), was a particularly strong area for our pou pūoro and the broader community. Hinewirangi, Jerome Kavanagh, and Rob Thorne have worked with rangatahi, and other practitioners, such as Warren Warbrick and myself, having worked in the youth justice space. Hinewirangi spoke of

working with autistic tamariki and rangatahi and how much she enjoyed collaborating with them:

*“I loved it. They're so special ... My mokopuna was ADHD, and I worked with all of those kind of kids. Most of them got rhythm, a type of rhythm, right? So I would use all the different rarā because they're not required to try and blow and because when they start to learn, if they can't blow, they kind of go straight to, "Oh, I can't." So I want something that they can be successful with, first and foremost.” (Hinewirangi, interviewed on 5/09/2021)*

Hinewirangi explained how our pou pūoro can work with the interests of these rangatahi while helping them develop skills like working collaboratively and being creative, which in Western clinical definitions can be considered challenging for those on the autism spectrum; the Māori word for which is ‘takiwātanga,’ which directly translates to ‘in their own space and time’. Even those not identifying as therapeutic users of ngā taonga pūoro have created environments that welcome neurodivergent whānau to create a supportive and therapeutic learning space. Mentees and teina of Hinewirangi Kohu Morgan, practitioners Khali Materoa and Te Kahureremoa Taumata, along with a group of tuakana including myself and other Pōneke-based practitioners, are kaiwhakahaere for taonga pūoro orchestra, ‘Te Atea Nui’, which includes many neurodivergent whānau and tangata whaiora as both taura and tuakana. Hinewirangi intended that wāhine work to create kura or puna pūoro that used taonga pūoro to weave together people of all needs to decolonise together, and Te Atea Nui is part of this legacy and continues this work of Hinewirangi.

### **Intellectual Disability and Down Syndrome**

Rob Thorne’s first experiences working with taonga pūoro therapeutically were within programmes at Idea Services (formally IHC) and in residential programmes in psycho-paediatrics. In these spaces, Rob helped young people with Down syndrome, autism, and other tāngata whaikaha to make pūtangitangi and kōauau. In this area, Rob also worked within a larger improvisation context with Western instruments and voices used and taonga pūoro, with up to 50 people in large sessions of people improvising. He talked about how this kind of work assists participants beyond the therapy room:

*“That (improvising) becomes transferable in the aspect that in life ... You don't have much control ... especially in their [tāngata whaikaha] situation ... and so you have to*

*be creative. The ability to express can make a really big difference to how you are and how you exist.” (Rob, interviewed on 4/02/2021)*

Creativity, self-expression, and collaboration were also mentioned as important skills learnt through pūoro by Hinewirangi and are often the underlying therapeutic goals achieved while participants are simply together in pūoro under the gentle guidance of taonga pūoro practitioners and therapists. For Rob, it was the principles of ‘Free Noise’ and the free noise movement that helped him to feel his power within pūoro to help change his world and that of others around him:

*“That therapy aspect, the noise aspect, the [...] ethic of the noise community [...] the way that those two things [creative improvisation and free noise] married [...] ... I think it brought a certain coherency to the way that I was a noise musician ... but then I was working with pūoro. So really, the pūoro aspect in that therapy with intellectually disabled was founded on a deeper noise, free noise principle.”*  
*(Rob, interviewed on 4/02/2021)*

Pūoro being used to create community or understanding of each other’s ways of being is a theme within work with rangatahi, and the pākeke space, with Hinewirangi and Te Atea Nui, also using these principles. The structure of improvising ‘alone together’, seen in both pūoro and free noise, allows Rob to create spaces and provide support to players that are in some ways different to other practitioners but also complimentary and affirming to participants.

### **Youth Justice**

In the youth justice space, I have worked with first-generation player Warren Warbrick in a youth justice residence in Manawatū. By using pūrākau, composition, and learning to play different taonga, we were able to help rangatahi engage with te ao Māori, whakapapa, and find their voice within te ao Māori outside of verbal communication, which provides a lower risk form of engagement. It was challenging to offer tools to rangatahi to continue working because of restrictions within the facility, which made our visits difficult. However, the work we were able to do appeared meaningful to rangatahi, who were reportedly more engaged than they had been with other activities offered.

## **Takatāpui**

Within the takatāpui community, Mahina Kingi-Kauai and I have worked with groups and individuals in therapeutic settings. We discussed the nuances of not only working as takatāpui but with takatāpui and how these nuanced understandings benefit all the people we work with:

*“When you think about Rangi and Papa, you see the difference, there is an in-between space ... where the two can come together, and when that happens, then you get a synergy of the two. It's like light and dark coming into a grey. And I think that's when we can actually be as each other; that's when we can meld.”*

*(Mahina, interviewed on 22/11/2020)*

Taonga pūoro represents different elements and atua, meaning that their voices not only capture male and female energies but different amounts of voices within the same taonga. Having this ability to weave together te ira tāne and te ira wāhine in this way creates an extra level of significance for takatāpui within the pūoro space and a new way to express these feelings within the reo of oro. Within the takatāpui space, there are new practitioners such as Alejandra Jensen, who works with the queer charity ‘Inside Out’, and Komako Silver, who are beginning their journey working with their takatāpui communities in the Central North Island using taonga pūoro, showing an intergenerational interest for these communities within the kaupapa, something that will only grow as the practitioners continue to bloom.

## **Corrections**

Hinewirangi Kohu Morgan pioneered with her use of taonga pūoro within men’s prisons, work that I, too, have been privileged to participate in. Performer Horomona Horo and performer and maker James Webster have also accompanied Hinewirangi with her work, showing how elements of therapy are still present within other aspects of taonga pūoro, such as performance and craft. Wini Geddes is another pioneering wahine within this area, specialising in maximum security, including women’s maximum security prisons, where she worked during the 1980s. Her work included supporting kōauau making within a contemporary art training scheme. She later used the playing of kōauau and one-on-one teaching of kōauau with a woman who was particularly volatile because of severe maltreatment. Wini described the initial meeting of this wahine with a kōauau in a session they had together:

*“[One session] I said, ‘We're going to try something.’ I said to her, ‘You're having trouble breathing, and you're still whimpering. You want to cry, but you're not able to*

*release.’ And then gave it to her, to play, and taught her how to play ... Just taught her how to breathe really ... and her tune. She said, ‘Is there a tune?’ And I said, ‘You’ll hear the tune when you need it.’” (Wini, interviewed on 14/06/2022)*

This kōauau became a way of communicating for this wahine, allowing her to recognise her own emotions outside of anger and eventually to share them with others so that she could process her past to access her future, including finding roles and responsibilities within the prison:

*“[I’d ask the other women], ‘Do you hear a kōauau being played?’ [and they said], ‘Yes, every morning at 6am, she wakes us up and puts us to sleep.’”*  
*(Wini, interviewed on 14/06/2022)*

Using kōauau for emotional release was the key to unlocking the therapeutic relationship, giving this wahine meaning and purpose to her life within the prison, and giving her a new way to communicate and have herself and others recognise her mana.

### **Tāngata Whaiora in Mental Health**

In terms of mental health, there has been a wide range of practitioners dedicating their time to this area of the community. Jerome Kavanagh, who found his path to taonga pūoro through mental health treatment, worked extensively in this area and was a mentor to me when I was doing my Masters research in the use of taonga pūoro within music therapy in an acute mental health unit (Solly, 2019). These sessions included making taonga pūoro and active (playing) and passive (listening) engagement. Mahina Kingi Kauī has also engaged tāngata whaiora (people with mental health conditions) groups and individuals with her playing of taonga pūoro targeted to this population:

*“In the mental health area, kōauau, pūtōrino, and pūmotomoto, they sparked an interest ... they stopped the shakes and the little leg tapping. And then, when I finished playing, that would happen again. It made people just stop and really calm themselves down.” (Mahina, interviewed on 22/11/2020)*

As well as the presence of oro assisting tāngata whaiora, Mahina also spoke of the benefits of the physical presence of taonga and the holding of them in these particular areas of health. This was also found within a music therapy-based taonga pūoro programme within inpatient mental health (Solly, 2019) and within the experiences of other practitioners working in other groups, such as youth justice. For those who have not previously had access to or been trusted

with taonga, having that trust helped build self-esteem and strengthen therapeutic relationships to aid recovery (Solly, 2019). Like Jerome, Hinewirangi also began her work in mental health with a persona, a diagnosis that in many ways changed how she perceived treating other tāngata whaiora:

*“We've all been in that situation. Are you gonna call me a mental health person because I've experienced a part of all of these types of disorders? You know? The disorder of just being silent, not wanting to talk to anybody? They suddenly think that silence is not good, but somehow ... sometimes silence is beautiful.”*

*(Hinewirangi, interviewed on 5/09/2021)*

In the taonga pūoro community, those with life experience working within their populations can be seen as valuable knowledge and grounds for building deep whakawhanaungatanga and successful therapy. The kōrero of Hinewirangi also features sound-based language, such as the valuing of ‘silence’, showing how communicating through oro, or in this case, a pause within the oro, can get more profound results through communicating with sound facilitated by lived experience and connection.

### **Drug and Alcohol Addiction**

Within interviews with pou pūoro, it was found that practitioners had worked with people with addiction issues within the context of other services, including mental health, rape crisis, and corrections, as seen by pou who had worked in these areas such as Hinewirangi Kohu Morgan, Jerome Kavanagh, and Winifred Geddes. Therefore, isolating this aspect of a patient’s wider diagnosis within these facilities is difficult. However, pou pūoro shared of other practitioners and programmes using taonga pūoro in this way, such as Waitematā DHB using porotiti for smoking cessation via Te Hotu Manawa Māori, a kaupapa Māori health agency (Waitemata DHB, 2020). Porotiti has also been used in connection with smoking cessation in the research of Moana Pera Tane, who used porotiti in conjunction with other Māori resources to create a community-based cessation resource as part of his Master of Public Health (Tane, 2011). The porotiti for this study was designed to be worn as a pendant so that participants could access it easily during times of withdrawal. Pou and literature connect the use of porotiti to its whakapapa to Tāwhirimātea, atua of winds, connecting it also with breathing and the lungs (Flintoff et al., 2004, p. 54).

## **Sexual Violence**

Within the field of sexual assault and rape crisis, Hinewirangi contributed taonga pūoro to the healing journeys of Māori on all sides of these events in a holistic way that promoted both healing and rehabilitation. This was represented through learning to play taonga pūoro, using specific instruments like the pūkāea or pahu to release trapped anger and kōauau to move grief and express sadness without the initial pressure of kōrero. Adding to the whakapapa of this work, pou reported that there are currently organisations for male sexual assault survivors utilising pūrerehua, which connects to Tāwhirimātea and assists in whakawātea or cleaning of self and spaces.

It is important to note that as well as the work done with the focused populations of sexual assault survivors and restorative work with perpetrators, pūoro has been used with sexual assault survivors who are being seen under the guise of other facilities or diagnosis such as within mental health services and prisons. These co-morbidities show both the all-encompassing nature of the impacts of colonisation, as well as the ability of our pūoro ki hauora practitioners to work with people as whole beings, rather than just one area of their diagnosis, circumstances, or whakapapa.

## **Traumatic Brain Injury and Stroke**

Mahina Kingi-Kaui has also worked in traumatic brain injury (TBI) in adults, describing how the sounds enabled them to release trapped words and emotions and how high-frequency instruments ‘*resonated*’ with this population. Pūoro also provided a tool to help patients regulate so that they could focus on regaining communication via speech:

*“Using a porotiti helped to calm and relax the muscles on the face and the throat so that the person could actually attempt to talk; it just seemed to awahi them to talk and automate, and to make their wishes known.” (Mahina, interviewed on 22/11/2020)*

Being able to provide these opportunities for non-verbal communication is akin to many music therapy techniques (Bradt et al., 2010), despite their invention or discovery later than the use of taonga pūoro, showing the innate nature of taonga pūoro to provide sound-based therapeutic interventions.

Rukingi Haupapa, a stroke survivor, advocate and taonga pūoro practitioner, was a student of Hirini Melbourne. Like many of our pou pūoro, he is connected to other practitioners through

this whakapapa pūoro and was mentioned by pou when asked about this area of work. Three months after his stroke that took both his reo Māori and his reo Pākehā, Haupapa regained his abilities with both languages, his understanding of his identity, and his ability to read (Waka Huia, 2020). He credits his success to the support of his whānau and his use of the kōauau to learn waiata mōteatea that he had previously been able to sing and use within his community by reading the kupu as he played. He then used his kōauau to fulfil his role of waiata kinaki within his community and again understand his connections to his community, history, and whenua. Haupapa then worked to create ‘Awhi Mai Stroke Trust,’ which initially began as a Māori stroke support group, working with whānau from marae around Rotorua (Te Ao Māori News, 2020). Haupapa describes the healing process using kōauau as making him feel like he was returning to the “*land of the living.*” Haupapa also is a direct descendant of Tutanekai, an important Te Arawa tupuna who used the kōauau to communicate with and attain his love, Hinemoa.

### **Community Groups**

Community or ‘open’ groups allow various needs to be met within the broader context of taonga pūoro as rongoā, with practitioners such as Jerome Kavanagh working predominantly in this area. In these settings, Kavanagh uses passive pūoro (where participants listen and absorb rather than play themselves) and encourages group attendees to go within themselves on internal journeys, similar to Guided Imagery in Music (GIM), which has been used previously with Māori participants accessing music therapy. However, this was done using classical music (McIvor, 1998). During these sessions, participants often have reflective experiences and a sense of being guided by tūpuna. Jerome recalled an elderly participant who received guidance from his kuia:

*“There was this other koroua whose nanny came and sat with him, and he started to re-remember all of her kōrero that she had shared with him. For our people, that's really happening; those tūpuna are coming [...] I think in a way, once it's going and it's in full flight, I think something happens where it becomes timeless, and then that allows for tūpuna to come in and sit with the mokopuna.”*

*(Jerome, interviewed on 21/01/2021)*

It is kōrero like this that shows how hauora differs from biomedical definitions of health. Within hauora, the wairua aspect is equal to that of the hinengaro, tinana, and whānau.

## Palliative Care and Tangihanga

Another field where wairuatanga comes to the fore is palliative care and tangihanga. As mentioned when discussing hapūtanga, taonga pūoro have ceremonial roles around ushering beings to and from te ao mārama (Nunns, 2001). Mahina Kingi-Kauai describes the circular nature of “calling” babies to the world with kōauau and “saying goodbye” to those on the journey towards leaving this world with that same taonga. Within the field of palliative care and the subsequent work around tūpāpaku (the deceased), hauora and wairua merge through the ceremony. Mahina also describes the act of playing pūrerehua to clear negative energy at tangihanga, a concept familiar to fellow Kāi Tahu taonga pūoro player, Rua McCallum. Rua is not a practising taonga pūoro as a rongōā practitioner. Still, she holds specific mātauraka Kāi Tahu applying to these taonga and how they were used, including the pūrerehua mentioned above. McCallum described the different names that this taonga can have and its usage around the clearing of energies in situations like tangihanga:

*“In my understanding, the garara, or unuunu garara to use its full name, emulates the sound of the moth's wings in flight, and the moth is representational of transformation. The mokopapa, or mokomoko, the wee skinks and small lizards, eat the moth. Most mokopapa are associated with evil or with negative energy, and when the mokopapa eats the moth, that transforms the energy of the skink to a positive energy.”*  
(Rua, interviewed on 27/01/2021)

Despite being able to clear negative energy, McCallum described the need for negative energy to be in a space or situation for a time to spark transformation or to be processed. Caution to be understood by pūoro practitioners seeking to ease distress for the whānau pani (grieving family):

*“What if the energy that's present in the space is meant to be there? ... Everybody would say logically, why would you want negative energy in the space? It's about balance. So, light cannot exist without dark, and dark cannot exist without light; therefore, in the same reasoning, positive cannot exist without negative.”*  
(Rua, interviewed on 27/01/2021)

This understanding of the need to process trauma, combined with the knowledge of wairuatanga, shows how the different elements of hauora are interwoven rather than standing alone. Because of the range of taonga available for tangihanga and palliative care, pūoro can still be viable even if one particular taonga is inappropriate. I first heard of taonga pūoro being used for these processes and ceremonies from practitioner Tamihana Katene (Ngāti Toa,

Ngāti Māhuta), who described to me the playing of kōauau and pū harakeke at tangihanga and how he would play out of sight of mourners to invoke the sounds of mourning and encourage them to grieve in the space and time designed to bring the healing tool of tangi (weeping, wailing) out of the whānau pani.

### **Ceremony and Ritual**

Considering the roles within wairuatanga and the connection to tohunga that taonga pūoro have, it is important to consider the therapeutic and transformational roles of taonga pūoro in ceremonies that pou have facilitated within te ao Māori. Its history in music therapy, Navajo music therapist Carolyn Kenny cites ceremony and ritual as crucial elements of the discipline. Arts-based practices such as music and dance are vital components of Indigenous ceremonies used for healing around the globe. She also speaks of ‘magic’ within these spaces, which she initially defines as “*the ability or power to alter one’s consciousness at will*” (Kenny, 2002). In an Indigenous context, the idea of consciousness is just one perception of being that we have, as we may also be able to comprehend the larger consciousness of our cultural groups (in our context, marae, hapū, and iwi) as well as the realms of the elements from which we descend, and the other living beings we share space with. Working in this “collective consciousness” can allow us to remove elements of personal ego to work for the collective good and enlightenment. Kenny defines ritual as “*repeatable forms that make space for innovation*” (Kenny, 1987, p. 86), showing that even daily home-based cultural rituals have the potential to grow and change to ensure that they continue to meet the therapeutic needs of those that undertake them, which relates to the role of pūoro within the home creating daily ritual and change, often facilitated by wāhine.

Pou pūoro, including Ariana Tikao and Mahina Kingi-Kauī and I, have played for mokopapa and received other tā moko. Historically it is believed that taonga pūoro were used to ease pain during childbirth, dying, and the receiving of moko (Best, 1925). These three states are all transitional stages where someone moves from one state or realm to another, with the pūoro providing a taura for the mind and wairua to hold on to this journey. I was privileged to have taonga pūoro when I was receiving my first tā moko. The sounds helped me place myself into a ceremonial frame of mind where my thoughts were slow and connected to the design and kaupapa of the moko. It added a level of wairuatanga to the experience that may not have been present without the pūoro on which to focus.

Another area of ceremony that can use taonga pūoro is that of pōwhiri. At a typical pōwhiri, karanga is used to bring together the tāngata whenua and manuhiri through a process called poetry that weaves together a sonic space of safety between both parties. In a pōwhiri pūoro, one or more taonga pūoro players will take up the role of the karanga, with or without kai karanga in support. Pōwhiri pūoro allows women not raised within te reo to experience and participate in karanga. It can also be used to allow men and non-binary Māori to fulfil these cultural roles in times of need. During my PhD, I have participated with several pou pūoro in pōwhiri pūoro in Whanganui, Whanganui-a-Tara, Ruapehu, and Rotorua. I have found it a mana enhancing step in my journey towards karanga. Mihi is another ritual that can be achieved with pūoro, with mihi ki te taiao being undertaken by the pou pūoro in various ways. Jerome Kavanagh discusses the inter-species communication achieved with pūoro on a healing journey with whānau:

*“We had some really beautiful interactions with a baby seal, and then another sea lion in Rakiura where a sea lion came up out of the water and came right up to us.”*  
(Jerome, interviewed on 21/01/2021)

Pūoro acting as communication is a strong theme of the ritual type work. It provides opportunities for new and old practitioners to engage with whenua and its histories in a mana and hauora-enhancing way. The ceremony of tohi can also include pūoro and acknowledge its different atua kaitiaki. During my consultations with the taonga pūoro community, a practitioner described to me their use of tohi in their whānau for each of their children, with one child being dedicated to ngā atua o taonga pūoro. Later in life, when that child was challenged by external factors and experiencing institutionalisation, the art of taonga pūoro drew them out of themselves. It helped them to communicate again with the wider world (Thompson Hokianga, 2022).

### **Whakapōpoto**

In summary, taonga pūoro and its kaitiaki have used our technology of oro from pre-conception to tangihanga for a wide range of populations and needs on the journey of life and beyond. Both passive and active pūoro have been used depending on the needs and capabilities of the populations. A wide range of instruments has been used with set historical purposes, such as the pūrerehua (Mahina Kingi-Kaui, interviewed on 22/11/2020) and pre-colonial technologies repurposed for post-colonial matters as the porotiti with smoking cessation (Waitemata DHB, 2020; Tane, 2011). Aside from the benefits of the taonga

themselves, some important understandings and philosophies underpin their use and the subsequent success they share.

### **Whakaaro Hauora – Philosophies and Techniques of Hauora Pūoro**

This section investigates the various philosophies and techniques behind the work of our pou pūoro. This includes the knowledge encoded within DNA, the strength and knowledge from ancestors, the generations of whakapapa within us that we may voice and use, and the notion that we ourselves are our atua and tupuna-made form. The oro of the taonga and the taonga themselves are also discussed as a source of healing. The concept of hauora as a combination of these ideas is introduced to create a new understanding from these various knowledge bases.

#### **He Tapu te Mātauraka no tōku whakapapa – The Knowledge from my DNA is Sacred**

Rua McCallum is a puna mātauraka, a pool of knowledge regarding both pūoro and Kāi Tahutaka. Still, when compared to other practitioners, she has contrasting beliefs towards her personal use of the instruments in regards to hauora and the level of knowledge needed to engage with pūoro therapeutically:

*“I personally don’t step into the realm of using them for health reasons or for waiora because I don’t know enough about them for that purpose. And for me, I would love to know more about the healing practices before I would use them in that way. I think you could possibly do more harm than good using them if you’re not knowledgeable. I suppose what I’m saying is I don’t know enough [...] to be able to step into that realm, that I suppose was the realm of the tōhuka.” (Rua, interviewed on 27/01/2021)*

Rua does, however, commend the effects that she has felt from taonga pūoro for personal use, a starting point for many practitioners:

*“I know that by playing the garara that I personally feel lighter. That may sound silly, but I personally feel, I suppose, happier, uplifted.” (Rua, interviewed on 27/01/2021)*

Despite not practising for others to protect their safety, Rua does not believe that the knowledge of the tohuka has been lost to us, as we are learning how it can be accessed by cellular memory, DNA, and ancestral memory:

*“There’s research out there that says that ancestral memory is quite real, and you can access memories, and you can access information that was held by your deceased ancestors back through time, [...] cellular memory, or memory through DNA, and I fully believe in that. I know things now that I’m certain I’ve never ever been told; I just know them inherently.” (Rua, interviewed on 27/01/2021)*

This concept of ancestral healing and knowledge passed through intergenerational transmission echoed throughout the different practitioner philosophies, including those of Rob Thorne, Ariana Tikao, Hinewirangi Kohu Morgan, and Mahina Kingi-Kauai. This also relates to concepts of using the strength of ancestors within a therapeutic context to provide safety and support, an essential base for many pou pūoro.

### **He Kaha ōku Tīpuna – My Ancestors Are Strong**

Ariana Tikao comes from renowned lines of Kāi Tahu and Waitaha tohuka, with some shared whakapapa lines with another pou pūoro in this study, Mahina Kingi-Kauai. To Ariana, her tīpuna and connection with them is a strength that enables her to work therapeutically with pūoro:

*“It’s not necessarily just yourself; you’re bringing your tīpuna with you [...] It feels like something bigger than just myself”. (Ariana, interviewed on 22/02/2021)*

Ariana feels that the strength of her tīpuna and their legacy in the form of both passed-down knowledge and whakapapa has strengthened her practice and work:

*“I feel that my tīpuna are strong, and they’re always there. I don’t necessarily have to do too much to feel their protection. Just having some kind of clarity around you before you practice, or maybe if you’re not in a good space to not have to do it as well ... I find it interesting, often, when you’re with the rongoā whānau ... even if you’re feeling quite tired before you go, it often sorts itself out once you’re there. Once you’re working within rongoā, it’s kind of energising.” (Ariana, interviewed on 22/02/2021)*

The idea of healing through your tīpuna, or having the body as a channel for pūoro or what the healer believes is powering it was a belief for other participants such as Rob Thorne,

Mahina Kingi-Kauī, Rua McCallum, and Jerome Kavanagh. This could be considered a significant part of what makes whakapapa Māori an essential part of the therapeutic work with taonga pūoro to ensure safety for the practitioner and those receiving support. These tīpuna were experienced and invoked in various ways, with practitioners discovering their ways of conversing with tīpuna and engaging them, including through the embodiment of the voices of oro such as the philosophy of Hinewirangi, ‘The Four Doors of Oro’.

### **Ngā Kūaha e Whā o te Tangata, The Four Doors of Oro and The Healer Within**

*“The healer is within you; you know better about you than anybody else.”*

*(Hinewirangi, interviewed on 5/09/2021)*

Hinewirangi discovered the strength of her “*healer within*” after a long journey of visiting self-proclaimed ‘*tohunga and healers.*’ Despite these individuals claiming a range of amazing feats, they could not assist with releasing her pain or gift her the understanding of its whakapapa. This aspect of taonga as healer helps the person seeking to heal maintain their mana and rangatiratanga without being under the control of a healer who claims to be able to achieve feats they are incapable of. This initial concern led us to the Tohunga Suppression Act, which increased fearmongering and misunderstanding of our technology (Voyce, 1989). By creating a theory where the person themselves and their ancestors are represented through voices that are released through the body, Hinewirangi was able to put control back into the hands and minds of those receiving therapy with pūoro. This helps empower those needing therapy and ensure they retain mana and rangatiratanga. Hinewirangi developed the theory of the four doors of the whare found within the human body, which includes whakaaro passed down from her father, who raised her within the world of oro:

*“It always starts with the oro, the voice. My Pāpā would say your first taonga pūoro is with this body, then the kuia-koroua sits in your puku, and their oro is low and slow ... And then it goes through all the different doors of that whare.”*

*(Hinewirangi, interviewed on 5/09/2021)*

Hinewirangi describes the different doors of the whare as the kaumātua voice in the puku, the rangatahi in the heart, the mother and baby in the kākī, and the combination of all these voices within the upoko, which becomes the karanga. Having ancestors and generations within

someone allows them to resonate with their oro Māori. It implies a reliance on an ancestral connection to create sound to use oro as rongoā. The ability to access and sound these ancestral voices and ages that we can inhabit comes in part from the realm of ancestral memory and the support of our tīpuna. Rua McCallum has a similar way of thinking about the different oro within the body in regards to the idea of pūmotomoto, which serves as an instrument of taonga pūoro but also refers to the fontanelle of the baby into which it is played. The ‘pūmotomoto’ also can refer to the gateway between heavens that was travelled through by Māui, adding an extra layer of pūrākau. Like Hinewirangi, Rua uses the body and instruments themselves as models of practice and healing by referencing ‘ngā kūwaha’, with ‘matarua’ being the place where Māui or Tāwhaki received the knowledge from our heavens, with ‘matarua’ possibly being the centre of the pineal gland:

*“We see him as the trickster or the joker. But Māui, as a demigod, could go from heaven to earth, to transverse via those pathways, and my understanding is that the pūmotomoto is the doorway of the portal between worlds and between realms. [...] In the topmost heaven is the layer or is the doorway (pūmotomoto) that sits between earth, or where we reside, and the topmost heaven, where the atua are.”*  
(Rua, interviewed on 27/01/2021)

These connections using our bodies as metaphors for our pūrākau give a sense of empowerment and link to our whakapapa through tīpuna, back to the atua that we, and taonga pūoro, are descended from.

### **Ko Au Ōku Atua – I Am My Ancestors, I Am My Gods Made Form**

Rob Thorne has a rich whakapapa of healing and sound, including experience with reiki healing, taonga pūoro, and free noise music, as well as the philosophies and community accompanying this style of expression. Rob discussed the power of channelling not only tūpuna but atua when doing therapeutic work with pūoro:

*“[Intuition] is being open to the atua, to the tūpuna, and to letting them act and practice. [Because of my reiki background], I now don't go with specific intentions [when I work], and one of the things about it is that I can channel energy for people to accept or reject. I'm not intentionally telling you what to get from it”*  
(Rob, interviewed on 4/02/2021)

This idea of channelling atua is an extension of our ideas of channelling tūpuna, as atua are from whom our tūpuna, and by extension, ourselves, descend. For Māori working in these spaces who have complex relationships with their whānau and tūpuna or have had these connections removed because of colonisation, working on the atua level gives them safety and support without disadvantaging them because of the severing nature of colonialism on Māori whakapapa. Focusing on atua shows an innate acknowledgement of wāhinetanga and female atua pūoro such as Hine Pū te Hue, Hine Moana, and Hine Raukatauri. Rob described how writings on taonga pūoro in the 1990s into the 2000s came mainly from ‘white male ethnography’ and how this alienated some wāhine from the practice that did not necessarily pay heed to the mana of these atua wāhine:

*“And the big question was, can women play? And for me, the standard answer became, well, Hine Raukatauri. So the atua is a woman; the first player was a woman. [...] Even traditionally, the idea is that something's been misconstrued and the dominant narrative, the standard narrative, isn't actually correct.”*  
(Rob, interviewed on 4/02/2021)

Rob Thorne’s understanding of the value of atua within this work was shared with other practitioners such as Mahina Kingi-Kauai, Rua McCallum, and Jerome Kavanagh. Mahina quoted an experience where she felt the presence of our atua during a performance, which helped to move her oro into the therapeutic and wairua realm:

*“Recently, I was doing a piece, and it was almost on a higher level; the pūtōrino was talking to the gods. I was like, ‘Whoa, is that me?’ And, of course, it's not me; it's the taonga, and it's the voices that want to be heard or depicted. This atua ‘happened’ through the creation story of Ngāi Tahu [...] So that ethereal stuff was happening.”*  
(Mahina, interviewed on 22/11/2020)

The invocation of atua through our taonga pūoro ties back to their use pre tohunga suppression act. It is a space where performance, pūrākau, ritual, spirituality, and therapy can intersect to create a new space for collective healing through the whakapapa of the sound itself back to a past in which all of our origins were present.

### **He Oro, He Ora – The Vibrations are the Medicine**

In Kāi Tahu lore, our world was ‘sung’ into being, according to a quote attributed to Tira Morehu of Moeraki (Harlow, 1987). This is a cornerstone of taonga pūoro for practitioners

such as Mahina Kingi-Kauai, Ariana Tikao, and Rua McCallum. For Rua McCallum, oro is what connects us to the beginning of our world through sound, story, and science:

*“Energy was sung, or energy sang the universe into being. I translate oro as resonance; sound and music is really resonance. So oro, in this case, is also related to quantum physics [which] tells us that it was energy in the form of light waves and sound waves because light and sound they're not the same, but they both vibrate as what brought the universe into being. There's a bigger picture when we think about vibration and resonance.” (Rua, interviewed on 27/01/2021)*

Having oro as an aho, a connecting line from the beginning of time through atua and their creations to tīpuna and then to us, gives us a sense of being grounded within place and history. This sense of grounding can give practitioners the strength and knowledge to channel this sense of belonging and shared energies towards those they work with. Jerome Kavanagh described the connection he has with atua and their descendants within te taiao:

*“It doesn't matter what I'm doing with these taonga. If I'm going up at a big festival, what I'm doing and what's happening in my mind is that I'm playing to the whenua first, and then all the people attached to that whenua [...] It doesn't matter to me where I'm playing. To me now, it's all ‘Oro Atua’; it's just a different setting.” (Jerome, interviewed on 21/01/2021)*

Understanding the whakapapa of oro and understanding the connection that they have to that whakapapa is, in part, what gives practitioners the necessary skills to share these oro tīmatanga and its descendants with those who need it. This is partially achieved by using the taonga themselves to weave people into whakapapa, where they may have previously been able to find their place.

### **He Taonga, He Kairongoā – The Taonga is The Therapist**

In one aspect, the taonga are the conductors of therapy as they connect te waiata tīmatanga o te ao, to atua, to tīpuna. Winifred Geddes talked about the healing she received from a particular kōauau during a difficult time in her personal life when she was suffering post-natal depression (PND) and how this experience helped her to support incarcerated women who were unknowingly suffering the same fate:

*“My original [kōauau], I used to play it when I had PND to calm my babies, and that's when I learned ‘Taku Rākau,’ you know, just tunes. I could get the sound out,*

*[then I'd think], 'Can I get half notes? Can I get quarters?' And that's what happened. It was a practice just to get my babies to sleep, and it put me to sleep too. Then I started to identify that the women I was working with [in maximum security prison] had undiagnosed PND and were still suffering from it. This is the mamas who kill the babies. Then I would do the assessment, and bang, I'd take it back to the prison and say, 'Look, this one here has still got it.' And then they'd get the treatment.'*

*(Wini, interviewed on 14/06/2022)*

Winifred showed a situation where a tangata whaiora needing therapy was healed by pūoro and the relationship between them and their taonga. This enabled them to take this further to resource others needing help and support. Using pūoro in resourcing those needing help and enabling them to give back to taonga pūoro and the wider Māori community makes hauoro, or health, into something new that acknowledges the musical whakapapa of oro. This enables people to engage with whakapapa and healing on a level of vibration and sound that stems from the sonic beginnings of te ao Māori.

### **He Hauora! He Hauoro!**

If we were to combine how different pou pūoro thought about using these tools to work in a hauora setting, we might come closer to having an overall understanding of what these taonga are doing for our people on both theoretical and practical levels. Looking at the concept of oro, as we have in the theories of various pou pūoro, we see a specific sense of energy and healing that occurs across time through the whakapapa of sound. This oro in itself expresses the whakapapa of the beginning of our world (Rua McCallum, interviewed on 27/01/2021), moving through our atua (Jerome Kavanagh, interviewed on 21/01/2021, Rob Thorne, interviewed on 4/02/2021) to our tūpuna (Ariana Tikao, interviewed on 22/02/2021, Hinewirangi Kohu Morgan, interviewed on 5/09/2021) through our taonga and back into the world and people around us. However, oro also contains the element of us as practitioners and our oro, explaining how each taonga paired with a different practitioner produces different sounds and results. The taonga itself brings its own mauri and whakapapa that we can connect with at various levels of whakapapa, as is whomever we are assisting with its use. This also implies that when working with hauora, being able to connect to te ira tangata and that direct line of whakapapa back to atua Māori and the oro at the beginning of our world is a necessary safeguard for working with people and whakapapa that may be vulnerable.

This combination of understandings of pūoro, whakapapa, and hauora helps create something new that fuses the various knowledge bases practitioners have used to form their practices. This also includes the ideas of working with someone and their whakapapa, the instruments, their uses and histories, and the whenua and its whakapapa on which the therapy takes place. Combining these various streams of whakapapa and oro gives us what I call 'hauoro'; a concept that encapsulates the whakapapa oro of practitioner, receiver, whenua, and the taonga pūoro itself to address hauora in the present and across time as it resonates as oro. This understanding of hauoro is what I have formed from the whakapapa pūoro given to me by my mentors and pou pūoro. It is the natural extension of the whakapapa that I hope to be able to offer to te ao pūoro to honour this whakapapa as a whole.

### **Whakapōpoto**

This chapter has introduced the pou pūoro and examined their initial experiences with pūoro and how this has shaped how they work as practitioners. The work of individual practitioners and those within their communities has been reviewed within the context of different populations and needs, as was the desire of the taonga pūoro community. The underlying philosophies and techniques of the pou pūoro have been discussed, and the main themes of these understandings have been identified and combined within the theory of 'hauoro.' This theory combines the knowledge of oro from the beginning of our world, through atua and tūpuna, to combine with that of the taonga pūoro being used and the individual or group receiving the therapy. These whakaaro and philosophies will be translated into models so active practitioners can use them more widely within the pūoro community.

## Chapter Five: Mana Wāhine Pūoro

The term "mana wāhine" combines the words "mana" and "wāhine" to recognise the inherent power and authority of women in their own right within Māori society. Tikao, a forebear of pou pūoro Ariana Tikao, described mana as “a fiery chain.” This shows how mana is passed between generations within te ao Māori and can ignite the mana in others via association. Mana wāhine is also a framework created by Māori women for Māori women. It accepts that wāhine Māori are diverse and complex and that there is no model of an “acceptable” or “typical” Māori woman (Sharman, 2019). This way of thinking also supports the diverse experiences, views, and realities of wāhine pūoro and the atua wāhine that support them.

This chapter presents three key themes related to the role of wāhine in taonga pūoro. The first theme explores the whakapapa of wāhine in taonga pūoro, with a specific focus on the pūrākau of atua wāhine. By tracing the whakapapa of wāhine pūoro from tīmatanga o te ao and to the atua wāhine who serve as kaitiaki of different taonga, we establish clear lines of descent for practitioners. This whakapapa asserts our rights as practitioners to play, teach, and use taonga pūoro to heal ourselves and others. Moreover, these narratives offer stories that resonate with our experiences as wāhine Māori. For instance, the story of Hine Raukatauri, who goes on an introspective journey to regenerate and develop herself, becomes a road map for navigating the challenges wāhine and taonga pūoro practitioners face. These stories provide guidance and inspiration as we confront the intersecting realities of being both wāhine and taonga pūoro practitioners.

The second theme examines the continuation of the whakapapa of wāhine pūoro through the revival of taonga pūoro and the subsequent renaissance. We acknowledge the contributions of wāhine, including the pou pūoro interviewed in this study, who have played pivotal roles in revitalising taonga pūoro. The passing of traditions, wahine ki wahine, and the work of first and second-generation practitioners have paved the way for emerging wāhine practitioners within their communities. This succession has created opportunities for these practitioners to engage with hauora and oro. Within whakapapa wāhine, we also acknowledge that each individual embodies both te ira tāne and te ira wāhine, representing the male and female essence. Drawing on whakaaro from senior wāhine practitioners, historical sources, and whakapapa, this chapter highlights the value of creation that comes from wāhine pūoro. It

underscores our ability to create with taonga pūoro, showing the value of trans wāhine and the wider takatāpui whānau within taonga pūoro.

The third theme explores the concept of kaitiakitanga and the integral role that wāhine play within pūoro and te ao Māori. This theme emphasises how fulfilling these roles assists with naturalising pūoro as a taonga tuku iho. Although often unnoticed and undocumented, wāhine serve as the kaitiaki of taonga pūoro within whānau and communities. Despite the vital importance of this work to the overall ecosystem of taonga pūoro, it is often invisible labour that goes unacknowledged. For example, wāhine such as Hinewirangi Kohu Morgan found solace and safety in their taonga pūoro whānau during traumatic times when support from their physical whānau was lacking. This exemplifies how wāhine demonstrate kaitiakitanga within the taonga pūoro kaupapa, caring for their whānau pūoro in a symbiotic relationship of kaitiakitanga before working as kaitiaki for taonga pūoro katoa. The wāhine pou pūoro feel that enabling wāhine to work with taonga pūoro as rongoā within their own whānau for daily use could contribute to the naturalisation. Rather than relying on external experts, the wāhine pou pūoro believe that this approach could help integrate taonga pūoro into te ao Māori and Aotearoa more effectively. The roles of wāhine pūoro are diverse and span the breadth of the kaupapa, including knowledge holding, mahi rongoā, education, performance, and composition. To ensure that wāhine can hold these roles within the community, building their confidence in taonga pūoro within themselves and our communities is essential. By doing so, te ira wāhine can be brought forward to meet te ira tāne. It is the dream of Hinewirangi Kohu Morgan and her tauira, who represent second and third-generation players, to create a kura pūoro that is led by wāhine pūoro, inviting all ages to come and receive what they need from the kaupapa to sustain their pūoro journeys. Enabling wāhine Māori to represent their whakapapa Māori and their whakapapa pūoro within their whānau, communities, and te ao Māori as a whole.

### **Whakapapa**

This section outlines and describes the whakapapa of wāhine within taonga pūoro. It will start with the pūrākau of different atua wāhine and how they connect to pūoro and wāhine. I will then explore the miro or convergence of te ira tāne and te ira wāhine to gain a deeper understanding of gender, informed by the concept of mana wāhine. I will begin with the

examination of pūrākau around the atua wāhine, with a focus on how these pūrākau set tikanga for wāhine practitioners as well as practitioners overall.

### **Whakapapa – Pūrākau o ngā Atua Wāhine Pūoro**

Firstly, it is essential to examine the history of wāhine pūoro from an atua and pūrākau level to show how the actions of atua wāhine such as Hine Raukatauri, Hine Mokemoke, and Hine Pū te Hue, show the points in our whakapapa where the atua wāhine bring forth ngā taonga pūoro. These pūrākau also give us maps of being within taonga pūoro as wāhine practitioners and, as kaitiaki of the taonga pūoro community. Their stories of survival, conflict resolution, and creativity are played out in the lives of our wāhine practitioners and those who seek their help. We begin with the pūrākau of Hine Pū te Hue, an important pūrākau to tohunga Hinewirangi Kohu Morgan, whose home and garden are filled with the ariā of Hine Pū te Hue, the gourd.

### **Te Pūrākau o Hine Pū te Hue**



**Figure 5: Hine Pū te Hue by Anya Greenwood (2023)**

*Within Kāi Tahu kōrero, after te waiata tīmatanga o te ao and the coupling of Papatūānuku and Takaroa, Papatūānuku and Rakinui came together in a great embrace that brought forth their many children as atua. However, not all were happy in this darkness between their parents and Tāne, and many of his siblings forced the two lovers apart to bring light and space into the new world. In this new world of light, the atua were free to create children of their own, which they used to fight back against Tāwhirimātea, a child of Raki and Papa dedicated to the wind who wished that their parents could have stayed in their tight embrace, where Tāwhirimātea could simply move between them as the wind. This war went on endlessly until one of Tāne's children with Hine Rauāmoa, Hine Pū te Hue, an atua of peace, childbirth, cultivation, and of taonga pūoro, intervened. Hine Pū te Hue took in a huge breath, taking with it all the pain and anger of the gods. This made her grow round like the hue, and when she was full of the war, she breathed out a song of peace that calmed all of the atua, bringing calm to the new world.*

*Hine Pū te Hue continued to bring peace and music to the world, along with her sisters of music, Hine Raukatauri, atua of pūoro and moths, and Hine te Iwaiwa, atua of harakeke, weaving (including taonga pūoro such as ipu kōrero and poi) and childbirth. Other kōrero around Hine Pū te Hue include her journey to Aotearoa as seeds on the Tainui waka, with some saying that hue are, in fact, the children of Hine Pū te Hue, with Te Monehu, a son of Haumia Tike-Tike, atua of uncultivated foods. Others say that Pū te hue was descended from Rauru, journeying here on the waka Te Ikaroa a Rauru. But no matter the story we tell, Hine Pū te Hue in her pūoro form of the nguru, the poi awhiowhio, the kōauau ponga ihu, and many more, help us to bring sounds of peace to our world, and to breathe peacefully for ourselves.*

This pūrākau shows the direct whakapapa from te waiata tīmatanga o te ao to the different atua wāhine of taonga pūoro. These atua wāhine serve as the deities and kaitiaki of music and its role in healing, showing the power of pūoro to create and restore. The act of Hine Pū te Hue using music to resolve a conflict could be argued to be the first example of music therapy, according to te ao Māori. It shows the modality in its original Indigenous context and within the realm of mana wāhine and atua wāhine. This is significant for the reclamation of music as therapy and the use of music for wellbeing by Indigenous peoples, as described by Norris (2020a), “*Music therapy holds the vestiges of White European settler colonialism and is founded upon prevailing cultural values and ideals that support its existence, and that simultaneously benefit and harm client communities*”. Being able to show that our stories, and

by extension our whakapapa and culture, contain the information and resources to heal ourselves and our people is a common theme from our wāhine practitioners. Hinewirangi, for example, enacted the story of Hine Pū te Hue many times across her own life as she healed her trauma and walked with others on their journeys.

Like Hinewirangi recapitulating the therapeutic story of Hine Pū te Hue, the following pūrākau shows how pūrākau and the whakapapa within it is an ever-growing manual for being within our world. The story of Hine Mokemoke sits later within the timeline of te ao Māori. However, it is still given a high status within the taonga pūoro community and provides us with an understanding of kaitiakitanga, empathy and āwhina.

### **Te Pūrākau o Hine Mokemoke**



**Figure 6: Hine Mokemoke by Anya Greenwood (2023)**

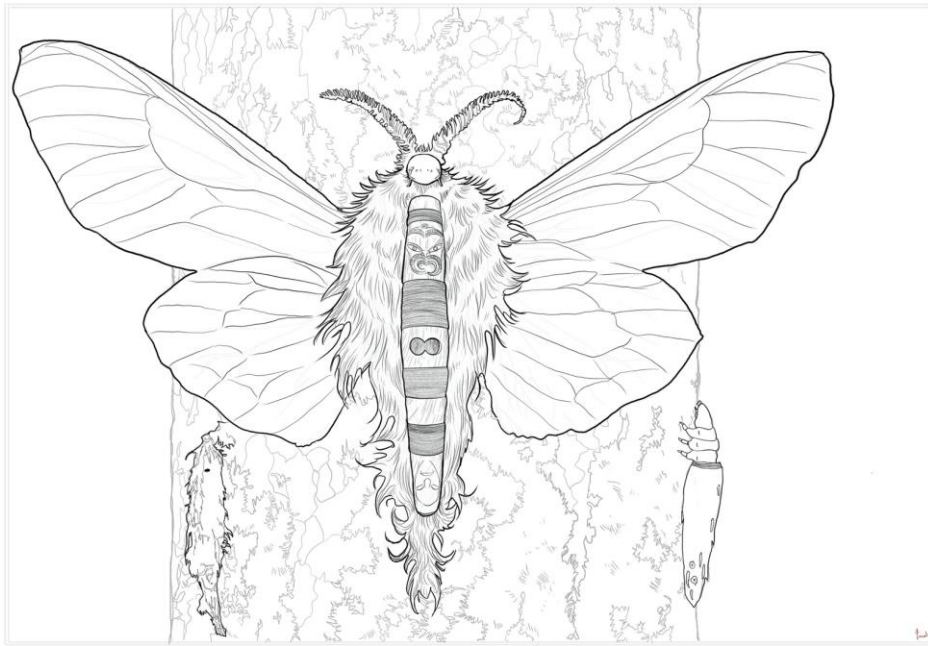
*Once, some say, near the Waiapu River, men fishing off Matakaoa would hear strange music rising from under the water. Beneath the waves, down on the seafloor, the tīpua wāhine Hine Mokemoke had been searching for shelter amongst stormy waters. Eventually, she found her way to the safety of the conch shell and hid within it. However, she was lonely in this space, so she began to sing a waiata tangi that travelled through the ocean and up to the surface.*

*One day, the fishermen who had been hearing her laments pulled up their cray pot and attached to it was the shell from which the ancient singing of Hine Mokemoke could still be heard. From this shell, a pūtātara was made and named after Hine Mokemoke, the lonely maiden who would still sing above the sea as she had done below. To honour her, the name of the technique where we play the tuki, or mouthpiece, of the pūtātara like a kōauau is called Hine Mokemoke. A sound that echoes the soft, lonely cries of Hine Mokemoke as she searches for shelter under the sea.*

Before this research, I always believed that Hine Mokemoke was an atua wāhine from either the initial coupling of Rangi and Papa or only several generations after. However, after speaking with pou pūoro and looking at historical kōrero, I found that she is a later edition to the pūoro whakapapa and a kaitiaki with whakapapa to a specific place (Robinson et al., 1968). In a therapeutic context, Hine Mokemoke shows us how to use pūoro to express our emotions and needs to have them witnessed and met – removing the shame from what may be perceived as negative emotions, as they allow us to process and express our needs, desires, and experiences.

Arguably the most well-known pūrākau within taonga pūoro and its kaitiaki wāhine is the story of Hine Raukatauri. This story also features an atua wāhine using pūoro to communicate her identity and needs.

## Te Pūrākau o Hine Raukatauri



**Figure 7: Hine Raukatauri by Anya Greenwood (2023)**

*Another daughter of Tāne and Rauamo, or perhaps a descendant of the stars brought to earth by hanging on one of the baskets of Tāne as a cocoon, Hine Raukatauri is an atua wāhine of taonga pūoro. Raukatauri is also known in some places as Raukataura. Her name comes from the Far North (Orbell, 1995, p. 151-152) and is invoked during chants of weaving which connect her to her sister, Hine te Iwaiwa, atua of weaving, whare tangata, and woven pūoro. Raukatauri, like her sister, is also a creator, not just of music, but of the flute that she loved so much that she wanted to live inside it and make it her home. Raukatauri often appears to us as one of her āria, the case moth, who lives inside te pū o Raukatauri, her musical home that she weaves of leaves and silk. Some say that she formed her cocoon home by wrapping herself in a leaf or 'rau', the shelter, or whare atua, forming around her as she wrapped herself up. Some nights, Raukatauri emerges from her home to release her oro into the night. The male moth, Pepepe, hears her call through the night and flies to her. They lay together and bring new beings of song into the world. Once fully grown, these larvae leave the tūngoungou, the hole in the cocoon, which becomes the central māngai of the pūtōrino where Raukatauri stays as the songstress of the night (Cook, 1983, pl. 74). You may hear Raukatauri through one of her other ariā, like the cicada, or see her hair within the bush ferns Ngā makawe a Raukatauri rāua ko Raukatamea' (Pomare et al., 1930).*

This pūrākau speaks of self-fulfilment rather than seeking an external male force to satisfy basic needs, instead showing the ability we have within ourselves to transgress thresholds, nurture our inner selves, and rebirth ourselves into new versions of who we are. Another of Hinewirangi's teina, Te Kahureremoa Taumata, brought my attention to this version of the kōrero through her work as a storyteller and pūoro practitioner. Our pūoro wāhine show us that we ourselves are our tools to provide for, self-actualise, and express ourselves. However, this does not mean that these atua wāhine exist without community or whānau, or that they do not support the needs of each other and their collective vision. As noted within the pūrākau, Hine Raukauri is the sister of Hine te Iwaiwa and has connections with her realm of weaving. The connection between these two sisters and the other atua wāhine of pleasure and entertainment is explored and solidified in the story of Hine te Iwaiwa, more commonly known as the pūrākau of Tinirau and Kae.

### **Te Pūrākau o Hine te Iwaiwa**

*To tell the story of Hine te Iwaiwa is to tell the story of the whare tapere, the original house of entertainment in te ao Māori. Hine te Iwaiwa was the child of Tāne and Rauamoā, the first celestial body placed in the sky by Tāne, who fell deeply in love with her. Hine te Iwaiwa originally went by the name of Hinaura, or Hina, as she is associated with the moon, tides, and weaving. She is connected with the night, like her sisters Hine Raukauri who sings at night in the forest, and her sister Hine Pū te Hue whose hue plants are pollinated by moths in the moonlight. But to tell the story of Hine te Iwaiwa is to tell the story of the whare tapere, the original house of entertainment in te ao Māori. This name originates from when she was aided in the difficult birth of her son with Tinirau by a tohunga named Kae. As well as Kae's assistance, the birth was helped by a recitation of a karakia by Hine te Iwaiwa called, 'Ko te Tuku o Hine te Iwaiwa'. Some say that from this experience, Hine te Iwaiwa took her new name and identity as kaitiaki of te whare tangata, weaving, and thus woven pūoro such as poi, ipu kōrero, and kakara.*



**Figure 8: Hine te Iwaiwa by Anya Greenwood (2019)**

*At this birth, Kae negotiated with Tinirau to ride his sacred whale, Tutunui, back to his homeland. Tinirau was sceptical but allowed Kae to ride the whale home on the condition that Kae would release Tutunui before going to shore. However, upon approaching the shore, Kae dug in his heels and rode the whale until it was beached. He and his people then killed and cooked the whale, the smell of which travelled to Tinirau, who knew from 'te kakara o Tutunui' that his beloved pet had been killed and eaten by his new enemy.*

*It was decided that the wāhine would retrieve Kae so they may have their revenge. A group led by new māmā, Hine te Iwaiwa, was formed to travel to Kae and his people under the guise of being a performing troupe. The troupe led by Hine te Iwaiwa contained many other atua of entertainment, arts and pleasure, such as Hine Raukatauri, Raukatamea, and Rekareka, with some sources stating up to 70 atua wāhine were involved in the rōpū. The group arrived and was welcomed before putting on a concert for Kae and his men. Though appearing as a dazzling display of amazing feats given to thank Kae for his work, this performance had hidden undertones as the troupe were trying to make Kae laugh or smile so that they could identify him by his crooked tooth and be sure to capture the right man.*

*The performance details have long been passed down in our oral traditions, some say, even before we migrated to Aotearoa over 70 generations ago. The entertainment included poi, the shooting of flaming darts, tītī tōrea and taonga pūoro. Nevertheless, none of these*

*amusements could make Kae smile. The women then attempted a chant, a poteketeke that showed him the prowess and power women must give and remove life from this world. Spellbound, Kae revealed he niho tāpiki, his crooked tooth. Now that the traitor had been identified, our atua used their magic to lull Kae and his men to sleep before kidnapping him back to Te Motutapu-o-Tinirau where his fate was sealed at the hands of Hine te Iwaiwa's husband, Tinirau.*

*In other versions of the kōrero of Hine te Iwaiwa, her name and realm of whare tangata, women's arts, and weaving comes from the survival against assault from Tinirau. When he initially beat her, she returned their child to her kāinga. After months of his pleading, she returned with her son to the home of Tinirau, only to be imprisoned behind enchanted whale bones when she objected to Tinirau's affairs with another woman. She called to her whanaunga Māui (in some stories, he is her brother; in others, a cousin), who appears to her as a kererū, helping her to escape. Upon escaping, she changes her name from Hinaura to Hine te Iwaiwa. She takes on the responsibilities of being a kaitiaki of wāhine and the feminine arts, a protector and defender of women (Yates-Smith, 1998).*

In this pūrākau, we see atua wāhine working together to serve their community, using their complementary skills to create a unified and effective response. Working together in pūoro, or music, is a fundamental element of music therapy, as noted by modern music therapy pioneers Nordoff and Robbins (Proctor, 2023); their teachings share the idea that musical collaboration is the meaningful engagement in the process of the work by all who take part. Within this pūrākau, using music as both a therapeutic and community tool is shown to be an intrinsically Māori way of being that has been crucial to our survival from an atua to a tūpuna level. If this rōpū of atua wāhine had not worked together and used pūoro in this way, entire lines of whakapapa would have been different at this point. This shows that pūoro and its collaborative use, in this case by atua wāhine, has the potential to disrupt intergenerational trauma and its resulting patterns by the acts of rangatiratanga, identity, and a firm understanding of the connection of pūoro back to the beginning of our time, our whakapapa, and our world. This pūrākau also brings together the daughters of Tāne and Rauamoā through their whakapapa and shared connections to te po, the night. Within these pūrākau and te ao Māori, the night is a place of potential and rebirth, akin to the safety and potential within te kopu, the womb. This helps explain how these sisters work with us in therapy as we navigate from darkness to light.

While these pūrākau were the main ones discussed with pou pūoro, other atua wāhine also act as kaitiaki pūoro, including Hine Moana (atua of pūoro of the sea), Hine Ukurangi (atua of clay), and for Kāi Tahu, Hinepūnui o Toka (atua of the southern winds). The sound-based nature of our pūoro, the interconnected nature of our atua, and the elements of te taiao that they represent imply that all atua contain an element of pūoro or at least have a connection to it. It is from these atua wāhine that wāhine pūoro gain strength, and connection to pūoro across time and whakapapa. In the next section, we look at the concept of whakapapa for wāhine practitioners with a focus on the pou pūoro interviewed and also the experiences of our male practitioners who were taught by wāhine serving as kaitiaki of the pūoro movement during the Tohunga Suppression Act of 1907 and into the period of taonga pūoro revival.

### **Whakapapa – Wāhine Pūoro**

Despite what has historically been a lack of female representation in the public view of taonga pūoro, wāhine have served within its whakapapa since its inception. Practitioners such as Jerome Kavanagh and Hinewirangi Kohu Morgan discussed learning their first pūoro from their kuia, and practitioner Mahina Kingi-Kauai recalled a kuia from her childhood playing during tangihanga on the Hokianga harbour:

*“There was a Kuia who used to sit when the tūpāpaku passed on the boat... she would play, and it would echo right out. So for me, that's where I remembered those times, and so I would play, play out to the harbour.” (Mahina, interviewed on 22/11/2020)*

This passing on of a tradition within an iwi, wahine ki wahine, is seen in the mentorship and visibility of wāhine across the history of taonga pūoro. I have received such mentorship from wahine pūoro Ariana Tikao and Mahina Kingi-Kauai. Within the whakapapa of the taonga pūoro movement, wāhine players, scholars, weavers, composers, singers, makers, and kaitiaki have helped to grow and protect this art form. Wāhine such as Aroha Yates Smith, Rangiiiria Hedley, Hinewirangi Kohu Morgan, Gillian Whitehead, Ngawara Gordon, Winifred Geddes, Mahina Kingi Kauai, and Rua McCallum are to be acknowledged and commended for their contributions and guardianship of our taonga during the crucial stage of the revival (Solly, 2021). The work of these first- and second-generation wāhine toa of the taonga pūoro revival has paved the way for third-generation wāhine taonga pūoro practitioners. This includes those with a focus on community and hauora, such as Hira Moewaka Latimer, Komako Silver, Khali Materoa, Te Kahureremoa Taumata, Elizabeth Gray, Rakau Buchannan, and Aryan Mckay, who is currently completing a PhD in Psychology studying the effects of taonga

pūoro on hauora for those receiving rongoā pūoro from practitioners such as Hira Moewaka Latimer (Aryan Mckay, in-person communication, 2021). However, it must be acknowledged that all of us contain both te ira wāhine (the female essence) and te ira tāne (the male essence) and therefore have access to the strengths of both. This whakaaro tuku iho also helps us acknowledge the presence and mahi of our takatāpui practitioners who can move between these ira and represent all of pūoro and the ancestors that have contributed to it within their weaving of ira and oro.

### **Whakapapa - Te Ira Wāhine, Te Ira Tāne – The Female Essence, The Male Essence**

It is important also to acknowledge that when we refer to wāhine or te ira wāhine, the female essence, we acknowledge whakawāhine (trans women) also. The innate ability to create that stems from all women, not just in regards to the creation of children, but of oro, of mahi toi, has been unacknowledged in the past even though it is the foundation of not only Indigenous society but of the colonies (Williams, 2012). We as women are deeply connected with Papatūānuku, the grounding rhythms of pūoro. Without the work of women, there would be nowhere from which oro could rise to Rakinui. According to Mahina Kingi-Kauai:

*“You notice the difference of the male energy and the female energy... and having the two flow together is very complimentary... the Ying and Yang aspect of things is that male and female, Rangi and Papa. And the wāhine have a very grounded sensitivity towards the elements, whereas men are more right there in the forefront. It's more of a louder and very strong presence.” (Mahina, interviewed on 22/11/2020)*

This whakaaro shows that the differences between te ira wāhine and te ira tāne make them both valuable, as long as they are in balance and working together to create a healthy ecosystem where they are aware of each other's work and presence. Mahina continued:

*“When you think about Rangi and Papa, you see the difference. There is an in-between space... where the two can come together, and when that happens, then you get a synergy of the two. And I think that's when we can actually be as each other; that's when we can meld.” (Mahina, interviewed on 22/11/2020)*

Having both ira present in each practitioner's pūoro practice and in the community is valuable. Additionally, acknowledging the importance of both wāhine and tāne within the taonga pūoro practice helps to foster a balanced and inclusive community that respects all individuals and

their unique contributions. Hinewirangi described this melding of te ira tāne and te ira wāhine as part of what creates our wairua. Whilst often defined as spirituality, to Hinewirangi wairua denotes combining our waters, that of our mother and father, and all the lines of whakapapa and connection within them. Richard Nunns also described the instruments as “*having everything to do with the wairua*” (2001), giving further evidence that the ability to weave te ira tangata from te ira wāhine and te ira tāne as being an essential skill of the individual pūoro practitioner as well as the community overall. This can give a more nuanced understanding of wairua and its role in pūoro to our takatāpui and ira kore whānau, who have an in-depth relationship with both these ira and wai, and how they come together. Building on this, Hinewirangi shared whakaaro around the many ways to create and birth and how those who do not have whare tangata can still create through other mediums and have their creations live on in the same way as a continuation of their whakapapa. The inherent ability to create gives us the desire to foster community so that our creations may be accepted and live on beyond us. This fostering of community is part of the act of kaitiakitanga, another element of the taonga pūoro kaupapa that has come under the realm of our atua wāhine and our wāhine practitioners.

### **Kaitiakitanga**

Kaitiakitanga is often defined as guardianship and has a growing body of work within the environment and sustainability ethic. However, it is more accurately the management of people and resources, emphasising the human experience and interactions (Kawharu, 1998). A kaitiaki is something or someone that protects, guides and nurtures (Beverland, 2022) through rituals and relationships (Kawharu, 2000, p. 352) that are led, defined, experienced and practised by Māori. Within the taonga pūoro movement, kaitiaki hold and share knowledge, empowering Māori to engage with their taonga, utilising taonga pūoro within our practices and whānau, and protecting the community and the various taonga. These are often the unseen roles “behind te ataamira,” primarily held by women within the whānau and community.

### **He Wāhine He Kaitiaki – Women as Guardians of the Pūoro Movement**

Hinewirangi Kohu Morgan discussed the composition of an orchestral work for a quartet of wāhine taonga pūoro players that aimed to showcase wāhine pūoro players on te ataamira, the stage from which they are often absent. She reinforced the importance of the other roles

within the pūoro movement that do not necessarily take place on the stage or within recordings:

*“What role do wāhine play? But if you just look at it, I mean, we are kaitiaki. It's simple.” (Hinewirangi, interviewed on 5/09/2021)*

This role of kaitiakitanga in taonga pūoro is held by wāhine in both the atua sense and in the sense of the individual across all stages of the movement. During the early days of the revival, initial haumanu wānanga were funded by Ngawara Gordon in Rotorua. Māori women attending these sessions around Aotearoa engaged in weaving ipu for all of the different pūoro in the original haumanu collection. It was reported that every taonga was not *“without a case for long.”* Wāhine have also been integral to the passing on of whakapapa pūoro, with scholars such as Hinewirangi Kohu Morgan, Rua McCallum and Aroha Yates Smith passing on this knowledge and whakapapa in various ways, including scholarship (Yates-Smith, 1998; McCallum, 2009), wānanga, and oro. For example, Aroha Yates Smith composed and performed a waiata with Richard Nunns and Hirini Melbourne that delved into the whakapapa and pūrākau surrounding taonga pūoro and the relevant atua and events (Melbourne et al., 2003).

Pou described the relationship between the different roles of tāne and wāhine within taonga pūoro as being like te ataamira, the stage which has a stronger focus on men, with backstage and all of the other roles and spaces that make the work on stage possible, being more populated by women. To look at this metaphor from an audience perspective, they may only see or may only notice the work of the men on stage. However, women are filling a range of complex roles, including teaching, hauora, kaitiakitanga and knowledge carrying, which makes the performance of the tāne possible. This can also be related to our practice of pōwhiri, where tāne may speak on our behalf. However, the first sound of the karanga comes from us as women, as does all the organising of the pōwhiri and the waiata tautoko for the tāne, which dictates how long he may speak. Within te ataamira, there are also men and women who break new ground, with men who foster communities behind the stage and women who compose and perform for audiences and the wider community. We need to lift the curtains on the stage and open the doors within the kainga, to show this work behind the scenes, how it is done, where it comes from, and who is holding these spaces.

The roles of wāhine within our taonga pūoro community, from their creation and nurturing to their continuation during the revival and beyond, draw on skills derived from te ira wāhine

and mana wāhine. These skills have helped foster a sense of whānau and community within the group. Within the whakapapa of taonga pūoro, there are different whānau with unique roles and relationships. The atua pūoro whānau, which consists of atua wāhine, weaves together the lineage of these instruments. The taonga pūoro whānau, represented by generations of revivalists, includes kaitiaki who are predominantly wāhine pūoro players. We each have our own whānau pūoro of instruments, which we relate to and draw strength from, as we would our human whānau. These connections within the whānau pūoro deepen our hononga to the kaupapa and expand our sense of support and responsibility.

### **He Whānau Pūoro**

Pūoro practitioners often refer to their collection of taonga pūoro as their ‘whānau’ or ‘whānau pūoro.’ For pūoro players who have had difficult or traumatic experiences with whānau who have been unable to leave trapped lifestyles where there is a lack of access to support (Durie, 2003, p. 63-65), their whānau pūoro can provide another source of whānau and support with shared whakapapa back to the original oro. Hinewirangi Kohu Morgan described this relationship:

*“Every [taonga pūoro]... became a part of my whānau. So they had to live in my home, like my whānau; hence they're all there. And sometimes I go out and leave the door wide open saying, "Okay, you whānau look after the whare, I'm off!" You know and leave it to that because that's a deep belief... which was the safety, which was utterly safe. Which is why I live like I do, with that whānau. Because it's the absolute faith.” (Hinewirangi, interviewed on 5/09/2021)*

How we name and treat our pūoro helps us develop a relationship with them as instruments and as non-human kin with whom we share whakapapa. This enables us to build supportive relationships with these taonga and what they represent. Having taonga like these in places such as prisons and mental health wards has created mana-enhancing experiences for tāngata whai ora and other people receiving therapy through trust, cultural knowledge, and the power of oro to connect them to a deeper level of whakapapa (Solly, 2019). The power of oro does not solely originate from within the taonga itself but through the relationships we form with them and our contact with each other. Each player or practitioner produces a different oro even when playing the same taonga, and these oro can change over time as the relationship develops or wanes. The oro created combines the taonga, ourselves, and, to some, the environment (Solly, 2019; Jerome Kavanagh, interview, 21<sup>st</sup> January 2021). Therefore it is

crucial that the relationships between taonga and practitioner, and taonga, practitioner, and environment, are nourished and cared for. With the skills from the whakapapa of atua wāhine, wāhine pūoro, and the support of their whānau pūoro, wāhine practitioners have the necessary means within them and their practice to enact kaitiakitanga pūoro within the taonga pūoro community, and within their own whānau.

### **Ko te Wāhine te Kaitiaki Pūoro o te Whānau – Women are the Guardians of Pūoro Within the Family**

Women's productive and reproductive contributions within Indigenous societies have been minimised in historical records and from economic and social accounting. During settler times, it was Indigenous women in particular whose labour was used and exploited for the benefit of many settler colonies such as Australia (Williams, 2012). Indigenous feminism and mana wāhine need a nuanced understanding of the different societal roles and challenges of being a wahine and Indigenous. As previously mentioned, it is important also to acknowledge that when we refer to wāhine or te ira wāhine, the female essence, we acknowledge whakawāhine (trans women) also as being included with us as kaitiaki, nurturers and creatives.

Without the mahi of women within the community, whānau, hauora, and knowledge holding, there would be no karanga to open our spaces with oro. That said, we also need the whaikōrero of tāne pūoro to continue holding the mauri that the wāhine have brought into the space. In the same way, we need tāne and wāhine both on stage sharing our pūoro with our communities and backstage to ensure that we are using pūoro throughout te ao Māori and that our idiom is sustainable. This demonstrates a need to balance te ira wāhine and te ira tāne within pūoro spaces. Ariana Tikao is a practitioner who has worked extensively on te ataamira and in the communities that feed it. She shared some of the factors that are driving her towards working more with the community and whānau Māori:

*“I just want to put more of my energy [into] bringing taonga pūoro back into Māori whānau. This can seem like a bit of a dilemma in terms of how those two worlds do not necessarily mix much in performing at festivals where it's mostly ... white audiences and often older audiences. And, if we put too much of ourselves into that space ... what good is that doing for Māori?” (Ariana, interviewed on 22/02/2021)*

The reclaiming of pūoro for te ao Māori in a grassroots sense that benefits Māori whānau is a priority. This approach offers a possible solution to the current representation issues in the community, including the lack of women as the more public faces of the profession.

Moreover, it addresses the concerns related to rumours around tikanga that prevent women from playing and a lack of understanding around the hauora practices that wāhine pūoro have used and developed. Additionally, there is a need to foster a broader social understanding of taonga pūoro, not solely as a Western sense of musical performance but as an integral part of te ao Māori, encompassing ritualistic and therapeutic aspects. In an ideal ecosystem for taonga pūoro, both on-stage and behind-the-scenes, kaupūoro would be acknowledged, facilitating open lines of communication and collaboration. Ariana continued:

*“I know that there's still value in [stage performance], but [there is a strong interest] in [...] bringing taonga pūoro back into te ao Māori for wellbeing and including it within rongoā practice, and empowering others to use them for their own purposes. I think that's quite an exciting development in the last few years ... I see it as being really important for wāhine to see themselves as able to play and use them for themselves and their whānau because I think we've just got a bit more to work through in terms of those effects of colonisation and the masculinisation of knowledge and power within te ao Māori. So we need to create space and make it safe and okay for wāhine to be participating and for the tāne to realise that they've got some work to do as well to create space for that to happen.” (Ariana, interviewed on 22/02/2021)*

A crucial element of the reclamation process described includes educating and building the confidence of Māori and specifically wāhine Māori to work with pūoro in the home and with their whānau and communities. Hinewirangi Kohu Morgan described how oro is something we receive through whakapapa and connect with through the sound made from our birth onwards into te ao mārama:

*“You hear it in babies. When babies are talking, their cry is not a cry as people think it is. Their tangi is just saying, “Feed me, feed me! I've got wet tarau!” So they cry it... and the pitch of the cry alone can make us go, “Oh, nah.” And when it's hurting, and really badly hurting, you hear the pitch change. You hear the urgency of the voice.” (Hinewirangi, interviewed on 5/09/2021)*

This idea of pūoro as a first language shows the potential for engaging with whānau from infancy and childhood onwards, as well as equipping pakeke and kaumātua to engage with these practices ensures that these skills are not lost and that pūoro can be used as an aho to

thread together the different generations of Māori whānau. Ariana Tikao also reflected on our instinctive way of working with pūoro within whānau and how we can triage our use of taonga pūoro as rongoā to benefit whānau and ensure whānau safety:

*“I think that [pūoro] is just a natural part of the way that we do things and that we don’t necessarily need to go to the experts, as the knowledge is just normalised within whānau. You still have people with more knowledge and expertise that you could call upon, but there’s a base knowledge [...] that’s out in the community and being utilised by all ages. There’s a lot that needs to be done to get to that point.”*

*(Ariana, interviewed on 22/02/2021)*

These ideas of using taonga pūoro as rongoā within the home, and having knowledge holders to help with more complex issues and provide higher level care where needed, reflect the tuakana-teina relationships already evident within taonga pūoro, especially with wāhine Māori (Solly, 2021). The desire for the integration of pūoro throughout te ao Māori for the uplifting of Māori hauora is a dream within many wāhine practitioners and one that, with the love and dedication that these wāhine have shown thus far in the history of taonga pūoro, will come to fruition.

The integration of pūoro throughout te ao Māori also implies bringing to light the mātauranga Māori woven through taonga pūoro itself. When elaborating on the concept of wāhine kaitiakitaka pūoro, Hinewirangi cited the need for the holistic knowledge of the interworking of whakapapa, pūrākau, oro, hauora, and mahi toi within the broader responsibility of taonga pūoro, as well as describing a need for diversity of interests that fit the broader needs of the kaupapa. She also emphasised the need for current wāhine Māori working in the space to empower others to use pūoro in a variety of ways:

*“[Kaitiakitanga pūoro] means that we’ve got to stop hiding our own pūoro and to come together and to bring more and more wāhine to that space. But to do what? ... ‘Where do I stand? What do I want to do? What do I bring to this?’ I think that really is important because every one of us will bring a different part.”*

*(Hinewirangi, interviewed on 5/09/2021)*

The value of women having a range of roles and understanding the value of different contributions was a strong theme across the different wāhine pou, with a strong focus on roles that may not receive the public recognition those on te ataamira receive. These roles are often placed in healthcare, community, and within the whānau; a role that comprises a range of

skills to raise the next generation of Māori to use pūoro as a taonga to enhance their identity and wellbeing, as well as to cross-generational care. For these kaitiaki to enact their kaitiakitaka, they need to be cared for in these roles, acknowledged and accepted within the whānau, kaupapa and wider Māori society so that their practices can become normalised and passed on as inter-generational mātauranga.

The success of re-indigenisation is dependent on the use of Indigenous practices with support structures and safety measures to allow the process of re-indigenisation to normalise our Indigenous practices, people, and thought processes person by person, to whānau by whānau, to community by community, and onwards into the wider world (Armstrong, 2010). Within the context of this kaupapa, normalisation and re-indigenisation are the results of kaitiakitanga on the person-to-person scale, onwards into whānau and communities.

### **Ko te Whānau te Pū o te Oro, Ka Rere te Oranga Pūoro ki te Ao – The Integration of Taonga Pūoro into Families, and the Naturalisation of Taonga Pūoro for Wellbeing**

Practitioners such as Hinewirangi Kohu Morgan, Mahina Kingi Kauai, Rob Thorne, and Ariana Tikao believe that it is our atua wāhine and, by extension, our wāhine Māori who hold the mana of taonga pūoro. It is their labour that holds the ataamira as well as the rongoā and ceremonial roles of these taonga. Therefore by extension, the resourcing of wāhine Māori in regards to pūoro and whānau is a clear pathway towards the naturalisation of pūoro as part of rongoā within our homes and communities. Naturalisation aims to normalise our Indigenous ways of being for us and, in time, the society around us. Naturalisation implies that we, as Indigenous people descend from the environment, and our ways of being are a natural extension. Naturalisation is thought to help neutralise racism, colonialism, and assumptions of inferiority about Indigenous people. Naturalisation also values and nurtures elders and holders of ngā taonga tuku iho, creating communities centred on taonga tuku iho, intergenerational care, and whakapapa. Mahina Kingi Kauai is an advocate for pūoro being used within the home and shared her aspirations for implementing our technologies to give whānau lifelong tools and links to culture and rongoā:

*“The revitalisation of taonga pūoro in every home would be fantastic. I think one of my dreams is to have our porotiti within the pēpi pack for Ngāi Tahu... that taonga is intergenerational, so it can help to heal the mamae of arthritis, or mucus from bubba, or the new modern disease, stress and anxiety. So the realms that I see [taonga pūoro] going in is that healing realm.” (Mahina, interviewed on 22/11/2020)*

Mahina described how a taonga could be a companion for life and a tool for healing, an opportunity for a relationship with culture, self-expression, and wellness to be formed from pre-natal to palliative care. As discussed by Hinewirangi, pūoro is an intuitive way of being expressed from infancy. Rob Thorne described this as ‘pre-verbal’ or ‘pre-reo’ communication and traces its whakapapa back to intention and creation:

*“It's pre-verbal, so it's a language without words which is why when you put intention at the front end, the intention comes out, just like a word. There are traditional pūrākau around kōauau, being the singing flute, where the old people heard a recording, and they went, "We can hear the words." But there were no words in it... I like that the making of taonga pūoro is decolonisation in action. But also, it is pre-reo. And this is why I think pūoro is so important.” (Rob, interviewed on 4/02/2021)*

This understanding of pūoro as a fundamental form of communication gives mana to alternative communication methods that may be more suitable to some community members than other languages. It also gives whānau Māori who have had their reo removed through colonisation the opportunity to experience communicating in te ao Māori when te reo Māori may not yet be accessible to them.

Jerome Kavanagh also discussed the need for pūoro to be ingrained within whānau life and normalised as a rongoā for mental health and the difficulties of modern society:

*“I think in terms of my dreams for taonga pūoro, it would be that they fully come into their full potential in the [rongoā] space. So people are feeling down... then they think, “I'm going to go outside and sit by the tree and play my kōauau”, you know? So that potential is realised. I feel that it's still got so far to go in terms of [mental health]. I'd like for it to be an option for our kids... If I was to have a big dream, it would be that pūoro [as rongoā] is realised with our kids and then they continue that on.” (Jerome, interviewed on 21/01/2021)*

Normalisation was found to be a critical part of the therapeutic use of taonga pūoro for mental health in acute psychiatric care (Solly, 2019) and is further evidence towards the advantages of normalisation of these taonga for our people. Rob Thorne finished his wawata with thoughts of bringing pūoro into schools to give tamariki a strong understanding of their power within taonga pūoro:

*“[My dream is for] a deeper understanding of the pre-verbal and intentional power of pūoro, which comes from a child-like perspective on life and sound. We have the power to change. We are really very special with taonga pūoro; we have the power to change the structure of the universe. And that's what we should be teaching in schools, is that your heart and your mind, coupled with sound and breath, can give you the life you need.” (Rob, interviewed on 4/02/2021)*

The transformational power of taonga was cited by many practitioners, including Rua McCallum, Mahina Kingi-Kauai, Hinewirangi Kohu Morgan, Winifred Geddes, and Mahina Kingi-Kauai who described how taonga pūoro and its use throughout our lives for hauora and whānau is a birthright for us as Māori:

*“I think that taonga pūoro, it's our inherent right to be able to use those instruments in a healing and creative way, for everyone to be able to indulge and bathe in the sounds of ngā taonga pūoro.” (Mahina, interviewed on 22/11/2020)*

Increasing access to these instruments and, importantly, their uses and kōrero is a priority for the pou pūoro. It is a future direction that could become a reality with the proper support. Looking at the kōrero of Armstrong on re-indigenising and normalisation, the support structures and safety measures help to safely and sustainably disseminate and normalise mātauranga. One of these structures with its own set of safety measures is the idea of a pūoro kura which was the dream of Hinewirangi.

### **He Kōhanga Pūoro, He Kura Pounamu – A Nest of Music, A Precious Treasure; A School of our Own**

Hinewirangi Kohu Morgan was passionate about creating a kura pūoro, a taonga pūoro school that operates within te ao Māori ways of learning, structure, and management. She believed that running a kura, whether that is a physical space or a group of kaitiaki who assemble to become the kura, will help to ‘safeguard’ the rongoā element of taonga pūoro from being lost:

*“If we don't safeguard that [the rongoā element] in the kura, we will lose it.... We as wāhine have to set it up, so we don't lose it... it's our job as wāhine to safeguard because our men, they're so romantic, and they love being up there being performing artists... So let them be out there! I think there's nothing wrong with them wanting to be out there on the ataamira. But at what cost? I think that that's where I want to look*

*at is keeping that whakapapa, pūrākau, that really basic school around making music, around healing, around hearing and understanding [our oro].”*  
(Hinewirangi, interviewed on 5/09/2021)

Having a place where wānanga and non-performing modalities are the focus is a way to ensure that the performance aspect of taonga pūoro never takes over the foundations of healing and identity. There have previously been papers available in taonga pūoro at universities such as Waikato and Victoria. However, there is currently no degree in taonga pūoro, specifically its use in healthcare. However, in this context, the idea of a kura is not necessarily to provide a qualification or to run like a school in the Western sense. The idea of our kaitiaki wāhine running this space or spaces for taura of all ages and levels simultaneously works as the creation of a community. It works towards the safe re-indigenisation and normalisation of pūoro under the understanding and korowai aroha of wāhine pūoro.

Hinewirangi explains how a kura pūoro could provide a space for multi-generational learning and a higher level of specialisation within our art form:

*“[We need] a school that somebody can come to and stay for a long time until they've got what they came for... And there's no ageism in this, by the way. It could be a Koroua that might come or a Kuia that might say, "I wanna go and do that"... I'm really adamant that we need a place where people could come to wānanga, just wānanga. And maybe it's just about kōauau, and we just spend the whole time really learning and mastering it. The school has to be my number one in my head, in my heart and my soul.”* (Hinewirangi, interviewed on 5/09/2021)

The idea of having an all-ages environment around taonga pūoro and the rongoā within it continues how pūoro was used in the community pre-colonisation (Best, 1925), as is the idea of pūoro being for the use of the general Māori population, as well as by experts in the field for purposes of hauora, community engagement, and wairuatanga (Nunns, 2001). This multigenerational concept engages the whakapapa of taonga pūoro and reinforces its community as a physical manifestation of that whakapapa back to the atua wāhine of its creation. From this whakapapa is descended the current generations of taonga pūoro practitioners whose skills in passing on taonga tuku iho strengthen as they are raised in and by the community, with its members of all ages within the whakapapa. Indeed, many of the aspirations and problems highlighted by the other practitioners could be partly resolved with

the community nourishment that a kōhanga pūoro could provide, including the acknowledgment of women in this knowledge-keeping and sharing roles.

### **Whakapōpoto - Conclusion**

In summary, taonga pūoro has a rich whakapapa of both atua wāhine and wāhine pūoro who have acted as kaitiaki in the revival and renaissance of taonga pūoro. While whakapapa presents within te ira tāne and te ira wāhine, the act of creating this whakapapa within taonga pūoro belongs to the realm of wāhine and the atua wāhine whose different taonga pūoro present as their ariā, or descendants. This knowledge is derived from the pūrākau of atua wāhine pūoro, such as the story of Hine Raukatauri, whose pūtōrino is seen capitulated within the cocoon of the case moth, and also as the pūtōrino within taonga pūoro. The mana of these atua wāhine pūoro has continued to be held by wāhine pūoro across multiple generations of the taonga pūoro community. Through these pūrākau, which contain our whakapapa and the various meanings that they have on our discipline, our lives, and te ao Māori, our relationships as taonga pūoro players are established, maintained, and challenged. It is through this whakapapa and these pūrākau that we, as taonga pūoro players, are related and connected, sharing these connections to the atua wāhine who act as kaitiaki and creators of the taonga pūoro discipline in all its modalities.

Despite the often off-stage and less publicly visible nature of the roles performed by wāhine, it is still important for us to acknowledge the role of tāne and the balancing of te ira tāne and te ira wāhine within each of us as practitioners. The balancing of these roles within each of us gives us the ability to understand and assist with the various roles within taonga pūoro and its renaissance, including education, rongoā, knowledge holding, community-based work, creating taonga pūoro, composition, and performance. The balance of te ira wāhine and te ira tāne also shows the value of takatāpui including whakawāhine, whakatāne and ira kore whānau within the pūoro space. Wāhinetanga in taonga pūoro is connected to birth and creation as a whole. Pūoro gives all wāhine within the kaupapa the ability to create and birth oro into the world, helping us to contribute and embrace this role of creation that has been present from the coupling of Ranginui and Papatūānuku. Our ability to create reinforces our sense of responsibility towards the kaupapa and helps us to embody kaitiakitanga.

Due to the whakapapa of wāhine Māori within the movement back to the atua level, the work of wāhine pūoro in all its forms can always whakapapa back to the act of kaitiakitanga. This

kaitiakitanga exists within a range of scales, including the use of taonga pūoro within whānau, the practitioner's communities, the kaupapa as a whole, and te ao Māori. The use of taonga pūoro within the whānau holds particular significance for the wāhine pou pūoro who were interviewed. They expressed how empowering wāhine to use pūoro for rongoā and support within their whānau is a crucial step towards the naturalisation of pūoro. This also helps to restore the balance between te ira wāhine and te ira tāne within the kaupapa.

For many wāhine beginning practice, their whānau pūoro, or personal taonga pūoro collection, serves as both a whānau of support for the wāhine and permits her to use taonga pūoro as a rongoā for herself before translating this safely to her wider whānau and community. As in any community, taonga pūoro practitioners must not exist in isolation from each other to ensure that pūrākau, kōrero, and whakapapa are passed down through the generations of the wider pūoro whānau. One of Hinewirangi's aspirations, which was passed to her pūoro descendants and kaupapa whānau before she left this world, was the vision of a kura pūoro that could accommodate whānau of all ages and experiences, providing them with the knowledge and resources they need to use pūoro to heal themselves and improve their lives and communities. She dreamed that this kura pūoro be wāhine-led, running under the korowai aroha of wāhine pūoro, regardless of whether the wānanga is a physical or metaphorical space, and wherever and whenever the wāhine kaitiaki requires it. This kura would represent the kaitiakitanga that wāhine pūoro have embodied through time and will continue to embody into the future of the discipline.

On a personal level, kaitiakitanga pūoro, for me, as a wāhine within this kaupapa, has been conducting this research. I am privileged to have inherited mana tīpuna through my whakapapa pūoro, whom I consider a whāngai family. To honour this whakapapa and make sure that it is valued, there is a responsibility to collect the words of our kaumātua and other experts; there is a responsibility to ensure this knowledge is both protected and shared so that it has the potential to grow and improve the lives not only of our wāhine pūoro, but of all in the kaupapa, and of all Māori. In the wise words of our tupuna, *me aro koe ki te hā o Hine Ahuone*, pay heed to the breath of women and listen for the oro that will follow.

This whakapapa acknowledges the weaving of te ira wāhine, te ira tāne, and wairuatanga, ensuring that all ways of being are included and valued within the broader kaupapa. Within these ways of being is the concept of kaitiakitanga, which sees wāhine acting as kaitiaki of taonga pūoro within their whānau and communities. Future directions for these wāhine

kaitiaki include a kura pūoro to enable these wāhine to be supported to hold these kaitiaki roles within a wider community. Ko te wāhine te whenua o ngā kākano pūoro; it is the women who are the nourishment from which the seeds of pūoro will grow. The following chapter will discuss the hauora knowledge of kaitiaki pūoro and investigate the philosophies and uses of our taonga for individual and collective wellbeing.

## **Chapter Six: Findings, He Hauora! He Hauoro! – A Māori Framework of Taonga Pūoro ki Hauora and its Included Models**

### **He Hauora! He Hauoro! – The Creation of a Māori Framework of Taonga Pūoro**

As kaupapa Māori research, I intended to use the results to create resources that serve to explain the important knowledge of the pou pūoro in this study and the other pou pūoro, whānau, and atua referenced within their kōrero. Initially, the aim was to produce one comprehensive model encompassing the shared strands of mātauranga between pou pūoro. This model would have been applicable to practitioners of taonga pūoro, Māori health workers, Māori health organisations, and Māori seeking to improve their hauora. However, the vast amount of whakapapa covered across the various areas of taonga pūoro ki hauora proved too complex to capture within a single model. Attempting to do so would have resulted in crucial information being omitted or the conceptual model from an important object or space within te ao pūoro being overcomplicated due to the expansive whakapapa of taonga pūoro ki hauora.

In light of this, I developed a larger framework of five interconnected models, each addressing different areas of importance within the kaupapa. One such model is the Te Ao Pūoro model, which serves as the foundation for the other models by providing the physical pūoro space of te taiao, where they may be placed. Te Ao Pūoro also incorporates elements such as the environment and atua, which are integral to understanding. For instance, Hine Raukatauri, represented as the case moth within Te Ao Pūoro, symbolises the role of mana wāhine in taonga pūoro ki hauora and highlights the practices aimed at ensuring the safety of practitioners. Another model, Kōauau Rau, encompasses the representation of Tāne within Te Ao Pūoro. This model promotes safe cultural practices informed by the community, fostering both growth and innovation. Within Te Ao pūoro, Tāne's representation is visualised through the imagery of a tree, which is also reflected in the Kōauau Rau model. Te Tukutuku-a-Tāwhaki, another model nested within the tree of Tāne, employs a spider's web as a symbolic representation. This model enables taonga pūoro players to expand their understanding of te ao Māori through pūoro. Lastly, He Kete Hauoro, although not immediately apparent in its representation, is a significant model within Te Ao Pūoro. This kete embodies the diverse uses of taonga pūoro in various areas of hauora. It is crafted using materials sourced from Te

Ao Pūoro, including wood from Tāne, clay from Hine Ukurangi, and the pūtōrino from Hine Raukatauri. Collectively, these five models intertwine to create ‘He Hauora! He Hauoro!’, the weaving together of oro and ora, vibrations of sound, health and life.

### **Intention of Use**

These resources are designed to be used as tools by Māori practitioners and those wishing to use pūoro as rongoā within their own homes and communities. Creating a model was a technique I used previously when working in an acute mental health context, where I was able to create ‘Ngā Pou e Ono’ (Solly, 2019), the seven posts of support, along with the clients I was working with.

These models can be used or taught individually to understand specific areas of practice and to break down the extensive whakapapa of information behind taonga pūoro ki hauora while still understanding each element as a piece of the whole. When using these models together as the framework, He Hauora! He Hauoro!, the user will be able to acknowledge different aspects of practice, be enabled to practice safely and honour their forebears in taonga pūoro. From current generation players to Hine Raukatauri and her sisters, to tīmatanga pūoro o te ao and the darkness from which it came.


### **Hine Raukatauri**

This model is designed to embody various theories and philosophies of the pou pūoro within this study and uses the physical form of Hine Raukatauri to highlight different theories and needs for practitioners and users of rongoā pūoro within the home. This model highlights whakaaro from all pou, especially Hinewirangi Kohu Morgan with her kōrero of ‘Ngā Kūaha e Whā,’ and it is therefore dedicated to her and her mentorship.







Figure 9: Hine Raukatauri Model Illustration by Ruby Solly (2021)

Table 3: Hine Raukatauri Model

<p>Pūmotomoto</p> 	<p>Created from kōrero from Ngai Tūhoe, pūmotomoto are a “tube” type instrument that was played and sung into over the puku of hapū māmā, as well as after the child was born. The instrument calms the child and the mother and strengthens the bond across the whānau. After the child's birth, the pūmotomoto can calm the child by reminding them of the environment within the womb.</p>
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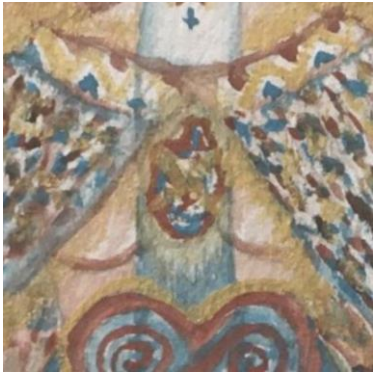
	<p>Pūmotomoto is also the name of the gateway between our world and the world above. Māui used this gateway to travel between realms, a journey that is also symbolised through ngā kūwaha, or spiritual energy centres that are within a tube from the pūmotomoto down the body, as described by Rua McCallum. Aligned with this tube is also the pineal gland, or possibly Matarua, according to Best (1925) and McCallum. Matarua is said to be where Tāwhaki and Tāne received gifts of knowledge.</p> <p>The pūmotomoto in this model also houses the ‘Four Doors of the Whare.’ This kōrero tūpuna described by Hinewirangi explains the four voices of different generations within our tinana that can be used separately or woven together as during karanga.</p> <p>Pūmotomoto and what is housed within it represents the oro of multiple generations and experiences within us while turning our tinana into a recapitulation of our universes between Ngā Rangi Tūhaha above us and Rarohenga below us as well as the oro of the love of Rangi for Papa and Papa for Rangi. Our own pūmotomoto, or in this case fontanelle, becomes our gateway for the movement of oro between these worlds; as Māui used the pūmotomoto in the sky to traverse worlds, we too can use the pūmotomoto to receive and confirm knowledge of our ancestors from within our whakapapa and its connections to all things in te ao Māori.</p>
Upoko	<p>‘Te Upoko’ is one of the kūwaha housed within the pūmotomoto and also one of the ‘<i>Four doors of the whare</i>’, being the voice of the karanga, the weaving of all our voices into one. This also references the pineal gland, which was referred to by informants of Best as ‘Matarua’, in reference to the portal where Tāwhaki, or Tāne depending on iwi kōrero, received knowledge from the heavens after climbing</p>


	<p>the spider's web, or te aka mātua, to Rakiātea. This site in the body receives both light and information, though it is not as developed as it once was when it was depended upon for our survival and spiritual needs to be met.</p> <p>The Upoko or Matarua represents our ability to weave together our knowledge and voices across generations. For wāhine, it represents the oro of the karanga and the ability to break the sound barrier between worlds. When we karanga, we hear the strength of our ancestors within our own voice, assisting us to be stronger than we are alone. The Upoko urges us to trust our instincts and to use them as a base for seeking further knowledge to affirm the kōrero and actions of our ancestors, reminding us that we, as Māori, have been knowledge seekers since the beginning of our world.</p>
<p>Hā</p> 	<p>The hā of our ihu represents the sacred nature of breath as given in the first hongī between Tāne and Hine Ahuone, which is associated with instruments such as the kōauau ponga ihu and the nguru.</p> <p>Many of our pou pūoro, including Winifred Geddes, speak of the importance of the breath within rongoā and therapy, describing the ability to use harder, shorter breathes and pitches to energise and long, slow breaths to calm and centre. Instruments like the kōauau encourage the user to have long slow breaths and to whakatau themselves so that they can join with the oro of the kōauau. Alternatively, instruments like the pūtangitangi encourage the same breath as found when we weep, which can bring on emotions that may be concealed or suppressed.</p> <p>Hā, like hau and the atua that control it, is invisible unless it interacts with the other. Instruments that use hā give us</p>



	<p>valuable information on the inner world and wellbeing of those we are working with and contribute to the tangi and reo that the instruments produce along with the user.</p> <p>Hā encourages us to ensure that we, as kaipūoro, are calm and prepared in our own breathing and bodies to hold those we are working with.</p>
<p>Kōrero</p> 	<p>This aspect comes from Ariana Tikao, who speaks of the value of being able to receive feedback from tāngata receiving rongoā pūoro, as well as the importance of debriefing with our whānau pūoro and mentors about the work we are doing. Kōrero helps to weave stronger relationships and ensures that we are supported as kaipūoro to support people with our pūoro safely.</p> <p>Kōrero also reflects te reo o te pūoro, a concept with whakaaro from Rob Thorne and Hinewirangi Kohu Morgan. This acknowledges how oro is our first language, with every Māori child having a reo Māori as their first words as they cry upon entering this world. Thorne describes pūoro as a ‘pre-reo’ and a language of intention, allowing us to communicate the depth of our feelings without needing words. This also gives Māori who have not been privileged to have had opportunities to learn te reo Māori, a way of communicating and conversing in Māori spaces and out into the wider world.</p>
<p>Moko (Kauae)</p> 	<p>Moko kanohi, or moko kauae, implies whakapapa Māori within this work as kaipūoro within therapeutic contexts. Pākehā are welcomed within te ao pūoro, with some of our top players and community members being Pākehā.</p> <p>However, within rongoā and working with wairua and whakapapa, there is a deeper level that whakapapa brings that is important for the receiver and giver of therapy to</p>

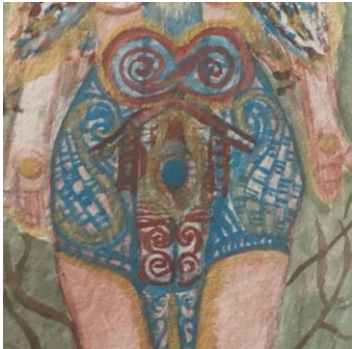

ensure everybody is culturally and spiritually safe. This also acknowledges that intergenerational wealth and colonialism have left many Pākehā in positions of power and influence where they can own instruments with greater ease and have more time available to work in these spaces. While this can be positive when in facets where this energy goes back to the community in areas such as crafting and teaching of skills gifted by tūpuna Māori to our Pākehā whānau, in the area of rongoā pūoro this puts both the worker and receiver in danger and also risks the discipline becoming dominated by therapists outside of te ao Māori. This puts our craft in danger and, if unchecked, will lead to a world where the true essence of rongoā pūoro may be lost or misconstrued by sudden growth and investment from Pākehā rongoā pūoro enthusiasts. This model is designed for Māori rongoā pūoro practitioners working in the community. However, it is to be noted that Pākehā can use these resources to understand our world more deeply and that these systems and understandings can be used within their own lives and homes outside of the therapeutic context. Pākehā and Taiwi enthusiasts are also encouraged to delve into their own pūoro and rongoā traditions, which in time will give us an environment in Aotearoa that encourages the sharing of rongoā pūoro in a way where we all can learn and receive from each other and our tūpuna.



The moko kauae represents our lines back through time and that we have come into our own as Māori. It represents the birth rite of Māori to engage with taonga pūoro in whichever way they are drawn to, our tohu of being able to work in this space. Pūoro revivalist and academic Aroha Yates Smith described how she was gifted her moko kauae by tūpuna and wore it unseen by others for a long time. This strength of moko, or moko kauae, beneath the skin to hold

	<p>and reassure you is a concept that we, as Māori, can use to strengthen ourselves and our pūoro when working therapeutically.</p>
<p>Kakī</p>	<p>‘Te Kakī’ is one of the kūwaha housed within the pūmotomoto and also one of the ‘Four Doors of the Whare’, being the voice of the Māmā soothing the baby. Singing or playing pūoro from the throat brings a soothing tone that can be linked with oriori, songs of whakapapa, that we use to teach whakapapa to our children in a way that is a normal and natural part of child raising. Using this voice in therapy can help to calm people of all ages and can be used to invoke a state where information can be more easily retained.</p>
<p>Te Korowai o Haumanu Mā</p> 	<p>Te Korowai o Haumanu Mā acknowledges the work of Haumanu and the many kaumātua around the country who gifted their knowledge to Haumanu as they collated our collective mātauranga pūoro. It also acknowledges the whānau who played taonga pūoro secretly during the Tohunga Suppression Act, keeping our mātauranga alive. Everything we have is because of Māori who kept the oro resonating despite all odds, and each of us contributes a feather to Te Korowai o Haumanu Mā to continue to grow and awhi the community.</p>
<p>Manawa</p> 	<p>‘Manawa’ is one of the kūwaha housed within the pūmotomoto and one of the ‘Four doors of the whare’, the voice of the rangatahi, the voice of passion and young love. This voice shows us the inner strength and passion within us to protect, love, and stand up for what we believe in.</p> <p>The manawa also reminds us of our rhythms, which, unlike the rhythms and timings of Western music, are more fluid. The manawa reminds us to tune in to our internal rhythms and those around us in te taiao, to both influence our pūoro</p>

	<p>and to use them as indicators of emotions and health within the people we are working with ourselves and the greater natural environment where we also work as pūoro practitioners.</p> <p>However, the most important lesson we learn from the manawa is that we are human and have human limitations. Many practitioners within pūoro and wider therapies refer to us as spiritual beings having a physical experience. However, it must be acknowledged that we can only give what our physical forms can handle. It is easy to over-promise and then not be able to deliver. The manawa and our internal rhythms remind us that to continue giving to our communities; we must work collectively where needed and never give all that we have so that there is none left for us and those we care for first.</p>
<p>Te Reo o Wheke</p> 	<p>This reo represents the daughter of Pepepe and Hine Raukatauri. It is also one of the voices of the four doors of the whare, ‘<i>te tangi o ngā kaumatua,</i>’ and another kūwaha within the pūmotomoto.</p> <p>In working with takatāpui whānau, this oro has had a special significance as the harmony of male and female voices. Hinewirangi refers to this duality and how it spirals through time as wairua, which some translate as spirituality. Hinewirangi refers to this as the meeting of waters from our mother and father to create us. Inside this creation is generation upon generation of this act which creates the whakapapa that precedes us. Te reo o Wheke is about our duality and balance within all things.</p> <p>This reo is placed low on the abdomen, which acknowledges the whare tangata, where we all descend from. This is also the location of the kaumātua voice, a low</p>

	<p>and reverberating tone that mimics that of the kaumātua, used for comfort and power from the days of our kaumātua and tūpuna.</p>
<p>He Ringaringa Māhorahora</p> 	<p>‘He Ringaringa Māhorahora’ or ‘the open and generous hands’ pays tribute to kōrero from Winifred Geddes about making pūoro available but never forcing it open people in our care, and making sure that participants maintain their rangatiratanga within therapy.</p> <p>The taonga pūoro community has generosity at its heart, and this is something that serves us well within therapy as offering different pūoro without the pressure to master and perform allows the person receiving therapy to find taonga and voices within that resonate with them, their journey, their confidence level, and their inherent skills. Geddes discusses how when something like pūoro is forced on someone in therapy, it can taint the relationship between them and the taonga. Geddes and our other pou pūoro describe the relationships between a taonga and its player. They must develop in their own time and space to ensure the relationship is strong, trusting, and therapeutic. In this way, the instrument itself becomes the therapist after we have gone.</p>
<p>Pūtātara</p> 	<p>The pūtātara, in this context, represents te pae o tiki, coming from the whare tangata, into the tara, into te ao mārama. This placement is also one of the kūwaha of the pūmotomoto as described by McCallum. The pūtātara and pū moana are used in celebrating and marking the birth of babies into this world and show the value of taonga pūoro within ceremony and the power that women hold within these spaces. The pūtātara encourages us to think ceremonially and understand how ceremony can work as both acts of therapy and cultural restoration. The opening of</p>

	<p>the pūtātara also acts as the outward opening of the pūmotomoto and the kūwaha it contains.</p>
<p>Pūhoro Pūrākau</p> 	<p>‘Pūhoro Pūrākau’ is a tribute to the importance of storytelling within taonga pūoro and the therapeutic potential that it contains. This pūhoro, as seen on Hine Raukatauri, documents stories such as Hine Pū te Hue and how she saved the world from anger and destruction, the kōkāko and its relationship with the moth, and the whare tapere with the rōpū of atua wāhine who tricked Kai after the theft of the prized whale, Tutunui.</p> <p>Pūrākau enhance our concentration during pūoro, allowing us to continue through the music to find how the story progresses and changes over time. Pūrākau also allow us to find ways that we can connect to these stories through stories within our own lives and whakapapa. By thinking in terms of story, we can find meaning within pūoro and the wider te ao Māori, helping us and those we work with to find meaning and build on the pūrākau that are forming within their own lives from the cradle of their whakapapa.</p>
<p>Kōauau Kōiwi</p> 	<p>Kōauau kōiwi are prized possessions; kōauau made from human bone, most typically of a tūpuna, or enemy. In this case, these kōauau kōiwi represent the fact that pūoro is within the DNA of Māori and that your very bones have been singing since the start of creation. Kōauau kōiwi also reminds us to think of legacy and that the knowledge we are gaining around pūoro is best safeguarded when passed on with love and safety to other practitioners and those who are beginning their journey. The two kōauau seen here reflect the range of differences between instruments, with one having three wenewene to represent birth, life and death, and the other having no wenewene to represent the kind of kōauau that many of us are given to begin our journey.</p>

<p>Whenua</p> 	<p><i>Ko au te whenua, ko te whenua ko au; I am the land, and the land is me.</i> This whakataukī reminds us that our hauora and all that it allows us to do is embedded within the health of the land. Whenua as a concept reminds us of whose land we are working on and whose lands we descend from and are kaitiaki of. Understanding these relationships allows us to draw on the whenua for strength during practice. Also, it places us in the role of kaitiakitanga to sustain the land that sustains us. Part of the kaupapa of pūoro is using our oro to communicate with and restore the land around us. All that stems from it shows that working in therapy is not just a two-person relationship but one that encompasses the wider whānau, environment, and systems that affect a person.</p>
<p>Te Pūtōrino a Raukatauri</p> 	<p>It is said that Raukatauri loved her flute so much that she wished to live inside it, so she was turned into the case moth, the cocoon of which resembles our pūtōrino. Te pūtōrino a Raukatauri is a tribute to the waiata by Hirini Melbourne and a reminder to us from Hinewirangi Kohu Morgan of the value of living “<i>surrounded in beauty.</i>” By caring and living with our taonga, we create spaces where we feel safe and acknowledged. Te Pūtōrino a Raukatauri also encourages us to think about the therapeutic environment that our clients are in and to seek ways to make this as comfortable as possible for them and their journey.</p>

In summary, this model uses the symbolism of both our instruments and our physical bodies to provide a guide to the whakapapa of taonga pūoro and the fundamental ways to keep ourselves safe as practitioners to ensure that we are always aware of our responsibilities to ourselves, our whānau, our clients, and to taonga pūoro and te ao Māori as a whole. The other models featured are closer examinations of specific features within this model, including the intergenerational transmission of knowledge.

## He Kōauau Rau

This model looks at our use of intergenerational knowledge, ancestral memory, innovation, community accountability, and ceremony in the act of regenerating our knowledge regarding pūoro and its surrounding rituals and how this feeds into creating a sustainable ao pūoro in which taonga pūoro is normalised. It features whakaaro from Rua McCallum around ancestral wisdom. It includes methods that encourage whānau to access their instincts and work collectively to ensure that practices both honour the intentions of our ancestors and work to keep us safe. This model is dedicated to Rua and her whakaaro.

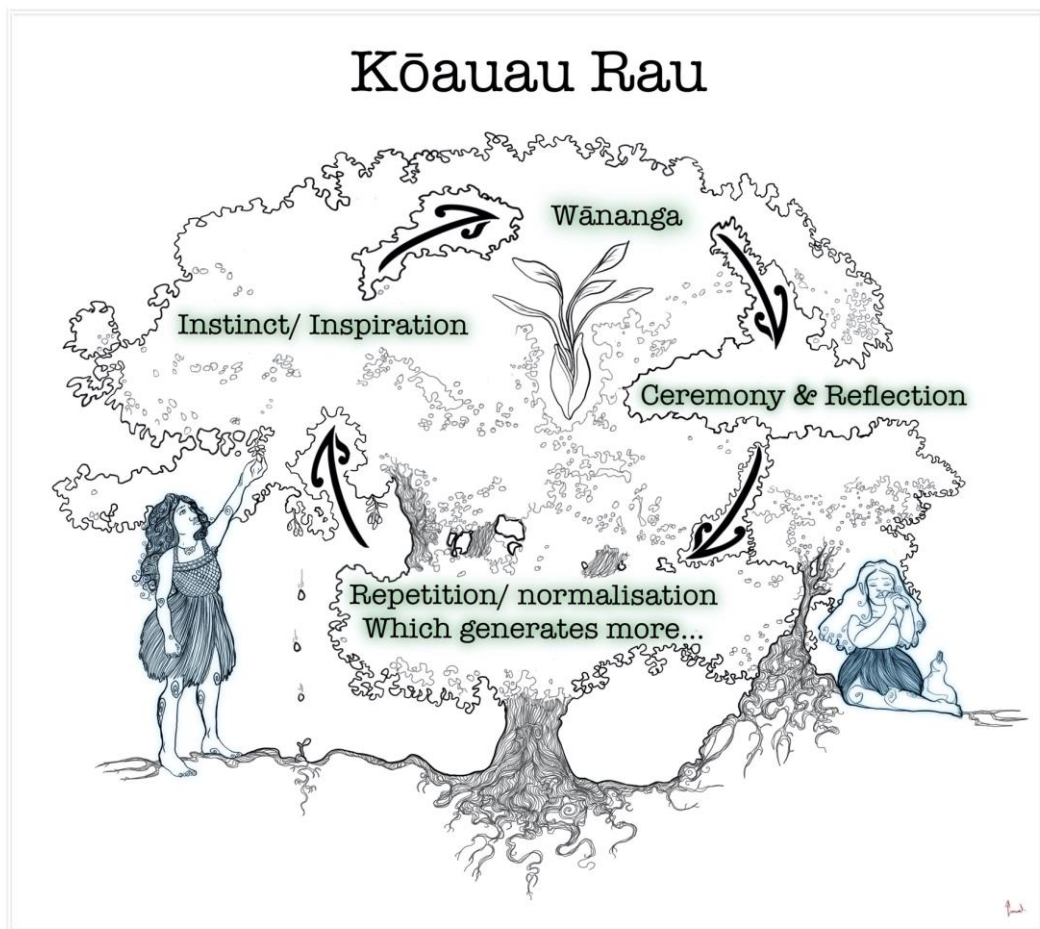


Figure 10: Kōauau Rau Model Illustration by Anya Greenwood (2023)

Instinct / Inspiration is the karaka seed, brought over by Ruawharo on the Takitimu waka, with karaka also being used in plantations by oceans/water, showing Māori ingenuity and our connection with te Moana nui a Kiwa and Hawaiki in terms of our technologies. It also implies that all our genetic makeup is within the seed/our ideas, showing the ethic that Māori are the ones to lead in the pūoro hauora space.

Wānanga is the seedling, where kōrero encourages our seed to put up multiple shoots, showing all the different perspectives and needs within that initial idea. The more relevant ideas and perspectives we gather, the stronger and more diverse our seedling becomes, and the more people are interested in incorporating the mātauranga.

Ceremony and Reflection complete the lifecycle, as our seedling/idea is now a fully grown tree/ceremony. If we have involved enough people in the wānanga phase, our ceremony (or ceremonies) will be carried by the community, no matter the size of that group (whānau, marae, iwi...). Reflection allows us to ensure that we honour the kākano, the initial seed and idea and that we can repeat the process to create a ritual.

Repetition / Normalisation shows two wāhine by the karaka tree. One has made a kōauau rau and is playing it, inspiring the other to do the same, knocking karaka seeds to the ground. This represents how normalising our taonga for hauora encourages others to do the same and produces more ideas and kōrero for future uses inspired by our tūpuna.

In summation, this model assists with safeguarding ancestral practices while valuing ancestral knowledge and innovation through community support and consultation to ensure that the direction of pūoro ki hauora in the future remains within the control of Māori. To quote Moana Jackson in his seminal essay, 'Towards a New Oceania' (Jackson, 1982), "*Like a tree, a culture is forever growing new branches, foliage, and roots. Our cultures, contrary to the simplistic interpretation of our romantics, were changing even in pre-papalagi times... No culture is perfect or sacred, even today... No culture is ever static and can be preserved...*" (p. 52). If taonga pūoro is to continue to develop and grow to serve the changing needs of our people, there is a need to understand the processes that occur for that change to happen and for us to find ways of ensuring accountability of those who incite that change, ideally for the good of all within the whakapapa of taonga pūoro. Within a rapidly growing and developing culture that exists within a bicultural, and indeed multicultural world, there is a further need for us to document current and historical uses to ensure that new additions to the taonga pūoro whakapapa, are made in the understanding of where they and the profession have come. There is also a need to ensure that this information is represented in a way that can be used actively to support innovation while embracing the gifts of the past.

## He Kete Hauoro

This model shows an example of a taonga pūoro kete and features the different uses for these taonga in hauora as reported by pou and their colleagues, acting as both a guide for practitioners and whānau, as well as documentation of both current and historical practices. It is to be noted that this documentation is for specific uses of taonga for our whānau to utilise, and that skilled practitioners may use a range of different taonga and interventions to work with a client or whānau. This diagram alone cannot be used to educate and create a practitioner, though, like the other diagrams and models featured, it can be used within one's practice and in conjunction with their models and the wider support of the community to assist a practitioner to journey in the footsteps of their tīpuna.

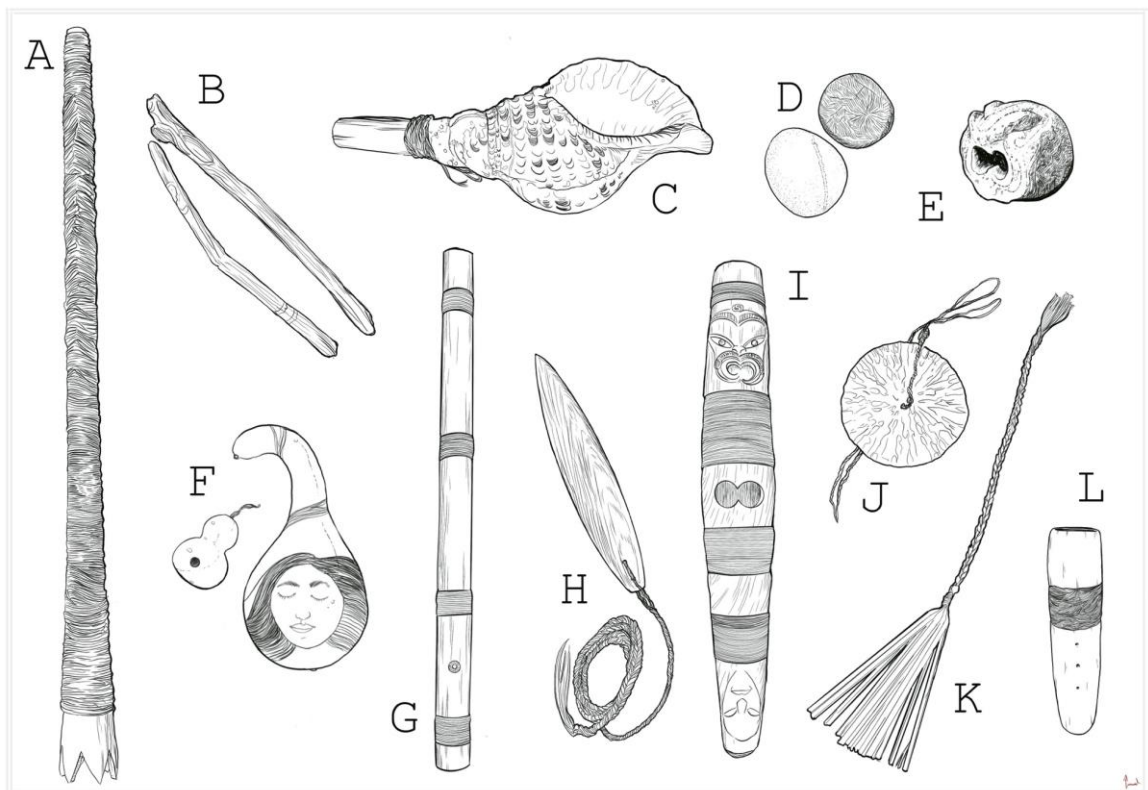


Figure 11: He Kete Hauoro Model Illustration by Anya Greenwood

Table 4: He Kete Hauoro Model

	Name of taonga	Known Uses of Taonga in Hauora
A	Pūkāea	They were traditionally used for signalling, as well as for rituals around Rongo and gardening. Vibrations of the pūkāea are used to

		<p>stimulate the soil before the planting of kumara and played throughout the process. This connection to Rongo also makes this taonga perfect for de-escalation and managing anger. During times of heightened emotion, the tangata whaiora can play the pūkāea with their full force, and then as their breath goes into the sound, their volume will slowly decrease as their breath deepens and regulates.</p>
B	Pakuru	<p>Pakuru are traditionally an instrument within the wāhine realm but can be played by all. They can be used for self-regulation by playing to mimic one's current intensity/mauri, then slowly brought down to the desired level. Pakuru were used by the all-female troupe of performers, including Hine Raukatauri, in the pūrākau of Tinerau and Kai, showing the power of wāhine.</p> <p>Traditionally they were used in intimate settings, often played to intimate partners, which shows potential use for couples therapy and whānau therapy. They can be used to encourage focused listening for both player and listener, which can help with sensory regulation for children, tangata whai ora, ADHD and autism, amongst others.</p> <p>Pakuru help encourage a relationship with te taiao and can be played from found objects, making them highly accessible.</p>
C	Pūtātara	<p>The pūtātara can signify the relationship between Takaroa and Papatūānuku, as well as embody Hine Mokemoke, the lonely maiden whose sound rings out when the pūtātara is side blown.</p> <p>This instrument is used to announce the birth of our babies into the world and subsequently can be used to announce arrival and transformation as represented by birth. Traditionally the pūtātara would begin to be bound as the woman went into labour and would be played when the baby was born. Pūtātara or Pū Moana are now incorporated into birth rituals around the motu.</p>

		<p>Pūtātara has been used in rongoā practices to remove energy blockages in the body, using the Hine Mokemoke voice across the body and then releasing it with the kōkiri.</p>
D	Tumutumu	<p>Tumutumu have whakapapa back to Waitaha and Waihao and represent the rhythms of Papatūānuku. They have been used with children on the autism spectrum to engage them on a sensory level and encourage non-verbal communication and mimicking. This non-verbal communication has been used with tangata whaiora living post-stroke and provides a significant way for them to add to group pūoro and to express themselves. These taonga are also accessible as they can be found and used straight from te taiao without altering or crafting.</p> <p>Aurally, tumutumu make the sounds of tā moko, the tapping of the chisel. Some practitioners place one tumutumu at set locations on the body where blockages are perceived and tap with the other, which aligns with how we use moko as a therapeutic form of release.</p>
E	Pūtangitangi	<p>Pūtangitangi, iputangi, or ukutangi are round clay-blown instruments that make mourning sounds, played mainly by women post-war during tangihanga. These taonga are traditionally made from clay but can also be made from hue and other materials.</p> <p>Pūtangitangi emphasises our connection with whenua and he puna roimata, the pool of tears we hold within. The breath required to play these instruments in the tangi style needs the same breath we use when sobbing. When a person grieving or in emotional distress finds it hard to release their tangi, the pūtangitangi can help simulate the physical responses of the tangi in order to either simulate the feelings of crying or bring that tangi to the surface and allow the tears to flow.</p>
F	Te Whānau o Hine Pū te Hue	<p>Hine Pū te Hue is our atua of peace and has a large whānau of instruments, including the puruhau, poi awhiowhio, kōauau ponga ihu, hue rara and hue puruwai, amongst others. The rangi of these instruments encourages the listener and player to lower their anger</p>

		<p>and volume to focus on hearing the gentle tones of these instruments, which is the same process as how Hine Pū te Hue ended the fight of the atua after the separation of Rangi and Papatūānuku.</p> <p>These instruments are made from hue, the growing process of which gives further appreciation to the user of these instruments. The shape of the hue is greatly admired, and seeing her as Hine Pū te Hue helps give us a wider acceptance of different body types and the different kinds of beauty and abilities we all have.</p>
G	Pūmotomoto	<p>The pūmotomoto was created from historic kōrero from Ngai Tūhoe of a “tube” type instrument that was played and sung into over the puku of hapū māmā, as well as used after the child was born. The instrument calms the child and the mother and strengthens the bond across the whānau. After the child's birth, the pūmotomoto can calm the child by reminding them of the environment within the womb. Richard Nunns experimented with using a pūmotomoto during pre-natal and then with the child at 22 months of age and found the child would get into the foetal position and fall asleep upon hearing the sound. This instrument has also been used in mental health and head injury contexts, where it was found to soothe and focus patients.</p> <p>Pūmotomoto is also the name of the gateway between our world and the world above. Māui used this gateway to travel between realms, a journey which is also symbolised through ngā kūwaha, or spiritual energy centres that are within a tube from the pūmotomoto down the body. The information on this is ancient and therefore not complete, but the names of those energy centres, as shared by Rua McCallum, are Rangi Naonao Ariki Rangi Te Wawana Rangi Tikaka Nui Rangi Mataura Taura Rangi Rangi Matawai Rangi Maire Kura. Aligned with this tube is also the pineal gland, or possibly Matarua, according to Best (1925) and McCallum. Matarua is said to be where Tāwhaki and Tāne received gifts of knowledge.</p>

H	Pūrerehua	<p>Also known as the ngārara, kārara, and garara in Te Wai Pounamu, this instrument is known to whakawātea a space. They have been used for this reason at tangihanga, moko ceremonies, and in more typical therapeutic contexts by practitioners who would report that when they first started playing, the air in these spaces would feel “<i>thick, like soup</i>” (Mahina Kingi-Kauī), and then as the pūrerehua would continue to cut through, the air would lighten.</p> <p>Practitioner Rua McCallum describes the full name of the instrument as unuunu garara and states that it emulates the sound of the moth's wings in flight, with the moth representing transformation. Then the mokopapa, or the mokomoko, the small skinks and lizards, eat the moth in the act of whakanoa or whakawātea. This transforms the energy of the skink into positive energy.</p> <p>McCallum also recommends caution for practitioners and whānau using this instrument for their hauora to think about the purpose of negative energy to bring about change, which is why we need to think carefully about why and when we are clearing it.</p> <p>The pūrerehua is also used to send our intentions up to Rakinui and communicate with our atua and can also be used for de-escalation in this way.</p>
I	Pūtōrino	<p>The pūtōrino belongs to the whānau of Hine Raukatauri, an atua who loved her flute so much that she decided to live inside it. This instrument was the first known instrument in the world to be both a ‘bugle’ and a ‘flute’, but for us, this is more so it can tell the story of Hine Raukatauri, her lover Pēpepe, and their daughter Moke. This instrument has been used in mental health units by multiple practitioners and in family therapy to describe different roles and relationships in families through sound. I was privileged to work with a woman going through transition using this instrument, and she found that playing the different voices helped her to feel balanced in her taha wāhine and taha tāne. In working with patients with bipolar</p>

		<p>disorder, I found that some patients would use this instrument to communicate their mental state, often preferring the stronger kōkiri voice for heightened states and the softer tones of Raukatauri during times of depression.</p> <p>In terms of pūrākau, the story of Raukatauri and her pūtōrino reminds us that building a life around ourselves that serves us and our sense of self and safety, is a strong way to prepare ourselves to meet and interact with the outside world, rather than looking to a romantic partner for satisfaction.</p>
J	Porotiti	<p>The porotiti, also known as the kukau by some when used therapeutically, has a range of uses within te ao Māori. It can be used almost as a toy with children but can stretch the chest and blow air on the face to assist with chest infections, asthma, and other respiratory issues. The porotiti is also particularly relevant to us in these pandemic times as they were used as a rongoā during the influenza epidemic of 1918. According to practitioners, the porotiti has also been used to assist adults with pneumonia and other breathing-related illnesses, playing the porotiti similar to exercises suggested by physiotherapists and other health professionals for these ailments.</p> <p>The porotiti is also used for arthritis, with the user swapping fingers as they play to stretch and support each one. The porotiti has been used in acute psychiatric facilities for anxiety, as well as in community contexts for smoking cessation by replacing the activity of smoking with taking the time to play porotiti, which also involves the idea of breathing and the lungs. For asthma and anxiety, I have seen the porotiti used by the player shortening the strings with their hands to play to the length of their breath, then slowly extending the string and their breath simultaneously until it is again long and slow. This tool has also been used for anxiety in pre-natal and post-partum contexts.</p>

K	Ipu Kōrero	<p>Ipu kōrero or poi piu belong to Hine te Iwaiwa, atua wāhine of weaving and childbirth. Ipu kōrero are another taonga that can be made accessible from harakeke, and they are used for flexibility in the wrists and to remedy arthritis. Poi has many therapeutic benefits, including coordination, invoking the flow state, mastery, physical exercise, and attention.</p>
L	Kōauau	<p>The kōauau is perhaps the most well-known taonga within taonga pūoro, and it can be used throughout the different roles and stages of our lives to support our hauora. The name kōauau has various kōrero attached, including ‘My self’s self’ or the dog's wailing. Both of these names conclude that the kōauau can be used as a form of “pre-reo” or a pure form of communication. Rob Thorne talks of how taonga pūoro communicate a pre-reo that is also a reo-Māori, assisting tāngata whaiora in being able to voice their whakaaro through a reo Māori that may be more accessible to them. This reo oro can then be used to release emotions and communicate feelings. In modern clinical contexts, the kōauau has been used within acute psychiatric care, prisons including maximum security, youth justice facilities, pre and postnatal care, stroke rehabilitation, amputees, and with special needs adult facilities.</p> <p>The kōauau is an instrument of love and can be used to ‘woo’ a lover. It can also be used during birthing and tangihanga, showing the cyclical nature of te ao Māori and its relationship with our taonga pūoro. Practitioner Jerome Kavanagh reports that the higher pitches of the kōauau can energise the listener, with the lower, softer playing styles calming them and their wairua.</p>

He kete hauoro is a model we can base on a real-life concept; our taonga pūoro kit. This encourages us to see knowledge as a physical part of our lives and practice while encouraging us to see pūoro as more than just entertainment but as tools of healing and health. To receive benefits from our taonga, it is important not only to see them for their uses but for their whakapapa and the atua that they descend from.

## Te Ao Pūoro

Taonga pūoro are descended from the environment, and if we think about this in the way that we are both descended from Māori and are Māori ourselves, taonga pūoro are the environment in musical form. We may choose to see the elements as atua, which is a way that we can combine our pūrākau with our science while helping us to be able to connect with them in a way that may be easier for us as humans. Some prefer to see them purely as elements that still contain our mātauranga, histories, and relationships. It is up to us how we choose to arrange our mātauranga for our understanding, and everyone will have a slightly different view depending on who they are and what they know, and that view constantly moves and changes as we do. This model is in the southern dialect, as it was created for use with our southern whānau.



Figure 12: Te Ao Pūoro Model Illustration by Anya Greenwood (2023)

### Rakinui rāua ko Papatūānuku

Rakinui is the sky father, above us. Raki is also our word for ‘tune’, but this is not a complete translation. When we play pūoro, we improvise, compose, and perform all at the same time. Our feelings, location, what is happening within it, and many other factors, feed into the raki we create with our pūoro. Some say we call these musical expressions ‘raki’ because they float up towards him.

Papatūānuku is the earth mother, below us. Papatūānuku represents the rhythmic components of taonga pūoro. Rhythm often grounds music and makes it feel stable to us, so it makes sense that Papatūānuku embodies this element. We can also see the duality between Raki and Papa, as one controls the tunes and the rhythm.

### Rehua

You will see Rehua, the star, nestled in the arms of Raki. From Rehua, birds such as the tūī were retrieved from the heavens and brought back to us on Earth. As pūoro players, we learn much of our music from our environment, including our manu. Our manu are also the origin of human speech, as we learnt to speak from them, our tuakana. Rehua helps to show our connection to the cosmos and the connection that pūoro has to kā raki tūhāhā.

### Tāne

Tāne is the father of Hine te Iwaiwa, Hine Pū te Hue, and Hine Raukatauri who are our atua wāhine of taonga pūoro. He is also the kaitiaki of animals, which for us now in taonga pūoro can include animals that we use for the bone that are not from Aotearoa originally. Deer, sheep, cow, ostrich, and many other bones are used. Tāne is also our tūpuna and reminds us to respect our non-human kin, especially when using them to create pūoro.

### Hine Pū te Hue

Hine Pū te Hue is our atua of hue (gourds) and peace. She is the sister of Roko-mā-tāne, atua of peace and cultivation. Peace and cultivation are related because we can grow our gardens in times of peace. We can look at this too for people who have not been given the environment they need to thrive, which helps us understand why their life may not be blooming how they would like and encourages us to think about what we can do to ensure everyone has a thriving māra.

During the battle of the atua, Hine Pū te Hue took in all the mamae of the atua, which made her grow into the shape she is; then, she turned that mamae into a peaceful song. Everyone had to listen carefully to hear her, and slowly the fighting stopped.

### Hine Raukatauri

Hine Raukatauri is the main atua of pūoro, as well as moths. She loved her pūtōrino so much that she wished to live inside it. The pūtōrino is based on the cocoon of the case moth, showing how te taiao inspires us everywhere. The pūtōrino also has masculine, feminine, and neutral voices. Some people like to use this to explore their voices and the different sides of themselves.

### Hine te Iwaiwa

Hine te Iwaiwa is the main atua of te whare takata and weaving. In the story of the whare tapere, our original house of performing arts, Hine te Iwaiwa performed with many other of our atua wāhine to trick the tohuka, Kae, to get revenge when he killed Tutunui, Hine te Iwaiwa's husband Tinirau's sacred whale.

Weaving is within taonga pūoro in instruments like ipu kōrero, poi piu, and harakeke stems to make korari or koladi. Hine te Iwaiwa and harakeke represent the nature of birth and creation within pūoro.

### Takaroa rātou ko Hine Moana ko Hine Mokemoke

Takaroa and Hine Moana are both atua of the seas. Some say that Hine Moana is the ocean from the shore where we swim and that Takaroa lies beyond. Others say that Takaroa laps the shore and always tries to get to his ex-wife, Papatūānuku.

Hine Mokemoke is the atua found within the shell of the pū moana or pūtātara. There is kōrero about a singing shell heard from above the water before being found; this shell was then made into a pūtātara with the same name. The moana is also our connection with our tuakana Pacific nations, who use instruments like pū moana for similar purposes.

### Hine Ukurangi

Hine Ukurangi is often referred to in old texts as 'the clay maiden'. In some versions of the whakapapa, she and Rakahore, an atua of rock, come together to create Hine Tuakirikiri, whom we see as gravel; other siblings include Hine Tuahoka and Hine Taura, as well as

many other offspring. These elements help us understand the soil's ecosystem, especially the clay soil we often find around streams, rivers, and the paths where they used to flow.

Hine Ahuone can also be present for us when working with clay or whenua and reminds us that we are created from the earth and can create from the earth also.

#### Hinepūnui o Toka

Hinepūnui o Toka is an ancient atua of the southern winds. She holds te pū o te toka, the breath and origin of the south. Wind can only be seen, felt, or heard when it interacts with the other. So Hinepūnui o Toka and her daughters can only be seen when interacting with other elements. As Kāi Tahu, we hold te pū o te toka as her descendants. Hinepūnui is also the name of one of our tūpuna from Waihao. She is evident within our breath that we share with our taoka and reminds us that we, too, contain the power of te pū o te toka.

#### Te Waiata Tīmatanga o te Ao

Although it cannot be seen within the physical representation of the model, Te Waiata Tīmatanga o te Ao represents how the world was sung into being from the darkness, a kōrero from Kāi Tahu tūpuna, Tira Morehu. This kōrero reminds us of the whakapapa of music that all things share, including us and our atua. Te Waiata Tīmatanga o te Ao shows us that music and creation can come from darkness and that expression helps move, grow, and change our world.

‘Te Ao Pūoro’ maps the wider environment and its whakapapa in relation to pūoro, giving us a deeper understanding of these connections and how to connect to te taiao with pūoro in deep and meaningful ways. This understanding of whakapapa is crucial to the success of the use of pūoro for hauora as the symbolic nature of the instruments is part of what makes their presence therapeutic and what makes them a tool that connects those seeking hauora to the wider world, rather than to isolate them within the music. It is also important to take this idea of whakapapa and inter-connected thinking further and place the person seeking hauora, their whānau, or if in development, the up-and-coming practitioner, at the centre of their journey where their skills and talents can be strengthened with the support of pūoro.

## Te Tukutuku a Tāwhaki

‘Te Tukutuku a Tāwhaki’ is a model that centres the client, whānau, or developing practitioner as a spider in the centre of a spider’s web. In some versions of our pūrākau, it is our tīpuna Tāwhaki who climbs to Rakiatea to retrieve ngā kete mātauranga. He climbs on the threads of a spider's web, he tukutuku pūngāwerewere. This model shows how taonga pūoro and the oro we create with them can help us connect different areas of te ao Māori in our lives and how pūoro can support us as we learn more about our world. Taonga pūoro is a kaupapa that includes lots of different areas and skills. We do not have to be an expert at any of them to use pūoro, but it means we have many doors open to us to learn new things and move into different kaupapa to strengthen what we already possess.

This model is a tukutuku, which here means a spider’s web. The whenu that touch in the centre are different areas of te ao Māori that we can use and connect with within taonga pūoro. To complete the web and make it strong, oro radiates out from the centre. The kaipūoro is represented by the pūngāwerewere, the spider, as wherever we move on the web is where the vibrations will be centred. Some kaipūoro may focus on pūrākau, others on their relationship with te taiao. However, no matter where we focus, our relationships within te ao Māori are made stronger with the support of our pūoro. When we can express ourselves through our taonga, we never enter a kaupapa or a challenge alone.

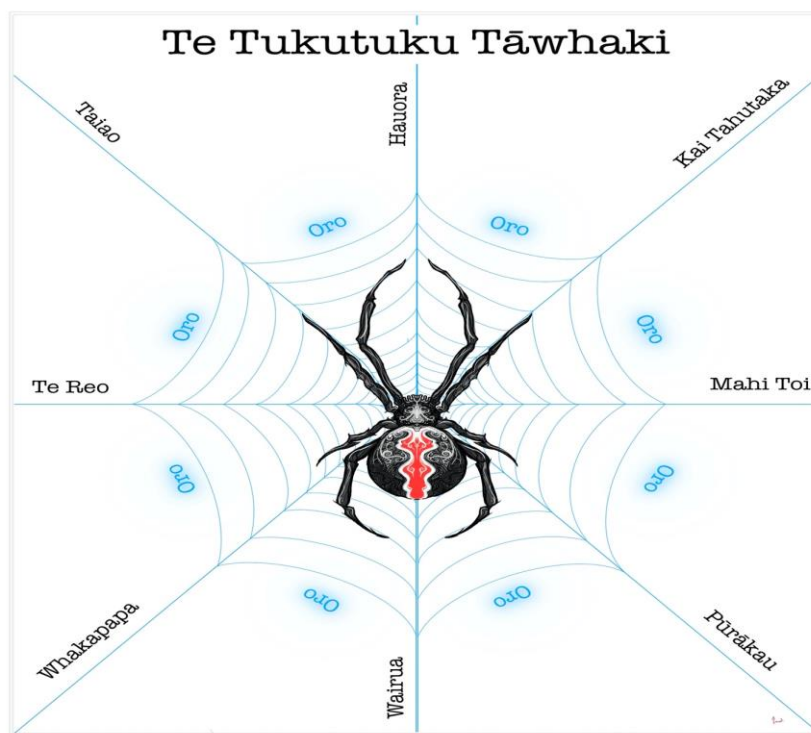


Figure 13: Te Tukutuku a Tāwhaki Model Illustration by Anya Greenwood (2023)

This model is designed to be a working document that is personal to each user. As kaipūoro bring pūoro into their lives more, they may find a kaupapa that pūoro fits in for them. When this happens, they can add a whenu to strengthen their web. Alternatively, they could look at some current whenu and consider what they could bring to their pūoro.

‘Te Tukutuku a Tāwhaki’ provides a personalised model for those seeking hauora, whānau, and budding practitioners. The pūrākau connection to Kāi Tahu is both a tribute to the strength of practitioners within our iwi and also is an attempt to personalise this model for the population that will use it initially in the next stage of this study, where these models are utilised within a marae context.

### **Whakapōpoto**

This section has shown a series of models created from the data collected from interviews with pou pūoro. When combined, these models form the framework ‘He Hauora! He Hauora!’, acknowledging the combination of vibration, sound, life, and health within the craft of taonga pūoro ki hauora. In terms of the individual models, ‘Hine Raukatauri’ contains kōrero around practitioner safety and the history of the taonga pūoro movement, as well as kōrero around the embodiment of taonga pūoro and how this can be used for well-being. ‘He Kōauau Rau’ looks at the safeguarding of traditional knowledge, the growing of new ideas from ancestral wisdom, the normalisation of taonga pūoro as rongoā, and the importance of community in ensuring the safe use of our technology. ‘He Kete Hauora’ focuses on the practical uses of each instrument for hauora, including data from both the pou pūoro and broader uses within hospitals, health programs, and individual practitioners around Aotearoa. However, it is not that this particular model, especially, needs to be used in the context of the others for the rongoā to be safe and effective and for it to pay heed to the rich whakapapa of taonga pūoro within hauora. ‘Te Ao Pūoro’ gives an environmental and atua perspective of taonga pūoro, showing how these instruments descend from and are physical representations of the environment. The final model focuses on the training practitioner, client, or whānau and is entitled ‘Te Tukutuku a Tāwhaki’. This model shows how because of the vast whakapapa of taonga pūoro and the interconnected nature of te ao Māori, taonga pūoro provides connections to various other Māori kaupapa, ceremonies and roles, which enables the user to traverse across this world with the lifelong support that taonga pūoro can bring. These models have been developed to be used in conjunction with each other to create an overall kaitaka, a cloak of protection, for the user, to ensure that the kaupapa of taonga pūoro, the practitioner, and the whānau being introduced to these taonga are kept safe and are allowed to grow within

their oro. The next stage of this study is taking these models within the context of three weekend noho marae to Waihao Marae in Te Wai Pounamu.

## Chapter Seven: Taonga Pūoro ki Waihao

### Introduction

‘Taonga Pūoro ki Waihao’ was an opportunity to use the models created from the mātauranga gathered in ‘Ngā Pou o Pūoro’ within a marae and whānau context, to see how these models worked in creating a programme for whānau to engage with taonga pūoro for their hauora. These wānanga were also a way to give back to my whenua and its people and develop relationships with my whanaunga. I wanted to ensure that taonga pūoro continues to have a home at Waihao after the conclusion of this thesis by resourcing marae and whānau with the knowledge and resources to continue engaging with taonga pūoro.

There is a vital significance for Māori researchers in taking skills home to share with their communities. This was an essential part of this process to ensure that my ūkaipō was nourished, as was the taonga pūoro community, including integrating the two. Using the marae context helped this research to be based in an intergenerational, intimate, and supportive context. The marae also provided a space to have the benefits of taonga pūoro planted within existing and deepening relationships built on whanaungatanga and the whenua of our ancestors. Having this research located on our whenua with our people of Waitaha, Kāti Māmoe, and Kāi Tahu gave justification for the prioritising of mātauranga from these iwi. This included kōrero from pou pūoro that come from lines connected to Waihao marae, such as Mahina Kingi-Kauī and Ariana Tikao, and Rua McCallum, from one of our neighbouring marae.

In this chapter, we will look at the wātaka or schedule and events of the wānanga and the subsequent events inspired by the original taonga pūoro ki Waihao wānanga series. This will be followed by the pūrākau of my haerenga within this section of the research and my journey with establishing deeper connections to my marae through taonga pūoro within hauora. After summarising the wātaka and my journey throughout this process, the events of the wānanga will be analysed through the lens of each model created with knowledge from Ngā Pou o Pūoro. These models include ‘He Kōauau Rau,’ ‘Te Ao Pūoro,’ ‘Hine Raukatauri,’ ‘Te Tukutuku a Tāwhaki,’ and ‘He Kete Hauoro’. This analysis will then be used to find common threads across the wānanga series that contributed to a successful wānanga that helped whānau to find their oro to build relationships and connections between te taiao, taonga pūoro, and their hauora, helping them to naturalise taonga pūoro within their whānau and communities.

## **Wātaka**

This wānanga series involved six whānau or representatives of whānau who were then passing on skills learnt, with ten adult participants participating in the research. The tamariki and rangatahi of these whānau also participated in the wānanga component, numbering around ten, with some attendance fluctuation across the different weekends. There was a total of three weekend-long wānanga, with an extra opportunity for whānau to share a waiata we had written, including taonga pūoro, for our whānau at our marae Annual General Meeting. As well as participating in a presentation about the wānanga series and the wider research at the Kāi Tahu event ‘Hui-a-Iwi’. The wānanga were designed to trial and develop a series of models for future use by taonga pūoro ki hauora practitioners, Māori whānau, and health authorities. The models created were based upon analysis of kōrero from the pou pūoro interviews and can be found in the previous chapter. Aside from the theoretical underpinnings of the wānanga using the models, the series of wānanga used a wātaka or schedule created to accommodate whānau and to work with the whenua and its resources.

### **Wānanga Tuatahi: 12<sup>th</sup> - 14<sup>th</sup> August 2022**

As people arrived for the first wānanga, they were greeted by the sound of the pūtātara, the first instrument in the kete pūoro that we were going to craft together for our marae. Pūtātara can symbolise the holding of a territory, as well as birth and rebirth; they are powerful instruments to open our kaupapa and welcome people home. Once the first few people arrived, playing the pūtātara to welcome the next person was passed on, and the skills to play were passed between whānau as more people arrived. The first wānanga began with whakawhanaungatanga and an introduction for whānau to a wide range of taonga pūoro that were left out and available for use for the duration of the wānanga. We discussed our plans and our tikanga, including welcoming people with our pūtātara, Covid-19 precautions, creating a kete of taonga pūoro for our marae, composing a waiata together, playing each morning as the sun rises, and our overall kaupapa around learning taonga pūoro in the context of hauora. Before bed, whānau spent time around the table of taonga pūoro learning new skills around playing so that they could participate in the dawn session if they wished to.

At dawn, we played to the rising sun, as is a common practice amongst taonga pūoro players to acknowledge the movement from te kore, ki te po, ki te ao mārama. As Kāi Tahu, we also play to acknowledge ‘te waiata tīmatanga o te ao’, the waiata that sang the world into being.

Initially, I was the only one playing, but slowly more people came out into the cold as the moon and sunset over our maunga and moana. This was when whānau received more private one-on-one learning their pūoro and talking about the whakapapa that had led them here. After breakfast, we looked at some of the different pūoro models, including 'Kōauau Rau', which focuses on transmitting our traditions and revitalising our mātauranga. The rest of the morning was spent working on our kōauau playing. Each person was gifted a kōauau that they selected from the resources I had brought down. By lunchtime, everyone was playing and sharing skills and extending themselves to play on the other instruments on the table. After lunch, we went to our awa and moana to craft pūtangitangi from the uku deposits. After crafting our taonga from our whenua, we went foraging along the beach looking for tumutumumu kohatu (flat stones used as percussion within the Waitaha tradition), pākuru (sticks tapped together on the mouth), and bones for making bone kōauau at future wānanga. After a successful forage, the rangatahi and I played a mihi to Tangaroa on pūtātara and pūmoana, including the pūtātara that Al Fraser and I had crafted the base of for the marae kete. The rangatahi found a burnt-out fire with maroon-coloured ash as we were heading back. We decided to take this back to the marae to use it to make a pigment to adorn our taonga. Together we created black charcoal paint, kokowai paint, pukepoto paint, and paint made from maroon ash.

We used these to personalise our kōauau, pūtangitangi and pākuru while talking about our cave tohu and the legacy of cave painting and the tohu that we have been given by our tūpuna. Whānau members created a range of toi and cave tohu on their taonga, including their interpretations of our cave tohu, such as 'Te tangata', or Rakaihautu, an important tūpuna to Waihao and Waitaha, who carved out the rivers of our lands. After dinner, we decided to do some recordings in our wharenuī. Whānau members made different suggestions for improvisations to be based upon, including 'Wā Moe', 'Tangi' and 'Whānau', with 'Tangi' being suggested by a whanaunga who had recently lost a loved one. 'Whānau' was then suggested to counteract the feelings around 'Tangi'. We ended the evening proud of our achievements, with many having gone from never having played pūoro before to crafting, playing, composing, and recording within only 24 hours. The adults talked and continued to use the paints we created while the rangatahi and tamariki played a version of Marco Polo outside, using their pūoro to call to each other a game of their own making.

On the Sunday morning, we again rose to play from te pō ki te ao mārama, recreating te waiata tīmatanga o te ao. This session had more players again, with five or six of us playing

as the sun rose. After this, the rangatahi sorted breakfast while I mixed and mastered our recordings to listen together before we finished the wānanga. However, before this, we had a session where we brainstormed and composed the first verse of the waiata we were asked to compose for the marae as part of the programme. Lyrics came to us through the lens of what we had been working on over the weekend, looking at different places within our whenua through which we found oro and our Waihao identities. After recording a demo of our progress, we packed up the whare and got together as a group for the last time. This session discussed our thinking around the ‘Kōauau Rau’ model, including planning how to continue using pūoro in hauora until we see each other next. Some whanaunga borrowed instruments, such as the puruhau and the pūrerehua. Some plans included having pūoro visible in the home, teaching friends and whānau, and listening to the ‘wā moe’ track for nights of difficult sleep.

We then listened back to our recordings and reflected together. The group was impressed with how well we played and composed and how much variation between the tracks. Whānau were surprised by what they could hear within their playing about experiences around tangi, whānau and wā moe. The tracks were made accessible to all whānau present, with whānau looking forward to using the tracks. To close the day, we checked on our now dry pūtangitangi and ensured that whānau were leaving with the skill to play their whenua in pūoro form. We ate together and then had poroporoaki, recorded as part of the research, to gather whānau reactions and feelings around what they had experienced and how these experiences connected to their wider lives and hauora. These experiences were also used to help shape subsequent wānanga and provide data for this research section. Whānau were excited about their pūoro journey and the positive experiences from connecting at our marae for something that was for them and their hauora—a successful weekend filled with sound.

### **Wānanga Tuarua: 16<sup>th</sup>- 18<sup>th</sup> September 2022**

This wānanga had a mixture of returning and first-time participants, all welcomed with the pūtātara. As people arrived, the table of pūoro was available for whānau to play to get everyone comfortable with their oro in the space. The first night consisted of whakawhanaungatanga followed by a session on kōauau so that whānau could work on their playing on the marae in the downtime. We ended the night with the pūrākau of Hinepūnui o Toka with whānau playing taonga as different atua within the story of te waiata tīmatanga o te ao, moving into her story as a wind atua. This was significant as Hinepūnui is a tupuna name

within this marae, with her descendants present within the wānanga. To close the wharenuī for the night, we sang what we had written so far of our waiata for Waihao, adding in our taonga and harmonies. Whānau were reminded about dawn pūoro, and we spent time in casual whakawhanaungatanga before bed.

Dawn pūoro was attended by more whānau this session than at the previous wānanga, creating therapeutic moments of playing together in pairs or groups of three as the sun rose. One whānau member ‘phoned in’ to play with us as the sun rose, a beautiful moment of connection. Whānau shared kōrero about the whenua and the sun, including the benefits of watching the sun rise and set. This session helped us settle into the day by getting in touch with our whenua, whakapapa, and oro, setting us up to replenish our hauora. After breakfast, we had a session on ‘He Reo Pūoro,’ a text resource on using pūoro to support te reo and recapped ‘He Kōauau Rau’ from the previous wānanga. This wānanga was placed within the realm of Māori language week, so it was an excellent opportunity to talk about oro as another reo Māori and the language of the whenua. We looked at ways that oro could assist with our learning of te reo Māori such as using oro as part of a mihi or kōrero to settle us before speaking te reo or to express things that we could not yet express in te reo Māori.

From here, we went into a session on making porotiti, which also had a language theme with porotiti being used to support kōrero, mōteatea, and learning in wānanga and being used across hauora. Once we had all made our porotiti, we had a session on the ātea where we experimented with playing them in the ways we had heard from tūpuna kōrero, including playing in a circle and using them to pitch our waiata. We then looked at the model ‘He Kete Hauora’, which focuses on the uses of different taonga pūoro for different health needs, including porotiti for ADHD, clearing blockages in the lungs, and arthritis. After lunch, we went down to our awa to craft again with the clay deposits found there, with returners to the wānanga making karanga manu and first-time participants making pūtangitangi. At the awa, we encountered a group of rowers using similar spaces. Despite their derogatory comments about us within air shot and invading our personal space and rightful place as mana whenua, we persisted and crafted our taonga despite their attitudes. After cleansing ourselves in the winds on a foraging walk along the beach, we returned to the marae to debrief and continue with our afternoon wānanga. After talking about the event and the strength and perseverance we had shown, we decided to record a piece together using the idea of whenua as oro by each playing our version of the oro of the landscape. We stood out on the ātea and played the ridgeline of our maunga in the distance, with several mics recording us. This exercise helped

ingrain our understandings within the whenua and showed how we can use the whenua to bring out oro and communicate. After dinner, we decided to create more recordings, this time going more in-depth by planning structural and symbolic ideas of what we could play. The themes suggested by participants echoed our activities, including the Waihao beach walk, sunrise, and another track for wā moe. Before bed, whānau relaxed by playing pūoro together, finishing crafting their pieces, and spending time outside with their pūoro looking at the stars.

On Sunday morning, we again went out to play with the sunrise, with whānau experimenting with a wider range of instruments than the day before. The rangatahi sorted breakfast while I mixed and mastered the tracks we had recorded the night before. After packing down the whare, we listened to what we had created. When hearing the sounds of our maunga, whānau commented that the recording sounded sad, but while creating it, they felt joyful. We discussed what this whenua had been through and how to hold both realities together. Listening back to the tracks was an exciting moment for whānau, who mentioned that doing a “proper album” would be great after this project. We then moved on to working on our waiata for the marae. We began discussing the names of the different areas we had played on our landscape track and where the water of our awa comes from. We then used our iwi resources and each other’s knowledge to piece together a section of the waiata that traced the path of our wai. After putting all the pieces together, we had completed the words and rangi of our waiata, a massive achievement for us and a moment to koha back to our marae and whanaunga. After a recording of our creation, we had our poroporoaki, which was again recorded as part of the research to gather whānau reactions and the impact that being involved in the wānanga series was having on our whānau. A central theme of the poroporoaki was the event at the awa and how we held our position in the space. We talked about how it was significant that we held our ground and remained peaceful, as our Waitaha ancestors had done on this whenua. Learning the names of locations on our whenua and physically being in the space helped us feel and know that we belong here, and the waiata and resources created became part of participants' plans for continuing to use pūoro until we meet again.

### **Wānanga Tuatoru: 30<sup>th</sup> September – 2<sup>nd</sup> October**

Our third and final wānanga began with the rangatahi welcoming whānau with the pūtātara as they arrived on a Friday night, a practice that was now a natural part of our routine. We discussed our plans for this final time together, including completing our kete pūoro, naming its instruments, blessing them in our puna, playing to the pou atop our maunga, and creating an ipu for the instruments for the marae. This wānanga also featured sharing kōrero around a

fire with pūoro, time with our kaumātua to share our waiata and hear their kōrero, and a making session around kōauau. We went to bed early to prepare for a big day starting at dawn.

As this was one of the last dawn pūoro we would have, many whānau came out at different times to watch the sun rise over our whenua and maunga. This was a perfect introduction to our models for this wānanga introduced after breakfast. The first model was ‘Te Ao Pūoro’, which looks at the atua within the environment and how these atua can be communicated with and seen through the lens of pūoro. We related this to our work with clay at the awa, hue in the mara, and many other aspects of our surroundings. The second model was ‘Te Tukutuku-a-Tāwhaki’, which looks at how pūoro can weave together our different skills, interests, and areas of mātauranga. We talked about how we were using this model today with our kaumatua coming to contribute their kōrero, with one of our whānau members taking us to significant Waihao sites. Two other whānau members contributed their weaving skills to create the ipu for our pūoro at the marae. The last model we looked at was the ‘Hine Raukatauri’ model, which looks at how we care for ourselves when working with pūoro and hauora. This model also helped to show participants the supports they had within themselves, such as taonga pūoro, their tūpuna, and each other, to continue their journeys in taonga pūoro ki hauora after the completion of these initial wānanga. After discussing these models, we had a session on making instruments from hue and bone, including bones found on our beaches and the paddocks around the marae. This was time-consuming, dirty, and tricky work, but we produced a range of new taonga. Among our creations was a hue puruhau for a whānau member who had been borrowing one. A bone kōauau was made for each person with extras for those who were not able to be present, and two poi awhiowhio with one for the marae and one for a whānau who attended the wānanga. We also made korari or koladi, kōauau made from the stems of harakeke, showing more ways to craft taonga from our environment. This inspired whānau members to take trips to our pā harakeke and inspired a pā harakeke clean-up to be planned for the coming summer. After this session, we looked at a karakia for naming our taonga. We looked at names for the taonga within the marae kete pūoro we had made, including some tūpuna names such as Hinepūnui and Hine Ahuone. Being able to craft, play, and name instruments from our whakapapa helped us to bring many of our models into practice. We worked together to finish different instruments, including the pūtātara, adorned with muka and titi feathers by some of our weaving whanaunga. After a waiata practice, our kaumātua arrived and shared with us kōrero about our pou whenua that centres around the grandmothers of Waitaha, te Puna Tarakao which was a spring used by our ancestors, and

other stories about this whenua and our people. We were nervous yet excited to share the waiata we had composed, but we need not worry as one kaumatua said, “That, that right there is Waihao”. Next, we went to the top of one of our maunga to see the pou and mihi to our takiwā through pūoro, guided by a whānau member with great knowledge of our takiwā. We drove up the maunga as they told stories about the land and some conservation efforts in this space with koura. This piqued the interest of whānau members, who asked to go on a trip another time to see and connect with these locations. At the top of our pou, whānau circled her, and we played as a mihi to our tūpuna and whenua. We then took Hinepunui, the marae pūtātara, along with the other pūtātara we had, and played them over our whenua out to the sea. Whānau took turns giving information on different landmarks in the area, creating a live mapping of our takiwā. After this trip, we drove to te Puna Tarakao, a spring next to one of our early pa sites. Once we arrived at the spring, a whānau member taking the lead gave a history of the area and its use. We played our taonga pūoro to the puna and then recited the naming karakia together, using the water from our puna to bless and name each taonga. As this happened, whānau, including many of the rangatahi, brought their taonga forward to be blessed and take on their new names. By undertaking these ‘tohi rites’ for our taonga, we were able to reawaken the puna for this use and rekindle our relationships with it. We walked up to our old pa site and played for our tūpuna again before returning home with our taonga. Whānau talked of possible ideas around repurchasing this part of the whenua after spending time here and learning what a special place it is for us as Waihao. For the last part of the afternoon, the weavers amongst our whānau spent time crafting ipu taonga for our marae taonga pūoro collection. While some of the rangatahi and I collected audio snippets from around the marae and surrounding whenua to use as a backing track for our ‘Hui-a-Iwi’ presentation. The rangatahi helped make the backing track using sounds such as our manu, our moana, and the sound of rain on the roof of the marae so that we could play along at home and prepare for ‘Hui-a-Iwi’. After dinner, we lit ahi kā on the paddock and played pūoro around the fire. Whānau were invited to share pūrākau or mātauranga, as the group backed them with taonga pūoro to elevate their kōrero. One rangatahi passionate about tātai whetu or Māori astronomy shared kōrero about the different stars above us as we backed him with the sounds of oro. One tamariki told us about te tīmatanga o te ao, her mother not knowing how well she knew the story. As the night drew on, a whānau member told us about her childhood at Waihao, and we talked as a group about wairuatanga and our tūpuna of Waihao. Helping each other to answer questions about our whakapapa that had long gone unanswered. We went to bed as the weavers continued late into the night.

On our last dawn pūoro of the wānanga series, there was a sense of familiarity as whānau knew from where the sun rose over our whenua. I finished editing the backing track with the rangatahi before breakfast and packing up the whare. As the weavers finished the various ipu and kete to store the pūoro we had created together to remain at the marae, we set up the taonga pūoro we had made over the weekend for display on a table. The table looked stunning with taonga adorned in the colours and patterns of our whenua and crafted by the hands of our tūpuna through us. We ended the wānanga with a whitiwhiti kōrero looking at what we had achieved, what we could improve on, and what we needed to help us continue our pūoro in hauora journeys at Waihao. Whānau expressed how important pūoro had been towards reconnecting or establishing positive connections and creating positive memories at Waihao. We discussed in depth the benefits of the programme and what could happen next with our work. We all agreed that taonga pūoro ki Waihao had been a resounding success for our hauora and the marae and whenua as we used our oro to support ourselves and our tribal territory and ancestors.

### **Ngā Tipu o Ngā Wānanga**

After the end of the wānanga series, a range of plans inspired by wānanga came to fruition and continued to do so in the years following. Our first continuation was sharing our research and oro at Hui-a-Iwi (26<sup>th</sup> November, 2022), the gathering of Kāi Tahu Whānui. I shared a presentation, and then our Waihao whānau played together over the backing track we had created. Several of the pou pūoro were in the audience and played with us; connecting our whānau with these supports was a beautiful moment. It was great to meet taonga pūoro players from our iwi who came to meet us and connect with our kaupapa. Our marae also put together a waiata rōpū to perform as part of Hui-a-Iwi, inspired in part by our taonga pūoro mahi and including both taonga pūoro and our waiata we composed together. Our performance was a highlight for many kaumātua with our bringing of old waiata and new compositions and kōauau and other taonga pūoro that many had not seen for some time within our iwi kapa haka.

We also shared our waiata and kete pūoro with our Waihao whānau at our marae Annual General Meeting (16<sup>th</sup> October, 2022), which was both a highlight and a welcome break from the proceedings, which can often be tense. The pūtātara was then used to announce kai, and whānau were eager to learn the waiata, for which resources were provided for our next meeting. After kaumātua and participants came together during the wānanga series, it was suggested that we have a karanga wānanga with the wāhine who were present at our taonga

pūoro series. One of our kaumātua facilitated this weekend and fed into our kōrero around oro, identity, the body, and mana wāhine, showing how we embody our ancestors and practices. It was also suggested that we have an ‘open marae week’ during the summer holidays, which another participant worked hard to make happen. Many of the wānanga participants attended. One of the weavers who participated in the wānanga brought the skills and materials to run an ipu kōrero making workshop. Sadly, I was ill and unable to attend, but my whanaunga gifted me a beautiful set of ipu kōrero. As a rōpū and a marae, we have future goals around more wānanga around taonga pūoro in hauora. Including a desire to experiment with traditional Southern instruments that we want to revive and bring into our marae and whānau, including a variation on the pahu pounamu and kōauau made from fossilised shells used by our Waitaha ancestors. The vibrations of oro have extended wide for this kaupapa and continue to ripple out through our whānau.

### **Tōku Haerenga**

For myself as a whānau member of Waihao, I experienced many transformations as I navigated this work. Before beginning this project, I had only been to my marae several times with factors such as cost, lack of transport, lack of family support, and disconnection creating circumstances that made reconnecting difficult. Returning to Waihao to run a kaupapa of my own was both exciting and daunting, as my relationships here, though deep, were also new. However, through the process of bringing my whole self and taking the research and resources I had created a home to the people I had created them for, I was able to strengthen my ties to my ūkaipō and create whānau connections for myself and all those who will come after me. Through helping others connect with their whenua and oro, I, too, could connect with mine.

Through these connections, I was gifted many taonga, such as information on my tīpuna that I had been searching for all my life. I have been taken to locations of significance to my whānau by my whanaunga as the caretakers of these wāhi tapu. I have been able to build a wider whānau for myself that I have been unable to have within the family I was raised in, and I have been able to be part of strengthening connections for my wider whānau to this place and each other. I met whānau who shared similar hauora histories and concerns with me. Discovering that we were able to help each other cope with our specific outlook on the world, including the assistance we get from taonga pūoro in expressing and soothing ourselves and each other. In many ways, I was a wounded healer who, through the act of

healing others, was able to heal myself through whenua, whakapapa, whanaungatanga, and of course, oro.

### **Whakapōpoto**

The wānanga series and the subsequent attendance of its participants in relevant taonga pūoro and whānau-related events was a success in the eyes of whānau, marae, and me as the researcher. The project was conducted over three weekend wānanga with a presence also at ‘Hui-a-iwi’, the marae ‘AGM’, a karanga wānanga and a summer open marae initiative that was a continuation of the work done within the wānanga series. The wānanga series was planned and conducted using the models created from interviews with pou pūoro, including ‘Kōauau Rau’, ‘Te Tukutuku a Tāwhaki’, ‘Hine Raukatauri’, and ‘Te Ao Pūoro’. This created strong relationships between taonga pūoro, the environment of Waihao, and the oro of the individuals and whānau attending. With the support of pūoro, whānau could overcome or come to terms with conflict from various areas, including conflict with those outside our marae and their use of our whenua. Throughout these experiences, whānau members could use pūoro to experiment, grow, and treat hauora issues within their whānau. This research hopes that other marae, whānau and institutions can use the models created and documentation of this wānanga to create similar environments to support hauora ki pūoro. Therefore, for the next segment of this research, it is important to look at how the wānanga and the models created a supportive space for whānau to navigate these experiences and achieve a greater sense of overall hauora.

### **Models in Practice**

This section aims to look at how the models created from kōrero with pou pūoro were used to assist with whānau journeys of taonga pūoro ki hauora and to locate and examine pūrākau created from the use of these models within the work. It is important to note that the models function as single objects and interconnected thought systems that create a wider world to support taonga pūoro within hauora. When I think of these models, I often place them within the context of Waihao marae, a reference to Te Whare Tapa Whā by Mason Durie. This acknowledges that the physical objects that represent these models are placed within our whare that contains walls of hinengaro, wairua, tinana, whānau, and the whare being placed in the context of ancestral whenua. This enables me to combine different thinking levels and the theories underpinning my practice. To me, within Te Whare Tapa Whā is a spider web representing ‘Te Tukutuku a Tāwhaki’, the web our ancestors used to climb to the heavens to

receive the baskets of knowledge; the web also represents how oro can connect different areas and interests within te ao Māori. Within this whare, a pūtōrino representing ‘Hine Raukatauri’ sits amongst taonga, showing us all the support within ourselves and our environment to help us work with oro to help our hauora and that of our community. In the surroundings of the whare, I see the representation of ‘Te Ao Pūoro’ within te taiao, including the awa, maunga, and whenua that show us how to interact and speak with our environment through pūoro. Next to the whare is a karaka tree where whānau create ‘Kōauau Rau’, encouraging others to see what they can do with oro to join them and create more voices within the pā. The works of these models are not designed to reinvent previous understandings or to take away from the mahi of our elders. However, instead, they aim to draw out, develop and add to what we, as Māori, already have. Therefore, these models have various points of intersection as they exist within the same kaupapa and metaphysical space. As we work on understanding them as a rōpū in order, we will examine each model here in the same order, weaving them together as they intersect, as occurred through the wānanga series.

### **Kōauau Rau – Indigenous Joy, Identity, and Naturalisation**

The ‘Kōauau Rau’ model looks at how we pass on intergenerational knowledge, naturalise taonga pūoro, and encourage and support innovation in culturally safe ways. Through this model being used within wānanga, moments of Indigenous joy were sparked, as well as the consolidation of positive Māori identities and subsequent work towards the naturalisation of taonga and practices.

Indigenous joy can be seen to counteract Indigenous suffering and gives value to moments where Indigenous people feel safe, supported, and open within their surroundings and culture. It is often discussed within literature and other media (Ashcroft, 2022), where moments of Indigenous joy written by Indigenous people can be emphasised over moments of Indigenous pain. The prioritising of Indigenous joy can then overshadow the moments of Indigenous suffering. These points of Indigenous suffering are often fetishised and perpetuate the trauma and deficit narratives accompanying indigeneity, which can become self-fulfilling prophecies of underachievement and disempowerment (Aporosa, 2016). Within the context of this study, Indigenous joy, or Māori or Waihao joy, was shown across the process by maintaining an atmosphere with clear boundaries regarding tikanga and kawa, with a wide range of opportunities, resources, and downtime for people to access what they needed to experience these moments of joy. One way this was done was by explaining the noa nature of taonga

pūoro as expressed by Hinewirangi, with the purpose that the taonga is used to elevate it to tapu status when needed. Having a range of taonga constantly available for use particularly helped rangatahi to use them to create moments of joy, such as playing pūoro in the dark and trying to find each other (Wānanga Tuatahi, 12<sup>th</sup> – 14<sup>th</sup> August 2022). One of my favourite memories of this wānanga was hearing the sounds of both pūoro and laughter as tamariki and rangatahi ran through the dark around the marae. Activities that show joy invite others to participate and spread joy through the same or a variation of similar acts, with other whānau members encouraged to create oro as freely as the young people within the wānanga. Multiple participants commented that they were “*allowed to make noise and touch things*” (Wānanga Tuatahi, 12<sup>th</sup> – 14<sup>th</sup> August, 2022, Wānanga Tuarua, 16<sup>th</sup> – 18<sup>th</sup> September, 2022, and Wānanga Tuatoru 30<sup>th</sup> September – 2<sup>nd</sup>, October 2022), which is not always the case within taonga pūoro wānanga. Knowing these instruments were not any danger to the participants and that the participants were not any danger to them removed the fear around them and encouraged experimentation and joy.

Building a culture of experimentation and creativity throughout the wānanga helped to affirm that these things are encouraged within our marae, creating an environment accepting each other’s oro and wider selves. By valuing creativity and experimentation as part of our wānanga, we brought this concept into our identities. We naturalised these values to ensure participants did not feel over-exposed or under-supported when taking risks. As the participants had minimal pūoro experience before attending these wānanga, their learning experience for what and how they can be used as a largely blank slate. This meant that the art of oro could be understood first and foremost as an art of expression and hauora rather than an art of performance as it is often first recognised. Removing the initial expectations of performance helped to enforce that oro was, at its core, a method of communication, as was described to me by Rob Thorne (interview, February 4<sup>th</sup>, 2021). In this case, oro became a way for participants to seek healing experiences, assert their identity, and release it as oro over their whenua to assert their right to stand in their tūrangawaewae.

To again refer to naturalisation, removing barriers and sombre associations around taonga pūoro helped participants to understand them as noa objects that were a low risk to interact with. Creating a wānanga culture of experimentation and creativity helped encourage moments of Indigenous joy within the participants' organic use of taonga pūoro. This assisted with spreading new ways of using pūoro for hauora and, above all, happiness within an Indigenous space and modality, motivating whānau to continue their use of pūoro as part of

daily life outside of wānanga. Being able to connect taonga pūoro to daily use and ritual, as well as having the courage, confidence, and wider acceptance of the rōpū to experiment with ways to use pūoro within the wider world, helped to spread and normalise pūoro within the marae. With proper support, this effect could then be continued within the participants' workplaces, homes, schools, and other communities. However, having Waihao as the tūrangawaewae of not only the participants but of the pūoro itself ensured that there was a place where new ideas could be shared with others. As well as providing a place where the original sounds and uses existed as a spring from which all players could both cleanse themselves and drink, ensuring that innovation had a whakapapa back to the source of taonga pūoro and of ourselves as mana whenua and mana pūoro.

### **Te Ao Pūoro – Place within Pūoro, our whakapapa to te taiao, and kaitiakitanga**

‘Te Ao Pūoro’ is a model that looks at how our world is formed from different elements we may view as atua, to whom we communicate with our pūoro. On an oro level, the model contains the voices of each atua, such as Hine Ukurangi, the atua of clay that lies next to our awa from which we made pūtangitangi. Alternatively, Hine te Iwaiwa is represented through harakeke, from which the oro of ipu kōrero and korari spring forth. By seeing these elements as atua, some whānau find it easier to connect with them on a communicative level. To speak with our atua, we can use oro to both tune in with our environment and see if our ecosystem within this place is in harmony by listening to what we hear. We can also use our pūoro to awahi these spaces and to show that regardless of their environmental status, they are within our territory and are of value both at this state and with restoration. In this way, oro becomes a way to speak to our whenua to give it the mana it deserves. With this model, participants gained a greater understanding of our environment and their whakapapa to it and the power of kaitiakitanga within our relationship with both pūoro and whenua.

Playing taonga pūoro is intrinsically linked to the environment and its history through sound. In our early experiences with mentors, we are often told to go out into the bush or to the ocean to learn to play within the environments from which the sounds come. This creates an environment-specific vocabulary on a musical level and a whakapapa and whenua-specific vocabulary and understanding on a te ao Māori level. For whānau learning at Waihao, a space that now consists mainly of paddocks around our marae, the sounds learnt from the environment differed from the typical sounds of forest-based taonga pūoro players. Our rangatahi learnt to imitate the magpie, the fantail, and the sound of the ocean. When we

played our pūkāea, cows called back to us. We discussed how there was both laughter and sadness within this, an acceptance and a desire for sustainable change (Wānanga Tuarua, 16<sup>th</sup> – 18<sup>th</sup> September 2022). This, too, prompted conversations with knowledge holders within the wānanga about the development of this land and how we had always worked with the changes to ensure our survival (Wānanga Tuatoru 30<sup>th</sup> September – 2<sup>nd</sup> October, 2022). This included how our tīpuna wāhine became potato pickers and how we fundraised for our marae to be built as whānau on the road began to move away. Knowing that the hands of our tīpuna wāhine had turned this soil so that we could create taonga pūoro from it today gave a depth of understanding and whakapapa to our work that helped us feel connected as mana whenua. By placing taonga pūoro within the context of the whenua from which it is descended, we could understand how we had whakapapa connecting us to both whenua and oro. The releasing of those oro was part of what we could do as mana whenua to mihi to our whenua and the experiences and sacrifices of our ancestors that lay within it. Activities such as playing the lines of our range of maunga helped to bring the oro out from the land (Wānanga Tuatoru 30<sup>th</sup> September – 2<sup>nd</sup> October, 2022). It showed us that the voices of this place had been within us all along and would remain with us, as well as in the ever-giving lands of our tūrangawaewae after we had left.

Once connections between whenua and mana whenua had been developed through our use of pūoro, whānau were eager to enact kaitiakitanga to give back to the whenua that had provided so much within their pūoro journey. We spoke about how giving back to the whenua and receiving from it was a reciprocal process and how each act of giving had a component of receiving within it. An example was our daily dawn ceremonies, where we played from the dark into the light, letting our oro play over the land while watching the sunrise. This allowed our oro to play over our takiwā as it would have when our ancestors were here, honouring them and the whenua that sustained them. This also enabled us to be up and ready to get into our work calmly and focused. These experiences were also found within our foraging, where whānau were taught what to look for on the beach and in other spaces to create taonga pūoro. Within these experiences, whānau would also remove rubbish and observe the landscape changes over the weeks that wānanga were held as our tīpuna would have done during their occupation. These experiences also showed us how the materials available to us were used to make the traditional taonga of this area by our ancestors, such as tumutumumu and korari (koladi). This gave participants a sense of kaitiakitanga not just within our territory but also within te ao pūoro. Before these wānanga, some whānau had not been to sites of significance such as our puna and our pou as they did not feel they had a reason to be there or know how

to act once they were in those spaces. However, incorporating the act of pūoro into these moments helped show participants how these sites could be used and partnered with to create ceremony, memory, and oro together. Using our puna to bless or give toki rites to our taonga, we created or recreated a ceremony connecting whenua, mana whenua, and taonga o te whenua (Wānanga Tuatoru 30<sup>th</sup> September – 2<sup>nd</sup> October 2022). Something that we could continue to do to strengthen our relationship with this waterway and the factors that affect it.

The exploratory nature of pūoro from a land-based context also meant that whānau increased their relationship to the whenua and its changes over time. For example, weavers in our whānau became interested in the pā harakeke, which had not been used for some time, which in turn led to a pā harakeke clean up and ipu kōrero making session. Strengthening these connections helped whānau feel further connected to their tūrangawaewae and their Māoritanga. It assisted them with understanding how their hauora is in sync with the health of the environment, which they can impact as kaitiaki. Kaitiakitanga is already an inbuilt part of Waihaotanga, and many of our whānau are involved in it. This includes our rangatahi, who are involved with programmes such as working with the Department of Conservation (DOC) to control karoro (black gull) breeding on one of our awa, the Waitaki. On the Waitaki, this bird threatens endangered birds and upsets the ecosystem of our awa. As part of karoro control, some of our rangatahi go with the Department of Conservation to the various islands on the braided river to stop the eggs of these birds from producing offspring while not alerting the birds themselves so that they continue to incubate. As mana whenua, our rangatahi are allowed to take some of the eggs, which were considered a traditional food source by some of our kaumātua. One of the Department of Conservation sessions coincided with the beginning of our wānanga (Wānanga Tuatoru 30<sup>th</sup> September – 2<sup>nd</sup> October, 2022), so one of the rangatahi brought five karoro eggs to the session. The whānau were keen to try the eggs, and I was reminded about kōrero from Richard Nunns about kiwi eggs being used to create taonga pūoro. So, I showed the rangatahi how to ‘blow’ the eggs so we could both eat them and keep the shells. We prepared the meal with many laughs and enjoyed eating a meal our tīpuna would have eaten during hard times. I took my eggshells home with me and worked to create a ‘kōauau heki karoro’, a karoro egg kōauau, as a collaboration between the whenua, the rangatahi who gifted me the egg, and myself. I sent a video of me playing this taonga to our rōpū between wānanga, which caused excitement. I showed how we could use our knowledge of pūoro to create alternative uses for objects from te taiao that may otherwise have been wasted.

The following is a poem I crafted from these experiences and my reflections on it within the context of the wider kaupapa. Themes of intergenerational knowledge and kaitiakitanga weave through the stories of our tīpuna and ourselves, joining them together in our experiences of the karoro.

Kōauau Heki Karoro

She bounds in with a pikau  
Coming home to a wānanga beginning  
at the kitchen table.  
She takes out one by one  
the eggs of the black-backed gull  
only just cold to the touch

We hear the story of putting eggs to the light  
to see the embryo within  
on the cave wall  
documented in red and stone

You do not want to break something  
to get to the good part  
So we pierce them and swirl the potential  
I blow them into a bowl  
where you cook a meal  
for us and our ancestors

With thanks and curiosity  
I take my prizes home  
Pierce the egg again from the top  
make an opening for sound to be born  
open the other end just enough  
to see the light shine through

I place the taonga  
to my mouth  
and I play its shaking bird call  
to the South

When I go back to the marae  
I place its sister bird

within the safety of our kete pūoro  
just waiting for one of you  
to play her  
back into the sky

Turning the eggs of a bird who did not get to live on the whenua they were from into a taonga that could produce oro also provided a way to honour te taiao and acknowledge the sacrifice made so that others more vulnerable could survive. One kōauau heki remains a prized possession I play regularly to connect with my marae and tīpuna. At the same time, its sibling remains at Waihao within our kete pūoro for our whānau to use to connect with this manu and our shared environment.

### **Hine Raukatauri – Wāhine as kaitiaki pūoro, Wāhine as kaitiaki whānau**

Hine Raukatauri is the principal atua of taonga pūoro, and the ‘Hine Raukatauri’ model is a tribute to her and all those who work in her name within hauora. The model is designed to show practitioners and pūoro kaitiaki the different areas of support within themselves, their environment, and taonga pūoro. As Hine Raukatauri is an atua wāhine, there is a strong emphasis on mana wāhine within this model and its usage, though all practitioners of all genders and levels can use it. Within the use of this model in these wānanga, ‘Hine Raukatauri’ became a crucial tool in uplifting our wāhine pūoro. Therefore, this section focuses on how the power of wāhine was acknowledged within the whānau, within the marae, and pūoro by using this model and Hine Raukatauri herself.

Firstly, wāhine were acknowledged and supported to become kaitiaki pūoro. Unintentionally, most of the participants of this wānanga were wāhine, most of whom brought their whānau with them. Some of these wāhine were already heavily involved with the marae and surrounding takiwā, and others were at a stage of reconnecting. For all wāhine, building confidence using pūoro was a positive step towards them further embodying the role of kaitiaki both within taonga pūoro and their wider worlds. Much of this work was initially kōrero-based, where we looked at the different elements of ‘Hine Raukatauri’, many of which were placed within the body, including the voices of our whakapapa within our physical form. Having wānanga take place over weekends allowed focused learning of the kōrero in the morning. As well as more personalised kōrero in the evening between wāhine or in the morning at our dawn sessions with myself. There was a strong sense of whakawhanaungatanga and whānau reflecting together on the themes that had arisen during

our wānanga for them to process deeper content and how it applied to them and their shared whakapapa. Having flexible wānanga timings with resources always available during downtime helped give wāhine and other participants something to focus on or create while having these more in-depth conversations. This also harked back to kōrero from Hinewirangi on giving birth to your pain to remove it and using creation. This process also gave wāhine deeper connections with the pūoro they created and the sounds they contributed to us as a whānau. As the wānanga progressed, the support and understanding of Hine Raukatauri helped increase confidence and feelings of safety among participants. This was shown by their offers to show us different areas of the whenua or contribute their craft to the pūoro sessions. By the end of the programme, the wāhine of Waihao were eager to organise trips to play at significant locations, to undertake the growing of gourds, and to organise sessions to clean the pā harakeke. As well as kaitiaki pūoro, the wāhine had become kaitiaki mātauranga, kaitiaki whenua, and kaitiaki whānau.

Within our culture and according to pou pūoro such as Hinewirangi Kohu Morgan, Ariana Tikao, and Mahina Kingi Kauai, wāhine are kaitiaki of pūoro within the whānau. By using pūoro in daily life and child-rearing, wāhine can raise their children within the loving embrace of oro under the korowai aroha of our atua of taonga pūoro. As well as within the whakapapa of Haumanu mā. In their feedback during whitiwhiti kōrero, it was common among the wāhine to say that they had come to this wānanga to bring their children or to gain this knowledge to pass it on. However, after experiencing the wānanga and being drawn into the kaupapa, the wāhine often realised that it was the whole whānau, including themselves, that they were there for as taonga pūoro was their birthright as wāhine Māori. Using pūoro as another reo, Māori was also important and supported ideas around oro as reo from Rob Thorne and the ideas of Hinewirangi around the oro of different generations being held within the body to support us. Wāhine could feel more confident to speak in a range of ways in te ao Māori. For some wāhine, this manifested in them learning to karanga on our whenua at Waihao alongside their pūoro and daughters. The atmosphere that we created using this model helped establish a kaupapa that valued creativity, ingenuity, innovation, and acceptance of diversity of thought. For one whānau, innovation, which also ties into the 'Kōauau Rau' model, was shown through the beginning of a new tradition of gifting a pūtātara as a coming-of-age gift for daughters within the whānau. This new tradition was discussed within the group, and other families within the marae were interested in bringing this tradition into their whānau and showing how wāhine in pūoro can both hold and pass on pūoro to empower the whānau and show the beauty of wāhinetanga (Wānanga Tuatoru 30<sup>th</sup> September – 2<sup>nd</sup> October

2022). As the ‘Hine Raukatauri’ model places value on pūrākau, we can view this story as an emerging pūrākau that may be repeated as the tradition is passed down and developed. Recognising pūrākau within whānau and using these to help us develop our understandings was also an important part of the teachings of the ‘Hine Raukatauri’ model. For myself, carrying a young whānau member who holds one of our tīpuna names on my back while walking along the beach became a moment infused with pūrākau as I then realised that my Māori name was that of the tīpuna’s mother (Wānanga Tuarua, 16<sup>th</sup> – 18<sup>th</sup> September 2022). This was a prominent moment for our part of the whānau as wāhine to realise that we were recreating history and pūrākau together. These acts represent kaitiakitanga pūoro within the whānau, helping us to uplift the hauora of our whānau members and those around us with the variety of tools and support that ‘Hine Raukatauri’ offers, weaving together to help us wrap our whānau in oro created by us, our atua, our tīpuna, and the fledgling voices of our whānau.

### **Te Tukutuku a Tāwhaki – using pūoro to move freely across te ao Māori, bringing and incorporating our own skills and gifts**

Te tukutuku a Tāwhaki is the name for the spider’s web that our Kāi Tahu tīpuna, Tāwhaki, used to climb to the heavens to retrieve knowledge for humankind. The model ‘Te Tukutuku a Tāwhaki’ examines how we can use taonga pūoro to move freely throughout te ao Māori—focusing on how we can bring our skills to the kaupapa of taonga pūoro to contribute and embrace what makes us unique and our skill sets. Using pūoro as a safe transitional object and korowai oro supports us. It helps us broaden our knowledge of te ao Māori, leading to the offering of our pūoro in exchange for other skills. Within a taonga pūoro rōpū, inviting and accepting the skills of individuals helps to create an atmosphere that fosters collaboration between mediums, deeper understandings of te ao Māori, and acceptance of the skills and talents that each individual brings.

Firstly, ‘Te Tukutuku a Tāwhaki’ values using pūoro to move freely across te ao Māori. Through kōrero with Pou pūoro Rob Thorne, I was deeply inspired by how pūoro itself is a reo Māori, a Māori language. Several years ago, when I attended kura reo Kāi Tahu on my own with one of the lower levels of fluency present, I used pūoro as a reo to get me through. I used kōauau during whakawhanaungatanga to show who I was and my intention in being in wānanga; I used my collection of taonga pūoro to show the tamariki how to play, I used my kōauau in waiata I did not know, and I used my pūoro for my hauora when I was finding the wānanga emotionally difficult. Without pūoro, I would not have stayed till the end of the

wānanga, and I would not have made any of the breakthroughs I had around my reo and my own culture. Within our wānanga at Waihao, I shared this experience with the participants, and we talked about places where we could use our pūoro within te ao Māori, including incorporating pūoro into our karakia and waiata, which we added to our wānanga routines (Wānanga Tuarua, 16<sup>th</sup> – 18<sup>th</sup> September, 2022). Pūoro was also used in the context of karanga in the wānanga taken with the wāhine participants by other whānau members. One whanaunga who works in teaching discussed bringing pūoro making to her art students, who created beautiful uku taonga using earth pigments and some whakairo on the clay (Wānanga Tuatahi, 12<sup>th</sup> – 14<sup>th</sup> August, 2022). Through the concept of whakapapa, all things in te ao Māori are connected (Roberts et al., 2004); it is a matter of finding the connection, knowing it, and enacting it in a way that benefits all involved within it. As well as taking our pūoro out into the world, for true interweaving to take place and for skillsets to be acknowledged as strengths within the rōpū, we would also need to bring the world to us as Waihao.

This project's success was due not only to pūoro but to the participants themselves and the skills, gifts, and whakapapa they wove into the kaupapa. One particularly strong example of this occurred within the ahi kā session on the last night of the wānanga series (Wānanga Tuatoru, 1<sup>st</sup> October, 2022). Where one of our rangatahi who is passionate about tātai whetu, Māori astronomy, explained to our whānau as they gathered around the fire, an act that encouraged other whānau to add their pūrākau and kōrero to the space. At the same time, we supported each whānau member with our oro.

The following poem, ‘Ahi Kā’, was crafted from my journals and whānau reflections to show how this moment reflects the principles of ‘Te Tukutuku a Tāwhaki’ as well as ‘Kōauau Rau’.

#### Ahi Kā

This is the first fire I have built  
on land that I grew from  
There are tears in the corners of my eyes  
too small to ever put it out  
You kids are running around the paddock  
Pūtātara calling  
arms stretched out like birds  
like magpies and tōroa  
blended in flight

Flames make us sepia  
like photos on the marae wall  
Wood on wood from wood burning  
Then the weavers come to join us  
from their web, from their laughter ringing  
They are making a home for each song we sing  
and pause their hands to listen to the songs

Your Māmā stands behind you  
Asks who the brightest stars are  
Under your breath you address Autahi  
We play oro in the smoke  
and your voice lifts to fill the darkness  
pricked with holes of light  
from the beginning  
Your Māmā smiles  
and we see the light inside you both.

A child speaks of the beginning  
and we tap tumutumu from around the burning  
Another Māmā smiles at a story she did not teach  
but knows within  
in a wordless way  
that has climbed into an oro  
a mokihi down a river of memory

sailing to the stories  
of a precious aunty  
who tells us of who was here long long ago  
of how they stood and how she saw them  
We listen in silence  
For the whenua is accompaniment itself

The smallest one helps to extinguish the fire  
We talk of hot coals like that of Tama Rereti  
He smiles and laughs in the throes of his task  
before we walk back inside  
the ancestors above us  
and the ancestors on the walls  
becoming one again  
through our oro  
taken up

This example shows Māori astronomy, weaving, storytelling, and land-based skills used within the exact moment using oro to connect them. We also see each person bringing a different story or skill and how these offerings can be valued and supported using pūoro. This helps build confidence in our whanaunga and shows that everyone, regardless of age, needs, and interests, has things to offer the kaupapa and benefits. Creating an environment where these individual skills and interests are valued helps build confidence so that when these whanaunga are in other settings, they have the confidence to be their whole selves. We cannot control those environments, but we can control how our whānau feel when they are in our spaces and ensure that our environment is always positive and accepting for them to return to if their needs are not met elsewhere. Creating these environments also helps to naturalise the use of taonga pūoro and mātauranga Māori, which aligns this model within the context of the ‘Kōauau Rau’ model. When we weave together the models in this way, we can make an overall system of taonga pūoro that supports hauora with pūoro being used to enhance relationships with whānau, whenua, and te ao Māori, as well as for individual instruments being used to treat individual conditions.

### **He Kete Hauoro – Using the rongoā of our ancestors, adapting ancestral knowledge for today**

As well as using pūoro as an overall concept for whānau to engage with, it is important to find specific taonga for specific uses from the days of our tīpuna to our use today as their descendants. ‘He Kete Hauoro’ is a model that shows the uses of different taonga pūoro for different hauora needs from pre- and post-contact Aotearoa. It is a living model where whānau can add uses of taonga pūoro that they have found for different hauora needs. Initially, this model was the one that I saw as being the most important for working with hauora. Although I now believe that the information within this model, while still crucial to record, is only one part of what makes working with taonga pūoro in hauora successful. For whānau to truly be able to engage with taonga pūoro in a hauora context, we must be sure to address modern health concerns and their whakapapa to be able to create new uses for our taonga that are descended from their original uses and atua. This section will examine both parts of the model and how they worked for the participants. Firstly, the use of the instruments as they have been used by our tīpuna and pou pūoro, and secondly, how our whānau have adapted historical uses to fit current situations.

It is important to recognise that even when using taonga pūoro for applications that they have been intended for historically, our modern world will change what that situation may look like within our time. An example is a whānau member who used the pūrerehua to cleanse herself and her workspace while studying and writing about colonisation and its effects on our people. Originally the pūrerehua was used for cleansing spaces, often in the context of a tangi or other events of sadness or hurt. It was also used for taking our thoughts and desires up to Ranginui, which is also reflected within the use of the instrument by this whānau member. However, the pūrerehua required her to go outside to use it, promoting movement, connection with the environment, and taking a break from the physical space in which the difficulties had occurred. Like the pūkāea within ‘He Kete Hauoro’, the pūrerehua enabled the user to work anger out through the body until it could not be sustained. This whānau member felt that the pūrerehua helped change the space and help her remove herself to refocus. This shows how this instrument worked in the same way in te ao tāwhito and te ao hou. Another example of pūoro being used for its original therapeutic use was how the rangatahi used the kōauau to express themselves and release internalised feelings and emotions that may not have otherwise been released. Within ‘He Kete Hauora’, we find that the kōauau is an instrument designed to share “the self’s self”. As well as a companion that guides us through the important moments of life, such as the angst of teenage years, childbirth, and tangihanga. Around the marae during our downtime, rangatahi would play their kōauau constantly as they had made it part of their daily life. Rangatahi would stand and play on our ātea and communicate with each other with oro (Wānanga Tuatahi, 12<sup>th</sup> – 14<sup>th</sup> August, 2022 and Wānanga Tuarua, 16<sup>th</sup> – 18<sup>th</sup> September, 2022). Even for more shy or reserved rangatahi, this became a release, and it was beautiful to watch their parents hear them play. Though our tīpuna may not have been aware of the challenges their descendants would face, they provided the technologies for us to face the unknown future together with the voices of the past.

Whānau also thought of new ways to use taonga that could be added to ‘He Kete Hauoro’ as a working document. One whānau member wanted to experiment using the hue puruhau, a large gourd blown across the top to create a deep booming sound akin to the kakapo (Wānanga Tuatahi, 12<sup>th</sup> – 14<sup>th</sup> August, 2022). This whānau member reported back that the hue puruhau became an important part of comforting herself, her whānau, and her friends within her home. The puruhau was nicknamed ‘the teddy bear’, and whānau were encouraged to use it when anxious, dysregulated or in pain. Whānau reported that this taonga helped make them feel “safe” and “comforted” during times of difficulty or pain. The puruhau in this process gives

the user an incentive to engage in deep breathing to help calm anxiety during times of stress, anxiety, and pain, as well as growing warmer with the use of the individual's breath. The whānau member who initiated these uses within the whānau also spoke about how the use of the puruhau helped ease the pain of menstruation because of the comforting nature of the object, the warmth, and the breathing effect. Hine Pū te Hue is also a supporting atua wāhine of the whare tāngata. The use of this instrument within this whānau prompted them to make a hue puruhau at one of the wānanga (Wānanga Tuarua, 16<sup>th</sup> – 18<sup>th</sup> September, 2022). As the hue was shaped like a kiwi, it was named 'kiwi' and took on the same role as the one they had borrowed from my collection. The use of this taonga by whānau is an excellent example of how we, as Māori, hold the mātauranga of our ancestors, as we are our ancestors placed within this time, navigating this world around us. This whānau shows how we can all find and connect with rongoā to help our families and us if we are within an environment that encourages support for each other and our gifts, which may manifest within taonga pūoro.

### **Summary of Models and Findings**

The interconnected models derived from kōrero from prominent pou pūoro in hauora were used within Taonga Pūoro ki Waihao. The models provided both the underpinning values of the wānanga series and the conscious learnings of participants, including the creation of taonga pūoro, playing techniques, and uses for hauora and ceremony. The first wānanga (12<sup>th</sup> – 14<sup>th</sup> August, 2022) focused on the 'Kōuauau Rau' model, which found Indigenous joy crucial to building positive identities around pūoro. This helped to naturalise the use of pūoro in Māori spaces and within the world. 'Kōuauau Rau' also helped whānau see how they could create new traditions and ceremonies, as well as modernise historical uses of pūoro to support them within their whānau life. The other model used within the first wānanga was 'Te Ao Pūoro', representing atua Māori and the way they make up our surrounding world. This model also helped whānau to understand the whakapapa of pūoro back to the natural world and helped whānau to understand their whakapapa connections to the environment and their roles as kaitiaki within both the environment and taonga pūoro. For the second wānanga (16<sup>th</sup> – 18<sup>th</sup> September, 2022), we focused on 'Hine Raukauri', a model that uses the pūtōrino and its atua wāhine to show us the supports we have within pūoro to help and support ourselves, our whānau, and our communities. Within this model, during the second wānanga, we looked at how wāhine were the original guardians of ngā taonga pūoro. Including how we could use the support of these wāhine to build our understanding of what we could offer to taonga pūoro within the whānau and community and what taonga pūoro could offer us. This wānanga

looked at embodiment and the voices of tīpuna within us that can assist with healing ourselves and others through oro, which was an empowering experience for wāhine and their whānau. In the third wānanga (30<sup>th</sup> September – 2<sup>nd</sup> October, 2022), we used the model ‘Te Tukutuku a Tāwhaki’, which shows how oro can be used to weave together different elements of te ao Māori. We were able to show this by creating a culture that valued the skills of all our whānau and made space to collaborate with them in our use of pūoro, showing how their oro could assist them in traversing te ao Māori. The last model described is ‘He Kete Hauoro’, used across all wānanga to give participants a practical guide to taonga pūoro as rongoā. Encouraging them to consider what uses they could find for these taonga built from their whakapapa. By working to create an encouraging atmosphere where whānau felt safe to experiment, we were able to find re-applications of different pūoro for hauora needs, as well as new uses for these taonga that suit the whānau of today.

### **Challenges and Limitations**

The main challenge for this part of the research was Covid-19 and its subsequent effects. Because of needing to delay the research during the lockdown and level three, the wānanga series took place in later winter instead of late summer. This meant some whānau could not attend because of seasonal commitments such as white baiting season and sports. This also led to a smaller group of participants as whānau with Covid-19 would need to isolate all their households, often taking out five or more participants from the research. This meant that attendance and the wānanga needed to be more flexible than planned to accommodate whānau needs during Covid-19. This included whānau being able to attend one or more wānanga rather than being present at all three and having an open-door policy for whānau to “drop in” and engage when they could. The smaller group helped to create many close-knit relationships, and the open marae during wānanga helped to create a hub for whānau to visit and engage with us and their whenua.

Other challenges included an under-representation of men within the research. However, as the pūoro space is often tāne dominated, and this research was designed to centre mana wāhine, it was beneficial that the research and testing of models focused on their success for wāhine and the whānau unit. Tāne were still present within the marae space, with many visits from kaumātua, ahi kā, and other tāne within our community taking place. Tāne were also represented within the rangatahi and tamariki, which were important parts of the wānanga.

The limitations of this research include the time frame of having three wānanga over approximately two and a half months. There are plans for follow-up sessions and wānanga after this research is completed. However, ideally, there would have been enough space between the finishing of the wānanga series and the writing of this thesis to conduct, observe, and analyse how pūoro has continued to impact the hauora of our whānau members positively. The fact that other events in connection with the wānanga series have continued to take place and that whānau members I am in contact with have continued their use of pūoro are strong signs that this kaupapa will take on a life of its own after the completion of this research.

### **What Made this Successful? – Analysing Across the Models**

Across the five models used, specific points of focus helped to create an atmosphere that successfully fostered relationships between participants, taonga pūoro, and hauora. Firstly, knowing the whakapapa of taonga pūoro, its connections to te taiao and the atua wāhine, and how we can use pūoro to communicate and interact with them. This was a crucial first step to ensuring that whānau understood their place within taonga pūoro and how to use oro to interact with their environment. Placing this kaupapa firmly within te taiao and tracing its whakapapa to the participants helped whānau feel connected and know they were part of the kaupapa from their first engagement. We were incredibly privileged to be able to conduct these wānanga at our marae, which had a strong positive effect on whānau through knowing that this environment gave them a deep sense of tīpuna support. This made it natural for most participants to use their pūoro to communicate with the environment and communicate in another reo Māori.

This led to affirming positive Māori identities through taonga pūoro and acts of kaitiakitanga involving our oro and our whānau, with a particular emphasis on the role of wāhine as kaitiaki within the whānau and pūoro. From being able to use taonga pūoro to communicate with tīpuna sites, to creating taonga pūoro together as mana whenua, we were able to affirm our identities as Māori and Waihao through taonga pūoro and engaging with our whakapapa. Working in a reciprocal nature with our whenua helped us live our values as kaitiaki of Waihao by engaging in positive ways with how we use, speak to, and repair the environment. Kaitiakitanga in this context was understood first through the knowledge of our atua wāhine, which through whakapapa connected our wāhine to the kaupapa and their role within it and their whānau as kaitiaki. Having wāhine and their whānau step into these roles helped to

create a supportive environment where all participants felt supported in a way that they could experiment and be themselves within the overall kaupapa.

These interactions helped create moments of Indigenous joy and the embracing of experimentation and reintegration of pūoro as hauora. This led to the naturalisation of pūoro as a hauora practice. For participants to be motivated to use taonga pūoro for their hauora, they had to enjoy the experience and have it as a positive contributor to their identity. These moments of Indigenous joy are the antithesis of Indigenous trauma and suffering. This gave our whānau members new positive experiences to weave into their narratives of self and wider whānau identities. These positive experiences and the confidence they gained helped our whānau feel confident in the instructed use of taonga pūoro for hauora and specific health issues. As well as to understand the instruments on a level where they could experiment and find successful applications of these taonga for te ao hou. The use of these applications and the experiences of joy associated with playing pūoro within this community helped whānau to naturalise the use of pūoro within our marae space and our wider whānau and communities, which helped to bring whānau members and community members outside of the wānanga into the kaupapa of taonga pūoro ki hauora.

By connecting taonga pūoro and its whakapapa and applications through our daily lives through normalisation, the kaupapa was strong enough for whānau to bring their interests and strengths from across te ao Māori into the kaupapa of taonga pūoro. This enabled whānau to traverse across te ao Māori using their taonga pūoro, helping them provide hauora support within their wider world. Working with te taiao and its kaitiaki helped whānau to build understanding and confidence throughout the wānanga series. Through this, we were able to strengthen our use of taonga pūoro as a rōpū to help whānau members use pūoro confidently for their hauora and that of their whānau and communities. At Te Puna Tarakao for the tohi rites ceremony (Wānanga Tuatoru: 1<sup>st</sup> October, 2022), we dropped pebbles into the pool and watched the ripples go out. We reflected on how when we embody our atua while using pūoro to help our whānau and community, we encourage others to do the same and increase the reach and benefits of our taonga. Through this research and the subsequent work within the marae, Waihao has situated itself as an accepting, caring, and knowledgeable environment that encourages pūoro and all it can bring to our whānau and hauora.

## Whakapōpoto

Through the wānanga series and its related events, ‘Taonga Pūoro ki Waihao’ was used to apply and refine the five models created through the synthesis of mātauranga gained from experts within the field of taonga pūoro within hauora. The five models created aim to educate our whānau on the uses of taonga pūoro for hauora (He Kete Hauoro) and show the support within ourselves and te ao pūoro for our hauora and that of our whānau (Hine Raukatauri). To show us how to care for and communicate with our environment using taonga pūoro (Te Ao Pūoro) and how to naturalise our use of pūoro. At the same time, we were building the skills, confidence and support necessary to innovate within the kaupapa (Kōauau Rau), providing us with an understanding of how taonga pūoro can be used to help us traverse kaupapa within te ao Māori (Te Tukutuku a Tāwhaki). These models supported our wānanga series and provided a solid grounding for growing this kaupapa at Waihao.

The wānanga series ‘Taonga Pūoro ki Waihao’ took place over three weekend wānanga, with several off-shoot wānanga and events developing during the series. There were a total of six whānau, or whānau representatives, involved in the study, with ten adults taking part across the research as well as rangatahi and tamariki who were at the wānanga with their whānau taking part. Being at Waihao assisted us in being able to interact with our whenua and te taiao, including crafting taonga from the resources of our whenua, such as river clay and stone. Because of the location, we could also visit significant natural and historical sites for ceremonies such as our puna for a tohi rites ceremony for the taonga pūoro we made for our marae kete (Wānanga Tuatoru: 1<sup>st</sup> October). Throughout this wānanga, we were able to resource our wāhine and their whānau, so they were aware of their internal strengths and the strengths of taonga pūoro, which they could then use to grow themselves in the role of kaitiaki within their whānau and the kaupapa of taro ki hauora. This wānanga series consisted of many elements, including making sessions, playing sessions, visiting meaningful sites, pūrākau sessions, discussion of the models used, recording, composition, and space for whānau to bring their strengths and interests to the kaupapa. By the end of the three wānanga, whānau were keen to continue their involvement with the marae, iwi, and taonga pūoro. After an offer from a kaumātua, a karanga wānanga took place with wāhine from our rōpū, helping us to learn more about the voices located within the model of ‘Hine Raukatauri’. We were also able to present our work at Hui-a-Iwi (26<sup>th</sup> November, 2022) and have this as an opportunity to feedback to some of our pou pūoro. As well as meeting and playing with other players from our iwi who had heard about our work and wanted to share with us. A highlight of the project was sharing our waiata for Waihao at the marae AGM (16<sup>th</sup> October, 2022) and the kete pūoro

we had crafted to be used by all of us as Waihao whānau. Bringing our skills and what we had created to the broader community of the marae was a great moment of shared Indigenous joy and progress for all who contributed. The wānanga series also helped to build interest for a summer open marae scheme, where one of our participants ran an open marae week for whānau to reconnect and spend time in whakawhanaungatanga. As part of this project, whānau worked to both clean the pā harakeke and create ipu kōrero together, both ideas that had sprung from our initial wānanga series. Knowing that whānau could continue to engage with pūoro ki hauoro without me present showed me how this kaupapa is now self-sustaining at Waihao. Continuing the kaupapa with each individual contributing as kaitiaki, rather than one superior, was a measure of success for a kaupapa for both Ariana and Hinewirangi in the initial pou pūoro interviews.

Analysis of the wātaka and use of the five pūoro models showed a journey within taonga pūoro ki hauora that resourced whānau members to be able to confidently use taonga pūoro for their hauora and that of their whānau. This was achieved while working within te taiao and the community in a sustainable way to naturalise the use of taonga pūoro as a rongoā and a tool for traversing te ao Māori. This process occurred across four main stages, the first stage being for whānau to know the whakapapa of taonga pūoro and its connections to the atua wāhine and te taiao. Understanding and communicating these connections helped whānau to affirm positive Māori identities and enact kaitiakitanga within taonga pūoro, te taiao, and our whānau with an emphasis on wāhine as kaitiaki. By empowering mana wāhine within the kaupapa and empowering all our whānau within their Māori and Waihao identities, whānau felt safe to experiment with pūoro. This created moments of Indigenous joy, encouraging the naturalisation of taonga pūoro for hauora within our communities. The strength of these movements towards normalisation helped whānau to go into te ao Māori and take their pūoro with them. While also encouraging whānau to bring their interests and strengths into the kaupapa. As well as working with individual health conditions and needs, on a wider level of hauora, our whānau had made changes in themselves, their whānau, and their community. Helping them and those around them embrace pūoro and strengthen their hauora and their lives as Māori.

As a researcher and a whānau member, my haerenga within this research has taught me how the teachings of my pou pūoro and their wide range of perspectives can provide a framework of oro for Māori to stand confidently within their hauora and Māoritanga. It has also shown me where I am of value and where my whakapapa comes from in terms of both my tūpuna

whānau and my tīpuna pūoro. As other whānau members were held in their critical moments of learning, communicating, and transforming, so was I within the embrace of whānau, te taiao, and our whakapapa. I was taught of sacred places to my tīpuna, I was shown where the oldest eel lives, and I was taught of where the ancestors lived and moved on this land. Every participant in this haerenga could have also been a kaiako and a researcher. This work has made me look closely at my methods of practice as a taonga pūoro ki hauora practitioner in a way that has based my knowledge not just within pūoro but within Waihao itself. While showing our wāhine the strengths that they had within to be kaitiaki of pūoro within their whānau, those wāhine and their families showed me the strengths I had within myself to contribute to our marae. To be affirmed in what I consider my life's work is a gift that my whanaunga of Waihao have given me that will continue to sustain me as I complete this research journey. I aim to ensure that they, and with them all Māori, have access to the understanding of what pūoro can do to help elevate our hauora and ground our identities as tāngata whenua. The applications of this collective mātauranga will be investigated further within the following discussion section to ensure that the whānau and pou pūoro who contributed to this research will have their knowledge valued as it resonates out into the wider world as oro.

## Chapter Eight: Discussion and Conclusion

### Introduction

Taonga pūoro has a rich and intricate whakapapa which traces back to te kore, and the oro within te waiata tīmatanga o te ao. This ancient lineage can be followed through to the wind goddesses of the south, the combined whakapapa of Rakinui and Papatūānuku, and the daughters of Tāne Māhuta: Hine Raukatauri, Hine te Iwaiwa, and Hine Pū te Hue. As the embodiments of these atua, taonga pūoro hold a significant place, and we use them to reflect the processes and events through which these taonga pūoro came to be. As such, taonga pūoro continue to hold immense significance for us, and their use represents an acknowledgment of the sacred connection we share with our atua.

Māori incorporate taonga pūoro, such as the pūtōrino, kōauau, and porotiti, as part of everyday life as a means to improve and maintain our hauora. Taonga pūoro were traditionally used within whānau, wider Māori society, and by tohunga as part of ritual practices. Following Pākehā arrival, the knowledge associated with taonga pūoro was banned under the Tohunga Suppression Act in 1907, and this continued until 1962 (Tohunga Suppression Act, 1907). During this time, the knowledge and practice of taonga pūoro were hidden. Starting in the 1970s, after the repeal of the Tohunga Suppression Act, Indigenous composer Hirini Melbourne of Tūhoe, along with instrumentalist Richard Nunns and maker Brian Flintoff, formed 'Haumanu' to advance the taonga pūoro revival movement (Tamarapa, 2015, p. 2). From the 1980s through the early 2000s, 'Haumanu' performed and taught throughout Aotearoa, gathering information from kaumātua who had safeguarded knowledge during the Tohunga Suppression Act. The combined efforts of these kaumātua and Haumanu helped to bring forth the original uses and intentions of these taonga, rich in the whakapapa of hauora and atua. The initial revivalists of taonga pūoro were the first-generation players. Since then, second and third-generation players have contributed to developing the modern idiom of te ao pūoro. Although Richard and Hirini have passed on, taonga pūoro has moved beyond the revival stage into a renaissance period encompassing composition, performance, and craft.

Despite this progress, there has been a noticeable lack of focus on taonga pūoro within the context of hauora. This work is often done by wāhine practitioners such as Hinewirangi Kohu Morgan, a first-generation revivalist. However, as attention towards te ao Māori has grown, particularly mātauranga and tikanga that may help to support people to be well, interest in

taonga pūoro within hauora has increased, especially from the field of music therapy and mental health.

The professionalisation of therapists and clinicians in these fields has led to Māori taonga pūoro ki hauora practitioners without formal qualifications being excluded from using our pūoro knowledge and skill as a form of employment and occupation with our people. In contrast, Pākehā clinicians who are new to using pūoro may seem more qualified to do this work, despite lacking fundamental whakapapa connection, mātauranga and mentoring critical to taonga pūoro practice in hauora. This tension, along with the lack of documentation of the wisdom of our first and second-generation players who have comprehensive experience within taonga pūoro ki hauora, inspired this thesis.

This thesis aimed to explore the histories, philosophies, models, and future goals of taonga pūoro practice within the context of hauora. To achieve this, the research set out to document the whakapapa of taonga pūoro practice by Māori in hauora, identify the philosophies and models underpinning the work of current Māori taonga pūoro ki hauora practitioners, and design and pilot Māori models of taonga pūoro practice to support hauora within a community context.

### **Summary of main findings**

Through a comprehensive reflection of this thesis, several main findings have emerged about the use of taonga pūoro in hauora. These main findings include the whakapapa links between taonga pūoro and atua through to us as Māori; our distinctive use of taonga pūoro for communication and applications beyond performance, and; the significance of rangatiratanga in how we name ourselves, our practice, and our contributions to hauora. Additionally, this section presents my conclusive reflections on my practice, culminating in a synthesis of the knowledge in this thesis, referred to as 'hauoro'.

### **Whakapapa**

Whakapapa played a vital role in shaping the ontological framework of this study and was a significant component of the aims and research question. Therefore, it is no surprise that whakapapa holds immense importance within taonga pūoro and its connection to hauora. In te ao Māori, where knowledge is predominantly transmitted orally, the Tohunga Suppression Act of 1907 had devastating consequences for the generations it affected. This underscores

the criticality of the Haumanu movement, which sought to unveil hidden knowledge and revive our taonga pūoro. The story of pūoro ki hauora goes back to the inception of te ao Māori when our world was sung into being through the first oro. All Māori share this whakapapa and strengthen their connection to the kaupapa. By doing so, they can cultivate a whānau pūoro that strengthens their whakapapa, both in relation to the kaupapa and their transmission of it through taonga pūoro and the oro they create as kaitiaki. Ultimately, this process links them back to te aho pūoro, tracing their whakapapa Māori to its origins.

The understanding of whakapapa allows us to establish a profound connection between all aspects of an individual's wellbeing, encompassing mental, physical, and spiritual health, as well as the health of their family, community, and relationship with whakapapa and whenua (Durie, 2018). Within the context of te Ao Māori, we can extend this understanding of whakapapa. For instance, the model 'Te Tukutuku a Tāwhaki' illustrates how taonga pūoro can facilitate connections across different kaupapa in te ao Māori, such as being able to support the learning and usage of te reo Māori, incorporate knowledge around whenua and relevant practices, and build confidence in wāhine to become kaitiaki of whānau and community through their use of pūoro. However, non-Māori practitioners who may limit their engagement with te ao Māori solely to taonga pūoro would potentially sever these vital connections for both them as a practitioner and all those they worked with, restricting the potential benefits within their practice.

Practitioners need to embrace a comprehensive approach that not only encompasses musical aspects but also acknowledges the broader te ao Māori, connecting taonga pūoro to the wider Māori world, rooted in the whakapapa of atua and tīpuna. This ensures that practitioners are engaged in a meaningful manner, harmonising with the essence of te ao Māori as they navigate their professional practice.

This holistic viewing system employed by the taonga pūoro community may appear intricate to outsiders. However, it represents our relationships through oro and whakapapa and how they repeat and change over time. For instance, we grasp the cyclical nature of pūrākau in our lives and understand how our skills can pave the way for acquiring those we have yet to reclaim, which we can pass down to our descendants through whakapapa. Te Rito (2007) described whakapapa as a living entity that necessitates our ongoing care and nurturing of relationships with our pasts to prepare for our futures.

The voices of our tīpuna and our whakapapa find expression and resonance through our oro. In this way, we bring their voices back into the world with us. By deeply understanding our whakapapa and recognising the voices within ourselves that exist within the layers of our whakapapa back to tīpuna, te taiao, the atua, and the first oro, we can unite past, present, and future within te ao pūoro, both in our therapeutic space and in the broader world of sound.

When we work therapeutically as taonga pūoro practitioners, we not only support those receiving our care through music but also through the connection to our tīpuna, our whakapapa, and shared experiences. These connections transcend time and place, allowing us to provide support deeply rooted in our whakapapa. Reflecting on the ‘Pūoro ki Waihao’ study, we recognise the profound importance of understanding whakapapa and fostering close connections and relationships to create therapeutic environments. With Waihao serving as a place to which whānau could all trace their whakapapa, we shared an ancestral strength and support system that we tapped into through the use of sounds in our place.

During our wānanga, we all knew that we were not solely individuals but rather Tahu Pōtiki, Rākaihautu, Hine Ahuone, and the descendants of potato pickers who worked so we could create a space to heal ourselves and our family lines together. In the music we created, we discovered the ability to spontaneously collaborate harmoniously, as if our voices were orchestrated together. This harmony stemmed from the deep connection we shared, where our voices converged, and the collaborative skills we have developed across generations.

To possess whakapapa Māori is to embody the very essence of whakapapa itself, enabling us to make ancestral connections and use them to ensure the survival of our ancestors within us. Engaging with sound and whakapapa requires practice and training to safeguard practitioners and communities. Practitioners such as Hinewirangi, Mahina Kingi Kaui and others stressed the significance of maintaining personal practice and alignment with their tīpuna to ensure these relationships were strong and safe.

When therapists do not have whakapapa Māori, they must know themselves deeply and be immersed in te ao Māori to protect themselves and those they serve. This involves building connections, establishing relationships with Māori, and deepening the whakapapa of their practice, as well as looking critically at their true intentions beyond wanting to engage with this work. As explained by Jones (2012), as Pākehā views are normalised within our society and academic contexts, the idea of kaupapa Māori research being ‘by Māori for Māori’ can be

taken as a threat and a conscious exclusion. Kaupapa Māori research is a way of recentring Māori and valuing our skills first, so we can make resources to improve the lives of Māori through our own understanding. It does not explicitly say ‘for Māori engagement only’, nor does it say that Pākehā are in a position to continue telling us what we need.

Throughout my journey as a music therapist, I have observed non-Indigenous practitioners treating the process of connecting with Māori as a mere step to accomplish rather than an in-depth and ongoing process that removed time barriers. If the wairua is right, they may move forward to practising with Māori and for Māori, ensuring that Māori therapists and practitioners always lead the action. If their intentions towards Māori are genuine, then they will be satisfied to support Māori to utilise the whakapapa they have within to work with their people. As a treaty partner, an advocate in Pākehā-dominated spaces, and always a guest within te ao Māori, non-Indigenous practitioners must acknowledge their role and value in this process and accept that they will not gain redemption by ‘saving’ Māori, as a rescuer from the damage that was inflicted by the Pākehā legacy (Jones, 2012).

Whakapapa surpasses any Western qualification. However, the building of sincere relationships has the potential to lead to generations of understanding and shared whakapapa that traces back to tīpuna who stood alongside Māori and for Māori within the realm of pūoro, rather than overshadowing Māori in our practice. Positive engagement within taonga pūoro from tangata Tiriti is personified in the work of Brian Flintoff and the late Richard Nunns, who worked with Hirini Melbourne as the first members of Haumanu. Hirini described his work as being for Tūhoe first, Māori second, and everyone else third, showing how all are included, with Māori having rights over their mātauranga and technology. Brian and Richard continue to work this way after Hirini’s passing, showing their accountability and commitment to te ao Māori and taonga pūoro. As a result, they are well regarded across Aotearoa within taonga pūoro and te ao Māori as a whole, a positive example of what can be achieved when we hold ourselves accountable and understand our role in the broader kaupapa rather than as an individual.

### **More than Music**

In reviewing the findings of this thesis, it is evident that Richard Nunns’ whakaaro on the true intentions of taonga pūoro, which revolve around wairua and hauora (Nunns, 2001), remains relevant today, just as it was during the Haumanu revival. The connection to wairua and

hauora, as stated by Nunns, are referenced in the use of taonga pūoro across the life span of the individual, where they are used within moments of heightened need and spirituality such as birth, death, and other important moments of transition such as pōwhiri and courtship. Te waiata tīmatanga o te ao is referenced as the world being sung into being. However, it can also refer to the karanga of the wāhine that announces the arrival of the baby into the world, where the wāhine becomes the taonga pūoro herself to express this sound. Through these significant times, taonga pūoro and the oro they create act as a form of support and communication for those involved. In these moments, the taonga pūoro are not simply making music but creating ‘oro’ and speaking te reo pūoro to communicate support and emotion that our words may not be able to convey. This, in turn, assists with our sense of wellbeing and ability to use taonga pūoro to self-regulate and communicate in ways that uplift our Māoritanga and hauora. The hauora benefits of taonga pūoro have been used since the beginning of te ao Māori, manifesting within the creation of our atua and whakapapa. Using taonga pūoro within hauora has gained a presence across Aotearoa in various fields. This is exemplified in the chapter ‘Mahi me ngā Whakaaro Pūoro, where practitioners have outlined different programmes and populations.

Returning to the introduction and how we define taonga pūoro, it is important to note that ‘taonga’ signifies something treasured. In contrast, ‘pūoro’ can be broken down into two syllables carrying distinct meanings. ‘Pū’ denotes origin and power, while ‘oro’ encompasses vibration, sound and resonance. When we attempt to translate these words as accurately as possible into English, it becomes evident that the concept of origin and power of sound, vibration and resonance is broader and spiritually more relevant than the definition of music as arranged sound. Early understandings of taonga pūoro, as presented by Best (1925), portray these instruments as being used ceremonially and spiritually for fostering connection and health and backing ‘music’ and communication.

During the revival period, mātauranga pertaining to these areas of the discipline was collected and published by Richard Nunns, Hirini Melbourne, and Brian Flintoff. Recordings such as ‘Te Kū Te Whe’ opened up the world of taonga pūoro to new generations. The availability of such works as an album, along with the many subsequent sonic works, was both revolutionary and instrumental in enabling the general public to perceive these works as ‘music’ or arranged sound rather than the more nuanced definition of ‘pūoro’ that traces its origins of sound within te ao Māori and follows a multifaceted whakapapa through to taonga pūoro and to Māori ourselves.

The term 'instrument' has become widely used in English to describe taonga pūoro, which, when associated with the word 'music,' implies that taonga pūoro are 'musical instruments' played mainly for entertainment purposes. In some ways, the term 'instrument' can convey both the musical component of these taonga and their function as tools of health and healing. Nevertheless, this can overshadow their transformative potential, leading people to assume they are solely instruments of entertainment. The taonga themselves contain whakapapa back to atua, as well as inherent mātauranga, which gives them a level of rangatiratanga within themselves, enabling the instrument to be the teacher if the user has witnessed examples across te ao Māori, and not just within performance.

By reviewing the uses of taonga pūoro, te reo and pre-Pākehā wording and kōrero, as well as the adaptation of Māori technologies to work with Pākehā technology for disseminating mātauranga, such as the use of CDs, it becomes apparent that taonga pūoro are not simply musical instruments. What they create cannot be captured within the Western definition of music. However, the question remains: What can be encompassed within the definition of pūoro? Moreover, if pūoro is not considered music, can taonga pūoro be included in the repertoire of music therapists as instruments to be used with clients?

As explored in the whakapapa section, taonga pūoro is a connection within te ao Māori. Taonga pūoro span from the enjoyment of sound making to the ancient pūrākau that connects us to the very first sounds that sang our world into being. As time and whakapapa intertwine, the earnest sounds of a child first learning to play pūoro are intricately linked to the first sounds that created our world - showing how we relive and understand the world around us through our pūrākau and pūoro. This consistency of oro provides continuous support for tāngata whaiora using taonga pūoro for their wellbeing, assisting them in periods where they are unwell, and being a source of strength and a communicative tool across their lives.

In kōrero with Rob Thorne, I came to understand that the first role of pūoro is communication. Within ritual contexts, this may involve playing pūtātara at the borders of our rohe to communicate that this land is ours and our commitment to its protection. In society, young people may send their oro of love into a kōauau, carried by the wind to reach its intended recipients. Communication also extends inward, allowing us to communicate with the tīpuna within us.

As well as facilitating communication with our inner whakapapa and other people through pūoro, pūoro serves as a means to communicate and understand our environment. Pou pūoro described our pūoro as embodiments of our environment, enabling them to speak with the atua that make up our world as we collaborate to produce these sounds and messages. This concept is referred to within the study 'Pūoro ki Waihao' as he reo oro, a language of vibration, with 'oro' being a combination of the practitioner, the taonga, and the environment surrounding the playing.

Taonga pūoro serve as more than a mere musical instrument – they form an intricate web of connections within te ao Māori, using the language of oro. They enable us to cultivate and nurture relationships within our whakapapa, not only internally but also with others and the environment. While taonga pūoro encompass aspects of music, such as collaborations with artists and playing for entertainment, it is crucial to recognise that their significance extends far beyond music alone. To genuinely engage with pūoro in a hauora sense, connecting various kaupapa and tīpuna across time, we must acknowledge its broader scope, encompassing spirituality, inter-generational connections, whakapapa, and the environment.

Considering taonga pūoro as a wider kaupapa than just music raises the question of whether it should be used within contexts like music therapy for its sound, disregarding its inherent whakapapa. As emphasised in the whakapapa section, no Western qualification can fully meet the qualification of whakapapa. Moreover, focusing on producing pleasant sounds using these instruments, drawing upon skills from other mediums, without understanding the vast palette of sounds descended from that whakapapa, prioritises Western musical values. In these contexts, these 'musical' sounds take precedence over furthering the understanding of sound as a tool for communication and healing, which Māori hold as our birthright.

For music therapists and other non-Māori users of Māori technology to authentically engage with taonga pūoro, it is essential that it is not viewed as merely a token aspect of their practice to attract Māori clients. Instead, it should be approached as a step towards decolonising music as sound, provided that adequate time and gentle engagement are given to understanding how Māori use sound for healing outside of the realm of performance. When the focus shifts away from acquiring or appropriating taonga, genuine dialogue can begin, allowing Pākehā to move towards understanding how we connect and speak with our pūoro.

## **Rangatiratanga**

### ***How We Name Ourselves, What We Know, and What is it That We Are Trying to Name?***

As noted in the introduction, there is no universally accepted term for a taonga pūoro practitioner working in hauora. Several terms are currently used, including kaipūoro or manuwhakatangi. Similarly, the philosophies specific to pūoro also vary among practitioners, providing them with a safe foundation to practice. Each practitioner possesses their understanding of concepts from te ao Māori, which they weave together to form their own whāriki – a framework for their craft and community work. Certain whakaaro and knowledge bases are commonly shared across practitioners, such as the concept that kōauau is used for self-expression and the idea that taonga pūoro are instruments of healing (Nunns, 2001). However, overall, each taonga pūoro practitioner has rangatiratanga, or sovereignty, over their practice and the language they use to describe it and themselves.

Within the rangatiratanga we possess over our individual craft, there are elements of shared whakapapa, knowledge, and practice, which form connections between us and a level of accountability to our forebears and taonga pūoro community. Evidence of the value of the whakapapa within taonga pūoro can be traced in the study ‘Ngā Pou o Pūoro’, where all participants, aside from the one withdrawal, chose to have their names attached to their kōrero to keep this whakapapa intact. As well as attaching themselves to their knowledge to provide the links of whakapapa for those who need it, this connection also helps to build the mana of the kōrero and the practitioner by the ownership of kōrero and understanding of its whakapapa. This also allows for the mātauranga to continue to grow, as naming the knowledge holder helps create opportunities for other practitioners in future to speak with knowledge holders, helping to grow the whakapapa and knowledge base for the community as a whole. As taonga pūoro practitioners working in hauora, we inherit the whakapapa of Haumanu and draw upon the whakapapa of our atua of ngā taonga pūoro, which centres on our atua wāhine pūoro and their roles of nurturing, creating, and birthing. However, as our whakapapa extends to the present, we inherit many understandings of pūoro that contribute to our inherited knowledge. This is shown in the model ‘Te Tukutuku a Tāwhaki’, where we bring new kaupapa and information to enhance our understanding, community, and pūoro.

Our lived experiences influence our diversity as practitioners. As seen in Chapter Four, Many of our pou pūoro have encountered personal challenges that mirror those of the people they

work with or share similar intergenerational traumas and strengths, albeit with different whakapapa and triggers. Hinewirangi referred to this as us accessing our “healer within.” In taonga pūoro ki hauora, our practitioners manifest a uniquely individual approach, which may be considered a disadvantage in Western medicine. However, this diversity symbolises the authenticity and strength of each practitioner’s whakapapa, life experience and mātauranga. When we enter the therapy room as practitioners, we do not merely bring ourselves and our whakapapa. We enter into a partnership with our taonga; without us, they cannot sing, and without them, we cannot channel their oro into the world.

Practitioners often view the taonga as the therapist, while they are a guide, which acknowledges the rangatiratanga of the taonga itself. This perspective can also be applied to taonga pūoro as the ariā of different atua pūoro, with whom we can co-create oro or resonations. Like Durie’s ‘Te Whare Tapa Whā’, this healing process is intimately connected to our relationship with our whenua and te taiao. In Chapter Four, Jerome Kavanagh described the importance of playing to the whenua first, channelling his version of taonga pūoro ki hauora, known as ‘*Oro Atua*’. Te taiao serves as the conduit for bringing taonga pūoro from the realm of the atua into our physical world. The interconnections among these elements are limitless, and when we include a person or group receiving our care, the network of these connections grows more complex. As a result, each taonga pūoro practitioner will have a different way of experiencing, describing, and labelling the energies they harness and release with taonga pūoro. Nevertheless, by exploring how others understand and engage with pūoro and sharing our experiences, we can understand and use taonga pūoro as practitioners.

### **Hauoro**

‘*Hauoro*’ is the term I use to describe the experience of creating oro therapeutically with taonga pūoro. It encompasses both the sounds I create with my taonga and my identity as a ‘wahine hauoro’. Looking at the whakapapa of this word, ‘*hau*’ refers to breath, wind, vital essence, and acknowledgment of being heard. It intensifies the term ‘*oro*.’ ‘*Hau*’ also references the winds of Hinepūnui o Toka, the Kāi Tahu mother of the winds, connecting ‘hauoro’ to the concept of ‘hauora.’

For me, ‘hauoro’ represents a combination of my whakapapa, the taonga pūoro I use, and te taiao. Within hauoro, te taiao focuses on the whenua I work on and the whenua I am descended from. For taonga pūoro practitioners, exploring the whakapapa connections

between oneself, the pūoro used, and the whenua you are on and descend from can aid in developing or refining your theoretical understanding of the profound connection with pūoro. It encourages practitioners to feel the flow of oro between these elements, to play into that whakapapa, and to know that we can create and rebirth ourselves through pūoro. Ko au te hauoro, ko te hauoro ahau. Ko Hinepūnui o Toka tōku tīpuna wāhine. He wāhine hauoro ahau!

### **Contribution to the field**

As explained in the initial introduction and first chapter, a main factor for undertaking this research was to fill the gap in the literature and ensure that this foundational work was done by Māori and reflected the knowledge of the pūoro community. Therefore, protecting this knowledge while adding literature within this gap are the main contributions to the field and to the protection of Māori and our knowledge. The implications for this research extend across various fields, including taonga pūoro, hauora, mātauranga Māori, and related health disciplines, such as music therapy. This section will focus first on the implications for taonga pūoro practitioners and te ao Māori, followed by implications for health disciplines and workers.

Firstly, as explained in Chapter Four by Hinewirangi Kohu Morgan when describing “the healer within”, taonga pūoro practitioners possess the inherent ability to use pūoro to “*sing themselves back into being*” and facilitate this process for others. Therefore, this thesis serves as a starting point for broader wānanga among practitioners, aiming to explore the connection between taonga pūoro as rongoā while providing a shared language and foundation for future dialogue. This thesis also documents the whakapapa of hauora within our craft, showcasing the uses of our taonga and the contributions of the practitioners who played a role in reviving and developing our methods and technology. Like creating a wānanga space, this thesis fostered a connection between taonga pūoro players, encouraging the development of an interconnected discipline where we can all contribute our unique oro to the conversation and connect with others whose oro resonates with ours.

The ‘He Hauora – He Hauoro’ framework and models presented in this thesis belong to the taonga pūoro ki hauora community, with the understanding that each practitioner acts as a kaitiaki of the kōrero tuku iho contained within these models, utilising them for the benefit of our people as Māori. This framework and the models included are perhaps the most useful

contribution this thesis makes to the community, as they provide a resource that can be used by the learner practitioner to the experienced taonga pūoro practitioner in work with individuals, groups and communities. Contained within this models is mātauranga pūoro, hauora, and whakapapa that can connect all Māori to taonga pūoro on various hauora levels. The model 'He Kete Hauoro' is of particular interest as a contribution as it documents the use of individual taonga pūoro in hauora by practitioners and tīpuna. This model provides documentation of the work of our pākeke and ancestors, enabling it to be used within our hauora and as further evidence towards using these individual taonga within health care. As discussed in the key themes section, each pūoro practitioner will have their own distinct understanding of our role as taonga pūoro ki hauora practitioners. However, it is hoped that these models may act as a starting point for practitioners to identify the elements of hauora and to embark on the journey of understanding, subsequently sharing their insights with the wider pūoro whānau. Furthermore, the models and information provided in this thesis offer guidance for aspiring taonga pūoro ki hauora practitioners, outlining a process of research, practice, and connection. It is worth noting that taonga pūoro are not an individual pursuit; thus, the information, examples, and resources within this thesis are to be used with the support of other pūoro players and, ideally, the consort of our pūoro kaumātua and tuakana.

It is hoped that by using this thesis as evidence towards the use of taonga pūoro for hauora, the health system may gain a deeper appreciation for experienced taonga pūoro ki hauora practitioners and the expertise that they bring to hauora and health. Through this increased understanding, it is hoped that further relationships will be cultivated for space for taonga pūoro within the health service profession. In addition, it is hoped that the resources within this thesis can provide initial programme ideas and ideas for therapeutic interventions. Hopefully, this thesis will help practitioners be recognised for the mana within their practice and their value for how they can help and heal our people.

By utilising this thesis as supporting evidence, experienced practitioners in the field may be better equipped to advocate for their positions within the health sector and therapeutic practice as taonga pūoro ki hauora practitioners. The resources here can provide initial programme ideas and suggestions for therapeutic interventions. Ultimately, it is hoped that this thesis will contribute to recognising practitioners' expertise and acknowledge their significant role in assisting and healing our people, showcasing the inherent mana within their practice.

This thesis presents compelling examples of how taonga pūoro have been used, and can continue to be used, within the health sector. It also identified practitioners who have contributed to developing and revitalising these practices. By providing these models, health practitioners outside of te ao Māori can better understand hauora and the significance of taonga pūoro. We aim to acknowledge the immense value of taonga pūoro across a wide range of populations and counteract the trend of exclusively prioritising Western knowledge and professionalising our therapies (Smith et al., 2011).

Moreover, this thesis defined the barriers that health practitioners face when engaging with taonga pūoro. Particularly, these barriers arise for practitioners who have not immersed themselves in the whakaaro and whakapapa of the taonga pūoro community and who do not whakapapa Māori. This thesis underscores the significance of fully immersing oneself within taonga pūoro and its community, as well as the whakapapa, before assuming the role of a taonga pūoro ki hauora practitioner. It serves as written evidence in a predominantly orally transmitted idiom to emphasise the importance of genuine immersion in the taonga pūoro community, and the acknowledgement of whakapapa as prerequisites for such a role.

As the introduction mentions, the selective appropriation of specific Indigenous knowledge within the broader Western health system is rooted in white supremacy and capitalism (Laurie et al., 2005). Even when undertaken with the best intentions, it can cause harm to Indigenous people and hauora practitioners. The kōrero presented in this thesis implores Pākehā and Tauīwi taonga pūoro practitioners to refrain from referring to themselves as tohunga or healers within this tradition that is deeply intertwined with whakapapa. For groups, such as Pākehā who are used to being centred within society, having another group be centred may feel like a loss of power or a threat (Jones, 2012). Even though Pākehā often still remain at the centre of this scholarship as they detangle their privilege, the spoils of colonisation remain intact for them as people outside of being researchers (Smith, 2003). A proper understanding of taonga pūoro cannot be achieved without active engagement within the community or within a short time. It is possible for research such as this to be inclusive and decentering (Jones, 2012). Therefore, it is hoped that Pākehā who engage with this research understand more about this practice, and within it understand the work and intergenerational transmission that has built this practice over generations. It is not something to be learned quickly and then used to give Māori their own technology with a limited understanding and embodiment of the work in order to improve one's own feelings towards being a descendant of colonisation. This behaviour has the further colonising of Māori embedded within the process as Māori sit at the

receiving end of further white saviourism that arrived with the first missionaries (Pybus, 1954). If we are to value our taonga pūoro ki hauora practitioners genuinely, we must recognise and appreciate the substantial amount of time, study, and sincere relationship-building required to earn these titles recognised by our taonga pūoro community and tīpuna.

### **Strengths and Limitations - Methodological Reflections**

Conducting an exhaustive study encompassing the entirety of taonga pūoro application within hauora across the diverse Māori population, spanning from te tīmatanga pūoro o te ao to the contemporary world and beyond, would require an infinite research endeavour. Certain limitations must be acknowledged. These include the relatively small sample sizes of practitioners and participants, the focus on researching hauora for specific conditions, and the impact of the Covid-19 pandemic on the research process. However, taking the aforementioned limitations into account, this thesis provides a valuable resource to enable the discovery, development, and sharing of mātauranga in this domain.

#### **Strengths: Methodology and Methods**

The methodology employed in this thesis was kaupapa Māori theory, specifically chosen to align with my identity as a Māori researcher and to prioritise the representation and protection of the participants as Māori knowledge holders and learners. Given the qualitative nature of this research, it was fitting to draw upon a range of qualitative data sources, such as oro from taonga pūoro, poetry, diary entries, and photography. Incorporating these diverse sources facilitated a comprehensive understanding of the wānanga and mentorship spaces examined in both studies.

To preserve its authenticity, the thesis embraced mātauranga Māori, our knowledge system that predates and informs kaupapa Māori theory. By adopting it as an epistemological framework, the research integrated mātauranga Māori into its analysis. Additionally, whakapapa was employed as the method, encouraging the documentation of connections between practitioners, techniques, and pūrākau. This holistic approach enabled a comprehensive mapping of technologies, their uses, and their significance across time and place. As a result, the research generated a comprehensive understanding, shedding light on the multifaceted nature of taonga pūoro and their evolution over time.

Two qualitative studies were conducted using whakapapa as the method, along with the use of pūrākau as another technique to document and understand the data collected within the broader context of taonga pūoro, hauora, and te ao Māori. The study was guided by kaupapa Māori theory, which provided a framework for conducting research grounded in Māori cultural values. Overall, this research aimed to contribute to understanding taonga pūoro practice within the context of hauora. It provides insights to inform the development of Māori models of taonga pūoro practice to support hauora in a community context.

In both studies, mātauranga-ā-whānau, which acknowledges the significance of whānau and community as our first places of learning, guided my decisions regarding working within my marae and mentorship-based relationships with Pou Pūoro. This approach not only facilitated the achievement of the community's goals within the research but also strengthened the community throughout both studies.

As a taonga pūoro practitioner and a music therapist, my ontological positioning places me within the taonga pūoro community and the broader context of hauora. This positioning further situated me within my iwi of Kāi Tahu, Kāti Māmoe, and Waitaha, as well as my marae of Waihao. Utilising these existing relationships and connections became resources for this thesis. This enabled the use of mātauranga-a-whānau and mātauranga-a-iwi to connect with prominent practitioners and mentors within taonga pūoro ki hauora, as well as my marae at Waihao where the second stage of this research took place.

Furthermore, the analysis process incorporated the use of pūrākau, employing important narratives from the history of taonga pūoro ki hauora and significant stories within the research itself. These pūrākau served a twofold purpose of illustrating themes and also deepening our understanding of how we, as Māori, connect to the history of the atua pūoro and taonga pūoro itself. By employing this methodology and method and drawing upon these various elements, the research provides a nuanced exploration of the kaupapa, integrating te ao Māori and pūrākau to enhance the findings.

### **Study Scope: Researching Hauora over Specific Conditions**

The decision was made to conduct this thesis within the realm of hauora rather than health to provide a holistic approach to hauora Māori. This approach included various aspects of health and health conditions while providing a comprehensive understanding of the interlinking

nature of hauora and whakapapa. It was therefore deemed outside the scope to conduct any specific studies or focus specifically on one condition or aspect. Despite this, participants in ‘Ngā Pou o Pūoro’ provided many examples of other health and disability issues and scenarios, such as work with bipolar, autism, depression, stroke, and ADHD. This was echoed within the second study, ‘Taonga Pūoro ki Waihao’ with autism, anxiety, depression, and work with self-esteem, being prominent discussion topics with participants and areas of focus for pūoro within whānau. In some aspects, it was frustrating not to be able to research these areas further within the scope of this thesis. However, it is promising to see whānau members and tāngata whaiora themselves working in these areas to achieve rangatiratanga for our tāngata whaiora and tāngata whai kaha. These communities need to have their whakaaro leading their own research into how pūoro can assist them, with practitioners supporting them through this journey with pūoro and resources. While not comprehensive, I feel that this piece of research is the first patch of light seen under the arm of Rakinui before our atua pushed their way into the light for us all. I encourage our tāngata whaiora and tāngata whaikaha to be with us as we seek that light for all kaitiaki pūoro.

### **Representation of Findings**

I wanted to profile practitioners’ achievements and mahi as health care workers within pūoro to show the discipline's breadth and depth and protect practitioners through accurate documentation. Participants were able to provide feedback on work that includes their information and knowledge, as well as the transcripts to accurately reflect the work of my taonga pūoro pākeke and our collective tūpuna within this community.

One of the long-term concerns with ethics is protecting the traditional knowledge recorded through this research, much of which has come from the knowledge of tūpuna that has been passed down. A large proportion of this thesis is centred on the processes and attributes important to taonga pūoro work within hauora Māori, according to the interview participants, who are experts in the field. Personal information and tūpuna kōrero have only been included with informed consent from the participants.

Within the write-up of the research itself, I aimed to ensure that the systemic factors identified by practitioners in Phase 1 that have, in part, caused Phase 2 participants to express specific hauora needs were acknowledged. These factors and their outcomes whakapapa back to colonisation, unconscious bias and systemic racism, acknowledged as ongoing breaches of te

Tiriti o Waitangi (Reid et al., 2000). Therefore, it is crucial to recognise this not just as a Māori issue or personal issue for ngā tāngata whaiora but as a national and community issue. Acknowledging the whakapapa of trauma and illness for tāngata whaiora is crucial because it is our responsibility not to ignore the plights and needs of our people. However, it is also our responsibility to show how the systemic issues of colonisation and racism have weaved through time to where we are today.

### **Limitations**

Due to factors such as Covid-19, whānau stress, and changes in life focus, several pou pūoro withdrew after the interview and transcription stage of the first study, ‘Ngā Pou o Pūoro.’ Although this was disappointing, it reflected the reality of working with Māori hauora practitioners during a public health crisis, where we, as Māori, often serve as first responders for our communities. Despite the study’s sample size, the close-knit nature of the community created an environment that encouraged the pou pūoro participants to describe and whakamana the practice of other practitioners who could not be interviewed. Going in-depth into the philosophies and experiences of a small group of renowned practitioners, either mid to late career or kaumātua, gave a wide variation of kōrero with many links between practitioners and practising styles.

Notably, most participants who withdrew were tāne, resulting in a gender imbalance within the study. However, since this thesis is grounded within concepts of mana wāhine, and since all practitioners have acknowledged that the kaupapa of taonga pūoro ki hauora stems from wāhine and atua wāhine, maintaining this focus felt appropriate. This approach allows room for future researchers into tāne practitioners, ideally by tāne practitioners themselves, to explore the practices of tāne practitioners in greater depth.

In the second study, ‘Taonga Pūoro ki Waihao,’ I encountered numerous withdrawals from whānau who initially expressed interest in joining the wānanga series. This was challenging for a practitioner to facilitate the changing numbers. However, this also reflected the broader circumstances and struggles of our whānau and the need for pūoro to fit into the lives of those with extra challenges, such as issues with health, disability, finances, and interpersonal trauma and conflict. It is people dealing with these issues on top of whānau life and the roles they hold within the whānau that may need pūoro for hauora the most, and being able to adapt to provide for whānau with whatever time they had available was a challenge that was worth meeting.

One of the advantages of having small, close-knit wānanga rather than large groups was the opportunity to foster whānau connections and close-knit rōpū. Within these intimate settings, participants felt safe to experiment and grow with each other into their identities as Māori and as kaitiaki of ngā taonga pūoro. Although a larger sample size could have provided a more extensive range of hauora needs, the specifics leave space for future researchers in a field that will grow and change with our needs as Māori.

As previously mentioned, the studies in this thesis and the entire research and writing process took place during the Covid-19 pandemic. As a PhD student, I faced many challenges during this time because of the restrictions needed to protect our vulnerable whānau and because of my disabilities, which were further accentuated because of the pandemic and its restrictions. Two lockdowns during my PhD journey impacted my ability to spend time in person with participants of ‘Ngā Pou o Pūoro’. The pandemic also affected my health as I was unable to access some medications and treatments for both my bipolar disorder and thyroid condition that developed throughout my PhD as a result of not being able to get lithium readings taken during this time as they were not deemed essential. Covid-19 also affected the second study, ‘Taonga Pūoro ki Waihao’, when the series occurred. It also affected participant numbers, as the whole whānau often needed to leave the research for one or more weeks if they had Covid-19. However, the Covid-19 pandemic also encouraged whānau to think about their hauora, which meant that the content within this thesis is placed within a world experiencing a public health emergency, increasing its relevance to our current health system and sociocultural dynamics.

### **Recommendations**

This study and the Masters thesis I completed on using taonga pūoro in mental health music therapy are two of the earliest modern and extensive works on the use of taonga pūoro in hauora. Therefore, as this is mainly exploratory research, many recommendations can be made for future research within taonga pūoro ki hauora. These have been placed into three sections: safeguarding practices, individual conditions and specific needs, and mana wāhine-based initiatives.

## Safeguarding Practices

As mentioned within the introduction, my commitment to this thesis was a '*take*' given to me by elders, tuakana, and tīpuna to ensure that our mātauranga, taonga, and people were safe within taonga pūoro ki hauora, and that our instruments were safeguarded against being weaponised against Māori. The need to safeguard intangible cultural heritage, including that of Indigenous communities, is acknowledged by the UNESCO (United Nations Educational Scientific and Cultural Organization) within their 'Convention for the Safeguarding of the Intangible Cultural Heritage', which includes the purpose of ensuring respect for practitioners, knowledge holders, and technologies (Schmitt, 2017). This further validates the scope of this work as remaining largely in the hands of Māori and lifelong experienced practitioners. It is these experts and kaitiaki who have found understanding in being de-centred, and knowing that it is taonga pūoro, not they themselves, who has the potential to improve the lives and in some cases, to save Māori (Jones, 2012). Professionalisation such as music therapy can increase consumer safety and benefits, but also displace Indigenous practitioners by prioritising Western knowledge and qualifications over the intergenerational transmission of mātauranga and Indigenous understandings and systems of support (Baillie Smith et al., 2011; Kothari, 2005). Within music therapy, what can often appear as biculturalism is, in fact, the piecemeal and ad-hoc use of desirable aspects of our culture and understandings. These are then used within the context of Western frameworks where they are delivered in what is perceived as a 'superior' way to the 'unqualified' Indigenous practitioner (Laurie et al., 2005). Therefore, this thesis and the resources contained within needed to be aimed at our people as Māori to use in their whānau and communities rather than being a more academic-styled resource. This advice is given in order to minimise the risk of the mātauranga within this thesis being decompartmentalised and used out of context within the practice of therapists and other health workers outside of our community and discipline. In order for our mātauranga to be protected while still encouraging Māori practitioners and building meaningful and long-lasting relationships with Pākehā and Tauīwi, we need to continue to wānanga together on the future of taonga pūoro. As Māori within the taonga pūoro community, we need to wānanga on what parts of our practice are open to all learners, which can be done in collaboration, and which may need to remain exclusive to us as Māori to ensure the safety of all involved. The health and hauora sectors, as well as the Māori community and hauora community, would benefit from further research being conducted by Māori in these areas. This research could then be used to ensure that providers are employing and supporting Indigenous practitioners, and practitioners with long histories and deep connections within pūoro ki hauora. It advocates for the protection of Māori and all tangata whai ora from potentially dangerous

practices from practitioners with Western qualifications rather than community experience. The risk includes the compartmentalisation of pūoro Māori, which may have substantial adverse effects on both Māori and Pākehā clients who do not receive the full whakapapa of the modality.

### **Specific Health Conditions**

It was decided that as this was exploratory research in a field with little academic literature, a broader focus on hauora would best benefit the taonga pūoro community and its members who work within health and hauora. It is hoped that this thesis will provide a strong base for future Māori researchers of taonga pūoro and hauora to continue to discover and revive. In addition, our uses of individual taonga can be developed for specific health conditions, as well as the use of taonga pūoro for overall hauora. Chapter Four discussed various populations and conditions, including ADHD, autism, stroke, hapūtanga, and palliative care. As tangata whaiora myself, I feel that there is a depth of whakapapa and the strength that accompanies it when members of these communities work with others like them with pūoro. Healing from within our communities in this way ensure more profound understandings of each other, our conditions, and pūoro as a rongoā. Therefore it is in the interest of taonga pūoro players to ensure that those living with disabilities, and the effects of illness, can access support from our community to conduct research into these areas. This helps support tāngata whai ora to hold rangatiratanga, while growing our collective knowledge of what pūoro can do. In terms of how we, as Māori, research in this community, the whānau is the first place of pūoro, with wāhine as the source. Having pūoro available and our communities open to whānau with disabilities, helps whānau to gain the experience and knowledge of the whakapapa of pūoro and its ability to heal. Helping to build confidence within whānau so that they feel safe and confident to experiment with taonga pūoro in order to meet their needs and share their knowledge with others.

### **Mana Wāhine**

As noted throughout this thesis, including the mana wāhine pūoro chapter (Chapter Four), *ko te wāhine te pū o te oro*, women are the source of oro within the home, the whānau, the community, and the atua themselves. Taonga pūoro has featured as an empowering presence in the life of all wāhine practitioners within ‘Ngā Pou o Pūoro’, and it became so also for the women within ‘Taonga Pūoro ki Waihao’. By focusing on oro as a reo Māori for wāhine, intergenerational wounds around karanga and kōrero can begin to heal. The confidence to

take pūoro as a personal strength into other kaupapa to grow one's Māoritanga can be built, along with self-esteem. Within the use of pūoro by wāhine Māori for hauora, kaitiakitanga was a crucial element that includes the guardianship roles that wāhine play within taonga pūoro, whānau, and the wider community. By fulfilling these kaitiakitanga roles, wāhine assist in the naturalisation of taonga pūoro.

Additionally, kaitiakitanga examines ways to empower wāhine with the knowledge and confidence to become kaitiaki of taonga pūoro within their whānau. These concepts of kaitiakitanga are often initially practised through the use of the 'whānau pūoro'. This helps to empower women with the different voices and uses of our taonga while encouraging wāhine to engage deeply with taonga pūoro, kaitiakitanga, wāhinetanga, and te ao Māori as a whole, resourcing them internally and externally to support their whānau and communities with taonga pūoro. This would serve as a solid basis to further research and programmes or as evidence towards supporting a kura pūoro, as was the dream of Hinewirangi Kohu Morgan.

### **Kura Pūoro**

One of the last wishes of pūoro kaumatua Hinewirangi Kohu Morgan was to establish a kura pūoro that could cater for all ages and was run by wāhine practitioners. By seeing the transformations within whānau at Waihao and within kōrero from the wāhine practitioners in 'Ngā Pou o Pūoro', it is clear that the support of a whānau pūoro and learning how to "*sing yourself back into being*" would be a strong positive influence for wāhine Māori. In addition, a kura pūoro would have the potential to meet recommendations for documents such as 'He Korowai Oranga' (Ministry of Health, 2002, 2014). These documents guide the provision of effective services for Māori that are centred around the development of whānau, hapū and iwi, beyond Western definitions of health. Resourcing wāhine Māori programmes and research will have a broader resounding effect on the whānau of those wāhine and their wider communities. This was seen in both the kōrero of pou pūoro and study participants within 'Taonga Pūoro ki Waihao'.

In this context, kura holds a deeper meaning than just a place or place within time for education. Kura can also mean red, precious, sacred, divine law or philosophy (Williams, 1991, p. 157-158). Aside from this, it has connections to kurawaka, the place of sacred red soil from where humanity entered the world. These links again show the mana of wāhine within the kaupapa in its current state, and in the future, where it is hoped that this kura will

come to be (Murphy, 2011). It was the dream of Hinewirangi that the kura pūoro be led by wāhine practitioners to imbed the deep sense of kaitiakitanga, whakapapa, and whānau that wāhine practitioners embody. In addition, it is through the use of taonga pūoro by wāhine in the whānau that taonga pūoro can be naturalised as tools for hauora or as hauoro. To support wāhine in these roles, Hinewirangi Kohu Morgan proposed a kura dedicated to resourcing and supporting wāhine to use pūoro within their communities. Hinewirangi envisaged a kura that would be atypical in that it would be a space where tauira of all ages and stages could come to learn as much or as little as they needed about pūoro in an environment that fostered learning. Hinewirangi felt that the kura could be a physical space or invoked by the assembling of its Kaiako. This would enable us as wāhine pūoro to travel and provide access to taonga pūoro as hauora where it is needed most within Aotearoa.

There are still many barriers to this kura living up to the expectations of Hinewirangi. One of which is our craft, and specifically our wāhine practitioners, being valued to the level where they are supported by our wider community of taonga pūoro and relevant funding bodies to resource wāhine to create these spaces. The dreams of this kura, which draws on the whakapapa of atua wāhine, through our tīpuna wāhine, to the wāhine of the revival, down to us as wāhine hauora practitioners, continue in the dreams of mentees of Hinewirangi, such as Ariana Tikao and myself.

## **Conclusion**

This thesis on taonga pūoro ki hauora looked at the uses of traditional Māori instruments for health and wellbeing. Tracing the whakapapa of these instruments from te tīmatanga pūoro o te ao to our atua wāhine of taonga pūoro, to us as Māori. This included the removal of associated knowledge during colonisation via the Tohunga Suppression Act (1907) and the revival of taonga pūoro by Haumanu, and the increased use of taonga pūoro for hauora in modern-day Aotearoa.

The thesis consisted of two main studies; the first, 'Ngā Pou o Pūoro,' interviewed main practitioners in taonga pūoro ki hauora to investigate practitioners' histories, philosophies, usages, and future goals. This study showed a wide range of uses for taonga pūoro within hauora, including ADHD, depression, anxiety, arthritis, and stroke. Practitioners described relationships with te taiao as essential features in learning their craft and relationships with tīpuna and the different voices within themselves. Practitioners also explained how the taonga

was a crucial element, and the relationship between these variables was a crucial part of using pūoro in hauora. The importance of mana wāhine within the kaupapa was also discussed, with wāhine being noted as the source of taonga pūoro within the whānau. The value of comfort for wāhine with the whānau pūoro was discussed, as well as the importance of the balance of te ira tāne and te ira wāhine within the practice and within ourselves as practitioners. The wishes of practitioners, including Hinewirangi Kohu Morgan, who passed during this study, point towards creating a kura pūoro run by wāhine pūoro to use our technology to help our people “*sing themselves back into being.*”

The data from ‘Ngā Pou o Pūoro’ was then used to construct five hauora models for the subsequent study, ‘Taonga Pūoro ki Waihao’. These models included Kōauau Rau, which focuses on safe innovation, naturalisation, and the transmission of intergenerational knowledge. He Kete Pūoro examines the use of individual instruments to work with individual conditions or needs. The third model, Hine Raukatauri, looks at the internal and external supports for the hauora and safety of the taonga pūoro ki hauora practitioner, while Te Tukutuku a Tāwhaki looks at how we can extend taonga pūoro to other kaupapa Māori and use it to bridge gaps. These models can be placed within the wider Te Ao Pūoro, which looks at the environment, atua, and whakapapa that taonga pūoro connects to through us.

The second study, ‘Taonga Pūoro ki Waihao’, was conducted through a series of wānanga and off-shoot events at my marae of Waihao, utilising the models created from ‘Ngā Pou o Pūoro’ with aims to test these models in a community and marae context. The use of the combined models helped to naturalise taonga pūoro and its use for hauora within the marae environment, increased connection to environment and identity, and increased confidence of wāhine as kaitiaki pūoro within whānau.

Overall, the main themes featured whakapapa, including the importance of being Māori or building long-term, genuine connections to te ao Māori before considering working with Māori practitioners within the kaupapa of taonga pūoro ki hauora. Pākehā practitioners were also encouraged to examine their privilege as qualified therapists using elements of Indigenous knowledge to further their practice in spaces where Māori pūoro practitioners have been removed because of the professionalisation of pūoro. The topic of pūoro being known in te ao Pākehā as music is discussed, with the term instrument being compared to medical instruments rather than music. The broader scope of pūoro is examined, revealing that taonga pūoro is not an entirely music-based therapy and, therefore, requires additional

knowledge and expertise that is not readily available to most music therapists and related therapists in te ao Pākehā. The idea of pūoro being a language in itself as akin to the philosophies of Rob Thorne is praised for its importance in helping Māori reconnect to their language and identity through the power of pūoro, and how the intention behind our playing works in a way that mimics language. The terms around how we label ourselves as taonga pūoro practitioners who work in hauora are examined, with the individual nature of this choice providing a range of options unique to each person and their philosophies on their practice. These philosophies often included who or what practitioners believe is the conduit of therapy, be that ourselves, tīpuna, taonga, atua, or a combination of these and other influences. The concept of 'Hauoro' is introduced as an example of a label for a taonga pūoro ki hauora practitioner that I have developed throughout this thesis and use as a 'wahine hauoro' to place myself within the breath of our pūoro atua wāhine, the resonance of oro, and the kaupapa of hauora.

The implications of this work include the use of the models and kōrero within this thesis by taonga pūoro ki hauora practitioners and taonga pūoro practitioners who wish to investigate this area for their own healing and that of their whānau and community. Within the health sector, this thesis provides evidence of taonga pūoro being used for health throughout the history of te ao Māori. It also provides examples of frameworks that can be used within this modality of hauora. It is also hoped that the thesis helps whakamana our taonga pūoro ki hauora practitioners by documenting what is primarily an aurally-transmitted knowledge base. A warning is placed against Pākehā therapists utilising these models without proper support from the Māori taonga pūoro community and without long-standing relationships with Māori, and taonga pūoro that are maintained and prioritised during the work. Without these safeguards, it is unsafe for Pākehā practitioners to work with vulnerable people within hauora.

The small sample sizes of both studies are discussed, with Covid-19, whānau stress, and changes in life focus being a factor for participants from both studies choosing to opt out part way through the research. However, the small sample sizes provided close-knit groups and in-depth conversations and analysis, which in many ways enhanced the research. The decision to look at overall hauora compared to specific conditions was discussed with the need to create a broad base level of research for future practitioners. This required a more holistic approach to hauora instead of focusing closely on specific conditions, which are promising areas for future research. The impact of Covid-19 on the research and researcher was discussed, including delays in research times, participants being unavailable, and the researcher's health affecting

the thesis as a whole. It is noted that since this thesis took place during the Covid-19 epidemic, its relevance to our current hauora needs has increased, as well as the overall community focus on hauora for Māori.

Recommendations for future research and work around this topic are further wānanga and action from the taonga pūoro community. In particular, regarding how we safeguard our practices and practitioners from professionalising pūoro as a therapy and the subsequent compartmentalisation of our Indigenous knowledge. It is recommended that subsequent Māori researchers look into the use of taonga pūoro for specific needs and conditions. This should emphasise the need for members of the tāngata whaikaha and tāngata whaiora communities to be given opportunities to work with taonga pūoro within their own communities. Lastly, mana wāhine within taonga pūoro ki hauora is recommended as a place for future research. This includes hauora programmes for wāhine to utilise pūoro for their own hauora and the subsequent use of taonga pūoro for the whānau and community to ensure its normalisation and survival.

### **Poroaki: A Farewell**

I sit here having just played a pūtangitangi named Hine Ahuone, after both one of my ancestresses from Waihao and the ancestor shaped from clay to make the first woman. I made this instrument from our uku at our awa with my whanaunga during wānanga. A year before I started this PhD, my relationship with my whenua, and all the whakapapa and pūrākau within it, was barely a seed. However, it has grown quickly into a mighty rākau filled with birds who now all sing their oro together. This research propelled me to ask our elders big questions, spend time with my tuakana, and learn how to teach with the help of my teina. I am infinitely grateful to have spent time with Hinewirangi before her passing and to be mentored by incredible wāhine such as Ariana Tikao and Mahina Kingi Kauī. Looking to them to see what I could one day become gave me so much hope to keep going. Now that I am nearing the end of this time, it feels like I have been working on this kaupapa for many years as opposed to the three-year term of my doctorate, which was preceded by the two years of my Masters.

I have grown exponentially during this research and its circumstances, many of which have positively influenced me and deepened my knowledge, identity, and contributions to my marae, community, and te ao pūoro. However, it would be a disservice to future Māori

researchers in this space, not to mention the difficulties I faced as a young Māori scholar in a Pākehā dominated field such as music therapy. This was where my initial master's research was based, and the lens through which this research was conducted. I have had periods of being mentally unwell due to the harassment I have received from Pākehā music therapists wishing to tokenise Māori by researching taonga pūoro through a colonial, religious, or white saviour lens. This has included inappropriate emails, appearances at my performances and talks, and an offensive article where I am cited as a mentor for one of these therapists, despite regularly stating that I did not want to be involved in their decision to study taonga pūoro within music therapy further. Entering into this at the age of 23, it was easy for these professors, therapists, and students to work together to take advantage of a young Indigenous woman. It was clear that to break free of their control and protect our mātauranga Māori; I needed to complete this research to ensure that Western-qualified outsiders could not claim our work. I did not want to do a PhD, and I ultimately feel that this content would have been more valuable to the taonga pūoro community as a community-focused resource rather than an academic text.

Nevertheless, with the models and information included, I hope this thesis can protect our mātauranga from threatening presences and provide knowledge and confidence for taonga pūoro practitioners. I have sacrificed many opportunities and dreams to be here writing this, and I genuinely hope this mātauranga can be held now by this thesis and the community to which I am gifting it. Now it is my turn to heal myself with pūoro and those voices within me that I hope will come to see the light.

## Papakupu - Glossary

Aho	Line of descent, also a cord or connection
Aotearoa	Māori name for New Zealand
Atua	Ancestor of the environment with continuing influence
Āwhina	Assistance, help, and support
Hapū	To be pregnant, or a sub tribe
Hapūtanga	Pregnancy
Haerenga / Haereka	Journey or pilgrimage
Hau	Vital essence of a person place or object, breathe, or wind
Haumanu	Name of the group of initial revivalists of taonga pūoro, Hirini Melbourne, Richard Nunns and Brian Flintoff. Also can refer to therapy.
Hauora	Holistic health, with emphasise on breathe and essence as per 'hau'
Hinengaro	The mind, also one of the facets of Te Whare Tapa Whā denoting mental health
Iwi	Tribe
Kāhui rangahau	Research group, kāhui can also refer to constellation which is a better understanding of the kāhui rangahau in this study who operate individually but form a picture of taonga pūoro ki hauora together.
Kaimahi	Worker
Kainga / Kaika	Home or village
Kaipūoro	Taonga pūoro practitioner
Kairongoā	Rongoā practitioner / practitioner of Māori medicine
Kaitiakitanga	Guardianship
Kākano	Seed, ovum, often used to refer to our descent from the heavens and our potential
Kākī	Neck and throat, location of the mother and baby voice within the kōrero of Hinewirangi
Karanga / Karaka	Ceremonial call done by Māori wāhine to welcome visitors, at tangihanga, and to mark moments of significance and change

Karakia	Ritual chants, toned incantation, or can be translated as prayer
Kaupapa	Topic, agenda, theme, issue, or initiative
Kete	Woven basket, often used to refer to Tāne and the woven baskets of knowledge he brought back from the heavens to mankind
Koha	Gift, present, offering, donation, or contribution
Kōrero	Speech, narrative, news, or conversation
Kotahitanga	Unity, togetherness, solidarity and collective action
Kura	School, learning gathering
Kūwaha	Gateway, door, entrance, or mouth
Mamae	Pain, injury or wound
Mahi toi	Art work, containing all forms of art
Mahinga kai / Mahika kai	Food gathering areas and practices
Mana	Prestige, authority, control, power, influence, status, or spiritual power. Mana is a supernatural force within a person, place or object.
Mana motuhake	Separate identity, autonomy and self-governance. Mana through self-determination and control over one's identity.
Manaakitanga	Hospitality, kindness, generosity and support. The process of showing respect, generosity, and caring for others.
Manawa	Heart, also the location of the voice of the rangatahi in the kōrero of Hinewirangi
Manu	Bird or birds
Manuwahakatangi	Taonga pūoro practitioner, as used by Hinewirangi
Māngai	Mouth, or a word for certain kinds of mouth piece in taonga pūoro
Mātauranga / Mātauraka	Knowledge, wisdom, understanding and skill
Maunga / Mauka	Mountain
Mihi	Speech of acknowledgment, greeting, and gratitude
Mihi Whakatau	Welcoming ceremony
Moko	Can refer casually to the art of ta moko or Māori traditional tattooing, or to a grandchild as a shortening of mokopuna

Mokopapa	Can refer to a ceremony where multiple people receive facial moko, or to a skink.
Mokopuna	Grandchild or descendant
Mōteatea	Lament, traditional chant, or sung poetry. Can also refer to grieving
Ngahere / Kahere	Forest
Noa	Ordinary, unrestricted, to be free from the extensions of tapu
Oranga / Oraka	Health and welfare
Oro	To resound, echo, and resonate. A vibration.
Pākehā	New Zealander of European descent
Pakiwaitara	Legend, story, folklore, or narrative
Pao	Short impromptu composed song to entertain, pay tribute, or provide rebuttal
Poroaki	Farewell ceremony
Pou	Support or mentor. Refers to pou which are carvings and supports that erected around marae
Puku	Stomach, but also where one may feel discomfort towards decisions of a moral nature
Puna	Spring of water, also refers to a healthy community of pūoro players within an area
Pūoro	The origin and source of vibration and sound
Pūrākau	Ancient story
Rangatahi / Rakatahi	Youth
Rangatira / Rakatira	Chief or leader
Rangi / Raki	Can refer to the sky as a shortened version of Ranginui / Rakinui, but also refers to melodies, as they ascend to Ranginui.
Reo	Language
Rohe	District or boundary
Rongoā	Remedy, medicine or treatment within te ao Māori
Rōpū	Group of people
Taiao	Environment or the natural world

Takatāpui	Māori who are also gay, lesbian, transgender, transexual, agender, asexual, non-binary, or otherwise part of the LGBTQI+ community
Take	Purpose, reason, or cause
Takiwā	Territory
Tamariki	Children
Tangihanga	Funeral ceremony
Tāngata Whaikaha	Peoples living with disabilities
Tāngata Whaiora	Peoples living with mental illness
Tāngata Whenua	Indigenous peoples to the land
Tangi / Taki	Weep or cry, also can refer to the shortened form of ‘tangihanga’ as in Māori funeral proceedings
Tapu	Sacred and restricted
Taonga / Taoka	Prized treasure
Taonga tuku iho	Heirloom, something handed down such as knowledge or beliefs.
Taonga pūoro / Taoka pūoro	Instruments of sound, vibration, and hauora within te ao Māori
Tauira	Student or apprentice
Tauiwi	Non-Māori person or people
Te ao hou	The new world
Te ao Māori	The Māori world
Te ao pūoro	The world of sound and vibration
Te ao tāwhito	The ancient world
Te ataamira	The stage
Te ira tāne	The male essence
Te ira wāhine	The female essence
Te Moana nui a Kiwa	The great ocean of Kiwa; the Pacific ocean
Tikanga / Tikaka	The correct way, custom, habit, lore or method. The customary system of values and practices that have developed over time and are deeply embedded within Māori social context.
Tinana	The physical body, and the physical aspect of Te Whare Tapa Whā

Tino rangatiratanga	Self-determination, sovereignty, autonomy and self-governance
Tīpuna / tūpuna	Ancestors. Without the macron, it becomes the singular ‘ancestor’
Tohu	Sign or symbol. Can be used to refer to cave tohu as in cave art and symbols, as well as referencing signs within our world that help us to determine the future, our current positioning, and communications with tīpuna
Tohunga / Tohuka	Skilled person, healer or expert. Tohunga were the skilled practitioners at the top of their art forms which included things such as boat building to medicine, in modern culture this more refers to those who worked with wairua and atua such as tohunga ahurewa.
Tuakana - teina	The relationship between a mentor and a mentee, or student and teacher, where both learn from each to advance themselves and the craft as a whole.
Tūrangawaewae / Tūrakawaewae	Place where one has the right to stand through residence and belonging through kinship and whakapapa
Ūkaipō	Home of origin and source of sustenance.
Upoko	The head, and the location of the karanga voice in the kōrero of Hinewirangi
Wāhi tapu	Sacred place or site
Wāhine	Women, without the macron it is the singular ‘woman’.
Waiata	Song or chant
Waiora	Health, with an emphasis on the wai or waters that we descend from and are kaitiaki of.
Wairua	Quintessence, essence, or spirit of a person or place. Wairua was described to me by Hinewirangi as our duality coming from the waters of our mother and father. Wairua also denotes spirituality as it is used within Durie’s Te Whare Tapa Whā.
Wānanga / Wānaka	Time and space of collective learning
Wawata	Aspiration, dream for the future
Whaikōrero	Formal speech making, usually created and spoken by men.

Whakaaro	Thought or thoughts
Whakamana	Empower
Whakamārama	Explanation
Whakaora	An action or object that acts to save, rescue, resuscitate, revive, or restore overall health
Whakapapa	Genealogy and lineage, explains the links between all things human and non-human.
Whakarāpopoto	Summarise, a summary
Whakawāhine	Transgender women, without the macron it is a singular transgender woman.
Whakawātea	To clear a space of any negative emotions, feelings, or energies
Whānau	Family, or can refer to an extended family group, or address a close knit group within a kaupapa
Whanaunga / Whanauka	Relation or kin
Whanaungatanga	To build kinship
Whāngai / Whāngai pūoro	To foster, raise, and nurture. Whāngai pūoro refers to looking after a taura within the kaupapa as more than a student, and making them a part of the wider pūoro whānau
Whare tangata / whare takata	The uterus or womb, known as the “house of humankind”.
Whenua	Land and also placenta
Whitiwhiti kōrero	Dialogue, discussion

## Appendix A: Te Whare Tapa Whā



Te Whare Tapa Whā was developed by leading Māori health advocate Sir Mason Durie in 1984. The model describes health and wellbeing as a wharenuī/meeting house with four walls.

These walls represent taha wairua/spiritual wellbeing, taha hinengaro/mental and emotional wellbeing, taha tinana/physical wellbeing and taha whānau/family and social wellbeing. Our connection with the whenua/land forms the foundation.

When all these things are in balance, we thrive. When one or more of these is out of balance our wellbeing is impacted.

## Appendix B: Te Wheke

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The concept of Te Wheke, the octopus, is to define family health. The head of the octopus represents te whānau, the eyes of the octopus as waiora (total wellbeing for the individual and family) and each of the eight tentacles representing a specific dimension of health. The dimensions are interwoven and this represents the close relationship of the tentacles.

**Te whānau** – the family

**Waiora** – total wellbeing for the individual and family

**Wairuatanga** – spirituality

**Hinengaro** – the mind

**Taha tinana** – physical wellbeing

**Whanaungatanga** - extended family

**Mauri** – life force in people and objects

**Mana ake** – unique identity of individuals and family

**Hā a koro ma, a kui ma** – breath of life from forbearers

**Whatumanawa** – the open and healthy expression of emotion

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This model was developed by Rose Pere.

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## Appendix C: Ngā Pou o Pūoro Consent Form

Tēnā koe,

Thank you for being a part of my doctoral research into taonga pūoro and its use in our rongoā Māori. I have now finished transcribing the interview we did together along with interviews from other pūoro practitioners. I'm now looking through these transcripts for themes, and weaving together different whakaaro to create models around our taonga and how we're using them, and how they could be used in future.

At this stage of my research, I am seeking **written consent from you**, and for you to **check through the transcript** I have written of our interview. Within the research these transcripts will not appear as they are, but your whakaaro behind them will. This is good to keep in mind when you're checking through, as you do not need to make any small changes to punctuation, wording etc (unless you would like to). You are more checking to make sure your kupu are being presented in a way that honours your intention. There may be some areas that will require checking since they could not be heard properly on the recording. These will be marked on the attached transcript in the comments. Anything I quote directly will be checked over with you later in the process to ensure you are represented in the way you intended.

**You will also need to make a decision towards being acknowledged or anonymized within the research.**

Again, please feel free to contact me to weigh up pros and cons and please make this decision to what you feel is right, the research can run and be presented either way.

After the models and written components have been created from the interview transcripts, I will be back in touch to share with you what has been created and to get your whakaaro. Of course, **if you would like to opt out of any parts of this process, feel free to contact me and this will go ahead without issue.** If you would like to talk through any concerns, please feel free to contact me to discuss ([rubymaehinepunui@gmail.com](mailto:rubymaehinepunui@gmail.com)) or my supervisor Suzanne Phibbs ([S.R.Phibbs@massey.ac.nz](mailto:S.R.Phibbs@massey.ac.nz)).

This project has been evaluated by peer review and the Massey University Ethics Committee and judged to be low risk. Consequently, it has not been reviewed by Massey University's full Human Ethics Committee. The researcher named in this document are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you want to raise with someone other than the researcher(s), please contact Professor Craig Johnson, Director (Research Ethics), email [humanethics@massey.ac.nz](mailto:humanethics@massey.ac.nz).

I Rua E McCallum give permission for the use of my interview on taonga pūoro within hauora to be used for doctoral research by Ruby Solly (Ethics Notification Number: 4000023113).

I would / wouldn't like to be anonymized within the research.

I am happy for the transcript to be used for analysis within the model(s) in the way I have returned it to the researcher.

Date \_\_\_\_\_ Signature \_\_\_\_\_

School of Health Sciences  
Massey University | PO Box 756 | Wellington 6140  
Massey University | Private Bag 11 222 | Palmerston North 4442

# Appendix D: Ngā Pou o Pūoro Information Sheet



COLLEGE  
OF HEALTH  
TE KURA HAUORA TANGATA

## Ngā Pou o Pūoro INFORMATION SHEET

### Mihi - Researcher Introduction

*Kia ora, Ko Ruby Solly tōku ikoa. No Kai Tahu ahau. I am doing a PHD in public health at Massey University, looking at our traditional use of taonga puoro and contemporary use within hauora Māori.*

### What is this research about?

*As part of this mahi, I am interviewing some of our kaumātua and leaders within taonga puoro in hauora with aims to write about the current landscape of taonga puoro within hauora Māori, and to identify any gaps with the help of this rōpū as avenues for future research as part of my PHD. From these pou a rōpū rangahau would be formed from interested participants to support the PHD around tikanga and kawa.*

### Project Description and Invitation

*This project involves interviews being conducted with up to six pou (kaumātua and leaders within taonga puoro in hauora). These interviews will be conducted in a wānanga style, one to one with each interviewee. Interviews will be one off sessions unless the interviewee feels that they would be more comfortable with multiple sessions. Interviews will be recorded, transcribed, then shown to pou for editing. Interviews will then be thematically analyzed, before the writing up of the research which too will be shown to pou for feedback and proof reading.*

- This is an invitation for you to be interviewed as one of our pou of taonga puoro in hauora.*

### Participant Identification and Recruitment

- You have received this invitation because you have been identified as a key exponent of taonga puoro through consultation with the taonga pūoro community, Maori supervisors at Massey and the current literature (including 'grey' literature outside of academia).*
- Participants for this research have been selected because that have an extensive knowledge of the use of taonga puoro in the music therapy field, and/or can talk about our traditional practices in the use of taonga pūoro.*
- The study will use selective sampling with between five and six participants, in order to be able to gain an in depth understanding using a smaller sample size.*
- Participants will be credited within the study and will be given koha as a sign of appreciation.*

### Project Procedures

- If you agree to participate you will be invited to a recorded wananga style interview done one on one unless a support person is requested. After transcription interviewees will be asked to proof transcripts of their interviews and give permission for their transcript to be used in the study. Interviewees will also be given the opportunity to review the article written at the end of this study.*

Te Kunenga  
ki Pūrehuroa

School of Health Sciences  
Private Bag 11 222, Palmerston North 4442, New Zealand T 64 6 356 9099

## Appendix E: Ngā Pou o Pūoro Example Interview Questions

### Ngā Pou o Pūoro Example Interview Questions.

Please note that as these interviews are designed to be conversational and dialogically co-constructed, the following questions were not necessarily proposed in the following wording or order. Therefore, these questions act more like a guide to the topics that were discussed and the questions that were inferred within these discussions.

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- *Ko wai koe? Who are you, and how do you currently use pūoro within hauora? Or, what role within hauora do you currently serve?*
- *What populations have you worked with, and what did that work look like?*
- *If you work this way, what specific instruments do you use for what uses, and where has this mātauranga come from?*
- *What other practitioners using taonga pūoro for hauora are you aware of both now and in the past?*
- *How did you begin your journey in taonga pūoro?*
- *What do you feel or know is happening when you use taonga pūoro therapeutically with others?*
- *Is there a specific way that you think about taonga pūoro in hauora? Do you have a philosophy around your work?*
- *Are there any moments of working with taonga pūoro ki hauora that stand out to you that you'd like to share?*
- *(Question for wāhine only) How do you think being a wāhine has affected your practice, or how you are perceived as a practitioner?*
- *How has working with taonga pūoro ki hauora affected your life, and that of those around you?*
- *Do you have whakaaro around who should and should not be practice and other tikanga around what we do?*
- *What are your dreams for taonga pūoro ki hauora in the future?*
- *Is there anything else you'd like to share?*

## Appendix F: Ngā Pou o Pūoro Example of Raw Data

### Ngā Pou o Pūoro – Raw Data Example – Interview Transcript with Ariana Tikao

Ruby Solly 0:03

I guess my first question is, so you started off performing.  
And then you came into the kind of looking at the rongoā side of things?

Ariana Tikao 0:22

Probably five years ago. I don't know exactly when but yeah, I was interested for quite a while, but I didn't really feel confident to start doing that mahi until just a few years ago.

Ruby Solly 0:38

So was it something that you always felt was part of the work, but didn't know where to start with it?

Ariana Tikao 0:46

I suppose I hadn't really heard much about it being used in the rongoā space. But I was quite interested in it. Maybe through the readings, around the korero, or around talking about using them and things like that. So I was quite interested in probably at first, more of an academic sense. I know, people like Mahina had started using them. And she was still living up in the Hokianga. Yeah, if I think back it was, probably nine or ten years ago. And so I was interested, but I was kind of scared to do anything in that space. For fear of doing something wrong, I suppose. And so I wanted to understand that more before getting into it. But in studying rongoā, it helped me to just have a space where I could explore it safely, for others to understand that I was learning as well.

Ruby Solly 2:10

That's a really good way to look at it and point of view, because it kind of gives it the same status as a therapeutic discipline or something like counselling or Pākehā medicine, like you wouldn't jump in and be like, "Okay, I'm gonna practice counseling now". You know what I mean? Like, you would go and train and do things that way. So, yeah, that makes a lot of sense and really uplifts the kaupapa to have that whakaaro. So during the last kind of five years... How do you feel like your practice overall has changed?

Ariana Tikao 2:59

Yeah, I think that mahi is influencing my other music mahi as well. And I guess I'm getting more drawn towards working more in communities, particularly in my own community in te ao Māori, and I just want to put more of my energy into that. Into bringing taonga pūoro back into into Māori whanau. This can seem like a bit of a dilemma in terms of, yeah, in the way that those two worlds don't necessarily mix much in terms of, you know, the performance side and performing at a festival where it's mostly kind of white audiences and often older audiences. And so, you know, if we put too much of ourselves into that space... What good is that doing for Maori? But I know that there's still value in that but I really feel like not just me, but others are interested in putting more focus and time into bringing the taonga puoro back in to te ao Māori for well being and include within that healing or rongoā practice, but also just empowering others to use them as well for their own purposes. I think that's quite an exciting development in the last few years.

## Appendix G: Taonga Pūoro ki Waihao Consent Form

Tēnā koe,

Thank you / and your whānau for being a part of my doctoral research into taonga pūoro and its use in our hauora. I am looking forward to going over the data and reflecting on our time together to find new ways and revive old ways of using our taonga to assist us and our mokopuna in the future.

At this stage of my research, I am seeking **written consent from you for your attendance at these wananga and the included focus group interviews**. After the wananga and data collection stage of the interviews have concluded I will come back to you with **transcripts of interviews and important moments during wananga** that may be used within the final results for you to check over. Within the research these transcripts will not appear as they are, but your whakaaro behind them will. Anything I quote directly will be checked over with you later in the process to ensure you are represented in the way you intended.

**You will also need to make a decision towards being acknowledged or anonymized within the research.**

Again, please feel free to contact me to weigh up pros and cons and please make this decision to what you feel is right, the research can run and be presented either way.

After the data from our wananga have been analyzed and the models and results have been written up for my PHD, I will be back in touch to share with you what has been created and to get your whakaaro. Of course, **if you would like to opt out of any parts of this process, feel free to contact me and this will go ahead without issue**. If you would like to talk through any concerns, please feel free to contact me to discuss ([rubymaehinepunui@gmail.com](mailto:rubymaehinepunui@gmail.com)) or my supervisor Suzanne Phibbs ([S.R.Phibbs@massey.ac.nz](mailto:S.R.Phibbs@massey.ac.nz)).

This project is in the process of being evaluated by Massey University Ethics Committee. The researcher named in this document is responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you want to raise with someone other than the researcher(s), please contact Professor Craig Johnson, Director (Research Ethics), email [humanethics@massey.ac.nz](mailto:humanethics@massey.ac.nz).

I \_\_\_\_\_ give permission for the use of audio-visual, and ethnographic data from wananga on taonga pūoro in hauora at Waihao marae to be used for doctoral research by Ruby Solly (Ethics Notification Number: 4000025682).

I do / do not wish to take part and have my data recorded from focus groups

I would / wouldn't like to be anonymized within the research.

Date \_\_\_\_\_ Signature \_\_\_\_\_

School of Health Sciences  
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## Appendix H: Taonga Pūoro ki Waihao Individual Interview Consent Form



MASSEY UNIVERSITY  
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TE KURA HAUORA TANGATA

### Individual Interview Consent Form

Tēnā koe,

Thank you for being a part of my doctoral research into taonga pūoro and its use in our hauora. I am looking forward to talking with you and reflecting on our time together to find new ways and revive old ways of using our taonga to assist us and our mokopuna in the future.

This consent form is for **individual interviews** about the work we are doing together with hauora in taonga pūoro. Being an individual interview participant involves **having two interviews with the researcher** at the start and end of the project in order to gauge how the project has affected your hauora and your relationship with and understanding of taonga pūoro. You will have an opportunity to check any quotes used in my research later in the process to ensure you are represented in the way you intended.

**You will not be obligated to answer any questions present in the interview which will be questions relating to pūoro, the wananga, the models used, and some info on your current hauora state that is optional to include.** However, if you are not comfortable answering questions in this area, it may be good to reconsider taking part in this section of the research.

**You will also need to make a decision towards being acknowledged or anonymized within the research.** Again, please feel free to contact me to weigh up pros and cons and please make this decision to what you feel is right, the research can run and be presented either way.

After the data from our interviews have been analysed and the models and results have been written up for my PhD, I will be back in touch to share with you what has been created and to get your whakaaro. Of course, **if you would like to opt out of any parts of this process, feel free to contact me and this will go ahead without issue.** If you would like to talk through any concerns, please feel free to contact me to discuss ([rubymachinepunui@gmail.com](mailto:rubymachinepunui@gmail.com)) or my supervisor Suzanne Phibbs ([S.R.Phibbs@massey.ac.nz](mailto:S.R.Phibbs@massey.ac.nz)).

This project is in the process of being evaluated by Massey University Ethics Committee. The researcher named in this document is responsible for the ethical conduct of this research. If you have any concerns about the conduct of this research that you want to raise with someone other than the researcher(s), please contact Professor Craig Johnson, Director (Research Ethics), email [humanethics@massey.ac.nz](mailto:humanethics@massey.ac.nz).

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# Appendix I: Taonga Pūoro ki Waihao Information Sheet



MASSEY UNIVERSITY  
COLLEGE OF HEALTH  
TE KURA HAUORA TANGATA

## Taonga Pūoro ki Waihao INFORMATION SHEET

### Mihi - Researcher Introduction

*Kia ora e whanauka, Ko Ruby Solly tōku ikoa. Ko Waihao tōku marae, ko Waitaha, ko Kāti Māmoe rātou ko Kāi Tahu ōku iwi. I am doing a PHD in public health at Massey University, looking at our traditional use of taonga pūoro, our contemporary use within hauora Māori, and aiming to test some models and techniques of the usage of taonga pūoro for health and well being within a whānau and marae context.*

### What is this research about?

*Earlier in my mahi, I interviewed some of our kaumātua and leaders within taonga puoro in hauora to write about the current landscape of taonga puoro within hauora Māori, to identify any gaps with the help of this rōpū as avenues for future research as part of my PHD, and to utilize their mātauranga to create models and methods of working with people using taonga pūoro for hauora. This research aims to test and develop these models and techniques as part of a short wananga series where participants will learn how to play taonga pūoro and utilise them for hauora including whānau practices. The models and methods will be adjusted by the researcher during the course of the wananga to better suit these initial real life applications, and will be further refined by the researcher after some focus group interviews / wananga sessions with the participants in an informal, collaborative conversation about their experiences.*

### Project Description and Invitation

*This project involves several noho marae at Waihao marae which will involve learning about taonga pūoro, learning to play and craft taonga pūoro, and conversations around taonga pūoro, pūrākau, and the uses of taonga pūoro for the hauora of us and our whānau. During this process, the wananga will be underpinned with the use of methods and models developed from the mātauranga of our experts and kaumātua within taonga pūoro. To understand how the models and methods have worked for participants, there will be an opportunity for participants to give feedback together as part of focus groups to help refine these models and techniques further.*

- This is an invitation for you and / or your whānau to be a part of these wananga and if you so choose, the focus group interviews about the use of the models and methods.*

### Participant Identification and Recruitment

- You have received this invitation because you are a whānau or whānau member affiliated to Waihao marae who has shown interest in this research.*

## Appendix J: Taonga Pūoro ki Waihao Interview Schedule and Example Questions

### Interview Schedule and Questions for Waihao Focus Groups and Interviews

| Session Number | Topics and Questions to Cover                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| First          | <ul style="list-style-type: none"> <li>- What drew you to this mahi?</li> <li>- What is your current relationship or understanding of taonga pūoro?</li> <li>- How would you describe your current state of hauora? You can be as broad or specific as you need</li> <li>- <i>(Optional if appropriate) are there any current hauora needs that you feel are not being met or that you are finding it difficult to maintain?</i></li> <li>- What would you like your hauora to look like after this series of wānanga?</li> </ul>                                                                                                                                                                                                                                                                                               |
| Last           | <ul style="list-style-type: none"> <li>- How has being involved in this mahi affected you during this time?</li> <li>- How would you describe your relationship with taonga pūoro?</li> <li>- How would you describe the relationship between taonga pūoro and the hauora of you and your whānau?</li> <li>- Has taonga pūoro helped with any of your specific hauora needs?</li> <li>- How have the models used improved your understanding or use of taonga pūoro within hauora?</li> <li>- What would you like to see change in the models and programme if it was to run again?</li> <li>- What barriers if any have prevented you from using taonga pūoro outside of the wānanga?</li> <li>- How do you see your relationship with taonga pūoro and hauora continuing or changing after these wānanga conclude?</li> </ul> |

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