

## **The sound of identity**

Interpreting the multi-dimensionality of  
wāhine Māori through audio portraiture

**1** This karakia, composed by Hēmi Kelly for this thesis, likens this research project to a pīrere, (*a fledgling ready to leave the nest*). It asks that the study is guided as it finds its way into the hands of others. It uses the metaphor of a bird dispersing the ‘seeds’ that it has fed on, in reference to the knowledge the thesis will pass on to readers who pick it up and open its pages. This knowledge will hopefully inspire and grow new knowledge - a new tree. This tree might be a person or an institution and the berries it provides (the knowledge), may enable new birds, to fly with mine.

## Karakia

Tukua taku pīrere kia whakaparirau  
Kia topa i runga i te hau e pupuhi mai nei  
Mā ngā tūpuna hei arataki tana haere  
I waenganui i te rangi e tū nei  
Me te papa e takoto nei  
Ki tēnā maunga, ki tēnā raorao  
Ki tēnā nehenehe, ki tēnā kāinga  
Ki reira ruirui atu ai i ngā kano i pau i a ia te kai  
I mōmona ai tōna puku, i ora ai ia  
Me kore noa e tupu mai he rākau hou  
Hei kāinga taupua mō ngā manu o te wao  
Tūturu whakamaua kia tīna  
Haumi e, hui e  
Tāiki e.

Let my fledgling be equipped with wings  
So that it may soar on the winds that blow here  
May the ancestors guide it as it travels  
Between the sky that stands above  
And the earth that rests below  
Visiting the mountains, the lowlands  
The forests and the villages  
Dispersing as it goes the seeds it fed on  
That sustained it and kept it in good condition  
In the hope that a new tree will grow  
As a temporary home for the birds of the forest  
Tūturu whakamaua kia tīna  
Haumi e, hui e  
Tāiki e.<sup>1</sup>

## Dedication

I dedicate this thesis to my  
Sheehan, Ruki and Emery whānau.

Especially to my parents  
Mata Ruki Sheehan and Colin Sheehan,  
my sister Ariana, my niece and  
nephew Emiko and Te Ruki Titi, and  
my son Te Rangi Aniwaniwa Cording.

This thesis is submitted to Auckland University of Technology  
in partial fulfilment of the degree of Doctor of Philosophy.

# Maree Alicia Hiria Sheehan

Master of Philosophy, Auckland University of Technology (2014)  
Post Graduate Diploma, Māori Studies, Auckland University of Technology (2013)  
Bachelor of Arts, Massey University (2005).

**27<sup>TH</sup> NOVEMBER 2019**

© Maree Sheehan

---

## Abstract

This study seeks to interpret and represent the multidimensionality of wāhine Māori (*Māori women*) through audio-portraiture. Titled *Ōtairongo*, this artistic inquiry posits through practice, an approach where one might integrate the physically accountable (identity, knowledge, recollection, opinion, and music) and the esoteric. As such, it positions wairua (*spirit*) and mauri (*life-force*) as living, communicable phenomena, capable of interpretation.

Audio-portraiture is concerned with the essence of a person studied “not so much from the outside (the impression one gets looking at her externally), but the ways she is inside, in her mind, emotions and spirit” (Witz, 2006, p. 73).

The thesis suggests that the immersive nature of sound has the potential to activate sensory responses for a listener that reach beyond the parameters of the visual. This is because 360 immersive and binaural sound-capture technologies can be orchestrated into artistic works that convey unique experiences of space and time (Boren, 2018). Such work may be designed as a distinctive form of portraiture.

These texts constitute a distinctive renegotiation of how wāhine Māori might be interpreted and, in so doing, they disrupt a largely visual concept of portraiture that was imported into Aotearoa/New Zealand during the process of colonisation.

## Acknowledgements

I would like to express my special appreciation and thanks to my Primary Supervisor Professor Welby Ings. He has been a tremendous mentor for me. He encouraged me in my research and from this, I have grown as a wahine Māori artist and academic. His advice on both the research and my career has been invaluable. Welby has been a true advocate for my research and creativity and has always been generous with his time, suggestions and critique.

I would also like to thank my secondary supervisor, Professor Hinematau McNeill for supporting and encouraging me in my research and PhD. She has been the backbone, in tikanga Māori me te reo Māori in this research, sharing her cultural expertise and scholarly insights, comments and suggestions. I appreciate her support and commitment to my study.

It has been an honour to be in the company of Dr Te Rita Papesch, Moana Maniapoto and Ramon Te Wake. I wish to thank each of them for sharing their lives with me, along with their insights, generosity of spirit and willingness to be a part of this study. I am deeply honoured to have been given an opportunity to be in their company and that of their whānau including experiencing being on their whenua and at their marae. I am grateful in ways that words alone cannot express.

As a Māori scholar, it has been important to have the care of my iwi and hapū, so I would like to acknowledge the financial support I received towards my PhD study from the Waikato-Tainui Doctoral Educational Grants, the Maniapoto Māori Trust Board and the Tūwharetoa Māori Trust Board. Ngā mihi nui.

I would also like to express my appreciation for the tremendous support and assistance offered by Te Ara Poutama; the School of Māori and Indigenous Studies, and the School of Art and Design. I am also grateful to Auckland University of Technology for the grant of a six-month sabbatical that allowed me time to dedicate myself to specific phases of the thesis.

For their personal assistance I am indebted to a number of people. First, I would like to thank Neil Baldock for his insightful ability to mix sound and for encouraging the creativity of sonic practices within this study. His expertise was integral to my work. Secondly, I would like to express my appreciation to Rene Bullinga from Protel New Zealand for his technical advice and for supporting the technological creativity and vision that have underpinned this study. I would like to thank Dr John Coulter for giving me the keys to the SoundDome and for allowing me the time to experiment in the studio. His advice and support related to sonic research have had a significant impact on this study. I would like to thank Erana Foster for her dedication to transcribing and translating my interviews in te reo Māori. I would also like to thank Tangaroa Paora and Jamie Cowell for double checking all of the te reo Māori kupu. I would like to express my gratitude to Lisa Dreyer who has always been generous in helping secure and set up my exhibiton space in WG210. I would also like to thank Kiri Dell for organising a writing retreat at the very end of my PhD, which was much needed.

For their professional expertise and generosity, I would like to thank the Ōtairongo exhibition whānau, Rosabal Tan, Nigel Borell, Remco de Blaaij, Tyrone Ohia, Jane Hakaraia,

and Geneva Alexander-Masters. I would also like to thank Tūi Matira Ranapira-Ransfield for gifting me the exhibition's name. As supporters of the Ōtairongo exhibition, I would like to thank Jonathan Bielski, the Auckland Arts Festival, Creative New Zealand and the Auckland Regional Arts Council. I would also like to express my sincere appreciation for the sponsorship from Sennheiser New Zealand and Australia.

I would also like to thank Professor Pare Keiha, who has so richly supported my journey into uncharted territory.

Dr Elisa Duder, Hēmi Kelly, Robert Pouwhare, Hohepa Spooner, Sue Jowsey and Tatiana Tavares who have offered immense practical and emotional support.

For their unwavering friendship and support, I would like to thank Fiona and Dave Matchitt-Edwards, Ramon Te Wake, Cushla Mary Lewis, Taiaroa Royal, Rosanna Raymond, Violet Ryan, Valance Smith, Vivienne Sinclair-Phillips and Stacey Noel.

I would like to acknowledge all of the Māori and indigenous scholars that have gone before me, opening the doors to new research, reclaiming and decolonising knowledge and demonstrating the value and integrity of Mātauranga Māori.

Finally, I would like to express my gratitude and love to my partner Nicola Anne Smith who has been there to support me through this whole journey, who has listened time and time again, offering both professional advice and emotional support. *Aku mihi aroha ki a koe.*

Table of contents

Karakia	ii
Dedication	iii
Abstract	v
Acknowledgements	vi
Table of contents	viii
Table of images	xii
Attestation of authorship	xiv
Intellectual property declaration	xv
Ethical approval and consents	xvi

Introduction1

Research question	2
Rationale and significance	4
Key terms in the study	7
The nature of the research practice	10
The structure of the exegesis	11
Crossing the threshold	13

Chapter 1  
Positioning the researcher  
and the research14

Pepeha	15
Early influences	16
The fabric of whanau	17
Finding my voice	17
After school	18
From 1991 forward	20
Expanding conceptual parameters	21
Recent collaborations	22
Personal experiences	24

Chapter 2  
Review of contextual knowledge25

Portraiture as process and form26

Portraiture as inquiry	26
Māori portraiture and Whare whakairo	28
Portraiture of Māori	29
Gottfried Lindauer	29
Charles Frederick Goldie (C. F. Goldie)	33

Contemporary wāhine Māori portrait artists35

Robyn Kahukiwa	35
Lisa Reihana	37
Star Gossage	40



Saffronn Te Ratana	42
Erena Baker	43
Sofia Minson	44
<b>Audio depictions of identity</b>	<b>47</b>
Sonic portraiture	47
Musical portraiture	48
Sound Art	49
Sonic composition using participants’ voices	52
Impact and relevance	53
<b>Māori spiritual knowledge and understandings</b>	<b>54</b>
Atua wāhine	55
Hineraukatauri	56
Wairua and mauri	59
<b>Knowledge related to sound capture technologies</b>	<b>63</b>
Field recording	63
Digital recording technologies for interviewing	65
Binaural sound capture and playback	65
Binaural applications	66
3D ambeo sound capture	68
<b>Sound design technologies and binaural mix for headphones</b>	<b>70</b>
Logic Pro X	70
Pro Tools	71
Pro Tools Ultimate and Facebook 360	71
Binaural mix for headphones	72
<b>Conclusion</b>	<b>74</b>

<b>Chapter 3</b>	
<b>Design Research</b>	<b>75</b>
<b>Research Paradigm</b>	<b>76</b>
Kaupapa Māori Paradigm	77
Mana Wahine	77
Artistic inquiry	78
<b>Methodology</b>	<b>79</b>
Forms of experimentation	79
Forms of reflection	80
<b>Methods</b>	<b>82</b>
<b>Phase 1:</b>	
Karakia and being with potential	83
Karakia	83
Being with potential	83
<b>Phase 2:</b>	
<b>Data gathering</b>	<b>84</b>
Kanohi ki te kanohi	84
Ambient sound recordings	86
Researching archival material	86
<b>Phase 3:</b>	
<b>Creative process, synthesis, ideation and flow</b>	<b>87</b>
Immersion	87
Creative process – Flow	87
Iterative development	88
Audio-sketching	88
Audio-drafting	89

Hypothesis testing: finalising portraits	90
Phase 4: Critique and feedback	91
Phase 5: Critique of research design	93
Advantages	93
Challenges	94

Chapter 4	
Critical commentary	97
Ōtairongo	98
Exhibition title	98
Exhibition design	99
The audio-portraits	101
Portrait 1 — Te Rita Papesch	101
Karanga	101
Whenua	103
Whānau	103
The intimate self	105
Music and the visceral	105
Te reo Māori	106
Speech Prosody	107
The sound of suspension	107
Challenges	108
Integrity and differing belief	108
Te reo Māori	108
Differing beliefs	108

Portrait 2 — Moana Maniapoto	109
Concept	109
Calling in	110
Intimate dimensions	111
Calling out	112
Pepeha	115
Manawanui - to the heart	116
Challenges	116
Portrait 3 — Ramon Te Wake	117
Concept	117
Walking with purpose in the world [momentum]	117
Tāngata	118
Whānau, whakapapa and whenua	118
Waiata and music	119
At the heart	120
Challenges	121
Critical commentary on binaural and immersive sound design	122
Immersive sound spatiality	122
The immersive environment	122
Binaural reverberation	123
Binaural delay	123
Layering and mixing binaural sound	123
Sonic pausing	124
Transitioning	124
Binaural sound, wairua and mauri	125

Wairua	125
Mauri	125
Conclusion	126

Summary and conclusion127

Introduction128

Thesis Summary129

The practice	129
--------------	-----

Exegetical writing	129
--------------------	-----

Contributions to the field130

Further research131

Publications	131
--------------	-----

Conference presentations	132
--------------------------	-----

Exhibition	132
------------	-----

Future	133
--------	-----

In closing	134
------------	-----

References135

Appendices148

APPENDIX 1

Documentation relating to ethical approval150

1.1 AUTEK approval letter	151
---------------------------	-----

1.2 Information sheets	152
------------------------	-----

1.3 Indicative consent form	154
-----------------------------	-----

APPENDIX 2

Three audio-portraits as wav. files via Soundcloud hyperlinks162

APPENDIX 3

Soundcloud hyperlinks to examples of an audio sketch, an audio draft and an audio hypothesis163

APPENDIX 4

Bibliographical profiles164

4.1 Te Rita Bernadette Papesch	164
--------------------------------	-----

4.2 Moana Maniapoto	166
---------------------	-----

4.3 Ramon Te Wake	168
-------------------	-----

APPENDIX 5

Copyright musical material170

List of granted copyright music used in the audio-portraits	170
---	-----

Live recordings	171
-----------------	-----

APPENDIX 6

A map of Aotearoa/New Zealand indicating boundaries of Iwi Māori172

APPENDIX 7

Transcripts173

Transcripts and translations of Te Rita Papesch interview in Te reo Māori/English	173
---	-----

## Table of images

Unless indicated, all images in this exegesis are reproduced under s.42 of the Copyright Act 1994, which allows for fair dealing with a work for the purposes of criticism or review.<sup>2</sup> However, most images are the property of the author. Where an image belongs to a third party, copyright ownership and permission has been noted in the caption.

<sup>2</sup> See <https://fairuse.stanford.edu/overview/fair-use/what-is-fair-use/>

## Chapter 1

<b>FIGURE 1.1.</b>	Colin and Marjorie Sheehan with baby Lisa (circa. 1968)
<b>FIGURE 1.2.</b>	Porangahau pub (circa. 1978)
<b>FIGURE 1.3.</b>	Uncle Richard and Uncle Paul (circa, 1981)
<b>FIGURE 1.4.</b>	Aunty Laurel and my mother (circa 1985)
<b>FIGURE 1.5.</b>	Ruki Te Ruki (Tame, Tom Ruki) (circa. 1945)
<b>FIGURE 1.6.</b>	Motiti marae, Te Kuiti (2019).
<b>FIGURE 1.7.</b>	Eyebrowz Up, Christchurch (circa, 1989)
<b>FIGURE 1.8.</b>	<i>Drawn in Deep</i> album cover (released 1995)
<b>FIGURE 1.9.</b>	<i>Chasing the Light</i> album cover (released 2013)
<b>FIGURE 1.10.</b>	Te Rangianiwaniwa Cording and the researcher, Auckland (2018)
<b>FIGURE 1.11.</b>	Emiko Sheehan, Ariana Sheehan and Te Ruki Titi Sheehan (2018).

## Chapter 2

**FIGURE 2.1.**  
Steele and Goldie (1898).  
*The arrival of the Māoris in New Zealand.*

**FIGURE 2.2.**  
Kahukiwa (1980). *Hinetitama.*

**FIGURE 2.3.**  
Reihana (2001).  
*Mahuika, from the “Digital Marae” series.*

**FIGURE 2.4.**  
Gossage (2011). *Whai.*

**FIGURE 2.5.**  
Te Ratana (2000). *Cp 1.2.2000.*

**FIGURE 2.6.**  
Baker (2009). *Ataata.*

**FIGURE 2.7.**  
Minson, (2018). *Sophia.*

**FIGURE 2.8.**  
Minson (2016). *Atua Wāhine.*

## Chapter 3

**FIGURE 3:1.**  
The thesis’ research design.

**FIGURE 3.2.**  
Phases of the inquiry.

## Chapter 4

**FIGURE 4.1.**  
Visualisation of the exhibition design for *Ōtairongo* showing proposed spatial considerations and lighting.

## Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly stated) nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

A handwritten signature in black ink, appearing to read 'Maree Alicia Hiria Sheehan', written over a horizontal line.

**MAREE ALICIA HIRIA SHEEHAN,**

27<sup>th</sup> November 2019

## Intellectual Property Declaration

I retain copyright of all audio-portraits produced and presented as part of this thesis, apart from the following contributing audio recordings that remain the intellectual property of others.

### AUDIO PORTRAIT OF TE RITA PAPESCH

Nga Roimata. [Featuring Te Rita Papesch].  
On *Toiapiapi* [cassette]. Property of Hirini Melbourne.

Ave Maria. Schubert, F. (1825).

### AUDIO PORTRAIT OF MOANA MANIAPOTO

Whole World’s Watching. [Recorded by Moana and the Tribe]. On *Rima* ([CD]. Auckland, New Zealand.  
Property of Moana Maniapoto.

AEIOU (Akona te reo). [Recorded by Moana and the Moahunters]. On *Tahi* ([CD]. Auckland, New Zealand.  
Property of Moana Maniapoto.

Not Alone. [Recorded by Moana and the Tribe].  
On *Rima* ([CD]. Auckland, New Zealand.  
Property of Moana Maniapoto.

Treaty. [Recorded by Moana and the Tribe]. On *Rua* [CD].  
Auckland, New Zealand. Property of Moana Maniapoto.

### AUDIO PORTRAIT OF RAMON TE WAKE

To the Core. [Recorded by Ramon Te Wake]. On *The Arrival* [CD]. Auckland, New Zealand. Property of Ramon Te Wake.

I Will Change. [Recorded by Ramon Te Wake]. On *The Arrival* [CD]. Auckland, New Zealand. Property of Ramon Te Wake.

Still Remains. [Recorded by Ramon Te Wake]. On *Movement is Essential* [CD]. Auckland, New Zealand. Property of Ramon Te Wake.



MAREE ALICIA HIRIA SHEEHAN,

27<sup>th</sup> November 2019

## Ethics approval and consent

This research received approval from the AUT University Ethics Committee (AUTEC) on the 21st of March 2017, for a period of three years until the 20th of March 2020.

### **ETHICS APPROVAL NUMBER: 17/44**

All research was conducted in keeping with the regulations and guidelines of the approval.



## Introduction

- 3

From an ancient karakia that tohunga recited at the time of death. Taken from the Transactions and Proceedings of the Royal Society of New Zealand 1868-1961, (1905, p. 154).
- 4

Tohunga – expert, specialist, priest (Ryan, 1995, p. 265).
- 5

Hine-nui-te-pō – guardian of the underworld, the female atua who welcomes us when we pass into the next realm upon death.
- 6

Mana refers to power, authority, prestige (Mead, 2003, p. 362). Barlow (1991) states that “Mana is the enduring, indestructible power of the gods” (p. 61). As an extension, mana can also include various meanings such as mana tūpuna (*the power of ancestors*), mana whenua (*the power of the land*) and mana tangata (*the power of the individual*).
- 7

A more detailed discussion of the term appears on p. 9.
- 8

Within Māori cosmogeny, Papatūānuku is known as the primeval mother. Yates (2003, p. 11) describes her as,

... the ultimate source of creativity, along with her female descendants, she reflected the nurturng quality of the feminine and the complementary aspects of the creator/ transformer figure as embodied in the whare tangata/whare aituā concept, connecting women with life and death.”

Within Māori creation narratives, the atua wāhine Hine-ahu-one was the first female fashioned from the sacred, red clay of Kurawaka. Hine-tītama is known as the dawn maiden, the daughter of Hine-ahu-one and Tāne.

Kai hea?  
Kai hea te pū o te mate?  
Kai runga, kai raro  
Kai te hikahika nui nō Hine-nui-te-Po...

*Where?*  
*Where is the origin of death?*  
*It is above and below*  
*It is in the organ of Hine-nui-te-Po...*<sup>3</sup>

The words of this ancient karakia (*prayer, incantation*) recited by a tohunga<sup>4</sup> at the time of death, offer an insight into the realm of Hine-nui-te-pō<sup>5</sup> (*the goddess of death*). The karakia refers to the cyclic nature of life, the transitioning, the transformation and the transcendence from the physical into the spiritual realms. It refers to an eternal connection between all human beings to the power of wāhine (*women*).

**Mana<sup>6</sup> (*prestige*) of Māori women**

When we engage with a portrait, we encounter an artist’s interpretation of identity. I am a wahine Māori (Māori *woman*), and my identity and that of the wāhine (*women*)<sup>7</sup> that I have interviewed, is predicated on our shared cultural beliefs and values. As Māori women, we inherit our mana from the atua (*gods*). Two of the most significant of these atua are Papatūānuku<sup>8</sup> (*Earth mother*), who is the giver of life, and Hine-nui-te-pō. As an extension of this mana, te whare o te tangata (*the womb*) is referred to as ‘the house of the humanity - womb of woman’ (Murphy, 2011, p. ii). This positioning of two female goddesses provides some indication of the status of Māori women in pre-colonial Aotearoa (*New Zealand*).

9 By multi-dimensionality, I take into account many facets that represent each wahine; these include elements such as the cultural beliefs, historical factors, physical characteristics, cognitive processes, social and political conditions and spiritual and emotional parts of their being.

10 Non-binary is a spectrum of gender identities that are not exclusively masculine or feminine.

11 A more detailed consideration of this term appears on p. 9.

### Defining wāhine Māori

Traditional Māori attitudes towards how a woman is defined are not without complications and contradictions. My position that all Māori women are the descendants of Papatūānuku and Ranginui (*Sky Father*) and are understood to uphold te mana o te wāhine (*the power of women*).

My thesis posits a position where transwomen, takatāpui, queer are aligned with their preferred gender identity. This issue is important because in this study, I seek to interpret and represent the multi-dimensionality<sup>9</sup> of three wāhine through audio-portraiture, one of whom identifies as non-binary transgender. Given that the study seeks to respond to the physical and the spiritual natures of these wahine, I adopt inclusive whakaaro (*thinking*) that conceives wāhine as part of an evolving process.

Ramon Te Wake identifies as “transgender-non-binary”<sup>10</sup>. She says, “I am a transwoman, takatāpui, queer, and I am comfortable both in my femininity and masculinity. To me it’s not about transitioning, it more about my journey, my evolution” (personal communication, 2019).

Kerekere (2017) has written on this subject in context to whakawahine and tangata ira tāne. Whakawahine (*those who are “like a woman” or identify as a woman*) and tangata ira tāne (*those with the “spirit of a man”*) (p. 18). The terms whakawahine and tangata ira tāne, Kerekere (2017) notes, refer to those who were born with the wairua of a gender different to the one they physically inhabited at birth.<sup>11</sup>

Although I accept that there are clear distinctions between wāhine and whakawahine that pertain to the women’s reproductive power, the mana of te whare tangata, the audio-portraits in this study appreciate gender identity as something both complex and self-defined.

The wāhine chosen for this study are Moana Maniapoto (Ngāti Tūwharetoa, Tūhourangi Ngāti Pikiao and Irish/Scottish decent); Te Rita Papesch (Waikato-Maniapoto, Ngāti Porou, Ngāti Whakaue and Czech descent) and Ramon Te Wake (Te Rarawa, Ngā Puhi).<sup>12</sup>

<sup>12</sup> See Appendices 4.1, 4.2 and 4.3 for biographical profiles.

<sup>13</sup> Mead (2003) translates wairua as ‘soul’ or ‘spirit’, (p. 59). A more detailed consideration of the term appears on p. 10.

<sup>14</sup> Marsden (2003) defines mauri as a “life-force” (p. 95). A more detailed consideration of the term appears on p. 9.

## The nature of a portrait

Davidson, Seaton and Simpson (1985) describe a portrait as a rendering of “the likeness of a real person: a vivid description” (p.768). Their term ‘vivid’ suggests something beyond a technically figurative reflection. It proposes that a portrait might reach beyond the surface into something richer and more profound. Significantly, their definition does not assume that a portrait is a visual document. Building on their definition, in this thesis I define a portrait as a original rendering of an individual’s identity. Such portraiture seeks to respond to the physical and the spiritual nature of the wairua<sup>13</sup> and mauri<sup>14</sup> of particular wāhine, through the creation of a sonic immersive experience that utilises binaural and immersive sound technologies.

## Research Question

The study asks

How might the multi-dimensionality of wāhine be interpreted, represented and expressed through binaural and immersive sound, as a form of audio-portraiture?

## RATIONALE AND SIGNIFICANCE

### Rationale

An inquiry such as this, has its rationale in the effects of colonisation and the imposition of non-Māori concepts of race, gender and class. These dramatically changed traditional Māori belief systems in relation to wāhine. Colonial belief perspectives positioned Māori women as inferior to Māori men (Smith, 1992; Yates-Smith, 1998). The negative effects of colonisation resulted in misguided assumptions that resulted in both Māori women and atua wāhine

(goddesses) being misinterpreted, censored or made completely invisible. This was reflected in post-colonial interpretations that construed an imbalance between the male and female entities in Māori cosmogony” (Yates-Smith, 1998).

- 15 Hine-ahu-one – “the Earth-formed Maid, the first woman lived” (Best, 2006, p. 123).
- 16 Hine-tītama– The first daughter of Tāne and Hine-ahu-one (Yates-Smith, 1998).
- 17 A person of predominantly European descent.
- 18 There is a significant body of theoretical discourse that reflects upon how Māori women are represented in visual portraiture (Kahukiwa & Peterson, 2001; Kahukiwa, & Grace, 2000; Reihana & Devenport, 2009; Moir, 1994; Te Awekotuku, 1991). Significant within these discussions, are critiques of how the historical treatment of wāhine constructed by non-Māori, has operated as an agency for marginalisation, eroticising or pacifying. Such treatments are evident in the work of a range of early painters including Nicholas Chevalier, Veronica Cummings, Wilhelm Downes, Charles Goldie, Gottfried Lindeaur and in culturally offensive paintings like Louis John Steele’s Spoils to the Victor (1908).
- 19 Traditional and contemporary Māori world views.

However, what is important to note is,

... all women trace their ancestral roots back to Papatūānuku, Hine-ahu-one<sup>15</sup> and Hine-tītama<sup>16</sup>; the first Māori women leaders. Atua (gods) such as Papatūānuku, gifted Māori women mana to empower them. Mana wahine and te whare tangata, are taonga that connect women to Papatūānuku. (Ruru, 2016, p. 4)

Smith argues that Pākehā<sup>17</sup> accounts and values have marginalised the significance of Māori women’s roles and status.<sup>18</sup> She also claims, “Colonial constructions of Māori women mitigate against our interests and therefore the interests of all Māori people” (Smith, 1992, p. ix).

The rationale for the study is the need to address a dominant, colonially constructed and under questioned, mode of representing Māori women. Drawing on Māori worldviews,<sup>19</sup> this study rethinks how we might perceive the complexity of women as both physical and non-physical beings.

In discussing depictions of Māori women in painted portraiture, Bell (1992, p. 224) observed:

Representations of young Māori women in late nineteenth - to early 20<sup>th</sup> century New Zealand painting and photography are dominated by two types. There is the charming and idealised young mother, usually half-length and smiling, with a baby or sweet little child, her head tilted, even if slightly, downward, and her gaze either level or directed downward too [...] and then there is the belle – either in Māori or European dress, softly pretty, mouth often slightly open, either smiling invitingly or coyly, or with her head tilted to one side, a flirtatious look in her eye, or, if unsmiling, looking vulnerable, meek, or bashful. Again, the head and eye direction are either level or downward.

Portraiture of wāhine has remained largely confined to the concerns with pictorial imagery and as such, it has failed to draw into consideration the potentials of a rich spectrum of purely aural modes (including kōrero<sup>20</sup>, karanga<sup>21</sup> and oro<sup>22</sup>) that are integral to Māori ways of knowing and being. This is a significant issue when we consider that identity depiction of wāhine has a long rich history in oratory, waiata (*song, chant*) and pūrākau (*narrative*) and taonga puoro (*traditional Māori instrumentation*).

20 Kōrero – “to speak” (Ryan, 1995, p. 136).  
21 Karanga – “to call or summon” (Williams, 2003, p. 98)  
22 Oro – “sound” (Williams, 2003, p. 242)  
23 “Mana Wahine theory is a Kaupapa Māori theory that is dedicated to the affirmation of Māori women within Māori society, within whānau, hapū and iwi” (Smith, 1992, p. ix).  
24 The concept of Kaupapa Māori is elaborated upon on p. 9.

Significance

This study makes three significant contributions.

First, it contributes to artistic interpretations grounded in Māori ways of knowing, because the research explores specifically how audio-portraiture might capture and embody the *essence* of Māori women through sound, by responding to multiple dimensions of their identity. A focus of the study is the honouring and affirmation of wāhine Māori voices and the assertion of Mana wahine<sup>23</sup> within a Kaupapa Māori<sup>24</sup> framework. Thus, the research explores how audio-portraiture might provide a way of reconceptualising biographical material within a Māori epistemological framework by integrating the physically accountable (music, history, opinion, dialogue, knowledge, identity) and the esoteric (wairua and mauri).

Second, the study contributes to the conceptualisation and exploration of a unique, emerging media form. Although there is limited research that explores sonic portraiture (Drever, 2002; Miller, 2008; Sudhir & Kakar, 2009), to date the concept of audio-portraiture has not been explored in depth as a contemporary, artistic phenomenon. Therefore, this study contributes to an expansion of the concept of portraiture as an aural medium.

Finally, the study is significant on a technological level. Auditory spatial perception and the ability to hear multiple, simultaneous sound sources in a 3-dimensional (3D) localised space is a complex human phenomenon determined by numerous physiological and cognitive processes (Wenzel, Begault & Godfrey-Cooper, 2018). This thesis demonstrates how the use of binaural recording technologies and the reproduction of binaural audio content (over headphones) has the potential to mimic and

enhance the natural reproduction of a particular human localisation (and the way in which humans actually hear).<sup>25</sup> Thus, the study demonstrates how binaural immersive technologies can be employed to capture an audio impression and representation of a localised environment and artistically compose such data into a text that communicates an interpretation of identity.

- 25** Currently, we normally experience recorded sound as either a mono or stereo construction. However, Roginska (2018) explains that, “In contrast to stereo reproduction of the right and left ears, binaural signals contain embedded spatial cues in the form of time, intensity and spectral colouration when correctly captured, synthesised and reproduced, binaural signals create a powerful impression of spatial sounds as they appear in the natural listening environment” (p. 92).
- 26** An audio portrait may be differentiated from ‘sonic portraiture’ in that the later normally describes “the practice and study of soundscape composition, the making and presenting of representations of environmental sound as fundamental concern” (Drever, 2002, p. 1).
- 27** Whakapapa – “Genealogy, cultural identity” (Ryan, 1995, p. 388). Whakapapa relates to the interconnectedness of all things. From a Māori worldview, these are the connections to Māori cosmological linkages that relate and are passed down to the physical world in the creation of humankind. A deeper discussion of whakapapa appears in chapter two of this thesis.

## Key terms of this study

In this thesis, I use a number of words in specific ways. Given the cultural and technological nature of the research, I am aware that definitions can change according to context. Therefore, a brief discussion of the definitions of eight key words used throughout the thesis may be helpful.

### AUDIO-PORTRAITURE

In this study, the term ‘audio-portraiture’ describes a discrete, immersively experienced, audio rendering of an individual’s identity. In the design of the portrait, immersive and binaural sound technology is used to record, synthesise and spatially position interpretations of the person’s perspectives, experiences and nature.<sup>26</sup> An audio-portrait is thus, an exploration and artistic synthesis of sound that provides insight into a person. In particular, it is concerned with the *essence*, of the person studied as Witz (2005) observes “not so much from the outside the impression one gets from looking at her externally, but “the ways she is inside, in her mind, emotions and spirit” (p. 73).

### ATUA WĀHINE

The connection to Atua wāhine is integral to this study. Atua wāhine are the goddesses within, spiritually imparting the gift of being women to their art. The female atua make themselves known through the song and sound as celestial gifts found deep with the consciousness of mana wahine. Their art is informed by experience and as such the lives of goddesses and mortal women are entwined in this study. Whakapapa<sup>27</sup> (*genealogy*) binds Māori women to atua wāhine. From the celestial female pathway of the heavens

Papatūānuku<sup>28</sup> emerged and then came Hine-ahu-one and her daughter Hine-tītama.

Papatūānuku also communicates to us through the "landscape, mostly enshrouded in exquisite beauty, but sometimes sombre – the landscape scarred as her body is wantonly pillaged exposing her vulnerability. In song and sound the same power to communicate the intangible is revealed" (Pouwhare, 2016, p.114).

Hine-nui-te-pō, the mother we return to in death, has the power over death and epitomises mana wahine, the power of women. The darkness, the unseen, psychic power, unknowing, enticing and bewitching, her spirit is trapped in cadences of the women lives. In this study Hine-nui-te-pō is revealed in the human experience that can be invoked in dark, sombre undertones of sound.

28 Papatūānuku the earth mother at the dawn of time.

29 The binaural microphones used to capture such recordings are referred to as a dummy head.

30 This sound sphere environment is created using Pro Tools HD and Facebook360 Spatial.

BINAURAL SOUND

Roginska and Geluso (2017) describe binaural sound as two-channel sound that enters a listener’s left and right ears at the same time.<sup>29</sup> Such sound has been filtered by a combination of time, intensity and spectral cues and is intended to mimic human localization perceptions. As Møller (1992) notes, “The input to the hearing consists of two signals: sound pressures at each of the eardrums. If these are recorded in the ears of a listener and reproduced exactly as they were, then the complete auditive experience is assumed to be reproduced correctly” (p. 171). This type of audio recording attempts to “accurately copy the way in which humans perceive sound, ensuring that sound waves reaching the head undergo the same transmission on their way to the ear canals” (ibid., p. 172). Binaural sound is generally reproduced and experienced through headphones, but can also be simulated through speaker systems.

IMMERSIVE SOUND

In this study, the term immersive sound relates to spatial sound quality that produces a lifelike sense of being immersed in the presence of people or environments. Sound is localised at various distances from the listener (Algazi and Duda, 2011). This orchestration requires audio material to be positioned within a 360-surround sound sphere environment,<sup>30</sup> which can enable us to listen ‘*within*’ rather than ‘*to*’ sound, such that we experience a sense of sound immersion. When we are immersed in sound, spatial distances may be experienced above, below, adjacent to, or moving through the listener’s body.



KAUPAPA MĀORI

Tuhiwai Smith (2011, p. 10) describes Kaupapa Māori as,

... an approach; it's a way of being; it's a way of knowing; it's a way of seeing; it's a way of making meaning; it's a way of being Māori; it's a way of thinking; it's a thought practice; it's a practice; it's a set of things you want to do. It is kaupapa.

Kaupapa Māori as a philosophy, guides Māori research and ensures that Māori protocols are followed during the research process (Bishop, 1996; Cram, 2001; Smith, 1993 & 1999). It provides an approach to research that guides Māori researchers, allowing us “to acknowledge that the research we undertake as Māori researchers has different epistemological and metaphysical foundations than Western-orientated research” (Cram, 2000, p. 41). Such a paradigm locates Māori understandings and philosophical beliefs as central to processes, analysis and outcomes.

31 Pohatu (2011, p. 1) suggests, mauri is “a source from which everything draws.”  
32 “Givers of life, and the home of future generations” (Smith, 2002, p. 239).  
33 Iwi – “Tribe, nation, bone” (Williams, 2003, p. 80).  
34 Hapū – “Section of a large clan, sub tribe” (Williams, 2003, p.36).

MAURI

In this thesis, I use the word mauri in reference to the force or energy that holds or bonds all things together and is the connection to everything<sup>31</sup> (Kereopa, 2008; Marsden, 2003). Mauri may be understood as the life principle of an object, individual or ecosystem and its essence or force (Marsden, 2003). From a Māori worldview, land, a person, an idea or an artefact has its own, distinct mauri. Marsden (2003) notes that mauri,

...originates in Io-taketake (*Io-the-first-cause*).  
Io, whose mauri is primary and unifies all things and at the same time bestows them with unique qualities, provides for unity in diversity. Man/woman is therefore an integral part of the natural and spiritual order, for *mauri* animates all things (p. 95).

WAHINE/WĀHINE

The word wahine is normally translated as woman (Ryan, 1995) and wāhine refers to the plural noun, meaning women or a group of women. According to Pihama (2001) the position of wāhine is not static and may be considered as a process of evolution (Pihama, 2001). As whare tangata,<sup>32</sup> Māori women were respected for their ability to ensure the future of the iwi<sup>33</sup> and hapū,<sup>34</sup> through their reproductive power.

Dr Rose Pere translates the whakataukī (*saying*): "He wāhine, he whenua, ka ngaro te tangata" as "humanity would be lost without women and land" (Mikaere, 2003, p. 33). Mana wahine is an assertion of identity and representation through whakapapa and our connection to the whenua (*land*)<sup>35</sup>. Pihama (2001, p. 44) argues that "the life force of Māori women is the life force of Māori people."

<sup>35</sup> Whenua – "Land, ground, afterbirth, placenta" (Ryan, 1995, p. 407).

<sup>36</sup> A deeper discussion of both wairua and mauri appears in Chapter two of the thesis.

<sup>37</sup> By a practice-led inquiry I refer to a process of iterative development that occurs through conceptual and material thinking.

<sup>38</sup> "Tūi is a descendent of Ohomairangi and Makuratawhiti of the Ngāti Ohomairangi people. Her grandparents hail from the vessels, Te Arawa, Tainui, Mataatua, Arai-te-uru-, Tākitimu, Manuka and Kurahaupō. A highly skilled Māori performing artist, Tūi specialises in Māori weaponry, particularly patu (*the hand-held club*). Tūi is a composer, tutor and first leader of Te Mātārae-i-Ōrehu (a top National Kapa Haka group) and over the last 20 years she has been a judge for Māori performing art forms from primary through to tertiary level, including the senior regionals to Te Matatini, senior nationals" (para.1, 2019). Retrieved from <http://www.movementofthehuman.com/tui>

<sup>39</sup> By this I mean the room is constructed to minimise chances of external sound entering the space.

## WAIKUA

Traditional Māori understandings of the human world do not separate the spiritual and secular. Therefore, the self is intrinsically linked to the natural world in mind, body and spirit (Barlow, 1991; Walker, 1990). In this thesis, I use the word in Reverend Māori Marsden's (2003, p. 47) definition, where he suggests, "*wairua* (spirit) or *hau* (the breath of the divine spirit) is the source of existent being and life." Thus, wairua may be aligned with the concept of the non-physical spirit or soul of a person that is distinct from the body and the mauri because it transcends death.<sup>36</sup>

## The nature of the research practice

The thesis contains two elements; a written exegesis and a body of practice. As an artistic, 'practice-led'<sup>37</sup> thesis the study "is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice" (Candy, 2006, p. 1). The practice takes the form of three audio-portraits that have been the result of iterative experimentation and reflection over a three year period. These are presented as an exhibition titled *Ōtairongo*. The word *Ōtairongo* in this particular situation was created in collaboration with Tūi Matira Ranapiri-Ransfield<sup>38</sup> to portray a conceptual meaning of sounds, resonances, vibrations of the senses. *Ōtairongo* explores how sound is heard, received, reverberated and resounded, in the creation of audio portraiture.

The portraits are presented in a darkened room that is acoustically protected.<sup>39</sup> Each work is positioned in a dimly lit environment and is listened to through headphones. The utilisation of headphones allows for

3D binaural audio recording to reproduce the words and environments of the wahine, in such a manner that a listener may experience a sense of dwelling within her.<sup>40</sup> Such design provides an intimate and immersive sonic experience.

Each portrait is between seven and ten minutes in duration, and each plays discretely in a separate space within the room. The listener is seated, drawing down a cocoon of soft fabric that covers the head and shoulders. The cocoon represents the case moth, and encloses the listener bringing them into the world of Hineraukatauri (*the goddess of music and sound*).<sup>41</sup>

The portrait is composed entirely of sonic elements. Thus, sound becomes the artist’s palette with the sound design becoming the compositional experience and canvas. A listener’s experience is such that they hear, feel and sense the *essence* of the wāhine in an audio-portrait that is composed within a 360-sound environment of simultaneous sound cues.

<sup>40</sup> The headphones are connected to a single computer and each portrait plays when a listener dons a pair of Sennheiser HD 200 Pro headphones.

<sup>41</sup> This concept is discussed in more detail in Chapter 4.

### The structure of the exegesis

This exegesis consists of four chapters. Following this introduction, the first chapter positions the researcher in relation to the inquiry by explaining my personal background and the life experiences that have brought me to the thesis. The chapter is meaningful, because my study draws significantly on both te ao Māori (*the Māori world*) and te ao Pākehā (*the Western world*) and my identity and research orientation is formed from dimensions within and between these worlds.

The second chapter offers a review of knowledge that has resourced or contextualised the inquiry. It considers three realms. The first covers discourses relating to portraiture, sonic portraiture and sound art. The second examines the concepts of wairua, mauri and the cosmogony of atua wāhine. The third is concerned with sound, immersive sound, and binaural sound technologies.

The third chapter considers the research design underpinning the inquiry. It consists of three sections: a consideration of the research paradigm, an introduction to reflective practice as a research methodology and finally, a discussion of the methods employed within the study. The research emanates from a Kaupapa Māori paradigm (Smith, L.T, 1992 and 1999), and it is positioned as an artistic inquiry (Klein, 2010). The study employs a methodology of reflective practice Schön (1983, 1987), inside which I activate ‘reflection *in* action’ and ‘reflection *on* action’ as ways of refining thinking through a process of iterative experimentation. The methodology, is actualised through twelve practice-led methods which are grouped into three phases: indwelling, data gathering and data processing.

The fourth chapter offers a critical commentary on my practice. In discussing the three audio-portraits, I consider specific features of the work, including the interpretation and representation of the multi-dimensionality of wāhine and how this has been expressed.

The exegesis concludes with a summary of the main ideas in the thesis and a personal reflection on my practice. I also discuss the research's contribution to the field of audio-portraiture and Mātauranga Māori (*Māori knowledge*),<sup>42</sup> and I offer considerations for future research.

<sup>42</sup> According to Te Ahukaramū Charles Royal (2009) Mātauranga Māori is a modern term for a body of knowledge developed in Aotearoa. This new knowledge was created through the encounter with the European and during the creation of the new nation called New Zealand. Important fragments and portions—notably the Māori language—remain today. Royal suggests that these fragments are catalysing a new creative period in Māori history and culture, and in the life of the New Zealand nation” (2009, p. 31). Royal (2012) states that Mātauranga Māori now means knowledge created and maintained by Māori.

<sup>43</sup> It is recommended that this material is not read prior to engaging with the portraits.

The exegesis contains five appendices. The first contains the project's ethics approval letter, information sheet and an example of a consent form. The second contains the three audio-portraits as wav. files via soundcloud hyperlinks (as a post-exhibition facility for listening). The third provides hyperlinks to Soundcloud, of indicative audio-sketches, audio-drafts and hypothesis testing. These experiments are referred to in Chapters 3 and 4. The fourth appendix offers biographical information on the three wāhine in the study.<sup>43</sup> The fifth appendix lists granted copyright music used within the audio-portraits. Appendix 6 provides a map of Aotearoa, indicating the tribal regions of the three women whose portraits form the substance of the inquiry.

### THE USE OF TE REO MĀORI IN THE THESIS

It is important to me as a wahine Māori who has felt the loss of our language through the effects of colonisation, to uplift te reo Māori in this thesis by positioning te reo Māori words and phrases first, followed by English translations in italics, except when using direct quotes. This stylistic approach constitutes a call for the revival and mana of our language. Eketone, Gibbs & Walker (2006) note that the acquisition and maintenance of Māori language is fundamental to providing access to the histories, values and beliefs of Māori people. Ka'ai (1995) explains the fundamental position of te reo Māori in Māori culture and society,

Ko te reo Māori te iho o te ahurea, arā, ko te mātauranga me ngā āhuatanga katoa o te ao Māori.

*The Māori language is the lifeline of our culture of which knowledge is the cornerstone for a Māori world-view* (Ka'ai, 1995, p. 37).

Two other stylistic decision related to te reo Māori warrants note. I have adopted the approach of inserting a tohutō (*macron*) above long form vowels rather than doubling letters. Although the later approach is apparent in some 19<sup>th</sup> century manuscripts and newspapers written by Māori, and it was evident in the work of Professor Bruce Biggs (Ngāti Maniapoto), the tohutō became an accepted means of indicating long vowels, after its adoption by the Māori Language Commission.

The thesis provides the translation of Māori words in English, which are italicised in brackets. When a longer explanation is needed it is referred to in a footnote. My general approach has been to align my use to the closest existing published translation. However, I am aware that many words in Māori have no true English translation and I ask for the forbearance of te reo Māori scholars with my attempts to balance access to Māori concepts with the limiting nature of translation.

## Crossing the threshold

I have stood on my marae (*courtyard - the open area in front of the meeting house*) and with karakia, I have asked humbly to be guided on a PhD journey as I have sought to design and discuss the portraits of three mana wāhine (*prestigious women, women held in high regard*). As a result, I offer here, my thinking to the wider world. Therefore, let us begin our journey with a discussion of my position as an artist/ researcher and a consideration of formative experiences and thinking that gave rise to the study.

## Chapter 1



## POSITIONING THE RESEARCHER

Pepeha

I te taha o tōku tūpuna koroua  
Ko Tiakitia te maunga  
Ko Mangatea te mapunapuna orowaru  
Ko Tainui te waka  
Ko Ngāti Maniapoto, Ko Ngāti Mutunga, Ko Waikato ngā iwi  
Ko Ngāti Te Puta i te muri, Ko Ngāti Urunumia,  
Ko Ngāti Kinohaku ngā hapū  
Ko Motiti te marae  
Ko te Hungaiti te whare tūpuna  
Ko Titi Kaahunui te tangata

I te taha o tōku tūpuna kuia  
Ko Kakepuku, Ko Pōhaturoa, Ko Tauhara ngā maunga  
Ko Waipa, Ko Waikato, Ko Taupo-nui-a-tia ngā wai  
Ko Tainui, Ko Te Arawa ngā waka  
Ko Ngāti Maniapoto, Ko Ngāti Raukawa,  
Ko Ngāti Tahu-Ngāti Whaoa, Ko Tūwharetoa ngā iwi  
Ko Unu, Ko Ngāti Kahu, Ko Ngāti Whaita ngā hapū  
Ko Te Kōpua, Ko Ōngaroto, Ko Waimahana,  
Ko Rangiita ngā marae  
Ko Rangiamohia Emery te wahine

I te taha o tōku pāpā  
Ko Daniel Thomas Sheehan te tangata  
Nō County Cork, Ireland  
Ko Mavis Cavell Sheehan te wahine  
Nō Scotland  
Ko Maree Sheehan ahau<sup>44</sup>

44 A Pepeha is a formal Māori introduction that links a person to their whenua, iwi, hapū and whānau.

I belong to both my Māori and Pākehā ancestry and identify with both. My mother Mata (Marjorie) Ruki Sheehan was born in Arapai, Waikato in 1942. She was the eldest daughter of eleven siblings to Ruki Te Ruki and Maggie Waitapu Emery. My father Colin James Sheehan was born in Leeston, Ellesmere, Canterbury. He was the second eldest son of five siblings to Daniel Thomas Sheehan and Mavis Cavell Sheehan (nee Marshall). I was born in the Leeston hospital, Ellesmere, Canterbury, as were my father and my older sister Lisa Jane Ariana Sheehan.

My parents met in their early twenties while working at a shoe factory in Christchurch (Figure 1.1). My mother had moved away from Te Kuiti to join her older brother Tumohe (Tim) in Christchurch when many Māori migrated from rural communities to urban centers between the 1940s-1970s.



FIGURE 1.1  
Colin and Marjorie Sheehan with baby Lisa (circa. 1968)



## Early influences

In 1973, my immediate family and I moved to Porangahau in the Hawkes Bay when I was five. My parents owned the only pub in a shearing region where the population was predominantly Māori (Figure 1.2). It was here that I had my first memories of music. I loved to play old vinyl records in the downstairs visitor's lounge where, after school I would listen to 'Jesus Christ Superstar'. On other occasions, I would sneak into the private lounge bar and listen to Elvis Presley.

It was at this time that mother sent my sister and me to classical piano lessons. Although I did not really enjoy it at the time, it became an invaluable part of my understanding of music both theoretically and practically. During the years we lived in Porangahau, my Saturday nights were embellished by the 'Ready to Roll' music programme. At 6.00pm, glued to the television set I was introduced to the 'The Osmonds' and 'The Jackson Five'. I spent hours listening to pop, disco, and rock music; from Frankie Valley and the Four Seasons, to Tom Jones and Engelbert Humperdinck.

After four years in Porangahau we moved back to Christchurch. Mum was reunited with her siblings Aunty Laurel and Uncle Paul. I first heard my mother singing with her siblings at family functions; the guitars and ukuleles would come out and their voices would meld together in beautiful harmonies (Figures 1.3 and 1.4).



**FIGURE 1.2**

Porangahau pub (circa. 1978).



**FIGURE 1.3**

Uncle Richard and Uncle Paul at a whānau barbeque in Christchurch (circa, 1981).





**FIGURE 1.4**

Aunty Laurel (left) and my mother (right) singing. Christchurch (circa 1985).



Tame (Thomas) Ruki Te Ruki Tiki Kōwhiri Tūmohē  
I tūngia tenei hōkaiwhiri he hōkaiwhiri a nōu au i  
Pūreia Sire Forest.

**FIGURE 1.5.**

Ruki Te Ruki (Tame, Tom Ruki) (circa. 1945).

## The fabric of whānau

Before I was born, my mother and her two sisters Aunty Laurel and Aunty Taka had formed a three-piece vocal group called ‘The Ruki Sisters’. They performed in pubs and clubs in Christchurch.

Sometimes my Uncle Tim would join them. He had been trained in the trumpet but he could also the play guitar and sing and he is still playing professionally in Sydney. My grandfather Ruki Te Ruki, played the piano (Figure 1.5) and saxophone, and my father’s father, Daniel Sheehan was an accordion player for the Ellesmere Brass Band. When he was older I would often find him on the sofa at night, his headphones on, listening to old Irish music. My Dad also played the snare drum for the Ellesmere Highland Pipe Band when he was a young boy.

Music has always been part of the fabric of both sides of my whānau; it accompanied my childhood and gave voice to the joys and warmth of belonging. In such an environment, it was perhaps inevitable that I wrote my first song when I was fourteen.

## Finding my voice

Like most Māori children of my generation, I was not brought up in a Māori speaking whānau, due to the effects of urbanisation I did not grow up on the marae. My mum said that in her day, her parents wanted to her learn “the Pākehā ways”, although she could speak te reo Māori. Although a sense of disconnection from my Māori identity permeated my childhood, at fifteen, I conceived a desire



**FIGURE 1.6**

Motiti marae, Te Kuiti (2019).

<sup>45</sup> Literally, tūrangawaewae means a standing place or a place where one has the right to stand. On one's tūrangawaewae one has the rights of residence and belonging through kinship and whakapapa.

to learn te reo Māori and to understand more about my whakapapa. At this time, I attended Christchurch Girls' High School (CGHS) which did not provide any Māori language or cultural studies. My family struggled but eventually secured me the right to study te reo Māori for School Certificate (through the New Zealand Correspondence School). Having never studied Māori language, it was an intense year and I remain deeply indebted to the tenacity and aroha (*love*) of my mother who forfeited her own studies to teach me. At the time, I felt spiritually driven to pursue this study and I believe that it was my tūpuna (*ancestors*) pushing me. Although at the end of that year I passed the subject, more importantly in December I travelled from Christchurch to the North Island to visit Motiti marae (Figure 1.6) for the first time. As I walked on, it began to rain. I remember vividly my mother telling me this was the tears of my tūpuna, welcoming me home.

Motiti marae is on Mangateatea Road in the in the back blocks of Te Kuiti. This is my tūrangawaewae<sup>45</sup>, where my grandfather Ruki Te Ruki (Figure 1.5) and his tūpuna belong. My mother is buried in the urupā (*cemetery*) behind our whare tupuna (*ancestral house*) 'Ko te Hungaiti' (pictured in Figure 1.6).

## After school in the early 1980s

When I left school, I went to work at the Department of Scientific and Industrial research (DSIR) in Christchurch, because at that time the Department of Māori Affairs were offering internships. Aside from music, I loved chemistry and mathematics and I thought that this might be an effective career decision. However, music increasingly became a consuming passion and in the early 1980s I left

the DSIR to study performing arts at Puawai – The Polynesian Performing Arts Trust in Christchurch. At this time, I developed an increasing appetite for music technology. This was encouraged by one of my mentors, Mr George Kahi.<sup>46</sup> Eventually, he gave me the keys to the recording studio and told me I could use it after hours. It was there that I immersed myself in learning how to programme drum machines<sup>47</sup> and the samplers and computer sequences (like the Atari ST). Mr Kahi also introduced me to Black Katz<sup>48</sup> because he felt it would be useful for me to learn from Ngatai Huata. I went on to become the keyboard player for this group. In 1990, we performed at the 150<sup>th</sup> commemoration of the signing of the Treaty of Waitangi. I was also a band member for the all girls' group 'Eyebrowz Up' (Figure 1.7) and the reggae band 'Ahika'.

<sup>46</sup> George Kahi was the founder of this organisation.

<sup>47</sup> Significant among these were the Roland TR909 and the 808.

<sup>48</sup> Black Katz is a collective of Māori women writers, songwriters, composers and pioneers of kaupapa music. The Black Katz Trust was established and formalised in 1986. The Black Katz mission Statement: "We are Wāhine Waihanga; Wāhine Whakaahua, Wāhine Pūatatangi, Wāhine Reo Irirangi, Wāhine Waiata, Wāhine Rua Atamai, Wāhine Tautoko, Wāhine Piripono, Wāhine Toa by creating sounds / images, we become more ourselves as explained by founding member Ngatai Huata (2018).



**FIGURE 1.7**

Eyebrowz Up (Left to right) Maree Sheehan, Jackie Sinclair-Phillips, Laura Horton, Megan Browning, Danice Dearborne, Christchurch (circa, 1989)



49 “Make U My Own” by Maree Sheehan, recorded March 1991, single, Tangata Records.

“Dare to be Different” by Maree Sheehan, recorded March 1992, EP, Tangata Records. <https://www.youtube.com/watch?v=HmOV9q6AEIk>

“Fatally Cool” by Maree Sheehan, recorded March 1992, single, Tangata Records. <https://www.youtube.com/watch?v=Eid9Y2o5ZPw>

*What Have You Done Me* by Maree Sheehan, recorded 1995, single, Tangata Records. [https://www.youtube.com/watch?v=zmCbp\\_H3vSU](https://www.youtube.com/watch?v=zmCbp_H3vSU)

*Kia Tu Mahea (To be Free)* by Maree Sheehan, recorded 1994, single, Tangata Records. <https://itunes.apple.com/nz/album/kia-tu-mahea-to-be-free-single/1205020983>

*Past to the Present (Hei kōnei te wā o mua)* by Maree Sheehan, recorded 1995, EP, Tangata Records. <https://itunes.apple.com/nz/album/past-to-the-present/1205030389?i=1205030500>

*Drawn in Deep* by Maree Sheehan, recorded 1996, album, Village Roadshow. <https://itunes.apple.com/nz/album/drawn-in-deep/1205023378>

*Strength to Love* by Maree Sheehan, recorded 1998, single, Niwa Productions. <https://www.youtube.com/watch?v=Uf2nLZFESAw>

*How do I say goodbye* by Maree Sheehan, recorded 2013, single, Warner Music New Zealand. <https://www.youtube.com/watch?v=TkU1vN45zTA>

*Chasing the Light* by Maree Sheehan, recorded 2013, album, Warner Music New Zealand. <https://itunes.apple.com/nz/album/chasing-the-light/1205023399>

From 1991 forward

My music career has spanned twenty-eight years. I released my first single in 1991 with Tangata Records. The song featured a music video directed by Lisa Reihana. Throughout the 1990s I released seven singles<sup>49</sup> with accompanying music videos and also my debut album *Drawn in Deep* (Figure 1.8).



**FIGURE 1.8**  
*Drawn in Deep* album cover, released 1995.

- 50 Kia Tu Mahea (To be Free) by Maree Sheehan, recorded 1994, single, Tangata Records. This work appeared on the Once Were Warriors Film album compilation <https://www.nzonscreen.com/title/once-were-warriors-1994>
- Maree Sheehan, vocalist, “*You can’t hide love*” by Gereaux, recorded 1996, track 1 on *Drawn in Deep*, Village Roadshow, album. Appeared on the film Broken English, 1996 <https://www.nzonscreen.com/title/broken-english-1996>
- Takataapui television series music*” by Maree Sheehan, recorded 2003, Front of the Box Productions, Māori Television. <http://www.throng.co.nz/tag/takataapui/>
- The Māori Party*. Documentary music by Maree Sheehan, recorded 2004, Front of the Box Productions, Māori Television.
- Aunty Moves In*. Television series music by Maree Sheehan, recorded 2006, Screentime, Māori Television.
- 51 Indicative of this was my work for the “O-Tū-Kapua app” an F4 and TEMP project <https://www.otukapua.nz/> in 2017, I was invited by the F4 Collective to join the TEMP project as sound designer and composer. TEMP is a creative initiative that brings together scientists and leading NZ artists to reframe and refresh climate science communication. TEMP has chosen to focus on five topics – water, food, shelter, weather and air – five artist(s) and scientist(s) teams have collaborated to create high-impact immersive participatory experiences. F4 was paired with NIWA (the National Institute of Weather and Atmospheric Research). Together we created work in response to the theme of AIR.

I subsequently composed music for a variety of other artists, film and television programmes,<sup>50</sup> and other media.<sup>51</sup>

## Expanding conceptual parameters

My journey into this thesis project was pre-empted by an experience in 1994 when I was asked to perform at the *Dreamspeakers Film Festival in* Edmonton, Canada. At the end of the event I was invited to join an inaugural round dance ceremony. On each side of me stood two, highly regarded chiefs from the Blackfoot and Cree tribes, dressed in their full dancing regalia with brightly coloured feather bustles and full eagle feathered headwear. At the festival, opposite me were the Inuit people from Alaska, further around the circle there were Taiaroa Royal and Ngahiwi Tomoana with whom I had performed. The experience was deeply moving. I felt viscerally, the manner in which the spiritual is connected - in and through music. I gained my first insight into something deeper than writing and performing. I experienced how sound and movement might touch the very fabric of being.

In the following years I continued to explore potential connections between sonic design, music and identity but it was not until 2013 that I returned to the music industry and released my second album '*Chasing the Light*' (Figure 1.9)<sup>52</sup>.

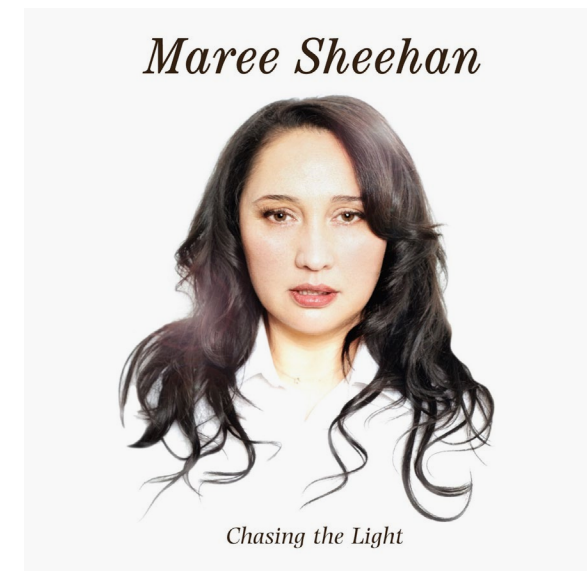
<sup>52</sup> Chasing the Light album released, 2013  
<https://itunes.apple.com/nz/album/chasing-the-light/1205023399>

<sup>53</sup> In 2017, the Taipei Artist exchange invited the F4 collective to collaborate in an artistic project. This work imagined a conversation between a family of stars, (known as Matariki in Aotearoa). The work was called 'The Hairy Head of the White Tiger Facing West' or Mao in Taiwan. See <https://vimeo.com/222280873>

<sup>54</sup> Matariki is known as the Māori New Year which occurs with the rising of the Matariki star cluster also known as Pleiades. Matariki appears in the Southern hemisphere night skies late June, early July and it signals a time for celebrations and renewal.

## Recent collaborations

As my interests and collaborations have extended into space, sound and identity, I have also created work for exhibitions, including the *Taipei Artist Exchange*<sup>53</sup> and the *Matariki Song Cycles* projects in 2018.<sup>54</sup>



**FIGURE 1.9**

*Chasing the Light* album cover, released 2013.

At the same time as the development of this thesis, I have been collaborating with the Okareka Dance Company<sup>55</sup> and the Exhale Dance Tribe<sup>56</sup> (United States) as their music composer and music supervisor for the Hokioi/Vwōhali Project<sup>57</sup> that will premiere at the New Zealand International Arts Festival, in Wellington in 2020. Such projects enable me to develop the creative potentials of binaural and 3D immersive sound technologies within an indigenous arts space.

The result has been a deeper devotion to the development, revitalisation and self-determination of te ao Māori. This ongoing commitment to a Māori worldview informs and underpins this PhD.

---

**55** Okareka Dance Company was formed in 2007 by senior performers Taiaroa Royal and Taane Mete. The company was established to create and fuse contemporary dance with Indigenous and Māori knowledges through original and authentic works. <http://okareka.com/>

**56** Exhale Dance Tribe  
<http://exhaledancetribe.com/>

**57** The Hokioi/Vwōhali Project explores the stories of these tūpuna eagles between the indigenous peoples of Aotearoa and the Anikituwah, Duyutv, Iroquois and Haudenosaunee peoples of the United States of America. It is a collaboration between the Ōkareka Dance company and the Exhale Dance Tribe.



**FIGURE 1.10.**

Te Rangianiwaniwa Cording and me, Auckland (2018).



**FIGURE 1.11.**

Emiko Sheehan, Ariana Sheehan and Te Ruki Titi Sheehan (2018).

## Personal experiences

In 2017, I first became aware of the potentials of binaural and immersive sound, I began to consider the manner in which music composition, sound design and technology might reach deeply into expressions of identity. Because my grandparents had passed away and more recently my mother, I came to think about grief and joy and the complex essence of what it is that makes up a person's identity. As my life evolves, so has my whānau with the birth of my son Te Rangianiwaniwa (Niwa) to his other mother, Jan Cording (Figure 1.10), and the birth of my niece Emiko and nephew Te Ruki Titi (Figure 1.11). These wonderful children are now beautiful young adults.

My developing inquiry into binaural and immersive sound has reemphasised the dimensions of, not only what it is to be Māori, but also the intangibles that exist beyond what can be depicted and experienced as wairua and mauri.

My journey from the downstairs visitor's lounge of a pub in Porangahau, through song writing and performance, through complex unfoldings of my relationship to te ao Māori... into relationships between the esoteric, the sonic and spatial, has been both cumulative and critical. In positioning myself within this study, I stand as one who questions humbly, the potentials what might not yet be made evident. I am an artistic researcher, a musician, a child of a musically rich family and an inquiring Māori woman.



## Chapter 2



## REVIEW OF CONTEXTUAL KNOWLEDGE

The chapter provides a contextual review of knowledge related to the study. It is divided into three sections. The first offers a consideration of knowledge related to portraiture and includes discourses on portraiture as inquiry, portraiture *of* Māori and portraiture *by* Māori. The second examines understandings of Māori spirituality, particularly literature relating to the concepts of tapu<sup>58</sup> (*sacred, with restrictions*), mana, wairua and mauri and the cosmogony of atua wāhine. The third is concerned with knowledge related to sound design, sound technologies, and includes technological literature related to immersive 360 and binaural sound capture.

---

<sup>58</sup> Marsden & Royal, (2003) define tapu as “sacred and holy” (p. 6). Williams (2008, p. 385), defines the word as “1. Under religious or superstitious restriction – a condition affecting persons, places, and things, and arising from innumerable causes; 2. Beyond one's power, inaccessible; 3. Sacred (mod.); 4. Ceremonial restriction, quality or condition of being subject to such restriction.”

<sup>59</sup> Portraiture has been discussed in diverse mediums including painting (Woodall 1997; Brilliant, 2010), photography (Claudy 1915; Leister, 2010; Yablon 2014; Baylis 2018), narrative (Schiffrin 1996; Lawrence-Lightfoot and Davis 1997; Orwig, 2011), and multi-media (Reihana 2010; Cubitt 2014, Altintzoglou 2018).

## Portraiture as process and form

Portraiture is an artistic form<sup>59</sup> that seeks to represent and convey the multi-dimensionality of a person. Within this study, concepts of portraiture have informed the conceptualisation and development of my work. Accordingly, this opening section of the review considers portraiture as inquiry, it then examines historical contexts of Māori portraiture including colonial representations by artists Gottfried Lindauer and Charles F. Goldie, before concluding with a consideration of contemporary wāhine Māori portrait painters and their work.

## Portraiture as inquiry

Lawrence-Lightfoot and Davis (1997) suggest that “Portraitists seek to record and interpret the perspectives and experiences of the people they are studying, documenting their voices and their visions – their authority, knowledge and wisdom” (p. xv). They also suggest that portraiture may be considered a genre of inquiry that seeks to synthesise science and art within social science and cultural contexts. The combination of these fields of study they suggest, enable a researcher to navigate both the empirical and the aesthetic. The authors describe portraiture as “the science of making the art” (ibid., p. 3). They argue that portraiture can be utilised as a method of qualitative research and its philosophical underpinnings position it within an interpretive paradigm. They also propose portraiture as a method of inquiry that involves systematic and empirical observation and evaluation. From

a social and cultural perspective, they suggest, “portraits are designed to capture the richness, complexity, and dimensionality of human experience” (p. 3). They suggest that dialogue between the artist and subject can shape the way in which a portrait is created, and they argue that, “the encounter between the two is ... crucial to the success and authenticity of the rendered piece” (ibid.). They also claim that narrative is “always embedded in a particular context, including physical settings, cultural rituals, norms, and values, and historical periods” (ibid., p. 12). They suggest that, when researchers bring a personal history into the relationship it must bracket that knowledge from its influence on the interpretation of data.<sup>60</sup>

---

<sup>60</sup> I dispute this because I do not believe in artistic practice that such a stance is possible. Morweena Griffiths notes, that in artistic, practice-led research, “the self is inescapable, because the person creating, responding to, working on, developing or evaluating performances, artefacts and practices is central to those activities” (2010, p. 185).

In *The Participant as Ally and Essentialist Portraiture* (2006), Witz argued that portraiture as a form of inquiry requires diverse data gathering strategies which may include intensive interviewing, wherein a personal relationship between the researcher and the participants is developed. Witz describes this as “interviewing for feeling” (p. 246). He suggests that the difference between interviewing for information and interviewing for feeling is that in the later, the interviewer is considerably more subjective. Witz describes this process of exchange as a symbiotic “participant as ally and co-contemplator relationship” (ibid., p. 247).

When interviewing for a deeper understanding of the participant, Witz (2006) claims that the transcribing process is a crucial factor because it involves the researcher working with “flows of feeling” and a sense of mood that moves beyond the visual or aurally evident to the “resonance” of the person being studied (ibid., p. 247).

In his book *Portraiture* (1991), Brilliant examines personal connection to identity through portraiture. He sees portraiture as an “interface between art and life” (ibid., p. 11) and he argues that portraits need to move beyond the physical and social persona to explore the uniqueness of the participant’s identity. He argues that, whether their “persistent inner character or “soul” can be empirically demonstrated or not, if the artist believes that it exists, then the resulting portrait must contain something more than the eternality of appearance and the banality of social affect” (ibid., p.13).

## Māori portraiture and Whare whakairo

When we turn to the history of Māori research and the practice of portraiture, we encounter an extensive record of culturally shaped thinking. Central to this, is whare whakairo<sup>61</sup> (*carved meeting house*). Although, there is an extensive body of literature that examines the Māori arts practice of whare whakairo in the context of Māori architecture (Brown, 2009; Mead, 2015; Salmond, 1975; Simmonds, 1985; Skinner, 2016; Tapsell, 2000; Walker, 2008), this study is concerned with whare whakairo as a form of Māori portraiture. Brown (2016) and Salmond (1975) have both observed that whare whakairo are often seen as personifications of tūpuna and these carved meeting houses are often intricately and elaborately decorated, both externally and internally with images of ancestors and atua.

<sup>61</sup> Whare whakairo – carved meeting houses, customary meeting house (Brown 2009, p.1).

<sup>62</sup> Salmond also notes that, in larger meeting houses, a wider representation of ancestral figures may be evidenced. These, she suggests, “reflect the concept of ‘ngā hau e whā’ (the four winds) ... making provisions for all those visitors that come to the marae” (1975, p. 41).

<sup>63</sup> Pūkaki is a large carved, kaitiaki figure that was brought back to Aotearoa, New Zealand by his Ngāti Whakaue descendants in 1997. Pūkaki was originally carved as part of a waharoa (gateway) at Te Papa-i-Ōuru marae. After his return and first visit to the Auckland War Memorial Museum, Ngāti Whakaue took their ancestor back to the Rotorua District Council, where he now stands. (See <https://teara.govt.nz/en/photograph/11566/pukaki-carving>)

Salmond (1975) describes the mahau (*veranda*) as the site where most of the exterior carvings are located, with a tekoteko (*carved figure*) at the apex. She characterises whare whakairo as “almost having every available wooden surface intricately carved into ancestors, mythical monsters and historical motifs” (p. 37). Notably, Salmond (1975) observes that the whare whakairo itself, often represents a specific ancestor who is directly related to the iwi, hapū and whānau. These carved figures represent connections to whakapapa.<sup>62</sup>

Salmond (1975) also discusses the significance of photographic portraits to represent ancestors displayed on the interior walls of meeting houses. These portraits are usually hung in whānau groupings, often after a tangihanga (*funeral*), where they are installed as part of the unveiling ceremony. The portrait is often the photograph that has lain at the base of the coffin during the tangihanga. Salmond (1975) notes that both the carved figures and the photographic portraits are representations of people both in physical and spiritual form.

This consideration of spiritual form is picked up by Tapsell (2000) in his discussion of the large carved figure of the paramount chief Pūkaki, who embodies the important rangatira from Ngāti Whakaue.<sup>63</sup> Tapsell (2000) refers to carving of Pūkaki as a taonga, a term he describes as, “an object or thing which represents a Māori kin group’s ancestral identity ... it can be tangible like a greenstone pendant or a meeting house, or it can be intangible, like knowledge” (p. 1). Importantly, Tapsell (2000) notes that Pūkaki is a spiritual personification of a tūpuna. Tapsell explains that the wairua of the ancestral spirit that resides within such a taonga can be experienced by its descendants as “ihi (*presence*), wehi (*awe*), and wana (*awe-inspiring, exhilaration*)” (ibid.). Taonga

such as Pūkaki, he argues, provide “vital threads from the past, acting as guides to interpreting the past” (ibid.).

In his book *Tohunga Whakairo: Paki Harrison, the story of a master carver* (2008), Walker suggests that for Paki “the representation of ... deceased ancestors by carvings in a house ... are fundamental [and] their inclusion assures their standing for all time” (p. 215). Brown (2016) emphasises this point, noting that whare whakairo are symbolic in their connection and association with tūpuna, whakapapa and cosmologies. She asserts that whare whakairo are part of a Māori cultural landscape where the human and natural worlds are understood as interdependent.

These principles are fundamental to my work. I see my portraits as representations of wāhine in both physical and spiritual form (Salmond, 1975). The wairua of the woman resides within each work and may be experienced by her descendants as ihi and perhaps as wehi and wana (Tapsell, 2000). In these portraits, I do not separate the spiritual from the natural world, they are interdependent (Brown, 2016); woven together as a seamless integration that embraces and moves beyond just tangible.

## Portraiture of Māori

I will now turn to painted portraiture of Māori, notably illustrated in the works of late 19<sup>th</sup> century by colonial artists such as Gottfried Lindauer and Charles Goldie. In discussing these colonial, male artists I am establishing a counterpoint against which we might consider the work of contemporary Māori women who are currently working with forms of Māori portraiture.

### Gottfried Lindauer

*Sketches of New Zealand* compiled by Cowan in 1901, is one of the oldest descriptive catalogues of Lindauer’s Māori portraits. Cowan (1901) provides biographical details of Māori chiefs and warriors whose likenesses Cowan claims were preserved by Lindauer in oil in the hope that the, “collection of lives of Māori celebrities would excite the attention of the public and heighten the interest in ... typical members of the New Zealand native race” (p. 1). According to Cowan (1901), Lindauer’s portraits were unrivalled in the world and provided colonists with “an excellent idea of the native people of the old school, the dignified *rangatira* and warrior chiefs” (ibid.).

In *Pictures of Old New Zealand: The Partridge Collection of Māori paintings by Gottfried Lindauer* published almost 30 years later, Cowan (1930) characterises Lindauer’s painting as “portraits of primitive native life and customs” (preface). In addition to reproductions of Lindauer’s Māori portraits, the author provides a biographical account of the artist, praising him for his “truthful paintings of the Māori flesh tints” (p. 2).

Ellis (2014) discusses Lindauer’s work in reference to the exhibition *Gottfried Lindauer 1839-1926 Pilsen Painter of the New Zealand Māori*<sup>64</sup>. She states that Lindauer’s portraits capture “a reflection of the anguish and the joys of the lives of our forebears and their close relationship with this extraordinary artist ... their faces encapsulate the *wairua* (spirit) and the history of our nation” (p. 11).<sup>65</sup> According to Ellis (2014), Lindauer’s paintings depicted Māori as proud survivors in a time when many indigenous peoples were threatened in the face of colonisation. She suggests,

...despite the catastrophic transformations in Māori society - the nullifying of spiritual beliefs, the corrosion of traditional structures, and the huge land losses through war ... Lindauer’s portraits record endurance, resilience, stoicism and above all the beauty of the *mana* (authority, prestige) of Māori. (p.11)

Devenport (2016) describes Lindauer’s portraits as having “powerful and generative qualities” (p. 8). She claims that for many Māori communities, these portraits carry a direct link to their *tūpuna* and *whakapapa* and therefore, are held as *taonga*. Devenport (2016) also claims that Lindauer’s portraits provide a commentary on political and cultural upheaval in 19<sup>th</sup> century New Zealand, Mason and Stanhope (2016) argue that Lindauer’s portraits can be read as “representing abiding hope for Māori beaten by British colonisation” (p. 11). Many of the Māori individuals that Lindauer painted were *rangatira* (*chiefs*), several of whom Devenport (2016) notes, signed the Treaty of Waitangi in 1840.<sup>66</sup> Interestingly, Devenport also highlights the artistic techniques Lindauer utilised in his paintings, many of which drew upon his training in photography and religious painting in Vienna. She claims that these techniques contributed to Lindauer’s “ability to create an intensity and a directness of the gaze between subject and viewer, working from his own studio photography” (p. 8).

Lindauer painted a significant number of portraits of Māori women. Among his most notable were *Ana Rupene Whetuki and Child* (1936); ‘*Huria Matenga*’ (1910); *Kuiniroa, daughter of Rangi Kopinga-Te Rangi Pikinga* (1915); *Pare Watene* (1878); *Mrs Paramena* (1885) and *Heeni Hirini and child (previously known as Ana Rupene and child)* (1878). In much of this work, Lindauer captured the intricate details of *moko kauae* (*traditional wāhine Māori chin tattoo*). In his

<sup>64</sup> Gottfried Lindauer 1839-1926 Pilsen Painter of the New Zealand Māori exhibition held in the gallery of West Bohemia in Pilsen, 6 May-20, September, 2015.

<sup>65</sup> Lindauer had painted over 100 paintings of Māori which were commissioned by both his patron Henry Partridge and by Māori chiefs themselves.

<sup>66</sup> She describes these *rangatira* as “leading protagonists whose actions and influence determined the rich unfolding of colonial, political, diplomatic, mercantile, linguistic, military and spiritual life in New Zealand” (2016, p. 8).

portrait of *Heeni Hirini and child* (1878), Lindauer referenced a photograph of the model from the Foy Brothers<sup>67</sup> collection of photographs. Using the photography, Lindauer emphasised Hirini's strong jawline and her moko kauae (Mason and Stanhope, 2016, p. 122). This feature of his work is also identifiable in his portraits of *Pare Watene* and *Mere Kuru Te Kati* (1903).

<sup>67</sup> James Joseph Foy (1844-1890) and Joseph Michael Foy (1847-1923) arrived in New Zealand in 1849. They produced nearly 70 photographic portraits of Māori. Several of the photographs were used by Gottfried Lindauer when painting his portraits. See <https://www.aucklandartgallery.com/explore-art-and-ideas/artist/9427/foy-brothers>

<sup>68</sup> Living Portraits: Mata Raurangi exhibition, 16 March 2019 – 8 March, 2020, Auckland Art Gallery.

In McCarthy's (2018) *Theorising Lindauer's Māori Portraits: Rethinking Images of Māori in Museums, Exhibitions, Ethnography and Art*, the author considers Māori representation within museum and international exhibitions. Of particular interest is McCarthy's critique of Lindauer's portraits. He argued that previously, Lindauer's work had been interpreted as "representations of a dying race" (p. 3) and it had been accused of projecting an exotic or romanticised view of Māori. A prevalent view was that these portraits helped to facilitate the dispossession of Māori heritage through a process of colonial objectification. However, McCarthy (2018) notes that many Māori commissioned Lindauer to paint their portraits and the whānau of these patrons display these portraits at important iwi and whānau gatherings as well as at tangihanga. He also notes historical evidence of the high-level of esteem in which families of some patrons held his work. For example, McCarthy documents instances of Māori responding to Lindauer's portraits with a traditional hongi (*greeting of pressing noses and the joining of mauri*).

Blackley's book *Galleries of Māoriland* (2018), explores the many ways in which Pākehā discovered, propagated and romanticised the Māori world. However, he claims that Lindauer's portraits of Māori chiefs and leaders of the 19th and early 20th centuries are significant records of New Zealand's history. He also argues that many Māori did not see themselves as passive victims of his artistic expression. Instead, "for them, these seemingly romanticised depictions of doomed "old-time" Māori were in fact a testimony to survival, and an essential link between past and present Māori culture" (p. 7).

During my discussions with Nigel Borell, the Auckland Art Gallery's Māori curator of the Lindauer and Goldie exhibition *Living Portraits: Mata Raurangi*<sup>68</sup> he stated:



I think if we apply a moral and ethical lens to Lindauer by today's standards, I would have to say there is an element of exploitation or ethical practice that we would not align as best practice ... so what I know is that Lindauer painted portraits of Māori in some cases that were already deceased and over 95% of his portraits he did in his career were done by source image... people say he painted from life, well he actually didn't (personal communication, 2019).<sup>69</sup>

However, Borell (2019) also discusses some of the benefits Lindauer's portraits had for their Māori patrons and their descendants,

What I find fascinating about Lindauer and the process of portraiture whether we're talking today with a selfie or a portrait painting he painted of Māori - is that Māori were just as much engaged and interested in their image being captured and represented well with dignity... and if you think about our cultural practices, they show that reverence for the figurative form in carving or in that idea of ancestral forms is very important ... so when we think about the idea of representation, while Lindauer gave one view of Māori representation through his paintings, the descendants are very much actively involved in shaping the current representation of that ancestor through being involved in how we *talk* about the person" (personal communication, 2019).

---

<sup>69</sup> Borell notes that research undertaken of the glass plate negatives under infra-red photography, shows pencil marks on canvases where Lindauer used a form of epidiascope technology to enhance the image from source photographs.



### Charles Frederick Goldie (C. F. Goldie)

Charles Goldie was younger than Lindauer but is arguably better known. Most of his portraiture is concerned with depictions of elderly male and female Māori with tā moko (*traditional Māori tattoo*).

Taylor and Glen's edited volume, (1979) is one the first books to collate the extent of Goldie's paintings and drawings. King (1979), in a chapter in this publication, argues that Goldie's work "preserves the European fantasies about Māori people" (p. 151). King notes that Goldie's portraits often depicted Māori as a dying race, rather than a vibrant people who were re-establishing the Kīngitanga<sup>70</sup> marae at Tūrangawaewae<sup>71</sup> and exercising high levels of social and economic agency. He argues that Goldie's portraits were culturally biased, although they captured a sense of nostalgia with "near-like photographic qualities and skin-like facial textures" (p. 151). However, the portraits he concedes, provide an illustrated, ethnographic record, particularly in respect to traditional forms of tā moko. Taylor claims that Goldie's attentive attention to tā moko suggests an understanding of the prescribed, intricate system of the designs and a recognition of their importance to the subjects.

<sup>70</sup> Kīngitanga is the Māori King movement that was founded in 1858 in the Waikato. It sought to unite Māori under a single sovereign.

<sup>71</sup> Tūrangawaewae marae is located in Ngāruawahia, Waikato. It is the headquarters of the Kīngitanga.

In his book *Goldie* (1997), Blackley notes that some "descendants of Goldie's models revere the depictions of their ancestors, while others denounce his paintings as documents of colonial racism" (p. 1). Blackley discusses historical commissioning and introductions to Māori subjects, including Cowan's introduction of Pātara te Tuhi (Ngāti Mahuta) to Goldie in 1901. From that point on, te Tuhi regularly posed as his model, as did Ina Te Papatahi (Ngā Puhi), and his cousin Harata Rewiri Tarapata (who was the widow of Ngāti Whātua chief, Paora Tūhaere). Blackley (1997) claims that "Māori enthusiasm for Goldie's works is intrinsically linked to their nature as portraits" (ibid., p. 44). However, some of Goldie's paintings have courted controversy. Cowan (1901) notes that many Māori who saw his painting *The arrival of the Māoris in New Zealand* in 1901, were indignant at the manner in which he depicted the emaciated state of their tūpuna (Figure 2.1), and Māori elders considered the depiction as a deeply flawed account.

**FIGURE 2.1**

Louis John Steele and Charles Frederick Goldie (1898). *The arrival of the Māoris in New Zealand* [oil on canvas]. Auckland Art Gallery Toi o Tāmaki.



Controversy aside, Goldie produced a number of significant portraits of wāhine Māori. Amongst the best known are Te Arawa chieftainess Kapi Kapi (1918), and a series of portraits of ‘*Ina Te Papatahi*’ – Ngā Puhi.<sup>72</sup> His other important portraits of wāhine include, ‘*Sophia, the Heroine of Tarawera*’ (1910); ‘*Reverie-Pipi Haerehuka*’ – Chieftainess of Te Arawa (1939); and ‘*Te Hei*’- Ngāti Raukawa (1907). These portraits reflect Goldie’s preoccupation with painting older, pensive looking, Māori women. These artworks generally present wahine as either passive or benign, and there is little evidence in his depictions of the women’s mana or the complexity of their wairua.

Borell (2019) discusses the ways in which Goldie’s racism was explicit. He says,

... so if you look at the titles of Goldie’s paintings they are explicitly racist or bluntly look at Māori in a certain frame and that frame. He ramps up the drama of them being a dying race or the last of the noble savage. These are some of the titles ... The Last of the Noble Savage and The Last of the Cannibals... so the portraits are all elderly and looking very weary and tired (personal communication, 2019).

Borell also discusses Goldie’s highly selective cultural subject matter. He says,

So Māori women in Goldie’s portraits are similar to the Māori men ... depicted as elderly, They’re frail, there are only one or two portraits of young girls ... His titles really suggest fanciful notions ... that play to people’s perceptions of Māori ... What we have to think about with both Goldie and Lindauer is the depictions of Māori they presented were not necessarily accurate ... More often than not, when Māori were commissioning these portraits, they wanted to be seen in European attire, not in traditional attire. They wanted to be seen in the attire of the day. (personal communication, 2019).

<sup>72</sup> Beginning with a portrait in 1902, Goldie painted Ina Te Papatahi approximately twenty times.

### Contemporary wāhine Māori portrait artists

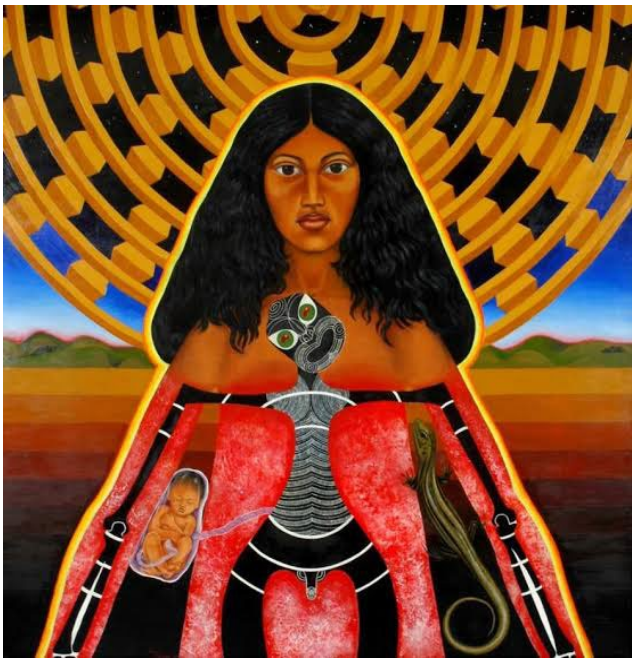
Having considered two prominent, male, colonial portrait painters, it is useful to review the literature and work relating to contemporary wāhine Māori portrait artists. While I appreciate that these women are painters and their material concerns differ from my research into aural portraiture, their work is of interest because they all use artistic practice to consider issues of identity, decolonisation and the distinctive nature of portraiture of Māori women by Māori women.

#### Robyn Kahukiwa

(Ngāti Pōrou, Te Aitanga-a-Hauiti,  
Ngāti Hau, Ngāti Konohi, Te Whānau a Ruatapere)

Robyn Kahukiwa is a painter, children’s book author and illustrator. In the 1980s, her work gained significant attention as a result of her touring exhibition, *Wahine Toa* (warrior women). This body of work explored Māori myth and symbolism, but subsequently Kahukiwa’s later paintings became concerned with issues of colonialism and dispossession. Her portraiture is distinctive because it deeply explores important concepts like motherhood, mana wahine, whakapapa and ancestral customs.

Kahukiwa and Grace’s (1984) book *Wahine Toa: Women of Māori Myth*, documented Kahukiwa’s work and discussed the artist’s treatment of roles, relationships and the mana of Māori women. Kahukiwa’s portraits were distinctive because they emphasised the connection of Māori women to their whakapapa, and they reaffirmed the place that wāhine Māori have in te ao Māori. Kahukiwa’s work provided “women such as Papatūānuku, Hine-ahu-one, Hine-tītama,



**FIGURE 2.2**  
Robyn Kahukiwa (1980). *Hinētītama* [Oil on unstretched canvas] was completed as part of the exhibition *Wahine Toa* (Women of Strength) in 1980 (Kahukiwa & Grace, 1991, p. 10).<sup>73</sup>

<sup>73</sup> The portraits used in this section of the exegesis are reproduced under s.42 of the Copyright Act 1994, which allows fair dealing with a work for the purposes of criticism or review. See <https://fairuse.stanford.edu/overview/fair-use/what-is-fair-use/>

Taranga, Mahuika and Muriranga-whenua a new status [because they emerge in her work] as women of strength, power and courage” (1984, p. 7).

*Toi Ata - Robyn Kahukiwa works from 1985-1995* contains essays by a number of authors. Describing Kahukiwa’s portraits as photo-realist, Kirker (1995) spent some time discussing the artist’s motivation for her earlier paintings and their emphasis on loss, disenfranchised Māori youth and the adverse effects of colonisation. In Mane-Wheoki’s chapter (1995) of the book, *My ancestors are with me always with me*, he positioned Kahukiwa as a significant artistic commentator on Māori politics and culture, arguing that the Treaty of Waitangi, the readdress of land loss and the adverse effects of colonisation, (as evidenced in works like *Tihe Mauriora* [1990], and *Waitangi* [1990]), were “deeply inspirational”.

The edited catalogue *Mauri ora!* that accompanied Kahukiwa’s 2001 exhibition, contained both an artist’s statement and a commentary by the curator Giles Peterson. It also contained contributions from Jo Diamond, Hamuera Mitchell and Paparangi Reid. Each section of the catalogue provided a social and political commentary on Māori in relation to Kahukiwa’s art. Significant among these was Moana Jackson’s contribution, “*Battered People Syndrome*” that reflected on the abuse of Māori children, and an excerpt from Tariana Turia’s speech to the New Zealand psychological conference the year preceding the exhibition, where she had discussed her relationship and conversations with her kaitiaki (*spiritual guardian*).

<sup>74</sup> The title refers to white colonialist’s erasure of the depth and complexity of wāhine Māori.

In 2005, Kahukiwa’s contribution to New Zealand art was recognised in the heavily illustrated book, *The Art of Robyn Kahukiwa* which provided an extensive exploration into Kahukiwa’s portraiture in essays by Hillard, Lucie-Smith and Mane-Wheoki (2005). Hillard discussed how deeply Kahukiwa’s art was intrinsically steeped in Māori cultural values, customs, tikanga (*customary protocols*), te reo Māori and imagery. Like Kirker (1995), she observed that the artistic narratives in Kahukiwa’s paintings also express themes of identity, colonisation, mana wahine and the implications of the Treaty of Waitangi. According to Hillard (2005), the theme of identity had always been an abiding concern in Kahukiwa’s work and it is directly related to the importance she places on whakapapa and whanaungatanga (*extended family grouping*). Hillard (2005) claimed that Kahukiwa’s paintings “reinforce the belief that knowing and affirming these links is the source of one’s mana, tapu, mauri and rangatiratanga” (2005, p.10). Importantly, Hillard (2005) discusses Kahukiwa’s critique of historical portraits of Māori women created by colonial settlers. In her series *Whiteout*<sup>74</sup> (1990) Kahukiwa demonstrated how photographic images she located in the Alexander Turnbull library, depicted Māori women as “objects of desire” (ibid., p.11), who were dehumanised and dispossessed of any connection to their whakapapa.

Hillard (2005) also argues that the concept of mana wahine is reflected in Kahukiwa’s depiction of the roles of whaea (*mother*), kōtiro (*girl*) and kuia (*older woman, grandmother*). She claims that Kahukiwa’s work makes a significant contribution to gender politics because she portrays Māori women as strong and connected to te ao Māori through whakapapa and whenua. Significantly, she also discusses Kahukiwa’s concerns (especially in her 1983 series *Wahine Toa*), with the power of atua wāhine as they appear in Māori cosmological narratives.



## Lisa Reihana

(Ngā Puhi, Ngāti Hine, Ngāi Tu)

Lisa Reihana is an Auckland artist who graduated from Elam School of Fine Arts in 1987. Her early artistic practices combine Māori portraiture and digital media. This is particularly evident in her *Native Portraits n.19897* (1998), *Digital Marae* (2007)<sup>75</sup> and *Ngā Hau e Whā* (2012).<sup>76</sup>

<sup>75</sup> Digital Marae was exhibited at the Govett-Brewster Art Gallery, New Plymouth, New Zealand, (6 October – 2 December, 2007).

<sup>76</sup> This work constituted four photographic depictions of Te Whānau Puhi (described as the wind children, belonging to Tawhirimatea) and was exhibited at the Papakura Arts Gallery, Auckland, New Zealand (23 June – 21 July, 2012).



**FIGURE 2.3**

Lisa Reihana, *Mahuika*, from the “Digital Marae” series, 2001. Digital photograph, 79 x 46 in. (200.7 x 116.8 cm). Brooklyn Museum, Gift of the artist, 2007.27. © Artist's estate. Retrieved from <https://www.brooklynmuseum.org/opencollection/objects/5029>

### Native Portraits n.19897

Reihana created *Native Portraits n.19897* originally for Te Papa’s opening in 1997. This was a multimedia installation that utilised both video and sound. Reihana used studio photographs from the 1800s to explore Māori concepts of time, identity, and representation, alongside ideas about history, tourism, and technology. The work was both a personal whakapapa and a critique of historical photographic practices. The two major components of this exhibition were a large waharoa (*front entrance carving at the front of a marae*). Reihana has designed the entrance to her exhibition with a structured stack of various video monitors. By drawing upon the 19<sup>th</sup> century ‘cartes de visite’ studio photographs<sup>77</sup> (where Māori were a popular subject), Reihana reconceptualised representations of Māori in order to question colonial depictions. Reihana (2019) states that “*Native Portraits n.19897* functioned as a counter balance to these historical images because it empowered many of its subjects, capturing Māori culture as living, diverse, and resisting its traditional depiction in the museum as primitive and static” (2019, para, 2).

### Ngā Hau e Whā

In an essay *Lisa Reihana: a radical Māori artist*, White (2012) examines four of Reihana’s photographic depictions of Te Whānau Puhi (*the wind children, belonging to Tāwhirimātea*).<sup>78</sup> Reihana’s four life-sized photographic portraits depict her nieces, who are dressed in traditional Māori woven cloaks that belong to her Ngā Puhi ancestors. These taonga tuku iho<sup>79</sup> represent a connection to, and association with, their tūpuna, hapū and iwi. These taonga also contain a connection to mauri because they are understood to hold their own wairua.<sup>80</sup>

<sup>77</sup> These were from the Burton Brothers collection housed in the Te Papa museum in Wellington.

<sup>78</sup> Tāwhirimātea – Māori god of wind, son of Papatūānuku and Ranginui

<sup>79</sup> Taonga tuku iho – heirloom, something handed down. Retrieved from <https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=taonga+ tuku+iho>

<sup>80</sup> In White’s essay, Paul Tapsell states “All taonga tuku iho, or ancestral items of great antiquity are recognised as having been continuously wrapped in ancient karakia since their creation” (cited in White, 2012, p. 5).

## Digital marae

The *Digital Marae* project publication (2012) edited by Devenport, includes writing by Māori architectural historian Deidre Brown, and cultural theorists and sociologists Nikos Papastergiadis and Megan Tamati-Quennell. This publication features an extensive interview with Reihana. Devenport describes the *Digital Marae* project as an artistic construction of a new media wharenui,<sup>81</sup> that investigates Māori understandings of creation stories expressed through digital poupou<sup>82</sup> inside the digital wharenui, that places them in a “new spatial locality” (p. 5). She suggests that these digital poupou reflect traditional forms of atua Māori (*Māori gods*) and aesthetically they connect Reihana’s past to “a projected future” (ibid.). Like poupou found in whare whakairo, *Digital Marae* develops portraits that have connections to tūpuna that both physically and spiritually embody a person.

---

<sup>81</sup> Wharenui – large meeting house (Mead, 1995).

<sup>82</sup> Poupou - upright slabs forming the framework of the walls of a meeting house (Mead, 1995).

<sup>83</sup> APT4 / Lisa Reihana discusses ‘Digital Marae’. Retrieved August, 2019 from <https://www.youtube.com/watch?v=vNxSfEF9bH4>

Indicative of Reihana’s work in this series is *Mahuika* (Figure 2.3). This atua wahine (*goddess*) is the goddess from whom Māui obtained the secret of making fire. This is an imposing representation of the female deity who married Auahitūroa and gave birth to five children, (named for the five fingers on the human hand). In this portrait, Reihana symbolically captures the connection between matimati (*fingers*) and fire in the bright red fingernails held aloft, yet remote from the viewer. Mahuika is neither a symbol of cultural demise nor a nostalgic reflection on decline. Instead this is an imposing assertion of power, that sweeps across time and cosmology and situates atua Māori and atua wāhine into a position of commanding authority.

Reihana (2003) said of *Digital Marae*

I’ve taken a number of stories I was told when I was child and I’ve represented them here, behind me is my Aunty Rongo ... so she’s representing Mahuika who brought fire to the world. In these photographs ... I’ve pushed the edges, pushed the boundaries ... it’s my way of being able to carve ... instead of thinking of these as photographs, I see them as ancestral figures.<sup>83</sup>

Borell believes that *Digital Marae* represents a “threshold moment” in New Zealand art because, as a collaborative artistic practice (that includes multi-media, costume design, staging and lighting), the work pays homage to the narratives of Māori goddesses. He says, *Digital Marae privileged Māori women within those stories first and foremost ... reshaping the borders of how we think about them* (personal communication, 2019).

## Star Gossage

(Ngāti Wai, Ngāti Ruanui)

Gossage gained a Diploma of Fine Arts from Otago Polytechnic School of Art in 1995. In addition to painting, her artistic practice also extends into theatre, film-making, poetry and sculpture.

Gossage in an interview included in *Taiāwhio – conversations with contemporary Māori artists* (Smith & Soloman, 2002), discusses the distinctively wraithlike nature her portraits saying, “I want them to feel more like spirits than humans. I just want the essence of things rather than the straight paintings of people” (p. 18).

Her work is ethereal and highly distinctive. Mark Amery has described her portraiture as,

...painted ghosts; beautiful faces from dreams, angel-like apparitions imbued with collected memory and ancestry ... there's no innocence in the eyes of figures; they feel soaked in both love and sadness, like weathered posts standing tall. The pupils of the eyes bore through you, as if demanding that their stories be remembered. (cited in The Arts Foundation Te Tumu Toi, 2014, para. 4)

Gossage, in discussing her cultural influences says,

I believe in Māori ways ... I believe you don't have to explain you're Māori, you just are, in whatever you do, it comes out anyway. And I believe in the spiritual realm and that there is much more to this life than what we see and do. Your beliefs go right back through to your whakapapa, through your ancestors. (Cited in Tamati-Quennell, 2002, p. 20)



**FIGURE 2.4**

Star Gossage (2011). Whai  
[oil on board]. Private Collection.



The importance of this connection is evident in a number of her portraits, including *Rahui Kiri Rd* (2002). In this work she acknowledges her whakapapa to her chiefly Ngāti Wai lineage given that she is the great-great-granddaughter of Rahui Kiri, who was the daughter of the Ngāti Wai chief Te Kiri.

Nepia (2016) describes Gossage's work as having a "metaphorical and melancholy nature" (p. VII) which he suggests, echoes the colonial histories of confiscated lands in New Zealand and the displacement of Māori communities. Ngahiraka Mason describes Gossage's work as "gentle and powerfully evocative of spiritual connections and tribal narratives" (Nepia, 2006, p. VII). This association alludes both to her whakapapa and to Māori understandings of connection to land, sea and people. Significantly amongst Gossage's work is the (2011) portrait *Whai* (Figure 2.4). Nepia (2016) notes that *Whai* explores the relevance of Māori string games as well as a relationship to Te Whai Waewae a Māui, who some iwi believe was the originator of such activities.

## Saffronn Te Ratana

(Ngāi Tūhoe)

Saffronn Te Ratana was born in Palmerston North, New Zealand. She graduated from the Māori Visual Arts programme Toioho ki Āpiti at Te Pūtahi-a-Toi, (*The School of Māori Studies at Massey University*). Her mixed media, often three dimensional work, draws on her heritage and often comments on the suppression of tribal voices (Figure 2.5). Te Ratana describes her paintings as “constructing a physical space based on a mana wahine conceptual framework” (White, 2014, p. 55).

White (2014) discusses the series *Tūhoetanga* that Te Ratana exhibited in the ‘Five Māori Painters exhibition’.<sup>84</sup> She notes that Te Ratana, chose to engage with the atua wahine, Hine-nui-te-pō and acknowledges the influence of Robyn Kahukiwa’s (1984) portrait of Hine-nui-te-pō as the inspiration for the work. Te Ratana in this series, responds also to the narrative of Hine-tītama and her transformation from te ao mārama (*the world of light*) into te pō (*the night*).<sup>85</sup> The resulting series was created using a syringe to make lumps and bulges in the paint, which White suggests “symbolise the physical features associated with sexuality and reproduction” (p. 55). White claims that this distinctive texturing can be associated with the features of Papatūānuku.

<sup>84</sup> ‘Five Māori artists exhibition’ – Auckland Art Gallery Toi o Tāmaki, (22 February-15 June, 2014).

<sup>85</sup> White notes that this body of work was created in response to one of Robert Jahnke’s Masters level papers, Toi Oho ki Āpiti.



**FIGURE 2.5**

Saffronn Te Ratana (2000).  
*Cp 1.2.2000*. Courtesy of the  
artist and Ferner Galleries.



**FIGURE 2.6**

Erena Baker (2009). *Ataata*  
[Digital photograph]. Massey University.

<sup>86</sup> Tangihanga – Māori ceremony to mourn the dead, funeral (Salmond, 1975).

Borell (2019) suggests Te Ratana “produces her own form of Māori women’s representation in an abstract manner” (personal communication, 2019). He argues that, from a Māori point of view, portraiture may be conceived as either figurative or abstract.

### Erena Baker

(Te Atiawa ki Whakarongotai,  
Ngāti Toa Rangatira, Raukawa, Ngāti Ruanui)

Erena Baker graduated with a Master of Māori Visual Arts from Toioho Ki Apiti at Te Putahi-a-Toi, at Massey University in 2009. In her thesis exhibition *Ataata* (2009), she explored Māori and portrait photography (Figure 2.6). Baker argues, “photographs are a reflection of the past and present, a reflection of my whakapapa (*genealogy*) as a continuum of my tūpuna (*ancestors*) and their memory” (Baker, 2009, para, 1).

She notes that historically some Māori feared the camera (and their portrait being taken), because they thought the apparatus had the “ability to usurp a person’s mauri” (ibid.). However, she also notes that over time Māori came to value portraiture as a way of capturing the essence of a person including their mauri. In the exhibition catalogue for *Ataata* (2009), Baker discusses the Māori practice of exhibiting photographic portraits of the deceased at tangihanga,<sup>86</sup> and she explains that within Māori custom, at tangihanga rituals and kawē mate (*ritual commemorations of deceased in absentia*), photographic portraits of the deceased were addressed as if the deceased person was physically present.

Baker describes the highly personal work she created for the *Ataata* exhibition, as a “reflection and communion across time and space [which] is achieved through photographic interactions between my ancestors, their taonga (*heirlooms*) and my self-portrait” (ibid., para. 1).



## Sofia Minson

(Ngāti Porou, English, Swedish and Irish heritage)

Sofia Minson is an oil painter. Her generally large, intricately detailed works combine realist and surrealist traditions in portraits that often address the viewer directly. Her portraiture has a commanding presence that often expresses itself through cultural and religious hybridities. Of her approach, she states, “I’m making sacred art that integrates our modern human experience with the wisdom of our ancestors” (Minson, n.d, para 1).

Minson’s work often explores ideas related to Māori living in a post-colonial society and in some of her portraiture, she draws upon the artistic practices of Lindauer and Goldie. However, her intention is to express Māori as “very much a living, evolving and creative people, inhabiting real and current time and place” (Minson, n.d, para 2).

Her portrait *Sophia* (2019) (Figure 2.7) is indicative of this approach. The study is a synthesis of 19<sup>th</sup> and 20<sup>th</sup> century black and white photographs of Māori women including the artist’s own tūpuna. The work is a dignified, conceptual

**FIGURE 2.7**

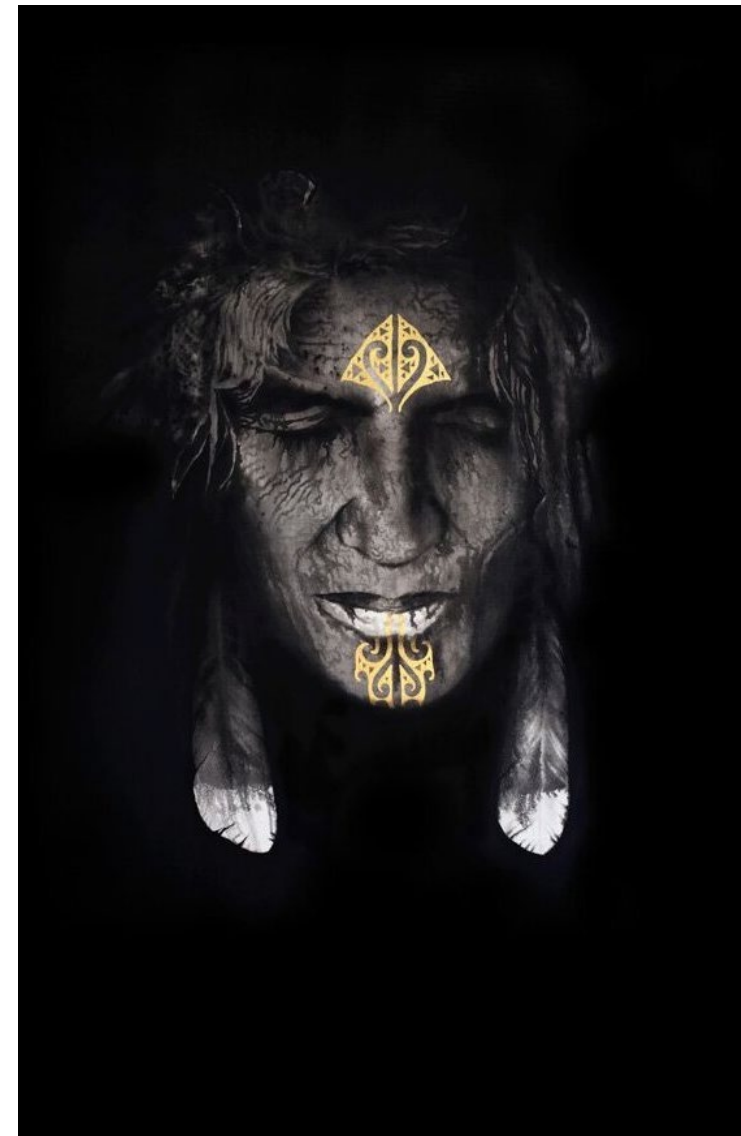
*Sophia* (2018). [Oil and flashe on canvas], 1715 x 1715mm. Retrieved from <https://www.newzealandartwork.com/shop/product/262823/Sophia/#select-your-print>



portrait of Sophia the goddess of wisdom. Minson has painted her attired in Victorian dress and wearing moko kauae. Of the portrait Minson has stated,

This woman presents a stable centre of self in the presence of both Western tradition and ancient Māori tradition. She is a wahine toa (*a courageous woman*) ... the painting presents a challenge to ancestral voices from the past. The goal is to distinguish true guidance from inherited social programming that no longer serves. Conflicting advice, histories, tikanga and rules can sometimes feel like an impossible situation to navigate. And yet within this portrait there is composure and wisdom in her eyes. She doesn't seem overwhelmed but embodies mana wahine (*the divine feminine*). (2019a, para. 1-6).

However, Minson's portraiture also draws upon traditional Māori cosmological stories. Her painting, *Atua Wāhine* (2016) is an oil on canvas portrait that explores the intensity and depth of Māori deities (Figure 2.8). Although Minson claims that the portrait emanates from her imagination, she intended the study "to be of indistinct ethnic origin, yet to have a strong feeling of indigenous spirituality and kaitiakitanga (*guardianship*)" (Misson, 2019b, para. 1). Although adorned with white tipped black huia feathers associated with high rank, the study features distinctive disruptions to convention. For example, moving away from the careful ethnographic recordings of Goldie and Lindauer, Minson has painted the moko kauae in gold and she has constructed triangular designs for the tattoo that reference woven tāniko and tukutuku panels and mathematical fractals.



**FIGURE 2.8**

Sofia Minson (2016). *Atua Wāhine*. 1700 x 980mm, [Flashe on canvas]. Sofia Minson. Retrieved from <https://www.newzealandartwork.com/shop/product/221830/Atua-Wahine/> [You need to find the location]

Minson references atua wāhine again in *Hine-nui-te-pō* (2017). This portrait formed part of the artist's 'Sacred Mirrors' series.<sup>87</sup> As in *Sophia* (2018), Minson drew her references from black and white 19<sup>th</sup> and 20<sup>th</sup> century photographs of Māori women. The portrait is a comparatively stylised study of the great goddess wearing a korowai (*traditional Māori cloak*) that is painted in reflective gold and detailed with black tāniko designs (*geometric patterns woven into the borders of fine garments*). Like *Atua Wāhine* (2016), the goddess in this portrait wears a huia feather adornment and moko kauae. However here, the portrait's gaze is direct; the great goddess confronts and questions us – knowing all yet concealing what cannot be revealed to mortal experience.

---

<sup>87</sup> This series was exhibited in June 2017 at Parnell Gallery in Auckland, New Zealand.

## Conclusion

Borell says,

When we think about Robyn, Lisa, Star Gossage and Erena Baker, we are seeing the whakapapa of Māori women owning their own ideas of representation and sometimes the shifts are subtle and sometimes they are explicit ... they are a gateway of talking about identity and heritage. (Borell, 2019, personal communication)

Identity and heritage are complex and they lie at the heart of Māori portraiture. Although these Māori women artists create representations of Māori in media other than sound, many of their concerns are similar to my own. Like Kahukiwa, I see the power of atua wāhine directly related to the identities of wāhine Māori that I depict. I also infuse the political with the domestic, with the realities of motherhood, whānau and whakapapa and they are intimately integrated with wider issues of political assertion and cultural identity. Like Gossage, I believe that wairua and mauri can be depicted and represented through the portraits I create.

As with Reihana, I employ new and emerging technologies in my work to explore atua wāhine and the power and complexity of contemporary wāhine Māori. I see the development of Māori portraiture as conversant with and responsive to, the potentials of such technologies because I see new media in a continuum of opportunities that arise and should be considered by each generation of contemporary artists.

But, similarities aside, my work is not a *visual* expression of identity; it emanates from and responds to, aural potentials. The work and concerns of Māori women portrait artists discussed here serves only as a partial context for *Ōtairongo*.

Having now overviewed portraiture as research, colonial depictions of Māori, and the portraiture of prominent Māori women artists, it is useful to consider knowledge impacting on my project that relates to identity and sound.

## Audio depictions of identity

The evolution of audio depictions of portraiture is not easy to trace as it has been discussed under a range of related terms including ‘musical portraiture’ (Bach in Walden 2008; Bongiovanni, 2018), ‘sonic portraiture’ (Miller, 2008), ‘sound art’ (Licht, 2009), and ‘voice portraiture’ (Kavanagh, 2018).

### Sonic portraiture

In Miller’s (2008) text *Sound unbound: sampling digital music and culture*, Keith Obadike discusses the concept of ‘sonic portraiture’. He says,

I think we recognize people as much by sound as by sight ... while the idea of portraiture is usually associated with visual art. I think sonic portraits are also fairly common. Perhaps sonic self-portraits are even more common. Everything from early hip hop rhymes to our voicemail messages can be understood as sonic self-portraits. (p. 93)

Obadike’s work<sup>88</sup> is concerned with sonically linking himself to family genealogies, in a manner similar to the way that a photographer takes family photographs. Obadike records audio ‘snapshots’ of his family and describes his portraiture as “making audio recordings of their children’s voices as a way to preserve an aural memory” (p. 93).

In Friðriksdóttir’s 2017 Master’s thesis (2017) *Portrait: Expression through sound, representation and interpretation*, she explores the portrait as an aural self-examination, made explicit through sound installation. In her study, compositions integrate vocal improvisations, dialogue, messages and musical phrases. These sounds are transformed into textural and ambient phrases that are

<sup>88</sup> Obadike’s 12-minute work *Sexmachines*; a sound art triptych dedicated to Nam June Paik and James Brown can be viewed at: <http://obadike.tripod.com/hm.html>

distributed in physical space via multiple speakers, with the purpose of exploring how sound elements might be recorded and mixed to create a form of self-portrait.

Bonaventure Soh Bejeng Ndikung (2018) writes about his work *Where Do We Go From Here: For They Shall Be Heard: on sonic trajectories and resistance* in Freize magazine. His sonic portraiture is centred around the sounds of the body and characteristics of bodily functions. He states:

You can take materials and dignity away from people, but you can't take away the noises they make when they breathe, walk, yawn or sneeze, defecate, urinate or fart. The utterance and performativity of non-vocal, bodily sounds have agency and mark space. The screams of your mother pushing you out into the world; the lullabies your grandmother sang at your bedside; the striking sound of the whip or spank that aimed to correct you in your youth; the voices of loved and unloved ones; the wailing upon their loss: these are just some of the body's archive of sounds. (2018, p. 1)

<sup>89</sup> Gridley's work was exhibited at the Westover's Schumacher Gallery, Middlebury, United States, (March – June 2019). <http://www.kategridley.com/>

Ndikung (2018) frames his work as a form of sonic resistance against colonial auditory experiences that he suggests, often enforce dominant narratives and hegemonic knowledge. He claims that because visual depictions of identity “reduce our understanding of people to gesticulations or scarifications” (ibid., para. 4) decolonisation through processes of sonic representation can be employed to transmit histories and philosophies in richer, more authentic ways.

Unlike Ndikung, Gridley in her 2019 exhibition *'Passing Through: Portraits of Emerging Adults'*,<sup>89</sup> blends the visual and the sonic. Her over-life-size oil portraits presented identity studies of 17 people. Accompanying the paintings were recordings of the subjects' voices mixed with music of their choice. Gridley said of her work,

Through painted canvases and sound portraits, 'Passing Through' marks moments in which 17 emerging adults, transition to realize their selves and claim their voices ... My goal is to honor the essences and voices of emerging adults through salon-size oils – which are not typically done anymore – and the digital medium of sound, which is their medium” (Gridley, para.1, 2019).

## Musical portraiture

Predating these recent works is the concept of musical portraiture. In the 18<sup>th</sup> century, (8 March, 1714 – 14 December, 1788) Carl Philipp Emanuel Bach, second eldest son of Johann Sebastian Bach believed that “music was capable of producing portraits analogous to painting, and that such works should represent the subject's character, rather than physical likeness” (Walden, 2008, p. 379). Between 1754 and 1757, Bach composed numerous musical portraits for solo keyboard while in Berlin.



More recently, the term portraiture has been applied to in two very different media forms. In 2015 the curator Dorin Sadjá used the term musical portraiture to describe a series of lectures and listening sessions. His work began as a live radio series at Spektrum in Berlin in 2015. Sadjá's musical portraiture focussed on contemporary electronic composers who he interpreted through a combination of biographical history interspersed with a selection of the artist's musical repertoire.

- 
- <sup>90</sup> Cox and Warner (2009) in their glossary to the anthology *Audio Culture* describe Sound Art as a “general term for works of art that focus on sound, often produced for gallery or museum installation” (p. 415).
- <sup>91</sup> John Milton Cage Jr. (September 5, 1912 – August 12, 1992) was an American composer, music theorist, sound artist and philosopher. He is regarded as one of the pioneers of sound art and leading figures of post-war avant-garde music. Cage was instrumental in the development creating original sound works that challenged assumed definitions about musicianship and musical experience and the broader aesthetics of art and performance (Herwitz, 2014).
- <sup>92</sup> Pierre Henri Marie Schaeffer (14 August 1910 – 19 August 1995) was a French composer, writer, broadcaster, engineer and musicologist. He is regarded as one of the pioneers of electro-acoustic and experimental music. Schaeffer is recognised for his innovative work both in the sciences and the various forms of music and radio presentation. He is especially known for his early forms of avant-garde music (Kelly, 2014).

Conversely, the Italian composer and sound designer Bongiovanni, uses musical portraiture to describe a form of identity narrative. His musical portraits are based on prior meetings and in-depth discussions with his subjects. In a process he describes as comprehending a person's “nature and personality and discovering what music bears within” (Bongiovanni, 2018, para. 4), his ‘Music Portraits’ are composed as artworks that use music to exhume and “represent the essence” of the individual with whom he works (ibid. para. 7).

## Sound Art

In a tangential realm, there is a body of work generated by sound designers, audio culturists and sound practitioners that may be defined as sound art (Cox and Warner, 2009; Licht, 2009; Toop, 2000; Wishart 1996).<sup>90</sup> While I acknowledge the artistic philosophies of the Italian Futurists, the Dada movement and Fluxus as forerunners to the development of sound art, and I appreciate the later work of Cage<sup>91</sup> and Schaeffer<sup>92</sup> in evolving the concept, this review is concerned primarily with developments post-1990, because they interface with emerging technologies important to my practice.

In 1996, Wishart released his book *On Sonic Art* which considered developments in music-making and musical aesthetics resulting from computer technologies and digital information processing. Beginning with a critical analysis of assumptions underpinning Western musical traditions (specifically the acoustic theories of Pythagoras and Helmholtz), he considered the musical organisation of complex sound-objects, with an emphasis on the manipulation of representational sound and dimensions

<sup>93</sup> <https://www.cambridge.org/core/journals/organised-sound>

<sup>94</sup> Although the journal has not published a significant amount on Sonic Art per se., in 2009 Engström & Stjerna, released a comparative analysis of German and English literature of sound art that exposed two discrete discourses. Their research noted that German texts on Klangkunst (sound art) were primarily concerned with sound's material relationship to a spatial location, and they placed significant emphasis on 'seeing and hearing'. Conversely, English literature on sound art, they noted was generally more concerned with sound's inner aesthetic qualities, and analyses emanated from more diverse discourses, including cultural-studies' perspectives on sound, sonic experience and the impact of emerging technologies on the vernacular soundscape and sound design.

<sup>95</sup> The exhibition was presented at the Hayward Gallery, London, United Kingdom, (27 April - 18 June, 2000). Featuring over 30 international artists (including Brian Eno, Pan Sonic, Christian Marclay, and Lee Ranaldo of the band Sonic Youth), the exhibition filled the entire gallery with a series of sound installations in which the visitor encountered "the mechanical and the organic, the electronic and the acoustic, the sculptural and the intangible" (Hayward Gallery, 2000, para.1) Sonic Boom was attended by 36,724 visitors, and it is now considered a landmark exhibition in the development and display of sonic art. <https://artsandculture.google.com/exhibit/DAISWHc6BYCUJQ>

of human and non-human 'speech'. In so doing, he extended considerations of sonic art into the realms of poetry, sound-poetry, film and sound effects).

In the same year the journal *Organised Sound*,<sup>93</sup> began publishing material on methods and issues arising from the use of technology in music. However, over time the journal's concerns have extended to considerations of the impact of technology on diverse genres, including multimedia, performance art, sound sculpture and experimental electroacoustic composition.<sup>94</sup>

In 2000, a significant body of sound art was curated by David Toop in a major exhibition *Sonic Boom: the Art of Sound*.<sup>95</sup> The Sound Art Text collective described Toop's work as "1990s post-techno, post-rave, post-ambient sound art" (2000, para.1). The collective saw the exhibition as liberating sound out of its hitherto "restrictive club context" by positioning it in a gallery environment. The exhibition included a series of sound installations in which "the visitor encountered the mechanical and the organic, the electronic and the acoustic, the sculptural and the intangible" (ibid.).

Technically and conceptually combining diverse sonic works in one acoustic space raises issues of what is discrete and what is recontextualised as an integrated whole. Martin's (2000) review of Toop's exhibition argued that there were too many sound sculptures in one space, describing his experience as being "immediately overwhelmed by a cloud of noise" (2000, para.1).

Toop, quoted in Martin (2000) defended his approach stating,

...the gallery in the total immersed experience and hopefully that transforms the gallery from what we think of as being a rather sterile space for showing art to something which is much more alive and human. (2000, para. 2)

Licht (2007) has used the term 'Sound Art' to cover a multitude of creative audio expressions found in the natural world, multi-media installations, ambient music, sound sculpture, sound design and sound ecology. In *Sound Art, beyond music, between categories* he explored the origins of sound art and offered examples of significant practitioner's work as a means of illustrating evolution of the media form. Beginning with the origins of sound art in the experimental work of Italian Futurism, he established links between the experimental music world and the visual world, providing over thirty biographies and works by a range of artists, including Jean Dubuffett, Steven Roden, and Brian Eno. This book was significant in defining the emerging field of sound art. Considering the media form from the perspectives of music and art history (rather than philosophical theory), it traced the evolution of sound installations, sound sculpture, sound art exhibitions and gallery installations, considering both discrete works and the implications and nature of critical cross-pollination.<sup>96</sup>

---

<sup>96</sup> The book was updated as 'Sound Art Revisited' in 2019 and released by Bloomsbury Academic as a watermarked EUPB e-Book. The new edition expands on the original text to include more recent research.

Following the release of Licht's (2007) text, Cox and Warner (2009), reviewed sound art within the context of audio culture. Beginning with an analysis of the work of early sonic explorers like Cage, Russolo and Schaeffer they discussed the impact of technological advancement on the media form. Cox and Warner (2009) highlighted the growth in sound recording, audio tracking and emerging technologies as influencing the ways in which sound art is created. Their work constituted an investigation into the musical terrain of a new sonic landscape, which draws connections between contemporary musical forms and audio experimentation.

In his article, *Sound Art and the Sonic Unconscious*, Cox (2009) argued that sound art reaches beyond music, poetry and dance. He claimed that within the last century, sound art came to incorporate new experimental sonic practices identifiable in Luigi Russolo's work *Intonorumori* and Varèse's *Liberation of sound*. Cox also discussed the works of Schaeffer and Cage, positioning them as significant in the early development of audio culture and sound art. In particular, he considered Brian Eno's ambient music and sound environments as significant expressions of sound art. Broadly, Cox's essay suggested an ontology of sound in which sound art plays a revolutionary role. He argued for a conception of sound as "a continuous, anonymous flux to which human expressions contribute but which, precedes and exceeds these expressions" (2009, p. 19).

Bhaugeerutty's (2018) Doctoral thesis *Sound Art: Discourses of Definition in the Contemporary Artworld* defined sound art as,

...an ambiguous and mutable concept that shares concerns with other forms such as experimental music and sonic art but has also developed specific generic meaning ... and is typically concerned with issues of sound, space and perception. (p. iii)

Bhaugeerutty (2018) research explored a range of concepts, debates and practices within sound art. She framed sound art holistically as “a social creation that exists within a complex social network” (p. 2). Accordingly, she suggested that sound art is constructed from social, cultural and political influences that are expressed by sound artists.

<sup>97</sup> These include the landmark exhibition ‘Sonic Boom: The Art of Sound’ by David Toop and Ugo Rondinone’s work ‘Volume: Bed of Sound’ (July 2–September 30, 2000 at MoMA PS1. This was an installation in conjunction with its critically acclaimed annual series of live experimental sound.

<sup>98</sup> These artists experimented with sound poetry in order to consider how it might transcend national language barriers.

<sup>99</sup> GLAM is an acronym for Gallery, Library, Archive and Museum.

Bhaugeerutty's (2018) study chronologically documented the inception of sound art in the 1980s and its development. She discussed a number of major sound exhibitions from the 2000s that proved significant in the development of sound art as an artistic practice.<sup>97</sup>

### Sonic composition using participants’ voices

Lane's (2006) article *Voices from the Past: compositional approaches to using recorded speech* investigated ways in which composers and sound artists use recordings of speech, in technology-mediated works. In her consideration of spoken word, text composition and performance-based genres (like sound poetry), she sought to categorise compositional techniques that draw on archive and oral history material.

In her exploration of the work of Kruchenykh and Khlebnikov (as creative manipulators of words) and the art of sound poets, Hugo Ball, Tristan Tzara and Hans Arp,<sup>98</sup> Lane's research viewed speech within sonic composition. Significantly, in an attempt to categorise compositional techniques that might be used when working with speech, she divided sonic language into specific categories; ‘words that are scripted and scored’; ‘audio data that is gathered from everyday conversations or interviews’ and ‘works which use material from pre-existing archival sources’ (2006, pp. 4-5).

In 2018, in his New Zealand study, *Taking the Time: D.I.Y. Filmed Portraits for the GLAM Sector*.<sup>99</sup> Cunningham undertook a study that involved the design and production of filmed ‘portraits’ of four New Zealand musicians. These portraits were developed through extensive interviewing

processes.<sup>100</sup> According to Cunningham his “goal was to create simple long-form interview-based portraits of artists ... intended to offer a simple record of the artists recalling their experiences in an unadorned manner” (2018, p. 3). What was significant about this research was the artist’s emphasis on the “sound’ of his participants” voices (p. 3). He chose to exclude music from the creation of his portraits, preferring to illustrate the stories of these artists in their own words, by exploring the nuances, colouration, tone and timbre of their voices. In addition, Cunningham elected to include his subject’s sonic pause fillers (such as the umm’s, aah’s, asides and pauses), and discourse particles (including well, ‘yeah, nah’ and ‘like’) as a way of drawing attention to the personality of the speaker.

<sup>100</sup> This study may be demarcated from media concerned with interviewing individuals in an effort to simply record life experience. Indicative of this work is Christine Kavanagh’s ‘voice portraiture’ (<http://voiceportrait.co.uk/>). Her portraits use material from 3-hour interviews, captured on high quality recording equipment. However, this work is not concerned with artistic synthesis but instead it applies the word portraiture to traditional, oral history recording. As such, its concerns fall outside of the context of this more artistic inquiry.

## Impact and relevance

From this corpus of research, specific ideas have proven useful to my inquiry. Miller (2008), Friðriksdóttir (2017) and Ndikung’s (2018) discussions of sonic portraits as compositional artefacts that draw on diverse repositories of sound, including the vernacular and intimate, resonate with my audio-portraits. This is because like them, I integrate diverse material from a broad spectrum of sonic data, including published music, laughter, intimate conversation and the ambience of a marae, street or coastline.

Although I am not concerned like Gridley (2019), with interfaces between visual portraiture and sound, like her, I understand that sound has a significant relationship with the nature of the participants with whom I am working.

Although sometimes music is an integrated component in my portraiture, unlike Bach, Sadjá (2015) and Bongiovanni (2018), I do not conceive my work as musical portraiture. But, like Bongiovanni and Grindley (2019), I seek to explore, express and represent the *essence* of the women I am interpreting, accordingly, like Walden’s (2008) description of Bach, my audio-portraiture is an attempt to represent an individual’s character, rather than her physical likeness.

I see my work as composed sound that might be positioned within a broader conception of Sound Art. Thus, I see myself as a sound designer, audio culturist and sound practitioner (Toop, 2000), whose audio-portraits constitute creative audio expressions of material found in the natural world, integrated into sound designs and physical and non-physical ecologies (Licht, 2007). Here my audio-

portraits function as a social creation existing inside a complex social network (Bhaugeerutty, 2018) and these works function as a form of “sonic resistance” against colonial practices (Ndikung, 2018). In composite, the audio-portraits contribute to Cox and Warner’s (2009) ‘new sonic landscape’ where they may be seen as revealing a rich ontology of sound.

**101** Rangi is also known as Rangi-nui – There are several names in different genealogies. “These relate to those of the first twelve heavens (counting upwards) the name of which is Rangi-nui-a-Tamaku, but which is often referred to as Rangi-nui-e-tu-nei (the great sky standing above), as Rangi-nui or often as simply by Rangi” (Best, 2006, p.73).

**102** Papatūānuku – “...the human principle was created from the body of Papatūānuku ...Papa, whose whakapapa traces back to te Pō and further back again to Te Ao Marama, is te puna, the source of Hine. It is in Papatūānuku that the creative, generative principle resides, and it is because of Papa that her female descendants are imbued with these traits” (Yates-Smith, 1998, p.154).

## Māori spiritual knowledge and understandings

This section offers an overview of literature relating to Māori spiritual knowledge and understandings, including a consideration of three concepts: atua wāhine, wairua and mauri.

This study is concerned with representing the spiritual *essence* of Māori women, including their mauri and wairua. The thesis is also concerned with linkages between wāhine Māori and atua wāhine through whakapapa. Māori spiritual knowledge and understandings are primarily conveyed through Māori cosmology and the creation stories. Significantly, the narrative of our primeval parents Ranginui<sup>101</sup> and Papatūānuku<sup>102</sup> reveals the genesis of humankind and the linkages to the gods, goddesses and the heavens. In one of the many explanations, Yates-Smith (1998, p.128) recounts:

Out of the darkness of te Pō (*the night*) Rangi became aware of Papatūānuku lying below him and he was attracted to her. They lay together, ka awhi a Rangi, ka awhi ki a Papa, with the children they bore lying in the close confines of their embrace. Their children (the number varies from version to version) eventually became dissatisfied with their cramped living arrangement, and the following a heated debate as to how they should remedy the situation, one of their sons, Tāne, separated their parents.

The holistic nature of Māori spirituality is discussed by Ruwhiu (2001, p. 63) who argues that “... the spiritual realm is always present, integrated into everything, the source of both pain and suffering and healing and wellbeing.”



Edwards (2009) when referring to the teachings of his Ngāti Maniapoto tūpuna notes that, “spirituality was considered the Māori system for connecting with and being in the world and this was operationalised and honoured through whakapapa systems (p. 164).

Following the whakapapa of the female line, this study connects wāhine Māori as far back as Papatūānuku. From Papatūānuku and Ranginui came their son Tāne, and from Tāne came his daughter Raukatauri (sometimes referred to as Hinerakatauri, Hine Raukatauri), the goddess of sound and music.

**103** Hine-nui-te-pō – Goddess of the underworld. “Goddess of death, the goddess or the guardian of souls of men” (Yates-Smith, p. 142).

**104** Hineteiwaiwa – The first child of Tāne and Hine-tītama (Yates-Smith, 1998).

**105** Hine-rauwāhārangī – “known as Hina, goddess of the sea” (Yates-Smith, 1998, p. 147).

**106** Hinekōrako – “a deity linked with the moon ... but also applied to the form of the rainbow” (Yates-Smith, 1998, p. 148).

Atua wāhine

Given this ancestral lineage it is useful to consider the knowledge impacting on this study relating to atua wāhine. Yates-Smith’s (1998) doctoral thesis *Hine! E Hine!: Rediscovering the Feminine in Māori Spirituality* offers a comprehensive study examining the roles of atua wāhine in Māori cosmology. She argues that goddesses shared complimentary roles with their male counterparts and this resulted in a balance between the masculine and the feminine within a Māori worldview. In her research, Yates-Smith scrutinises colonisation practices that have marginalised the feminine in Māori society and she considers the negative impact of colonisation on traditional Māori concepts of the feminine and atua wāhine. She argues that atua wāhine possess great mana. She cites ancient whakapapa, karakia and waiata, and contextualises her view with recorded oral histories. Significantly, in chapter four of her thesis, she discusses the crucial roles the atua wāhine, in areas of birth and death, paying particular homage to Papatūānuku, Hine-ahu-one, Hine-tītama, Hine-nui-te-pō<sup>103</sup>, Hineteiwaiwa<sup>104</sup>, Hine-rauwāhārangī<sup>105</sup> and Hinekōrako<sup>106</sup>.

Yates-Smith (1998) suggests that atua wāhine are goddesses, spiritually imparting the gift of being women.

In 2002, Hutchings (p. 51), built on the idea of the spiritual and physical being related within wahine, when she noted,

[f]or some women the relationship that some Māori women have with wairua and their belief in it, governs everything they do, especially their relationship with the environment. The spiritual reality of Māori women cannot be separated from the physical reality.

- 107** This is a widely attributed association, such that writers like Tariana Turia in her biography describes her whānau as “blessed by Hineraukatauri with the gift of song” (Leahy, 2015, p. 54).
- 108** This is a hard cover art book that accompanies the CD. Unlimited streaming of Te Ku Te Whe can also be heard via the free Bandcamp app, and high-quality download in MP3. Excerpts of the work can be heard at: <https://rattle-records.bandcamp.com/album/te-ku-te-whe>
- 109** Pūtōrino – “Has been called a bugle flute because of its two voices. Highly esteemed in for Māori. The traditional concept is of two complementary voices, the male and the female” (Flintoff, 2004, p. 74).
- 110** The sound of the case moth during mating.

Hineraukatauri

One of these goddesses who embodies both the physical and spiritual is Hineraukatauri (the goddess of sound and music).<sup>107</sup> She is still referenced by Maori women today.

According to Komene (2008), one of the earliest written references to Hineraukatauri, is by Potae in 1928, who refers to the deity as one who “leads a chant during the entertainment of Kae” (p. 270). Ngata refers to her again in an oriori (*lullaby*) describing her as “the possessive one, the beautiful one and the exalted one” (1959, p. 169), Interestingly, in Pomare and Cowan (1987) *Legends of the Māori*, Hineraukatauri was described as a “Hawaikian dancer and a game inventor of long ago” (p. 69).

In Melbourne and Nunns *Te Ku Te Whe* (1999),<sup>108</sup> Hineraukatauri’s legend is referred to explicitly. In describing the deity they say: “Her voice (*a spiritual phenomenon*) is pure and is replicated by the sound of the pūtōrino<sup>109</sup> (*large traditional Māori flute*). The pūtōrino is the mechanism, which opens a portal to the spirit world so we can hear the voice of Hineraukatauri” (p. 6).

Mānu ana te mauri a Hineraukatauri  
e hihiko ana te wairua ki te rongo atu.  
He urutapu ataahua, ko tōna tangi

he mea whakakini i te rongo o te tāne.  
Meremaihi Aloua.<sup>110</sup>

*The mauri of Hineraukatauri floats  
As the spirit quickens she can be heard.  
Her song pure and ethereal.  
Alluring and seductive.*



According to Melbourne and Nunns (1999), the female case moth lives her entire life in a cocoon,<sup>111</sup> which resembles the pūtōrino. The authors note, “the sound of the pūtōrino is said to be beyond the range of human hearing. It is only when this spiritual phenomenon is translated into sound through the pūtōrino that humans are able to hear it and it is often identified as the atua of the flute: Te pūtōrino ā Raukatauri” (ibid., p. 6).

**111** The native New Zealand case moth (*Liothula omnivore*) is a distinctive animal. The species has a black, furry, nocturnal adult male and an adult female, that is not a moth, but a wingless caterpillar (approximately 25mm in length). The female never leaves its (>80 mm long and > 9 mm in diameter), tough, cylindrical bag that it makes as a caterpillar. The female case moth is fertilised by the male moth inserting the tip of his abdomen into an opening at the narrow end of this encasement. Her eggs eventually hatch and emerge to populate surrounding foliage. After a few days, the new caterpillars spin new bags around themselves. These bags comprise of silk and pieces of vegetation and are dragged around by the caterpillar inside it.

**112** Kōauau – “traditional Māori flute, which are cross blown flutes. Traditionally made from albatross bone, moa bone or human bone” (Flintoff, 2004, p.66). Nowadays kōauau are made from wood and bird bone.

**113** In her discussion, Komene cites Grey’s (1857), reference to Hineraukatauri in a waiata tangi (lament) composed by Te Kohurehure.

In 2004, Flintoff published *Taonga Pūoro – singing treasures – the musical instruments of the Māori* and his book contained a significant body of research about Hineraukatauri. He claims, “All flutes of the Māori come down to us from Hine Raukatauri. She was the daughter of Tāne ... best known as the Goddess of flute music” (p. 65). Like Melbourne and Nunns (1999), Flintoff notes that Hineraukatauri was personified as the case moth, and he argues that the touchstone of all Māori music is attributed to the female case moth’s barely audible sound when she cries for her male partner as he leaves the cocoon.

Flintoff (2004) notes that the diverse functions of the pūtōrino were utilised in Māori society to “welcome people into life and to usher their spirits out, to heal broken bones, to help memorise knowledge” (ibid., p. 66). The pūtōrino is interwoven into the stories of Hineraukatauri because the case moth has distinctive male and female components. According to Flintoff (2004, p.74) the pūtōrino has two complimentary voices “the male is played as a trumpet and its female voice as a flute”. Flintoff describes them as a ‘crying sound’ (ibid.). He says there may also be a third voice that appears when playing this instrument which is associated with Wheke, the daughter of Raukatauri.

In Komene’s (2008), MA thesis, *Ko te Kōauau: Its historical journey, aspects of construction, socio-cultural relevance, and performance*, he links the origins of the kōauau <sup>112</sup> (*traditional Māori flute*) to the gods, the natural world and the goddess Hineraukatauri.<sup>113</sup> Komene states, “Hineraukatauri is regarded as the Goddess of flute music and is a child of Tane-Māhuta who is a child of Rangi and Papa (sky father and earth mother)” (p. 10).

Nunns and Thomas (2014) note that according to Māori elders, “Hineraukatauri, being flightless and encumbered by her earthly home, would rise to the top of the cocoon and call with a beautiful flute-like voice when she wanted to mate” (p. 75). The authors claim that Hineraukatauri’s long cocoon on the mānuka (*tea tree*), became her place of domicile after she left the air. They refer to this domicile as her “flute” and note that here “she still abides and makes her presence known by strange, aerial noises” (ibid., p. 74).

In his 2014 article *Nga Uri O Hine Raukatauri – The Children of Hine Raukatauri: The Goddess of Flutes*, Westbrook refers to the pūtōrino as the earthly home of Hineraukatauri. He describes the pūtōrino as a unique flute because its design accords both a trumpet sound and a higher flute sound from the same instrument, depending on where upon the device one plays.

However, one of the most insightful explanations is from Tūi Matira-Ranapiri-Ransfield. She believes the word Raukatauri refers to the bag moth, and she says Māori understandings of Raukatauri can be traced to the original word ‘Hine-rau-kata-uri’, who was one of the dancers of Tinirau and Kae.<sup>114</sup> She, says,

Hineraukatauri is to do with movement, like kapa haka, and because she was a beautiful performer (a person) she also had a huge range in singing capability and she became like the deity of sound and in particular the pūtōrino. Sometimes she is referred to as the ‘pū –rau-katauri’ and that ‘pū’ is short for pūtōrino and the reason that instrument is named after her is because of its design, it is completely autonomous, original and unique to our ancestors who created that instrument.... it is representation of the bag moth, hermaphrodite, one kōkiri or end of the flute is a high mellifluous sound and then at the other end of the flute it has a low sound (personal communication, July 11, 2019).

In reviewing some of the existing literature, Hineraukatauri is understood as integral to the concept of audio-portraiture in this study. Hineraukatauri epitomises womanhood, complexity, music and mystery. In all of the audio-portraits, she is made manifest in my use of pūtōrino and in the case moth-inspired cocoons that listeners encounter before engaging with a portrait.

---

<sup>114</sup> Tinirau in Māori cosmology is the son of Tangaroa and the guardian of fish. Kae was the priest in the story, his people are called Te Aitanga-a-Te Poporokewa. Retrieved from Te Ara, the Encyclopedia of New Zealand, <https://teara.govt.nz/en/tangaroa-the-sea/page-3>.

**115** Williams (2008, p.172) define Mana as ‘1. Authority, control, 2. Influence, prestige, power, 3. Psychic force, 4. Effectual, binding, authoritative, 5. Having influence or power, 6. Vested with effective authority, 7. Be effectual, take effect, 8. Be avenged’. Mana is also explained by Pere (1988) as mana ‘vested and acquired authority’ (p. 38). Tate (2010) further defines mana “is spiritual power, authority, and prestige and status” (p.84).

**116** The interconnectedness of mana and tapu is explained by Marsden (2003, p. 6). He says, “tapu manifests itself in mana.” Shirres (1997, p. 29) states that “the primary notion of tapu is linked to the notion of mana, which may be defined as ‘being with potentiality of power’”. Tate (2010, p. 85) explains that “All authority (mana) derives from the source of all tapu. That source is Atua. The kaupapa (the set of principles or ground rules) governing creation was set by Atua, i te orokotīmatanga o te ao (when creation first came into being).

Wairua and mauri

In the audio-portraits, a connection is posited between atua wāhine and all Māori women through the esoteric constructs of wairua and mauri. Within Māori knowledge these concepts are also connected to tapu and mana.<sup>115 116</sup>

Wairua

According to Best’s *Māori Religion and Mythology - Part 1* (2005, p. 121) he suggests that both “wairua (spirit), the *manawa ora* (the breath of life) ... were provided by Io, the Supreme Being”. He explained that, within Māori understanding, wairua and the “spirit of man” continued to exist beyond death (ibid, p. 214). What is interesting to note is that Best is Pākehā and does not refer to the spirit of Māori women.

Pere (1988) notes that a literal translation of “wairua” causes us to identify wai (*water*), rua (*two*). She says that the word depicts spirituality,

Māori saw the physical realm as immersed in, and integrated with, the spiritual realm. Every act, natural, and other influences were considered to have both physical and spiritual implications. A powerful belief in supernatural forces governed and influenced the way one interacted with other people and related to the environment. (ibid., p. 13)

She also notes that “spirituality was seen as a dimension internalised within a person from conception – the seed of human life emanated from Io, the supreme supernatural influence” (ibid., p. 14). This claim is affirmed by Linda Tuhiwai- Smith (1992) who notes, “... spiritual discourse, which centres the notion of wairua in our analysis is a means of understanding dimensions that reach beyond the material and physical” (pp. 33-51).

Jenkins (1988, p. 493) argues that wairua, “... penetrates and permeates through the whole of life, supporting, nurturing and guiding the natural order.” In addition, Ruwhiu (2001) suggests that wairua ‘is concerned with mana, whenua, tapu and noa<sup>117</sup>, tikanga and kawa<sup>118</sup> and experienced as a lived phenomenon” (p. 65).

Marsden (2003) explains that, “*wairua* (spirit) or *hau* (the breath of the divine spirit) is the source of existent being and life. Mauri is the elemental essence imparted by wairua” (p. 47). He describes the synonymous nature of mauri and hau thus,

‘Hau-ora’ - the breath of life’ is the agent or source by and from which mauri (life-principal) is meditated to objects both animated and inanimate. *Mauri-ora* and *hau-ora* as applied to animate objects are synonymous. Mauri without the qualifying adjective ‘Ora’ (life) is applied to inanimate objects; whilst hau is applied only to animate life. (2003, p. 44)

<sup>117</sup> Noa or whakanoa is explained by Marsden (2003) as to be made common or neutralised. Noa is designed to neutralise or ward off the malevolent and debilitating transgression or challenges to mana and tapu (p. 7).

<sup>118</sup> Kawa is applied to the way in which the progressive steps of tikanga Māori is ordered (Marsden, 2003, p. 173). For example, each iwi has distinctive and strict kawa pertaining to marae protocols.

Mead (2003) states that, “every Māori child is born with a wairua, which is usually translated as ‘soul’ or ‘spirit’ and is bound to one human being for life” (p.55). Wairua is conceived within the embryo of the child and is developed in the womb as it grows. Mead states that after the physical death of a person “wairua leaves the body and journeys upwards towards Ranginui, the Sky Father” (ibid.,p. 147). Another belief recorded by Mead, claims that “the wairua travels to the underground ... it is a world of light and peace where Hine nui-te-pō is the protecting mother of the souls” (ibid.).

Pihama (2001) considers wairua an important concept within Māori understandings of spirituality. She locates relationship of wāhine Māori to Papatūānuku as the “recognition of wairua within Mana wahine” (p. 281). This association between Māori women and Earth Mother, Papatūānuku, she believes is “about the reassertion of the place of atua wāhine and the stories that give us more indication as to the roles of Māori women within whānau, hapū, iwi, Māori (ibid, p. 281).

Pohatu (2011, p. 3) argues that wairua represents a connection to oneself but, it also “extends beyond the individual to the connection to Io.” Pohatu notes that wairua is also related to connections of whakapapa, whenua, Mātauranga Māori and a sense of belonging. Barnes, Moewaka-Barnes, Muriwai, Wetherell and McCreanor (2017) suggest that there are a number of consistent meanings with which wairua is associated. These include the connection to tūpuna and the way in which these tūpuna are honoured, and the significance of their knowledge, traditions and tikanga.

In this thesis, wairua is understood as “spirit, soul” (Pere 1988; Marsden, 2003; Mead, 2003; Pohatu, 2011) that is

created when one is conceived. It dwells within the individual and lives on after death. Adopting a position similar to Pihama (2001), I recognise the wairua within mana wahine and propose that this recognition and interpretation through binaural and immersive sound design can reassert the significance of atua wāhine in a contemporary artform.

### Mauri

In the last two decades, a significant body of work has emerged relating to the concept of mauri. The Māori online dictionary provides a relatively expansive definition, describing mauri as a “life principle, vital essence, special nature, a material symbol of a life principle – source of emotions, the essential quality or vitality of a being or entity”<sup>119</sup> and the description extends to “a physical object, individual, ecosystem or social group in which this essence is located” (ibid.).

In reviewing the discourses about mauri, it is useful to begin with Elsdon Best (1954), who suggested that mauri might be likened to the Greek concept of *thymos* (an inward spiritedness). However, he noted that the word extends beyond this definition because, under the concept of mauri ora, mauri is also understood to “be a protective quality, the sacred life principle” (1954, p. 47).

Pere (1988) defines mauri as a “life-force” that resides in all living things, therefore all human beings have a mauri. She described mauri as a deep, abstract concept that is often

difficult to translate into English. She noted that mauri, “can pertain to an individual’s psyche alongside other people, or it can also pertain to talisman, the physical symbol of the hidden principle that protects vitality, fruitfulness” (1991, p. 12). Like Best, she saw mauri as pertaining to “the life principle and the ethos of animate and inanimate things” (1954, p. 32).

Barlow (1991) also defined mauri as a “life force.” He stated that it emanates from a single source and noted that, “when a person is born, the gods bind the body and spirit of his being together. Only the mauri or power of Io can join them” (p. 83).

Durie (2001) discussed mauri as a complex ecology of relationships, describing it as “a dynamic force, [that] recognises a network of interacting relationships” (p. x). With similarities between mauri and energy and vitality, Durie examines concepts of mauri in relation to health and well-being. Within this, he makes a number of interesting associations, including aligning Mauri-Ora with well-being and good health, Whakatau Mauri with foundations for health, Mauri Tū, with a journey towards a Māori psychology of health and well-being, Mauri Noho with despondency and despair, and Toko Mauri with the use and misuse of alcohol and drugs.

Henare (2001) noted that Māori believe that the self is intrinsically linked to the natural world in mind, body and spirit. The understanding of vitalism for Māori is “the belief in a singular source of life in which that life continues as a force that imbues and animates all forms of and things of the cosmos” (2001, p. 204). According to Henare (2001) mauri is “a concentration of life itself, like the centre of an energy source” (p. 208).

<sup>119</sup> <https://Māoridictionary.co.nz/word/3960>

Pihama (2001) related mauri to wāhine Māori's relationship to Papatūānuku. Pihama asserts that Māori women are “powerful, active, inspiring and alive” (ibid., p. 44), and she claims that, “the life force of Māori women is the life force of Māori people, it must be nurtured and fed. It must be treated not with a passive reverence but with passion and life and meaning” (ibid., p. 44).

Marsden (2003) defines mauri as “that force that interpenetrates all things to bind and knit them together [and he suggests that] mauri acts as the bonding element creating unity in diversity” (p. 60). He believes that mauri also has a whakapapa that can be traced to Māori cosmological creation stories. Within these stories he describes the evolutionary stages that relate to mauri, they are: hihiri (*pure energy*), mauri-ora (*the life principle*) and hau-ora. He believes that in order for mauri to thrive and survive there are certain conditions that need to be upheld. Mead (2003) also describes mauri as a generic life force. He argues that all living things have a mauri and all things are connected. He describes mauri as “the spark of life, the active element that indicates one is alive. Mauri [he suggests] is an essential and inseparable aspect of a human-being. It is an active sign of life, an attribute of self” (ibid., p. 53). When discussing the health and well-being of Māori children, Mead argues that a “Māori child is born with mauri, which remains with that child all of his/her life. When the child is physically and socially healthy, the mauri is in a state of balance, known as Mauri tau (*the mauri is at peace*)” (ibid., p. 53). At the core of his argument is an appreciation that it is important to nurture and protect the mauri of children.

In 2008 Kereopa, in alignment with Durie (1998, 2001), Marsden (2003) and Mead (2003), asserted that mauri

describes a force or energy that holds or bonds all things together and is the connection to everything. He also noted that everything can have a mauri including all living things. Kereopa, like Pere (1988) and Best (1954) state that mauri might also extend to objects and systems including the weather, a rock, or a discussion. Significantly, Kereopa (2008) argues that conversations may also have mauri and when it is created, people are its holders and it does not go away (cited in Moon 2008, p. 72). Like Pere (1988), Kereopa notes the difficult nature of the word, asserting that there is no single definition for mauri because often “a mauri can't be explained” (ibid.).

Although the concept of mauri can be difficult to align with any similar Pākehā concepts, Edwards (2009) explains that in a Māori worldview “everything has a mauri, an existence, a presence” (p. 123). He states that “when mauri is placed with or becomes resonant within anything, the object acquires its spiritual essence, wealth and elements (ibid., p. 164). Edwards proposes that the central tenets of mauri emanate from a puna (*spring*) or pūtaka (*from which everything is created and connected*). Quoting one of his elders, Edwards notes: “Na te whakarite kaupapa, kei tera kaupapa ano tana ake mauri. (*As a specific activity emanates it is manifest with its own unique and particular mauri*)” (ibid., p. 162).

Pohatu (2011) in her article *Rethinking Human wellbeing*, claims that mauri holds

...a central place in informing Māori, how and why our lives take the form they do. It imbues Māori thinking, knowledge, culture and language with a unique cultural heartbeat and rhythm and is crucial in the well-being of relationships and kaupapa. (p. 1)



Like Barlow (1991) and Henare (2001), Pohatu also notes that in te ao Māori, “lo set the original template for mauri ... the primary nurturing, unifying and emanating source of mauri” (ibid, p. 2).

In my personal discussions with the language revivalist, Robert Marunui Iki Pouwhare (Ngāi Tūhoe) he considered mauri as a force that is intrinsically linked and predicated to whakapapa and the inter-connectedness of everything and everyone. This is the reason he claims that mauri also has a whakapapa. He defines mauri as “the essence of life, the vitality of life, it’s a force, a life principle” (personal communication, July 12, 2019). Pouwhare observes that mauri (in te ao Māori) “incorporates not just the physical world but other metaphysical dimensions and it is within all things, both animate and inanimate” (ibid.).

**120** Accordingly, the review is not concerned with research related to the physiology and psychology of how humans receive and perceive audio material.

Appreciating its complex and nuanced meaning, in this thesis, mauri is understood as “life force” (Pere 1988; Barlow 1991; Pihama 2001; Mead 2003), that is connected to whakapapa, and is active in both the artist and the wahine she interprets. Mauri is the essence of being and its vitality is recognisable - and capable of being interpreted artistically. By extension, the audio-portraits themselves contain mauri and my process as an artist has been to refine this so its “presence” (Edwards, 2009) becomes discernible in binaural sound designs that forge a connection to the listener’s mauri.

## Knowledge related to sound capture technologies

Finally, it is useful to consider the evolution and state of certain technical knowledge relating to the inquiry. Although such material is sometimes excluded from exegetical reviews in art based projects, I include it because the technological is inseparable from the thinking that shapes and communicates the knowledge I produce. Specifically, in this section I review thinking relating to the gathering audio data, the auditory experience of immersive sound, and the nature of binaural audio technologies utilised in the study.<sup>120</sup>

### Field recording

In this project I considered a variety of recording devices for capturing interview material. These included directional, lapel, binaural and 3D ambeo microphones and a F8 Zoom field recorder. Impacting on my decisions was a body of recent literature.



In the article *Adventures in field recording* (2018), Brennan discusses working with artists in outdoor locations in Africa and Asia. He offers solutions to minimizing the impact of wind and background noise when recording an individual sound or voice. He recommends experimenting with a variety of microphones and he discusses the qualities of the Rode NT3 (cardioid small-diaphragm capacitor mic) for recording vocals and the AKG C414 microphone when working with high levels of sibilance. Brennan also assesses the potentials of the Sennheiser MKH 416 (a film-world shotgun mic) and the Shure SM57 (a cardioid moving-coil dynamic mic).<sup>121</sup> Significantly, Brennan discusses ways in which a researcher might capture ‘vocal intimacy’, the need for portability and speed in setup/breakdown, and he cautions against the use of “layers of sound as emotional insulation” (2018, para. 5), which he observes can lead to a loss of atmosphere.<sup>122</sup>

<sup>121</sup> In this study, I used a Sennheiser MKE directional microphone (<https://en-us.sennheiser.com/camera-mic-dslr-shotgun-video-mke-600>) and binaural ambeo microphones.

<sup>122</sup> In my work, I sought to bring the listener closer to the wahine. Like Brennan, I was concerned with selecting a microphone that could be positioned close to the individual so I could record intimate material (like the sound of her breathing).

Gallagher in a 2015 article, “Field recording and the sounding of spaces” places considerable emphasis on listening and composing. He argues that field recording should be understood as more than audio capture. He suggests that it might also include,

...practices of listening, reviewing and editing recordings, composition and mixing, playback and audition. These processes [he suggests] are arguably more geographically salient than the process of recording itself, since a single recording, if presented in different ways, can produce different spaces. (p. 562)

Gallagher (2015) suggests that while listening to field recordings, individuals become part of the audio spatial material, adding their own vibrational movement. He claims, “the listener is in fact vibrating together with an ensemble of machines, here in the present, field recording reiterates the world by repeating, amplifying, and intensifying its vibrations, reinventing space through sound” (p. 574).

**123** To ensure a high level of clarity in my research, I employed a RØDELink LAV lapel microphone (<http://en.rodex.com/microphones/rodelinklav>) because it contains a high quality 4.5 omnidirectional condenser capsule that records directional sound.

**124** ‘Bit depth’ describes the number of bits used to represent a byte in an audio data file. A higher bit depth ensures a higher quality of stored or reproduced sound.

**125** Colman (2015) defines interaural intensity difference as “An area of reduced sound intensity around the ear that is further from a sound source, as a result of reflection and absorption of sound waves by the head, leading to a binaural difference in loudness”. Retrieved August 2019 from <https://www-oxfordreference-com.ezproxy.aut.ac.nz/view/10.1093/acref/9780199657681.001.0001/acref-9780199657681-e-4236>

**126** Frequency describes “the number of complete cycles of a repetitive waveform that occur in 1 second. A waveform that repeats once per second has a frequency of 1Hz (Hertz). Pitch is the musical interpretation of an audio frequency” (<http://www.soundonsound>, 2018).

**127** Azimuth as defined by Colman (2015) is “The angle made by a line on the surface of the Earth with magnetic meridian. In radar terminology, the direction at right angles to the direction of the radar propagation”. Retrieved August, 2019 from <https://www-oxfordreference-com.ezproxy.aut.ac.nz/search?q=Azimuth&searchBtn=Search&isQuickSearch=true>

Digital recording technologies for interviewing

Stockdale (2002) notes that effective audio recording employs a blend of “technology and technique to frame and structure the representation of an event” (p. 1). He discusses types of microphones and the way they are positioned in an interview to enhance or lessen the quality of a recording. He notes the importance of checking audio levels because “if the signal is too strong it will be distorted [and if it is] too weak the speech one wishes to record may be swamped by noise and difficult to hear” (ibid., p. 2).<sup>123</sup> When interviewing participants, Stockdale recommends using a sample rate of 44.1 kHz or higher to achieve clarity. He also recommends a bit depth<sup>124</sup> of at least 16 kHz.

Binaural sound capture and playback

Given the significance in this project of binaural immersive sound and its relationship to headphones (that enable the placement of 3D audio material), two early articles are worthy of note.

In 1963, Nordlund and Lidén’s *An Artificial Head*, discussed early developments in scientific and engineering design employed in the construction of an artificial human head. Their study was concerned with interaural intensity difference<sup>125</sup> as a function of capturing the facets of frequency<sup>126</sup> and azimuth.<sup>127</sup> Their inquiry explored the degree and localisation of hearing loss between the outer ear and the auditory cortex. Their research was significant because it developed one of the first binaural dummyheads to explore how binaural sound capture might help us to understand human perception of sound.

In 1992, in *Fundamentals of Binaural Technology*, Møller reviewed the state of binaural recording. Defining a binaural recording as an input to the hearing, “consisting of two signals (sound pressures) at each of the eardrums” (p. 171), he discussed the technologies available at the time and how sound is recorded binaurally. He also considered the use of an artificial ‘dummyhead’ that has two microphones placed in the left and right ears, enabling a simulation of how a human hears. The nose, pinnae, and ear canals were all created as part of this construction. What was also significant in his research, was his discussion of placement, where binaural recordings were able to be played back over headphones that ensured that sound which has been recorded in one ear was also only reproduced in that ear.

---

**128** Frontal localisation depends on the ability to perceive both the lower and higher frequencies of sound and the different sound colouration they disperse (Häusler, Colburn & Marr, 1983).

**129** These included people in the reading room at the New York library, people in an office space, St Patrick’s cathedral, a New York subway train, and people walking along a street.

Møller (1992) also discussed issues related to frontal localisation.<sup>128</sup> He noted that at times, one’s perception of sound with these types of recordings can be difficult to perceive if the sound is coming from in front or behind, (even if it the original audio was captured from in front of the person). Møller (1992) noted that recorded binaural sound sources did not react to head movement and therefore listeners were able to perceive these sounds as spatially different from that of the original source. He noted at the time,

... humans can use small head movements to distinguish between front and back. A right turn of the head will cause sound from frontal sources to arrive earlier to the left ear and later to the right ear. The opposite happens for sound sources behind ... a binaural recording does not react on head movements, and this may explain the problems with front/back confusions. (p. 173)

## Binaural applications

Three recent applications of binaural sound design serve to contextualise my study. All of these have explored the nature and implications of binaural sound.

In 2015, Kimmelman explored how binaural recordings had the capacity to sonically capture the sound of architecture. Providing examples binaural spatial recordings in New York City<sup>129</sup>, he argued that many sounds go unnoticed (as if they are perceived unconsciously), yet cumulatively they constitute the texture of our experience of a place. He noted,

A bistro, like Lafayette in Manhattan, has a distinctive sonic profile that’s textured, enveloping, open, bright. You can imagine the clink of glasses and plates, the

scrunch of bodies on leather banquettes, the hum of voices reflecting off mirrors and windows. The sound is inextricable from the experience. (2015, para. 4)

Kimmelman argued that architects tend to focus primarily on the visual construction of spaces without considering the ways in which sound occupies an environment. He advocated through these experiments, for a greater understanding of sonic space, arguing that,

Acoustics can act in deep, visceral ways, not unlike music (think of the sound of an empty house). And while it's sometimes hard to pin down exactly how, there is often a correlation between the function of a place or an object and the sound we expect it to make. (2015, para, 6)

In the same year that Kimmelman released his New York work, the theatre company *Complicite*<sup>130</sup> produced *The Encounter*. Inspired by the book *Amazon Beaming* by Petru Popescu, the production explored the adventures of Loren McIntyre, (a National Geographic photographer who found himself lost in the remote Javari Valley in Brazil, 1969). In this work, the actor, Simon McBurney portrayed McIntyre's journey into the depths of the Amazon rainforest by incorporating innovative technology into a solo performance that built a shifting world of sound. In *Making the Encounter* (2015), sound designer Gareth Fry discussed his binaural capturing of sound elements using a Neumann KU 100 dummyhead. He also binaurally recorded a Cessna aircraft and mosquito colonies at the London School of Tropical Medicine. These recordings featured heavily in the sound design of the performance. To achieve an effective dissemination of immersive sound elements, the theatre company provided headphones for the audience.

Currently, at the BBC Research and Development Department in London, binaural sound technologies are being utilised in the creation of immersive spatial experiences for headphones users. The department has been instrumental in supporting the use of binaural sound techniques across a wide range of media genres, including television, radio, podcasts and new interactive content.<sup>131</sup> Binaural techniques have also been incorporated within the BBC's traditional programming, especially in their interactive content experiences.<sup>132</sup> The binaural immersive headphones

<sup>130</sup> Founded in 1983 and based in London, Complicite is an international touring theatre company. Employing a collaborative devising process, Complicite has become noted for visually rich stage language, layered, tightly choreographed ensemble work and innovative use of lighting, sound and video design. <http://www.complicite.org/ourhistory.php>

<sup>131</sup> The BBC considers this development as relevant, given the significant growth in headphone use by their listeners and an increasing smartphone uptake and connection to the internet via streaming services to BBC iPlayer. The BBC iPlayer is an online streaming service for television, radio and on demand content from the BBC. <https://www.bbc.co.uk/sounds>

<sup>132</sup> See [https://www.bbc.co.uk/search?q=binaural&sa\\_f=search-product&scope=](https://www.bbc.co.uk/search?q=binaural&sa_f=search-product&scope=)

mixes, produced for the BBC Proms<sup>133</sup>, and binaural audio dramas such as *Sky Is Wider* (2017)<sup>134</sup>, have had a significant impact on listener experience. In addition to producing content, the department is also investigating emerging audio production techniques for binaural and immersive production, including research into signal processing fundamentals and the perception of immersive audio.

**133** ‘Proms’ is an abbreviation of ‘Promenade Concerts’ which are organised by the BBC and take place at the Royal Albert Hall in London.

**134** “The Sky is Wider” was a radio drama that explored the neurology and ethics surrounding the treatment of a patient with minimal consciousness. <https://www.anilseth.com/single-post/2017/01/31/The-Sky-is-Wider-wins-Best-Drama-2016>

**135** 3D ambeo sound capture is the ability to record 360 sound which includes the x, y, z dimensions. 3D ambeo, commonly known as capturing a sound sphere, uses microphones made up of four directional capsules. This allows sound to be gathered from four directional positions, including height.

**136** See, I Hear NY3D project <https://michaelmusick.com/pubs/i-hear-ny3d/>

**137** Locations included Chinatown, Greenwich Village, Union Square subway station, Rockefeller centre and Central park.

### 3D ambeo sound capture

Finally, it is useful to consider recent literature relating to 3D ambeo sound capture.<sup>135</sup>

In 2013, Musick, Andreopoulou, Boren, Mohanraj and Roginska, discussed the capture and reproduction of 3D soundfields of New York City, in the *I Hear NY3D* project. This project was created and developed through the Immersive Audio Research Group at NYU’s Music and Audio Research Laboratory. In their study, the authors discussed how urban soundscapes change significantly over a day and across seasons. Using the shifting character and loudness of street-level sonics the *I Hear NY3D* project explored the unique cultural and sonic nature of New York, utilising sound cartography as a way of mapping a space’s soundscape onto its visual layout.

Recently, the recording and reproduction of this 3D ambisonic data has been integrated into a user application.<sup>136</sup> To capture this data the researchers used a TetraMic four-channel ambisonic microphone. This was mounted on a stand at approximately 1.7 meters from the ground, and remained stationary throughout the duration of each recording.<sup>137</sup>

In 2017, Hong, Jianjun, Bhan, Rishabh and Woon-Seng Gan outlined a range of current, spatial-audio recording techniques and devices available for capturing 3D sound. Of interest to this thesis was their discussion of how one might record acoustic environments and the necessity to consider timbre and spatial facets in order to capture perceptual accuracy. These timbre qualities they noted are, “largely dependent on the electrical and acoustic properties of the microphones, such as frequency response, directionality, impedance, sensitivity, equivalent noise level, total harmonic

**138** These spatial aspects include the sense of direction, distance, sonic ambient elements and spatial information within the sound field.

**139** Ambiosonic sound capture uses a recording device that is constructed with eight microphone capsules. These capsules record sound source signals from relative positions. To achieve ambiosonic recordings for 3D audio capture in this project I used a Sennheiser AMBEO VR microphone. See <https://en-us.sennheiser.com/microphone-3d-audio-ambeo-vr-mic>

**140** For a given source signal,  $S$  with extension of XY stereo recording with addition of the two other dimensions - the four components are azimuth angle  $\theta$  and elevation angle  $\phi$ , ambisonics pans the desired four components as: labelled as  $W, X, Y$  and  $Z$ , where  $W$  is corresponding to an omnidirectional microphone and  $X, Y, Z$   $W=S$  corresponds to three spatial directions, i.e., front-back, left-right, and up-down, respectively, captured  $X = S \cdot \cos \theta \cdot \cos \phi$  using figure-of-eight microphone capsules. (ibid., p. 7)

**141** Boren describes ambisonics as “the use of spherical harmonic basis functions that could encode the portions of a sound field originating from many different directions around a listener’s position” (2018, p. 53).

**142** Gerzon’s soundfield microphone included an omnidirectional signal and three orthogonal dipole terms.

**143** Boren also discusses Malham and Kronlachner’s research into software tools for spatialization using Higher-Order Ambisonics.

distortion” (ibid., p. 4). In their consideration of recording, the authors recommend capturing spatial characteristics of an acoustic environment through multiple microphones.<sup>138</sup> They also discussed ambiosonic recording<sup>139</sup> as a method for capturing and reproducing sound as “full-sphere surround” (ibid., p. 7), and the technical considerations pertaining to such recording.<sup>140</sup>

Contextualising this research, in Roginska and Geluso’s (2018) book, *Immersive sound: the art and science of binaural and multi-channel audio*, Boren explores the history of 3D sound. His historical overview of developments in the field, trace improvements in recording and reproducing real-world soundscapes with increasing accuracy, since the 19<sup>th</sup> century. In his discussion of ambisonics<sup>141</sup> he attributes the origins of ambiosonic microphone technologies to Gerzon’s first sound field microphone.<sup>142</sup> These developments with respect to sound capture, he suggests, led to further advances in surround sound recording and reproduction techniques. These developments, he largely attributes to Manola, Genovese & Farina, who in 2012, developed a 32-channel microphone array.<sup>143</sup>

In my study, ambiosonic sound capture was an important technological application because it enabled me to record environmental ambient spaces relative to the participants’ personal, cultural and social settings. These recordings contributed to the creation of an immersive experience in the audio-portraits because the technology provided a means to recording 360-sound spheres of both interior and exterior environments relative to each wāhine. The reproduction of these 360-ambeo sound recordings, created a spherical spatial depth, whereby a listener is able to feel immersed in the same location as the material was

recorded. Ambisonic sound capture also enabled me to increase sonic texture and emphasise a unique experience of space and time.

**144** This included a range of audio effects (known as ‘plugins’).

**145** In particular, I used the Facebook360 plugin for 3D immersive mixing.

**146** This term refers to exporting multiple tracks to a stereo file output.

**147** MIDI - stands for Musical Instrument Digital Interface.

**148** The Logic Pro X application is available at <https://www.apple.com/nz/logic-pro/>

**149** An audio interface is an external device that allows for the conversion and recording of audio data into audio software applications.

**150** This facility is also known as the Logic Pro X library. It has an extensive number of virtual instruments, including drums, brass, piano, synths, and strings.

## Sound design technologies and binaural mix for headphones

This section deals with other sound related technologies that have helped to shape the project, including my use of Logic Pro X 10.4.6 on a macOS digital audio workstation (DAW).

The DAW was employed for arranging and editing audio material. Logic Pro X was also utilised for audio-sketching and audio-drafting experiments.<sup>144</sup> In addition, I also used Pro Tools Ultimate 2019.6 on macOS software for editing and mixing audio.<sup>145</sup> The rendering of binaural mixes was bounced down<sup>146</sup> for headphone reproduction using Pro Tools Ultimate.

### Logic Pro X

Cousins and Hepworth-Sawyer (2014) provide an overview of Logic Pro X in *Logic pro x: Audio and music production*. Logic Pro X evolved from the C-Lab’s Notator and Creator in 1993 and was named Notator Logic. It was developed to create a visual, region-based audio production environment for MIDI<sup>147</sup> sequencing, as a way of structuring the arrangement of audio and musical information. Logic was acquired by Apple Inc in 2002 and they subsequently developed the Logic Pro X<sup>148</sup> application. Logic Pro X primarily works with two types of data; audio and MIDI. Audio data such as vocals and or instruments can be recorded into Logic Pro X by using an audio interface device<sup>149</sup>. Conversely, MIDI information can be recorded by connecting a MIDI keyboard device to Logic Pro X and then assigning a software instrument to that keyboard.<sup>150</sup> Using these devices, a sound designer has the ability to create



- 
- 151** Within the editing window, audio or MIDI data can be edited. Available functions include splitting, copying, pasting and deleting. The overall tempo, musical key and timing can also be set. Other functions such as time stretch of audio (to make it faster or slower), are also available. Within the mixing window there are a variety of functions that can be separately applied to each track; these include the ability to raise or lower volume, pan sound from left to right, insert reverb, delay and equalization plugins and the automation of these functions.
- 152** Smart tempo - a new advanced tempo detection technology that automatically manages tempo across all the content in a project.
- 153** ChromaVerb algorithmic reverb, is an audio effect that allows users to add space and depth to tracks and simulate a wide range of acoustic spaces.
- 154** The Vintage EQ plugin features three plug-ins modelled on hardware EQs developed between the 1950s and the 1970s.
- 155** Phat FX is a multi-effect that adds warmth, intensity and presence to synths, guitar, bass, and drums.
- 156** Step FX adds rhythmic movement to a track by arranging filters, effects and independent step sequencers, so the designer can control treatments over time.

multiple tracks of either audio or MIDI instrumentation. There are two main windows in Logic Pro X for editing and mixing.<sup>151</sup>

Importantly, Apple Inc (2019) continue to update Logic Pro X. The company's latest Logic Pro X version 10.4 music production software, includes in the Smart Tempo<sup>152</sup> function, an increased capacity for recording without a metronome or click track, (while enabling performance remain in sync with other tempo-based content. The new plugins also feature a ChromaVerb algorithmic reverb,<sup>153</sup> a Vintage EQ<sup>154</sup>, the Phat FX<sup>155</sup> and the Step FX<sup>156</sup>.

## Pro Tools

The *Pro Tools 8 Kit* by Shimonski and Basile (2009) is an instructional manual dealing with music production technologies and workflow functionalities. In it, the authors discuss composing, recording, editing and mixing techniques that include both MIDI and audio capabilities.

Pro Tools 8 is a DAW that is widely distributed across music and recording studios and audio post facilities. It is primarily an audio-based facility capable of complex editing functions. The technology provides considerable flexibility in terms of sound manipulation because its comparatively high-quality plugins, automation and control over audio arrangement (Shimonski and Basile, 2009).

## Pro Tools Ultimate and Facebook 360

In 2017, Pro Tools HD Ultimate integrated the 'Spatial Audio Facebook 360 Spatial Workstation' plug-in into its suite. This was developed as 3D immersive and binaural sound capture and sound design addition that evolved primarily in

the realms of gaming, VR, AR, film and television. Media aggregators like YouTube and Facebook have begun integrating 360 audio spatial applications, so they can provide listeners with a fully immersive audio experience that mimics the ‘real’ acoustic world and supports a more believable VR experience. Pro Tools HD Ultimate and Spatial audio Facebook 360, provides a sound designer with the ability to create dynamic and immersive spatial audio mixes because it supports Ambisonics (4, 9, and 16-channel tracks & busses). This affords flexibility when working with immersive audio. It also allows sound designers to import ambisonic audio sources, and then to pan, edit and sync to visual elements if required. Importantly, Facebook360, within Pro Tools HD Ultimate, enables one to render ambiosonic audio formats into a stereo down mix that is playable over headphones or back on Facebook, Oculus or other VR applications.

---

**157** The 360-audio can be synced to the Facebook360 visual player for 360-video and audio playback.

**158** In Pro Tools HD ‘voices’ or audio streams can be routed to and from tracks, or inputs and outputs. The number is independent of the number of tracks in a session. <https://www.soundonsound.com/techniques/pro-tools-voice-choices>

In addition to technical data relating to recent developments in the field, the *VR Audio: Intro to Ambisonics in Pro Tools* video by Avid (2018) unpacks the intricacies of ambiosonic sound capture. Featuring the tools and plugins that Pro Tools offers for working with ambisonics and VR, it demonstrates how to place and manipulate ambiosonic sound within the Facebook360 audio spatialiser. It also shows how to use the Audio360Control plugin that allows ambiosonic recordings to be rendered to a binaural headphone mix.<sup>157</sup>

Lebowski (2019), in an interview with Meier about Avid Pro Tools’ 2019.3, recent features - discusses the increase of the number of audio streams (voices)<sup>158</sup> with which the sound designer can work. He also discusses the doubling of MIDI track count in Pro Tools and Pro Tools Ultimate from 512 to 1024, that enables producers and composers to maximise the use and the mixing of sound sample libraries. In addition, he considers Avid Pro Tools’ 2019.3 ability to add plugins, change loop duration, perform routing and create or delete tracks without stopping playback. With this technological improvement, one can work more fluidly and experiment with new effects without stopping the playback.

## Binaural mix for headphones

Finally, it is useful to consider three texts that deal with knowledge relating to binaural mixes for headphones.

Blauert’s (2013), *The Technology of Binaural Listening* provides a comprehensive examination of advanced models of the human binaural hearing system. Of particular interest is Blauert’s examination of *why* human beings listen. Blauert argues that humans listen in order to accumulate and process information about their environment, that is, “to identify sound sources with respect to their nature

and characteristics, including their positions and states of movement in space” (2013, p. 478). However, she suggests that, listening also acts as a communication tool and is, in addition, a sensory feature used “to modify one’s internal state, for instance, listening for pleasure, mood control, or cognitive interest” (ibid.).

Blauert’s study also examines the way human beings perceive sound binaurally. She examines this by considering sound localization (binaural cues). According to Blauert, binaural cues provide “information which is encoded in the differences of the input signals to the two ears” (ibid., p. 2). Having two ears placed at slightly different positions in the sound field means there is a better signal-to-noise ratio. In her discussion, Blauert also explains the advantages of binaural listening in relation to auditory events (what we hear) and the way in which this impacts on how we define aural spaces.

Välimäki, Franck, Rämö, Gamper, and Savioja (2015), discuss how assisted listening, using a headset, can enhance audio perception in real, augmented, and virtual environments. The authors note that new headphone technologies have the capability to provide richer, more sophisticated sonic experiences when paired with assisted listening devices such as mobile phones, computers, gaming consoles and internet accessed media. They showed how mobile augmented reality (AR) devices such as Google glass<sup>159</sup> were by 2015, already employing an audio functionality that mixed both the ambient sounds of the environment with reproduced sounds deriving from the device.

Finally, Roginska (2018) discusses the variety of audio components that contribute to the experience of hearing binaural sound. These include time, intensity and sound spatial cues that are intended to imitate environmental and human, audio localisation impressions. Roginska asserts that what is significant about binaural audio, delivered over headphones, is the capacity to regenerate sounds that are produced from an ensemble of natural environments, music and designed soundscapes. When strategically arranged by a sound designer in a 360-immersive environment, the result she argues, can be perceived in the way that humans typically hear a multitude of sounds.

---

<sup>159</sup> Google glass is a lightweight wearable computer with a transparent display.  
<https://www.google.com/glass/start/>

## Conclusion

I accept that in many traditional doctoral theses, a chapter like this would be framed as a Review of Literature. However, in this thesis, knowledge impacting on, or contextualizing my practice extends beyond 'literature', to include: unpublished information held by Māori scholars, artefacts (including audio texts and performances) and relevant technologies. Accordingly, the chapter has expanded and refocused the concept of a 'Review' to more authentically articulate what knowledge was found to be of value in the development and positioning of *Ōtairongo*. Having now reviewed this material, it is useful to consider the research paradigms, methodology and methods employed in the inquiry.

Chapter 3



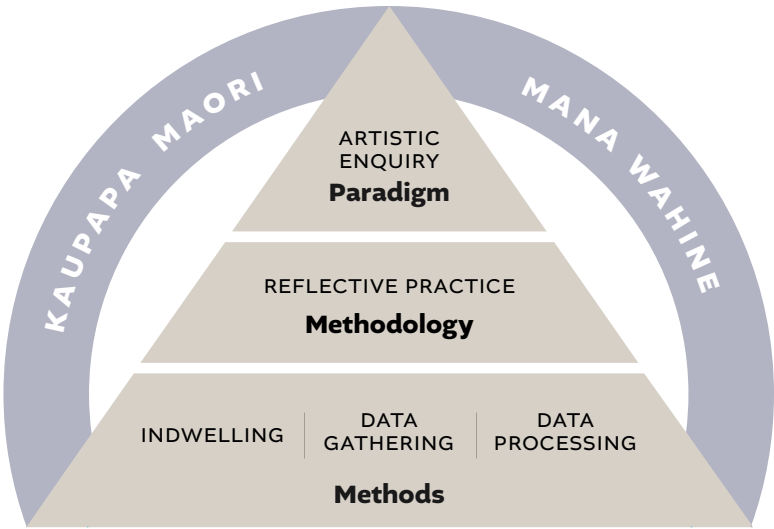
DESIGN RESEARCH

In this chapter I discuss the research design underpinning the thesis. Being of Māori and Pākehā ancestry, I draw from both te ao Māori and te ao Pākehā worldviews.<sup>160</sup> This duality permeates the study’s orientation as an artistic inquiry (Klein 2010) within a Kaupapa Māori paradigm (Smith, 1992 & 1999). The research employs a reflective practice methodology (Schön, 1983), actualized through the application of twelve practice-led methods (Figure 3:1).

<sup>160</sup> I identify as Ngāti Maniapoto-Waikato, Ngāti Tūwharetoa, Raukawa, Ngāti Whaoa- Ngāti Tahu and Ngāti Pākehā.

Research paradigm

Guba and Lincoln (1994) define a research paradigm as the “basic belief system or worldview that guides the investigation” (p.105). Although research paradigms are generally described as positivist, interpretivist, radical or post structural (Candy, 2006; Carr & Kremmis, 1986; Crotty, 1998; Gage, 1989; Guba & Lincoln, 1985), this study is oriented by Māori cultural understandings and artistic values and that shape my research perspectives.



**FIGURE 3:1.**  
Diagram of the thesis’ research design.



## Kaupapa Māori Paradigm

Paradigmatically the study is informed by Kaupapa Māori including te ao Māori philosophies and our ways of expressing thought and being, including waiata, karakia, mihihihi (*to greet, pay tribute*) and whakataukī. Bishop 1996; Cram 2001; and Smith 1992 & 1999, all describe Kaupapa Māori as a philosophy that guides Māori research and ensures that Māori protocols are followed during the research process. Fiona Cram (2000) states that, “as an approach to research, Kaupapa Māori provides a methodology or philosophy that guides Māori researchers. It allows us to acknowledge that research we undertake as Māori researchers has different epistemological and metaphysical foundations than Western-orientated research” (p. 41). Such a paradigm locates Māori understandings and philosophical beliefs as central to processes, analyses and intended outcomes. A Māori worldview encompasses connections to, and understandings of all things Māori, from histories, traditions, spiritual understandings<sup>161</sup>, tikanga<sup>162</sup> and the use of te reo Māori to transmit cultural knowledge. This position presupposes a holistic web of relationships that provides the context for Kaupapa Māori research. Within such a research paradigm, engagement with participants is informed by an understanding of Māori cultural identity that includes a connection to the researcher’s whakapapa and whenua. According to Rangihau (1992), whakapapa is the essential connection to one’s iwi, hapū and whānau. These genealogical relationships are at the core of te ao Māori and central to Māori knowledge and understandings.

## Mana Wahine

As an extension to Kaupapa Māori, the inquiry employs a Mana Wahine research approach. As the researcher and the audio-portraits are all wahine. Mana Wahine asserts the power, legitimacy, authority and spirituality of Māori women (Pihama, 2001; Smith, 1992; Te Awekotuku, 1991; Yates-Smith, 1998). Mana Wahine theory remembers our tūpuna wāhine (*women ancestors*) and our atua wāhine. It is dedicated to the affirmation of Māori women within Māori society, within whānau, hapū and iwi and is committed to the articulation of Māori women’s ways of knowing a world that affirms Māori women as critical actors in processes of change.

---

<sup>161</sup> Linda Smith (2011) suggests that an indigenous Māori orientation is predicated on ngā wāriu (values). These values, conceived in the past - in the spirit world, are brought to the research process.

<sup>162</sup> According to Mead (2003) tikanga Māori means ‘the Māori way’ or done according to Māori custom (p. 11). Mead also provides an alternative meaning as “correctness, or tika as the name suggests” (p. 11). Williams (2003) provides a range of meanings including “rule, plan, method, custom or habit” (pp. 416-417).



As a way of orienting research, the concept of Mana Wahine has attracted an increasing number of theorists (Jenkins, 1988, 1992; Mikaere, 1994, 1995; Pihama, 2001; Ramsden, 1995; Smith, 1992; Te Awekotuku, 1991; Yates-Smith, 1998) because it has provided a theoretical framework that enables Māori women to engage critically with our identity and how we consider our position in a colonised society (Pihama, 2001, p. 263). Within this, I uphold the principle of manaakitanga<sup>163</sup> (*hospitality, kindness, generosity*) towards the women involved in this research by utilising Māori principles such as aroha ki te tangata (*love for the people*) and kanohi ki te kanohi (*face to face*) discussions and engagement.

---

<sup>163</sup> Manaakitanga – “the show of respect, generosity, kindness” (Williams, 2003, p. 172)

By applying Kaupapa Māori and Mana Wahine principles I am also actively practising a way of being a Māori woman, as articulated by Bishop and Glynn (1999) when they noted that “Māori researchers need to understand themselves to be involved somatically in the research process; that is physically, ethically, morally and spiritually not just as a ‘researcher’ concerned with methodology” (p. 169).

### Artistic inquiry

Co-jointly, this thesis project may also be conceived of as an artistic inquiry. Klein (2010) describes such a research paradigm as an orientation, where the researcher applies artistic methods to research that surfaces through multiple facets including the “motivation, inspiration, reflection, discussion, in the formulation of research questions, in conception and composition, in implementation, in the publication, in the evaluation, [and] in the manner of discourse” (Klein, 2010, p. 5). Klein argues that artistic knowledge, is “embodied knowledge [and] the knowledge that artistic research strives for, is a *felt* knowledge” (ibid.). Artistic research he says is based on a subjective perspective of artistic experience and he argues, “if *art* is a mode of perception, then *artistic research* must be the mode of a process” (ibid., p. 4). Within such research Klein argues that, “it is not the art itself that is research but the process of evolution underpinning its development” (ibid.).

### Practice-led research

In this thesis, I describe such research as ‘practice-led’. Such research “is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice” (Candy, 2006, p. 1). By a practice-led inquiry I refer to a process of iterative development of thinking through

immersion within conceptual and material development. It is artistic practice that ‘leads’ the research through its ability to raise questions and discoveries that shape refined versions of an artistic artefact (in this instance, an audio-portrait).<sup>164</sup> As indicated in the appendices 1.3 Indicative consent form, 23 January, 2017, the descriptive of “jamming” is listed as one of two methodologies. However due to the development and nature of a practice-led artistic inquiry into audio portraiture, this method evolved into exploring a variety of lyrics and chord structures of various waiata by the wāhine and was done on my own. The concept of reflective, practice-led research relates to Donald Schön’s concept of reflective practice (1983) that, according to Niedderer & Roworth-Stokes (2007) “emphasises the role of reflection within a process to derive new insights and understanding to further research and professional practice” (p. 10).

---

**164** Barbara Bolt (2006, para. 7) suggests that in the process of making is a “double articulation between theory and practice, whereby theory emerges from a reflexive practice at the same time that practice is informed by theory.”

**165** In this regard Schön’s two seminal works were *The Reflective Practitioner* (1983) and *Educating the Reflective Practitioner* (1987).

## Methodology

Reflective practice as a research methodology was developed by Donald Schön between 1983 and 1987, and in this study, it functions as a means to refine thinking inside a process of iterative experimentation.<sup>165</sup>

### Forms of experimentation

Scrivener (2000, p.6) observes that doctoral, creative-production projects might utilise a range of Schön’s experiments, and of these, three are important to this research. The first Schön calls an “exploratory experiment” (1983, pp. 141-149). This is when an action or series of actions is taken with the purpose of seeing what emerges. This form of experiment tends to occur after data gathering (in my cases kanohi ki te kanohi and ambient environmental recordings) when initial ‘audio sketches’ are generated as a way of exploring potentials within a broad understanding and interpretation of the subject of the inquiry. The second form of experiment Schön defines as “move-testing” (ibid., pp. 146-147), which involve an action that is undertaken in a deliberate way to make a specific change. Such moves are considered in terms of the whole and after critical reflection; they are either negated or developed into a more sophisticated text. This form of testing or ‘audio-drafting’ was used while I was editing the audio-portraits, and in the development of spatial immersive nuances of sound within the design.

Schön also posits a third type of experiment that he describes as “hypothesis-testing” (ibid., pp. 143-144). Scrivener (2000, p. 6) suggests that such an experiment, “succeeds when it reflects an intended discrimination

among competing hypotheses.” This type of experiment is evidenced in instances where several possible versions of the same audio-portrait are refined. These potential approaches are then analysed, compared and refined in pursuit of the most effective interpretation of the subject’s identity.

Within a process of reflective practice, I can trace the iterative development of my portraiture through three forms of experiment:

- **Audio-sketching** (where the researcher tests in a series of audio ‘thumbnail sketches’ to see what might be discovered) [Schön’s exploratory testing]
- **Audio-drafting** (where thinking within a work is iteratively developed and trialled) [Schön’s move testing]
- **Refined hypothesis testing** (where advanced experiments are compared and evaluated before one is rendered as a completed portrait) [Schön’s hypothesis testing].

---

**166** For example, when I am developing an audio draft from earlier audio sketches I may, while inside the process of manipulating and orchestrating sound, be making aesthetic and technical decisions that are ‘in the moment’ and are intuitive. These decisions do not involve any objective ‘standing back’ from the work to reflect upon the overall impact. Instead decisions as to the value of a move are made from inside an intuitive sense of cohesion as the work is developing.

Although these three forms of experimentation may appear to offer a seemingly objective, delineated process, this is often not the case. I do not always progress thinking in a purely linear fashion. For example, it is quite common for me to respond to reflection on a hypothesis or audio-draft by returning to a process of audio-sketching to explore and broaden the range of considerations or audio within a portrait.

### Forms of reflection

The concept of reflective practice is not new. In addition to Schön; Boud, Keogh and Walker (1985) observed that reflection inside and through practice, can be part of the way an individual uses experiences to lead into to new conceptual perspectives or understandings. McClure (2005, p. 3) argues that “reflection is a complex concept that has defied consensus of definition although some commonalities exist”. These shared features she suggests are the centrality of the self whose problem solving abilities are triggered by questioning “actions, values and beliefs” (ibid.).

Inside my research processes I engage with two distinct forms of reflection; ‘Reflection *in* action’ and ‘Reflection *on* action’. Reflection *in* action occurs whilst working *inside* a problem that is being addressed, (in what Schön calls the ‘action-present’). Hoyrup & Elkjaer (2006) see such reflection as “a discursive way of creating a space for focusing on problematic situations and of holding them for consideration without premature rush to judgment” (p. 23). In such a state, I reflect on thinking as it emerges through the process of embodied practice.<sup>166</sup> Here, I often draw on tacit knowing and thinking that may not be verbalised.

**167** Schön also emphasises that reflective practice involves a subjective relationship between the researcher and emerging data, which he refers to as a “transactional relationship” (1983, p. 150). Scrivener (2000) supports this idea when he suggests that in creative-production projects, “the practitioner violates the canon of controlled experiment, which calls for objectivity and distance. The practitioner’s relation to the situation is transactional. The situation is shaped, but in conversation with it, so that his own models and appreciations are also shaped by the situation” (pp. 8-9).

**168** Interestingly, Knyt (2010) and Williams (2012) describe how a composer and or sound designer, when working with sound or music, adopts the same characteristics of design work that Schön and Wiggins (1992) defined as a seeing-moving-seeing process. However, for sound designers this is explained as a process of listening – moving – listening. This is also sometimes referred to as ‘sketching’ when referring to early drafts of music or sound compositions.

Conversely, reflection *on* action occurs *after* an experiment, when decisions have become manifest. Such reflection is consciously and critically undertaken, it is evaluative and I often use it as a process for gaining a more dispassionate and articulable overview of my decisions.

In both forms of reflection, I engage in a process similar to that described by Ings (2005), that involves

... complex level of analysis and synthesis within emerging bodies of data. Within this, [I] continuously investigate potential patterns, parallels and associations within the information, and from this, [I] project new questions back into the project. (p. 80)

This kind of processing and analysis Ings (2005) argues is, “subjectively reflective and transactional” (ibid.),<sup>167</sup> and this subjectivity is intimately connected to my cultural values, feelings and experiences. I hear sound, then I think and ‘feel’ how a portrait might be developed. Conscious and unconscious processes operate inside this transactional environment, where I communicate with the emerging data and it talks back to me.<sup>168</sup> Inside this process, I draw together what is imagined with what can become evidenced. Scrivener (2000, p. 7) in describing this process says,

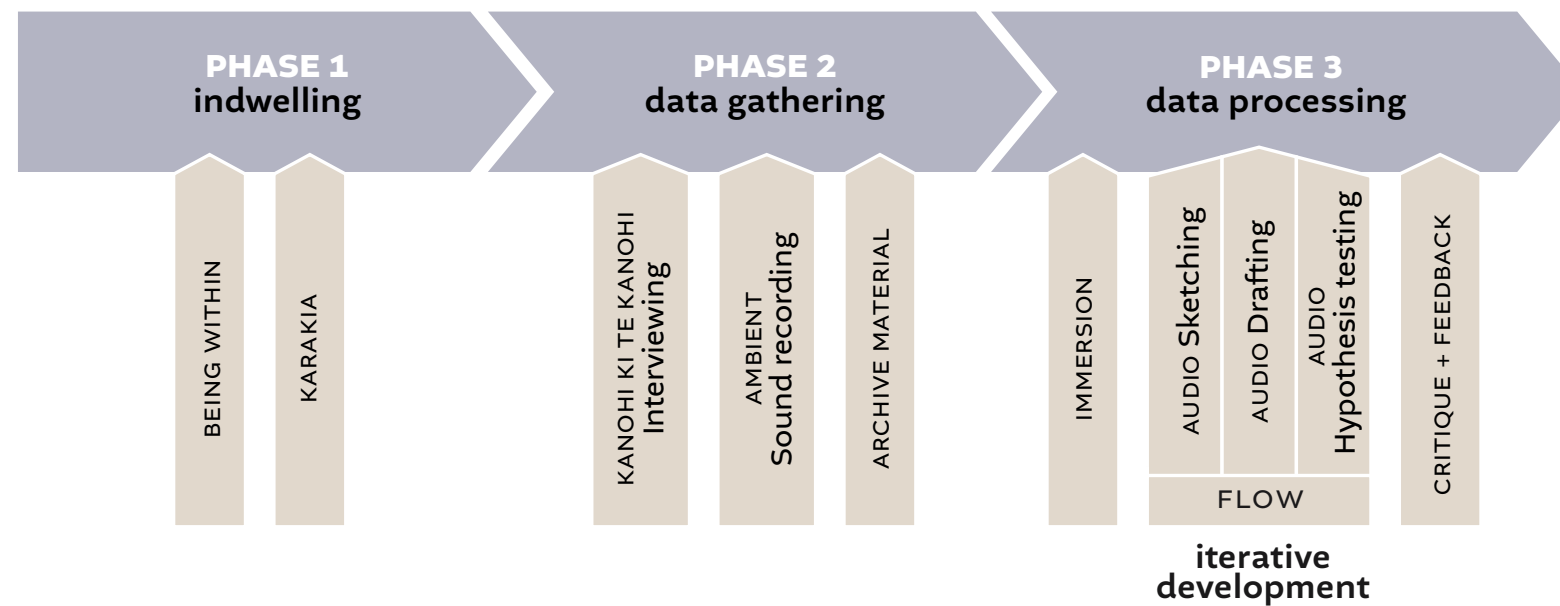
... there is a recognition that the creator’s interest is in trans-forming the situation (i.e. psychological, emotional and created) to something better (e.g., equilibrium between intention and realization).

## Methods

Given that a reflective practice-led methodology has been published, it is useful now to consider specific methods employed in the explication of the study. A research method normally refers to a “specific technique or tool for exploring, gathering and analysing information” (Gray & Malins, 2004, p. 17). For clarity, I will discuss the related methods within each of the inquiry’s three distinct phases. These are illustrated in Figure 3.2.

**FIGURE 3.2.**

Diagram showing phases of the inquiry. The three phases draw upon sensory knowing, emotional perception, spiritual awareness, cultural understanding and artistic expression, all of which are integrated. Change figure to show immersion and flow as feeding into and supporting the 3 methods: AUDIO-SKETCHING, AUDIO-DRAFTING & HYPOTHESIS TESTING.



Phase one is positioned prior to data gathering and is acknowledged as a period of dwelling and *being with potential*. Phase two is concerned with data gathering and it involves kano hi ki te kano hi interviewing and audio data gathering. Phase three is concerned with immersion, iterative experimentation and feedback. These are discussed in order.

### Phase 1: Karakia and being with potential

There are two methods in this phase. Both are concerned with gestation and self-orientation. They are the saying of karakia and orienting the self.

#### Karakia

Karakia plays a significant role in the kaupapa of this research. Karakia connects me to my belief in a higher power and consciousness and to the care and guidance of my ancestors. In te ao Māori, the self is intrinsically linked to the natural world in mind, body and spirit (Barlow, 1991; Walker, 1990) and my wairua is activated within my physical being. Sometimes karakia are spoken out loud but on other occasions they are said silently. Here, a life force or energy circulates within and around me. I understand this to be mauri, the force or energy that holds or bonds all things together and is the connection to everything (Moon, 2008; Marsden, 2003) and I draw on the energy and connection whenever necessary.

Hohepa Kereopa a well-known tohunga from Tūhoe, maintains that “karakia directs the way we think” (cited in Moon, 2008, p. 58). However, it also helps to settle my wairua and importantly, it supports the idea of spiritual safety for myself and the research I am undertaking. By this I

mean, I am aware that when I seek to interpret the *essence* of another wahine, my spirit is seeking to engage with her spirit and I am crossing into territories that are not objectively prescribed. This depth is not an uncommon experience amongst portrait artists because often, the deeper we reach towards the authentic, the more vulnerable all parties become. By asking for care and protection for all parties, and by cleansing myself spiritually, I cross the threshold of somebody else’s world secure in the care of my ancestors and aware that her ancestors will likewise be caring for her.

#### Being with potential

Beyond the use of karakia, there are moments where I dwell within a consideration of how our initial kōrero (*discussion*) might unfold. In orientating my thinking towards the wahine intellectually, emotionally and spiritually, I seek to ‘understand’ what I already know of her and appreciate at the same time, the depth of what I don’t know. This is particularly helpful as I begin to consider the nature of questions I might ask. Because, I am inspired by thinking about the potential of what her audio-portrait might sound like, I do not approach my time with her with a check list of questions but rather, I think about ideas I would like to explore. In advance of our meeting, I recall memories from pre-existing intersections of our lives, dwelling more on what I feel than what I technically remember. By dwelling within the nuances of memory I sit quietly, remaining open to what might surface. This process generally takes place when I am relaxed and less conscious of outside influences. It prepares me to go intuitively and appreciatively into an encounter, bringing with me a remembered essence of the woman that is incomplete and is open to extension or reorientation.

## Phase 2:

### Data gathering

Phase two of the research design is concerned with data gathering. There are three methods employed in this process: kanohi ki te kanohi interviewing, ambient sound recording and researching archive material.

**169** Inherent in this concept is a questioning of the value of remote questioning through surveys, questionnaires or e-mail correspondence, because an important relationality is undermined.

**170** Titiro – “To look” (Ryan, 1995, p. 262).

**171** Whakarongo – “To listen” (Ryan, 1995, p. 308).

**172** The manner in which I begin data gathering has parallels with Klaus Witz’s (2006, p. 2) method for developing essentialist portraiture. Here the artist “overall approach consists of interviewing with a view to understanding the feelings, state of mind”, consciousness and wairua of the person being studied. As such, the researcher “considers participants as co-explorers and co-contemplators of the research” (ibid.).

**173** Although whanaungatanga is often associated with kinship or a sense of family connection, it can also be extended with people to whom a researcher develops a close friendship or reciprocal relationship.

### Kanohi ki te kanohi

Kanohi ki te kanohi is referred to in an important Māori phrase that literally means “face to face” (Keegan, 2000, p. 1).

The term is often applied to an approach where the researcher is physically ‘with’ a participant or participants.<sup>169</sup> Kaupapa Māori researchers draw upon this value as a method for engagement between the researcher and the participant because it implies a correct way of acting that is formed on reciprocity and demonstrates a respect for the person(s) being studied. O’Carroll (2013) argues that the value of kanohi ki te kanohi in the context of Kaupapa Māori research lies in a “credibility and accountability of researchers” (p. 441). This method of consultation allows people to use a rich spectrum of their senses as they assess and evaluate their involvement with research (Cram and Pipi, 2000).

My approach draws upon an exchange of stories, conversation and information. In this process, kanohi ki te kanohi threads together the elements of titiro<sup>170</sup> (*looking*), whakarongo<sup>171</sup> (*listening*) and kōrero (*speaking*). According to Linda Tuhiwai Smith (1996), these elements are integral to the data gathering process because they help to form a bond of mutual respect and trust from which knowledge can be shared between the researcher and participant. This form of data gathering goes beyond the parameters of interviewing.<sup>172</sup>

Although the research project gained ethics approval (see Appendix 1), my approach has been to do more than gather responses to questions. As a portrait artist, I am seeking to interpret deeper levels of identity and ways of being within te ao Māori. In respecting the concept of whanaungatanga<sup>173</sup> as a relationship developed through shared experiences and



*working together*, I approach interviewing conceptually and in practice as an intimate kōrero that reinforces for both parties a shared sense of belonging. Within this, we traverse experiences and opinions but also a connection of mauri and a responsiveness to wairua.

I do not see an interview as a single instance. I knew all the wāhine before the project so there is a pre-established level of trust. However, the project is potentially intrusive so the initial kanohi ki te kanohi discussions were in the homes of the participants. This environment provides a familiar space for the participants that is intimate and conducive to discussion. Early in our meetings, I explained the project

and set up a tape recorder so people become familiar with it as a normalised, integrated part of our kōrero that is operating with their permission. As part of showing respect and manaakitanga, I let each wahine know that when we have finished an interview, they can listen back to anything recorded and can ask for it to be removed from the data that might be considered for use in the portrait. This process was carried out every time we met and applied to every conversation.

I generally used a few establishing questions that were common to all interviews. These included asking the wāhine about her whānau, asking where she is from, and asking what she is working on. I try to keep my question lines open, encouraging descriptive answers or explanations. During our kōrero, I listen intently to what I am being told, then I reflect, and form questions from what has just been discussed.

Subsequent interviews took place in a variety of locations such as marae, workplaces, whānau homes and churches. These locations provided an avenue to observe and record how each wahine operated in different environments, as well as enabling me to record interactions between them and their whānau.

When recording interviews, I used high quality equipment and I tested it carefully before we began talking. This is so there is no anxious checking during the flow of our kōrero and I am also confident that subtle nuances of sound, voice inflections, spatial variations and ambience will be recorded with clarity. To achieve this, I use a range of strategically positioned devices including a KU Neumann binaural microphone, a Sennheiser Ambeo 360 microphone, Sennheiser lapel mics and directional microphones.<sup>174</sup>

---

**174** Neumann KU 100 binaural microphone uses two channel, spatial depiction that gives the listener a truly immersion sonic experience transferring an acoustic event into a listener's environment over headphones <https://en-de.neumann.com/ku-100>. The Sennheiser ambeo 360 microphone is especially designed to capture the surrounding sound from one single point. As a result, the listener gets a fully spherical ambisonics spherical 360 sound content <https://en-nz.sennheiser.com/microphone-3d-audio-ambeo-vr-mic>. Sennheiser lapel microphones and directional microphones are specifically utilised to record dialogue/voice, filtering out other ambient sound frequencies.

### Ambient sound recordings

Although some ambient sound was gathered in the initial kano hi ki te kano hi discussion, after I had reflected on this material, I would often travel alone to locations mentioned by the wāhine<sup>175</sup> to gather additional data. This environmental material could include the interior and exterior sounds of homes and marae, papa kāinga (*the original home*) and whānau, and natural sounds such as wind, water, insects, bird life, the rustling of trees or the congestion of traffic. This material contributed to the ambient and emotional palettes in the portrait or was able to be used to emphasise connections between what was recalled and experienced.

---

**175** This gives me a chance to engage with and reflect on, natural environments; to feel the mauri of a place ... to reflect on stories and listen for sounds that correlate with what has been shared in conversation.

**176** In addition to pre-published material, I also recorded one live performance of the 'I am Moana' show with Moana Maniopoto's permission. This was used sparsely in her audio portrait as an anecdotal sonic reference.

### Researching archival audio material

In addition to the data recorded explicitly for the project, I also gathered archived audio material. Over several years I have collected recordings of taonga puoro with artists such as Mahina Kauī. I have also have been given permission from participants, like Moana Maniapoto, to utilise her recordings of waiata that include taonga puoro sounds. I draw upon these traditional Māori instruments as a way of referencing te ao Māori, specifically, connections to whenua and whakapapa. This is because Māori instruments have the capacity to evoke deep emotions and can suggest connections across time and non-physical space.

As a result of my professional relationships in the New Zealand music industry and pre-existing, personal relationships with the three wāhine, I have been able to secure the use of musical copyright material (see Appendix 5) for embedding inside the audio-portraits.<sup>176</sup> I also secured clearances from the Australian Performing Rights Association (APRA). This is because, given that music is a fundamental part of each wahine in this inquiry, I wanted to integrate references to her history of personal, musical composition as a way of drawing to the fore the manner in which she expressed her identity.

### Phase 3:

#### Creative process, synthesis, ideation and flow

Phase three of the inquiry involves the creative synthesis and processing of recorded data. Data synthesis utilises three broad methods; immersion, iterative development and critical review. Because immersion and flow permeates the entire creative process, it is useful before discussing the actual 'methods' employed in iterative development of the portraits, to consider these two states of being and thinking.

#### Immersion

Immersion refers to a process of indwelling or entering into an inquiry in a manner where the question and environment are internalised (Douglass & Moustakas, 1985; Sela-Smith, 2002; Ings, 2011). Once data is collected I draw it into myself and contemplate its potential. In this process I dwell in a spiritual dimension that supports my connection to wairua and mauri, as well as my internalised creative process. Pere (1988) describes this as “a dimension internalised within a person from conception – the seed of human life emanated from Io, the supreme supernatural influence” (pp. 13-14).

According to Douglass and Moustakas (1985) immersion allows for an intensive and comprehensive understanding of a particular moment or experience. In this sense, they describe immersion as a particular state of mind where the researcher becomes integrated with the research problem in an auto-centric mode, where aspects of the researcher's 'being' are centred on the theme investigated. They suggest that in this state “vague and formless wanderings are characteristic in the beginning, but a growing sense of meaning and direction emerges as the perceptions and understandings of the researcher grow and the parameters of the problem are recognised” (p. 47). They also argue that, for immersion to operate productively, the researcher “... must stay in touch with the innumerable perceptions and awareness that are purely [her] own” (ibid.).

#### Creative process - Flow

Although a process of immersion enables me to draw correlations between data and the self, the act of creative synthesis is distinguished by a pronounced sense of flow that constitutes a forward momentum in creative thinking. Csikszentmihalyi (1990, 2004) has discussed such 'flow' as:

... our experience of optimal fulfilment and engagement. Flow, whether in creative arts, athletic competition, engaging work, or spiritual practice, is a deep and uniquely human motivation to excel, exceed, and triumph over limitation. (2004, p. 266)

He sees creative flow as a unified and coordinated approach where “attention becomes completely absorbed into the stimulus field defined by the activity” (p. 239).

This state of complete involvement permeates my artistic process. It is, “an intense experiential intricacy, weaving moment by moment the focus and attention to the person’s fullest capacity so as to create” (ibid., p. 239). I experience flow as spontaneous and effortless, yet paradoxically it requires an immense amount of concentration. When in a flow, I am completely engaged with artistic creation, everything else becomes peripheral. In this state, the world of the emerging portrait becomes my world; I possess and am possessed by the process of creating, experimenting with, and evaluating something that is emerging from the undefined into the defined. In maintaining this autotelic state<sup>177</sup> I am careful to isolate myself from distraction, I lose a sense of time and the deeper I am immersed, the more momentum I achieve.

---

**177** Self-resourcing and having an end or purpose in and of itself.

**178** While working with taonga puoro I am aware that different instruments are associated with Ranginui and Papatūānuku and the gods and goddesses of natural world such as Tane Mahuta, Tangaroa and Hineraukatauri (Flintoff, 2004).

**179** The digital audio workstation (DAW) called Logic Pro X is an audio and musical interface that is capable of recording, editing and manipulating audio. It also has the capability to write and edit MIDI sequenced information. Logic Pro X can be utilised on macOS and PC.

## Iterative development

From a state of immersion, moving outward into a process of flow, the iterative development of my audio-portraiture passes through three forms of experimentation: audio-sketching, audio-drafting and refined hypothesis testing.

### Audio-sketching

Audio-sketching is a form of initial experimentation where I create thumbnail sonic sketches using audio recordings and archived sound. So, an audio-sketch may be likened to a thumbnail sketch or a rapid assembly to see what I might find. In this exploratory approach, I listen to the kōrero of each wahine and I look for what expresses her understandings of identity. I also try to discern what is important to her socially and politically. Here, I am attentive to nuances of her mauri and wairua, as they surface through her kōrero, her breath, her humming, her singing, her laughter and the environmental and ambient sounds that surround her. I also draw on music and archival material that she has composed. These are interwoven in rapid assemblies that are initial responses to the question ‘What is the *essence* of this wahine?’.

When developing audio-sketches I will sometimes explore the potential of taonga puoro such as the pūtōrino and the kōauau, as a way of complementing or ‘speaking with’ each wahine, her whakaaro and kōrero. Taonga puoro can also reflect a connection to her whenua.<sup>178</sup>

Throughout the audio sketching process, I trial synthesised samples sounds from the Logic Pro X<sup>179</sup> sound bank, or other media. I may also embed reflective expressions of what I have experienced in small compositions of my own guitar or piano playing.

After listening to an audio sketch, I reflect on what it sounds and feels like. At this point, I either choose to preserve or delete a composition or retain parts of it.

Audio-sketches are arranged and rearranged in a process of ‘listening-experimenting-listening’ to produce quick compilations that test the potential of diverse sound arrangements and emphasises. These experiments are normally less than two minutes in duration and are utilised as reflections, although some may expand into audio-drafts, which are more substantial sound arrangements.<sup>180</sup>

---

**180** See Appendix 3 for examples of audio sketches, audio drafts and an audio hypothesis.

**181** Including material from additional interviews and site visits.

**182** When sketching and drafting I am able to hear how sounds can be manipulated to add to the portrait’s potential expressiveness.

**183** Pro Tools HD is a digital audio workstation developed and released by Avid Technology. It is known as the industry standard for audio engineers, music producers and film and television. Pro Tools HD has the capacity to record, process, edit large volumes of audio. As an environment for both audio-sketching and more advanced developments like audio- drafting and hypothesis refinement. Logic Pro X provides a multitude of sound samples that I am able to experiment with, as well as banks of instruments that can be assigned to my MIDI (Musical Instrument Digital Interface) keyboard.

## Audio-drafting

An audio-draft, as distinct from an audio sketch, may be compared to the manner in which a drawing or ‘study’ may be differentiated from a rapid pencil sketch. An audio-draft is essentially a deeper orchestration of elements that involves a critically expanded and an orchestrated palette of audio material.<sup>181</sup> In constructing an audio-draft an extended amount of time is spent designing and critiquing. The experiment therefore engages a more sophisticated level of syntheses and refinement.

Before embarking on an audio-draft, I immersed myself in initial sketches, listening to the nuances of voice, narrative and musical soundscapes. I did this to consider how combinations of sound had conveyed certain emotions, or captured an expression of mauri or wairua.

I then rearranged these sounds; adding, subtracting, elongating or shortening elements.<sup>182</sup> Although I continued to use Logic Pro X, I introduced sound effects or plug-ins to experiment with reverb, delay (echo) and equalisation (EQ). I also utilised Pro Tools HD<sup>183</sup> for experimental mixing in a 3D audio work flow. When audio-drafting I also experimented with the positioning of various sounds within 360 sound spheres. I listened back on headphones to hear how these locations of sound might create an immersive, evocative audio representation of the wahine. These 360 immersive sound spheres were created and reworked through a process of move testing, until I could feel and hear a resonant interpretation.

With audio-drafts I am pursuing the explicit and esoteric nature of each wahine. As an audio-portrait begins to evolve, it develops a mauri of its own. Through deep listening, sound arrangement, sound creation, editing

and mixing processes, I responded to this mauri ... trying to acoustically draw it into an audio form.<sup>184</sup>

### Hypothesis testing: finalising portraits

The final form of experimentation is similar to Schön's 'Hypothesis testing'. This type of testing is used to "effect an intended discrimination among competing hypotheses" (Schön, 1983, p. 146). In my research, it is used to compare the qualities and potentials of more than one refined version of the portrait of each wahine.

These experiments were more technically advanced than audio-drafts. Developing hypotheses of audio-portraits required sound mixing in Pro Tools | HD<sup>185</sup> in a 3D spatial audio work flow environment utilising the Facebook360 spatial workstation plugin. I engaged the sound mixing advice and skills of audio engineer Neil Baldock in a collaborative process of 3D mixing for binaural

dissemination. The Facebook360 spatial workstation plugin within Pro Tools HD allows me to place a sound source in a 3D space that includes the X and Y axis (width and height). Some of the other audio sources were recorded both in mono and stereo with directional and binaural microphones.

Once these more elaborate versions of portraits had been completed, I drew in a number of listeners who I knew had high levels of artistic criticality but had no prior exposure to the project. They listened to the work in a blacked-out environment, through head phones. I provided them with minimal advance information and I asked them three questions:

- What is the essence of this person?
- What features of the portrait were prominent for you?
- What critique might you offer of the work?

Their feedback prompted my thinking and helps me in a synthesis of the final portrait.

The final iteration of a portrait could take up to 5 days of re-mixing, experimenting, and placing audio sources into spatial realms. This process of 3D sound mixing illuminated and enhanced the whakaaro and kōrero of the wāhine. It also refined timbre, dynamics and texture.

When encountering a portrait in a 3D audio environment, I wanted a listener to experience an immersive sonic representation. I wanted them to hear breathing next to their ear, traffic driving through their body and the intimacy of laughter. I was concerned with designing a holistic presence, the essence of being and sonic placement such that the portrait might play inside a listening self.

---

<sup>184</sup> On a non-esoteric level, this process may be likened to Schon's (1983) subjective transactional relationship because the audio-portrait talks to me and in so doing, it is shaped and developed into more refined form. Here, I am in deep and sustained conversation with the portrait.

<sup>185</sup> Pro Tools HD is also utilised in post-production for syncing audio with visuals and mixing. Pro Tools HD has a robust configuration of audio plugins and capabilities for mixing.

---

**186** Reviewers of my work are strategically selected. They include musicians, artists, designers, sound engineers and wahine (including in each instance the women whose portrait has been composed). These critics have included Dr Elisa Duder, (who was my M. Phil. Supervisor), Nicola Smith, (Ngāti Kahungunu, Ngāti-Pākehā/ Television Producer and Director), Ariana Sheehan (Ngāti Maniapoto, Waikato, Ngāti Tuwharetoa), Professor Pare Keiha (Pro Vice Chancellor Culture and Society/ Māori Advancement, AUT, Te Aitanga-a-Māhaki, Rongowhakaata), Professor Welby Ings (Film director), Professor Hinematau McNeill (Ngāti Moko, Tapuika), and Rene Bullinga (Protel, New Zealand).

## Phase 4: Critique and feedback

The third method supporting reflective practice was the use of reviewers' critique. This takes two forms. The first is concerned with gaining feedback on the immersive experience and interpretation of the portraits. At strategic times when developing the work, I have asked critics to listen to alternative audio-drafts or hypotheses and offer feedback.<sup>186</sup> These sessions have given me an understanding of how iterations of the portraits have made them 'feel' and how they interpreted the essence of each wahine they encountered. Their feedback provided reference points for further reflection and critical considerations of the communicative potential of my work.

Just before a portrait was completed, I also sought feedback from the wahine. Although I accept that the works are my interpretation, this sharing of my response and interpretation formed part of the principles of manaakitanga and kaitiakitanga (*guardianship*). The portrait is an offering but also a final check so, although I do not propose the work to be an objective interpretation of self-view of each wahine, if there was something that she felt was deeply amiss or 'wrong' in the work, we were able to discuss this and I could reconsider the portrait.



**187** These have made presentations of my thinking in the following environments:

Sheehan, M. (2018). Sound of Identity: A Māori Artistic Enquiry. Auckland University of Technology Art and Design PhD Student Hui Faculty of Design and Creative Technologies. Nga Wai o Horotiu Marae.

Sheehan, M. (2018). Living Taonga: Inanahi, Ināianeī me Āpōpō. In *8th Biennial International Indigenous Research Conference*. Auckland. Retrieved from <http://www.indigenousresearchconference.ac.nz/abstracts-and-programme>

Sheehan, M. (2018). The sound of portraiture: An artistic inquiry into the identity of wāhine Māori. In *8th Biennial International Indigenous Research Conference*. Auckland. Retrieved from <http://www.indigenousresearchconference.ac.nz/abstracts-and-programme>

Sheehan, M. (2018). *The sound of identity, an indigenous artistic enquiry into audio portraiture*. Nga wai o Horotiu Marae. Retrieved from <http://www.mai.ac.nz/news/2018-mai-doctoral-conference>

Sheehan, M. (2018). Audio Portraiture –The Sound of Identity, an Indigenous Artistic Enquiry. *Journal of the Audio Engineering Society*. Retrieved from <http://www.aes.org/e-lib/browse.cfm?elib=19815>

Sheehan, M. (2018). Audio Portraiture –The Sound of Identity, an Indigenous Artistic Enquiry. In *Audio Engineering Society*. Javits Center, Manhattan, New York: Audio Engineering Society. Retrieved from <http://www.aes.org/events/145/papers/?ID=6147>

Sheehan, M. (2018). *The sound of portraiture: Beyond what is seen*, Auckland University of Technology 2018 Postgraduate Research Symposium. Auckland University of Technology, WF713.

**188** I have worked in a collaborative relationship as sound designer on the following identity-oriented projects:

The Ōkareka Dance Company (Aotearoa) and the Exhale Dance Company (United States of America) *Hokioi/vWohāli eagle project* (2019)

The F4 Collective: The Tudor Collins Exhibition – *The Passing* (2019)

Tatiana Tavares' Brazilian interactive, polyvocal book, *Saints of Paradox* (2019)

Robert Pouwhare's *Purakau - Mai matakōrero ki te punaha hauropi matihiko: Purakau: from oral literature to the digital ecosystem* (2018-2019).

**189** I have had in depth, technical discussions with the following professionals:

Rene Bullinga (Protel, New Zealand)

Dr John Coulter, Senior Lecturer, (Sonic Arts, School of Music, Auckland University)

Agnieszka Roginska - Music Associate Professor of Music Technology, Associate Director of Music Technology (NYU, Steinhart)

Chris Smith Pro Audio Solutions (Sennheiser Australia)

The second form of feedback is slightly removed from the intimacy of the creative artefacts but relevant because it enabled me to draw into my work technical expertise or cultural reflection that I had not hitherto considered. This feedback was gained through presenting my work at academic fora like conferences and symposia,<sup>187</sup> through collaborative working with other indigenous artists whose research was concurrently concerned with expressions of identity,<sup>188</sup> and in technical discussions with professionals who were current leaders in the field of binaural or immersive sound.<sup>189</sup>

- 
- 190** Kai or food offering, for Māori, holds mana “integrity, charisma, prestige” (Ryan, 200, p. 143). It exemplifies care and reciprocity.
- 191** Each wahine was gifted a pounamu taonga (precious greenstone). Bishop (1998) states that “The koha is... generally a gift or an offering ... In the past, this koha was often a gift of food. It is not usually given directly into the hands of the hosts. Whatever the specific details of the protocol, the process of ` laying down’ a koha is a very powerful recognition of the right of others to self-determination; it is for them to pick up, when and as they see fit. (pp. 427-428).

Phase 5:  
Critique of the research design

In closing this chapter it is useful to reflect on the implications and challenges inherent in the research design.

Advantages

Employing a Kaupapa Māori paradigm has provided a useful research orientation that utilises familiar cultural values. These values have proven effective because I am a Māori woman working with other Māori women, but at the same time, my research draws upon the knowledge of non-Māori contributors. Tikanga has provided protocols and processes that support Māori values in this research. Of these values, manaakitanga has been a guiding light, orienting the manner in which I have developed relationships with each wahine and her whānau. This value was extended into the respectful and appreciative way that I worked with technological expertise and the critical feedback of others.

Meetings with the participants were centered around the sharing of kai (*food*) or a cup of tea.<sup>190</sup> I also gave each wahine a koha (*gift*) for her generous contribution to the research.<sup>191</sup> As trust and respect was established, the employment of kanohi ki to kanohi, titiro and whakarongo allowed me the opportunity to obtain multiple audio recordings without the process being experienced as intrusive or exploitative. I was also able to pursue question lines through informal channels into very rich levels of recollection and opinion. Being with the wāhine in a more fluid and personal way produced high levels of

discovery which is reflected in the audio-portraits. My audio gatherings went beyond the standardised 'question-response' interviews, because manakitanga operated as a sense of helping, sharing, tautoko (*support*) and aroha. It was the process of sharing our stories, understandings, knowledge and whakapapa over multiple visits, that cultivated a connectedness where trust and generosity of spirit permeated the research.

The adoption of an artistic paradigm meant that technological knowledge operated in a highly creative arena. This meant that the project attracted very generous support and expertise from sound engineers whose expertise normally functioned in more objective and technically focused realms of inquiry. Given that many of the emerging sound technologies had not been utilised in art practice, the research opened up new pathways and pushed boundaries that suggest rich and exciting potentials for future applications.

The methodological approach of reflective practice provided a framework that was integral for both iterative development and diverse forms of thinking and rethinking. The three forms of experimentation: sketching, drafting and refining the portraits (through hypothesis testing), extended the way I have worked as a musician in the past. They enabled me to be more interrogative because they

---

**192** If somebody needed to reschedule then I was always considerate of this, and I always turned up on time and abided by the arrangements we had made.

elevated the importance of time, risk taking and critical reflection. As a researcher, the time to dwell prior to beginning the creative process (and at times during it), was important because it reinforced connections to my creative self and validated time to imagine, reflect and be in a state of openness to both the physical and non-physical. This resourced my creative spirit and enabled me to challenge patterns of strategic production that had become a necessary (and relatively ingrained) part of my professional background. I was able to think about each wahine and how I might approach the creation of the portrait on both a physical and metaphysical level.

Balancing these very internal approaches, was the employment of critical feedback. This provided me with insight into the communicative potential of my experiments. Feedback was drawn back into my thinking and enabled me to negotiate an ongoing balance between introspective thinking and explicit communication.

## Challenges

Although the research design had many advantages, it also posed a number of challenges. The first of these was time. Audio-portraiture requires multiple conversations with wāhine, their whānau and friends. This is further complicated by the need for multiple visits to locations to gather environmental material.

I have always attempted to carry out research with a high degree of consideration for people and their time, and part of this involves effectively managing my own schedule. To demonstrate respect for commitments of each wahine,<sup>192</sup> I found it very important to communicate an outline of what we were going to be doing and to allow plenty of advance

time before visits. I also discovered that it was important not to go beyond 2 hours each time, out of respect for the wāhine's time and the fatigue that can surface after in-depth kōrero. In addition, keeping sessions short normally resulted in a more favourable response to further interviews.

A second challenge related to language. As part of exploring their multi-dimensionality and cultural identity, there were times when each wahine and I spoke in te reo Māori. This was sometimes a challenge because I am a learner of the language. To address this, in one instance, I engaged the services of my whanaunga (*relation*). Erana Foster played a crucial role in assisting my kōrero with Te Rita Papesch. I also asked Erana to transcribe and translate recorded data for me.<sup>193</sup>

---

**193** At other times, I also drew on the support of my sister Ariana Sheehan, to clarify aspects of te reo Māori about which I was uncertain. For transcripts of this material see Appendix 7.

**194** Wave NX head tracker. <https://www.waves.com/hardware/nx-head-tracker>

**195** See Appendix 1.

The third challenge related to operating sound recording equipment while remaining focussed and connected to each wahine during our kōrero. To address this, I engaged the help of my sister and son to operate equipment. This same use of support permeated post-production processes where technological challenges such as sound mixing in 360 environments meant that I had to engage the help of experts like Neil Baldock. This process was largely co-creative because we were having experiment with new technological devices such as the WavesNX head tracker,<sup>194</sup> and apply knowledge in very new contexts. When an artist and a sound engineer work together one might assume a certain level of dislocation, but we were actually able to collaborate very productively. This is because Neil Baldock and I worked professionally together on my album '*Chasing the Light*' in 2013. In our respective roles as a sound engineer and producer, we had already established a high level of rapport and we had developed a history of courageous experimentation and an established workflow based on trust and respect.

Finally, a project like this is very exposing of both the researcher and the wāhine. When an artist creates a portrait, they are undertaking a very intimate act. None of us understand ourselves through the perceptions others so, when we 'face' such interpretations it can be disconcerting. I was very aware of the vulnerability of each wahine with whom I was working and also the responsibility I had to produce work that was authentic to the perception I had of them. Given that research like this results in a very intimate outcome being exhibited in the public domain, I found it useful to be clear at the outset about both the process and where it was leading to. Although ethics information sheets can explain research intentions and uses,<sup>195</sup> I found that a

much deeper level of trust needed to be in place. This was helped by three things. First, these wāhine knew of my work as a musician. They knew the care I took with production values and the importance that artistic integrity has in my life. Second, they also knew that I was Māori. They either knew of my whānau and they understood that we would be working together inside mutually understood cultural principles and understandings. Finally, they were all artists. They also had lived experiences of interpreting. They knew in embodied ways, what it is to use sound to interpret what is both physical and non-physical. They knew that these portraits were another artist's interpretation of their multi-dimensionality.

All three of these factors permeated our ongoing kōrero. The wāhine trusted that I would neither deliberately harm nor disparage them. As part of this, they knew that I would share the portrait with them before final completion and they would be able to raise any concerns. If there was something that they felt was deeply 'wrong', I would not release the portrait into the public domain.

## In closing

The research design for this project has involved balancing complexity. It is not as neatly outlined as a framework that might be produced for a scientific inquiry, but in describing its methods, the methodology inside which they operated, and the overarching paradigms, this chapter has aimed to explain how the research was undertaken so it opened itself up to high levels of discovery and worked with a degree of sensitivity given the vulnerability of participants.

## Chapter 4



C R I T I C A L   C O M M E N T A R Y



This chapter provides a critical commentary on the development and nature of the three audio-portraits and the design of the exhibition *Ōtairongo* in which they are presented. I begin by discussing formative ideas in the design of the exhibition, then I explain the keys features of each portrait and conceptual challenges faced in its application. I conclude with a brief discussion of digital audio processes and the binaural and immersive sound design employed in explicating the work.

## Ōtairongo

### Exhibition title

*Ōtairongo* is a way of expressing immersion into what is heard and felt above, outside and within. It also embraces what reverberates in between, as the frequencies vibrate, resound, echo, ring and subtly shift along trajectories and continuums of awareness. Tūi Matira Ranapiri-Ransfield explains the name of *Ōtairongo* by creatively unpacking the word as an acronym and attaching meaning to each of the vowels and consonances.

**Ōwhatumanawa** –  
of the seat of affection, emotion, feeling, sensation

**Taiao** –  
of the world, Earth, natural world, environment,  
nature, country

**Aroha mutunga kore** –  
unconditional love / Ārohirohi – feeling sense

**Itakea mai i a Ranginui rāua ko Papatūanuku** –  
derives/originates from Rangi & Papa

**Rongohīrea / Rongomaraeroa / Rongomātāne / Rongo** –  
deity of love

**Ongā mātua tūpuna** – of our ancestors

**NGākau / manawa** – of the heart

**Olo** – of Divine Being / Divine Source



## Exhibition design

*Ōtairongo* is a designed environment inside WG210, a performing arts space at the Auckland University of Technology. The room is an acoustically sealed, 'black box' with a theatre lighting frame and sound system. Although the exhibition is installed in this space for the examination, *Ōtairongo* has also been selected for the Auckland Arts Festival in March, 2020 at Artspace Auckland. Because *Ōtairongo* is already required to travel, I have constructed the installation with minimal elements. The concept underpinning the design is a realm of immersion; a place where the physical and the esoteric might coexist in suspension; it is a space that awaits. Here, there are no visual borders, so one's physical parameters are undefined. In the darkness, subtle lighting picks out three, discrete cocoon pods. Each marks the site of a separate portrait of Moana, Te Rita or Ramon. Each portrait has its own set of high quality Sennheiser headphones, which are worn by the listener. Although at the time of submission the final design is not completed, the space is conceived of as a 'borderless enclosure' that contains a metaphorical reference to the case moth that is the personification of Hineraukatauri.

*Ōtairongo* is designed so only one person can experience a portrait at any given time. Once the listener is enclosed inside a cocoon, the lights dim, and the world becomes dark. This is so one's sense of sound can be heightened and the intimate nature of the space intensified. The lighting rises automatically when a portrait is concluded.

Each portrait will play once through in its entirety. It will be activated by a sound technician once the listener is appropriately positioned and the lights have been dimmed. The portraits are between 07.00 and 08.00 minutes in duration. The immersive 360 and binaural audio mix over headphones will provide the listener with subtle spatial shifts. Sonic elements have been created that give the listener the sense of surround sound being directed from above, below, behind, in front, and passing through, causing an intimate connection to the layers of identity of each wahine. The design of the exhibition draws upon the permeating force of mauri, referencing both the physical and what lies within and beyond.





© Marcos Steagall

**FIGURE 4.1.**

The final exhibition design for Ōtairongo showing spatial considerations and lighting.



## The audio-portraits

**196** The words kapa (group) and haka (dance) refer to Māori performing arts. Kapa haka is a medium through which Māori express heritage and identity.

**197** This includes sonic material I recorded at Te Rita’s maraes (Pūrekireki in Pirongia and Hui Te Rangiora in Hamilton). There are also recordings made in her home. In addition I have used waiata, excerpts of classical music, whānau kapa haka recordings and recordings of taonga puoro.

**198** In discussing karanga, I understand the complexities and sacredness of the ritual within te ao Māori. Wahine who are steeped in the practice of karanga have varying accounts of the tikanga surrounding it. This tikanga is dependent on the customs of individual iwi, hapū, whānau and what has been taught.

## Portrait 1 Te Rita Papesch

### KARANGA

The portrait of Te Rita Papesch acknowledges karanga, whenua, whakapapa, whānau, te reo Māori, kapa haka<sup>196</sup>, music and taonga puoro, as significant dimensions of her identity. These are combined in a chronological folding and unfolding of layers of recollection that in composite, provide an insight into her wairua. The work artistically arranges and synthesises diverse mono, stereo, binaural and ambeo audio data<sup>197</sup> that is mixed with dialogue from multiple interviews in te reo Māori and English.

The portrait calls us into a rural world and into karanga.<sup>198</sup> The karanga surfaced through deep and thoughtful discussions with Te Rita, and she explains it thus:

Anā, ko tāna mahi ki runga i te marae, he maioha, he mihi, he pōwhiri pēnā i te whaikōrero a te tāne. Koirā hoki tāna mahi matua – he mihi, he maioha, he pōwhiri. Nō muri mai ko ērā atu āhuatanga ka kuhu pērā i te karakia, i te whakapapa, i te kaupapa, ērā momo āhuatanga. Engari ahakoa tēwhea taha, taha manuwhiri, taha tangata whenua rānei, he pōwhiri, he maioha te mahi.

*The purpose of the karanga on the marae is as a maioha, a greeting, a welcome, similar to the formal oratory of the male. This is the main purpose – to greet and welcome. Then there are many other aspects like karakia, genealogy, talking about the purpose of the gathering and those types of things. But whichever side, guest or host, the main purpose is to greet and acknowledge each other. (personal communication, 2019)*

Karanga is a customary call of welcome or summons, uniquely delivered by wāhine Māori, who generally are of

status within their whānau, hapū and iwi. It is the first voice heard in a pōwhiri (*ritual of encounter*) on a marae (Forster, Palmer & Barnett, 2016). In *Poupou Karanga* (2019, p. 3), karanga is explained as, “the call of the wahine ... the call of her people, ka tū te kaikaranga eee...! The ritual refers to the atua wahine Hine-ruhi in relation to karanga as “Ko Hine-ruhi koe, te wahine nāna i tū te ata hāpara - *You are like Hine-ruhi, the woman who caused the wonder of the dawn to appear* (ibid., p.1).

Salmon (1975) describes the karanga as “a long, high call which sends greetings, invokes the dead, and brings an emotional atmosphere to the marae” (p. 137). Hibbs (2006) notes that karanga conveys Māori understandings of both the physical and spiritual realms, and Tauroa and Tauroa (1986) suggest that although the karanga provides a spatial arena for the physical meeting of tangata whenua (*people of the land, local people*) and manuhiri (*guests*), it also acts as a medium of spiritual engagement.

**199** The marae is affiliated to the tribes of Ngāti Apakura and Ngāti Maniapoto.

**200** Te Rita bestowed upon me the honour of this welcoming and allowed me to record her voice.

**201** A mihi whakatau is a welcoming ceremony and is used to begin a hui (gathering). It is different to a pōwhiri in that it is considered less formal, with fewer protocols observed. See <https://akoMāori.wordpress.com/rauemi/tikanga-protocol/>

**202** The two mountains associated with the marae.

Te Rita’s karanga, as we enter the portrait, (00.19) was recorded on February 1st, 2019 at Pūrekireki marae<sup>199</sup> in Pirongia, New Zealand.<sup>200</sup> The Māori cultural practice/protocol of welcoming manuwhiri [this is the Waikato-Tainui dialect for manuhiri] for the first time onto a marae generally involves pōwhiri, karakia or mihi whakatau.<sup>201</sup> In ritually welcoming my ancestors and me, Te Rita provided both a physical and spiritual introduction to her marae and her tūpuna. She also acknowledged our shared ancestry and whakapapa. In te ao Māori, the bond and energy we shared at this time is understood as mauri. However, the karanga also serves as a calling into the portrait, a threshold that is passed in the company of one’s ancestors. Here two complex identities meet; Te Rita and the listener.

Like all karanga, Te Rita’s karanga is unique; it embodies her distinctive voice, tone, sonic frequencies and provides a vocalised connection to her wairua. In this sense, the karanga has the power to communicate the intangible and it carries its own mauri. It encompasses her vocal reverberations that echo back from Papatūānuku through to the landscapes of Pirongia and Kakepuku maunga.<sup>202</sup> The karanga is carried on the winds of Tāwhirimātea upwards, towards Ranginui. In response to Te Rita’s karanga, I have placed the faint sounds of the pūtōrino (at 00.37) and the sound of another karanga (by her daughter Maria Huata) (at 01.02). These are sonic evocations, representative of ethereal voices that express the unseen essence of wairua and are reminiscent of ancestral connections to her tūpuna and by extension, to the atua wahine, Hineraukatauri.

## WHENUA

Sonic representations of whenua are heard throughout Te Rita's portrait. These connections are important because whenua links whakapapa to iwi, hapū and whānau. References to the land are the first things we hear (00.00 – 00.18); from the silence we are with Te Rita through the sound of her walking and the opening of the gate to Pūrekireki marae. These are intimate recordings of a physical world. The collective realms of Papatūānuku, Ranginui, Tāwhirimātea and Tāne Mahuta are heard as a sonic confluence of wind, grass, trees, birds and insects

**203** Te Rita Papesch has been deeply involved in kapa haka. She was a member of the inaugural Waikato University kapa haka group which was formed in 1978. She also performed for Queen Elizabeth during the 1970 Royal Tour. Te Rita was also chosen by kapa haka exponent John Aniwaniwa Rangihau to be taught karanga and the traditional Māori practice of the patu (short-handed club weapon) and mere pounamu (flat, broad-blade greenstone patu). In 1979, she became the first woman to receive the Kaitātaki Wahine title at the national kapa haka championships in Gisborne. Te Rita has seven children and all of them are involved with kapa haka. She has been asked several times to judge the national kapa haka championships and in 2018 she was awarded the Lifetime Achievement Award at the Tainui Waka kapa haka festival (in recognition to her services to the art form).

that surround her. These sounds embody the mauri of the whenua, sonically connecting Te Rita to her world. Integrated with this are the prosaic sounds of tractors, dogs and cars, because Pūrekireki marae is situated on State Highway 29 between Pirongia and Kakepuku mountains. It is surrounded by farmland. In combining the prosaic and the ritualistic I was attempting to honour the 'matter of fact' way that Te Rita sees the world. She is straight forward, no-nonsense, earthed and yet innately and intimately connected te ao Māori.

## WHĀNAU

Whakapapa and whānau are represented in Te Rita's kōrero and in the synthesis of music. She is a woman with richly remembered life experiences. Family is everything to her and her whānau, children and mokopuna (*grandchildren*) inspire her. She says,

I can't be solitary, I can't be selfish, I have to give my time and energy and love and everything to my children and grandchildren, I can't deny myself (05.50).

As she says this in the portrait, we hear the kapa haka performance of her tamariki (*children*) and mokopuna singing the words 'Kōrero Māmā kōrero, ki te reo' (*Speak Māmā speak, speak the language of our ancestors*). The Māori language and collective harmonic vocalisation create a sentiment of unity and love, but also signify the importance of kapa haka in Te Rita's whānau.<sup>203</sup>

The dynamics of whānau relationships also surface when Te Rita speaks about her father's heart attack after she told him that she was pregnant for the first time (04. 11), and when she discusses her mother blaming her for his illness

(04.25). Although she makes a disparaging remark in this recollection, this does not demonstrate the full complexity of her relationship with her mother. I integrated her criticism of her mother to show how truthfully and without sanitised affectation Te Rita faces her whānau and the world.

Te Rita's integrity is revealed in her decision to keep her baby, despite the social norms of the time. Even though her grandfather suggested that he would raise the child if it was

**204** Here, I use silence as a counterpoint, an insight into tenderness by subtly drawing attention to the silence between the words “pōuri” and “yeah”. This is underscored by the tone in her voice that becomes more sombre intonation and a deeper depiction of her emotions.

**205** Felice is a musical term that means happy, and or showing a feeling of pleasure or contentment. Retrieved from Italian musical terms <http://www.musictheory.org.uk/res-musical-terms/italian-musical-terms.php>

**206** Crescendo is a musical term which means to gradually become louder. Retrieved from Italian musical terms <http://www.musictheory.org.uk/res-musical-terms/italian-musical-terms.php>

**207** Pizzicato is a musical term which means plucked strings. Retrieved from Italian musical terms <http://www.musictheory.org.uk/res-musical-terms/italian-musical-terms.php>

**208** Te Haona Kaha sing Tahi nei taru kino at <https://www.youtube.com/watch?v=RCR0hWOWhlg>

a boy, she was adamant that she would keep the child. “I remember saying to myself, no you're not! I'm not giving my baby up, I'm keeping it” (5.00). This strength is underscored when she talks about being sent away: “I was sad rather than hurt, not angry hurt, I was sad hurt, pōuri ... yeah” (05.09).<sup>204</sup> At this point in her portrait I incorporated the waiata *Ngā Roimata* composed by Hirini Melbourne (Appendix 5), sung by Te Rita. The kupu (*word*) roimata (*tears*) and maringi (*spilling*) in the waiata evoke a primal sense of sadness. The musical tone is reminiscent of *doloroso* (sorrow). To underscore this emotion, I mixed the languishing tempo of an acoustic guitar with the cyclic chordal repetition of D-Major, A-Major and E-Minor in the introduction and verses. The juxtaposition of major and minor chords is also designed to reinforce a melancholy mood.

Happier memories of Te Rita's whānau are experienced earlier in the portrait when she talks about growing up in Pirongia and singing as a child. The recollection of her younger brother, friends and her singing *Oh my Papa* outside her father's garage portrays a sense of childhood joy and immersion in a rich world of music. The wine made from yellow plums, the neighbourhood parties and her mother and aunties singing with an old slap tea-chest bass contribute to a sense of *felice*.<sup>205</sup> This is expressed through three musical threads that are woven together. The first is, the song *Oh my Papa* underpins her kōrero at (03.19) and reaches a *crescendo*<sup>206</sup> at (03.25). Second, the orchestral introduction to Schubert's *Ave Maria* is employed for its playful *pizzicato*<sup>207</sup> strings which sonically represent a playful side of her father. The third musical thread is an arrangement of samples of the slap tea chest bass arranged to melodically fit with Te Rita's whānau kapa haka group singing the waiata *Tahi nei taru kino*.<sup>208</sup>

THE INTIMATE SELF

Throughout the multiple interviews I recorded with Te Rita, her kōrero rarely shifted far from connections to her whānau; whether it was karanga, the revitalisation of te reo Māori, education or whakapapa. However, I did draw into her portrait instances of individual essence and distinctiveness.

One of these concerns her having dialysis every day because of kidney failure. This excerpt from her interview is used because it shows the fearlessness of a woman who faces the world directly. Her kōrero is placed at the beginning of the portrait because her practical strength is a permeating attitude. When Te Rita speaks of “being down” when she found out about her medical condition, there are no euphemisms. Such a thing is real, but she is matter of fact

209 Arpeggio is musical terms which means the sounding and or playing of separated notes of a chord. Retrieved from <https://www.dictionary.com/browse/arpeggio>

210 Coloratura is a musical term that describes a very high vocal range that requires as singer to perform elaborate vocal ornamentation.

211 Te Haona Kaha kapa haka group. Retrieved from <https://www.youtube.com/watch?v=7Ns2qopr-7U>

about it. Where possible, she prefers to deal with emotional issues on her own. A classical piano sonata was imbedded at this point (01.43) for two reasons. First, the chords are played in an *arpeggio*<sup>209</sup> arrangement that provides a sense of movement because she knows her life has to move forward. Second the piece responds to her memories of learning classical piano as a child while paying homage to her father’s brother (Appendix 5).

MUSIC AND THE VISCERAL

If our ears could see, this portrait would be realistic, sharply in focus, despite its layering. It is unaffected yet arresting because of Te Rita’s preparedness to face the world with direct address. This is a relatively figurative, human portrait. When Te Rita talks about music, it responds to her recollections as a direct association. Music surrounds and accompanies her kōrero as a form of sonic underpainting, and sometimes ties sections of her portrait together.

Te Rita’s classical training as a coloratura<sup>210</sup> is a significant part of her identity; she expresses herself through singing and it ties her to kapa haka, her tamariki and mokopuna.<sup>211</sup> I have positioned Schubert’s aria *Ave Maria* in the transitional space between the karanga and the first time Te Rita speaks. I chose this aria because Te Rita sang it as a teenager. Like the karanga it is situated in the real, but it also transcends the real. It introduces us to classical music before she speaks about it and it is used as a recurring musical motif that sonically pays tribute to her European heritage and training.

A relationship between music and the prosaic occurs in the closing moments of the portrait when Te Rita talks about the disposing of her body through resomation (06.36). This process of water cremation leaves only the bones.



In her kōrero, Te Rita suggests that her bones might be made into taonga puoro that her mokopuna might play (06. 48). It is at this point that I utilise the recording of her singing the waiata *Rongomai*.<sup>212</sup> This waiata is significant because it was the waiata she sang in 1979, when she became the first wahine to receive the “Kaitātaki Wahine” title at the national kapa haka championships in Gisborne (Appendix 5). I used the song in homage to the strength of her convictions; to suggest a correlation between her public success and her ability to think beyond the sanctioned and accepted. Her power and mana are not associated with conformity. Although for some people, resomation might be viewed as a radical idea, Te Rita is aware of traditional Māori burial practices that employed a similar process. Rangiwai (2018, p. 235) notes,

Following the tangihanga, the flesh from the corpse was left to rot away using various means such as suspension in a tree, burial in the earth, swamp or beneath a sand dune, or in whatever way deemed appropriate. The bones were then cleaned and prepared for the hāhunga ceremony.

<sup>212</sup> This was recorded at Pūrekireki marae on February 1st, 2019.

When Te Rita remarks, “I would love my mokopuna and great gran’ mokopuna to know ... Ooh that’s nannie! Go get nannie the kōauau, or nannie the pūtōrino!” (06. 59), I infused a highly pitched kōauau to accentuate the nature of her soprano voice. The low rumbling sounds of the pūrerehua were integrated to suggest the deep, underground world of Hine-nui te pō.

### TE REO MĀORI

Te Rita’s portrait combines two languages. Because I needed to sonically represent her love and commitment to te reo Māori, I asked my colleague Erana Foster, to conduct an interview with Te Rita entirely in te reo Māori. Although I am not fluent, I was able to understand much of the kōrero and certain nuances of her conversation. The interview provided rich kōrero about her life and her whakaaro on karanga, wairua, mauri, whānau and identity. The interview was transcribed and translated into English by Erana (Appendix 7), which enabled me to locate segments that demonstrated Te Rita’s use of te reo Māori to discuss deeper, more complete impressions of her identity. Two of the significant moments of te reo (*the language*) are the karanga at the beginning and Te Rita’s kōrero as the portrait closes (07.27).

Kua pai te whakaako mai ki a au me pēwhea te rapu ko  
wai au, nō whea au. Ko au tēnā, kua mutu taku rapu.  
Mōhio pai ana au. Aē tino!

I have been taught well how to find out who I am and  
where I originate from. That’s me, my search is complete.  
I absolutely know who I am. Yes very much so!

## SPEECH PROSODY

Because dialogue is a key feature of Te Rita's portrait, it is useful to discuss her speech prosody<sup>213</sup> because I have used psychoacoustic indicators to create emotive emphases within the work. The pattern of acoustics changes distinctively in her speech. For example, emotions like warmth and kindness can be heard when her whānau arrive to visit and she greets her granddaughter, "Kia ora, hello mishy mishy ... aww good girl...beep, beep, beep, beep, kua pai, kei te takoto nana" (02.20). The tone, pitch and range of timbre in her voice convey a softness and reveal the essence of her wairua and love for her mokopuna. However, on other occasions, the acoustic nature of her speech patterns communicates feistiness, strength and self-assurance. For example, "How long I've got before I die?" (01.40), "For reals" (04.21) and "Ko au tēnā" (07.19). Here, her voice increases in volume and richness, the pitch becomes slightly higher and the timbre is characteristically harder. When experienced binaurally these shifts are more intense and visceral than what we would experience with a speaker who we are standing next to. In the portrait, I emphasise speech prosody as a way of subtly heightening a sense of character. The technique lifts a sense of presence and uniqueness and aligns the humanness of the listener with the human vibration of the work.

---

<sup>213</sup> Speech prosody describes acoustic changes within speech that "communicate meaning independently of verbal comprehension." (Juslin & Laukka 2003, p. 658).

## THE SOUND OF SUSPENSION

When we experience a portrait binaurally, we have the ability to be suspended *inside* an identity and the environments that envelop it. Sound can surround and permeate us; it can ascend or descend, brush past us, or hold us in a state of floating detachment. This state of suspension is evident during the karanga when we are drawn away from the prosaic and voices come to us, resounding off the mountains of Pirongia and Kakepuku and from the less definable dimensions of memory and whakapapa. This suspension occurs early because, in the portrait we will be moving between layers of memory and assertions of identity. By dislocating the listener near the beginning of the work, the transitions are not so disruptive, and we become accustomed to flowing forward and backward without a sense of disorientation.

Another form of suspension is used in the work as a punctuation device. Here sound is removed or suddenly pared back in order to accentuate particular emotions or to reassert a sense of intensity. In such instances dialogue ceases and I strip back other audible elements. These 'sonic pauses' occur after Te Rita has revealed emotional moments in her life. For example, after she says "How long I've got before I die?" (01.41), "How the hell my parents did it, don't know!" (04.08) and notably, after she talks about being sent away from home as a child at (05.15).

## Challenges

### Integrity and differing belief

Considering that Te Rita's portrait draws upon a comparatively realistic expression of her life, one of the challenges I faced was communicating a discernibly naturalistic and unembellished depiction. I accomplished this by infusing a substantial amount of her kōrero into the portrait. Te Rita's emotions, motivations and actions are tied to stories and observations. These are supported by recordings of the natural environments of her marae and home. The portrait contains a great deal of ambient sound recorded on location and music she either sings or exists in her personal archives.

**214** I am not saying here, that my spiritual beliefs or personal understanding of Māori spirituality is pono (*truth*). Rather I am expressing the challenge an artist can encounter when depicting the sincerely held beliefs of another.

## Te reo Māori

With the support of Erana Foster, I was able to interview Te Rita in te reo Māori. During the interview, both Te Rita and Erana would kōrero to me in more simplified reo and in English, so I could understand. This generosity meant that I was able to experience both the content and mauri of their conversation. Erana transcribed the interview and then translated it into English (Appendix 7). This was helpful because it enabled me to understand the nuances of some of the more complex cultural constructs Te Rita discussed.

### Differing beliefs

Te Rita explained that she does not believe in God or Atua. She also does not believe that a person's wairua lives on after death, rather she believes it lives in the memories of the loved ones who remain. Because her beliefs differ from my Māori spirituality, it was a challenge to negotiate how I might represent the essence of ancestral wairua connections sonically.<sup>214</sup> In the portrait, I included the sounds of taonga puoro as a reference to the ethereal world in the first section of her karanga and I also embedded the faint sound of her daughter calling the greeting as a sonic device that represented connections to tūpuna. Throughout the portrait there are other sounds of the taonga puoro that represent linkages to atua wāhine like Hinerakatauri and Hine-nui-te-pō. However, these musical instruments are also real things. The taonga puoro is physical and it is the object that Te Rita wishes to be crafted into, after her death.

Portrait 2  
Moana Maniapoto

CONCEPT

The portrait of Moana Maniapoto reflects on protest, music, whānau, whenua, whakapapa, and te reo Māori. The amalgamation of diverse audio data including mono, stereo, ambeo and binaural sound has been arranged into a multi-tiered portrait of a powerful musician and well-known activist. The primary idea driving this portrait is a counterpointing of Moana’s public and private lives. Moana has a career spanning more than three decades (Appendix 4). In this study, while acknowledging her public persona, I have endeavoured to reach into more intimate and personal dimensions of her identity that connect her wairua to the tenderness of her family. This is important because I believe that her whakapapa and relationships within her whānau are the source of her kaupapa music.

Moana’s portrait was constructed using material gathered from multiple interviews at her home in Muriwai Beach, live performances of singing with her younger sister Trina Maniapoto at Waitetoko marae church in Turangi,<sup>215</sup> and at the *My name is Moana* performance.<sup>216</sup> The audio recordings of her humming, breathing, laughing and interactions with whānau were captured at their whānau papa kāinga home in Turangi. Environmental sounds were also recorded here. With permission from Moana and APRA New Zealand,<sup>217</sup> segments of her *Hall of Fame* speech at the APRA Silver scroll awards<sup>218</sup> have also been utilised. In addition, I have sampled segments of her original music compositions (Appendix 5). With this material, I have mixed the sounds of taonga puoro (played by Mahina Kauī).

**215** Recordings were made at Waitetoko marae, Turangi, January 8-9, 2019.

**216** The *My name is Moana* performance was recorded at Titirangi theatre, Auckland on July 2, 2017.

**217** APRA is an acronym for the Australasian Performing Rights Association.

**218** Moana Maniapoto, Hall of Fame speech, APRA Silver Scrolls, 2016 from <https://www.youtube.com/watch?v=quF-taOf6Hw>

**219** Taupō-nui- a-Tia is the traditional Māori place name for Lake Taupō, which is situated in the middle of the North Island of New Zealand. It is named in association with paramount chief Ngaatoroirangi and the origins of Te Arawa waka. The lake is also referred to as Taupō Moana.

**220** This material was recorded beside Moana's whānau papa kāinga in Turangi.

**221** Taupō Moana is recognised in Māori as the significant name for this location. Moana's given name provides a direct connection to this place.

**222** Trina Maniapoto is part of the band Moana and the Tribe. She sings in counterpoint and harmony with Moana and has performed extensively with her sister.

CALLING IN

The first representation of Moana's wairua and the source of her mauri is te ha (*breath*). This can be heard in the very opening as she inhales and exhales. I positioned this sound of her breathing early, as a way of 'calling in' the listener and creating immediate sense of sonic intimacy.

The calming and repetitive vibrations of the rippling waters of Taupō-nui-a-Tia<sup>219</sup> placed at (00.05)<sup>220</sup> are mixed with the sounds of cicadas and the wind to link Moana with the natural world of her whenua in mind, body and spirit - which link her to Tangaroa (*the atua of the sea and fish*), Te Aitanga-a-pēpeke' (*the insect world*) and Tāwhirimātea (*the atua of weather*). The timing of her breathing was interwoven with the inward and outward tidal motions of Taupō-nui-a-Tia (*lake Taupo*) to emphasise her connectedness to the whenua.<sup>221</sup>

Moana's voice is first heard when she hums her song *Not Alone* (00.19). Often with music composers, humming precedes singing. Her voice opens the portrait and we immediately encounter a woman who is resonant, deep and very strong. I chose *Not Alone* because of its literality. Moana's is the eldest child of Nepia Tauri and Bernadette Maniapoto's six children. She is the mother of Kimiora Hikurangi Jackson and Manawanui Maniapoto-Mills, and partner to Toby Mills (*Ngai te Rangi, Ngāti Raukawa*). She is also a member of a rich whānau group of iwi and hapū. Her assertion "I'm not alone", indicates that although she may be seen publicly as a strong individual, a forceful activist and an assertive artist, behind this persona is a woman deeply connected to the warmth of whānau and profound associations with her ancestors. This sense of family is reinforced in the portrait, by the early accompaniment of her sister Trina's voice<sup>222</sup> (00.53).

The recording of Moana and Trina was made inside the Waitetoko marae church<sup>223</sup> in Turangi on January 9, 2019. This building is located on their whenua. The sounds of the sisters singing inside the church provides mnemonic reverberations that call directly to their tūpuna. Their voices are liquid, echoing like ripples running across and down through depths of water. Mixed with their harmonies we hear the faint sounds of a creek called Te Kapua Whakapipi, that runs at the back of their wharenuī (*meeting house*).<sup>224</sup> Water is a sonic symbol in the portrait that references Moana's depth, currents, stillness and turbulence. The liquidity of the opening of this portrait is both literal and metaphorical because we move fluidly between spiritual and physical realms.

<sup>223</sup> An image of Waitetoko marae and the Anglican church is available at: <https://www.naturespic.com/newzealand/image.asp?id=43381>.

<sup>224</sup> Te Kapua Whakapipi is a tūpuna name that connects ancestrally to Te Arawa waka, the maunga Tongariro, the awa Tauranga Taupo and the roto Taupo.

Surrounding the church on the marae is the urupā where Moana's father is buried alongside many of her Maniapoto whānau. The small church provided an intimate setting for the recording. Moana singing her own song in the church acts as a musical statement of activism against colonial influence, a position she has often adopted in her musical career. In this part of the portrait, the sound of the pūkāea (*long wooden trumpet*) (01.14) is used to call to the spiritual worlds of her tūpuna, before she begins chanting a form of her pepeha (01.18). At (01.30), the sound of her heartbeat is integrated with this recitation to suggest a connection to the physical world. Collectively, these elements serve as an sonic introduction to her whakapapa. The auditory combination of the airy pūkāea and Moana's breath act as a unifying cyclic motion connects past and present worlds. Here, the evocation of mauri is emphasised through the sounds of Taupō moana.

### INTIMATE DIMENSIONS

The sonic environment inside the Maniapoto whānau papa kāinga (*original home, communal Māori land*) represents Moana's connection to her whenua, whakapapa and whānau. Her idiosyncratic kōrero with her whānau conveys the intimacy and affection she has with the personal relationships that surround her. The utilisation of ambient environmental sounds surrounding her papa kāinga convey the deep sense of mauri which connect her to her people and their land. At (01.47) we hear a car passing. This signals a transition from esoteric dimensions to the physical realism sounds of Highway 1 outside Moana's papa kāinga. We are invited inside the Maniapoto home through the sound of a sliding door opening at (01.51).



The ambient sounds of Moana's whānau bustling in the kitchen with glasses clinking, jugs boiling, and the dog barking provide the sonic representation of Moana's physical whānau life. At (01.59) she talks to her dog Tere.<sup>225</sup> The conversation between Moana and her mother in this section of the portrait demonstrates the natural dynamics of her home and the special bond between the two women. As a reference to Moana's deceased father, I placed the sound of her Uncle Jimmy's breathing<sup>226</sup> at (02.15), as a subtle link to her father's wairua and the bond shared between them.

---

**225** I have placed the insistent barking of the dog in the portrait because he is heard constantly when visiting Moana (whether in Turangi or at her home in Muriwai).

**226** This audio was taken from the video recording made when Moana was being inducted into the Hall of Fame (Appendix 5).

Motherhood is a deep part of Moana's nature and in the portrait, I have depicted it by integrating samples of affection and play. The kōrero at (02.26) shows her interest in her daughter's activities and we hear a cheeky exchange between Moana and her son at (03.34) when she recounts the family's limbo dancing. The affectionate relationships Moana has with her whānau can be heard in the intonation of her voice. At (02.21) we hear the burbling's of her three-year-old nephew Awanui, followed by Moana asking "What are you doing?" (02.25) as he tries to explain himself. This conversational banter encapsulates the warm affection that permeates her familial relationships. The same warmth can be heard at (02.35) between Moana and her partner Toby when he asks her for the keys to the car and she responds with (02.37) "Are you all right darling ... Okey dokey". The speech parody of Moana and Toby suggests a gentle, familiar affection. The closing sound in this section is of Moana's nephew sighing and the children laughing (04.21).

This sense of light-hearted affection permeates this central part of her portrait; the whānau holidays, musical chairs, and robot dancing, speak to Moana's comedic nature and the playful intimacy of family affection. I underpin the latter part of this section with breakbeats taken from the introduction to her song *Treaty*. The sequence concludes with the vocal sample "it's time to" taken from her song *AEIOU*.

### CALLING OUT

An essential facet of Moana is her activism. This surfaces significantly in the portrait ringing of a bell at (04.24). This sound is often associated with a call to action on the marae and it marks the second transition in the portrait. The ringing is followed by the sound of breathing and the

**227** The waiata *Tahi* was conceptualised around the great migration journey of our tūpuna and acknowledges the resilience, fortitude and unity they displayed. This excerpt is from a live recording taken at the “My name is Moana” performance at the Titirangi theatre in Auckland on July 2, 2017.

tapping of the tītī tōrea (*sticks used in Māori stick games*). This tapping is a sonic link to the tapping of a stick or utensil, often heard just before a karakia. This alerts people in the room. This signalling is associated with a calling to Moana’s tūpuna, just before she says, “We wanted to walk the talk of our ancestors, we wanted to tell the stories” (04.30). In this section of the portrait we experience again, the layering between the physical and the esoteric. I used this approach to draw attention to the depth and presence of Moana’s tūpuna and their relationship to her art. She talks about how the stories of her ancestors have touched people as she has travelled the world and the emotional intensity of this association reaches an apotheosis when she states adamantly ... “So, music and the arts has not just been a window. ... a window ... aww Jesus” (04.40). At this point her voice breaks and she almost cries. There is a momentary pause here that I have not removed. The power of her tūpuna, their strength and the culmination of their ancestral pain reside and gather intensity in this moment ... and then we are drawn forward by the call of the kōauau (04.45).

In this portrait, I show that Moana’s activism surfaces not through a desire for media attention or posturing, but out of aroha and pain. Her activism as portrayed in her music, is called forward from love, grief and commitment. Her repetition of the words “aue, aue” (*to cry, to wail*) from the live recording of her song *Tahi*<sup>227</sup> illustrate this sentiment. The sucking in of her breath at (04.43), followed by the sorrowful sound of the kōauau (04.52) are sonic links to the pain that her ancestors endured as a result of the British colonisation of Aotearoa.

I utilised the sound of the pūkāea (05.01) as a call to action and of a sonic connection to our ancestors, who used this instrument to alert our people to danger. The pūkāea can

**228** Walker (1984) asserts that Māori activism in its genesis goes back to the Treaty of Waitangi in 1840. The dynamic of Māori activism is mana motuhake, the sovereignty of the Māori nation proclaimed by the election of a Māori King in 1858. The history of Māori activism was characterised by the creation of political, social and cultural movements, in a restless search to recover and reassert their lost sovereignty.

**229** Maranga Ake Ai was composed by Joe Williams and performed by the band Aotearoa. This song is significant because it was one of the first contemporary Māori protest songs released in the 1980s in an era when many Māori were protesting for land rights and against social, political and economic struggles. It was a time when there were significant efforts being made to revitalise te reo Māori. Composers like Joe Williams were expressing these struggles through their music. The original music video from 1985 can be viewed at [https://www.youtube.com/watch?v=u20OF\\_1bHPA](https://www.youtube.com/watch?v=u20OF_1bHPA)

**230** Ka Mate was composed by the Ngāti Toa chief Te Rauparaha who was a descendent of Hoturoa, captain of the Tainui waka. The haka is famous because it is performed by the All Blacks rugby team before matches. It can be viewed at <https://www.youtube.com/watch?v=vYmszJ00aMM>

**231** Treaty performed by Moana and the Tribe can be viewed at <https://www.youtube.com/watch?v=cYKf7ZS4JIQ>.

**232** The Treaty of Waitangi is New Zealand's founding document in partnership between Māori and the British Crown. It was signed in 1840 and was supposedly intended to create unity. However, breaches by the British led to much conflict and the eventual violent colonisation. To this day Māori call for the Treaty to be honoured (Orange, 1987). More detailed information can be viewed at <https://nzhistory.govt.nz/politics/treaty/read-the-Treaty/differences-between-the-texts>

**233** Nono to mean anus, backside, bum.

also be heard at Māori land marches and political protests.<sup>228</sup>

It is also used here as a device to herald in the Moana's voice of protest and activism. At (05.01) she sings "There's a movement, movement on the street". These lyrics are taken from the famous Māori protest song *Maranga Ake Ai*.<sup>229</sup> Moana's dialogue at (05.07) acts like the chant of a protest leader - bellowing out over a megaphone "You know when you're Māori, you're a walking, breathing political statement ... well I was always on the kaupapa because that was my life." This is a powerful assertion that demonstrates her ihi and wehi. Her statement is underpinned by the famous haka *Ka mate*<sup>230</sup> which is often performed as a challenge. In addition, Moana's song *Treaty*<sup>231</sup> is sampled as a reference to her assertion that New Zealand must honour the Treaty of Waitangi.<sup>232</sup> She reminds us, it "won't go away, Treaty won't go away".

In depicting her activism, I have referenced Moana's attention to injustices and inequalities surrounding air time allocated to playing of te reo Māori music on mainstream radio and television. At (05.16) she says, "When you don't see yourself on television, you don't hear yourself on the radio, it's easy to get the impression your culture doesn't count". She ends her kōrero with a commanding line that iterates that nothing has changed in mainstream media since her first music release in the 1990s, "So it's been thirty years now, stuff all has changed ... we're here, stick it up your nonos" (05.28).<sup>233</sup>

Through all of this section we hear her mana, strength and depth of conviction. This is Moana the fighter, Moana who stands, Moana who brooks no excuses. In the background I have elongated the word 'Treaty' and an echo has been placed on the word 'nono'. This anger echoes itself multiple times and provides a transition as she returns to a more situated self.

PEPEHA<sup>234</sup>

The reverse cymbal at (05.35) provides a transition as we move into Moana’s song *The Whole World’s Watching*.<sup>235</sup> This song is a symbol acknowledging the longevity of her music career and her unwavering commitment to kaupapa-driven music. Overlaying the song Moana recites her pepeha:

Ko Tongariro te maunga  
Ko Taupō te moana  
Ko Tūwharetoa te iwi  
Ko Te Heuheu te tangata  
Nō te waka o Te Arawa ahau  
Nō Ngāti Pikiao, Tūhourangi hoki ahau

*Tongariro is the mountain*  
*Taupō is the lake*  
*Tūwharetoa is the tribe*  
*Te Heuheu are the people*  
*Belonging to the Te Arawa canoe*  
*Belonging to the tribes of both Ngāti Pikiao and Tūhourangi*  
(05.39)

At this point in the portrait we hear a woman returning her activism to its roots; to the core of her being, and to her place in the world. Moana reciting her pepeha in te reo Māori expresses her very grounded sense of mana wahine. Through her pepeha she is connected to her whenua and whakapapa because she accounts her geographic locations, the names of her iwi, rohe and tūpuna, and also reaffirms her linkages to Papatūānuku and Ranginui. At (05.50) the breath of her Uncle Jimmy can be faintly heard as a sonic device to express the sense of her tūpuna being with her.

Following the pepeha, the portrait reconnects with the music that forms such a central part of her identity. Here a live performance of Moana and the Tribe<sup>236</sup> surfaces in reference to her gaining an international reputation while still maintaining a political voice for her people.

<sup>234</sup> A pepeha is a formulaic recital of identity that often locates the person to whānau, whakapapa and ancestral locations.

<sup>235</sup> The Whole World’s Watching performed by Moana and the Tribe was released in 2014. The song references the protest against the Springbok Rugby Tour of New Zealand in 1981. It is also a commentary on the war in Syria. Broadly, the song is statement of political protest against injustice.

<sup>236</sup> Moana and the Tribe live performance at Chiemsee reggae summer, in Germany 2014. Available at: <https://www.youtube.com/watch?v=Lr4A4piBnOo>

## MANAWANUI - TO THE HEART

As the portrait pulls the strands of her identity together I connect her music, whānau and activism. Assertively but compassionately, Moana stands in front of us and speaks to our wairua. She addresses us directly: “When you’re being authentic then music has the power to cross a lot of borders” (06.31). In the moment of silence that follows, we hear the representation of her inner essence. With plaintive strength she sings,

“I’ve come so far, the journey’s been long, searching for something, place to belong, wind and the waves carried me here, hope can move mountains...” (06.35).

These words return us to the song *Not Alone* that opened the portrait. Moana here, is a reflective woman - the summation of many parts. The repetitive A-Minor chordal structure in the song underscores the sentiment of longing. The sombreness flows back into the sound of her humming and breathing. We have returned to the beginning. We leave the portrait on the edge of water (07.39); the tidal mauri and the essence of Moana.

## Challenges

This was a complex portrait to create. I was balancing pain and aroha and in so doing, I adopted a palette of contrasts. Because I sought to reach behind Moana’s more public and ‘surface’ persona, I needed to establish high levels of trust. This necessitated numerous interviews over a period of months. Trust is an important thing. I knew Moana before I began the portrait, but I was asking her to reveal something private and she was of course cautious. As part of building trust, I played her iterations of the work and eventually, the final portrait. This was not done to seek permission; (we are both artists and we understand that the work we create is an interpretation), but sharing my thinking was a way of showing her how seriously I treated her trust and how reverently I was approaching the complexity and mana of her portrait. Lawrence-Lightfoot and Davis (1997) and Witz (2006) both talk about the need for trust between a portrait artist and the person they depict. I am aware when I interpret somebody’s identity, that they allow me into very intimate layers of their world, and in doing so they make themselves vulnerable. I was guided here by Māori practices of karakia and kanohi ki te kanohi, which thread together the elements of titiro, whakarongo and kōrero, which are integral to the research inquiry process because they help to form a bond of mutual respect and trust through which knowledge can be shared between the researcher and participant Smith (1999). Because both the artist and the subject of the portrait are wāhine Māori, these values become mutually recognised and understood principles. If they are not respected, more than the work is damaged, the essence of a relationship is destroyed, and the very substance of cultural veneration is drawn into question.

- 237** Taita marae is located in Mamaranui, Dargaville. It belongs to Ngāti Whātua of northern Wairoa. <https://Māorimaps.com/marae/taita>
- 238** Panguru is a community in the northern Hokianga harbour, in Northland, New Zealand <https://hokianga.com/destinations/north-hokianga/panguru>
- 239** Karangahape Road (K’ Road), is situated perpendicular to Auckland’s main street (Queen Street) and runs along a ridge that runs west–east along the southern edge of the city’s central business district. It has often been considered a socially marginal area, that has historical associations with both queer society and prostitution. Since the 1990s the road has undergone a gradual process of gentrification, such that it is now increasingly associated with boutique shopping, ethnic diversity and café culture.
- 240** The Mika Haka Foundation website can be viewed at <https://www.mikahaka.com/>
- 241** “The Queens of Panguru” television programme can be viewed at <https://www.Māoritelevision.com/shows/queens-panguru>

Portrait 3  
Ramon Te Wake

CONCEPT

The portrait of Ramon Te Wake acknowledges her identity as a transgender non-binary wahine. Within it, a number of themes are discernible including whānau, music, urbaninity and activism. The portrait was constructed using material gathered from multiple interviews. I collected whānau dialogue and ambient environmental sounds at Taita marae (Ramon’s mother’s marae)<sup>237</sup> and Panguru (Ramon’s father’s whenua).<sup>238</sup> I also recorded sounds of Karangahape Road (K Road)<sup>239</sup> in Auckland, which is the heart of Ramon’s city home. With the permission of the Mika Haka Foundation<sup>240</sup>, I integrated audio from the television series ‘Queens of Panguru’.<sup>241</sup> In addition, I included segments of Ramon’s original music compositions and live performances (See Appendix 5).

WALKING WITH PURPOSE IN THE WORLD  
[MOMENTUM]

A dominant theme in Ramon’s portrait is walking. Walking is both physical and conceptual. Tim Ingold suggests that walking can be a form of “circumambulatory knowing” (2004, p. 331), and Christopher Tilley (1997) argues that a traversed landscape can become woven into the walker’s life, and vice versa. In Ramon’s world the street with its vibrancy and intensity is as much a part of her as she is of it. In the opening seconds of the portrait we hear her walking along the K Road. Here, she is moving purposefully through a maelstrom of sound. Her heels click on the concrete footpath. They mark out time, pace and attitude. The tempo



reflects the vitality and energy inherent in her mauri. As she “minces”<sup>242</sup> along the street, she explains paradoxically that this purposeful walking comes from the fact that she is constantly aware that she can be the subject of violence because of her transgender identity. Her world is not always safe. She says of her walking, “It’s my protection, part of my coping mechanism” (00.38).

As she walks, we dwell with the intimacy of her thinking and her reactions to the immediate. We hear internal conversations, expressive reactions and singing. We experience ways in which her body, mind and spirit vacillate as frequencies of energy. Her inner wairua is always in motion and she is alert to the external forces (both positive and negative), that surround her.

Although walking accompanies us into Ramon’s portrait, it also takes us out. At the close of the work we return to her on K road, but now she is no longer accompanied by the congestion of street calling. Instead she walks to the beat of her own music. *To the Core* is an original song she wrote that expresses the beauty of how human beings are all different and yet we all have similar vulnerabilities (05.46). She walks away in the momentum of a public world that she confronts on her own terms. She says, “I have worked too hard to dim my light.” Thus, to the beat of her own music.

<sup>242</sup> To mince in queer slang means to walk in an affected manner. It is a verb drawn from Polari, the underground language widely used by the New Zealand gay community between 1900 and the 1970s (Brickell, 2008).

## TĀNGATA

Another theme that surfaces in the audio-portrait is tāngata (*people*). Ramon’s is a richly peopled portrait. I have interpreted her as a social being who navigates multiple relationships. She finds her tūrangawaewae; literally tūranga (*standing place*), waewae (*feet*), in populated worlds. But in this portrait, her place to stand is always moving, always in transition. Her world is full of people and attitudes and she asserts her identity through her interactions with them. So, we encounter her on the street (00.22), in the wharekai (*dining house, place of eating*) of her marae (03.05), in the memory of relationships (03.42), and at Museum openings (05.22). I have portrayed her as a unique wahine, navigating social maelstroms and the grace of whānau acceptance.

## WHĀNAU, WHAKAPAPA AND WHENUA

The karanga heard at (02.01) was recorded at Panguru as part of the welcoming ceremony by tangata whenua to the television crew of “Queens of Panguru”. It was embedded as a calling to Ramon to come home; a spiritual representation of her ancestors calling to her.

The connection to Ramon’s immediate whānau and by extension her whakapapa, is represented through conversation. We hear her mother (Tilly Te Wake) talk about her daughter’s visit to Taita marae. She discusses how Ramon was excited after realising how she was connected to whakapapa that came down both the Nathan and Flavell family lines. It is the joyful intonation in Tilly’s voice that conveys how proud she is of her daughter’s journey to connect to her whakapapa. References to whānau are also heard as vernacular exchanges as Ramon wanders

around her marae, greeting her uncles and aunties while she is working. This calling out is a vocalised connection to her wider whānau. It also sonically illustrates the way her whānau works together as a unit on their marae. Ambient sounds inside the wharekai are mixed with the bustling kōrero of whānau in the kitchen. In the mix I have made manifest the whakataukī:

Ka pai ki muri, ka pai ki mua, ka pai ngā mea katoa.

*If things are good in the back, everything will be good in the front - and all things will go smoothly.* (Traditional)

This proverb speaks to the heart of the marae; its operations and tikanga. In the middle of this sonic palette, I recorded the intimate exchanges of whānau discussions between Ramon, her mother and her brother Cy. During these exchanges, Ramon says “I’m really proud of my lineage and my whakapapa on both sides, I feel like I am connected more so than I have ever been” (03.15). Her statement is underpinned with the sound of the Whakarapa stream that flows from the Panguru ranges into the Hokianga, the insects and the wind. These sounds act as a sonic device that connects Ramon to the whenua of her Te Wake whakapapa. As expressions of the land, they form a counterpoint to the urban soundscape we often associate with her.

<sup>243</sup> Toro mai tō ringa waiata can be heard here: <file:///Users/Maree/Downloads/Toro+Mai+T%C5%8D+Ringa.pdf>

<sup>244</sup> Wairua o te puna waiata can be heard here: [http://folksong.org.nz/wairua\\_o\\_te\\_puna/index.html](http://folksong.org.nz/wairua_o_te_puna/index.html)

As in the portraits of Te Rita and Moana, I used a sonic pause in this work as a form of punctuation. The device is evident when Ramon’s uncle concludes his statement at (03.26):

“In our world, hey – you come out in the open and say you’re gay, whatever eh... I reckon that’s a brave thing.”

This statement is a deep expression of acceptance and recognition and I used pause to draw added attention to the significance of what he said.

## WAIATA AND MUSIC

Both waiata and Ramon’s original music are significant features in her portrait. Music is used to emphasise dynamic texture, tonality and emotion. Waiata has always been a traditional medium through which Māori histories, culture and language have been passed down through generations (Ka’ai-Mahuta, 2010; McLean, 1996; Orbell, 1991; Smith, 2003). In particular, the waiata “Toro mai tō ringa”<sup>243</sup> underpins Ramon’s kōrero at (03.10) when she acknowledges being proud of both sides of her whakapapa. This waiata comes from the far north and sonically connects to Ramon’s whakapapa on her father’s side (Ray Te Wake, from Panguru). However, while Ramon walks around the exterior and interior of her mother’s marae, I have accompanied her with the waiata *Wairua o te puna*<sup>244</sup> which was recorded at Taita marae and is sung by Ramon’s aunties. As a sonic device this connects Ramon to her whānau.

Music is part of Ramon’s essence. Her song writing is a complex, creative expression that speaks to her inner feelings and reflections on the world. Ramon has been writing since she was a teenager and throughout her adult life she has recorded and independently released two

albums *The Arrival* (2003) and *Movement is Essential* (2009). The portrait is infused with this music because it is a direct expression of her wairua. At times Ramon’s music acts as a underlying urban texture. We encounter a live recording of her song *Untitled* at (00.35) as she travels down K’ Road. This material has been sonically equalised and effected to sound as if it is coming from inside a shop she is passing. In her world, music is a constant feature; it permeates everything - whether she is listening to it on her iPhone, playing it in her home (01.49) or it surrounds her in social settings. Her song *To the Core* can be heard at (05.13) when she talks about her kuia, Whina Cooper<sup>245</sup> and the music increases its velocity to reach a crescendo (at 05.44). The lyrics of the chorus are particularly pertinent because they express a core value that underpins her identity:

“We all are different at the core, we all are breakable at the core, we all are elusive at the core, we all are beautiful.”

<sup>245</sup> Dame Whina Cooper <https://teara.govt.nz/en/biographies/5c32/cooper-whina>

<sup>246</sup> Georgina Beyer is a New Zealand politician and former Labour Party Member of Parliament. She was the world’s first openly transgender mayor, as well as the world’s first openly transgender Member of Parliament.

<sup>247</sup> On 23 August, 2004, the Destiny church protestors organised a march against proposed New Zealand legislation giving gay relationships legal recognition. [https://www.nzherald.co.nz/nz/news/article.cfm?c\\_id=1&objectid=3586177](https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=3586177)

## AT THE HEART

Ramon has committed herself to protecting something tender. She is quite clear about her vulnerability and the paradoxical strength that emanates from it. She sees her transgender identity as both personal and political (03.43). She acknowledges the transwomen who have paved the way before her. In reference to this, I have placed the voice of Georgina Beyer<sup>246</sup> confronting the Destiny Church protestors on the “Enough is Enough” march in Wellington<sup>247</sup> (03.51), as a homage to the activism of transgender women.

Ramon’s courageous wairua can be identified as she talks about sharing her stories of sexual objectification and violence (04.23). However, in the portrait I have counterpointed this with her more intimate revelations about painful moments in her life. She speaks of being bullied and of the physical and emotional wounds and scars she has endured for being transgender (01.32). This sense of sadness is acknowledged when she speaks about the presence of suicidal thoughts (01.55) and the struggle she faces when confronted by other people’s ignorance and hatred (04.44).

Ramon’s wairua is tenacious. It also expresses survival. She knows what violence is, she understands fear and being devalued – but she also knows dignity and power and the need to elevate the lives of others. The heart of her wairua resides in the line: “You should be beautifully bold” (04.03). This is the assertion of a resolute and determined woman who says, “I have worked too hard in order to dim my light in order to make you feel empowered.” (05.35).

## Challenges

Considering that Ramon is a very close friend of mine, it was hard at times not to conduct the interviews in a conversational manner. As with Moana, I was seeking what lay behind her assertive politics, not because I thought the politics were false but because I knew that the roots of such a thing grow out of something.

After listening to my early recordings, I realised that my initial interviews were too superficial. Ramon is a professional television director and therefore she understands interviewing techniques. It is not that she is dishonest, it is just that she is innately aware of identity construction in an interview. To help address this situation I talked with another professional television director who discussed techniques for achieving more meaningful dialogue and interaction. She also showed me how to listen during an interview to what lies behind a statement.

In the end, Ramon was fearless. She was prepared to lay her strengths and vulnerabilities out under equal light because in her private world, these things are integrated. I tried to reflect this in the portrait. It was in the fluidity of recollection that she drew delicacy to the fore. Beyond assertion she showed me *how* she belonged and wanted to belong. Her heart “just died of gorgeousness” (05.23), when she encountered her image on the wall of the Auckland Museum next to the photograph of her nanny Dame Whina Cooper, she “felt” deeply connected to her whānau.

These three wāhine cannot be adequately described in words. This is the reason the audio-portraits exist. However, having considered the primary themes in their depictions, it is useful to discuss some of the technical decision-making processes behind the portraits.

## Critical commentary on binaural and immersive sound design

By employing binaural sound technologies in the design of the audio-portraits I was able to create an immersive spatially sonic experience. The interpretation of each wahine within this space emerged through techniques that simulated intimate hearing cues.

In considering the sound design of the portraits I will discuss two ideas: immersive sound spatiality, and the relationship between binaural sound and the design of wairua and mauri.

## Immersive sound spatiality

The portraits of Te Rita Papesch, Moana Maniapoto and Ramon Te Wake, are constructed in a sonic 360 space. This space may be understood as immersive. By this I mean when experiencing these portraits, one moves beyond the experience of stereo listening to a state where sound moves around and through the body.

### The immersive environment

In the opening of Te Rita Papesch's portrait, it is possible to hear the sonic environment of Pūrekireki marae. The distinctive spatiality was achieved by positioning binaural cues of the location's ambient environment within the Facebook 360 audio spatialiser in Pro Tools HD. This was done so the listener would gain the impression of being *inside* the environment. To achieve this effect, I experimented with the azimuth, position spread and attenuation of the binaural recording of the gate, placing the sound in close proximity to the listener's right ear. Additional recorded material including insects, wind, tractors, animals and road traffic was then decoded and strategically positioned to create a full sphere, 360-degree surround sound environment. To produce this, I calibrated the localisation of horizontal sound sources in addition to canvassing sound sources from above, below and behind the listener. The ambisonic audio content was then folded down into a stereo downmix that I listened to over headphones.

As each portrait progressed, I adjusted material so that, rather than movement being horizontal (as in a stereo mix), one was positioned in a space encased by sound; some sounds were distant (forming contextual backgrounds),

others were accented or intimate (playing close to the heart or the senses), and others moved (creating an impression of dimensionality or interchange).

The perception of an immersive environment at times requires the weaving of action recorded in a certain environment. In Moana's portrait, the listener can hear her nephew Awanui running from one side of the lounge to the other (02.20). This effect was achieved by panning his footsteps from the right ear, through the head and landing in the left ear. Panning in a mix supports movement, but also supports the transformation from a linear horizontal position to a panoramic position.

### Binaural reverberation

In addition to such positioning I also employed natural and simulated binaural reverberation to produce immersive spatiality. Using the Flex reverb plug in in Pro Tool HD, I was able to produce a series of acoustic reflections that created the unique internal and external shapes of ambient non-figurative space in the portraits. The reverberation expanded the natural and prosaic, it caused us to feel beyond what might be perceived of as strategically positioned documentary material. This approach is identifiable in Te Rita's audio-portrait at (01.47), when a reverb is placed on the piano. On one level, this provides a spatial cue to imply that the piano is being played in a distant room, but it also suggests a childhood memory of learning to play the instrument. Thus, binaural reverberation became a device I used for dissolving the chronology of time. It placed memory in a present space, it elided the distance between the past and present. However, I also used it to bring ancestors forward, so they cohabited the portrait's space

(as in Moana's portrait (02.16) when reverb was placed on her Uncle's Jimmy's sigh to emphasise the intimacy of the ethereal world.

### Binaural delay

Simulated binaural delay was utilised to capture perceptual accuracy of the timbre and spatial facets of acoustic environments. Specifically, I employed the modular delay echo plugin in Pro Tools HD to echo the playback of an original dry audio recording in order to emphasise realistic spatial cues or elevate an emotional accent. For example, in Moana's portrait, to accentuate her indignation when she says, "Stick it up your nono" (05.32), I positioned a short delay on her statement.

I employed a variety of delay effects that enabled me to adjust how fast or slow an echo is repeated or how long or short the decay of the echo is heard. This enabled me to suggest very wide acoustic spaces. For example, with Te Rita's karanga at (0.20–01.20) both long and short decaying delay effects were placed on her voice to simulate an echo bouncing off the mountains of Kakepuku and Pirongia that surround her marae.

### Layering and mixing binaural sound

In the work I also employed processes of layering, mixing and synthesising audio data. When layering I assembled solo tracks within Pro Tools HD and arranged them by editing and repositioning. Audio material was synthesised by mixing the volume levels, frequency content and dynamics of each track. This produced a layered, sonic aesthetic that became a differentiating feature in each



portrait. In the portrait of Ramon Te Wake, this layering was employed to create the environment of Karangahape Road,<sup>248</sup> as a protean urban soundscape of people talking, traffic moving, and music blaring outside shops and nightclubs. This exterior world was layered in close proximity to Ramon’s humming, singing, dialogue and the sound of her high heels walking on the pavement.

### Sonic pausing

I created sonic pauses in the portraits by removing information. This created spatially hollow moments (or breathing space) within the work that often followed the abrupt termination of dialogue. A sonic pause is sometimes used as a form of punctuation. It can be heard in Te Rita’s portrait after she says, “How the hell my parents did it, don’t know” (04.09). Here, the mix drops out the bass line at the same time as her dialogue stops, leaving the isolated sound of the birds chirping. We then transition to a more intimate dialogue with Te Rita talking about her father dying, which has been mixed in much closer proximity to the listener.

---

**248** Karangahape Road better known as K’Road is well known as one of Auckland’s most liveliest inner city streets. Since the mid 1990s K’Road became a centre for much of Auckland’s bohemian scene with many venues, bars and fringe art. It is also well known as a place for the LGBTQI community. More information can be found at <https://www.kroad.com/heritage>

### Transitioning

Transitions in the portraits function as conceptual bridges between worlds. They enable us to travel geographically and emotionally between very different realms, in a seamless flow.

To achieve these shifts I often simultaneously faded in and out (the increase or decrease of volume) of audio signals. This technique is identifiable in Te Rita’s audio-portrait (02.32) as a natural roll off from her home lounge (with her whānau), to the reverberating vocal performance of Ave Maria.

I tend to sense my way into the design of such transitions, feeling where the bridge might start, being aware that “the placement of where a transition begins and ends tends to be more important than the actual content” (Childs, 2018, para. 5). Thus, it is sometimes information one identifies in the decay of a reverb, the final echo of a synth, or the breath following a monologue, that suggests letting the sound continue for a few measures. Using automation, I can enhance a decay or release time, so the echoes and reverbs become more expansive and flow elegantly forward into another sequence in the portrait.

## Binaural sound, wairua and mauri

### Wairua

In the portraits space is not only physical or chronological, it is also esoteric. Because these are portraits of three unique Māori women, there is no attempt to separate the spiritual and secular worlds (Barlow, 1991; Brown, 2016; Salmond, 1975; Walker, 1990). Accordingly, I sought to depict in the sonic design of the portraits, the wairua of the wahine. Remember that the Reverend Māori Marsden (2003, p. 47) describes wairua as one's spirit, that is "the source of existent being and life." It is non-physical yet always present. Tapsell (2000) suggests that the presence of wairua residing within a portrait may be experienced by her descendants as ihi, wehi and wana.

The expression of wairua through binaural sound cues required sensitive negotiations between sound sources, their spatial positioning and the listener's perception. To suggest this, I often worked forward from the hau. In the opening of Moana's portrait, I emphasised the intimacy of her breathing and humming. These are very internal sounds; they exist within the body and suggest something physically close to the vibration of life. We hear her body and voice and an environment that surrounds her. To record such material, I asked Moana to breathe, hum and sing in close proximity to the left and right ears of the KU dummyhead. This material was recorded within the acoustic environment of the small church on her marae at Waitetoko, which provided a unique reverberation and delayed spatial echo. Once the material was imported into Pro Tools HD, it was positioned and mixed spatially in the Facebook

360 audio spatialiser to create a sense of being immersed with Moana, inside her church. By experimenting with the azimuth, position spread and attenuation I was able to create binaural cues that acted as sonic connections to Moana as a physical presence and the esoteric dimensions of her being.

### Mauri

Best (1994) and Pere (1988) define mauri as a life-force or life principle that may be present in either animate or inanimate things. Although Pere admitted that mauri is a difficult concept to translate, she suggested it might pertain to "an individual's psyche" or a "talisman" (Pere, 1994, p. 1). In an artefact she described mauri as a "physical symbol of the hidden principle that protects vitality, fruitfulness" (ibid.).

Therefore, I see an audio-portrait as having mauri that is distinct from a depiction of wairua. The mauri is the essential living vibration of the work; the essence of what reaches out to the life force of the listener and calls it into an intimate relationship. This life force is expressed through the blending of sound frequencies that move vibrationally. This vibration creates a movement, which can be likened to a tidal ebb and flow. Within Te Rita's portrait the mauri is felt as a vitality that conveys strength, courageousness and emotion. The mauri of Moana's audio-portrait can be experienced as a powerful but compassionate essence that is cyclic in nature and movement. It begins and returns to her breath. In Ramon's portrait the mauri is a force of situatedness and claim. It is intense and assertive, yet behind it we feel something very tender.

## Conclusion

This chapter has discussed how the portraits of Dr Te Rita Papesch, Moana Maniapoto and Ramon Te Wake are to be positioned within the exhibition *Ōtairongo*. The portraits have then been considered conceptually and technically in terms of their features and challenges. Following an analysis of each work, I have outlined the digital audio processes and binaural and immersive sound design techniques developed in explicating the studies. I have concluded this discussion by outlining how these approaches were brought to bear on the design of both wairua and mauri within the work.

## Summary and Conclusion

## Introduction

*Ōtairongo* is an expression of identity. The audio-portraits within it depict three wāhine for whom music is a central part of their being. Moana Maniapoto, Ramon Te Wake and Te Rita Papesch come from very different worlds that they navigate in distinctive ways. However, they are all connected by a central thread; these are Māori women for whom Mātauranga Māori is a way of knowing and understanding everything visible and invisible that exists in the universe. These portraits are an assertion of mana wahine and they exist as distinctly Māori expressions.

As a Māori woman working creatively inside a kaupapa Māori paradigm, and its values, methodology and histories shape my research differently to much that is presented internationally as artistic inquiry. However, because of this, my work makes valuable contributions to how we understand the rich diversity of creative human expression. In 1958, the American philosopher and political theorist Hannah Arendt noted,

... the reality of the public realm relies on the simultaneous presence of innumerable perspectives and aspects in which the common world presents itself and for which no common measurement or denominator can ever be devised. For though the common world is the common meeting ground of all, those who are present have different locations in it, and the location of one can no more coincide with the location of another than the location of two objects. Being seen and being heard by others derive their significance from the fact that everybody sees and hears from a different position. This is the meaning of public life... Only where things can be seen by many, in a variety of aspects, without changing their identity, so that those who are gathered around them know they see sameness in utter diversity, can worldly reality truly and reliably appear. (Arendt, 1958 p. 57)

In concord with Arendt's assertion that only when things can be seen by others in a variety of aspects, without changing their identity, can we truly understand the world we inhabit, this study concludes with me standing in the position adopted at its opening.

In the karakia my thesis was framed as a fledgling equipped with wings, seeking to soar on the winds. Guided by my ancestors I knew that my thinking had to make a journey between the heavens and the earth, dispersing seeds that were as authentic as possible.

Given such a commitment it is useful to turn and face where we have been and what has been created.

## Thesis summary

Drawing on Mātauranga Māori, this study has artistically reconfigured how we might perceive the complexity of wāhine Māori as both physical and non-physical beings. The study asked:

How might the multi-dimensionality of wāhine be interpreted, represented and expressed through binaural and immersive sound, as a form of audio-portraiture?

In addressing this question, the research is presented as two complementing bodies of work.

---

**249** The document is distinctive in that it is not heavily ‘illustrated’ with visual material (with the exception of indicative examples of visual portraiture discussed in the review of knowledge and a few contextualizing personal photographs in its introductory chapter). Instead the design elevates the concept of non-pictorial design through an elegant use of type, space and amorphous pattern.

## The practice

The first is the exhibition *Ōtairongo* that contains three audio-portraits in a darkened, acoustically protected room. The seven to ten-minute portraits are experienced through Neumann NDH20 headphones that allow for a 3D binaural audio recording and composition to be presented in 360-sound environment of simultaneous sound cues. The physical and spatial design produces an intimate and immersive experience of identity.

## Exegetical writing

Accompanying the exhibition is this body of exegetical writing. This has been designed as an interactive pdf that affords access to sound files and contextualising information through the activation of live links. The document has been written to ‘speak to’ the thesis through both its aesthetic<sup>249</sup> and written registers.

In 2011, Jillian Hamilton noted that doctoral exegesis writing often requires a reconciliation between “the disinterested perspective and academic objectivity of an observer/ethnographer/analyst/theorist [and] the invested perspective of the practitioner/producer” (2011, para. 2). Like a number of other theorists, (Brabazon & Dagli, 2010; Hamilton 2011; Ings, 2015; Paltridge, Starfield, Ravelli & Nicholson, 2011), she saw such writing as a navigation between reflective subjectivity and objective review. In this exegesis, my writing moves between the objectively analytical (Milech and Schilo, 2004), the poetic (Hamilton & Jaaniste, 2010; Nelson, 2004), the culturally voiced (Pouwhare & McNeill, 2018; Ings, 2018), and a form of reflective narration (Scrivener & Ings, 2009). By adopting and adapting such fluidity I have sought to “synthesise



various perspectives, subject positions, writing styles and voices into a unified and coherent text” (Hamilton, 2011, para. 2). Accordingly, this exegesis has explored approaches that reach beyond the dispassionately prosaic to touch not only the humanity of the researcher (Ings, 2015) but also the values and poetics of Māori thought (Pouwhare & McNeill, 2018).

This exegesis is bookended by an introduction and a conclusion. Between these, its four chapters have positioned the researcher, reviewed knowledge resourcing or contextualising the inquiry, discussed the research design and finally, offered a critical commentary on the portraits.

## Contributions to the field

Given that portraiture of wāhine Māori has remained largely confined to concerns with pictorial imagery, I demonstrate in this thesis how representations might artistically draw on the potentials of a rich spectrum of purely aural modes (including kōrero, waiata, karanga and taonga puoro), that are integral to Māori ways of expressing knowledge and identity.

The study makes three contributions. First, it contributes to artistic interpretations that emanate from Māori ways of knowing. By responding sonically to multiple dimensions of wāhine Māori, the study shows how audio-portraiture might provide a way of reconceptualising biographical material within a Māori epistemological framework through the integration of what is physically accountable (music, history, environment, kōrero and ritual) and what is esoteric (wairua and mauri).

Second, the study contributes to the conceptualisation and advancement of an emerging media form (audio-portraiture) (Levack Drever, 2002; Miller, 2008; Sudhir & Kakar, 2009). In my work, I demonstrate that audio-portraiture is capable of communicating an inherent essential life force or vital essence (mauri) that can connect with the mauri of one who encounters it.

Finally, the study contributes to recent technological applications by artistically applying binaural research to personal depiction. The study demonstrates how binaural technologies can be used to not only record audio data but also create an immersive interpretation of identity where auditory spatial perception enables one to hear multiple, simultaneous sound sources in a 3 dimensional (3D) localised space.

Further research

It is my intention that the research developed in this thesis is disseminated through a range of journal publications, conference presentations and exhibitions.

**250** Although the thesis is culturally explicit, I would suggest that it may be of interest internationally to other indigenous artists.

**251** MAI Journal <http://www.journal.mai.ac.nz/> considers scholarship that extends beyond standard Western academic knowledge. The publication complements AlterNative: An International Journal of Indigenous Peoples.

**252** Sheehan, M. (2017). Contemporary popular waiata provide a place of belonging. MAI Journal, 6(2). doi:10.20507/MAIJournal.2017.6.2.13

**253** The journal's website is available here: <http://www.jar-online.net/>

**254** Journal of the Audio Engineering Society <http://www.aes.org/journal/>

Publications

I am aware that this thesis is concerned with a distinctive kind of sound-based artistic inquiry, emanating from a Māori epistemological framework. In an international context, I see this as both its strength and a challenge.<sup>250</sup> Accordingly, it is my intention to publish material reconstituted from the study in both indigenously focused journals and in those concerned with artistic inquiry. In the first arena I intend to write an article on the sonic identity of wāhine Māori for MAI - The New Zealand Journal of Indigenous Scholarship. This is a biannual, open access, peer reviewed, multidisciplinary journal that publishes scholarly articles that engage with intellectual indigenous scholarship in Aotearoa New Zealand.<sup>251</sup>

I published an article in this journal in 2017 that explored how contemporary popular music provides a place of belonging.<sup>252</sup>

In the arena of artistic inquiry, I will prepare an article on audio-portraiture as artistic practice for the Journal of Artistic Research [JAR].<sup>253</sup> Given that (like MAI), this is an international, peer reviewed, open access journal, my thinking may gain comparatively wide distribution both inside and outside of the academy. Because of the structure of JAR, the journal enables me to embed sound files of the portraits. However, good quality headphones are required to hear the sonic nuances and the binaural constructs of the audio-portraits, so I will be suggesting that the listener immerses themselves in a darkened room and closes their eyes so they can experience the depth of the work; sensing the wairua of the wāhine and feeling the mauri that is shared between the listener and each audio-portrait.

I will also be submitting a paper to the Journal of the Audio Engineering Society, AES<sup>254</sup> in association with the AES Conference (scheduled for May, 2020). This article will

**255** Sheehan, M. (2019). Capturing the ‘sound of portraiture’: A exploration into the Binaural and real spatial sound capture for a 3D immersive experience. Sydney, Australia. Retrieved from <https://www.metexpo.com.au/conference-program-2019/>

Sheehan, M. (2019). *The sound of Portraiture: An Artistic Inquiry into the Identity of Wāhine Māori*. Waikato University, New Zealand. Retrieved from <https://naisa2019.waikato.ac.nz/conference/programme/>

Sheehan, M. (2018). Sound of Identity: A Māori Artistic Enquiry. In *Auckland University of Technology Art and Design PhD Student Hui Faculty of Design and Creative Technologies*. Nga Wai o Horotiu Marae.

Sheehan, M. (2018). The sound of portraiture: An artistic inquiry into the identity of wāhine Māori. In *8th Biennial International Indigenous Research Conference*. Auckland. Retrieved from <http://www.indigenousresearchconference.ac.nz/abstracts-and-programme>

Sheehan, M. (2018). Audio Portraiture –The Sound of Identity, an Indigenous Artistic Enquiry. *Journal of the Audio Engineering Society*. Retrieved from <http://www.aes.org/e-lib/browse.cfm?elib=19815>

Sheehan, M. (2018). *The sound of portraiture: Beyond what is seen*, Auckland University of Technology 2018 Postgraduate Research Symposium. Auckland University of Technology, WF713.

**256** Waahi Poukai <https://www.waikatotainui.com/events/waahi-poukai/>

**257** Ōtairongo exhibition, Auckland Arts Festival, March-May, 2020 <https://www.aucklandfestival.co.nz/events/otairongo/>

discuss the binaural and immersive sound technologies that contributed to the creation and development of the 3 audio-portraits.

## Conference presentations

During the journey of this research I have presented iterations of my thinking at numerous conferences.<sup>255</sup> This has enabled me to connect into an international network of scholars working in the fields of sonic design and indigenous expression. After lodging the thesis I am preparing a paper for the NAISA Conference in Tkaronto, Canada (May, 2020). This work will discuss how sonic artistic practices have the ability to express the voices of our tūpuna and connections to wairua and mauri.

I have been invited to present my PhD research at Waahi marae, Waikato-Tainui at the Poukai<sup>256</sup> in October, 2020. I will also be submitting a presentation of my PhD research at the Nga Pae o Maramatanga International conference in November 2020. These presentations are important because they return my research to the Mātauranga Māori that has resourced my journey.

## Exhibition

The Ōtairongo exhibition<sup>257</sup> will premiere at the Auckland Arts Festival (AAF) in March 2020 at Artspace, in Karangahape Road. As part of gifting back to the wāhine, we have arranged a special event for them and their whānau to be welcomed into the exhibition and to share in the opening celebrations of their audio-portraits. As part of the exhibition I will be providing a special kōrero for the blind and low vision consultation group on Thursday 19<sup>th</sup> March, 2020.

Nigel Borell has also invited me to exhibit the audio-portraits as part of the inaugural contemporary Māori art exhibition at the Auckland Art Gallery in October, 2020. I am also looking at possible presentations of my work at my two marae (Te Kōpua marae<sup>258</sup> and Motiti marae<sup>259</sup>), in addition to a possible exhibition for Ngāti Tūwharetoa.<sup>260</sup>

**258** Te Kōpua marae is located on Morgans Road, Pokuru <https://Māorimaps.com/marae/te-k%C5%8Dpua>

**259** Motiti marae is located Mangatea Road, Te Kuiti.

**260** Ngāti Tūwharetoa is a tribal iwi based in the central North Island of New Zealand. I whakapapa to this iwi. (See Appendix 6).

Future

As I turn this research towards the future I see three related trajectories. First, I would like to create portraits of the wāhine within my own whānau. I am especially focused on one of my older aunties, Taka Te Amohanga (nee Ruki) to whom I am very close. The significance of creating this audio-portrait would be its potential to convey an essence of her wairua as a sonic record, into the future for her whānau.

Second, beyond, wāhine Māori, I am interested in exploring audio-portraiture of tāne Māori; looking at how audio-portraiture might give a ‘voice’ to the identity of Māori men that goes beyond a figurative reflection. By considering the complexity and spirituality of tāne Māori, I might challenge promulgated misconceptions about tāne in a post-colonial world.

Finally, I would like to explore the possibility of developing audio-portraits of other indigenous women for many of the same reasons that I created the audio-portraits of wāhine Māori. However, I would like to explore the opportunity of collaborating with other indigenous women in the creation of these works.

**261** The whakataukī refers to the essential, nourishing roles that women and land fulfil ... without which humanity will be lost.

In closing

I stand in a darkened room,  
Where borders of blackness fold into blackness.  
Here there is no edge.  
Although I am physically alone,  
Beside me stand three wāhine.

In this research these wāhine have been my resource and my inspiration. They have trusted me as an artist and a wahine. Using sound, I have crafted a portrait of each of them. This portrait does not have a canvas skin. You can neither touch it physically nor stand in front of it as a spectator. These are portraits that we enter. We stand inside the wairua of these wāhine, suspended in darkness but anchored to very deep things; to mana, to aroha, to music and to the resounding beauty of what it is to be Māori.

This exegesis is the same. It speaks analytically to explicit knowledge but poetically to the complexities that lie beneath such things. It is an offering I make in homage to the sacrifices of my mother who saw the importance of guiding me towards the depth and beauty on being Māori. It is my humble gift, to an unfolding future.

He wāhine, he whenua, e ngaro ai te tangata.  
(By women and land, men are lost).<sup>261</sup>

## References



- Algazi, V., & Duda, R. (2011). Headphone-Based Spatial Sound. *IEEE Signal Processing Magazine*, 28(1), 33-42. doi: 10.1109/msp.2010.938756
- Altintzoglou, E. (2018). *Portraiture and critical reflections on being*. New York, NY: Routledge.
- Apple Inc. (2019). *Logic Pro X*. Retrieved August 19, 2019 from <https://www.apple.com/nz/logic-pro/>
- Arendt, H. (1958). *The Human Condition* (2nd ed.). Chicago, Ill: University of Chicago Press.
- Avid. (2018, August 9). *VR Audio: Intro to Ambisonics in Pro Tools*. [Video file]. Retrieved from [https://www.youtube.com/watch?v=A4q\\_9MR4jOM](https://www.youtube.com/watch?v=A4q_9MR4jOM)
- Baker, E. (2009). *Ataata*. [Webpage]. Retrieved from <http://erenabaker.blogspot.com/2013/02/ataata.html>
- Barlow, C. (1991). *Tikanga whakaaro: key concepts in Māori culture*. Auckland, NZ: Oxford University Press.
- Barnes, H. M., Gunn, T., Moewaka-Barnes, A., Muriwai, E., Wetherell, M., & McCreanor, T. (2017). Feeling the spirit: Developing an indigenous wairua approach to research. *Qualitative Research*, 17(13), 313-325. Retrieved from <http://journals.sagepub.com.ezproxy.aut.ac.nz/doi/pdf/10.1177/1468794117696031>
- Baylis, G. S. (2018). The photographic portrait: a means to surveillance and subversion. *Early popular visual culture*, 16(1), 1–23. Doi: <https://doi-org.ezproxy.aut.ac.nz/10.1080/17460654.2018.1472023>
- Bell, L. (1992). *Colonial constructs: European images of Maori, 1840-1914*. Auckland, New Zealand: Auckland University Press.
- Best, E. (1954). *Spiritual and mental concepts of the Māori – being illustrations of animism and animation*. Wellington, NZ: Dominion Museum.
- Best, E. (2005). *Māori religion and mythology: being an account of the cosmogony, anthropogeny, religious beliefs and rites, magic and folk lore of the Māori folk of New Zealand*. Wellington, NZ: Te Papa Press.
- Bhaug eerutty, A. (2017). *Sound Art: Discourses of Definition in the Contemporary Artworld*. (Doctoral Thesis, Newcastle University, Newcastle, England). Retrieved from <http://theses.ncl.ac.uk/jspui/handle/10443/4092>
- Bijsterveld, K., & van Dijck, J. (Eds.). (2009). *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices*. Amsterdam, The Netherlands: Amsterdam University Press.
- Bishop, R. (1996). *Collaborative research stories: Whakawhanaungatanga*. Palmerston North, NZ: Dunmore Press.
- Bishop, R., & Glynn, T. (2003). *Culture counts: Changing power relations in education*. Zed Books.
- Blauert, J. (1997). *Spatial hearing: The Psychophysics of human sound localization* (Revised edition). Cambridge, MA: MIT Press.
- Blackley, R. (1997). *Goldie*. Auckland, NZ: Auckland Arts Gallery Toi o Tāmaki.
- Blackley, R. (2018). *Galleries of Maoriland: Artists, Collectors and the Maori World, 1880-1910*. Auckland, New Zealand: Auckland University Press.
- Blauert, J. (2013). *The technology of binaural listening*. New York, NY: Springer.

- Bolt, B. (2006). *Materializing pedagogies*. Retrieved April, 2019, from [https://www.herts.ac.uk/\\_\\_data/assets/pdf\\_file/0015/12381/WPIAAD\\_vol4\\_bolt.pdf](https://www.herts.ac.uk/__data/assets/pdf_file/0015/12381/WPIAAD_vol4_bolt.pdf)
- Bongiovanni, L. (2018). *Music Portrait: The Sound of You*. [Online video]. Retrieved from <https://www.yourmusicportrait.com/#Product>
- Boren, B. (2018). History of 3D sound. In Roginska, A. & Geluso, P. (Eds.), *Immersive sound: the art and science of binaural and multi-channel audio* (pp. 40-62). New York, NY: Routledge.
- Boud, D., Keogh, R., & Walker, D. (1985). *Reflection: Turning Experience into Learning*. London, UK; New York, NY: Nichols.
- Bourke, C. (2016). *Moana Maniapoto profile*. [Webpage]. Retrieved from <https://www.audioculture.co.nz/people/moana-maniapoto>
- Brabazon, T., & Dagli, Z. (2010). Putting the doctorate into practice, and the practice into doctorates: Creating a new space for quality scholarship through creativity. *Nebula*, 7 (1-2), 23–43. Retrieved from <https://www.questia.com/library/journal/1G1-229522866/putting-the-doctorate-into-practice-and-the-practice>
- Brennan, I. (2018). *Adventures in field recording*. Retrieved from <https://www.soundonsound.com/techniques/field-recording-technique>
- Brickell, C. (2008). *Mates and Lovers: A History of Gay New Zealand*. Auckland, New Zealand: Godwit.
- Brilliant, R. (1991). *Portraiture*. London, UK: Reaktion.
- Brown, D. (2009). *Māori architecture: From fale to wharenui and beyond*. Auckland, NZ: Raupo.
- Brown, D. (2014). *Māori architecture-whare Māori*. Retrieved from <http://www.teara.govt.nz/en/maori-architecture-whare-maori/print>
- Candy, L. (2006). *Practice based research: A guide*. Retrieved from <https://www.creativityandcognition.com/resources/PBR%20Guide-1.1-2006.pdf>
- Carr, W., & Kemmis, S. (1983). *Becoming critical: Knowing through action research*. Victoria, Australia: Deakin University Press.
- Chatzman, L., & Strauss, A. (1973). *Field research: Strategies for a natural sociology*. Englewood Cliffs, NJ: Prentice Hall.
- Childs, G. W. (2018). *5 Tips for Creating Transitions in Electronic Tracks*. Retrieved 3 November 2019 from <https://ask.audio/articles/5-tips-for-creating-transitions-in-electronic-tracks>
- Claudy, C. H. (1915). The modern idea in photographic portraiture. *Art and Progress*, 6(7), 231-235. Retrieved from <https://www.jstor.org/stable/20561452>
- Cousins, M., & Hepworth-Sawyer, R. (2014). *Logic pro x: Audio and music production*. Burlington, MA; Oxfordshire, England: Focal Press.
- Cowan, J. (1901). *Sketches of New Zealand*. Auckland, New Zealand: H.E. Partridge.
- Cowan, J. (1930). *Pictures of Old New Zealand. The Partridge Collection of Maori paintings by Gottfried Lindauer*. Auckland, New Zealand: Whitcombe & Tombs.

- Cox, C. (2009). Sound Art and the Sonic Unconscious. *Organised Sound*, 14(01), 19. doi: 10.1017/s1355771809000041
- Cox, C., & Warner, D. (2004). *Audio culture; readings in modern music*. New York, NY: Continuum.
- Cram, F. (2001). Rangahau Māori: tona tika, tona pono: the validity and integrity of Māori research. In M. Tolich (Ed.), *Research Ethics in Aotearoa New Zealand: concepts, practice, critique* (pp. 35-52). Auckland, NZ: Longman.
- Cram, F. & Pipi, K. (IRI, in conjunction with Te Rōpū Rangahau Hauora a Eru Pōmare) (2000). *Māori Research Development, Vol. 1. Māori Provider Success*. Retrieved from [http://www.rangahau.co.nz/assets//iri/provider\\_success.pdf](http://www.rangahau.co.nz/assets//iri/provider_success.pdf)
- Crotty, M. (1998) *The Foundations of Social Research: Meaning and Perspective in the Research Process*. London, UK: Sage.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper & Row.
- Cubitt, S. (2014). *The Practice of Light: A Genealogy of Visual Technologies from Prints to Pixels*. Cambridge, MA: MIT Press.
- Cunningham, R. (2018). *Taking the Time: D.I.Y. Filmed Portraits for the GLAM Sector*. (MA Thesis, Auckland University of Technology, Auckland, New Zealand). Retrieved from <https://openrepository.aut.ac.nz/handle/10292/11894>
- Davidson, G. W., Seaton, M. A. & Simpson, J. (1985). *Chambers Concise 20<sup>th</sup> century Dictionary*. Edinburgh, Scotland: W & R Chambers.
- Douglas, B. & Moustakas, C. (1985). Heuristic Inquiry: The Internal Search to Know. *Journal of Humanistic Psychology* 25 (3): 39-55.DOI: 10.1177/0022167885253004
- Drever, J.L. (2002). Soundscape composition: The convergence of ethnography and acousmatic music. *Organised Sound*, 71(1), 21-27. doi:10.1017/S1355771802001048
- Durie, M. (2001). *Mauri ora: the dynamics of Māori health*. Auckland, New Zealand: Oxford University Press.
- Durie, M. (1998). *Whaiora: Māori health development*. Auckland, New Zealand: Oxford University Press.
- Edwards, S. (2009). *Titiro whakamuri kia marama ai te wao nei: whakapapa epistemologies and Maniapoto Maori cultural identities*. (Doctoral Thesis, Massey University, Palmerston North, New Zealand). Retrieved from <https://mro.massey.ac.nz/handle/10179/1252>
- Eggleton, D. (2002). Earth and Spirit, Robyn Kahukiwa's Mauri Ora! Exhibition. *Art New Zealand*, 105. Retrieved from <https://www.art-newzealand.com/Issue105/robyn.htm>
- Eketone, A., Gibbs, A., & Walker, S. (2006). An exploration of kaupapa Māori research, its principles, processes and applications. *International Journal of Social Research Methodology*, 9 (4), 331-344. Retrieved from <http://dx.doi.org/10.1080/13645570600916049>
- Ellis, R. (2014). Te Kawenga Māori – Māori spiritual journeys. In a. Filip & R. Musil (Eds), *Gottfried Lindauer 1839-1926 Pilsen Painter of the New Zealand Māori*. Prague, Czech Republic; Auckland, New Zealand: Arbor vitae and the Gallery of West Bohemia with Auckland Arts Gallery Toi o Tāmaki

- Engström, A. & Stjerna, A. (2009). Sound Art or Klangkunst? A reading of the German and English literature on sound art. *Organised Sound*, 14(1). 1-18. DOI: <https://doi-org.ezproxy.aut.ac.nz/10.1017/S135577180900003X>
- Facebook360. (2017). Spatial Workstation + Pro Tools | HD 12.8.2. Retrieved August, 2019 from <https://facebook360.fb.com/2017/10/18/spatial-workstation-pro-tools-hd-12-8-2/>
- Filip, A., & Musil, R. (Eds). (2015). *Gottfried Lindauer 1839-1926 Pilsen Painter of the New Zealand Māori*. Prague, Czech Republic; Auckland, New Zealand: Arbor vitae and the Gallery of West Bohemia with Auckland Arts Gallery Toi o Tāmaki.
- Flintoff, B. (2004). *Taonga puoro Singing treasures: The musical instruments of the Maori*. Nelson, New Zealand: Craig Potton.
- Forster, M.E., Palmer, F. & Barnett, S. (2016). Karanga mai ra: Stories of Māori women as leaders. *Leadership* 12(3), 324-345. DOI: <https://doi.org/10.1177/1742715015608681>
- Friðriksdóttir, I. (2017). *Portrait: Expression through sound, representation and interpretation*. (MA thesis, Mills College, Oakland, California). [Researcher copy]
- Fry, G. (2015). *Making the Encounter*. Retrieved from <http://www.complicite.org/encounterresource/>
- Gage, N. L. (1989). The Paradigm Wars and Their Aftermath: A Historical Sketch of Research on Teaching since 1989. *Educational Researcher*, 18(7), 4-10. Doi: 10.3102/0013189X018007004
- Gallagher, M. (2015) Field recording and the sounding of spaces. *Environment and Planning D: Society and Space*, 33, 560 – 576.
- Gray, C., & Malins, J. (2004). Visualizing research: A guide to the research process in art and design. Aldershot, Hampshire, UK: Ashgate.
- Grey, G. (1857). *Ko nga waiata Maori*. London, UK: Trubner and Co.
- Gridley, K. (2019). *Sound portraits*. Retrieved from <http://www.kategridley.com/home-2/sound-portraits/>
- Griffiths, M. (2010). Research and the Self. In M. Biggs and H. Karlsson. (Eds), *Routledge Companion to Research in the Arts* (pp. 167-185). London, UK: Routledge
- Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. In Denzin, N. K. & Lincoln, Y.S. (Eds.), *Handbook of qualitative research* (pp. 105-117). Thousand Oaks, CA: Sage.
- Hamilton, J. (2011). The voices of the exegesis. In F. Ken & L. Justice (Eds.), *Practice, knowledge, vision: Doctoral education in design*. Hong Kong: School of Design, Hong Kong Polytechnic University. Retrieved November 5, 2019, from <http://eprints.edu.au/41832/>
- Hamilton, J., & Jaaniste, L. (2010). A connective model for the practice-led research exegesis: An analysis of content and structure. *Journal of Writing in Creative Practice* 3 (1), 31–44. doi:10.1386/jwcp.3.1.31\_1
- Häusler, R., Colburn, S., & Marr, E. (1983). Sound localization in subjects with impaired hearing: Spatial-discrimination and interaural-discrimination tests. *Acta Oto-Laryngologica, Suppl 400*, pp. 5-62.

- Henare, M. (2001). Tapu, Mana, Mauri, Hau, Wairua: A Māori philosophy of vitalism and cosmos. In J. Grimm (Ed.), *Indigenous Traditions and Ecology: The Interbeing of Cosmology and Community* (pp. 197-221): Cambridge, MA: Harvard University Press for the Centre for the Study of World Religions.
- Herwitz, D. (2014). John Cage. *Encyclopedia of Aesthetics* (2nd ed.). Oxford, UK: Oxford University Press.
- Hibbs, S. (2006). The uniquely female art of karanga. *Te Komako*, (18), 3-8. Retrieved from <https://anzasw.nz/wp-content/uploads/Te-Komako-Winter-2006-Articles-Hibbs.pdf>
- Hillard H. (2005). Mana Māori: The art of Robyn Kahukiwa (2005). In H. Hillard, E Lucie-Smith, L. & J. Mane-Wheoki (2005), *The Art of Robyn Kahukiwa*. Auckland, New Zealand: Reed.
- Hillard, H., Lucie-Smith, E. & Mane-Wheoki, J. (2005). *The Art of Robyn Kahukiwa*. Auckland, New Zealand: Reed.
- Hong, J.Y., He, J., Lam, B., Gupta, R., & Gan, W. (2017). Spatial Audio for Soundscape Design: Recording and Reproduction. *Applied Sciences*, 7 (627),1-22.
- Høyrup, Steen & Elkjaer, Bente. (2006). Reflection: Taking it beyond the individual. *Productive Reflection at Work*. 29-42.
- Huata, N. (2011). *Black Katz*. Retrieved June 20, 2018 from <https://web.facebook.com/BlackKatz10/>
- Hutchings, J. (2004). Claiming our ethical space - a mana wahine conceptual framework for discussing genetic modification. *He Pukenga Kōrero- A Journal of Māori Studies* 8(1), 17-24.
- Ingold, T. (2004). Culture on the ground. The world perceived through the feet. *Journal of Material Culture*, 9(3), 315-340.
- Ings, W. (2005, April). *Re-think*. Keynote Presentation to the Annual Conference of the International Technology Education Association, Kansas City Missouri. Retrieved February 13, 2006, from <http://www.iteaconnect.org/editorpage/2005/April/rethink.pdf>
- Ings, W. (2011). Managing Heuristics as a Method of Inquiry in Autobiographical Graphic Design Theses. *The International Journal of Art & Design* 30 (2), 226-241. *Education* <https://doi.org/10.1111/j.1476-8070.2011.01699.x>
- Ings, W. (2015). The Authored Voice: Emerging approaches to exegesis design in creative practice PhDs. *Educational Philosophy & Theory*, 47(12) 1277-1290. doi: 10.1080/00131857.2014.974017
- Ings, W. (2018). Expanding Thought. *NiTRO*, 13. Retrieved November 5, 2019 from <https://nitro.edu.au/articles/expanding-thought>
- Ings, W. (2018). Beyond the Mark. *English in Aotearoa*, 94 (094) 8-11. Retrieved from <http://web.b.ebscohost.com.ezproxy.aut.ac.nz/ehost/pdfviewer/pdfviewer?vid=4&sid=c724b076-fd26-4475-9d2c-f408f5304bea%40pdc-v-sessmgr06>
- Jenkins, K. (1988). *Māori women and social policy* (Working paper). Wellington, New Zealand: Royal Commission of Social Policy.
- Ka'ai, T. M. (2008). *Ngoingoi Pēwhairangi, a remarkable life*. Wellington, New Zealand: Huia.



- Ka'ai-Mahuta, R. (2010). *He kupu tuku iho mō tēnei reangā: A critical analysis of waiata and haka as commentaries and archives of Māori political history* (Doctoral thesis, Auckland University of Technology, Auckland, New Zealand).
- Kahukiwa, R. (1995). *Toiata: Robyn Kahukiwa: works from 1985-1995*. Wellington, New Zealand: Bowen Galleries with assistance from the Arts Council of New Zealand, Toi Aotearoa.
- Kahukiwa, R., & Grace, P. (2000). *Wāhine toa: women of Māori myth*. Auckland, New Zealand: Penguin.
- Kahukiwa, R., & Peterson, G. (2001). *Mauri ora*. Rotorua, New Zealand: Mauri Tū Ltd.
- Kavanagh, C. (2019). *Voice Portrait - The Voice house* [Webpage]. Retrieved from <https://thevoicehouse.co.uk/services/voiceportrait/>
- Keegan, T. T. (2000). "Tikāa Māori, Reo Māori ki te Ipurāi": Māori culture and language on the internet. Paper delivered at a seminar Series of the Department of General and Applied Linguistics. Retrieved from <https://www.cs.waikato.ac.nz/~tetaka/PDF/TikangaMaori.pdf>
- Kerekere, E. (2015). *Takatapuhi: Part of the whanau*. Auckland, NZ: Tiwhanawhana Trust and Mental Health Foundation.
- Kerekere, E. (2017). *Part of the Whānau: The Emergence of Takatāpui Identity He Whāriki Takatāpui*. (Doctoral thesis, Victoria University of Wellington, Wellington, New Zealand). Retrieved from <https://researcharchive.vuw.ac.nz/xmlui/handle/10063/6369>
- Kimmelman, M. (2015, December 29). *Dear Architects: Sound Matters*. Retrieved from <https://www.nytimes.com/interactive/2015/12/29/arts/design/sound-architecture.html>
- King, (1979). In A. Taylor, & J. Glen (Eds). *C.F Goldie (1870-1947) His life & Painting*. Martinborough, New Zealand: Waiura
- Kirker, A. (1995). An artist of social commitment. In R. Kahukiwa, *Toiata: Robyn Kahukiwa: works from 1985-1995*. Wellington, New Zealand: Bowen Galleries with assistance from the Arts Council of New Zealand, Toi Aotearoa.
- Kittelman, U., & Schmitz, B. (Eds.). (2014). *Gottfried Lindauer: Die Māori-Portraits / für die Nationalgalerie*. Germany: Köln: Verlag der Buchhandlung Walther König.
- Klein, J. (2010). What is artistic research? *Gegenworte Berlin-Brandenburgische Akademie de Wissenschaften*, 23, 1-8. Retrieved from <https://www.researchcatalogue.net/view/15292/15293>
- Knyt, E. E. (2010). "How I Compose": Ferruccio Busoni's views about invention, quotation, and the compositional process. *The Journal of Musicology* 27(22), 224-264. DOI: 10.1525/jm.2010.27.2.224
- Komene, J. (2008). *Ko te Kōauau: Its historical journey, aspects of construction, socio-cultural relevance, and performance*. (MA thesis The University of Waikato, Hamilton, New Zealand). Retrieved from <https://researchcommons.waikato.ac.nz/handle/10289/11641>
- Kruth, P., & Stobart, H. (Eds.). (2000). *Sound*. New York: NY: Cambridge University Press.



- Lane, C. (2006). Voices from the Past: compositional approaches to using recorded speech. *Organised Sound*, 11(1), 3-11. doi: 10.1017/s1355771806000021
- Lawrence-Lightfoot, S., & Davis, J. H. (1997). *The art and science of portraiture*. San Francisco, CA: Jossey-Bass.
- Leahy, H. (2015). *Crossing the floor: The story of Tariana Turia*. Wellington, New Zealand, Huia.
- Lebowski, A. (2019). Pro Tools Retooled. *TVB Europe*, 09. Retrieved from <http://search.ebscohost.com.ezproxy.aut.ac.nz/login.aspx?direct=true&db=bth&AN=136877361&site=eds-live>
- Leister, W. (2010). Mona Lisa on a Bad Day: Or the Impossibility of Neutrality and the Non-Likeness of Photographic Portraiture. *Photography & Culture*, 3(2), 153.
- Licht, A. (2007). *Sound art: beyond music, between categories*. New York, NY: Rizzoli.
- Licht, A. (2009). Sound art: Origins, development and ambiguities. *Organised Sound*, 14(1), 3-10. doi:10.1017/S1355771809000028
- Lincoln, Y.S. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage.
- McCarthy, C. (2018). Theorising Lindauer's Māori Portraits: Rethinking Images of Māori in Museums, Exhibitions, Ethnography and Art. *RIHA Journal* 0195. Retrieved from <http://www.riha-journal.org/articles/2018/0189-0197-special-issue-gottfried-lindauer/0195-mccarthy>
- McClure, P. (2005). Reflection on Practice. Retrieved from [http://cw.routledge.com/textbooks/9780415537902/data/learning/8\\_Reflection%20in%20Practice.pdf](http://cw.routledge.com/textbooks/9780415537902/data/learning/8_Reflection%20in%20Practice.pdf)
- McLean, M. (1996). *Māori music*. Auckland, NZ: Auckland University Press.
- Mane-Wheoki, J. (1995) My ancestor are with me always with me. In R. Kahukiwa, *Toiata: Robyn Kahukiwa works 1985-1995*. Wellington, New Zealand: Bowen Galleries with assistance from the Arts Council of New Zealand, Toi Aotearoa.
- Mane-Wheoki, J. (2005). He wahine toa: Robyn Kahukiwa, artist. In H. Hillard, E Lucie-Mmith, L. & J. Mane-Wheoki (2005), *The Art of Robyn Kahukiwa*. Auckland, New Zealand: Reed.
- Marsden, M. (2003). *The woven universe: selected writings of Rev. Māori Marsden (edited by Te Ahukaramu Charles Royal)*. Ōtaki, New Zealand: Estate of Rev. Māori Marsden.
- Martin, J. (2000). *Sonic Boom - The Art of Sound*. Retrieved from <http://www.musicweb-international.com/SandH/2000/may00/SonicBoom.htm>
- Mason, N., & Stanhope, Z. (Eds). (2016). *Gottfried Lindauer's New Zealand -The Māori Portraits*. Auckland, New Zealand: Auckland University Press in association with Auckland Art Gallery Toi o Tāmaki.
- Mead, S. M. (2003). *Tikanga Māori: living by Māori values*. Wellington, NZ: Huia.
- Mead, S. M. (2015). *Te Toi whakairo: The art of Maori carving*. Auckland, NZ: Oratia.
- Melbourne, H and Nunns, R. (1999). *Te Ku Te Whe* [CD]. Auckland, New Zealand: Rattle Records.

- Mikaere, A. (1994). Māori women: Caught in the contradictions of a colonised reality. *The University of Waikato Law Review*, 2(1), 125-150. Retrieved from [http://heinonline.org/HOL/Page?handle=hein.journals/waik2&div=9&g\\_sent=1&collection=journals](http://heinonline.org/HOL/Page?handle=hein.journals/waik2&div=9&g_sent=1&collection=journals)
- Milech, B., & Schilo, A. (2004). Exit Jesus: Relating the exegesis and the creative/production components of a research thesis. *Text (3), April*. Retrieved November 5, 2019 from <http://www.textjournal.com.au/speciss/issue3/content.htm>
- Miller, P. (2008). *Sound unbound: sampling digital music and culture*. Cambridge, MA: MIT Press.
- Minson, S. (2019a). *Sophia*. [Image] Retrieved 14<sup>th</sup> September from: <https://www.newzealandartwork.com/shop/product/262823/Sophia/#select-your-print>
- Minson, S. (2019b). *Atua Wāhine*. [Image] Retrieved 14<sup>th</sup> September from: <https://www.newzealandartwork.com/shop/product/221830/Atua-Wahine/#story>
- Moir, M. (1994). *Images of Māori women-Mataahua wāhine*. Auckland, New Zealand: Tandem Press.
- Møller, H. (1992). Fundamentals of binaural technology. *Applied Acoustics*, 36(3-4), 171-218. doi: 10.1016/0003-682x(92)90046-u
- Moon, P. (2008). *The tohunga journal: Hohepa Kereopa, Rua Kenana, and Maungapohatu*. Auckland, New Zealand: David Ling.
- Murphy, N. (2011). Te Awa Atua, te awa tapu, te awa wahine: An examination of stories, ceremonies and practices regarding menstruation in the pre-colonial Māori world. (Master of Arts Thesis. The University of Waikato, Hamilton, New Zealand). Retrieved from <https://researchcommons.waikato.ac.nz/handle/10289/5532>
- Museum of New Zealand Te Papa Tongarewa. (n.d). *Native portraits n.19897*. Retrieved December 9, 2017, from <https://collections.tepapa.govt.nz/object/410344>
- Musick M., Andreopoulou, A., Boren, B., Mohanraj, H., & Roginska, A. (2013). I Hear NY3D: Ambisonic Capture and Reproduction of an Urban Sound Environment. *Audio Engineering Society*. Retrieved August 2019 from <http://www.aes.org/e-lib/browse.cfm?elib=16997>
- Ndikung, B.S.B. (2018, 28 October). Where do we go from here: For they shall be heard. *Frieze* (199). Retrieved from <https://frieze.com/article/where-do-we-go-here-they-shall-be-heard>
- Nelson R. (2004). Doctoralness in the balance: The agonies of scholarly writing in studio research degrees. *Text (3)*. Retrieved November 5, 2019, from <http://www.textjournal.com.au/speciss/issue3/nelson.htm>
- Nepia, M. (2016). About the Artist: Star Gossage. *The Contemporary Pacific*, 28(2), vii-xvi. DOI: <https://doi.org/10.1353/cp.2016.0045>
- Ngata, A., & Polynesian Society (N.Z.). (1959). *Ngā Mōteatea: He maramara rere nō ngā waka maha*. Wellington, New Zealand: Polynesian Society.

- Niedderer, K. & Roworth-Stokes, S. (2007). *The role and use of the creative practice: Practice in research and its contribution to knowledge. Paper presented at IASDR Conference: Emerging Trends in Design Research. Hong Kong*, Retrieved from <https://pureportal.coventry.ac.uk/en/publications/the-role-and-use-of-creative-practice-in-research-and-its-contrib-2>
- Nordlund, B., & Lidén, G. (1963) An Artificial Head. *Acta Oto-Laryngologica*, 56, (2-6), 493-499. DOI: 10.3109/00016486309127442
- Nunns, R., & Thomas, A. (2014). *Te ara puoro: a journey into the world of Māori music*. Nelson, New Zealand: Craig Potton.
- O'Carroll, A. (2013). Kanohi Ki te Kanohi – A Thing of The Past? Examining the notion of “Virtual” ahikā and the implications for Kanohi Ki te Kanohi. *Pimatisiwin: A Journal of Aboriginal and Indigenous Community Health* 11(3), 441-451. Retrieved from <https://journalindigenousewellbeing.com/wp-content/uploads/2014/02/09OCarroll.pdf>
- Orbell, M. (1991). *Waiata: Māori songs in history: An anthology*. Auckland, New Zealand: Reed.
- Orwig, C. (2011). *Narrative Portraiture: Foundations of Portraiture* [Online video]. Retrieved from <https://www.lynda.com/Photography-Photo-Assignments-tutorials/Narrative-Portraiture-Foundations-of-Portraiture/73663-2.html>
- Paltridge, B., Starfield, S., Ravelli, L., & Nicholson, S. (2011). Doctoral writing in the visual and performing arts: Issues and debates. *International Journal of Art and Design Education*, 30, 242–255.
- Pere, R. (1988). Te Wheke: Whaia te Maramatanga me te Aroha. In Middleton, S. (Ed.), *Women and Education in Aotearoa* (pp. 6-19). Wellington, NZ: Allen & Unwin, Port Nicholson Press.
- Pere, R. (1994). Ako: Concepts and learning in the Māori tradition. Wellington, New Zealand. Te Kohanga Reo National Trust Board.
- Pihama, L. (2001). *Tihei mauriora: Honouring our voices. Mana wahine as a kaupapa Māori theoretical framework* (Doctoral thesis). The University of Auckland, Auckland, New Zealand. Pohatu, T. W. (2011). Mauri-Rethinking Human Wellbeing. *MAI Review*, 3, 1-12. Retrieved from <http://review.mai.ac.nz/index.php/MR/article/viewPDFInterstitial/380/680>
- Pomare, M., & Cowan, J. (1987). *Legends of the Māori*. Auckland, NZ: Southern Reprints.
- Pouwhare, R. M. I. (2016). *He iti te manu he nui te kōrero - The bird is small - the story is epic*. (MA Thesis, Auckland University of Technology, Auckland, New Zealand). Retrieved from <https://aut.researchgateway.ac.nz/handle/10292/9776>
- Pouwhare, R. & McNeill, H. (2018). Pūrākau: He Mahi Rangahau. *DAT Journal of Design, Art & Technology*, 3(2), 261-290. DOI: <https://doi.org/10.29147/dat.v3i2.94>
- QAGOMA. (2018). *APT4 / Lisa Reihana discusses 'Digital Marae'* [Video file]. Retrieved from <https://www.youtube.com/watch?v=vNxSfEF9bH4>
- Rangihau, J. (1992). Being Māori. In King, M. (Ed.), *Te Ao Hurihuri: Aspects of Māoritanga*, (pp. 183-190). Auckland, NZ: Reed.

- Rangiwai, B. (2018). "God is...": A personal theology based on stories from my grandmother. *Te Kaharoa: The eJournal on Indigenous Pacific Issues*, 11(1), 171-172. Retrieved from: <https://www.tekaharoa.com/index.php/tekaharoa/article/view/179/159>
- Reihana, L., & Devenport, R. (2009). *Digital marae*. New Plymouth, NZ: Govett Brewster Art Gallery.
- Reihana, L. (n.d). *Native Portraits n.19897*. Google Arts. Retrieved 16 August, 2019 from [https://artsandculture.google.com/asset/native-portraits-n-19897/VgH\\_3kSqDW9Y6A](https://artsandculture.google.com/asset/native-portraits-n-19897/VgH_3kSqDW9Y6A)
- Riley, H. (2005). Visualizing Research: A Guide to the Research Process in Art and Design: Carole Gray & Julian Malins. *Design Journal*. 8 (3), 61-62. DOI: 10.2752/146069205789331538
- Ritin S, F., & Griffiths, R. (2007). Portable MP3 players: innovative devices for recording qualitative interviews. *Nurse Researcher*, 15 (1), 7-15.
- Roginska, A. (2018). Binaural audio through headphones. In Roginska, A., & Geluso, P. (Eds.), *Immersive sound: The art and science of binaural and multi-channel audio* (Pages). New York, NY: Routledge.
- Roginska, A., & Geluso, P. (2018). Introduction. In Roginska, A., & Geluso, P. (Eds.), *Immersive sound: The art and science of binaural and multi-channel audio* (Pages). New York, NY: Routledge.
- Royal Society of New Zealand. (1905). *Taken from the Transactions and Proceedings of the Royal Society of New Zealand 1868-1961*, 38, p. 54.
- Royal, T.A. C. (2006). *Tinirau and Kae*. Retrieved from <https://teara.govt.nz/en/tangaroa-the-sea/page-3>
- Royal, T. C. (2009). *Mātauranga Māori: An introduction*. Hamilton, NZ: Mauriora-kite-Ao/Living Universe Ltd.
- Royal, T. C. (2012). Politics and knowledge: Kaupapa Māori and matauranga Māori. *New Zealand Journal of Educational Studies*, 47 (2), 30-37. Retrieved from <https://search-informit-com-au.ezproxy.aut.ac.nz/documentSummary;dn= 446746674901479;res=IELHSS>
- Ruru, S. (2016). *Māori women's perspectives of leadership and wellbeing*. (MA thesis, The University of Waikato, Hamilton, New Zealand). Retrieved from <https://researchcommons.waikato.ac.nz/handle/10289/10635>
- Ruwhiu, L. A. (2001). Bicultural issues in Aotearoa/New Zealand social work. In Connolly, M. (Ed.), *New Zealand social work: Contexts and practice* (pp. 54-71). Auckland, New Zealand: Oxford University Press.
- Ryan, P. M. (1995). *The Reed dictionary of modern Māori*. Auckland, New Zealand, Reed.
- Sadja, D. (2015). *Sound Portraits Radio — Experimental Electronic Music Radio*. Retrieved 31 July 2019, from <http://www.soundportraits.info/>
- Salmond, A. (1975). *Hui: a study of Māori ceremonial gatherings*. Auckland, NZ: A.H. & A.W. Reed.
- Schiffrin, D. (1996). Narrative as Self-Portrait: Sociolinguistic Constructions of Identity. *Language in Society*, 25(2), 167. 167-203. Retrieved from <https://www-jstor-org.ezproxy.aut.ac.nz/stable/4168695>

- Schön, D. A. (1983). *The reflective practitioner: How professionals think in action*. New York, NY: Basic Books.
- Schön, D. (1987). *Educating the Reflective Practitioner*. San Francisco, AC: Jossey-Bass.
- Schön, D. A., & Wiggins, G. (1992). Kinds of seeing and their function in designing. *Design Studies*, 13(2), 135-156. Retrieved from <https://www-sciencedirect-com>
- Scrivener, S. (2000a). *Reflection in and on action and practice in creative-production doctoral projects in art & design*. Retrieved from [https://www.herts.ac.uk/\\_\\_data/assets/pdf\\_file/0014/12281/WPIAAD\\_vol1\\_scrivener.pdf](https://www.herts.ac.uk/__data/assets/pdf_file/0014/12281/WPIAAD_vol1_scrivener.pdf)
- Scrivener, S., & Ings, W. (2009). Framing the typography extract from the exegesis of the thesis entitled Talking Pictures. *Studies in Material Thinking as Document* 3. 1-6. Retrieved November 5. 2019 from [https://www.materialthinking.org/sites/default/files/papers/ss\\_wi.pdf](https://www.materialthinking.org/sites/default/files/papers/ss_wi.pdf)
- Shimonski, R., & Basile, C. (2009). *Pro Tools 8 kit: the complete professional workflow for music production*. Amsterdam, The Netherlands: Boston, MA: Focal Press.
- Shirres, M. P. (1997). *Te tangata: The human person*. Auckland, NZ: Accent.
- Simmons, D. R. (1985). *Whakairo: Maori tribal art*. London, UK: Oxford University Press.
- Skinner, D. (2016). *The Māori meeting house: introducing the whare whakairo*. Honolulu, HI: University of Hawai Press.
- Sela-Smith, S. (2002). Heuristic research: A review and critique of Moustakas's method. *Journal of Humanistic Psychology*, 42(23), 53–88. Retrieved from <http://journals.sagepub.com/doi/abs/10.1177/0022167802423004>
- Smith, H. & Solomon, O. (Eds) (2002). *Taiāwhio: conversations with contemporary Māori artists*. Wellington, NZ: Te Papa Press.
- Smith, L. T. (1992). Māori women: Discourses, projects and mana wahine. In S. Middleton, S. & A. Jones (Eds.), *Women and education in Aotearoa, Vol. 2* (pp. 33-51). Wellington, New Zealand: Bridget Williams Books.
- Smith, L.T (1993). Getting out from down under: Māori women, education and the struggles for mana wahine. In M. Arnot & K. Weiler (Eds.), *Feminism and social injustice in Education*. London, UK: The Farmer Press.
- Smith, L. T. (1999). *Decolonizing methodologies: research and indigenous peoples*. London, UK; New York, NY: Zed Books.
- Smith, L. T. (2011, May). Story-ing the development of Kaupapa Māori-a review of sorts. *Symposium conducted at the meeting of the Kei tua o te pae hui proceedings – the challenges of Kaupapa Māori in the 21<sup>st</sup> century Pipitea Marae*, Wellington, New Zealand.
- Smith, V. (2003). *Colonising the stage: The socio-cultural impact of colonisation on kapa haka*. (MA thesis, The University of Auckland, New Zealand). Retrieved from <http://hdl.handle.net/2292/3244>
- Soanes, C., & Stevenson, A. (Eds.). (2008). *Concise Oxford English dictionary*. New York, NY: Oxford University Press.
- Sound on sound* (2018). Retrieved from <https://www.soundonsound.com/sound-advice/glossary-technical-terms>
- Stockdale, A (2002). Tools for Digital Audio Recording in Qualitative Research. *Social Research Update*, (38). Retrieved from <http://sru.soc.surrey.ac.uk/SRU38.html>



- Sudhir, K., & Kakar, K. (2009). *The Indians: Portrait of a people*. New Delhi, India: Penguin.
- Tamati-Quenell, M. (2002). CHAPTER In H. Smith & O. Solomon, (Eds), *Taiāwhio: conversations with contemporary Māori artists*. Wellington, NZ: Te Papa Press.
- Tan, S., Pfordresher, P., & Harré, R. (2018). *Psychology of music: from sound to significance*. Abingdon, UK: Routledge.
- Tapsell, P. (2000). *Pūkaki: a comet returns*. Auckland, New Zealand: Reed.
- Tate, H. (2010). *Towards some foundation of a systematic Māori theology: He tirohanga anganui ki ētahi kaupapa hōhonu mo te whakapono*. Melbourne, Australia: Melbourne College of Divinity.
- Tauroa, H., and Tauroa, P. (1986). *Te marae: a guide to customs & protocol*. Auckland: Reed Methuen.
- Taylor, A., & Glen, J. (1979) (eds). *C.F Goldie (1870-1947) His life & Painting*. Martinborough, New Zealand: Waiura
- Te Awekotuku, N. (1991). *Mana wahine Māori: selected writings on Māori women's art, culture, and politics*. Auckland, New Zealand: New Women's Press.
- TechTerms. (n.d.). *Midi*. Retrieved from <https://techterms.com/definition/midi>
- The Arts Foundation Te Tumu Toi, (2014). *Star Gossage*. Retrieved from: <https://www.thearts.co.nz/artists/star-gossage>
- Tilley, C. (1997). *A phenomenology of landscape: places, paths and monuments*. Oxford, UK: Berg.
- Toop, D. (2000). *Sonic Boom exhibition catalogue*. London, UK: Hayward Gallery. Retrieved from <https://artsandculture.google.com/exhibit/sonic-boom-the-art-of-sound-hayward-gallery/DAISWHc6BYCUJQ?hl=en>
- Van Daele, B., & Van Baelen, W. (2011). *Auro-3D Octopus Codec: Principles behind a revolutionary codec*: Auro Technologies NV. Retrieved from <https://www.auro-3d.com/wp-content/uploads/documents/Auro3D-Octopus-White-Paper-v2-7-20111117.pdf>
- Walden, J. S. (2008). Composing character in musical portraits: Carl Philipp Emanuel Bach and L'Aly Rupalich. *Musical Quarterly*, 91(3-4), 379. doi:10.1093 /musqtl/gdp004
- Walden, J. (2018). *Musical portraits. The composition of identity in contemporary and experimental music*. Kettering: Oxford University Press.
- Walker, R. (1990). *Ka whawhai tonu matou Struggle without end*. Auckland, New Zealand: Penguin.
- Walker, R. (2008). *Tohunga whakairo: Paki Harrison: the story of a master carver*. Auckland, New Zealand: Penguin.
- Weaver, P, J. (1939). Phonograph reviews. *Music Educators Journal*. 25,6, 66-68. Retrieved from <https://doi.org/10.1177/002743213902500619>
- Wenzel, E., Begault, D., & Godfroy-Cooper, M. (2018). Perception of spatial sound. In A. Roginska & P. Geluso (Eds.), *Immersive sound: the art and science of binaural and multi-channel audio* (pp. 5-39). New York, NY: Routledge.



- Westbrook, P. (2014, 7 November). Nga Uri O Hine Raukatauri-The Children of Hine Raukatauri: The Goddess of Flutes. *Flute Journal – A Resource for Flute Players*. Retrieved from <http://flutejournal.com/nga-uri-o-hine-raukatauri-the-children-of-hine-raukatauri-the-goddess-of-flutes/>
- White, A. (2012). *Lisa Reihana: a radical Māori artist*. Auckland, New Zealand: Papakura Arts Gallery.
- White, A. (2014). Saffron Te Ratana Tikanga Toi. In N. Mason, J. Mane-Wheoki, A-M. White, N. Borell, S. Hillary & L. Furrey, *Five Māori painters* (pp.178- 187). Auckland, New Zealand: Auckland Art Gallery Toi o Tāmaki.
- Williams, H. W. (2003). *Dictionary of the Māori language* (1<sup>st</sup> Ed). Wellington, New Zealand, GP Publications.
- Williams, K. (2012). Improvisation as composition: Fixity of form and collaborative composition in Duke Ellington's Diminuendo and Crescendo in Blue. *Jazz Perspectives*, 6(1-2), 223-246. Retrieved from <http://www.tandfonline.com/doi/abs/10.1080/17494060.2012.729712>
- Wishart, T. (1996). *On Sonic Art*. New York, NY: Routledge.
- Witz, K. (2006). The participant as ally and essentialist portraiture. *Qualitative Inquiry*, 12(2), 246-268. doi:10.1177/1077800405284365
- Woodall, J. (1997). *Portraiture: facing the subject*. Manchester, UK: Manchester University Press.
- Välimäki, V., Franck, A., Rämö, J., Gamper, H., & Savioja, L. (2015). Assisted Listening Using a Headset: Enhancing audio perception in real, augmented, and virtual environments. *IEEE Signal Processing Magazine*, (2), 92.
- Yablon, N. (2014). Posing for Posterity: Photographic portraiture and the invention of the Time Capsule, 1876-89. *History of photography*. 38(4), 331–355.
- Yates-Smith, A. (1998). *Hine! E hine! Rediscovering the feminine in Māori spirituality* (Unpublished doctoral thesis). University of Waikato, Hamilton, New Zealand.
- Yates-Smith, A. (2003). Reclaiming the Ancient Feminine in Māori Society. Kei wareware i a tātou te Ūkaipō! *Journal of Maori and Pacific Development* 4(1), 10-19. Retrieved from <https://search.informit.com.au/documentSummary;dn=884456339650618;res=IELIND>

## Appendices

## APPENDIX 1

### Documentation relating to ethical approval

1.1 AUTECH approval letter

1.2 Information sheets

1.3 Indicative consent form

## 1.1 AUTEC APPROVAL LETTER

21 March 2017  
Welby Ings  
Faculty of Design and Creative Technologies

Dear Welby

### *Re Ethics Application:*

17/44 Kaati ko te aroha te tiapu I Kakepuku;

Kia rere arorangi te tihi ki Pirongia

(An outpouring of love leaps over Kakepuku;

Soaring heavenwards to the peak of Pirongia)

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 20 March 2020.

As part of the ethics approval process, you are required to submit the following to AUTEC:

- A brief annual progress report using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 20 March 2020;
- A brief report on the status of the project using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>. This report is to be submitted either when the approval expires on 20 March 2020 or on completion of the project.

## AUTEC SECRETARIAT

Auckland University of Technology  
D-88, WU406 Level 4 WU Building City Campus  
T: +64 9 921 9999 ext. 8316  
E: [ethics@aut.ac.nz](mailto:ethics@aut.ac.nz)  
[www.aut.ac.nz/researchethics](http://www.aut.ac.nz/researchethics)

It is a condition of approval that AUTEC is notified of any adverse events or if the research does not commence. AUTEC approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

AUTEC grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to obtain this.

To enable us to provide you with efficient service, please use the application number and study title in all correspondence with us. If you have any enquiries about this application, or anything else, please do contact us at [ethics@aut.ac.nz](mailto:ethics@aut.ac.nz).

All the very best with your research,



Executive Secretary  
Auckland University of Technology Ethics Committee

Cc: Maree Sheehan; [hinematau.mcneill@aut.ac.nz](mailto:hinematau.mcneill@aut.ac.nz)

## 1.2 INFORMATION SHEETS

### Participant Information Sheet Exemplar

Instructions for use of this exemplar:

1. This section is provided to assist you in the effective use of this exemplar.
2. Comprehensive information about AUT's ethics approval processes may be found on the Research ethics website at <http://aut.ac.nz/researchethics> and in particular the guidelines for the use of this exemplar (Appendix D).
3. If your research requires ethics approval by a Health and Disability Ethics Committee, please ensure that your Information Sheet conforms to the template given in the Quick Links section on the HDEC website at <http://ethics.health.govt.nz/>.
4. It is recommended that researchers use the format of this exemplar though this is not compulsory. The following content however is compulsory and must be incorporated into your Information Sheet:
  - The AUT brand and logo;
  - The two paragraphs in the section titled 'What do I do if I have concerns about this research?' (note that the wording given in the template must be used);
  - The AUTEK approval details (Note that the date of approval is the date of the memo from the Executive Secretary giving final ethics approval, not the date of the AUTEK meeting).
5. The primary purpose of an Information Sheet is to ensure that people are able to give informed consent to participating in your research. The quantity and quality of the information needs to be adequate. Remember that you may only use the data for the purposes for which it has been given so please ensure that you advise your participants of all likely uses.
6. The question and answer format is used in the exemplar because participants and researchers have advised that it is a successful format. If you think that your research would be better served by a different format, then use it, but ensure that you've covered all the points. In the same way, feel free to delete or add questions and answers as is appropriate to your research.
7. Do delete sections that are not applicable to your research.
8. Do adjust the header and footer sections.
9. It is very important that your language is appropriate for the culture and age-group of the people who will read it.
10. This is an Information Sheet for participants which will be used under the auspices of the University – please use simple language to describe your research and the processes involved, be friendly and encourage the reader to participate in your research, and *ensure that your grammar and spelling are of a high quality*.

11. When you have drafted your Information Sheet, and before you submit it with your application, delete this instruction section and ensure that you have deleted all the advice typed under the headings in the exemplar.

Before submitting this with your application, please note the following:

- Incomplete or incorrectly formatted applications will not be considered by AUTECH;
- Please check online for the most recent version of this exemplar before submitting your application;

This Information Sheet needs to be submitted, along with the application and all associated documents as follows:

- In printed form;
- With the required signatures in the relevant part of the application form;
- Single sided;
- Using clips rather than staples;
- By 4 pm on the agenda closing date at:  
The AUTECH Secretariat  
Room WU406, level 4, WU Building,  
46 Wakefield Street, City Campus.
- The Internal Mail Code is D-88. If sending applications by Internal Mail, please ensure that they are posted at least two days earlier to allow for any delay that may occur.



1.3 INDICATIVE CONSENT FORM

Participant Information Sheet

*Date Information Sheet Produced:*

23 January, 2017

*Project Title*

Kaati ko te aroha te tiapu i Kakepuku;  
Kia rere arorangi te tihi ki Pirongia  
(An outpouring of love leaps over Kakepuku;  
Soaring heavenwards to the peak of Pirongia).

*An Invitation*

Ko Tainui te waka  
Ko Kakepuku me Pirongia ngā maunga  
Ko Waikato te awa  
Ko Motiti me Te Kopua ngā marae  
Ko Ruki Te Ruki tōku koroheke  
Nō Ngāti Maniapoto, Waikato  
Ko Maggie Waitapu Emery tōku ruruhi.  
Nō Ngāti Maniapoto, Ngāti Tūwharetoa  
Ko Marjorie Mata Ruki Sheehan tōku māmā  
Ko Colin Sheehan tōku pāpā  
Ko Maree Sheehan ahau

*Tēna koe*

I am enrolled in a PhD at AUT. My research focuses on Māori women singer/songwriters in the late 1980s and early 1990s for my PhD thesis. It would be a honour to have you participant in my research and therefore I would like to formally invite you to be a participant. Participation is

voluntary and you will in no way be disadvantaged if you choose not to take part. You may withdraw at any time before you commit to being interviewed. However as part of the this research you will ne named, considering you are a well known Māori singer/songwriter and publically known as a popular contemporary music recording artist.

*What is the purpose of this research?*

The research examines particular contemporary *waiata* that you wrote in the time of the late 1980s and early 1990s and why you wrote them. It looks at what inspired you to write these *waiata* and what your creative process is. This research provides a deeper understanding of contemporary Māori music and how Māori women singer/songwriters have contributed to Māori knowledge and cultural understandings through their composition and performance of *waiata* and also how your *waiata* was part of a wider New Zealand audience through recording and release. It also looks at your leadership, initiative and courage to distribute.

This research draws on an ethos of *Mātauranga Māori*, or Māori knowledge to engage with the phenomenon of musical and cultural contemporary *waiata* that was created and performed by you as one of a significant cohort of Māori women in the late 1908s and early 1990s.

The concept of audio-portraiture emanating from *waiata* has to date not been explored as a creative phenomenon.

*How was I identified and why am I being invited to participate in this research?*

I am asking you to participate in this study because you are one of the most significant Māori women singer songwriters of the late 1980s and 1990s in Aotearoa/New Zealand.

### *How do I agree to participate in this research?*

In the first phase of first phase of the inquiry I use *kanohi ki te kanohi* (face to face interview/kōrereoro) as an appropriate cultural method because it threads together the elements of *titiro* (look), *whakarongo* (listen) and *kōrero* (conversation). These elements are integral to the data gathering process because they help form a bond of mutual respect and trust from which knowledge can be shared and creative collaborations can be formed with the researcher and participants. In this phase of the inquiry I will utilise audio recording equipment to record conversations. The second method utilised involves jamming, a musician's co-understanding of thinking and musical knowledge, and as such, it reaches beyond both interview and observation. This process affirms the respect and warmth of the research relationship and allows me to observe subtleties in the work that can be discussed in the context of re-performance. I explore the *kaupapa* of the contemporary *waiata* through jamming with the participants, utilising our voices, and playing the guitar and keyboards with them. These jam sessions will be recorded with a digital audio recorder and integrated into the digital thesis (digital ebook) as audio files.

I would like you to fill out the participation and consent forms. If you received this invitation in the post, you will find the Questionnaire and Consent Form in the same envelope. If you agree to participate, you need to sign the Consent Form, fill out the participation and consent forms and send them both back to me in the self-addressed envelope.

Your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to

withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

### *What will happen in this research?*

This thesis is concerned with the *kaupapa* (topic, policy) and *mauri* (life principle, vital essence) of contemporary Māori women's *waiata* (song, chant, psalm). The first part of the inquiry examines musical and contextual material in the work of five Māori women who were at the forefront of New Zealand music in the late 1980s and 1990s. Your contemporary *waiata* fused te reo Māori, Māori cultural knowledge and understandings and traditional indigenous instruments and did much to shape and progress Māori identity in Aotearoa. By examining your work in relation to cultural and social contexts, the thesis seeks to understand the meanings of contemporary *waiata* in this period.

The second phase of the research is concerned with 'audio portraiture'. Here as a composer and musician I creatively reflect on the origin of a selected work by you. This reflection artistically considers the stories and *kaupapa* that motivated your work. As an extension of this, the research also considers and responds to the *mauri* of these *waiata*. In doing so, I utilise an auto-ethnomusicological, practice-led approach to suggest that the *mauri* of contemporary Māori women's *waiata* may be a living entity capable of ongoing interpretation and re-iteration.

### *What are the discomforts and risks?*

There are no known risks associated with this interview and jamming process, but if you are uncomfortable with

any of the questions, please do not feel obliged to answer or you can contact me or my research supervisor with any concerns you may have.

#### ***How will these discomforts and risks be alleviated?***

If you feel there are any discomforts or risks associated with being interviewed or participating in jamming sessions with me, please do not feel you have to answer or participate.

AUT Health Counselling and Wellbeing is able to offer three free sessions of confidential counselling support for adult participants in an AUT research project. These sessions are only available for issues that have arisen directly as a result of participation in the research, and are not for other general counselling needs. To access these services, you will need to:

- drop into our centres at WB219 or AS104 or phone 921 9992 City Campus or 921 9998 North Shore campus to make an appointment. Appointments for South Campus can be made by calling 921 9992
- let the receptionist know that you are a research participant, and provide the title of my research and my name and contact details as given in this Information Sheet
- You can find out more information about AUT counsellors and counselling on <http://www.aut.ac.nz/being-a-student/current-postgraduates/your-health-and-wellbeing/counselling>.

#### ***What are the benefits?***

The findings from this study will enable me to complete my PhD thesis, which is of benefit to me. While there are no direct benefits for you, I am hoping that the results of this research will provide a deeper understanding of contemporary music and how Māori women contribute to Māori knowledge and cultural understandings through their composition and performance of *waiata*.

#### ***What compensation is available for injury or negligence?***

In the unlikely event of a physical injury as a result of your participation in this study, rehabilitation and compensation for injury by accident may be available from the Accident Compensation Corporation, providing the incident details satisfy the requirements of the law and the Corporation's regulations.

#### ***How will my privacy be protected?***

This research will not be undertaken anonymously, which means that the your name and identification as a participant in this research will be reflected in the research interviews and findings.

#### ***What are the costs of participating in this research?***

There are no costs associated with these interviews, beyond the time taken to spend with you being interviewed and jamming.

#### ***What opportunity do I have to consider this invitation?***

I would like to have an initial korero with you over the phone to talk about the research and your involvement. At which point we can discuss your availability to participate. Secondly I would like to send you formal participation and consent forms for you to consider. I would like to receive your acceptance or not to participate within a month of receiving the invitation.

#### ***Will I receive feedback on the results of this research?***

Information will be disseminated to each participant once they have registered their interest. Participants living in the wider Auckland area will be met and informed verbally and then given the required written documentation. Participants living out of Auckland will be sent the required written documentation via mail upon registering their interest.

***What do I do if I have concerns about this research?***

Any concerns regarding the nature of this project should be notified in the first instance to my primary supervisor and or my secondary supervisor, on:

**Dr. Welby Ings**  
Professor Graphic Design  
Ph.D. and M. Phil. programme co-ordinator  
School of Art & Design  
AUT University Auckland  
+64 9 9219999 ext: 8621  
welby.ings@aut.ac.nz  
<http://www.aut.ac.nz/profiles/welby-ings>

**Associate Professor Hinematau McNeill**  
Te Ara Poutama programmes  
AUT University Auckland  
+64 9 9219999 ext: 6077  
[hinematau.mcneill@aut.ac.nz](mailto:hinematau.mcneill@aut.ac.nz)

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTC, Kate O'Connor, [ethics@aut.ac.nz](mailto:ethics@aut.ac.nz) , 921 9999 ext 6038.

***Whom do I contact for further information about this research?***

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

**Researcher Contact Details:**  
  
Maree Sheehan, Lecturer  
Te Ara Poutama  
Auckland University of Technology  
Private Bag 92006, Auckland  
Ph 09 921-9999 ext 6010  
Email: [msheehan@aut.ac.nz](mailto:msheehan@aut.ac.nz)  
Mobile: 021994169

**Project Supervisor Contact Details:**  
  
Maree Sheehan, Lecturer  
Te Ara Poutama  
Auckland University of Technology  
Private Bag 92006, Auckland  
Ph 09 921-9999 ext 6010  
Email: [msheehan@aut.ac.nz](mailto:msheehan@aut.ac.nz)  
Mobile: 021994169

**Dr. Welby Ings**  
Professor Graphic Design  
Ph.D. and M. Phil. programme co-ordinator  
School of Art & Design  
AUT University Auckland  
+64 9 9219999 ext: 8621  
[welby.ings@aut.ac.nz](mailto:welby.ings@aut.ac.nz)  
<http://www.aut.ac.nz/profiles/welby-ings>

**Associate Professor Hinematau McNeill**  
Te Ara Poutama programmes  
AUT University Auckland  
+64 9 9219999 ext: 6077  
[hinematau.mcneill@aut.ac.nz](mailto:hinematau.mcneill@aut.ac.nz)

***Approved by the Auckland University of Technology Ethics Committee on type the date final ethics approval was granted, AUTC Reference number type the reference number.***

### 1.3 INDICATIVE CONSENT FORMS

## Consent and Assent Form Exemplars

Instructions for use:

1. This section is provided to assist you in the effective use of these exemplars.
2. Comprehensive information about AUT's ethics approval processes may be found online at <http://www.aut.ac.nz/researchethics> and especially section 2 Informed and Voluntary Consent of Applying for Ethics Approval: Guidelines and Procedures to guide your use of these exemplars. It will also assist if you read the information in the Glossary on the distinction between Assent and Consent\*\* as well as the Frequently Asked Questions section. If your research requires ethics approval by a Health and Disability Ethics Committee (HDEC), please ensure that your Consent Form conforms to the template given in the quick links section of the HDEC website (<http://ethics.health.govt.nz/>)
3. The format of these Consent and Assent Forms is AUTECH's preferred format. You may choose to format it differently, in which case you will need to provide a reason for this in the appropriate section of the application form and you also need to know that the following content is compulsory and must be incorporated into your Consent Form:
  - The AUT brand and logo;

- The Consent or Assent statements;
  - The AUTECH approval details (Note that the date of approval is the date of the memo from the Executive Secretary giving final ethics approval, not the date of the AUTECH meeting).
4. Do rewrite sections to better reflect your research and the contents of your Information Sheet.
  5. Do make additional provision for the signatures of parents or guardians where the participant is aged between 16 and 20 and legally able to give consent and when parental agreement is appropriate\*\*.
  6. Do delete sections that are not applicable to your research.
  7. Do adjust the header and footer sections.
  8. This is a Consent Form for participants, which will be used under the auspices of the University – please use language appropriate to the potential participants involved, be friendly and encourage the reader to participate in your research, and *ensure that your grammar and spelling are of a high quality*.
  9. If you will be using an anonymous questionnaire as your research instrument, then a Consent Form may not be required. Please refer to the Frequently Asked Questions section of the Ethics Knowledge Base (see above).
  10. When you have drafted your Consent Form, and before you submit it with your application, delete this instruction section and any instructions (usually in coloured font) in the exemplars.

*\*\*You have understood the difference between assent and consent, haven't you?*

Before submitting this with your application, please note the following:

- Incomplete or incorrectly formatted applications will not be considered by AUTECH;
- Please check online for the most recent version of this exemplar before submitting your application;

This Consent Form needs to be submitted, along with the application and all associated documents as follows:

- In printed form;
- With the required signatures in sections A.8 and A.9;
- Single sided;
- Using clips rather than staples;
- By 4 pm on the agenda closing date at:  
The AUTECH Secretariat  
Room WU406, WU Building,  
46 Wakefield Street, City Campus.
- The Internal Mail Code is D-88. If sending applications by Internal Mail, please ensure that they are posted at least two days earlier to allow for any delay that may occur.



## Consent Form

For use when interviews are involved.

Project title:

***Kaati ko te aroha te tiapu i Kakepuku;  
Kia rere arorangi te tihi ki Pirongia***  
*(An outpouring of love leaps over Kakepuku;  
Soaring heavenwards to the peak of Pirongia).*

Project Supervisors:

Professor Welby Ings,  
Associate Professor Hinematau McNeill

Researcher:  
Maree Sheehan

- I have read and understood the information provided about this research project in the Information Sheet dated dd mmmm yyyy.
- I understand that I will be identified in the research and in any future publications that arise from the research
- I have had an opportunity to ask questions and to have them answered.
- I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study before data collection without being disadvantaged in any way.
- I understand that if I withdraw from the study then I will be offered the choice between having any data that is

identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.

- I agree to take part in this research.
- I wish to receive a summary of the research findings (please tick one):  
**Yes / No**

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

Date:

***Approved by the Auckland University of Technology Ethics Committee on type the date on which the final approval was granted AUTEK Reference number type the AUTEK reference number***

Note: The Participant should retain a copy of this form.

Consent and Release Form

For use when photographs, videos or other image recording is being used

Project Title

Kaati ko te aroha te tiapu i Kakepuku;  
Kia rere arorangi te tihi ki Pirongia  
(An outpouring of love leaps over Kakepuku;  
Soaring heavenwards to the peak of Pirongia).

Project Supervisors:	Researcher:
Professor Welby Ings,	Maree Sheehan
Associate Professor Hinematau McNeill	

- I have read and understood the information provided about this research project in the Information Sheet dated dd mmmm yyyy.
- I have had an opportunity to ask questions and to have them answered.
- I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.

- I permit the researcher | artist to use the photographs that are part of this project and/or any drawings from them and any other reproductions or adaptations from them, either complete or in part, alone or in conjunction with any wording and/or drawings solely and exclusively for (a) the researcher’s | artist’s portfolio; and (b) educational exhibition and examination purposes and related design works; and (c) all forms and media for advertising, trade and any other lawful purposes as stated on the Information Sheet (used only where the next statement does not apply).
- I understand that the photographs will be used for academic purposes only and (omit this phrase only when c in the previous statement is used) will not be published in any form outside of this project without my written permission.
- I understand that any copyright material created by the photographic sessions is deemed to be owned by the researcher | artist (where the researcher | artist has been commissioned to do the work, the name of the commissioning person or organisation needs to be used instead of ‘the researcher | artist’) and that I do not own copyright of any of the photographs.
- I agree to take part in this research.

Participant’s signature:

Participant’s name:

Participant’s Contact Details (if appropriate):

Date:

Approved by the Auckland University of Technology Ethics Committee on type the date on which the final approval was granted AUTECH Reference number type the AUTECH reference number

Note: The Participant should retain a copy of this form.

## APPENDIX 2

**Three audio-portraits as wav.  
Files via soundcloud hyperlinks**

In order to experience the full immersive and binaural nuances, it is important to have the best quality headphones, such as Sennheiser, Bose, Sony or Beats. Refrain from using mobile headphones or pods. Also the listening experience should be conducted in a darkened space with eyes closed.

---

**MOANA MANIAPOTO  
AUDIO-PORTRAIT FINAL 2019**

Link: <https://soundcloud.com/maree-sheehan-1/moana-maniapoto-sonic-portrait/s-99LJU>

CLICK ON THE LINK

---

**TE RITA PAPESCH  
AUDIO-PORTRAIT FINAL 2019**

Link: <https://soundcloud.com/maree-sheehan-1/te-rita-papesch-audio-portraiture-final/s-eMzpS>

CLICK ON THE LINK

---

**RAMON TE WAKE AUDIO-PORTRAIT  
FINAL 2019**

Link: <https://soundcloud.com/maree-sheehan-1/ramon-te-wake-final-audio-portrait/s-gY8bK>

CLICK ON THE LINK

APPENDIX 3

Audio-sketch, audio draft and hypothesis comparatives as wav. Files via soundcloud hyperlinks



In order to experience the full immersive and binaural nuances, it is important to have the best quality headphones, such as Sennheiser, Bose, Sony or Beats. Refrain from using mobile headphones or pods. Also the listening experience should be conducted in a darkened space with eyes closed.

AUDIO SKETCH AS WAV.FILE  
VIA SOUNDCLOUD HYPERLINK

Moana Maniapoto

audio-sketch #1Tahi

Link: <https://soundcloud.com/maree-sheehan-1/moana-maniapoto-tahi-audio-sketch1/s-9YPqL>

CLICK ON THE LINK

Moana Maniapoto

audio- sketch #1Moana and Toby

Link: <https://soundcloud.com/maree-sheehan-1/moana-and-tobysounddome-audio-sketch-2/s-lWNtd>

CLICK ON THE LINK

AUDIO DRAFT AS WAV.FILE  
VIA SOUNDCLOUD HYPERLINK

Moana Maniapoto

audio-draft #1

Link: <https://soundcloud.com/maree-sheehan-1/moana-maniapoto-audio-portrait-draft-1/s-zPgu7>

CLICK ON THE LINK

AUDIO HYPOTHESIS COMPARATIVE TESTING  
AS WAV.FILES VIA SOUNDCLOUD HYPERLINKS

Moana Maniapoto

audio-hypothesis test #1

Link: <https://soundcloud.com/maree-sheehan-1/moana-maniapoto-hypothesis-test-audio-portrait-draft-1/s-TwUvd>

CLICK ON THE LINK

Moana Maniapoto

audio-hypothesis test #2 comparative

Link: <https://soundcloud.com/maree-sheehan-1/moana-maniapoto-audio-hypothesis-test-2-comparative-final/s-OPJXu>

CLICK ON THE LINK

APPENDIX 4

Biographical profiles

<sup>262</sup> Claude Papesch profile <http://www.audioculture.co.nz/people/claude-papesch>

<sup>263</sup> Sister Mary Leo profile at <https://teara.govt.nz/en/biographies/4n8/niccol-mary-leo>

<sup>264</sup> Canon Wi Te Tau Huata profile at <https://teara.govt.nz/en/biographies/5h39/huata-wiremu-te-tau>

Te Rita Bernadette Papesch

(Ngāti Apakura, Waikato-Maniapoto, Ngāti Porou, Ngāti Whakaue)

Te Rita Papesch is well recognised for her long involvement in kapa haka (*Māori performing arts*). With over forty years of experience, she is considered a consummate exponent of this artform. In 1979 she became the first woman to receive the Kaitātaki Wahine title at the national kapa haka championships in Gisborne. Prior to this, she performed for Queen Elizabeth during the 1970 Royal Tour and was part of the inaugural Waikato University kapa haka group, which formed in 1978. Te Rita was presented with the Lifetime Achievement Award for services towards kapa haka at the Tainui Waka Kapa Haka Festival in 2018.

Te Rita was born in 1950 and grew up in the little rural village of Pirongia in the Waikato, with her parents, nine siblings and her grandfather. Her father is of Czechoslovakian heritage and her mother is Māori. Music was always a huge part of the family, and both of her parents sang. From a young age she was encouraged to pursue classical piano and vocal lessons. She often acknowledges her blind Uncle Claude Papesch,<sup>262</sup> who was a famous blind organist. Te Rita describes her voice at the time as coloratura soprano. Because of her vocal talents, Te Rita was sent to Auckland in her teens to be taught by Sister Mary Leo<sup>263</sup> but because she suffered from home sickness, she soon returned to Waikato.

Te Rita continued to study music and performed as a solo vocalist in various productions and competitions until she became pregnant at a young age to Paraire Huata, (the eldest son of Canon Wi Te Tau Huata).<sup>264</sup> She describes this as a difficult time, when pregnancy out of marriage

**265** John Te Rangianiwaniwa Rangihau profile at <https://teara.govt.nz/en/biographies/5r6/rangihau-john-te-rangianiwaniwa>

**266** Sir Timoti Karetu profile at <https://www.tvnz.co.nz/one-news/new-zealand/sir-timoti-karetu-one-m-oridoms-most-respected-linguists-takes-step-limelight>

**267** Professor Wahrehuia Milroy profile at [https://www.waateanews.com/waateanews/x\\_news/MjE2NjM/Breakfast%20with%20Dale/Te-Wharehuia-Milroy-Morpheus-of-M%C4%81oridom](https://www.waateanews.com/waateanews/x_news/MjE2NjM/Breakfast%20with%20Dale/Te-Wharehuia-Milroy-Morpheus-of-M%C4%81oridom)

**268** Hirini Melbourne profile at <https://www.sounz.org.nz/contributors/1166>

was very frowned upon. At this point her parents sent her away to Christchurch and it was proposed that if the child was a male that the grandfather and family would raise it (personal communication, 2019). However, Te Rita was determined to keep her baby. Returning to the Waikato with her child, she eventually married Paraire Huata and they had five children together before they separated. It was at this time that she began to focus on studying Māori music and kapa haka under the guidance of her family, John Te Rangianiwaniwa Rangihau,<sup>265</sup> Sir Timoti Karetu<sup>266</sup>, Professor Wharehuia Milroy<sup>267</sup>, and Hirini Melbourne<sup>268</sup>. Kapa haka became her passion and she has frequently been asked to judge at Te Matatini Kapa Haka National competitions. Te Rita has given birth to seven children and has 32 mokopuna (*grandchildren*), to whom she has dedicated her life. She is also the matriarch of her whānau kapa haka group, *Te Haona Kaha*.

Alongside Kapa haka and her whānau, education has been a huge part of Te Rita’s life. She graduated with her doctorate from Canterbury University in 2015, with a PhD titled “Creating a Modern Māori Identity Through Kapa Haka.” She currently lectures in the Master of Applied Indigenous Knowledge degree at Te Wānanga o Aotearoa at Mangakōtukutuku campus in Hamilton. She is proud of all her children, who have also been successful in tertiary education.



**269** The documentary “Syd Jackson: Life and times of a fully-fledged activist” can be viewed at <https://www.nzonscreen.com/title/syd-jackson-life-and-times-of-a-fully-fledged-activist-2003>

Moana Maniapoto

(Ngāti Tūwharetoa, Tūhourangi, Ngāti Pīkiao)

Since the release of her first album Tahi in 1982, Moana Maniapoto is regarded as one of the most significant voices in the Aotearoa music scene (Bourke, 2016). She is a political activist who continues to write and produce contemporary Māori music that legitimises and brings Māori language and culture into the mainstream. In 2016, Maniapoto’s significant contribution to music and the impact on New Zealand’s culture was honoured by the Australian Performing Rights Association (APRA), when she was inducted into the New Zealand Music Hall of Fame. Her success has inspired other artists and she has contributed significantly to the empowerment and strengthening of te reo Māori and mātauranga Māori.

Moana was born in Invercargill where she lived for many years with her parents Nepia and Bernadette and her five younger siblings. The family eventually relocated to Rotorua so they could care for Moana’s grandfather. As an adolescent, Moana attended St Joseph’s Māori Girl’s College in Napier and it was here that she was involved in kapa haka and the choir. It was these influences, as well as listening to her father and his brothers playing the guitar and singing in bands, that contributed to Moana’s early foundations in music. Being on the marae was a constant part of her life, both in Rotorua and Turangi. She describes her childhood as “fun and full of many good times” (personal communication, 2018).

After secondary school, Moana attended Auckland University and studied to become a lawyer. It was in these years that she met Syd Jackson<sup>269</sup> and other Māori political activists and in this environment she says her political and

**270** Willie Jackson’s profile can be viewed at [https://www.labour.org.nz/willie\\_jackson](https://www.labour.org.nz/willie_jackson)

**271** Dalvanus Prime’s profile can be viewed at <https://www.nzonscreen.com/profile/dalvanus-prime>

**272** “Poi E” is an iconic New Zealand song written by Dalavinus Prime and Ngoi Pēwhairangi. It reached number one in the New Zealand Top Ten and remained there for four weeks (Ka’ai, 2008, p.87). It remains an iconic contemporary waiata Māori in Aotearoa, supremely successful in promoting te reo Māori and Māori culture throughout New Zealand in the mainstream music scene (Ka’ai, 2008). It can be viewed at <https://www.nzonscreen.com/title/poi-e-1983>

**273** “Kua Makona” can be viewed at <https://www.youtube.com/watch?v=1IAwdr6T5bY>

**274** The Tahi album is available at <http://www.moananz.com/music.html>

**275** The Moana Maniapoto website is available at <http://moananz.com/music.html>

**276** Māori Television’s “Te Ao with Moana” can be viewed at <https://www.maoritelevision.com/shows/te-ao-moana>

activist education began (ibid.). It was also during these years that she met her former-husband Willie Jackson,<sup>270</sup> who became her music manager and introduced her to Dalvanus Prime<sup>271</sup> who is known for co-writing the famous song “Poi E”<sup>272</sup>. Prime wrote and produced one of Moana’s first songs “Kua Makona.”<sup>273</sup>

In 1993, Moana and the Moahunters released their debut album “Tahi.”<sup>274</sup> This work was significant because it was one of the first successful contemporary pop albums to fuse traditional Māori instrumentation with pop beats [as evidenced in songs such as AEIOU and Tahi (roots mix)]. Moana has subsequently produced five albums<sup>275</sup>. Both *Moana and the Moahunters* and now the reformed *Moana and the Tribe* have had domestic and international success and toured globally. Her songs are filled with political, social and cultural commentary and she describes herself as “kaupapa driven” (ibid.). Moana was the recipient of the New Zealand Order of Merit in 2005 and has been awarded numerous other accolades including the Arts Foundation Laureate award in 2007.

Moana lives in Muriwai with her partner Toby Mills and her daughter Manawanui. She also has a son Hikurangi Kimiora Jackson to her former husband. She has recently directed the television series “Treaty Negotiators” with Toby (who also works in television and film as a producer). In 2019, Moana was asked to host her own show “Te Ao with Moana”<sup>276</sup> for Māori Television. She remains an advocate and activist for Māori and Indigenous rights and continues to write and produce music.

**277** Carmen Rupe (10 October 1936 – 14 December 2011) is one of New Zealand’s most iconic drag queens. She was also transgender. Rupe moved to Kings Cross in Sydney in the 1950s and became Australia’s first Māori drag performer. She was also known for her work as an anti-discrimination activist for the LGBT community and as an HIV Aids advocate.

### Ramon Te Wake

(Te Rarawa, Ngā Puhi, Ngāti Whātua)

Ramon Te Wake is a New Zealand singer-songwriter and television presenter. Ramon was born on the 25<sup>th</sup> of March 1976 in Dargaville to Ray and Tilly Te Wake. She grew up in Ascot Park, a suburb in Porirua. She moved to Wellington in the early 1990s and then to Auckland shortly afterwards. In her 20s, Ramon was dedicated to music; writing, performing and touring nationally and internationally. She released her debut EP, *The Arrival* in 2002 and her album, *Movement is Essential*, came out in 2008. Ramon is also a well-known model and the first transgender girl to appear in music video clips and a Coca-Cola commercial.

Ramon’s first presenting job was for Māori Television, where she fronted the show Takatāpui (*close or intimate friend of the same sex*), New Zealand’s first LGBT (Lesbian, gay, bisexual, transgender) programme. Ramon’s most celebrated work from the program was the coverage of the 2011 death of activist Carmen Rupe<sup>277</sup>, about whom she had made a documentary programme in 2006. In 2008 Ramon was one of the actors selected to portray Georgina Beyer, in a feature-length film about the world’s first openly transsexual mayor and Member of Parliament. In 2009 “The Making of Ramon” a 30-minute documentary for the Takatāpui show, directed by Maree Sheehan looked at her life and achievements. This aired as part of Triangle TV’s “Sunday Nights Out”.

In 2011, Ramon directed a 25-minute video *Pacific Voices* for the New Zealand AIDS Foundation. This work considered issues affecting the Pacific LGBT community such as identity, sexual health, bullying and family estrangement.

The documentary sought to heighten awareness and provide hope through mutual support and self-determination. Ramon has subsequently directed numerous productions including the *Aroha – K’Road series*<sup>278</sup> and *Queens of Panguru*.<sup>279</sup> She says,

I’m obsessed with telling stories of the underdog. The stories that tend to go un-noticed ... to me it’s not a job, storytelling has always been a part of my life journey. If not others’ then my own. I don’t think I can do any creative expression without that joy, pain, passion and challenge. There’s a certain truth and profoundness that fuels that fire - a fire I could neither escape, tamper with nor ignore (personal communication, 2019).

Ramon is currently a freelance television director, after working for the last two years for Attitude Pictures<sup>280</sup> for whom she directed and produced stories about New Zealanders living with disabilities.

---

**278** The Aroha K’Road series can be viewed at <https://www.nzonscreen.com/title/aroha-2015>

**279** The Queens of Panguru series can be viewed at <https://www.maoritelevision.com/shows/queens-panguru>

**280** Attitude Pictures <https://www.attitudepictures.com/about>

APPENDIX 5

Copyright Musical Material

List of granted copyright music used in the audio-portraits.

Maniapoto, M., & Morrison, S. (2014). The Whole World’s Watching. [Recorded by Moana and the Tribe]. On *Rima* ([CD]. Auckland, New Zealand.

Maniapoto, M., & Ripia, M. (1993). AEIOU (Akona te reo). [Recorded by Moana and the Moahunters]. On *Tahi* ([CD]. Auckland, New Zealand.

Maniapoto, M. (2014). Not Alone. [Recorded by Moana and the Tribe]. On *Rima* ([CD]. Auckland, New Zealand.

Maniapoto, M., & Morrison, S. (2014).Treaty. [Recorded by Moana and the Tribe]. On *Rua* [CD]. Auckland, New Zealand.

Melbourne, H. (1991). Nga Roimata. [Featuring Te Rita Papesch]. On *Toiapiapi* [cassette].

Schubert, F. (1825). Ave Maria.

Te Wake, R. (2003). To the Core. On *The Arrival* [CD]. Auckland, New Zealand.

Te Wake, R. (2003). I Will Change. On *The Arrival* [CD]. Auckland, New Zealand.

Te Wake, R. (2009). Still Remains. On *Movement is Essential* [CD]. Auckland, New Zealand.

Live recordings

Aperehama, H., Maniapoto, M., & McNaughton, A. (1993).  
Tahi [Recorded live at Titirangi Theatre, June, 2017, by  
Moana and the Tribe].

Melbourne, H. (1991). Rongomai. [Recorded live at Pūrekireki  
marae, February, 2019, performed by Te Rita Papesch].

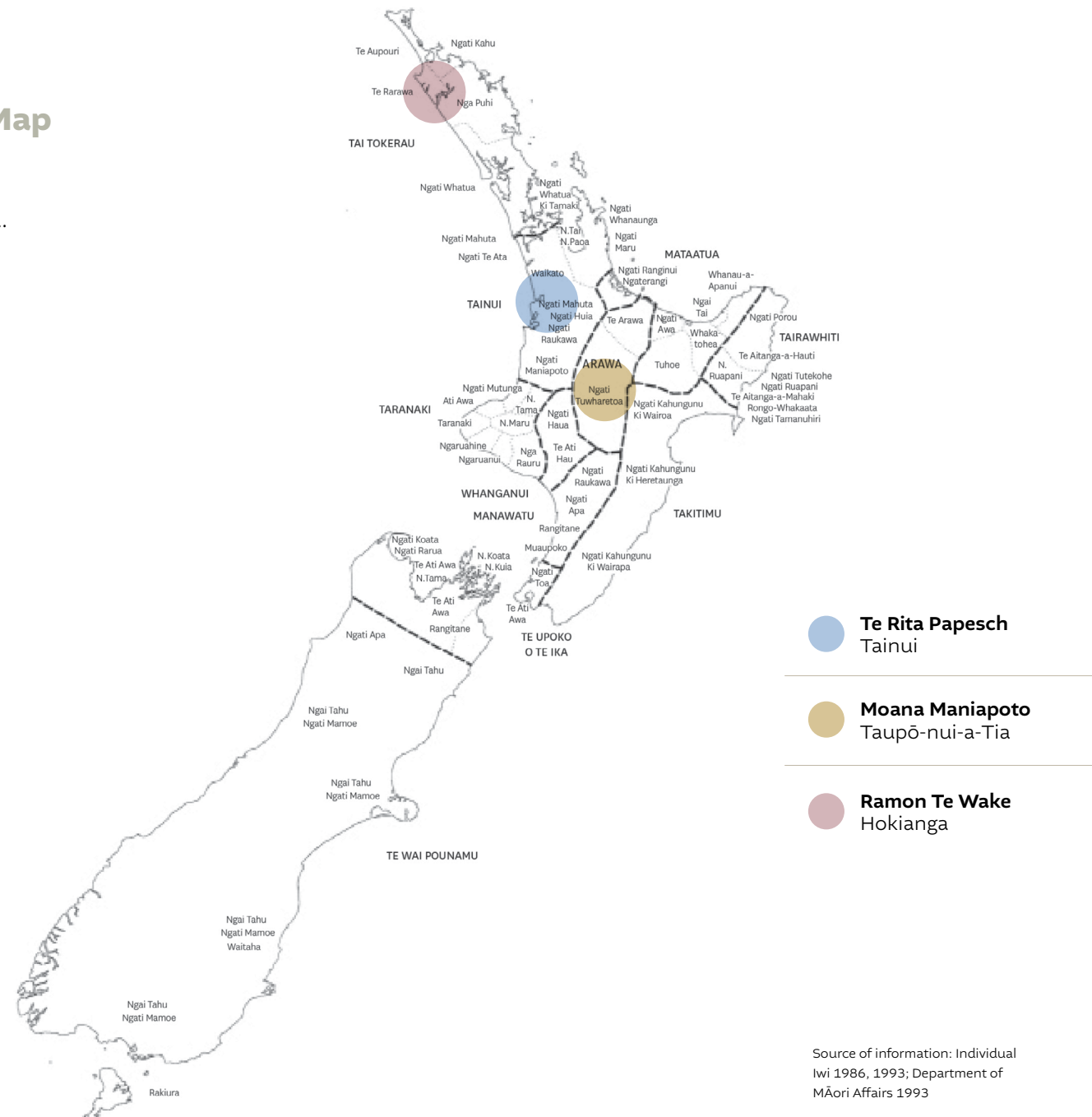
Te Wake, R. (2007). Untitled. [Recorded live at Wigs on the  
Waterfront, March, 2007, Viaduct Harbour, Auckland].

Tomoana, P. (n.d). Tahi nei taru kino [Performed by Te  
Haona Kaha, June 2017]

Williams, J. (1985). Maranga Ake Ai. [Recorded live at Muriwai  
Beach, August, 2017, performed by Moana Maniapoto].

## Aotearoa, New Zealand Iwi Map

Reprinted from Creative New Zealand  
Arts Council of New Zealand Toi Aotearoa.  
Copyright (2019).





APPENDIX 7

Interview with Te Rita – Part 1

ERANA:

Begins with a mihi to the interviewee, to the whare and ancestral photographs.

ERANA:

He mea whakahirahira te kapa haka, arā, ko ngā mahi a Tānerore, ki a koutou ko tō whānau. He aha i pēnei ai?

*Kapa haka (Māori performing arts) is very important to you and your family. Why?*

TE RITA:

Āe, me kī ko te whakautu i te pātai, āe mārika. Mātou katoa tērā. Heoi anō i tīmata ai au ki te aro kē ki te ao Pākehā me ngāna waiata. Kātahi ... i rongo au i te haka i a au e tipu ake ana, e maumahara ana ahau i ako au i ētahi waiata engari kāore mō te āta whakaū ki roto i tāua kaupapa i a au e tipu ake ana. Tae noa mai rānei mātou ki konei ... āe ... ki te tāone nui kātahi ka huri au anō nei nā taku māmā. Ko ia te mea i whakatauirahia i tēnei mea te waiata, te mahi haka, ngā mahi tikanga i runga i te marae me kī. Hāunga taku pāpā me taku koroua, rātou katoa. Heoi anō kia tae rā ano mai mātou ki te tāone nui nei, kātahi ka tūtaki ahau ki te pāpā o taku tāne tuatahi. Nā taku māmā anō tēnā, nāna ahau i kawē ki tana whare me tana tonu kia whakaaengia taku uru ki roto i tana kapa.

TRANSLATION:

*Yes, the answer to the question is absolutely. All of us. However, I began with a focus on the Western world and Western genres of song/ performance. Then ... I experienced haka growing up and I remember learning specific waiata but I didn't fully immerse myself while I was growing up. Until we arrived here ... yes ...to the city - then I took an interest and it was due to my mother. She was the one who exemplified*

*waiata, performance and tikanga on the marae. And of course, my father and grandfather, all of them. However, it wasn't until we arrived in the city, then I met my first husband's father. This again was due to my mother, she took me to his house to ask if I would be allowed to join his group.*

#### ERANA:

Tēhea kapa?  
*Which group?*

#### TE RITA:

Ko Te Rau Aroha te ingoa o te kapa. He kapa mō ngā rangatahi anahe. Anā, āe. Nā taku uru ki roto i taua kapa i tīmata taku hīkoi ki roto i te ao haka. Engari, i te haere tonu taku whai i te ao waiata Pākehā, haere ngātahi ai i taua wā ērā momo mea. Tae noa ki te wā i wehe ai māua ko taku tāne, ka raru au. Kāore i kitea te hinātore me kī, e kimo mai ana ki a au, e pōwhiri mai ana ki a au, kia haere tonu i te taha ao Pākehā. I āhua aukatingia tērā huarahi mōku.

*The name of the group was 'Te Rau Aroha'. It was a youth group. And, yes. It was through joining that group that my journey in the world of haka/performing arts began. But I was still pursuing the Western world of performance, doing both at that time. Until my husband and I separated, then it became difficult. I could not see a way, it was not clear to me how I could maintain my pursuit of opera. That career pathway was cut off to me.*

#### ERANA:

Te ao Pākehā?  
*The Western world/performance?*

#### TE RITA:

Āe, nāku anō i whakakapi me kī nā te mea kua mate aku mātua, kua wehe taku tāne, tokorima waku ... well tokotoru aku tamariki kātahi ka hapū au i ngā māhanga. I whakaaro au ka pēwhea taku whai tonu i taku hiahia ki te waiata opera mēnā ko au anake me aku tamariki tokorima? Nā reira ka hoki mai au ka whai au i te reo. I huri au, ko te reo taku kaupapa matua kua ko te waiata Pākehā, me kī. Anā, ka hoki mai au ki Te Whare Wānanga o Waikato nā te mea i a au e whai ana i te taha opera, i Te Whare Wānanga o Tāmaki ahau e ako ana. Nā, i huri mai au ki konei, hoki mai ki konei, haere ki te Tari Māori o konei, timata au ki te whai haere i te reo. Anā, i taua tau tuatahi i whakaarohia kia tū tētahi kapa haka a te whare wānanga whakataetae nei. Yeah. I mua i tērā he kapa tō Te Whare Takiura (Hamilton Teachers' College) engari he mea ngahau noa iho. Heoi anō, waimaria au i taku tau tuatahi ki te whare wānanga ako ai i te reo i timata ai te kapa haka o Te Whare Wānanga o Waikato.

*Yes. It was me myself, who closed off that avenue, because my parents had passed, I had separated from my husband, I had five children, well ... I had three children and was pregnant with the twins. I thought about how I would be able to continue to pursue my dream of opera performance if I was a solo parent with my five children. Therefore, I returned and pursued the language. I changed my focus - the language became my main purpose instead of opera. I returned to The University of Waikato because while I was studying opera, I was a student at The University of Auckland. I returned here, became a student of the Māori Studies Department here and began my pursuit of the language. And in that first year it was decided to establish a competition group at the university. Yeah. Before that, the Hamilton Teachers' College had a performing arts group but it was for entertainment only, it wasn't a competition group.*

*Therefore, I was very fortunate in my first year at university learning the language that The University of Waikato's Māori performing arts group began.*

**ERANA:**

Nāu anō i whakatō tēnei kākano ...?

Mic adjustment and Maree asking for translation.

Erana begins next questions but mic adjustment is needed.

**ERANA:**

So even though kapa haka ... she witnessed it when she was young and saw it all the time, it wasn't something that she instantly grabbed hold of or ... she was more interested in Pākehā waiata.

**TE RITA:** And we didn't actually have a kapa haka to join.

**ERANA:** Yeah. There wasn't a kapa haka to join.

**TE RITA:** No.

**ERANA:**

And so, she had pursued the Pākehā waiata and was training in opera. It wasn't until she was married to her first tāne and it was her mother who took her and asked if she could join their kapa haka group which was Te Rau Aroha. And it was then that she began and this was working side by side, so learning about te ao kapa haka but also carrying on with her studies in opera. Then when her and her first husband separated that was when she decided she would give up te taha Pākehā, would give up ...

which was her passion – opera. And because she had the five children – she was hapū with the twins at that time, and that was when she turned to te reo and kapa haka. Also, when she started at whare wānanga, that was when they decided to have a competition group and yeah ... that's where we got to. And also, that was where she trained in te reo and kapa haka.

**MAREE:** Ka pai.

**ERANA:**

And we all know that she became the leader ... well we need to talk about that too.

**MAREE:**

We still want to know why it's so important.

**ERANA:**

That's why I asked ...

Nāu anō i whakatō te kākano, te aroha mō ēnei momo mahi, ki āu tamariki?

*Did you instil the seed, the passion and love for performing arts, amongst your children?*

**TE RITA:**

Awww. (chuckles) E hiahia ana au ki te kī, “Āe”, engari tupu ake mai aku tamariki i roto i te ao haka. Ahakoa huri ki whea kei reira te haka e mahia ana.

*I want to say, “Yes”, but my children grew up in the world of performing arts. Wherever they are, wherever they go, there is always haka being performed.*

Erana: Nō reira he aha i hirahira ai ki a koutou, ki a tātou?  
He aha ngā tino ... he aha te tino ngako, e tino rata ai,  
e arohaina ai e koutou tēnei mea ngā mahi, te haka a  
Tānerore, ngā mahi a Hine Rēhia?

*Why is kapa haka so important to you all, to all of us?  
What is the main reason that you have a passion and a love  
for Māori performing arts?*

#### TE RITA:

Nā te kaha o taku rangahau i roto i ngā tau e whakapono  
ana au ināiane i roto kē i te ira. I roto kē i te ira nā te mea ko  
aku mātua e rua he kaiwaiata.

*Through my research over the years I believe now that it is in the  
genes and DNA. It is in the genes because my parents were both  
singers/performers.*

#### ERANA TRANSLATING FOR MAREE:

It's in the genes. Her two parents were singers and  
composers – he kaitito hoki?

*Were they also composers?*

#### TE RITA:

Āe, ngā taha e rua. Kaua ko taku pāpā ake, ko tana tuakana.  
Āe, nāna anō i tito i ngā Gregorian chants o taua wā. He was  
an organist, an internationally well-known, blind organist. Ana,  
ka huri rauna ia i te ao mahi ai i tāna mahi. So ... i roto i te ira o  
tērā whānau te ao pūoro me kī. Engari taku māmā te ao Māori,  
te ao haka, te ao waiata Māori. Nā reira kāore au i ohorere i te  
māmā māku hei huri mai i taku ao opera ki te ao haka. Kāore  
au i te ohorere ki tērā. Anā, e whakapono ana ahau ināiane i

roto hoki i aku tamariki nā te mea ko te taha o tō rātou pāpā  
he whānau haka hoki. Nā reira ō rātou taha e rua he whānau  
haka, he whānau reo Māori, he whānau aha rānei i te ao Māori.  
You know ... whai mahi i roto i te ao Māori, whai oranga i roto i  
te ao Māori. Engari kāore au i āta tohutohu ki ngaku tamariki  
kia uru ki roto i ngā kapa haka ahakoa ko au te kaiako. I te wā  
i timata ai waku tamariki pakeke ki te whai i te ao haka ko au te  
kaiako. Heoi anō he māmā mā rātou te huri ki tērā ao. Ka tere  
tū rātou hei kaitātaki.

*Yes – both sides of the family. Not my father but his older brother.  
Yes, he was a composer of Gregorian chants in his time. He was an  
organist, an internationally well-known, blind organist. He travelled  
the world doing his work. So ... the world of music is in the genes  
of that side of the family. The Māori world, Māori performance and  
song, comes from my mother. Therefore, it was not surprising to me  
at all how easy it was for me to transfer from the world of opera to  
the world of Māori performing arts. Not surprised in the least. And  
I firmly believe now that this is also in my children because on their  
father's side his family is renowned for Māori performing arts as  
well. Therefore, on both their sides they come from performing arts  
families, speakers of the language, anything pertaining to the Māori  
world. You know ... working within the Māori world and making a  
living. But I did not instruct nor advise my children to become part  
of Māori performing arts groups, even though I was the tutor. When  
my older children began their pursuit of Māori performing arts, I  
was the tutor. It was easy for them to become entrenched in that  
world and very soon become leaders.*

#### ERANA:

Ki ōu nā whakaaro, Whaea, he aha ngā hua, he aha ngā  
painga o ēnei momo mahi?

*What are the benefits of these types of activities?*

**TE RITA:**

He maha ngā hua. Ki a au nei ko te mea nui kia mōhio pai te tangata ki tōna ake tuakiri. Koirā te mea nui. E mōhio ana i tuhituhi koe mō tērā kaupapa. I whērā hoki au. I tuhi tonu au i tērā kaupapa i roto i taku PhD. Nā reira koirā te mea nui ki a au nei, kia mōhio pai te tangata ki tōna ake tuakiri, ki tōna ake reo, ki ngāna ake tikanga me te whakatinana i aua mea. Kaua ko te mōhio noa, kia memeha, kia mate. Kāo! Me te whakatinana. Mahia te mahi hei painga mō te iwi!

*There are many benefits. To me, the main benefit is that a person will learn and know about their identity. That is the most important thing. I know that you have written on this topic. I have also. I wrote about this in my doctoral thesis. Therefore, that is the most important thing to me, that a person is able to know/understand/recognise their identity, their indigenous language, their customs and be able to embody these things. It is not about merely knowing about these things but they become lost and disappear. NO! It is about manifesting and embodying these things (putting into practise). All actions and undertakings must be of benefit for the wider community.*

**ERANA:**

Kia ora. Ka huri au ināianeī. He kōrero tēnei mō te karanga. He aha te tikanga o te karanga ki a koe?

*Agree! I would like to turn our discussion now to the 'karanga', the ceremonial call. What does 'karanga' mean to you?*

**TE RITA:**

Ka pai. He tauira pai tēnei ata me kī, nā te mea kāore au i karanga ki a koutou kia haere mai ki roto nā te mea nōku anō tēnei ... well ... e whakapono ana au nōku anō tēnei

whenua. Nōku anō tēnei marae, nāku i hanga. Nā te mea he whakatūwhera anō ki roto i taku whare, taku kāinga. Kāore au i te kite i tēnei hei marae motuhake me kī. Koirā te take he māmā noa iho māku te kuhu mai. E mōhio ana ahau kei konei aku mātua hei kaitiaki, aku tungāne hei tāwharau i ngā tāngata e kuhu mai ana. Nā reira he rite ki te kāinga ki a au nei. Tēnei whare, tēnei wāhi, ahakoa nō tangata kē te mana whakahaere kei konei tonu te kōmiti hei whakahaere. Anā, ko taku teina kei runga tonu i tērā kōmiti. Nā reira he paku rerekē heoi anō ko ahau hoki tētahi wahine kāore e karanga ki rō whare. Ana, kua kōrero au mō tērā kaupapa. He wahine whērā hoki au - ... (not able to hear entirely) ... Itāriana, gesture when I speak, mōhio au ki tērā.

[murmured conversation between Maree and Te Rita – just do it out here, just do it here]

*Very well. A good example is this morning because I didn't call to you to come into the house because this is my ... well ... I believe that this is my land. This is my marae, I helped to build it. Because it was a welcome into my house, my home. I don't see this as an independent/stand-alone marae.*

*That is why is it easy for me to access and enter. I know that my parents are the guardians here, and my brothers shelter all people who may enter. Therefore this is like a home to me. This house, this area, although the authority belongs to others, there is a committee established here who run things. My younger sibling is on that committee still. Therefore it is slightly different but I am a female who does not do karanga inside buildings. I have spoken already about this. I am one of those females ... Italina ... gesture when I speak, I know that ...*

[murmured conversation between Maree and Te Rita – just do it out here, just do it here]

**TE RITA:**

Umm, āe. Nā reira kāore au i karanga i tā tātou kuhunga nā te mea ehara ahau i te wahine karanga ki rō whare i runga anō i ngā tikanga i whakaakongia mai ki a au.

*So yes. Therefore I did not karanga when we entered into the house because I do not call inside a building based on the customs that have been taught to me.*

**ERANA:**

He aha te tikanga o te ... kia kore ai e karanga ki rō whare?

*What is the custom pertaining to not calling inside buildings?*

**TE RITA:**

Nā te mea ka noho tonu taku reo ki roto i ngēnei ... i waenganui i ēnei pakitara e whā. Kāore e pāorooro ki waho kia rere i runga i ngā hau. E tika ana kia whērā.

*Because my voice would remain inside, amongst these four walls. It would not resound outside and travel upon the winds. This is what should correctly happen.*

**ERANA:**

Nō reira he aha kē te karanga ki a koe?

*Therefore, what is karanga to you?*

**TE RITA:**

Ummm ...i whakaaro noa au mō te karanga i te tuatahi ki runga i te marae. Anā, ko tāna mahi ki runga i te marae, he maioha, he mihi, he pōwhiri pēnā i te whaikōrero a te

tāne. Koirā hoki tāna mahi matua – he mihi, he maioha, he pōwhiri. Nō muri mai ko ērā atu āhuatanga ka kuhu pērā i te karakia, i te whakapapa, i te kaupapa, ērā momo āhuatanga. Engari ahakoa tēwhea taha, taha manuwiri, taha tangata whenua rānei, he pōwhiri, he maioha te mahi.

*I was thinking about the karanga that is heard on the marae. The purpose of karanga on the marae is as a maioha, a greeting, a welcome, similar to the formal oratory of the male. This is its main purpose – to greet and welcome. Then there may be other aspects like karakia, genealogy, talking about the purpose of the gathering and those types of things. But whichever side, guest or host, the main purpose is to greet and acknowledge each other.*

**ERANA:**

Nā wai koe i whakaako ki ngā mahi a te karanga, ki ngā tikanga a te karanga?

*Who taught you about karanga and the customs pertaining to karanga?*

**TE RITA:**

Nā Te Rangihau, John Te Rangihau, John Te Aniwaniwa Rangihau. Nāna ahau i ako ki te karanga. He rerekē taku ako. I roto i tētahi waka i a mātou e haere ana ki tētahi tangihanga. Ka whiua mai ... i mua i tērā ... I think ... kua kōrero kē au mō tēnei. I mua i te wehenga i te whare wānanga nā te mea ko ia tō mātou kaumātua i taua wā. I te rangahau hoki ia i ngā karakia a Te Ringatū, koirā tana mahi rangahau i taua wā. Ana, i tono mai ki a au kia haere ki tana taha me ngētahi atu mā runga waka. Kāore i te mōhio i te haere ki whea, ki te aha, engari i taua haerenga i whiua mai e ia ngētehi kupu kia mau ki te hinengaro. Anā, tae atu mātou

ki te marae ka whakaeke mātou, ka tukuna e au taku karanga tuatahi. Kāore i mutu i reira. I waimaria au i a ia me ērā atu o ngaku kaiako, a Tīmoti, a Te Wharehuia, a Hirini. Mai i taua wā ko au te wahine i kawea haeretia e rātou katoa ki te mahi i ngā rātou karanga nā te mea ko au anake te wahine pakeke i te whare wānanga i roto i te Tari Māori i taua wā.

*It was Te Rangihau, John Te Rangihau, John Te Aniwaniwa Rangihau, who taught me to karanga. My learning was somewhat different and occurred whilst we were travelling in a vehicle to a funeral. Before then ... I think I may have already spoken about this. It was before he left from the university because he was our kaumatua at that time. He was also researching Ringatū karakia at that time. He requested that I travel by his side along with a few others on the vehicle. I didn't know where we were going or to do what, but it was on that journey that he presented me with some words that I had to learn off by heart. And so, once we arrived at the marae and were going onto the marae, I did my first karanga. But it didn't end there. I was very fortunate to be able to learn from him and several other tutors including Tīmoti [Karetu], Te Wharehuia [Milroy] and Hirini [Melbourne]. From that time onwards, I was taken by them to all their meetings etc. to do the karanga because I was the only elder female in the Māori Department of the university at that time.*

#### ERANA:

Nō reira he wahine anō, tērā pea tētahi o ō whaea kēkē, he kuia hei whakaako ki ētahi atu taha o te karanga?

*Were here any particular females, an aunt or elder female who also taught you about the karanga?*

#### TE RITA:

Karekau. *None.*

#### ERANA:

Karekau? He aha ai?

*None? Why?*

#### TE RITA:

Karekau. Kāo. Kāore he maha o ōku kuia i te ora, kāore hoki he maha o ōku whaea i te ora. Anā, ko ngā mea i te ora kāore i te mōhio ki te karanga. Arā a Tainui whānui engari he uaua māku te haere atu ki tētahi kuia me te tono. I aua wā me tatari koe kia huri mai tētahi ki a koe ki te kī, “Kua tae ki te wā me whakaako ahau ki a koe. Tē taea te haere ki te rapu”. Ko ahau hoki te tuawhā o waku tuākana, e toru waku tuākana. Ahakoa i te wā i timata ai au kāore anō tētahi o rātou kia timata ki te karanga, nō muri mai i a au i ako ai te tuakana tata ki a au ki te karanga. Ināianei kei a ia te mana, ko au te teina.

*There were none. No. I did not have many surviving female elders or aunts at that time. And those who were still alive did not know how to karanga. There were many Tainui elders but it was very difficult for me to go to an elder and ask to be taught. In those days one had to wait until you were told, “It has reached the correct time for me to teach you”. You can't just go and find someone to teach you. I am the fourth child, I have three older sisters. Although when I started to karanga none of my older siblings has yet started to karanga, after I had learnt my older sister closest to me learned to karanga also. Now, the mandate and authority is hers, because I am the younger sibling.*



**ERANA:**

Nō reira ka karanga tonu koe?

*Therefore, do you still karanga?*

**TE RITA:**

Āe, āe, nā te mea ahakoa taku tuakana e mau mārō, whai mārō ana ki āna tikanga kua tukuna kētia ahau e ia ki te karanga ki tōna taha. Ahau i te taha manuwhiri i te tuatahi, ko ia i te taha tangata whenua. I tono mai ia ki a au, “Haere ki te tautoko i tēnā rōpū e whakaeke mai ana nā te mea karekau ō rātou kaikaranga”. Me tana mōhio ki aku mahi o mua. I mua noa atu taku tū hei kaikaranga mō te whare wānanga i tana taenga atu ki te whare wānanga hoki hei kaiako. Nā, ka tae mai rātou ko ētahi atu kuia Māori ki Te Whare Wānanga o Waikato, ko Te Rita ka haere ki muri ki te tautoko i te taha waiata. Māmā noa iho tērā whakawhiti māku. Kāore au i tū tonu me te kī, “Kāo, kei a au te mana”. You know ... well ... “Pīkau au i tēnei mahi e hia kē ngā tau?” ... Kāo! I tere huri au ki muri me te waimaria ki a au. Kua wātea.

*Yes, yes, I do because even though my older sibling is very staunch and committed to custom, she has already gotten me to karanga by her side. I will karanga on the guests’ side and she will karanga for the host side. She requested me to support a particular group who were visiting as they did not have a kai-karanga. And she is aware of me taking on the role in the past. I was a kai-karanga for the university long before she came to the university as a lecturer. When she and other elderly women arrived at The University of Waikato, that is when I stepped back, to support with the singing of waiata. That transition was easy and natural for me. I would never stand and say, “No, I have the mana to uphold this position”. You know ... well ... “How many years*

*have I been doing this?” No! I quickly turned to the roles behind, and how fortunate I was, to be free to do this.*

**ERANA:**

Nōnahea i timata ai koe ki te ako i te karanga i te taha o ... nōnahea i tīmata ai?

*When did you begin to learn to karanga?*

**TE RITA:**

I te tau 1978 tonu. Āe, nā reira āhua tamariki tonu au. Rua tekau mā waru noa iho aku tau engari i taua wā ko au te pakeke nā te mea ko te toenga tekau mā waru noa iho ngā tau o ngā ākongā.

*In 1978. Yes, therefore I was still quite young. I was only 28 years old but at that time I was the oldest because the rest of the students were only around 18 years of age.*

**ERANA:**

I te wā i timata ai tō whakaako i ngā tikanga e pā ana ki te karanga, ka tono atu koe ki ō tuākana mena kua ... mena ka whakaae mai ka āhei koe ki te tū ahakoa ko koe te teina?

*When you started to learn about the customs pertaining to karanga, did you seek permission from your older siblings to allow you to stand and karanga, even though you are the younger sibling?*

**TE RITA:**

Karekau. No.

**ERANA:**

Karekau? *No?*

**TE RITA:**

Karekau. *No.*

**ERANA:**

Mahia te mahi? Nā Te Rangihau?

*Take up the role, because of Te Rangihau's instruction?*

**TE RITA:**

Mahia te mahi nā te mea kāore rātou i reira. Mena me tono au ki tētahi ko te tuakana tata mai ki a au. Ana ko māua māua tērā. Ko ia te mea ... you know ... i whakaaengia māna e haere ki te whakaako i te reo, māku e haere ki te ako. Heoi anō ki te uiui koe i a ia ka tere kī mai ia ko au kē te mea e mōhio ana he aha te aha. Ko ia whai muri mai i a au. Anā, i whērā hoki i te taha o te reo. Ka piri tahi ia ki a au ki Te Whare Wānanga o Waikato. Ko ia tonu ināia tonu nei me te hara mai ki a au, “Tēnā, pānuihia waku kōrero kia kite mena kei te tika”. Heoi anō wērā anō te tokomaha ... te maha o ngā kaupapa ko ia te mea ka haere atu ai au ki te tono āwhina. E mōhio ana māua ki a māua. He aha ngā ... heoi anō ka tere ... i rongō koe ... ka tere whakanoho ahau i a au anō mena kei reira waku kuia, pakeke i a au, kei reira ngā tuākana, ngā kuia. Kāore he aha ki a au.

*I had to take on the role because they weren't there. If I had sought permission, it would have been from my sibling closest to me. We are very similar. She is the one ... you know ... it was agreed upon that she would teach the language and I would*

*learn the language. However, if you were to ask her she would quickly state that I am the one who is most knowledgeable. She was the one who followed in my footsteps. And it is like that also with the language. We worked closely together when we were at The University of Waikato. And even now she still comes to me to ask if I can read her work and check to see that it is correct. However, there are also many kaupapa where I will go to her for assistance. We know each other. What are ... however, I am very quick ... you can tell ... I will be the first to sit myself down if any of my elders, those who are older than me, siblings and older females, are there. I have no problem at all with that.*

APPENDIX 7

Interview with Te Rita – Part 2

ERANA:

Kua kōrero mai koe, Whaea, mō tō timatanga ki te ako i ngā tikanga e pā ana ki te karanga. Tēnā, kōrero mai mō te wā i tae atu koe ki te tangihanga, koutou ko Te Rangihau, te wā tuatahi i karanga ai koe. He aha ō whakaaro i taua wā tonu, te wā i tae atu ki te waharoa, i tuku i tō karanga. Kōrero mai mō taua āhuatanga.

*You have spoken, Whaea, about when you began to learn about the karanga. Please, tell us about when you arrived at the tangi, with Te Rangihau and the others, the first time that you did the karanga. What were you thinking at that time, when you arrived at the entrance to the marae, and when you did your karanga? Tell us about that experience.*

TE RITA:

Aaah, i te tuatahi i te matakū. He rite ki te tū i runga i te atamira i mua i te minenga nui tonu. Ērā momo hopo o roto. Aaah ... heoi anō i mōhio kē au me pēhea te whakaputa i taku reo kia rangona i te mahau tonu o te whare mai i te tomokanga. Nā aku ako ki te waiata i roto i te reo Pākehā. Heoi anō he mōhiotanga hoki ōku ka pēhea te whakaputa i te rangi, ā-oro nei, o taua momo karanga nā te mea i roto i a mātou kotahi tonu te rangi. Kāore he piki, kāore he heke. Ka puta i tō waha i taua rangi, ka noho ki taua rangi tae noa ki tōna mutunga. Tērā pea ka paku heke i te mutunga rā anō o tō karanga ahakoa e hia ngā rerenga kōrero ka puta i a koe. Engari kotahi tonu te tangi o te reo, arā, he ‘monotone’. Koirā.

*At first, I was scared. It was like standing on a stage to perform in front of a large audience. Those kinds of feelings of apprehension and fear. However, I knew how to project my voice so that it could be heard on the porch of the wharenuī from the entrance. This came from my teachings in opera. And so, I knew how to produce the correct sound and note for the karanga because within our tribes there is only one note. There are no inflections, no changes in pitch, no rises or falls. The note that comes out of the mouth at the beginning of your karanga is the note that you*

*will stay on until the end of your karanga. Perhaps there might be a slight drop in pitch at the very end of your karanga, and it doesn't matter how many sentences you may have. But there will only be one pitch, it is monotone. That's that.*

#### ERANA:

He pērā anō ngā karanga i rongo ai koe i ēnei rā?

*Are the karanga you hear nowadays like that?*

#### TE RITA:

Kāo. Ki a au nei, kua rerekē rawa atu ngā momo karanga. Ko tāku e whakapae nei, kua uru ngā momo rangi, ka piki, ka heke, ka aha rānei, nā ngā mahi haka. Koirā taku whakapae. Engari kāore au i te haere ki te rangahau, ki te rapu mena e tika ana taku whakapae. Koirā tāku e rongo ai, ā, me tāku whakapono nā te kaha uru o te ao Māori ki roto i tēnei mea te kapa haka kua āhua rerekē te whakaputa i te rangi, i te tangi o te reo i a te kuia, i a te wahine, i a te kōtiro e karanga ana. Āna, kei te rongo hoki au i ētahi o ngā kuia, engari tamariki ake i a au, e rerekē rawa atu ana te rangi o te karanga.

*No. To me, the types of karanga are now very different. It is my suggestion that the variations in pitch, the intonations, rises and falls or whatever, have occurred due to the influence of the performing arts. That is my suggestion. I have not researched or gone to seek out if this is correct. But this is based on what I am hearing, and my belief that it is because Māori have really immersed themselves in the performing arts, that the sound and tune of the karanga of elders, females and young girls, has changed slightly. I am also hearing some female elders, but who are younger than me, and the sound of their karanga is very different indeed.*

#### ERANA:

Kei te whakaaro au mō te karanga ka kitea i runga i te papa whakatū waewae - he karanga? I te mea ehara i te marae engari he karanga tonu?

*I am thinking about the 'karanga' heard on the performance stage – is it 'karanga'? Because it is not a marae, but is it still 'karanga'?*

#### TE RITA:

Tē taea e au pea te kī ehake i te karanga. Heoi anō, ka karanga ērā wāhine ki a wai? I ētahi wā, kāore au i te mōhio i runga anō i ngā rātou kupu. Aaah, he roa te wā kua wānanga ahau i tērā, āna, kua tuhi pepa hoki au mō taua kaupapa. Engari i te wā ka whakarite au mā ngāku tamariki, kōtiro, tamāhine, e karanga i tō mātou ake kapa, aaah, ka āta whakarite mātou mā wai tēnā kaupapa, mā wai tēnā kaupapa, mā wai tēnā kaupapa. Mēnā ko te kaikaranga kotahi anake, anā, ka riro mā te kaitātaki i taku kapa tērā mahi. Kaua ko te kuia o te kapa, ko te kaitātaki o te kapa, nā te mea he whakatū ki te whakangahau i te iwi, ahakoa he whakataetae. Nā reira me tū i runga i tō pai me tō mōhio ki te whakangahau. Nā reira, ka waiho au māna tāna kaupapa e whakarite, kātahi ka whakaae atu au. Anā, ko te painga ia o ngāku tamāhine katoa, anā, he whakahīhi tēnei kōrero āku, kei a rātou te reo, mōhio pai ana rātou ki ngā rātou tikanga, nā reira ka taea e rātou te hanga i ngā rātou ake karanga. Ehara i te mea mā māmā e tito me te whoatu. Kāhore.

*I can't say that it is not karanga. However, when those women do their karanga, who are they calling to? Sometimes I am unsure based on what they are saying. I have deliberated on this for a long time and have also written papers on the topic. But when I am deciding who of my children, daughters, girls, will karanga for our*

*group, we carefully organise who will do each different karanga. If there is to be only one kaikaranga, then that will be done by the leader of the group. Not the eldest female of the group, but the leader of the group, because it is an opportunity to entertain the crowd even though it may be a competition. Therefore, one should perform the role based on their skill and knowledge at entertaining. And so, I leave it for them to prepare how they will do their karanga, and then I give my consent. The good thing about all my girls, and I say this proudly, they have the reo, they are well-versed in their tikanga therefore they are able to compose their own karanga. It is not the case that I as their mother come up with the words and then hand them over to them. No.*

#### ERANA:

Engari nāu anō āu ake tamariki i whakaako ki te karanga?

*But did you teach your children to karanga?*

#### TE RITA:

Kāore au i whakatūtū haere i a rātou me te kī, “Anei” i te wā ako ki te karanga. Kāo. I tuku au i a rātou kia ako mā te whakarongo, mā te titiro.

*I did not make them stand individually and say, “Here” when it was time to learn karanga. No. I let them learn by listening and watching.*

#### ERANA:

I kōrero mai koe ‘rātou’, nō reira kaua ko te mātāmua anahe, ko rātou katoa?

*You used the word ‘rātou’ meaning ‘they’, therefore it wasn’t just the eldest girl, but all of your daughters?*

#### TE RITA:

Āe, kua kōrero kē au ki a Maree mō tērā tū āhuatanga. Ko au tētahi o wērā kuia/māmā e whakaae ana kia mahi aku tamāhine i a au e ora tonu ana. Kia mōhio ai au ina mate au, kua pai rātou.

*I have already spoken to Maree regarding this. I am one of those elders/mothers who allows my daughters to do this while I am still alive. So that I know when I pass, they will be fine.*

Erana translates for Maree.

*We talked about how did she knows how to karanga. So, I asked her about that, remembering the time with Te Rangihau. And she spoke about how she utilised her skills that she had learned in te ao Pākehā; the projection of the voice. As for the sound, the pitch etc. from what she had heard herself in te ao Māori but also that ... she was talking about the ‘oro’ or the sound, is very monotone, we’re very monotone. And sometimes it will drop at the end. So, we were talking about how the sound of karanga has changed from what we have seen and heard when we were growing up. Now there’s more rise and fall and it’s much more melodic.*

#### TE RITA:

Mmmm ... yeah.

#### ERANA:

She said this is what she thinks - it comes from the influence of kapa haka and the stage performance.

#### MAREE:

That’s cool. I like that kōrero.

**ERANA:**

And then I asked ... so then I asked ... so, does she think that what is performed on stage, is that still 'karanga'? And she said she's not going to say it's not karanga but sometimes we need to ... when she talked about what karanga was and she spoke about how it's a mihi, it's to acknowledge and those specific things, sometimes what you see on stage is not that, depending on what they're saying. So, it's a bit hard to say whether it is a karanga or not. Then she talked about how in her own kapa haka group how specific people have certain things that they say. Or if there is one female leader sometimes it will just be left to the female leader to compose her own, depending on their skill of the language etc. And then I asked Whaea ... it was very interesting that she used the term 'rātou' (they, 3+). So not only the eldest daughter will be allowed to karanga, but all of her female children. And she said, "Yes". She's one of those who believes that ...

**MAREE:**

On stage?

**TE RITA:** Āe. *Yes.*

**MAREE:** Or offstage?

**TE RITA:**

Both. It started offstage.

**MAREE:**

Yes. You've talked to me ...

**ERANA:**

Yeah, she said she'd spoken to you about how she believes it's right for her children to be able to karanga while she's still alive so that she knows when she goes, everything's set in place.

**MAREE:**

And you said that?

**TE RITA:**

Yes. Yeah, yeah I did ... I did say that.

(mumbled conversation and laughing)

**MAREE:** Ka pai.

**TE RITA:**

Yeah... bang on. Bang on, Erana. I did say that.

**ERANA:**

She keeps saying, "Did she say that? Did I record that?"

**TE RITA:**

Yes, no! I said that. Tika tāu, tika tāu. Yeah.

Yes, no! I said that. You're right, you're correct. Yeah.

**ERANA (TO MAREE):**

Is there anything else you wanted to ask about karanga before we move on to the next questions?

MAREE:

No, ‘cos Whaea has already talked to me in ...

TE RITA:

A lot about that ...

MAREE: ... in English ...

TE RITA: Yeah.

MAREE:

... about that so hopefully I can put pieces of the reo in and you could translate it.

ERANA:

Ka pai. All good.

So, I think it would be good if we go on to this question next.

Kua kōrero mai koe, Whaea, mō tō ako i te reo Māori. Ko te whakarauora reo, me te oranga tonutanga o te reo he mea nui rawa atu, ki a koe, ki a koutou ko tō whānau, ki a tātou. He aha ai?

*You have spoken to us about learning the language. The revitalisation and the survival of the language is of utmost importance to you and your family, to all of us. Why is this so?*

TE RITA:

Koirā tō mātou oranga. I te wā i whakatau ki roto i a au anō ki te āta whai i te reo me ngā waiata i roto i te reo Māori, kaua ko te ao Pākehā, i huri taku katoa. Nā te mea ehara i te mea

i te māmā, kāhore! Nā te mea i taku hokinga atu ki Te Whare Wānanga o Waikato, aku tamariki tokotoru i te kura, ko aku pēpi mahanga nei i tōku taha. Ana, ka hopu pahi au mai i Te Rapa kia haere rā anō ki Hillcrest, ki te whare wānanga mā runga pahi. Ia rā! Nā reira ehara i te mea māmā, he uaua māku. Nā reira ki te uaua te huarahi, me uru tō katoa kia rongu i ngā painga. Ki te kore, he taiapa kei reira hei whaka ... hei aukati i tō haere whakamua. Anā, ka pakeke haere aku tamariki, ka whai haere hoki rātou i te reo, ka tae mai, ka piri anō ki taku tāne tuarua, ā, ka piri ki taku tāne tuarua, ka whai tamariki anō māua. Waimaria ahau i taea e waku pēpi te haere tōtika ki Te Kōhanga Reo, Kura Kaupapa, Wharekura. Kāore wērā momo i konei i te wā o aku mea pakeke. Kuraina tahi rātou ki roto i ngā kura Pākehā. Heoi anō, i te wā i huri au ki te ako i te reo, i ngā haikura rātou e ako reo ana. Nā reira mātou katoa i te wā kotahi. Aaah, ka whānau mai waku pēpi, whērā i taku kī, kua whakatūria kētia e au he kōhanga reo. Whai muri mai he kura kaupapa, nā, ka kuhu rātou ki aua whare. I te wā i haere te tuakana o rāua ki te wharekura, ko Rākaumanga anahe i tēnei takiwā. Nā reira haere a Te Ingo ki Rākaumanga, ako ai. Mutu ana ki reira, haere tōtika ki te whare wānanga. Puta atu ia me tana Master’s. Whērā hoki tana teina a Te Wairere - Kōhanga Reo, Kura Kaupapa, Wharekura. Ngā whare katoa nāku anō i hanga, kātahi ka haere mai ki tēnei whare wānanga ka puta i tana Master’s of Management. Nā, he whakamātautau aku pēpi kia whakaatu ki te ao Pākehā mātauranga nei, ahakoa kuraina ai te tamaiti i roto i tōna reo, puta atu ana, ka taea hoki te haere ki te whare wānanga, whiwhi tohu paerua i roto i te reo Pākehā.

*It is our sustenance. When I decided to pursue the language and Māori waiata, not opera, my world changed/everything changed. Because it wasn’t easy, no! Because when I returned to*



*The University of Waikato, three of my children were at school, and my twins remained by my side. I would catch the bus from Te Rapa travelling all the way to Hillcrest to the university, on the bus. Every day! So, it wasn't easy, it was difficult for me. When the pathway is hard, you must give it everything you've got so that you can reap the benefits. If you don't, there will be obstacles that deter you from advancing forward. Well, my children grew up and they also pursued the language. And then I married my second husband and we had our own children. I was fortunate that my babies were able to go straight into kōhanga reo, kura kauapa and wharekura. These were not around when my older children were growing up. They were all schooled in Pākehā schools. However, when I started to learn the language, they were in high-school learning as well. So, we were all learning at the same time. When my babies were born, just as I have stated, I had already established a kōhanga reo. After that was a kura kaupapa, and they were able to attend these. When the older of the two went to wharekura, Rākaumanga was the only one in this area. So Te Ingo went to Rākaumanga to learn. When she finished there, she went straight to university and graduated with her Master's. It was the same with her younger sister, Te Wairere. She attended kōhanga reo, kura kaupapa, wharekura; all of these I had helped to establish. Then she came here to university and graduated with her Master of Management. Well then, my babies were a test, to show the mainstream Pākehā educators that even though a child had been schooled in a Māori medium, once they had finished college they would be able to go on to university and be awarded a Master's degree taught in English.*

**ERANA:**

Nō reira, he aha ngā tino hua o te tipu haere me te ako i te reo Māori?

*Therefore, what are the benefits of growing up immersed in the language?*

**TE RITA:**

Me kī, he maha ngā tāngata i kī mai ki ahau, moumou tāima. Kāore koe e whai oranga i tēnei ao i te reo. Kua whērā au. Mai i te wā i huri au i te tau 1978, kāore anō kia oti taku whakaako i te reo, whāngai i te reo, poi poi i te reo, waiata tonu i te reo, haka tonu i te reo. Kei te ora rawa atu a Te Rita me tōku whare. Katoa, ehara tēnei i te rūpahu, katoa aku tamariki ka whai oranga ai i te reo. Kua tīmata ngaku mokopuna, katoa o ngaku mokopuna ka kōrero Māori. Ngā mea ka taea te kōrero. Ko aku pēpē, rua ngā tau, ko tētahi kotahi tau, kāore anō kia tīmata ki te kōrero, engari ngā mea e rua ō rāua tau kua tīmata ki te kōrero. Ko te reo Māori kei te puta, nā te mea koirā tā rātou i rongo ai i te ao, i te pō. Nā reira ka taea e au te kī he wāriu tō te reo Māori. Mārika nei! Nā te mea tokowhitu waku tamariki kei te whakaako i te reo, i roto i te reo, mahi i roto i te reo rānei ...

*It should be stated, many people told me that it was a waste of time. You won't find a livelihood in this world from the language. I have done exactly that. Since I began my journey in 1978, I have not yet finished teaching the language, nurturing the language, caring for the language, singing in the language, performing in the language. Te Rita and my house (my family) are thriving! All of us, and this is not a lie, all of my children have a livelihood because of the language. All of my grandchildren have begun to speak Māori, those that are able to speak. Our babies who are two years old, one is only one year old and is*

*not yet speaking, but those that are two years old have begun speaking. And the language that comes forth is Māori because it is the language that they hear all the time. Therefore, I can say that there is value in the Māori language. Absolutely! Because seven of my children are teaching in the language, surrounded by the language, or are working with the language ...*

**ERANA:**

Nō reira e toru ngā reanga?

*Therefore, there are three generations  
[in your family who are able to speak Māori]?*

**TE RITA:**

E toru ngā reanga.

*There are three generations.*

**ERANA:**

Ākuanei, e whā ngā reanga?

*And soon there will be four generations?*

**TE RITA:**

Āe, nā te mea kua tīmata ... kua ko te tokomaha o waku mokopuna nā te mea, kua tae ki te wā i whakaputa au i taku waha me te whakaputa i ōku whakaaro mō waku mokopuna. Kāore au i whērā mō aku tamariki. I waiho noa au mā rātou e whai i ō rātou ake huarahi. Te katoa i huarahi mai ki a au me taku kaupapa. Heoi anō, tē taea te whakahē i tērā. Engari ka tae mai ki ngaku mokopuna kua kī au ki a rātou, 'Awww hiahia a Nana ki tētahi kaiwhakatika waka,

tētahi whakapaipai makawē". Ērā mea katoa. Nā, ko wētahi o waku mokopuna kua kaiako i te reo kē, ko ētahi, kāo. Kua whai i ngā 'trades' ... he arborist, he welder, he hairdresser ... Nā reira kei te kitea e ō rātou mātua he pai tonu kia whaiwhai haere i ngētehi atu mahi i tēnei ao. Ahakoa kei te karangahia e te Pāremata, e Te Tāhūhū kia whakaakongia, kia whakangungua tonuhia he kaiako reo Māori, kāore he nawhe, ummm ... kāore au i te tohu whērā ki aku mokopuna.

*Yes, it has begun ... not the majority of my grandchildren because it has come to the time when I will be vocal about what I want for my grandchildren. I wasn't like that with my children. I left them to follow their own paths. They all led to me and my focus (the journey). Indeed, that can't be disputed. But when it comes to my grandchildren, I have said to them, "Nanny would like a mechanic, a hairdresser" ... all of those things. Now then, some of my grandchildren are already teaching the language, but others are not. They have pursued 'trades', one is an arborist, one is a welder, one is a hairdresser. And their parents can see that it is fine to pursue other forms of employment in this world. Even though Parliament and The Ministry of Education is calling out for more Māori language teachers because there is not enough, I have not instructed my grandchildren to do that.*

**ERANA:**

Tērā pea ... he aha ki ō whakaaro, Whaea ... tērā pea i te mea e toru ngā reanga e matatau ana ki te reo, e taea ai ō mokopuna te whātoro atu ki ngā mahi katoa i te mea he reo ora i te kāinga?

*Perhaps ... what do you think, Whaea ... perhaps it is because you have three generations who are steeped in the language, that your grandchildren are able to pursue any type of employment because the language is very much alive in the home?*

**TE RITA:**

Āe. Yes.

**ERANA:**

Ki te kore e pērā, ka rerekē pea?

*If this weren't the case, do you think things would be different?*

**TE RITA:**

Tērā pea, āe. Engari i whakaaro au ina ka taea e au te whakatō i te hiahia ki roto i te ngākau, i te whatumanawa o ngāku ake tamariki, te reo ka heke ki wā rātou. Engari e tika ana tō whakapae, e tautoko mārika ana ahau i tērā, nā te mea kua toko te reo ki roto i ngaku mokopuna. E hiahia ana au kia puta tērā ki te whai ao, ki ngā mahi katoa. Kia rongo ai aua tāngata he mea noa mā mātou ko aku mokopuna te kōrero Māori i wā rātou ake mahi. Anā, kua rongo. You know ... mīharo te pāhi o tētahi o waku mokopuna, te mea welder, nā te mea ka tae atu au ki tana taha kia kaikai tahi māua, aha rānei. Rere ana te reo me te huri mai o te Pākehā, ka kī, “Gee! Kāore anō au kia rongo i tēnei tamaiti e whērā ana”. Kī atu, “Koirā tōna reo matua”. Engari, aww ... he pai, he reka, he reka ki tana taringa. Engari, he Pākehā rawa tēnei Pākehā!

*Perhaps, yes. But I thought that if I could instil the desire and passion for the language into the hearts and minds of my children, then it would be passed on to their children. But I agree with your suggestion, I absolutely support that because the language is entrenched in my grandchildren. I want this to be seen all over the world, in all areas of employment. So that people can experience that speaking the language is a normal thing for my grandchildren and me at their places of work. Indeed, this has happened. You know ... one of my grandchildren who is the welder, their boss is*

*amazed because I visit my grandchild all the time at their place of work so we can eat together or whatever. And we speak Māori, and the Pākehā boss turned to us and said, “Gee! I haven’t yet heard this child speak in Māori”. The response was, “It’s their mother tongue”. But it’s awesome, the language is ‘sweet to his ears’. And this is a real Pākehā, Pākehā!*

**ERANA:**

Nō reira, ki ōu nā whakaaro me whakaako te reo i ngā kura?

*So do you think that the language should be taught in schools?*

**TE RITA:**

Āe. E whērā ana au nā te mea ... anō nei ko waku pēpē te tauira. Ahakoa i tuku au i a rāua ki ngā wāhi kia rangona te reo ia rā, hāunga te kāinga, kia ako ai rāua i roto i te reo, e mōhio tonu ana au i taea e rāua te mahi tonu i te reo Pākehā ahakoa kāore i āta whakaakongia ki a rāua. Kei ngā wāhi katoa te reo Pākehā, kei te rangona ki ngā wāhi katoa, kei te kitea e mātou ia rā, ia pō. Kei te rangona ia rā, ia pō. Nā reira kāore au i te māharahara mō te reo Pākehā. Ka ora rawa atu te reo Pākehā. Engari kei te māharahara tonu au mō te reo Māori. Koirā te take.

*Yes, I feel like that because ... my babies are the example. Even though I sent them both to places where Māori could be heard every day, other than at home, so that they could learn in the language, I absolutely know that they are able to use the English language as well, even though it was not specifically taught to them. English is everywhere, we hear it everywhere, we see it all the time. It is heard everywhere. Therefore, I am not worried about the English language. It will continue to survive. However, I am still worried about the Māori language. That is why.*

**ERANA:**

Nō reira, ka whakaae koe kia ‘compulsory’ te reo?

*Therefore, you agree that learning the language should be compulsory?*

**TE RITA:**

Yeap. Āe.

**ERANA:**

Kei ngā kura tuatahi, tuarua?

*In primary or secondary schools?*

**TE RITA:**

Ngā kura katoa.

**ERANA:**

Ngā kura katoa?

*All schools?*

**TE RITA:**

Āe.

**MAREE:**

Did you just say that you think it should be compulsory?

**TE RITA:**

Yeap.

**MAREE:**

For everyone?

**TE RITA:**

Yeah. And I said why.

**MAREE:**

Ok. Can ... Did you say it in a whole sentence?  
‘I think it should be compulsory’?

**TE RITA:**

Yeah.

**MAREE:**

Did we get that?

**ERANA:**

No, I just asked ...

**MAREE:**

Did we get Whaea saying that?

**TE RITA:**

Yeah, I did say it.

**MAREE:**

‘Cos I don’t want her to say, “Yes, I think it ...

TE RITA:

No, I explained exactly why I think that.

MAREE:

That's good 'cos I think I want that.

ERANA:

We were talking about her journey in the language and her children's and her grandchildren's. And so, I asked ... and how she's now encouraging her grandchildren to go into the trades and be a hairdresser and a ...

MAREE:

And speak the reo?

ERANA:

And speak the reo.

TE RITA:

Yes, yeah.

MAREE:

But ... everywhere?

TE RITA:

Yeah.

ERANA:

But go out and pursue Pākehā jobs to be able to ... and I said ... are her tamariki or her mokopuna able to do that because they have a solid foundation of the language of three generations now? And may it have been different if the language wasn't instilled? And she said yes, and then I led into 'Do you think that the language should be taught in schools?'.  
  
[Erana and Maree conversing about the next set of questions ...]

TE RITA:

Yeah.

ERANA:

Kia hoki anō ki aua pātai mō te 'compulsory'. Me whakaako te reo i ngā kura katoa ki ōu nā whakaaro. Atu i te reo, me pēhea e whakawhānui ai, e whakanui ai, te rata o te tangata ki te ao Māori me te ahurea Māori? Me pēhea e hōhonu atu ai te māramatanga o te tangata ki ngā āhuatanga Māori i Aotearoa nei? Tērā pea he tangata Pākehā, Aotearoa whānui. Me pēhea e rata ai ko Aotearoa whānui ki te ao Māori?

*Let's return to the question about learning the language being made compulsory. You think that the language should be taught in all schools. Other than the language, how can we increase people's interest in the Māori world and Māori culture? How can we increase people's understanding of things Māori here in New Zealand? Perhaps it is European or wider New Zealand society. How can mainstream New Zealand's interest in the Māori world be increased?*

**TE RITA:**

Mēnā i mōhio au ki te whakautu o tau pātai kua whērā kē. Tē taea e au te whakarata i tētahi atu kia huri mai ki tōku ao. Heoi anō, kei te kite au i ētahi o ngā momo whakaakoranga reo kei te kume mai i te tangata Pākehā, i te tangata Wīwī, i te tangata Hainamana, Hapanihi, aha rānei ki te ako i te reo nā te pai, nā ngā mahi hīkaka i roto i aua momo akoranga. Koirā tāku i kite ai. Mēnā he nawhe tērā kia huri mai te ao? Kāo! Nā te mea kātahi anō tātou ka rongō i tētahi āhuatanga i puta i te kaikiri kei roto i tēnei whenua. Kei raro tata nei taua mate ki ngā wāhi katoa o tēnei whenua. Ao Māori mai, ao Pākehā mai. Ehara i te mea tātou ngā mea Māori kāore i te raru ki tērā āhuatanga. Āe, kei te kaikiri hoki mātou, tātou i te ao Māori ki ngētehi atu iwi. Kei te kite au i tērā ia rā, kei te rongō taku tamāhine i ana karaehe i te whakaparahako a ngana ākonga Māori i ngā kaiako Pākehā. Nā reira kei ngā taha e rua. Heoi anō, nā reira kāore au i te whakapono kei reira te whakautu merekara nei i tērā pātai. E kore pea rātou e huri i tōku oranga. Mārama? It may not happen in my lifetime. Me whawhai tonu tātou engari whawhai i te whawhai pai, kaua ko te whawhai riri, kia huri mai te ao, o Aotearoa nei, ki tō tātou reo. Kei te pai ki te taha tikanga. Āe, tere rawa ana rātou ki te tīkaro i ngā tātou tikanga kia kitea ... ooo ... anei mātou o Aotearoa e tautoko ana i te iwi kāinga! You know ... kia haere mai a Prince William, a Prince Harry, a wai ake ... ooo ... ko te ao Māori ka puta ki mua tonu. Ngaro ana rātou, (makes a whistling sound), kua hoki ki muri anō. Nā reira, he uaua. Kāore au i te whakautu ki tēnā, hāunga waku kōrero.

*If I knew the answer to that, I would have done it already. I can not make someone else become interested in my world. However, I have seen various types of language learning*

*initiatives that are drawing in Pākehā, French, Chinese, Japanese and others, based on how good they are and the great activities that are part of that learning. That is what I have seen. Whether that is enough to change the world? No! Because we have just experienced a racist act here in New Zealand. This problem is seething beneath this land and is everywhere. In the Māori and Pākehā worlds. We can't say that Māori do not suffer from this. Yes, we are also racist, the Māori world, to other people. I see this, my daughter is experiencing in her classes the discrimination of some of her Māori students against their Pākehā lecturers. Therefore, it can be found on both sides. Therefore, I don't believe that there is a miracle solution to this question. Perhaps this won't change in my lifetime. Do you understand? It may not happen in my lifetime. We should continue to fight, but fight the good fight, not in anger, so that the world and Aotearoa will acknowledge our language. Things are good when it comes to our customs. Yes, they are very good at picking and choosing our customs when it needs to be on show ... ooo ... here we are as New Zealanders supporting our indigenous people! You know ... when Prince William or Prince Harry or whoever visits, the Māori world is put to the forefront. Yet when they are gone, we are pushed to background again. Therefore, that's difficult. I won't answer that other than what I have stated.*

**ERANA:**

Kia hoki anō ki tētahi o ngā pātai, i te kōrero kē kōrua i waho rā nei ... Kia hoki anō ki ngā kōrero mō ngā pānga o te tāmitanga, mō ngā tāmitanga Pākehā ki runga i a Ngāi Māori me tō tātou tirohanga ki te ao. He aha ki āu nā mōhio, ki ōu nā whakaaro, he aha ngā pānga o te tāmitanga Pākehā ki a Ngāi Māori?

*I'd like to return to a question that you were discussing outside, the discussion about the effects of colonisation on Māori and our world view. What to your knowledge and in your thoughts, what are the effects of colonisation on Māori?*

#### TE RITA:

Kāore au i mārāma ki ngērā kōrero i rongo ai au i a au e tipu ake ana. Kia pakeke rā anō au, kia hoki anō au ki te whare wānanga ki te whai i taku taha Māori, ahakoa kāore au i te pai ki te kōrero whērā, me haere ki te whare wānanga whai haere ai i tō taha Māori. Heoi anō, nā te mate o aku mātua me taku koroua i ... he hononga kē i waenganui i a māua ko Tīmoti. I piri kē ia ki tō mātou whānau i mua i taku haerenga ki te whare wānanga. Nā reira i taku taenga atu ki te whare wānanga, koia te mea i mōhio pai ai ahau. I haere tōtika ahau ki a ia me te kī kua tae ki te wā me ako au i taku reo. Ahakoa tana pātai mai ki a au, “He aha te take kei konei koe? Hari keke mai koe, aha rānei?” Kī atu au, “Kua hari pēpi mai noa iho”, me tana kore hiahia ki ngaua pēpi. Heoi anō, kī atu au, “Kāo. Me ako au i te reo. Anā, ko koe te tangata, ko koe taku hoa, nā reirā kua hara mai au ki a koe ki te rapu huarahi me pēwhea”. Nā reira, taku timata ki te takahi ...

*I did not understand these types of things that I experienced growing up. It wasn't until I was older, when I had returned to university to pursue my Māori side, although I don't like to say that, you should go to university to pursue your Māori side.*

*However, my parents and my grandfather had passed on ... there was already a connection between Tīmoti and I. He was already close with my family before I went to university. Therefore, when I arrived at the university, he was the person that I knew. I went straight to him and said that it was time for me to learn the language. Even though his question to me was, “What are you*

*doing here? Did you bring a cake or anything?” And I said, “No, I only brought my babies’. And he didn't really like those babies. However, I said, “No. I need to learn the language. You are the person for this, you are my friend, therefore I come to you to find a pathway to be able to do this”. Therefore, that was the beginning of my journey ...*

#### ERANA:

Nā, mā ō rangahau i te whare wānanga kātahi ka kite, ka rongo, ka mōhio ki ngā tāmitanga a te Pākehā?

*Therefore, it was through your research at university that you came to understand about colonisation?*

#### TE RITA:

Āe, ērā mea katoa. Nā te timata ki te rangahau i tōku ao Māori, i kite, i rongo ai au i ngā tāmitanga a te iwi Pākehā, a te iwi Wīwī, a te iwi Amerikana i ngā rātou taenga mai ki konei. Ahakoa i tae mai te Tatimana i tae noa mai, tiro haere ai, wehe atu. Kāore te Tatimana a Abel Tasman, kāore i tino whakapā mai ki te whakapēhi i te iwi. Engari, ērā atu iwi - te iwi Pākehā, te iwi Wīwī, me te iwi Amerikana ... āe. I tae mai ki konei, kei konei tonu wētahi mea i waiho mai e rātou. Nā ... āe. Nā te whare wānanga, nā te Tari Māori i whakatūwhera i ōku whatu, i aku taringa, i taku hinengaro ki te tāmitanga a te Pākehā i a tātou.

*Yes, all of those things. It was when I began research into my Māori world, that I saw and recognised the oppressions of the European, French and American when they arrived here. Although the Dutch arrived here, they merely arrived, looked around and then left. Abel Tasman did not really make contact or oppress the people. But other people - the European, French*



*and American, yes, they did. They came here and there are still things here that they have left behind. So ... yes. University and the Māori Studies Department opened my eyes, ears and mind to the oppression of the Pākehā upon us.*

#### ERANA:

Ki ōu nei whakaaro, kei te ngau tonu aua pānga o te tāmitanga ki a Ngāi Māori, i ēnei rā tonu?

*Do you think that Māori are still suffering from the effects of colonisation nowadays?*

#### TE RITA:

Oh āe, oh āe! Tino, tino ... i rongo noa au i tētahi kōrero i te pouaka whakaata i te ata nei. Heoi anō, ahakoa he taupatupatu i waenganui i te iwi kotahi, tētahi taha e taki whawhai ana i tētahi atu taha kei a wai te mana. Tohetohe kia hoki mai te whenua. Kei reira tonu ērā āhuetanga e pēhi tonu ana i a tātou. Te rapu me pēwhea te whakahoki mai i te whenua e toe tonu ana, e āhei tonu ana tātou. Nā reira, ngā kerēme katoa a te Taraipiunara, kei reira taua nawe tonu. Kei te pēhia rawatia tonuhia ētahi iwi. Kāore anō kia kitea te huarahi kia whakahokia mai he rawa ki a rātou kia āhei rātou ki te whakapakari anō i a rātou i tēnei ao. Āe, e kaha ana. Ā ... he aha te kōrero ... Ā-hāhi nei hoki kei reira engari kei te kitea atu he roa te wā kua rapu te hāhi i tētahi huarahi e taea ai ngā ao e rua te piri tahi. Tērā pea ko te hāhi te momo ... ahakoa ko rātou hoki ngā waha mō ērā atu i hara mai ki te muru i te whenua, muru i ngā rawa. You know ... ki reira mātou whakarongo, mātakitaki ai ki ngā mea o te hāhi e pahupahu mai ana ki a mātou, i te tangohia te whenua i taua wā tonu. Kei te kitea kei te piri tonu e hia kē o te ao Māori ki ō rātou momo hāhi. Nā te Pākehā i kawē mai.

Ahakoa kua huri me te kī, kāo, he hāhi Māori ngēnei hāhi, te katoa he Paipera, he kōrero Paipera kei roto. Te katoa. Nā reira tē taea hoki e au te whakapono ki tētahi hāhi Māori. Ahakoa kei a au ngā karakia ka puta i taku waha, kua ako i a au te katoa, nā taku piri ki tērā tangata, ki tērā tangata, kua ako au ki ngā karakia a ō rātou hāhi engari a Te Rita ake nei, karekau aku hāhi. Ko tōku ao Māori taku hāhi. Kei te ako aku tamariki ki tērā momo. Kua roa te wā kua rongo, engari ko ētahi kua whaiwhai haere tonu i aua hāhi, kua piri ake, kua piri tata ki aua hāhi, nā te mea i roto i te whakapapa. Ko tō rātou koroua he minita Mihingare. He uaua mō ētahi te wehe. Engari mō Te Rita, marama pai ngaku tamariki ko taku hāhi, ko tōku ao Māori. Mārama pai. Kei te ako haere aku mokopuna ki tērā.

*Oh yes ... oh yes! Very much so. I just heard on the television this morning. There is a debate going on amongst a tribal grouping, one side is fighting the other side over who has the mandate. They are fighting over the land. There are still lasting effects that continue to oppress us. Trying to seek the return of land that is left, that we are legally able to claim. Therefore, the claims of the Tribunal, there are still grievances there. Some tribes are still severely suffering from colonisation and its effects. They have not yet sought a way to have assets returned to them to be able to strengthen themselves in this world. Yes ... its effects are still overwhelming. And then ... there are the religious groups also where the effects can be seen, but religious groups have long been searching for a way to unite both worlds. Perhaps they will be the ones ... although they were also the mouthpiece for those who came to confiscate the land and its resources. You know, there we were listening and watching their religious sermons whilst the land was being taken from us at the same time. It is evident that many Māori are joining different types of religious groups. They were brought here by the Pākehā.*

*Although they have stated that no, these are Māori religions, they all have scriptures from the bible. All of them. That is why I can not say that I have faith in any particular Māori religion. Although I know all the karakia and am able to say them. I have learned them all through my friendships with different people, I have learned the various types of karakia of their religions. But for Te Rita, I don't have a religion. My Māori world is my religion. My children are learning about this too. They have experienced this for a long time, but there are others who continue to adhere to their religions, who are very close to their faiths, because it is in their genealogy. Their grandfather was an Anglican minister. It can be difficult for some to leave the church. But for Te Rita, my children are fully aware that my religion is my Māori world. They understand this completely. My grandchildren are learning this as well.*

#### ERANA:

Nō reira he maha ngā mea rerekē i tēnei ao. Kua rerekē ētahi tikanga, kua rerekē hoki te tirohanga o te Māori ki tōna ao. He aha ētahi pānga o te tirohanga Pākehā ki runga i a tātou kua kite nei koe? Nāu te kōrero ko tō ao Māori, ko te ao Māori tō oranga, tō hāhi, engari ka pēhia tonutia e te ao Pākehā?

*There are lots of different things in this world. Many customs have changed, and the way Māori view the world has also changed. What are some effects of the Western viewpoint that has impacted us? You stated that your Māori world, the Māori world is your sustenance, your religion, but does that continue to be oppressed by the Pākehā world?*

#### TE RITA:

Āe, āe, engari kua pai te whakaako mai ki a au me pēwhea te rapu ko wai au, nō whea au. Ko au tēnā, kua mutu taku rapu. Mōhio pai ana au. Heoi anō, e mōhio tonu ana, āe, kei

te pēhia rawatia tonuhia tātou e te ao Pākehā. E ngana ture me pēhea te noho i tēnei whenua, ia rā, ia pō. Ka pēhiatia mātou e aua ture, ki a au nei. Heoi anō, kua rapu huarahi a Te Rita e taea e au te noho pai ki tēnei ao, hāunga aua pēhitanga, aua tāmitanga a te hāpori nei. E mārāma pai ana he kāwanatanga tā tātou e whakahaere ana i tēnei whenua, mā rātou anō e whakarite ...

*Yes, yes, but I have been taught well how to find out who I am and where I originate from. That's me, my search is complete. I absolutely know who I am. However, I also know, yes, we continue to be severely oppressed by the Pākehā world. By their laws that tell us how we must reside in this land, every day. We are oppressed by those laws, that is what I think. However, Te Rita has found a way to be able to live well in this world, despite all the oppression and subjugation by those parts of our communities. It is understood that we have a government and it is they who run things in this country, they put in order the governing laws of the land.*

## APPENDIX 7

## Interview with Te Rita – Part 3

## TE RITA (CONTINUED FROM SOUND FILE II):

[E mārama pai ana he kāwanatanga tā tātou e whakahaere ana i tēnei whenua, mā rātou anō e whakarite] i ngā ture whakahaere i te whenua. I te Pāremata Matua, i ngā kaunihera ā-rohe rānei. E mārama pai ana ahau ki ngērā āhuatanga katoa, engari kua rapuhia e au he huarahi e pai ana mōku, mō ngaku tamariki me ngaku mokopuna, mokopuna tuarua, tekau mā aha rānei wāku mokopuna tuarua, e ora pai ai i tēnei ao. Anā, waimaria ahau whai haere rātou katoa i a au i runga i te māramatanga me te kitenga ā-kanohi, rongō ā-tinana, he hua tō te ao Māori. Nā reira, kei te pai mātou, me kī. Kua whai au i ngā moni ka homai e tēnā kamupene, e tēnā whare wānanga, aha rānei, kia piki ai ō mātou orange. Kua whai whare au, ērā mea katoa. Kei te hiahia, kei te ngana kia pērā hoki aku tamariki, mokopuna. Me taku mōhio, nā tā mātou whai i te ao mātauranga, me te ao Māori i ora ai mātou. He tauira tino nui, tino pai taku whānau i tērā āhuatanga. E mōhio ana au ki tērā. Kāore au i te kite i te tokomaha o ngā whānau he rite ki tō mātou whānau. Nā reira, me whakahīhī ka tika nā te mea ehara mō mātou anahe, kāhore! Kei te tukuna kētia waku tamariki i ngō rātou mōhiotanga ki aua tāngata e hiahia ana. Nā reira kāore mātou i te matapiko kia pai ai ko mātou anahe. Karekau! Ehara tērā i te kaupapa matua.

*It is understood that we have a government and it is they who run things in this country, they put in order the governing laws of the land. In Parliament or the District Councils. I am familiar with all those aspects, but I have found a pathway that is suitable for me, for my children and for my grandchildren, and great-grandchildren, however many I have (over ten), in order to survive in this world. I am fortunate that they have followed me on the understanding and seeing first-hand and experiencing themselves that there are benefits from the Māori*

*world. Therefore, we are good. I have been able to attain money from companies, universities, various things to help with our livelihood. I have a house, those kinds of things. I want, and will persist in ensuring the same things for my children and grandchildren. And I know that it is all because of our pursuit of knowledge and the Māori world that we have our livelihood. My family is a great example of this. I know that. I don't see many families that are like our family. Therefore, I am proud and rightly so because the benefits are not just for us, no! My children are always requested, because of their knowledge, to help anyone who wants it. Therefore, we are not greedy, in it for ourselves. No! That is not the main objective.*

#### ERANA:

Tēnā koe, Whaea, i aua whakaaro rangatira hei painga mō te katoa.

*Thank you for those chiefly thoughts, Whaea, for the betterment of all.*

#### TE RITA:

Āe, āe. Yes, yes.

[ Erana and Maree discussing questions ...]

#### ERANA:

Ko te hiahia o Maree kia rongō ai i ō kōrero e pā ana ki ēnei āhuatanga, te whakamārama mai i ōu ake whakaaro mō ēnei kupu ka hoatungia e au.

*Maree would like to hear your thoughts and explanations for some words that I will give to you.*

**TE RITA:** Ka pai. *All good.*

#### ERANA:

Ki ōu nā whakaaro, he aha tēnei mea te wairua? I ōu nā whakaaro, hāunga anō ērā atu whakaaro mō tēnei mea nui rawa atu, te wairua. He aha ōu nā whakaaro, āu nā kupu hei whakamārama mai i tēnei mea te wairua?

*In your perspective, what is this thing 'wairua'? Apart from others' thoughts on wairua, in your own words could you explain what wairua means to you.*

#### TE RITA:

He wairua tō ngā tāngata katoa. Ki te whakarongo rātou ki tōna taha pai i ngā wā katoa, kāore au i te mōhio, whērā i tōna taha kino. Nā reira ki a au, ko te wairua tētahi mea i roto tonu i a au e tohu ana ki a au, “Āe, whāia tērā huarahi. He painga o roto. Oh ... Taihoa ake! Me āta rapu koe he aha ngā āhuatanga o tērā huarahi e pai ai ki a koe”. Nā reira he mea akiaki, he mea whakatūpato. Koirā taku wairua ki a au. Koirā hoki tāku whakaako ki aku tamariki. Ki te hiahia koe te mahi i tētahi mea engari kei te kī mai tō wairua ki a koa, “Oh, taihoa! Tērā pea kāore i te pai, kāore i te tika”, me whakarongo koe. Mēnā kāore koe i te rongō i aua āhuatanga, tēnā, whāia! Mahia te mahi! Nā reira koirā pea te taputapu e ‘discipline’ ai te tangata. Nē? Koirā. Kāore au mō te kī, “Kaua e mahi whērā!” Kāore au mō te tohutohu ki ngaku mokopuna, ki ngaku tamariki kia kaua e mahi i tētahi mahi. Ka waiho au mā rātou anō, mō ō rātou ake wairua e rongō. Koirā te wairua ki a au.

*All people have wairua. If they listen to their good side all the time, I don't know .. perhaps they listen to their bad side. To me, the wairua is something within that guides and instructs me to pursue certain things because they will be of benefit. Or*

*to wait and decide if a decision will be beneficial. Therefore it is something that encourages us but also cautions us. That is what wairua is to me. That is what I teach my children as well. If you want to do something but your wairua is telling you to wait, perhaps it is not the best choice or isn't right, you should listen. If you don't feel any negative aspects then by all means, do it! Therefore perhaps it is like an instrument that disciplines a person. Isn't it? That's that. I'm not one to say, "Don't do that!" I don't instruct my grandchildren or children to not do particular things. I leave it up to them to decide, for their own wairua to sense what is right and what is wrong. That is what wairua is to me.*

**MAREE:**

What did you say, Whaea?

**TE RITA:**

It tells you when something's right or when something's wrong. And you should blimmin well listen. And I tell my children. I don't tell them what to do and what not to do. I tell them, "Figure it out for yourself. What is it telling you? And be honest". If you put that voice that's telling you don't do it to sleep, ka hinga koe (you will be undone), you'll get into trouble.

**MAREE:**

In Pākehā, what do you think wairua is?

**TE RITA:**

It's just that. It's the thing inside you that disciplines you, that tells you something is right, or something is wrong. And when your wairua is really in a good space, you can do incredible things. When it's not, listen to it and sit down! Have a rest!

**MAREE:**

And what does the word 'wai-rua' mean?

**TE RITA:**

*Ok. If you wanna break it up ... and mōhio ana ahau he maha ngā tāngata ka rawe ke i a rātou te whakawehewehe i ia pū reta, ki te rapu māramatanga i roto i te reo. Nā reira, ko te wai, āe, he tangata, he mea e rere ana, he oranga kei roto, ka taea te inumia. Āe.*

Ko te rua, e mōhio ana tātou e kōrero ana mō e hia ngā mea. He tino kōpū rānei ka keria ki roto i te whenua. Koirā hoki he rua. He maha ngā momo māramatanga mō ia wāhanga o te kupu. Ka taea hoki te whakawehe i ia pū. He kupu kei roto.

*Ok. I you wanna break it up ... and I know lots of people who like to separate each letter to look for a deeper understanding of the language. Therefore, wai, yes, refers to a person, a thing that flows, provides sustenance, and can be drunk. Yes.*

Rua – *we know that this can indicate how many things there are. Or it can refer to the bosom of the earth, a hole that has been dug. That's also rua. There are many meanings for each part of the word. You can also separate each letter or syllable. There are lots of words contained therein.*

Ko te wā – i tēnei wā kei konei tātou.  
Kei whea? – I – i roto i tēnei rūma  
Rū – koinā te kupu poto mō Rūaumoko. Ka rū te whenua, ka rongo koe i te weriweri.  
Ko te 'a' – koinā hoki tētahi reta ka tohu atu ki tētahi mea, ki tētahi tangata.

*The time – at this time we are here.*  
*Where? – located in – inside this room*

*Rū – this is a shortened version of Rūaumoko, the god of earthquakes. When the land shakes you feel scared.  
The letter ‘a’ – this is also a letter used to refer to a thing or a particular person.*

Nā reira, he maha ngā māramatanga kei roto i te kupu kotahi. Ehara au i te tangata e whērā ana. Ko te wairua, nā te mea kua hangaia hei kupu ‘wairua’, kaua ko te ‘wai’ me te ‘rua’, ko te wairua hei kupu kotahi ki a au nei. Ka rapu au i tōna māramatanga ki reira. Ahakoa, ā-reo nei me te mārama ki tōku reo, ka taea te whakawehe i ia reta. Ehara au i te tangata e whērā ana. Yeah, nā te mea i tētahi tau i whakaritea he hui nui ki Waikato. Anā, ko Hirini tō mātou Dean i taua wā. Anā, e toru wana kupu – ko te waiata ... kei te purari wareware ahau i te mea tuarua. Waiata, wai something else, wairua. Anā, ko te WAI conference tērā. Engari ko te waiata te tino ia, te tino kaupapa matua o te hui nui. Engari i tonu ia ki ngētehi kaumatua ki te hara mai ki te whakamārama he aha ngā piringa o aua kupu wai e toru. He mea rangahau noa iho, whakakorikori i te hinengaro noa iho. Engari ki a au nei, kāore au i rapu i ērā atu māramatanga. He aha tēnei mea te wairua? I te wā i tūhono te ira tāne ki te ira wahine i tōngia te wairua o te hua o taua hononga i taua wā tonu. Ā, haere tonu ake kia mate rā āno te tangata. Me taku whakapono, ahakoa mate atu te tangata, ka ngaro tana mauri i taua wā – e whakapono ana au ki tērā. Engari tōna wairua kāore i noho rērere haere ki tētahi atu momo ao. Kāo! Ka noho tonu i ngā tāngata kei te ora, i ō rātou maumaharatanga ki te wairua o taua tangata. Ki a au nei, koirā tana otinga ki konei tonu, kaua ki tētahi atu ao kē. Ahau tēnei.

*Therefore, there are many explanations within the one word. I am not a person who likes to dissect words. Wairua, because the word was created as ‘wairua’, not as ‘wai’ and ‘rua’, wairua is*

*one word to me. I look for its meaning in that way. Even though grammatically and with my knowledge of the language I am able to dissect each letter. I am not a person who does that. One year a great gathering was convened at Waikato. Hirini was our Dean at that time. And he had three words, waiata, I can’t blinken remember the second word. Waiata, wai something, and wairua. This was the WAI conference. But the main focus of the gathering was waiata. Hirini had requested several elders to come and discuss the connections between those three words. It was for research purposes, to stimulate the mind. But to me, I didn’t pursue those other explanations. What is wairua? When the male essence mingles with the female essence, the wairua is instilled as the result of that joining, in that instant. And it is with a person until they perish. And I believe that even though a person may have passed on, their mauri is extinguished at that time, I firmly believe that. But the wairua does not travel to another world or astral plane. No! It stays with the living, in their memories of the wairua of the person who has passed. To me, that is the the ending of wairua as such, here in this world, not in another world or astral plane. That’s what I believe.*

**MAREE:**

Did you just say that you believe that the wairua resides in us?

**TE RITA:**

Yeah.

**MAREE:**

Not floating around?

**TE RITA:** No.

**MAREE:** Pai.

