

Māori pop music - a new wave of reo revitalisation?

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Abstract:

This thesis explores the role that popular contemporary Māori artists play in Māori language revitalisation. The purpose of this research is to identify the relationship between popular contemporary Māori music and Māori language revitalisation by critically assessing the ways in which Māori music artists utilise popular contemporary Māori music to impact on Māori language revitalisation. Three separate wānanga were held with three popular contemporary Māori music artists to understand the intentions behind their compositions. An anonymous online survey was also used as a data collection method to gain insight into the impact that these compositions had on the Māori music listenership. The responses collected suggest that popular contemporary Māori music does have an impact on Māori language revitalisation. Themes of social transformation and connection or reconnection to identity were identified as layers of impact through Māori music. There is also a growing desire from the Māori music audience to hear and see more Māori music content promoted on mainstream media platforms. With the recent push from government to find new ways to revitalise and normalise te reo Māori within New Zealand society, this thesis aims to find out where Māori music is seated in this conversation.

HE KUPU TIMATANGA

Kūkū mai, kūkū atu

Ko te kūkū a te Kūkupa

Te tangi e rongō nei, e rongō nā

He manu korokī pō, korokī ao

Korokī nā te wao tapu nui o Taiāmai puriri rau

Tēnei taku manu ka tau.

Ka rere ngātahi taku reo ki runga rā, ki te tī, ki te tā

Ko te hau o te rangi tēnā e āwhina mai nei kia hiki ake ki te kōmatamata o te rangi. He whakawhētaitanga ki te runga rawa ki a Io, te tīmatanga me te whakatutukitanga o ngā mea katoa.

Ka piki, ka heke, ka huri te rere o taku reo ki a rātou mā kua whetūrangitia, rātou kua wehe atu ki tua o te ārai i ēnei tau tata nei, Aunty Shan Allen, Uncle Robin Allen, Aunty Joanne Cherrington, Aunty Agnes Cherrington, Aunty Waitapu Cherrington, Aunty Emily Cherrington, Uncle Rangi Gear, Aunty Judy Iles, Aunty Hilda Gear, Aunty Maria Mcleod, Uncle Wally Tipene, Uncle Wiki Sylver, cousin Bevan Allen, taku tuahine Makida Carr, tae noa ki te māreikura o Ngāti Tapu kua hinga i ēnei rangi tata nei, Nana Eileen Gear, moe mai i roto i te mārie.

Rātou te hunga mate ki a rātou, haere hoki wairua atu. Tātou ngā mōrehu o wā tātou mātua tūpuna, tēnā nō tātou katoa.

Ko Whakataha te maunga Ko Panguru te maunga
 Ko Waitangi te awa Ko Whakarapa te awa
 Ko Māmaru te waka Ko Ngātokimatawhaorua te waka
 Ko Tauwhara te marae Ko Waipuna te marae
 Ko Te Whiu, ko Ngāi Ko Te Waiariki, ko Te Kaitūtae, ko
 Tāwake-ki-te-Tuawhenua ngā hapū Ngāti Manawa ngā hapu
 Ko Ngāpuhi te iwi Ko Te Rarawa te iwi

 Ko Mohi Wati Te Rau Allen tōku ingoa.

E rere ana ngā mihi ki ngā whānau, ki ngā marae, ki ngā mano tāngata i whakatō i te aroha i ēnei tau. E ea ai te kōrero he aroha whakatō, he aroha puta mai. He tāpaetanga aroha tēnei mō koutou. Tēnā koutou katoa.

E te hapori whānui o Tāmaki ki te uru me ngā kāinga maha kua manaaki pai i ahau i roto i ēnei tau, me mihi ka tika ki a koutou. Nāu ahau i whakatupu, i whakaako. Tēnā koutou.

Kei taku whānau, Nan, Papa, Mum, Dad, aku tēina, aku tuahine. Me mihi ka tika ki a koutou. Ahakoa te noho tawhiti, ahakoa ngā piki me ngā heke kei tōku taha tonu. Tēnā koutou.

Kei taku whānau me ngā pia pono o te kura o Ngā Kākano o te Kaihanga. Nāu ahau, nāu ahau.

Kei te whānau whānui o te marae o Waipapa. Kei ngā pouako, kei ngā pou tautoko, kei ngā pou whirinaki e hāpai tonu ana i ngā kaupapa maha o Waipapa Taumata Rau. Nei tō iti e mihi atu nei. Ngāti Whātua, te iwi e tāwharautia nei ahau i ēnei tau e mihi nui ana ki a koutou.

E rere ana ngā mihi aroha ki ngā kaihautū o tēnei kaupapa, ngā korokoro tūi i tautoko pau te kaha i te kaupapa nei. whaea Hinewehi Mohi, Pere Wihongi, Callum Rei McDougall, nā koutou tēnei taonga. Mei kore ake ko tā koutou nei whakapau werawera i roto i te ao puoro nei hei taurira pai mā ngā reanga e haere tonu mai ana.

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Me mihi ka tika ki a koe e tōku whanaunga, Kapotai. Mei kore ake ko ō ringa toi hei waihanga i Te Oro Nukurangi, hei āwhina, hei tautoko hoki i tēnei maramara i roto i ēnei mahi. Mai i te uru o Tāmaki ki te ao, he aroha mutunga kore.

Ko aku nei mihi whakamutunga ki a koutou e te hunga pānui. Ko te manako ia ka pai, ka ngāwari te pānui otirā ka puta ko ētahi akoranga hou mō koutou hei painga mō ō koutou ake whānau, hapori, iwi hoki.

Ka nui atu ēnei mihi, tēnā tātou katoa

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GLOSSARY

Āki - to encourage, urge on, challenge

Aotearoa - the North Island; commonly known as the Māori name for New Zealand

Aotearoa Whānui - refers to New Zealand society as a whole

Ariki - leader, paramount chief

Aroha - a deeply felt emotion that swells up from within, a way of thinking that encompasses love, affection, care, compassion

Aroha-ki-te-tangata - to care and respect all people

Atua - gods, deities, supernatural beings

Haka - a traditional Māori war or posture dance

Hapū - subtribe, kinship group

Hawaiki - the ancestral home for the Māori people

Hine Pū te Hue - originator of the musical instruments made from the gourd and daughter of Tāne-mahuta and Hine-rauamoā

Hine Raukauri - the goddess of flute music

Hoe - paddles used when journeying by canoes

Hui - meeting, gathering, ceremony

Ihi - awe-inspiring, intrinsic power

Iwi - tribe, kinship group

Kaiwaiata - singer, composer, music artist

Kaitiaki - guardian, protector of realms

Kaitiakitanga - guardianship, stewardship

Kanohi kitea - to be seen by your people, to be present within your communities

Kanohi-ki-te-kanohi - face-to-face interactions

Karakia tīmatanga - opening prayer

Karakia whakakāpi - closing prayer

Kaumātua - elders

Kaupapa - topic of discussion, project, event

Kawa - customs and protocols followed on a marae; ceremonies of greeting/farewell.

Kawakawa - a rich or dark green pounamu with small dark inclusions

Kapa Haka - Māori cultural performing arts

Kimihia, Rangahaua - to gather and research findings

Kīnaki - garnish

Kōhanga Reo - Māori language preschool

Kōrero - to speak and share thoughts

Koruru - carved face on the gable of a meeting house

Kua takoto te mānuka - the challenge has been laid

Kura Kaupapa Māori - Māori language immersion schools

Maihi - bargeboards of a meeting house

Manaakitanga - the act of respectful caring and protecting others. An act of support, kindness, generosity and/or hospitality.

Māori - the Indigenous people of New Zealand

Marae - traditional Māori meeting house

Mātauranga - knowledge, wisdom and cultural understanding

Mātua - parents, caregivers

Mihimihi - speech, words of thanks

Miro - thread, twisted cord, strand

Moana - ocean

Ngā mahi puoro Māori - Māori music

Ngākau tuku - a giving heart

Ngako - the substance of the project

Ngaru nui - the great wave

Ngaru roa - the long wave

Ngeri - a short haka usually performed without weapons and no set movements

Noa - free from tapu, restrictions or void

Oriori - waiata in the form of a lullaby

Pā - fortified village

Paipera - the Bible

Pākehā - a New Zealander of European descent

Pakeke - grown up, adult, mature

Pakiwaitara - stories, myths and legends

Pao - popular song, or a short impromptu topical song to entertain

Papatūānuku - Earth Mother

Pāua - abalone seafood delicacy

Peruperu - to hop about, war dance

Pono - to be true, honest, genuine

Pōhiri - a traditional ritual of welcoming usually performed to invite guests onto a marae or cultural complex.

Pūhā - a delicacy, small leafy plants commonly eaten with tītī or boil up

Pūkaea - long wooden trumpet

Puoro - music

Pūrākau - stories, histories, legends

Pūrerehua – bull roarer, spinning musical instrument

Pūtātara - conch shell trumpets

Pūtōrino – large traditional flute

Rangatahi - youth, younger generation

Rangatiratanga - chiefly authority or autonomy

Rangi - skies, heavens

Ranginui - Sky Father

Rauawa - topboards of a waka

Rongomaiwhiti - uniqueness

Taha Māori - Māori side, Māori heritage

Taiao - environment, natural world

Takakau - unleavened bread

Takere - bottom of a waka

Tamariki - children

Tamarikitanga - upbringing

Tāmoko - traditional Māori tattooing

Tānemahuta - god of the forests

Tangaroa - god of the sea

Tangihanga - funeral, a time of grieving

Taonga - treasure, prized possession

Taonga puoro - Māori musical instruments

Tapu - sacred, taboo, restrictions

Tau - ceremonial songs

Tauihu - figurehead of a canoe

Taurapa - sternpost of a canoe

Tāwhirimātea - god of the winds

Te Aho Matua - the philosophical base for Māori language immersion school education.

Te ao Māori - the Māori world

Te kāuta - the cooking shed

Te Oro Nukurangi - the origins of Māori musical sound

Te rākau a te Pākehā - the tools of the Pākehā, Western methods

Te reo Māori - the Māori language

Tika - doing things right, true, correct

Tikanga - cultural protocols, correct procedures, ways of doing

Tirohanga - perspective

Tītī - mutton bird

Toa - champion

Tohu - sign, symbol, signal, emblem, token

Tokotoko - traditional Māori carved walking and talking stick

Tūpuna - ancestors

Uiuinga - interviews

Waiata - song

Waiata aroha - songs of love

Waiata tangi - songs of loss

Wairua - spirit, essence, atmosphere

Waka taua - war canoe

Wana - the synergy of aura and passion that occurs during a performance that encompasses both performer and audience.

Wānanga - to meet and deliberate, discuss, share thoughts

Wānanga-ā-ipurangi - an online gathering or meeting

Wawata - aspirations, hopes, dreams

Wehi - the reaction of awe and respect to the physical manifestation of ihi

Wero - challenge

Whakaaraara pā - watch songs sung by sentinels on night shift watch

Whakaaro - thoughts

Whaka-cool-ngia te reo - to make te reo cool, current and accessible for our youth

Whakamā - shame, fear of being judged

Whakairo - to carve, shape or sculpt

Whakapapa - genealogy, lineage

Whakatauākī - a proverbial saying with a known originator

Whakataukī - a proverbial saying where the originator is unknown

Whakawai - songs sung while someone is being tattooed

Whakawhitiwhiti whakaaro/kōrero - the exchange of thoughts and words from one person to another and vice versa

Whānau - family group

Whānau Whānui - extended family

Whare - house, dwelling

Wharekura - secondary school run under Kura Kaupapa Māori principles

Whetū - stars

CHAPTER BREAKDOWN

This album (thesis) is a fusion of story and sound, a cross-cultural experience that transcends time and space. Each track is crafted and composed to give voice to the album title, “Māori pop music: a new wave of reo revitalisation?” The album begins with a funk inspired Intro (Introduction) that gets you into the groove of the album; Track Two (Methodology) is a roots, rock, reggae piece, the one drop that grounds this album; Track Three (Policy) is a heavy drum and bass tune that pays homage to the partnership between Māori and the government, a synthesis of language policy and strategy samples; Track Four, Five and Six (Pere Wihongi, Rei Music, Hinewehi Mohi) are soul inspired tracks with an emphasis on artists’ vocals and impassioned delivery; Track Seven (Analysis) is a deep swing and blues piece with its complex chords and its call and response vocal improvisation. Coming out of Track Seven, Track Eight (Anonymous online survey) is a collaborative house inspired piece that plays on its ‘build up and drop’ aspect to influence audience participation; Track Nine (Discussion) brings the tempo back down with an acoustic piece, peeling back the layers and focusing in on chord progressions and harmony. The final track is the Outro (Conclusion) which mirrors the funk infused Intro leaving you so elated you will be wanting more. Are you ready to groove?

TRACK ONE | INTRODUCTION

For as long as I can remember, music has always been a huge part of my life. From morning waiata at Kōhanga Reo and its succession into performing for the kura kapa haka group, to Saturday busking sessions outside Henderson's Aussie Butcher and blasting 'Behold he comes' at Sunday service. Music was in everything I did, in everything I am.

According to my mother, I started singing when I was 9 months old, though perhaps this statement is a little far-fetched as your average baby utters their first words between 12 and 18 months. To refrain from calling my mother a liar, we are going to have to settle with the fact that perhaps I am an extraordinary human. I started composing at the age of 12. At the time, our tutors were growing sick of the same recycled waiata used for the end of year school prize-giving bracket and they were on the look out for new compositions. I took this as a great opportunity to hone in on my own composing abilities to write waiata for our kura. This experience ignited a fire within me to become an artist.

Over the years, I have experienced the power of music in its many forms; the ways in which music can connect people, teach people and heal people. Through music, I have found refuge, a place of identity, an instrument to voice my own feelings and emotions. Music has also been a key tool for me to learn about my own cultural identity, my reo, my whakapapa and where I descend from. I wondered if other composers shared this whakaaro or had experienced music in this way. This thought process inspired the research question, "does popular contemporary Māori music have an impact on Māori language revitalisation?"

1.0. Introduction of thesis topic

This Master's thesis looks at the ways in which popular contemporary Māori music is used as an instrument for Māori language revitalisation. To achieve this, I will look at the role that popular contemporary Māori music artists play in Māori language revitalisation. The first chapter will break down what popular contemporary Māori music is and outline the pool of academic literature sourced to support this research thesis. Chapter two will discuss the methodology and methods employed to guide the research processes. Chapter three examines the recent Māori language policies in

place to support the revitalisation of te reo Māori with a particular focus on the ZePA model. Chapter four, five and six are three separate wānanga shared with three popular contemporary Māori music artists to gain understanding around the role that popular contemporary Māori music artists play in Māori language revitalisation. I have chosen to include the whole interview transcripts for each wānanga to ensure that the mana of the kōrero shared by each kaiwaiata is unfiltered and true to them. Chapter seven is a thematic analysis of these three wānanga. Chapter eight employs an anonymous online survey method to gain some insight into how impactful popular contemporary Māori music is on attitudes towards Māori language use in New Zealand society. Chapter nine discusses the findings. Finally, chapter ten ties all the pieces together and concludes this research thesis. The primary purpose of this research project is to identify the relationship between popular contemporary Māori music and Māori language revitalisation by critically assessing the ways in which Māori music artists utilise popular contemporary Māori music to impact on Māori language revitalisation.

2.0. What is popular, contemporary, Māori music?

In order to understand why I have chosen to research popular contemporary Māori music in particular, this section will discuss in detail what popular, contemporary and Māori music elements are individually. Then, it will discuss the fusion of these elements, assessing the differences between this particular fusion of musical elements and other forms of contemporary Indigenous¹ music, finally highlighting its importance for the revitalisation of the Māori language.

2.a. Western Music Influences

Popular music can be understood as an overarching label that showcases a wide range of music genres produced for a mass, mainstream, predominantly youth market. Music produced in commodity form makes popular music a leading cultural industry, gathering income from various revenue streams, including record sales, merchandising, live music, revenue from copyright, and sales of the music press, while effectively creating social identities for this particular social group (Middleton,

¹ I have chosen to deliberately utilise the capital letter “I” for “Indigenous” as a sign of respect to all Indigenous groups, the same way that French, Spanish and English are capitalised.

1990). Adorno (1941) discusses popular music in terms of its difference from serious music which he calls standardization. This is understood in the relationship between “the act of making music and the commercialisation, production and dissemination of music to a certain social group” (Shuker, 2005, p.7).

The term ‘contemporary music’ can mean an array of things to a range of people. The Australian Government: Department of the Environment, Water, Heritage and the Arts (2010) defines Australian contemporary music as music that is currently being composed, dubbed and performed by Australians. Its genres include but are not limited to world, roots, rock, reggae, pop, metal, jazz, hip hop, funk, folk, experimental, electronic/dance, country and blues (DEWHA, 2010). Through a qualitative study undertaken by Berklee College of Music, a plethora of definitions were offered by fellow students to better understand what contemporary music means to current contemporary musicians. Victor Mendoza, a professor at Berklee’s campus in Valencia, Spain, notes that contemporary music is “music performed and created with what is rhythmically, harmonically, and textually current” (Mirisola, 2019, para. 4). Tia Fuller, a Grammy-winning saxophonist and professor in the Ensemble Department at Berklee’s campus in Boston, Massachusetts, describes contemporary music as “excellence, influence, and exploration of what we know as popular music today—discovering the fundamental components of today’s music through cultural influences, social constructs, and cross-pollination of genres” (Mirisola, 2019, para. 5). Contemporary music then can be defined as any type of music the public deems as current and, in many cases, draws on traditional elements and reinvents these elements to fit the demands of the current music industry.

2.b. Māori Music

“Kei a te pō te timatatanga o te waiatatanga mai a te Atua. Ko te ao, ko te ao mārama, ko te ao tū roa.”

“It was in the night, that the Gods sang the world into existence. From the world of light, into the world of music” (van Ballekom & Harlow, 1987, p.23).²

² These prophetic words were originally taken from a manuscript written in 1849 by an esteemed Ngāi Tahu leader, Matiaha Tiramōrehu, who shares a detailed account of the origin of the world according to the Ngāi Tahu worldview.

Ngā mahi puoro Māori³ or Māori music is genealogically linked (whakapapa) to our Māori deities, our ancestral lands and sounds and our environment (taiao). Flintoff (2004) suggests that the variations of Māori song originate from the emotions shown by the gods during the separation of Ranginui and Papatūānuku. These variations are songs of lament, anger, sorrow, loneliness, joy, desire, peace and love. Flintoff (2004) gives a detailed account of the role that atua Māori play in the creation of music. He notes that tunes are a gift from Ranginui (Sky Father) and rhythms are the heartbeat of Papatūānuku (Earth Mother) (Flintoff, 2004). Their children combine rhythm and tune to create musical instruments. Tānemahuta (God of the Forest) provides the trees from which many instruments are formed. Hine pū te hue is the ancestress of the gourds and her body was utilised as a sounding vessel (Higgins & Loader, 2014). Hine Raukatauri is the Goddess of Flute Music which is linked to pūtōrino along with more contemporary musical instruments such as saxophone and trombone. Tāwhirimātea (God of the Winds) breathes life into the spinning instruments such as pūrerehua (Flintoff, 2004). Tangaroa (God of the Seas) offers our world sea shells which are made into instruments like pūtātara and pūkaea and are still used today. These deities form the origins of Māori musical sound and are the blueprint from which all Māori music is informed and created. It is also notable that taonga puoro or Māori musical instruments were initially used by Māori for many purposes such as warfare, sounding the dawn of a new day, to communicate with atua Māori (Māori gods) and to signify the appropriate times to plant certain crops (Te Papa Tongarewa).

Similar to many facets of Māori culture, waiata Māori are associated with Māori creation stories (Higgins, & Loader, 2014). Waiata is a common term that broadly covers all forms of Māori song however there are specific types of songs utilised for different ceremonies and events (Best, 1976). In his writings, Best (1976) lists traditional Māori songs from tau,⁴ peruperu⁵ and whakaaraara pā⁶, to ngeri⁷, hau

³ Puoro can be defined as ‘sound, music, instrument’ (Moorfield, 2003). Best (1976) notes in his writings that ‘pū’ seems to be applied to anything in the form of a hollow cylinder, while ‘oro’ can be translated as note or sound. With this in mind, pūoro can potentially be translated as ‘carrier of sound’.

⁴ The name is confined to ceremonial songs, songs sung on ceremonial occasions (Best, 1976).

⁵ Vigorous war songs of the ngeri type, sung to accompany equally vigorous dances (Best, 1976).

⁶ Watch songs sung by sentinels on watch at night in fortified villages (Best, 1976).

⁷ Includes many songs of the haka type. They are rhythmical and are delivered with fierce energy and most energetic posture dancing. Songs composed for the purpose of putting a person to shame for wrongs committed was sometimes called a hahani (Best, 1976).

waka⁸ and whakawai⁹, highlighting the breadth and depth of traditional Māori song compositions. In a more contemporary context, Higgins and Loader (2014) suggest that waiata can be grouped into three main types of traditional waiata; “oriori (lullabies), waiata tangi (laments) and waiata aroha (love songs) (para. 3).”¹⁰ Additionally, Best (1976) notes that Māori songs are a very sacred, traditional Māori art form that are embedded with tribal history, natural phenomena, taonga (treasures), and information pertinent to the Māori people (Best, 1976). Waiata have played an important role in the Māori community, preserving important historical and cultural knowledge, lamenting our losses and teaching future generations (Higgins & Loader, 2014).

When assessing the transition from early forms of waiata to the popular contemporary Māori compositions today through a Māori worldview, therein lies a whakapapa, a genealogical line from the gods and supernatural beings to the present day. Whakapapa is the pillar of Māori culture, tradition and identity and is demonstrated in the transmission of story through song (Ka’ai-Mahuta., et.al, 2013). From Mihi-ki-te-kapua and Mananui Te Heuheu to later composers such as Ngoi Pēwhairangi and Hirini Melbourne; from 20th century Māori concert parties to Te Matatini National Kapa Haka Competition; from Moana and the Moahunters to Maimoa and Rei, the evolution of Māori music has been one of gradual adaptation and modification to the world that it lives in (Royal, 2014). The following section will define and discuss popular contemporary Māori music today.

2.c. Popular contemporary Māori music

For the scope of this research thesis, popular contemporary Māori music will focus primarily on popular contemporary Māori artists who are either currently creating popular contemporary Māori music themselves or are producing other popular contemporary Māori music artists. This grouping is an essential process to ensure what will be discussed in this thesis will pertain specifically to popular contemporary

⁸ Boat songs (Best, 1976).

⁹ Songs sung while a person is being tattooed (Best, 1976).

¹⁰ Waiata tangi are laments about issues such as illness, death, loss of land or a wrecked canoe. Waiata aroha often focus on the sad aspects of love, such as a husband away at war or loss of a lover. Waiata aroha were composed for a broad range of topics, including a daughter married into another tribe, traditional lands and guns.

Māori music today. This categorization is also implemented to differentiate current popular contemporary Māori artists from cultural contemporary performing arts such as kapa haka, dance and theatre and earlier contemporary Māori artists such as Prince Tui Teka, Dalvanus Prime, Brannigan Kaa, Dam Native, Moana and the Moahunters, Ruia Aperahama and others.

“Titiro whakamuri, kōkiri whakamua.”

“Look back and reflect before you move forward.” (Te Whānau o Waipareira Trust, 2019)

There is a blurred line between what is traditional and what is contemporary Māori music. This is due to the fact that there is an ongoing battle between Māori cultural fluidity and colonial notions of what is traditional and what is contemporary. There is also a sense of internal warfare around what are traditional cultural practices for Māori, in relation to tikanga (correct procedures, customs) and kawa (protocol), and what are colonised understandings of Māori cultural practices that are displayed and perpetuated today (Mead & Mead, 2003). Tulk (2007) poses the question as to whether traditional cultural practices are even desirable in the modern context. Māori music then functions in the present as a tool for the continual transmission of traditional knowledge to the next generation. Some might also suggest that there is no difference between traditional and contemporary Māori music and that Māori artists themselves are the keepers that reinvigorate traditional Māori musical elements to be more easily communicated in the present.

In order to understand what is popular contemporary Māori music and what is traditional, we need to assess the relationship between popular, contemporary music and Māori music. Guy (2015) argues that contemporary Indigenous music is not simply “a pastiche of Western music” but is a way in which traditional knowledge, histories, languages, experiences, practices and music are gathered from multiple influences (p.2). Essentially, popular contemporary Indigenous music creates a shared space to initiate cross-cultural communication between the Māori world and the Western world. Just as Māori forebears had to adapt to a new environment in Aotearoa after travelling from Hawaiki, so do popular contemporary Māori artists

modify traditional knowledge and musical elements through song to navigate our world today. Through the collaboration of Western and Māori musical influences, popular contemporary Māori music creates a familiar sound for non-Indigenous audiences, thus creating a responsive platform for cross-cultural communication and collaboration. Guy (2015) argues that defining Indigenous expressions through the Western binaries of traditional and contemporary implies a temporality to the subject, that one exists in a pre-colonial past, and the other in an isolated present. This thesis will seek to prove that the traditional and the contemporary can exist simultaneously and symbiotically, and to imply that they exist in different timeframes ignores the intricacies of cultural production and expression. “It is not a process of acculturation but of an intercultural engagement that links two or more disparate practices and ideas in a symbiotic entity that reflects the polyphonic nature of the human experience” (Guy, 2015, p.12).

The term ‘popular’ has been employed to give rise to the influence of pop culture, mass media, marketing, sales and production of popular contemporary Māori music. Popular contemporary Māori music, then, is kaupapa-driven music that is entrenched in Māori epistemologies and philosophy created for the commercial market with a particular focus on the youth demographic. What differentiates popular contemporary Māori music from Western music culture is the ways in which it embodies *ihi*, *wehi* and *wana*. “*Ihi* as awe-inspiring, intrinsic power; *wehi* as the reaction of awe and respect from the recipient to the physical manifestation of *ihi*; and *wana* as the synergy of aura and passion that occurs during the performance, encompassing both performers and audience” (Sheehan, 2016, p.210). Popular contemporary Māori music enables traditional knowledge, language, culture and identity to be communicated through an *ao* Māori worldview to an Indigenous and non-Indigenous audience. Thus, offering the mainstream market the chance to consume kaupapa-driven, *reo* infused, *tikanga* grounded, Māori music.

This thesis will discuss the ways in which Māori music, with the Western musical influences of popular and contemporary elements, assists in the revitalisation of *te reo* Māori. The following section will discuss the academic literature that speaks to the role of popular contemporary Māori music artists in Māori language revitalisation.

1.0. Literature Review

There is a growing body of research on the impact that popular contemporary Māori music has on Māori language revitalisation. However, there is little scholarly exploration of the role that popular contemporary Māori music artists play in Māori language revitalisation. In order to gain a broad understanding of this topic, this literature review will be structured around three key themes: social transformation, identity and language revitalisation. These themes are present in the literature and will act as *miro* (thread), weaving together one piece of literature with another to help shed light on the role that Indigenous artists play in language revitalisation. In addition, this review will highlight the challenges for popular contemporary Indigenous artists with particular reference to the risk of dilution of language and culture for the consumption of a wider audience. To address the deficiencies in the existing literature, this review will draw on three streams of academic literature to provide a comprehensive understanding of the relationship between contemporary Indigenous music and language revitalisation: contemporary Māori performing arts, contemporary Indigenous musicians and popular contemporary Māori music artists. It will compare and contrast popular contemporary Māori music artists with contemporary Mayan musicians of Yucatan, Mexico, contemporary Sami musicians of Finland, contemporary Aboriginal musicians of Australia, contemporary Indigenous musicians of Ottawa, Canada and Māori performing artists.

2.0. Social transformation

What is the relationship between contemporary Indigenous music and social transformation? Social transformation can be defined as a shift in shared consciousness within a society influenced by a cultural, political, social or economic movement of a collective group in that society. For Indigenous minorities, contemporary Indigenous music creates an avenue for Indigenous social transformation, as a platform to offer an Indigenous lens to perceive Indigenous history, identity and culture. Bailey (2008) argues that Dean Hapeta utilises his rap and hip hop compositions to challenge colonizing cultures, to protest, and to be a true voice of Māori history. Bailey (2008) further elucidates that American genres are linked to forms of protest and social activism. Hapeta has taken on these frameworks

and indigenised them with Māori linguistic choices. As such, it decentralises a singular outlook of understanding the world from a Eurocentric gaze. Sheehan (2016) adds that between the 1970's and 2000's, contemporary waiata Māori were written as a commentary on the political, social and economic struggles for Māori at that time. Contemporary Māori music artists like Ngoi Pēwhairangi and Hirini Melbourne were at the forefront of contemporary waiata Māori, utilising mainstream pop music as a tool to reach rangatahi Māori not represented in mainstream media. Popular music was easily appropriated to popularise kaupapa-driven waiata Māori that would appeal to youth audiences and mainstream radio (2016). As an example of this, through the fusion of te reo Māori, pūrākau and heavy metal, Alien Weaponry's single 'Rū Ana Te Whenua' recounts the story of the mighty battle at Pukehinahina/Gate Pa in 1864 where their tūpuna, Te Ahoaho, fought and died (Camp, 2018). 'Rū ana Te Whenua' serves as a history lesson raising awareness around the injustices inflicted by New Zealand's colonial government throughout the 1800s, and the intergenerational trauma that these events have brought to the Māori people (Camp, 2018).

Sheehan (2017) suggests that 'Ngā Iwi e', written by Melbourne, was written to raise awareness around the racial discrimination and injustices perpetuated by the New Zealand government against Māori. Contemporary Māori artist Moana Maniapoto has utilised te rākau a te Pākehā (Western musical elements) to uphold and affirm key Māori cultural concepts through her own compositions, providing an authentically Māori voice that contributes to Māori political, social and cultural landscape (Sheehan, 2016). This is evident in her waiata 'Tahi' where she calls on the stories of the great Māori migration from Hawaiki to Aotearoa-New Zealand to stress the importance for Māori to know their history. Through contemporary waiata Māori, Māori artists are enabled to raise awareness of issues, unify masses of people, and create music that is appealing to Māori and non-Māori audiences.

Timms (2013) notes there was a surge of popularisation of the reggae genre in the 1980s. This enhanced the revolution of Māori reggae, which was established in the 1970's as a unique genre designed to voice the social, cultural and economic injustices burdening Māori people. Māori reggae is a genre that opens up multiple sources of expression for Māori to voice the struggles of land rights, history, and

cultural renaissance. This is closely intertwined with the essential ideologies related to this genre, allowing for the struggles of colonisation to be heard. In addition, Mitchell & Waipara (2011) argue that reggae music and Kaupapa Māori are closely intertwined where Māori reggae music acts as a mouthpiece for Māori issues.

With reference to the amalgamation of popular contemporary music and Māori performing arts, Nesian Mystik's song 'Lost visionz' is a combination of haka and contemporary music that voices language and cultural preservation (Timms, 2013). Their lyrics declare Māori resistance and stress the need to remember Māori history (Timms, 2013). Similarly, *Ngā hua ā Tānerore* (Pihama et al, 2014) gives a participant's account on social transformation and contemporary Māori performing arts. Based on this account, the participant discusses how a troubled 7 year old kid, from a gang-related background and a broken home, was introduced to kapa haka. When asked what kapa haka had contributed to his life, he responded, "Oh, saved my life" (Pihama et al, 2014, p.27).

In contrast, Zemke-White (2004) questions whether the presence of rap music in Aotearoa-New Zealand could, possibly, be read as Americanisation, or another form of Western imposition placed on Māori and Pacific peoples. Bearing this in mind, it is debatable whether the fusion of Indigenous knowledge and Western music dilutes or amalgamates Indigenous culture for the consumption of a Western society.

Rather, Cru (2015) suggests that contemporary Maya music, including Indigenous Maya rappers appropriate and localise rap and hip hop for cultural sustainability and revival. This highlights a common theme of taking the essential ideologies and functions of a Western genre and indigenizing it with Indigenous knowledge and musical choices. Indeed, the genre can then be used for Indigenous resistance and social transformation. Ridanpaa (2016) adds that contemporary Sami music is a politically and socially charged performance that contests the Western ideas of exotic Saminess. Guy (2015) develops this further by arguing that contemporary Aboriginal music acts as a tool for cross-cultural communication that gives Aboriginal communities as a disadvantaged minority the ability to challenge a dominant non-Aboriginal mainstream, exchange culture and create greater understanding of

Aboriginal cultural identity amongst a non-Aboriginal majority. She elaborates on this point by suggesting that contemporary Aboriginal musicians utilise this cross-cultural platform to delegitimise non-Aboriginal ideas of Aboriginality by flooding the screen, stage and airways with well-dressed, benevolent Aboriginal faces who disseminate their languages, histories and cultural aspirations through song.

Woloshyn (2015) notes that the Western use of the 'native savage' perpetuates negative values to the Indigenous body including bodily cultural practices, such as dancing. In contrast, the dancing at Electric Pow Wow¹¹ can be understood as embodied sovereignty in the sense that Indigenous participants 'work with and through' the effects of colonisation via music and movement. This emphasises how the fusion of Western musical influence and Indigenous musical elements indeed serves as a catalyst for raising awareness around issues and tensions concerning Indigeneity. Woloshyn (2015) argues that A Tribe Called R.E.D (ATCR) is a product of the reawakening in Indigenous activism in Canada. This is evident through the ways in which they fuse hip hop, reggae, moombahton and dance music with elements of First Nations music to give voice to the issues¹² affecting Indigenous peoples in Canada (Woloshyn, 2015). Through popular contemporary Indigenous music, ATCR creates a modern indigeneity for urban Indigenous Canadians, facilitating a shared and embodied cultural self-determination (Woloshyn, 2015).

3.0. Identity

Closely linked to Indigenous social transformation is Indigenous identity. Furthermore, one must also consider that re-constructing identity also means that a piece of the original identity must be lost in the process.

Both key concepts work towards the revival of Indigenous history, culture and language and the dismantling of Western stereotypical views. Timms (2013) argues that at the time of Māori urbanisation, kapa haka was developed as a means of cultural connection amongst urbanised Māori youth. However, Timms (2013) highlights that

¹¹ Electric Pow Wow is a genre of electronic music defined by the fusion of First Nations pow wow and the electronic music style, dubstep.

¹² For example a call for inquiry into missing and murdered Aboriginal women, the legacy of the residential schools, the Truth and Reconciliation Commission and the Idle No More movement.

pan-tribal membership resulted in language deficiency in waiata compositions and loss of unique aspects of iwi identity. In contrast, Pihama et al. (2014) emphasise that a vital aspect of kapa haka is Māori identity, and also, New Zealand identity; Kapa haka being a mode of connectedness between all New Zealanders supporting a gradual societal shift to embracing Māori culture. Though the conflation of iwi throughout the country may dilute unique iwi and hapū identity, this dilution may potentially contribute to a more bi-national identity that accommodates for every New Zealander.

In addition, Pihama et al. (2014) also examine Paraone Gloyne's role as a Māori language advocate, leader and tutor of Mōtai Tangata Rau kapa haka group. As a Māori activist, Gloyne acts as a role model for Māori to embrace their language and culture. From kapa haka to contemporary Indigenous music and identity, Mitchell and Waipara (2011) offer a historical account of contemporary Māori music. They argue that through contemporary Māori music, Māori were enabled to express and re-define their culture through music (Mitchell & Waipara, 2011). 'Poi e' is a prime example of a combination of Māori performing arts and contemporary Māori music composition aimed at teaching young Māori to take pride in their own language and cultural identity. Mitchell and Waipara's (2011) article discusses Maisey Rika and how upbringing and cultural connections have contributed to her desire "to restore balance between the greed of man and the natural world" through her musical compositions (p.11). Similarly, Rob Ruha discusses how his musical compositions are influenced by his ancestor, Tuini Ngawai, and his cultural upbringing to celebrate Māori identity and language through song (Nathan, 2015). This highlights a common bridge between Māori performing arts, contemporary Māori music and the influences that music artists' cultural connections have on contemporary compositions.

Further to this, Sheehan (2016) notes that contemporary waiata Māori are an integral part of mātauranga Māori preservation, a means of retention of both the knowledge and the art itself. The art of contemporary waiata Māori composition, with te reo Māori being the centre point, reflects a Māori worldview that celebrates the beauty in Māori culture and identity. Sheehan (2017) discusses this point further by adding that these musical and lyrical elements act as a carrier of cultural identity and a Māori

worldview. Moana Maniapoto's waiata 'Tahi' interweaves linguistic and sonic components through a contemporary musical form to disseminate traditional knowledge and history, recalling the navigation stories of tūpuna Māori travelling on waka from Hawaiki to Aotearoa (Sheehan, 2017). In turn, this transmission of knowledge assists in the mobilisation of Māori to be proud of their cultural heritage and identity.

Bailey (2008) notes that through rap and hip hop, Hapeta endeavours to educate Māori about their own history through a Māori perspective to help reconnect Māori with their culture. Karini (2009) develops this conversation by suggesting that today's Māori music makers are primarily focused on the reconstruction of "cultural identity and asserting self-determination" that are emblematic of a te ao Māori worldview (p.69). To give an example, Alien Weaponry's Māori heavy metal music not only sets out to empower rangatahi Māori to be proud in their own identity but effectively encourages their wider non-Māori audience to learn about their own histories and standings in this world (Murray, 2019). Alien Weaponry bassist Ethan Trembath speaks on the thrill of inspiring other cultures "to learn about their own history and where they come from, and the history of their culture." (Ryan, 2019, para 4). In addition, Zemke-White (2004) argues that Aotearoa-New Zealand hip hop is a platform for Māori youth expression and identity. In relation to Zemke-White's analysis, Indigenous scholars Cru (2015) and Ridanpaa (2016) both suggest that contemporary Indigenous music is the instrument with which musicians speak directly to the people, strengthening the ethnic identity of these Indigenous groups. Indigenous Maya musicians Pat Boy and El Maya assert that rapping in Maya is an alternative approach to promote their Maya culture and language (Cru, 2015). Guy (2015) notes that through contemporary Indigenous music, Aboriginality is produced as a thread of expression that showcases Indigenous identity as fluid. The medium of contemporary music allows for fluid transitions between Indigenous and non-Indigenous people, sounds and concepts, which enforces its function as a site for dialogues about nationalism and history. Baker Boy¹³ utilises the Western genre of hip-hop to rap both in English and Yolŋu Matha, as a way of uplifting and encouraging Aboriginal

¹³ Danzal Baker aka Baker Boy is of the Yolngu aggregation and is an Aboriginal Australian rapper, actor, dancer and artist. In 2019, he was made Young Australian of the Year, and his song "Cool as Hell" was nominated in numerous categories in the 2019 ARIA Awards. In 2018, he was named Male Artist of the Year in the National Dreamtime Awards.

youth to be proud in their Indigenous identity while also communicating an Indigenous worldview to a mainstream audience (Taylor, 2020). This is evident in his single ‘Meditjin’ where he states that “Music is the best medijtjin (medicine),” as it brings people of all backgrounds and cultures together, to dance, love, laugh, vibe and feel, allowing for intrinsic healing through kinaesthetic response (Boy, 2019, 0.17). “I wrote Medijtjin with just that in mind. It’s about making people feel the music and expressing themselves” (Langford, 2019, sentence 4).

Woloshyn (2015) identifies that A Tribe Called Red redefines Indigenous identity by creating new understandings of Indigenous identity or identities for urban-based Indigenous youth through music and movement. Woloshyn (2015) develops this further by suggesting that for Indigenous peoples in Ottawa, Electric Pow Wow night replicates the Odawa Native Friendship Centre in meeting Ottawa urban Indigenous youths’ social and cultural needs, allowing them to examine, negotiate, and affirm their own urban-based identities, thus addressing the invisibility and placelessness of Indigenous youth in urban Canada.

4.0. Language Revitalisation

What role does contemporary Indigenous music play in language revitalisation?

Language revitalisation is a common theme throughout the existing literature. Pihama et al. (2014) argue that kapa haka provides a safe environment for parents and children to learn te reo Māori as it creates a gateway for intergenerational transmission. Intergenerational transmission has been noted in many Māori language strategies as an integral part to the revitalisation of the Māori language (Fishman, 1991). In relation to popular contemporary Indigenous music, Bailey (2008) argues that the choice of language in rap for Hapeta, a multi-lingual musician, is a strategic move in an attempt to promote the normalisation of te reo Māori. Hapeta advocates that through the use of te reo Māori in rap and hip hop, contemporary Māori music promotes pride for the Indigenous language, thus normalizing it (Bailey, 2008).

In addition, Mitchell and Waipara (2011) note that music is a tool that promotes the revival of a culture and language. Moana Maniapoto’s ‘AEIOU’ track was referenced as an example of an artist’s attempt at language revitalisation through the promotion

of vowel sounds. Adding to this discussion, Sheehan (2017) argues that contemporary Māori music is a vessel for the transmission of mātauranga Māori such as histories, politics, whakapapa, pakiwaitara and environmental knowledge. She adds that the location of te reo Māori as a central figure in the waiata 'Tahi' recognizes the interwoven links between language and culture. As rangatahi, Alien Weaponry strive to make te reo current and relevant to Māori youth through their musical compositions (2019). Through the combination of Western musical genres, such as hip hop, funk, reggae and house, and authentic Māori musical elements, popular contemporary Māori music compositions act as a vehicle for reo-driven waiata tailored to Māori and non-Māori youth audiences.

Moreover, Timms (2013) emphasises that music holds the potential to create a paradigm shift in the way te reo Māori is viewed, framing the language in a way that is appealing and relevant to Māori youth. With the role of the music artists in mind, Cru (2015) states that Indigenous Maya rappers strategically choose to use Maya in their music in the hopes of legitimizing and revitalising the Indigenous Maya language. Similarly, Ridanpaa (2016) suggests that the individual efforts of contemporary Sami musicians are crucial in the process of the language revitalisation of the Sami languages. Ridanpaa (2016) argues that contemporary Indigenous music has become a driving impetus in the motivation of Indigenous youth to learn about their Indigenous language and culture. In his new single 'Move', Baker Boy raps bilingually in his native tongue Yolŋu Matha and in English with a message of hope and love for his people. By rapping in his mother tongue, Baker Boy emphasises the importance of language revitalisation and encourages Aboriginal youth to embrace their language and culture.

5.0. Indigeneity vs Mainstream

Though the fusion of Western musical influences and Indigenous musical elements has huge benefits for the revitalisation and transmission of traditional knowledge, there are also serious barriers for Indigenous artists in gaining access into the mainstream music market. Sheehan (2016) exclaims that Māori artists are in a constant battle against mainstream New Zealand radio stations for more airplay. This is due to mainstream radio playlists being heavily influenced by what is popular in

the American and international music markets. In her writings, Maniapoto argues that there is a lack of recognition for Māori music in Aotearoa-New Zealand. With the biggest issue being getting the opportunity to have waiata in te reo Māori played on mainstream radio in Aotearoa-New Zealand, Māori artists are compelled to appropriate Western musical genres (Sheehan, 2016). Karini (2009) adds that a common battle for Māori artists is the negotiation between cultural heritage, identity and the demands of popular culture and the mainstream market. Does this potentially mean that the dilution of Māori music for the consumption of a wider audience is necessary for the popularisation of Indigeneity? Sheehan (2016) argues that Maniapoto's music was more appealing to international markets as they were attracted to the cultural uniqueness and significance of Māori music. Tucker (2011) notes that the maintenance of traditional knowledge bases can be a tool for cultural assertion, but it can also be a straitjacket for Indigenous music artists exploring and constructing new kinds of Indigenous music for language and cultural preservation.

Although popular contemporary Indigenous music can be used as a tool for language revitalisation when Indigenous languages are employed, what happens when contemporary Indigenous artists utilise the English language in their compositions? Indeed, the use of the English language may work against the revitalisation of language and culture, in a broader context. For example, ATCR utilises vocal samples from First Nations' pow wow drum groups which showcase traditional First Nations' musical elements. However, they use the vocables of English-language songs instead of their own Indigenous language. This is evidenced in the composition below:

“Red Skin Girl¹⁴

Take a look just one more time,

Beautiful smile, beautiful eyes,

That's a Red Skin Gal ya hey ya

She's so pretty, she's so fine

Red Skin Girl I'll love you all the time” (Northern Cree Singers, 2010, para. 1).

¹⁴ “Red Skin Girl” is a Round Dance by renowned drum group Northern Cree Singers from the Treaty 6 area of Alberta.

According to Woloshyn (2015), the fast tempo and strong beat encourage kinaesthetic response to the music, and club goers can easily sing along to the English lyrics. She discusses further that the blend of traditional and modern elements¹⁵ showcases the importance that ATCR places on traditional First Nations' musical elements given the long history of cultural misappropriation. However, the use of the English language alone can be seen as a missed opportunity for ATCR to promote their own Indigenous language. Baker Boy's bilingual tracks are a good example of how the combination of both Indigenous and English languages can be utilised to voice an Indigenous worldview while also being easily consumed by Indigenous and non-Indigenous peoples.

6.0. Conclusion

The combination of traditional Indigenous knowledge and contemporary Western music has created a sound instrument, a tool for Indigenous language revitalisation. As evidenced in this research, there is an interconnectedness between the intentions of the artists and the influences brought about by Western genres. These influences are met with artists' cultural connections, upbringing, desires for social change and liberation, and devotion to revitalising te reo Māori and Indigenous languages. Finally, this review has demonstrated the need for more exploration around the relationship between popular contemporary Māori music and Māori language revitalisation. More specifically, the role that popular contemporary Māori music artists play in Māori language revitalisation needs further attention. The following chapter will discuss the methodology and methods employed to carry out this research project.

¹⁵ The vocal and drum samples of pow wow drum groups fused with drum and bass and dance music.

TRACK TWO | METHODOLOGY

1.0. Introduction

There were three streams of data gathered to support this research project. There were several hui whānau, three qualitative interviews and an anonymous online survey. This chapter outlines the methodology used for those areas which involved direct contact with the research participants and working group and required ethics approval. These were the three qualitative interviews and the anonymous online survey. Two distinct processes were employed in this study for ethical review. The first was through a Whānau Whānui Advisory Group utilising a tikanga Māori approach, and the second process followed the University of Auckland Human Subjects Ethics Committee (UAHSEC) protocols. The literature reviewed as part of this study and referenced in Track One did not require direct contact with the writers and producers and so I did not need ethical approval. Therefore, the methodology for that section forms part of that chapter.

Tō manawa te hotu nuku, Tō manawa te hotu rangi.

Tō manawa ko tōku manawa ka whiti, ka whiti, ka ora.

Your heart with earth beats, your heart with the heavens beats.

Let your heart be bound with mine to traverse into the world of enlightenment.

The fundamental tenet for this research is inextricably linked to the proverbial saying above which discusses the importance of Māori involvement and collaborative thinking. This is to ensure that the outcomes of this research are practicable and appropriate for use by the Māori community. For the success of any project in Māori communities, support and sanction from within is integral and must be through the involvement of the community itself and in discussions with the community's elders. Smith (2012) argues that regular meetings with kaumātua and kuia, when undertaking Māori research, is a key part in Kaupapa Māori research. This is a thorough process that gives kaumātua an opportunity to guide and support Māori researchers. This is certainly beneficial for the researcher in a sense that it ensures that all research remains under tikanga Māori (Smith, 2012).

I crafted, composed and carried out all research processes with the Whānau Whānui Advisory Group, who I will elaborate on in the following sections, and my supervisor. The field work and interviews were carried out by myself. All members of the Whānau Whānui Advisory Group were proficient speakers of te reo Māori. The Whānau Whānui had oversight of the overall research framework and processes. However, they did not have any access to the data gathered during the research processes in order to keep the confidentiality of all research participants. All research participants were proficient speakers of te reo Māori with one research participant being a native speaker. My academic supervisor monitored progress and offered advice and technical expertise when requested. The following section will briefly outline the research topic and what I set out to achieve with this research project.

2.0. Context of Study

This research project looks at the ways in which popular contemporary Māori music is used as a tool for Māori language revitalisation. To achieve this, I endeavoured to look at the role that popular contemporary Māori music artists play in Māori language revitalisation. This was achieved through the analysis of their popular contemporary Māori music compositions and how these affect attitudes towards Māori language use in New Zealand society. The primary purpose for this research project was to identify the relationship between popular contemporary Māori music and Māori language revitalisation by critically assessing the ways in which Māori music artists utilise popular contemporary Māori music to impact on Māori language revitalisation. The following section will discuss Kaupapa Māori research in depth while outlining the different methods that will be employed to support this research project.

3.0. Kaupapa Māori research

Kaupapa Māori is a Māori owned and operated research strategy that is inextricably connected to Māori philosophies and principles, validating and legitimizing the importance of Māori language and culture as the basis for Māori research (Smith, 2012). When using a Kaupapa Māori methodology, Māori researchers must recognise the diversity of each individual, whānau, hapū and iwi. Kaupapa Māori is directly related to being Māori and is concerned with the struggles for self-determination and autonomy over Māori cultural well-being. Needless to say, we as Māori have our own

ways of doing and being, conversing between ourselves, our ancestors and ancestral lands and waters. Kaupapa Māori considers the Māori worldview as fundamental to the process of research and analysis (Hohepa & Jenkins, 2004). Commonly compared to Western methodologies, Kaupapa Māori methodology is concerned with the cultural, physical, mental and spiritual well-being of Māori. Kaupapa Māori is governed by Māori principles such as tikanga Māori, whakapapa, te reo, rangatiratanga and te tū a te tāne me te tū a te wahine (Smith, 2012). Smith (2012) argues that identifying as Māori and as a Māori researcher is a critical element of Kaupapa Māori research. She further asserts that Kaupapa Māori practices such as aroha ki te tangata, kanohi kitea, and kia mahaki should be used as guidelines to ensure that all Māori researchers undertake Māori research in a manner that is correct and culturally appropriate (Smith, 2012).

Elliott-Hohepa (2007) argues that Kaupapa Māori is a suitable framework to use when dealing with whānau Māori and Māori organisations. Therefore, Kaupapa Māori research is a culturally-specific methodological approach that encompasses various cultural ways of doing, being, understanding and conversing as research methods. This section will discuss pūrākau as a Kaupapa Māori research pedagogy and how it was used within the research processes.

3.1. Pūrākau in Kaupapa Māori research

Through the analysis of different methodological processes derived from Kaupapa Māori research, it became apparent that pūrākau resonated with the focus of this research project. Coined by Lee (2005), the word pūrākau can be split into two separate words; pū (roots/base) and rākau (tree) and refers to the ways in which storytelling derives its meaning from Tāne Mahuta (Tāne God of the Forest) and the natural environment. The connection between pūrākau and the forest also symbolises our “interconnectedness with each other and the natural environment” (Lee, 2005, p7). Karena (2014) notes that pūrākau have the ability to disseminate Māori knowledge, protocols, values and worldviews. Unlike the Western modes of storytelling, pūrākau can be told through many channels; whakairo (traditional carvings), whetū (stars), moko (Māori tattoo art forms), haka (traditional war dances) and waiata (traditional Māori song). Through these channels of storytelling, pūrākau acted as a vault that

preserved ancestral knowledge, and portrayed the lives of our tūpuna (ancestors) in creative, diverse and engaging ways (Lee, 2005). Pūrākau held secret information, historical events, incidents and stories that ranged from the creation of the natural world to tribal warfare and Māori cultural, spiritual and political movements and held within them the sacred genealogical links and dialectical variations between tribes, ancestral landmarks and proverbial sayings (Lee, 2005). Lee (2005) argues that like Māori identity, pūrākau is not fixed or limited to traditional stories, but can also be used to include storying in our contemporary contexts. I have not utilised pūrākau as a standalone methodology, but as a foundation to create my own research methods while also upholding tika, pono and aroha.

3.2. Tohu in Kaupapa Māori research

While discussing Kaupapa Māori research I would also like to raise the concept of tohu and the role that it plays in Kaupapa Māori research, more specifically, in my own research. Tohu is not a concept often seen within Western research. However, I suggest that it holds a special place in guiding Kaupapa Māori research. Tohu can be identified as natural or supernatural signs or indicators that reveal themselves when a person needs guidance or assistance. From a Pākehā perspective, tohu can be seen as superstitions, manifestations or enlightenment. Wilson (2013) briefly defines tohu as signs, marks or indicators. Smith (2008) goes further and suggests that tohu were critical for economic survival pre-colonisation and were signs associated with the taiao (environment). For instance, “tohu rangi were signs associated with the sky providing astronomical and meteorological information while tohu whenua were ancestral landmarks indicated through whakapapa” (Smith, 2008, p.266). In addition, tohu moana were signs associated with the sea that indicated the right times for fishing and travel.

When looking at tohu contemporarily, Smith (2008) notes that the ngākau, often referred to as the heart, mind or source of the emotions and feelings, is inextricably linked to tohu. In fact, there is a connection between the messages that tohu transmit to the ngākau and the response of the ngākau to that message. Smith (2008) notes that “the ngākau is where thought is centralized and stored as memory” (p.266). Throughout my work, tohu have appeared and assisted me in my research processes.

An example of *tohu* in practice within this research is discussed in Track Five of this thesis.

3.3. COVID restrictions - He whatinga tikanga, he oranga rānei?

Due to COVID restrictions placed on New Zealand citizens such as social distancing, no gatherings larger than 10 people and the importance placed on staying home, how do Māori adequately and appropriately practice our tikanga? Is there a place for changing or adapting tikanga to fit the current circumstances? What happens when wānanga *kanohi-ki-te-kanohi* is not possible? Throughout the series of lockdowns, we have seen the swift adaptation of tikanga by Māori to fit these restrictions, where online platforms have become our meeting place, our transmitter of ancestral knowledge, our marae. This can be seen where online platforms such as ZOOM, Facebook and Instagram have become our portal to celebrate and commemorate our loved ones virtually, thus demonstrating the adaptive capabilities of Māori communities.

Historically, Māori ways of being and doing have evolved and adapted over time to suit circumstances. For example, when Māori first arrived in Aotearoa, they adapted to the climate of this land, built new eco systems and essentially modified their way of living to suit their environment. Therefore, to follow tika is to create ways to practice our cultural protocols in a way that is appropriate and accustomed to the present time. In this sense, social distancing can be seen as tika, ZOOM wānanga or Zānanga are tika in these circumstances. In my research, what was appropriate I believe when holding wānanga virtually, was practicing tikanga that might be used at a *kanohi-ki-te-kanohi* gathering such as *karakia tīmatanga*, *mihimihi* and *karakia whakakapi*. This was to ensure that all the *kōrero* shared within the wānanga was held sacred under *karakia*. This also demonstrated that our efforts to uphold tikanga as best as possible within our current circumstances. The use of tikanga also gave the interviewees the ability to employ their own understandings and cultural practices to make the space tika. This practice gave the interviewees the ability to connect in a way that is tika to them. The following section will discuss my take on Kaupapa Māori as a methodological approach in the form of my research model, Te Oro Nukurangi.

4.0. He Waka Rangahau

Tēnei taku waka

Hoea, hoea i tawhiti nui,

Hoea, hoea i tawhiti rahi,

Eke panuku, eke Tangaroa

Eke i te wīwī,

Eke i te wāwā

Eke i te rehu,

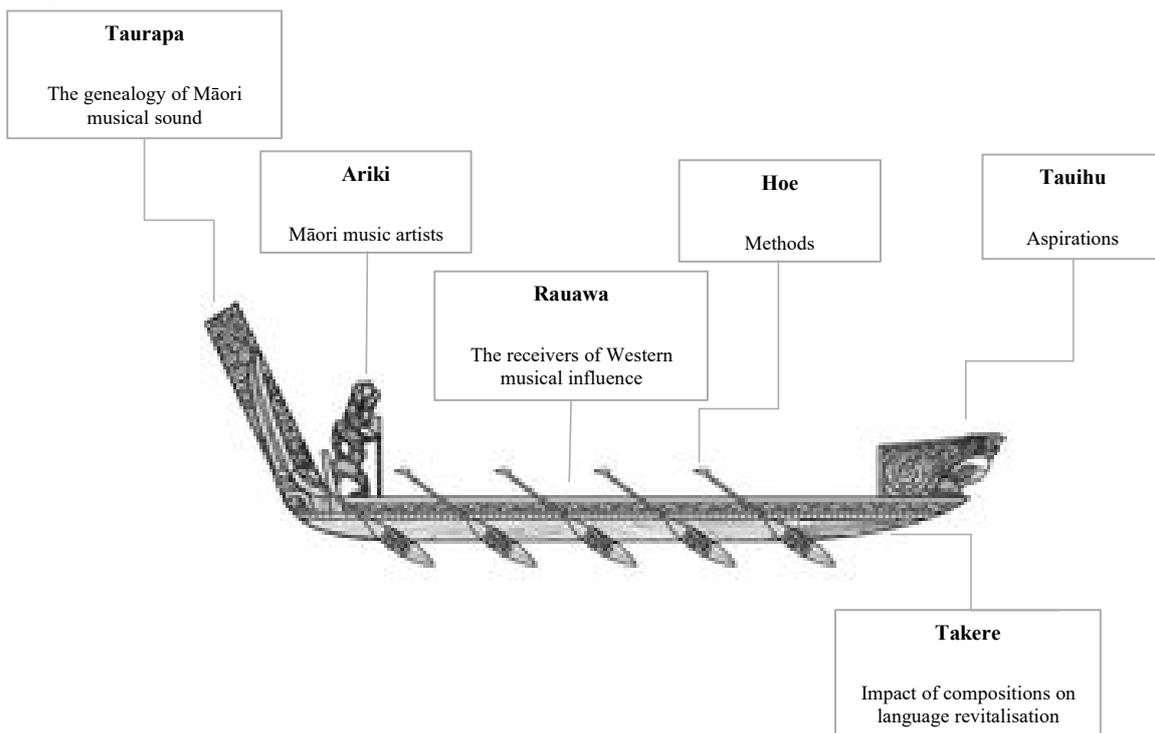
Eke i te huka,

Aupiki mai, auheke mai

Ka eke, ka eke, Hī.

The pao above speaks of the journey of Māori music from its earliest forms to the popular contemporary Māori compositions produced today. It speaks of the risks, the challenges of this voyage and depicts the strength and endurance of Māori music in becoming the waves of sound we hear today. Te Oro Nuku-Rangi can be translated as 'The sound of the Sky Father and Earth Mother' and pays tribute to the whakapapa of Māori music originating from the gods and supernatural beings and passed down to the current composers today. As discussed in Track One, through the separation of Ranginui and Papa sound was formed. The waka itself, which I will discuss in-depth shortly, not only speaks to the linkages between navigation and voyaging but is also emblematic of the ways in which popular contemporary Māori music acts as a vehicle for Māori language revitalisation. The following figure provides an insight into how Te Oro Nukurangi works and its relatability to my research processes.

Figure 1: Te Oro Nukurangi Model



Designed by Kapotai Marino (Ngāpuhi, Te Rarawa, Ngāti Wai)

I have chosen to adopt a waka taua model to represent the body of my research thesis. Waka taua are the largest kinds of waka adorned with beautiful perforated carvings seen from the tauihu to the taurapa (Barclay-Kerr, 2006). The term taua (war parties) makes reference to the waka as a transporter of war parties for various military expeditions (Barclay-Kerr, 2006). Therefore, it is affiliated with war, combat and protection of the hapū and iwi (sub-tribes and tribes). A common saying heard today that is inextricably linked to the waka taua, “he toa taua mō te reo Māori” is emblematic of an ongoing battle we face as language speakers for the survival of te reo Māori (Milne & Butt, 2016, 25.16). The waka taua symbolises the role that popular contemporary Māori music artists play in the rejuvenation and revitalisation of the Māori language.

Te Oro Nukurangi model was inspired by the pūrākau methodology discussed earlier in the sense that both methodologies are focused primarily on the stories of the kaiwaiata - research participants. Te Oro Nukurangi is designed in a way that puts the kaiwaiata, their music and their perspective at the centre of the research. The

following section will discuss each part of the waka and its relevance for my research thesis.

4.1. Ngā wahanga o te waka: The parts of the waka

The various parts of the waka are a symbolic representation of the planning and procedures put in place to guide my research. As evidenced above, all research followed tikanga Māori (Māori cultural practices) to ensure all planning and procedures were carried out with tika, pono and aroha.

4.1.1. Taurapa - Backbone

The taurapa is the canoe stern post which stands vertically at the stern of a great waka taua. The carving of the taurapa took great intricacy and skill as the patterns were imbued with spiritual significance for the transportation of warriors over great distances. With reference to pūrākau, the carving of the taurapa itself holds its own pūrākau. The taurapa then is a visual representation of the whakapapa of traditional Māori music. For this research, the taurapa refers to the origins of Māori musical sounds. Previously mentioned, Māori musical sounds are directly connected to atua Māori. In fact, it was the atua who designed and created the sounds that are heard today. This particular part of the waka plays a pivotal role in the Māori worldview and can be best described through the following whakataukī:

“Titiro whakamuri, kōkiri whakamua.”

“Look back and reflect before you move forward.” (Te Whānau o Waipareira Trust, 2019).

The idea behind this proverb is that it is important to remember where our thought processes come from, our ancestors and spiritual deities who are the givers of knowledge and understandings that we now carry. In the Māori world there is an unbreakable bond between the past and present and we must honour that connection as it is our lifeforce.

4.1.2. Ariki - Chief

This part of the waka is of the utmost importance for without an ariki the waka would not go anywhere. The ariki is the captain or paramount chief of the waka that dictates in which direction the waka will go. The ariki are also the storytellers and poets that can be linked back to pūrākau pedagogy in the sense that their intentions and aspirations guide the waka. The ariki of this waka are the popular contemporary Māori music artists. They were chosen to be the ariki because without their contribution, this thesis would be meaningless. Their whakaaro, waiata and tirohanga are what guide our waka.

4.1.3. Rauawa - The topboards of the waka

The rauawa are the topboards which have direct contact with incoming water from the sea. Having rauawa allow for greater freeboard and improved seaworthiness. This part of the waka are the receivers of Western musical influence. The waves that bash along the sides of the waka and the water that ends up inside are symbolic of Western musical elements. This entails that the waka itself is ultimately Māori owned and operated and symbolises the dominance that popular contemporary Māori artists have in choosing what aspects of Western music to use for the popularisation and normalisation of kaupapa-driven Māori music.

4.1.4. Hoe - Paddle

The hoe are the paddles that are used to move and steer the waka and get the waka over the treacherous ocean to the final landing place. The beautiful carving and painting of the hoe waka were usually a representation of things from the natural environment. Some showed clouds, winds, and currents, all of which were important when travelling across the oceans. This part of the waka are the methods that were used to interview Māori music artists. Whakawhitiwhiti whakaaro, kōrero, wānanga-ā-ipurangi were among the various methods that were employed during this research.

4.1.5. Takere - the bottom of the waka

The takere is the first part of contact between the waka and the water. This part of the waka represents the impact that popular contemporary Māori music has on Māori

language revitalisation. It is also the space to analyse findings and build understandings around popular contemporary Māori artists' role in language revitalisation.

4.1.6. Tauihu - bow of the canoe.

The Tauihu is the bow of the waka and is needed for direction to ensure the waka gets to its destination. This part of the waka represents the aspirations of the artists. This also represents the work of the researcher. Whichever way the tauihu is facing, that is the course that the waka will take. Therefore, it was imperative that both artist and researcher worked cohesively with a clear horizon to ensure that artists' aspirations were achieved through this research thesis.

5.0. *Ngā Hoe – Methods*

The following section will discuss the methods utilised to carry out research procedures. It is worth noting that all research methods are my own and have been developed in accordance with tikanga Māori.

5.1. Kua takoto te mānuka

Kua takoto te manuka can be loosely translated as 'the challenge has been laid' and is derived from a form of wero (challenge) that takes place in very formal situations on the marae (Moorfield, 2003). The wero is performed to detect whether the visiting group come in peace or as an enemy. This proverb is used when one is being challenged and must answer that challenge through the way in which they pick up the leaves laid before them. This was my first method employed which involves the presentation of my research kaupapa to my kaumātua, mātua, and whānau who I named, the Whānau Whānui Advisory Group.

The reason I chose this method was because of the way the whakataukī describes my interactions with the Whānau Whānui Advisory Group. I held a hui with the Whānau Whānui Advisory Group in the hopes of them accepting my research proposal. It was essential to gain approval from the kaumātua for the research kaupapa before beginning my research. Once the kaupapa was accepted by the Whānau Whānui, I

began my research. In terms of tikanga Māori, this method must be the first employed before the gathering of data, it is essentially the first step in research processes.

5.2. Whakawhitiwhiti whakaaro

Whakawhitiwhiti whakaaro can be translated as ‘the exchanging of thoughts’ and is practiced in many different spaces that are home to Māori values (hui, pōhiri, wānanga, te kāuta) (Moorfield, 2003). The doubling up of ‘whiti’ to become ‘whitiwhiti’ is a verbal expression that symbolizes the back and forth exchange of thoughts from one person to another and then back again. This method of research gave the Whānau Whānui Advisory Group the opportunity to voice their opinions on the kaupapa. Whakawhitiwhiti whakaaro enabled the Whānau Whānui Advisory Group to critique my research from the time the kaupapa was presented to the completion of all research processes. The Whānau Whānui acted as kaitiaki (guardians) of this research to ensure that tika, pono and aroha were present in all stages of this research. This was also to ensure that I, as a Māori researcher, upheld tikanga Māori throughout the research processes.

5.3. Whakawhitiwhiti kōrero.

Whakawhitiwhiti kōrero can be defined as ‘the exchange of words’, a method that is also practiced in many spaces that uphold tikanga Māori (Moorfield, 2003). Minor distinctions between whakawhitiwhiti whakaaro and whakawhitiwhiti kōrero include the notion that all thoughts are not verbalised. In fact, Māori are notorious for expressing their thoughts through facial expressions such as the pūkana, a facial expression utilised by tāne and wāhine when performing kapa haka to bring emphasis to traditional compositions and to add excitement to the performance. When thinking of whakawhitiwhiti whakaaro in a contemporary context, the ‘East Coast wave’, the raising of ones’ eyebrows, is an example of thought exchanges between two or more people through facial expression signaling ‘Kia ora’.

This method was a type of uiuinga (interview) where it allowed an exchange of viewpoints, stories and ideas between myself and the participants about the research topic. This process also gave me an insight into the participants’ whakaaro, tamarikitanga, wairua and wawata for popular contemporary Māori music and Māori

language revitalisation. Because of our current circumstances with the risk of COVID 19 all interviews were held via ZOOM. The evidence gathered in the interviews was collected via the recording mode provided by the ZOOM app.

5.4. Kimihia, Rangahaua

Kimihia rangahaua can be loosely translated as ‘search and re-search’ and speaks to the responsibility Māori researchers have in our ongoing seeking out and navigation of academic research for the betterment of our Māori communities (Moorfield, 2003). Following the whakawhitiwhiti kōrero, the kōrero was recorded, transcribed, categorized and analysed by myself. The method of kimihia rangahaua was conducted based on the kaupapa of popular contemporary Māori music and Māori language revitalisation. This process allowed for the analysis of oral traditions, and the transcription of the wairua, whakapapa, and ngako of the kōrero given by research participants.

All methods above will be discussed in context in the following sections. The next section will discuss ethical review and the two distinct channel that were used to comply with Māori community and university standards.

6.0. *Ethical Review*

For this research there were two distinct ngaru (waves) through which ethical issues were raised and addressed. The first was ngaru nui or the Māori wave through which research design, interviewing approach and issues raised were addressed using a tikanga Māori framework. The second wave, ngaru roa, is the Western wave which involved the submission of my research project to the University of Auckland Human Subjects Ethics Committee in compliance with the protocols determined by the University of Auckland and the ongoing maintenance of these protocols.

Ngaru nui was undertaken by a key group of kaumātua and members of my immediate family who acted as a mentoring and advisory group. They were given the title Whānau Whānui Advisory Group. The Whānau Whānui Advisory Group were chosen based on their genealogical links to Tauwhara Marae, Te Tai Tokerau, their availability and their interests in the research project. The research method ‘Kua

takoto te manuka’ was embedded in my research framework to allow for the presentation of my research project to the Whānau Whānui Advisory Group. As mentioned above, kaumātua and whānau involvement and approval is imperative to ensure that the research project is appropriate and adheres to tikanga Māori (Ngaha, 2011). The presentation of my research project to the Whānau Whānui Advisory Group took place at the whānau homestead in Kaikohe, Northland. All members of the Whānau Whānui Advisory Group were highly proficient in te reo Māori with direct ties to Tauwhara Marae. This was to ensure that a Te Whiu Hapū specific perspective was upheld throughout the research processes.

Following the presentation of the research project, the method ‘Whakawhitiwhiti Whakaaro’ was employed. This method allowed for the Whānau Whānui Advisory Group to voice their opinions on the kaupapa. The Whānau Whānui Advisory Group played a pivotal role in advising me on correct and appropriate ways to engage with the popular contemporary Māori music artists. This group also offered guidance in the research design, highlighting the ways in which the notion of tika was upheld in research processes. Due to the effects of COVID on research processes at that time, the ongoing overseeing of the thesis by, and communications with, the Whānau Whānui Advisory Group were carried out via the ZOOM app.

“Haere me te ngākau tuku. Ko tō paipera, ko tō tokotoko he hoa matenga mōu (Uncle Dodi Tipene, personal communication, June 16, 2017).”

When I began liaising with my kaumātua about my research topic, my kaumātua would enlighten me with a whakataūākī as a way of explaining how to approach my research. The essence of this whakataūākī speaks to the importance of understanding both Western and Māori worldviews, their differences, and ultimately the ways in which they can be manufactured to work together for the betterment of whānau, hapū and iwi. The first piece of this whakataūākī discusses the value in ensuring that all research processes are undertaken with ngākau tuku (a giving heart) and with utmost respect and benevolence for all parties involved and all whakaaro shared. The tokotoko (staff) can be interpreted as a symbol of Kaupapa Māori, while the paipera (bible) is Western methodologies. It is important to learn and understand what effects

and challenges the paipera brings. However, when the time comes to begin one's own research, it is important to hold fast to tikanga Māori and use of one's understanding of the Western ways to sustain the whānau, hapū and iwi.

Ngaru roa is primarily focused on the ethical concerns of the UAHSEC. I submitted the full research proposal to the UAHSEC committee for consideration. Attached to this proposal were the Participant Information Sheets (PIS) which outlined the project and process for inviting potential participants, the Consent Forms (CF), Interview questionnaire and schedule and email script which were all supplied in both Māori and English. Most of the concerns raised by UAHSEC were in reference to research participants' anonymity and confidentiality. UAHSEC noted that since I, the researcher, will know the participants' identity, that anonymity is impossible. They advised that due to the small number of participants, that I cannot guarantee that confidentiality will be maintained and that others may identify participants by their comments. I needed to correct the proposal, PIS and CF to address this particular issue. There were also minor ethical issues concerning the recruitment of potential research participants. The research proposal was conditionally approved by the UAHSEC.

To rectify the ethical concerns of UAHSEC, I corrected the research proposal, PIS and CF outlining the terms of confidentiality and the ethical concerns surrounding confidentiality due to the scope of the research project. I also made a more concise framework for identifying and recruiting potential research participants and made the changes on all documents accordingly. I supplied an ethics memo document outlining the concerns they had raised and the following changes I had made to all documents. The Ethics Committee received the documents and approved my research project. This enabled me to begin contacting potential research participants and commencing interview procedures. The following section will outline the interview questions utilised during my interview processes to answer the research question, 'What role do popular contemporary Māori music artists play in Māori language revitalisation?'

7.0. Whakawhitiwhiti Kōrero - Interview

Whakawhitiwhiti kōrero is the method utilised for the interview processes. The use of whakawhitiwhiti kōrero for the interview processes allowed for an exchange of viewpoints, stories and ideas between myself and the research participants about the research topic. Semi-structured interviews with three well established Māori music artists were undertaken as part of this research. The participants were purposely chosen based on their reputation as current contemporary Māori music artists, meaning they are producing popular contemporary Māori music today, their availability and their involvement in the local community. Contemporary Māori music artists who did not compose Reo Māori songs were excluded. The process of identifying potential participants was through purposive sampling using a theoretical sampling approach. I examined online music promotion and social media platforms (Facebook, Instagram, Spotify) and also followed recommendations of my supervisor. This was also to ensure that all research participants were relatively current popular contemporary Māori music artists. I then contacted the research participants via their online social media platforms.

Additionally, due to the COVID19 pandemic and the constraints put on researchers at the time, finding popular contemporary Māori music artists to participate in this research proved challenging. Within this part of the research in particular, I would like to raise the concept highlighted earlier in this methodology which is *tohu* and its place in my research. There were instances in this part of the research where I struggled to find research participants which brought about unnecessary stress and anxiety. There was one vivid occasion, which I will discuss in-depth in Track Five of this thesis, where a *tohu* led me to the right place at the right time to cross paths with one of the most important voices in this research thesis. Therefore, *tohu* have played a pivotal role in my research.

Furthermore, due to the global pandemic all interviews were held via ZOOM and all evidence gathered in the interviews was collected via the recording mode provided by the ZOOM app. The participants were given the opportunity to choose whether they wished to keep their identities confidential in the CF. However, if they did not choose to stay confidential in the CF, they will be named. Whakawhitiwhiti whakaaro

allowed me as a Māori researcher to gain a comprehensive understanding of the participants' beliefs, values, backgrounds and attitudes towards Māori language revitalisation. With reference to the pūrāku pedagogy, the whakawhitiwhiti kōrero method allowed insight into the lives of the research participants, their knowledge and understandings about the natural world, their music compositions and their intentions for popular Māori contemporary music as Māori artists and language revitalisers.

7.1. Interview Questions

For the purposes of a smooth interview, I formulated a mixture of fifteen open-ended and closed questions to allow for the research participants to voice their opinions and tell their stories. These questions assisted me in answering the overall research topic of the impact that popular contemporary Māori music has on Māori language revitalisation. These questions also uncovered key themes such as popular contemporary Māori music, Māori language revitalisation, the role of Māori music artists, and Māori and non-Māori attitudes towards music and language.

1. Ko wai koe? Nō hea koe?
2. What/who inspired you to become a musician?
3. When did you start composing Māori songs?
4. Why do you compose Māori songs? What influences/inspires you to compose Māori songs?
5. How often do you use te reo Māori in a day?
6. How does writings in te reo Māori affect you as an artist?
7. What are your thoughts on waiata Māori played on mainstream radio/tv?
8. How have your waiata Māori been received by your fans who are non-Māori?
9. How have your waiata Māori been received by your Māori fans?
10. How have your Māori compositions been received by fans when you've been on tour?
11. Do they know the lyrics to your songs?
12. Why is it important to you to compose songs in te reo Māori?
13. How often do your Māori compositions get played on mainstream radio/TV?
14. What are your ambitions for your future Māori compositions?

15. What are your final words to young Māori artists who have a desire to compose Māori pop songs?

8.0. Data Collection

Kimihia rangahaua was the primary method used to record, transcribe, categorize, and analyse the data gathered from the interviews. The evidence gathered in the interviews was collected via the recording mode provided by the ZOOM app. The participants were given the opportunity to choose whether they wish to keep their identities confidential in the Consent Form. However, if they did not choose to stay confidential in the CF, their names were made public. In the case of confidentiality, all information contained in the interview remained entirely confidential.

9.0. Anonymous online survey

In order to get a greater understanding on the impact that popular contemporary Māori music has on Māori language revitalisation, I implemented an anonymous online survey to assess Māori and non-Māori listeners, their engagement with popular contemporary Māori music and how impactful Māori music was on their attitudes towards and practices of Māori language and culture. I utilised a scale method (1-5) which highlighted the individuals' feelings towards each question. A range of closed questions were employed to get a coherent understanding of the research matters. The reasons as to why I chose to employ a quantitative research method for this piece of research was to gain a broader understanding of the effects that popular contemporary Māori music has on Māori language revitalisation. The anonymous online survey involved 182 research participants and contained responses focused on the listener and their attitudes towards te reo Māori. Below are the ten questions that were used in the questionnaire and the reasons why they were employed for this piece of research.

9.1. Anonymous Questionnaire

- 1. What Age bracket do you fall into?*

The thinking behind asking this question was to ensure that the data gathered was representative of each specific age bracket. This allowed me to better categorize, compare and contrast data by age bracket.

2. *Ethnicity/Cultural Affiliations*

By asking for the research participants ethnicity/cultural affiliations, I was able to identify which participants were Māori and non-Māori listeners. This assisted with the grouping and analysis of data and helped to measure the effects of popular contemporary Māori music on Māori language use for Māori and non-Māori listeners.

3. *On a scale from 1 to 5, how often do you listen to popular contemporary Māori music?*

This question gave me insight into how frequently our research participants listen to Māori music. It also helped to measure whether listening to Māori music more often supported more Māori language use.

4. *On a scale from 1 to 5, How much do you enjoy popular contemporary Māori music produced today?*

This question was to get an indication of whether or not our research participants enjoyed Māori music created today. With Māori music evolving and the significant shift towards Māori Pop music, this question indicated whether this shift was what the listeners want.

5. *On a scale from 1 to 5, how often do you stream popular contemporary Māori music (via Spotify, Youtube, Soundcloud etcetra)?*

Similar to question 2, this question offered more data around which music platforms were visited to access Māori music and whether frequent access contributed to more Māori language use by listeners.

6. *Do you think Māori music should be played more on mainstream radio/tv?*

I used this question to get an indication from participants on whether or not Māori music was visible on mainstream radio/tv, whether or not it was important for the participants to see more Māori representation on mainstream platforms. This helped inform the usefulness of Māori music for Māori representation and identity today.

7. *On a scale from 1 to 5, how often do you speak Māori in a day?*

This question was employed to get an indication on whether our research participants were Zero, Passive or Active speakers of te reo Māori utilizing the ZePA model which will be discussed in Track Three.

8. *On a scale from 1 to 5, do you think popular contemporary Māori music makes te reo Māori "cool"?*

That Māori music makes te reo Māori “cool” is a point highlighted by Māori music artists Hinewehi, Pere and Rei and supported by Māori language academics such as Higgins, Ka’ai-Mahuta, and Poutu (2014; 2020; 2019). I use this question to get an indication on whether this was the case or not.

9. *On a scale from 1 to 5, does popular contemporary Māori music inspire you to speak te reo Māori?*

I used this question to get an indication of whether contemporary popular Māori music had a positive or negative impact on listener attitudes towards Māori language use.

10. *On a scale from 1 to 5, does popular Māori music inspire you to engage with your language and culture?*

This question was utilised to broaden the scope of my research for participants who were not necessarily inspired to speak after listening to Māori music but may be inspired to be more proud in their language and identity.

10.0. Conclusion

The purpose of this chapter was to give an account of the ethical issues raised and maintained throughout the methodology used in this study. Kaupapa Māori research was discussed in depth in terms of its relevance to my research project. This chapter outlined Te Oro Nukurangi as a waka taua inspired research model that embodies my research processes. Furthermore, it discussed my own research methods, their links to Te Oro Nukurangi and how they were used in field research.

In all cases of the research processes where direct contact was made with research participants, a degree of ethical oversight was paramount which was particularly in

reference to the interviews. This ethical oversight in this chapter was demonstrated in the two waves of ethical review, ngaru nui and ngaru roa. Ngaru nui discussed the process which leant on the expertise of the Whānau Whānui Advisory Group and ngaru roa which were the correct research procedures put forward by the UAHSEC. Both processes provided challenges of their own and are discussed in detail in this chapter. The chapter then looked at the interview processes, how the research participants were recruited, the scope for research participants, how the interviews were conducted and the methods used to facilitate the interview processes. Finally, the chapter provided a brief overview of the methods used to collect, transcribe, translate and store data in compliance with the UAHSEC regulations. The following chapter will examine the current Māori language policy and strategies for language revitalisation as a foundation to understand where my research sits within the current Māori language revitalisation plan.

TRACK THREE | POLICY ANALYSIS

1.0. Introduction

This chapter will give an account of the most recent Māori language revitalisation policy that is currently implemented to revitalise te reo Māori. This will help to understand the ways in which this current policy views the contribution of popular contemporary Māori music to Māori language revitalisation. Secondly, an analysis of Rawinia Higgins' ZePA Model will be undertaken, discussing its benefits, risks and limitations and how it is applied to my own study. I have chosen to devote a chapter to address language policy and strategy to provide context to where my research sits in reference to the current Māori language revitalisation plan.

2.0. Te Whare o Te Reo Mauri Ora

Te Whare o Te Reo Mauri Ora (the house of living language) is the most recent public policy partnership model developed which acknowledges the role that both Crown and Māori have to play in revitalising te reo Māori (Te Taura Whiri i Te Reo Māori, 2015). This partnership is depicted by the maihi (bargeboards) on each side of the whare. They meet at the kōruru (carved face on the gable of the meeting house) thus symbolising a long-term shared vision for te reo Māori which is *Kia mauri ora te reo* (TTWTRM, 2015).

Under Te Ture mō te reo Māori 2016, Te Mātāwai was established to represent iwi, hapū, whānau and communities in this relationship. They are depicted on the left side of the whare as the Maihi Māori. The right side represents the Crown or the Maihi Karauna. The Maihi Karauna strategy sets out a vision for the future of te reo Māori and what actions the government will prioritise to move towards this vision. Being together in the same whare (house), both iwi Māori and the Crown are drawn together by a shared sense of purpose for the revitalisation of the Māori language. Both strategies work in conjunction to revitalise the language. The legislation acknowledges that iwi and Māori are kaitiaki of te reo Māori, while recognising that the Crown is able to advance the revitalisation of the Māori language by promoting strategic objectives in the wider New Zealand society.

2.1. Maihi Māori Strategy

The Maihi Māori is a Māori language strategy developed by and for te iwi Māori. Developed earlier in 2017, Te Mātāwai met with iwi, Māori and Māori language communities/stakeholders around the country to gather feedback on Māori language initiatives in communities, their aspirations for te reo Māori and the role of Te Mātāwai in realising these aspirations (TTWTRM, 2015). That feedback has informed the development of the Maihi Māori.

2.2. Maihi Karauna Strategy

The Maihi Karauna focuses primarily on the big picture of creating the right conditions across government and society for the revitalisation of te reo Māori. Led by Te Taura Whiri i Te Reo Māori, the strategy discusses a concept coined ‘Kia māhorahora te reo’ which refers to te reo as a language spoken everyday by everyone, everywhere, in every way. Kia māhorahora te reo is the Crown’s vision, which expresses its role to ensure that New Zealanders use, learn and value te reo Māori (TTWTRM, 2015). A key challenge for this strategy is that te reo Māori revitalisation efforts must engage a broader range of New Zealanders, but must also ensure the ongoing integrity of te reo Māori, and its kaitiakitanga by iwi.

Furthermore, there are three intended outcomes for the Maihi Karauna; Aotearoatanga, mātauranga and hononga. Aotearoatanga can be translated as nationhood and acknowledges that te reo Māori is valued by Aotearoa whānui as a central part of national identity. Mātauranga is understood as knowledge and skills and envisions Aotearoa whānui developing increased levels of knowledge, skill and proficiency in te reo Māori. Hononga can be referred to as engagement and foresees the ways in which Aotearoa whānui is able to engage with te reo Māori.

In order to achieve these outcomes, three audacious goals were developed to ensure that te reo Māori be a living language heard everywhere, every way, for everyone, everyday. All goals are designed to be accomplished by 2040 (TTWTRM, 2015). By 2040, it is aimed that:

1. 85 per cent of New Zealanders will value te reo Māori as a key part of national identity.
2. One million New Zealanders will be able to speak basic te reo Māori.
3. 150,000 Māori aged 15 and over will use te reo as much as English.

In order to achieve these three goals, there is a need to find a diverse range of pathways to revitalise te reo Māori. One of the avenues in which these goals can be achieved is through the promotion of more Māori music content. The strategy notes that “it is crucial that rangatahi and young people throughout New Zealand see te reo Māori as relevant to their lives and are excited by the opportunities it offers” (TTWTRM, 2015). Through the use of te reo Māori in popular contemporary Māori music compositions, Māori music artists are shaping and rejuvenating te reo Māori to be cool, choice and current.

Te Puni Kōkiri and Te Māngai Pāho also hold a lead role in a cross-government effort that focuses on providing opportunities for young people in promoting and developing te reo Māori media. This is to ensure that te reo Māori is more accessible and appealing to the New Zealand youth population. As taken from the strategy, “te reo Māori broadcasting and online content can provide broad exposure to the language and enhance the way people value it. It can have a positive effect on people’s ability to speak te reo Māori” (TTWTRM, 2015).

3.0. ZePA Model

The ZePA model is the base foundation for Te Whare o Te Reo Mauriora. Created by Higgins and Rewi (2014), this language revitalisation model contests the theory that ‘language is either dead or alive’ that has informed Māori language models and revitalisation strategies created by linguists and scholars including Fishman and Spolsky. The ZePA model critiques this idea, focusing instead on the attitudinal and psychological position of individuals in relation to te reo Māori. Rather than being proficiency based, a theme that many language revitalisation strategies prioritise, the ZePA (Zero, Passive, Active) model concentrates on the active participation of the individual in utilising the Māori language in their everyday life (Higgins & Rewi, 2014). The ZePA model indicates the significance of shifting the position of an

individual on a spectrum from ‘zero’ (no engagement) to ‘passive’ (increased awareness and interest) to ‘active’ (engagement and use). The figure below demonstrates the ways in which it will be utilised to measure language attitudes towards language value, acquisition and use.

3.1. ZePA Model layout

	Whakanui Value	Whakaako Acquisition	Whakaatu Use
Attitudes and Behaviours	Whakaoho - Whakanui	Whakaako	Whakamahi - Whakamana
	Kore	Pō	Awatea

3.2. ZePA Model & Popular Contemporary Māori Music

Because of the idea of a left-to-right, right-to-left shift, the ZePA model is ideal for the measurement of popular contemporary Māori music and its impact on Māori language use in society. The following section will demonstrate why the ZePA model is ideal for measuring this impact.

Diagram 1.0 - Ideal shift:

A. Listen to popular Māori music → positive changes in attitudes → increased use of te reo Māori.

This first diagram outlines a positive shift where the individual has consumed popular contemporary Māori music and has been encouraged to think differently about Māori language and culture. This inherently impacts on the individual’s use of te reo Māori. This left-to-right shift is the most preferred move from Zero to Passive to Active.

Diagram 2.0 - Negative shift:

B. Listen to popular contemporary Māori music → negative attitudes still stand or are developed → no Māori language use whatsoever.

This second diagram portrays the most undesirable response to popular contemporary Māori music consumption. This is a right-to-left shift where the individual listens to popular contemporary Māori music and their attitudes do not change, or the individual creates new negative attitudes which inherently affect their use of te reo Māori.

Diagram 3.0 - Mid-range shift:

C. Listen to popular contemporary Māori music → positive changes in attitudes → passive support of te reo Māori.

This movement is neutral or somewhat positive. This means that the individual listens to popular contemporary Māori music and gains a broader and positive understanding of Māori language and culture. However, the individual does not commit to being an active speaker but remains a passive supporter of Māori language and culture. The movement is left-to-right, however, it does not move further than Zero-to-Passive.

3.3. Risks of ZePA

The risks of this model are that the language may flat line or lose vitality because there is no measurement of language proficiency. However, what the ZePA model does offer is a comprehensive prototype for the inclusivity of all New Zealanders (Māori and non-Māori) to embrace and speak the Māori language without being 'totally proficient'. The model has both a left-right (positive movement) shift and a right-left (negative movement) shift. Therefore, the goal can be seen as focusing less on proficiency and more on inclusivity.

4.0. Conclusion

Through the analysis of Te Whare o Te Reo Mauriora and the ZePA model, we can now identify a way forward for Māori language revitalisation through Māori music. By supporting the production and promotion of Māori music content to mainstream media platforms, New Zealand society will see, hear and feel te reo Māori in everyday spaces. Greater exposure to te reo Māori will help with the normalisation of the Māori language in society. In turn, this will increase awareness around the importance of te reo Māori and have a positive impact on Māori language use in society. What has been emphasised is the government's responsibility to support the promotion of Māori

music content in the effort to revitalise and normalise te reo Māori within New Zealand society. The next chapter is a full transcription of the wānanga with popular contemporary Māori music artist, Pere Wihongi. I have chosen not to translate this wānanga to ensure that the mana of the kōrero is heard, felt and true to Pere.

TRACK FOUR | PERE WIHONGI

1.0. Introduction

On Wednesday March 25th at the stroke of midnight, Prime Minister Jacinda Ardern announced that New Zealand would endure something never seen before in New Zealand history, a nation-wide lockdown. People were instructed to stay at home, masks were to be worn when out in public, travel was limited and educational facilities and businesses were closed. Only essential services were to stay open. Initially, this announcement put a pause on my planned methods for recruiting research participants. In addition, the restrictions also forced me into unfamiliar territory where I found my key kaupapa Māori methods such as kanohi-ki-te-kanohi as impracticable and reconfiguring and adapting tikanga Māori to suit the present time was essential for the ongoing maintenance of the ngako of this research. It was through the power of social media that I had the privilege of sharing kōrero with one of my biggest role models growing up, Pere Wihongi. I have known Pere since wharekura where he played an integral part in mentoring me both in te reo Māori and in music, specifically through a programme he developed called Voices of our Future. This wānanga based music programme gave aspiring rangatahi Māori music artists like myself the opportunity to co-create, collaborate and compose our own original pieces under the guidance of Maisey Rika and showcase these pieces to our communities.

Although it had been a fairly long period of time since my last kōrero with Pere, I went about approaching him on Instagram as old high school friends would. After a quick catch up, I asked him whether he would like to be my first research participant. Luckily enough, the answer was swift and simple, “Āe, ko tāua tērā.”

From the rural and humble beginnings of Herekino to the bright lights of Auckland city, Pere has taken his gift of singing international as seen in his new single ‘E Raka e’. Pere is a founding member of one of Māoridom’s newest singing groups Maimoa Music and was named the Best Māori Male Solo Artist of 2019. The following wānanga is a conversation between Pere and I held over ZOOM. I chose not to translate this wānanga to keep the kōrero unfiltered and true to Pere. This Zānanga

took place on the third week of level 4 lockdown and although the interview was not held in person, all cultural protocols (karakia tīmatanga, mihimihi, karakia whakamutunga) and methods outlined in the methodology and ethics application were upheld.

2.0. Ketekete te Kākā - A conversation with Pere

MOHI: Ko wai koe? Nō hea koe?

PERE: Ko Pereteruoteramana Wihongi ahau. He uri ahau nō Te Tai Tokerau. Nā reira tēnā tāua. E kaingākau ana ahau ki ngā āhuatanga katoa o te ao Māori, o te reo Māori me te ao puoro Māori. Nā whai anō pea taku hāngai ki tēnei hui nui. Hoi anō, mōhio tonu ko tētahi o ngā herenga ki a tāua ko Ngā Manu Kōrero, arā tētahi rautaki whakarauora reo. Ko Voices of our Future original 2012 arā he kaupapa waiata. Nā reira e mihi hoki ana ki a tāua i raro hoki i ēna kaupapa nui e whai hua ana ki tēnei kaupapa āu otirā tēnei nohonga tahitanga.

MOHI: I tupu ake koe i hea? Where did you grow up?

PERE: Ki a au nei e rua pea aku wāhi matua. I whānau mai ahau i Kaitaia tonu arā i Muriwhenua rānō. Nō konā taku Māmā. I kuraina ahau ki reira. I kōhanga hoki ahau ki reira ki te kōhanga reo o Orowhana ki raro tonu i taku maunga, i runga tonu i taku marae. I haere hoki ahau ki Te Rangiāniwaniwa.

Ka whakawhiti atu taku Pāpā ki Te Kura Takiwā o Manganuiowae, Broadwood Area School, ki te Hauāuru ki te whakaako i tētahi puna reo Māori ki konā. Kātahi ka hūnuku mātou ko taku whānau ki te tonga o Tāmaki Makaurau. Ka haere ahau ki Te Kura Kaupapa Māori ā Rohe o Māngere i te tau 2003. He tau rima ahau i taua wā tonu arā puta noa ki te wharekura ki te tau tekau mā toru. Nā reira ko te tonga o Tāmaki pea, otirā ko Tāmaki Makaurau me Muriwhenua wāku Tūrangawaewae, wāku Tūrangahākoa e hāngai tonu ana ki taku whakatupuranga i roto i tēnei ao.

MOHI: Nā wai koe i oho kia whai i te ara puoro? Who or what inspired you to get into music?

PERE: Ki a au nei nā taku whānau. He kaha tonu taku whānau ki te āki i a māua ko taku tuahine ki roto i ngā mahi waiata. Otirā ko taku tuakana he kairakuraku. Ehara i te mea he kaiwaiata engari e mōhio tonu ana ki te pupuri rangi.

I te taha o taku Māmā, ko taku koroua he kairakuraku, he kaiwaiata, he kaiwhakangahau. Ko te pōtiki o te whānau o taku Māmā he kaiwaiata anō hoki, engari nō roto mai o te ao Country music.

Ka mārena tahi ki ngā āhuatanga o te marae, ka puta mai ko tēnei āhuatanga. He mea ako māua ko taku tuahine e ōku kaumātua mō te tūpono tae rawa atu mātou ki tētahi kaupapa nui, he tangihanga, he mārena, he huringa tau, ko te mahi he waiata tautoko. I te mea he kaha hoki ko taku koroua ki te tū ki runga marae, ki ngā kaupapa huhua. Ko tana tino hiahia, te hiahia hoki o aku kuia, kia tautokongia ana kōrero ki te waiata rangatira. Nā reira tonu i rangatira ai taua kaupapa, otirā taua tū. Nā reira ko te tino hiahia kia whanake ai ēnā āhuatanga waiata. Nā whai anō i tino puta ai te tino hiahia kia whai i tēnei ao waiata. Kāore e kore i tau tonu mai ngā kaiwaiata reo Māori pēnei i a Whirimako mā, i a Brannigan Kaa mā, Ruia Aperahama mā, rātou tonu i ū ki ngā waiata reo Māori i a au e tipu tonu mai ana.

Hoi anō, i waimarie hoki ahau. Mahara pai ahau, ko taku Pāpā he kaimahi ki Te Wānanga o Aotearoa i tā mātou hūnukutanga mai ki Te Tai Tonga o Tāmaki Makaurau. I a rātou tētahi playlist mutunga kore mō ngā waiata reo Māori katoa o te ao. I reira tonu ngā waiata katoa. Nā reira mātou e whakarongo ana i a mātou e haere atu ana ki te kura, i a mātou e hoki atu nei ki te kāinga e haere rānei ana ki kaupapa kē atu, ko te whakarongo ki aua waiata reo Māori. Mahara pai ahau i rere atu mātou ki Amerika. Ko te mahi a taku Papa he purei i aua waiata “Whātekateka, whakatumatuma, whētukituki mō te toiora,” ērā momo waiata katoa.

Nā reira I ū tonu taua āhuatanga o te whakarongo ki ngā waiata reo Māori o aua wā tonu i tino hiahia ai ahau kia whai i tēnei huarahi.

MOHI: Inahea koe i tīmata ai te tito waiata reo Māori? When did you start composing waiata Māori?

PERE: Ko te mate kē, ko te reo Māori taku reo tuatahi. Nā taku Māmā ahau i whakaako ki te reo Pākehā i a au e rima pea aku tau. Ka mutu, i ako ahau ki te pānui Pākehā i a au e ono tau ana, ka ohore aku mātua. Hoi anō, ko te tino whaingā i a au e tito waiata ana i Māori ake te tuhi i roto i te reo Māori. Ehara i te mea i whakatau “me reo Māori taku waiata,” i mōhio au i te tino hiahia ki te tito waiata. Kāore ahau i paku whakaaro, i kotahi atu au ki te reo Māori, i tuhi ki te pepa. Ehara i te mea i mea atu “oh kāore, me reo Māori.” Nā reira i Māori ake te tuku i taku reo Māori ki taku tito waiata i a au e tamariki ana. Mōku ake, i ngāwari ake te whakarotaroa i aku waiata mā roto tonu i te reo Māori. Ākene, he pai ake ki ētahi te tuhi reo Pākehā i te mea inā hoki te huhua o ngā kupu katoa. Hoi anō ki a au nei, i Māori ake te rongō i te reo Māori me te tuku. Nā reira i Māori ai te reo o taku titonga tuatahi.

MOHI: Kōrerohia mai mō tō waiata hou nei a ‘E Raka e’. What inspired that waiata?

PERE: I mate kē ahau ki te tito i taua waiata i te pō whai mua mai i taku kuhunga ki te taiwhanga hopu reo. Nā te mea hoki i tau mai tētahi wheako nui ki a au kia rere atu au ki Hapani. I taua wā tonu, i whakatauhia e tā māua production company a Maimoa Music mō aua wiki tonu kia hopu i ngā kiriata katoa o te wāhanga tuatahi o Waiata Nation. Nā reira i mōhio tonu ahau me hopu ahau ki Hapani. Hoi anō, ko taku titonga tuatahi e hāngai ana ki te maimoa kaumātua. Nā reira i mōhio tonu ahau kāore he hāngai o taku rere atu ki Hapani me te waiata i tētahi waiata “maimoa i ngā kaumātua.” Kāore hoki aku kaumātua ki konā. Nā reira i mōhio tonu ahau me panoni ahau i taku kaupapa. Nā, ka panoni, ka tito hoki au kia hāngai taua waiata ki ngā mahi kanikani. E hāngai kē ana ki ngā tamariki, ki ngā rangatahi hei whakakorikori. Me taku ohore i te mea i puta kē tēnei waiata i tēnei wā e noho taratahi tonu ana te iwi. Nā reira tonu te whakaaro i toko ake kia tuku atu tēnei waiata ki te ao mō te tūpono nui ka whakaaweawe tēnei waiata i te hunga rangatahi kia puta ki te ao, kia wheakohia ngā āhuatanga katoa o te ao. Koinā hoki te karere nō roto tonu i te waiata, he āki i te Māori otirā i te rangatahi taketake o te ao kia puta, kia wheakohia ngā ahurea rerekē, ngā reo rerekē, ngā wāhi rerekē. Hoi anō, ko te tohutohu nui kia kohia

ērā mātauranga ka whakahokia ki ngā iwi, ki ngā hapū me ngā whānau mō te tūpono nui ka whai hua ēnā mātauranga o te ao ki ngā hapori taketake me ngā hapori Māori nei.

MOHI: He aha ngā painga, ngā uauatanga rānei o te tito ki te reo Māori? What are some of the benefits and challenges with composing in te reo Māori?

PERE: Ki a au nei, ko ngā uauatanga ko te noho hōhonu. Arā tonu ngā wāhi e taea ana kia whakaaauaha i tō waiata kia whakaināiane rānei i tō waiata. Hoi anō, ko te tino reka o te reo Māori ko te rongō i ērā karere, ā, ko te mau tonu i te ia o ngā titonga a kui mā, a koro mā. Arā tonu ngā waiata e wātea tonu ana ki te iwi hei whakangahau. Arā tonu ngā waiata mōteatea, ngā waiata tangi, ngā waiata whakamoemiti, ngā waiata whakawhetai. Hoi anō, rātou katoa he waiata ū tonu ki te karere o roto. Nā reira ko te tino whāinga o ngā waiata reo Māori kia mau ki te karere o roto ka puta mai ko te reka o te reo. Ki te mau i te tangata te ia o roto, ka makere noa ngā kupu me ngā whakamāramatanga. Arā tonu te uauatanga o te tito waiata i roto i te reo Māori, arā hoki te ngāwari. Ka mau i a te tangata tēnā uho, ka makere noa i ngā kupu, ka makere hoki ngā whakaaro. Arā hoki o ngā wā me whakatā, me noho, me moe. Ka oho anō ka hoki ki taua waiata.

Hoi anō, he pēpē anō te waiata me āta romiromi, me āta whāngai ki te hua pai. Nā reira arā tōna uauatanga i a koe e whakatupu pēpē ana, arā hoki ana ngāwaritanga. Hoi anō, ko te otinga mai ko tana koha ki te ao Māori otirā ki te ao whānui.

MOHI: Pēhea tō tuku i ō waiata Māori ki te ao puoro auraki nei? What is the process like getting your waiata Māori onto mainstream media platforms?

PERE: Koinā tētahi o ngā huarahi kāore anō kia tino motuhake i roto i te ao waiata reo Māori me te ao waiata Pākehā nei. Me te mea hoki, inā hoki ngā wā i ngana hoki a Maimoa kia whakaputa i ngā waiata reo Māori he auaha nō nāiane tonu me te kore tautoko mai. Engari e kite tonu nei ki runga i a Tiriata i te tau tonu i puta i a mātou te kiriata o Maimoa. Koinā hoki te kiriata i kaha mātakingia e te iwi i taua tau i runga i a Tiriata tonu. Nā reira e kite tonu ana i te tautoko nui mai a te iwi. Engari anō te

tautoko mai a te hapori waiata Pākehā. Inā hoki i te tau i puta te waiata ‘Wairua’, i puta hoki te waiata ‘Despacito’. He waiata reo Pāniora hoki i pureihia e ngā reo irirangi Pākehā puta noa i Aotearoa. Nā reira he uaua tonu tēnā tohe o te ū tonu ki te reo Pākehā hei reo matua ki runga i ngā reo irirangi Pākehā i Aotearoa nei i te mea koirā tētahi o ngā tauira. Ko te reo Māori tonu tētahi o ngā reo matua o Aotearoa. Nā reira koinā tētahi o ngā tohe nui o te wā, ko te tuku i ngā waiata reo Māori ki ngā pae irirangi, ki ngā reo irirangi o te ao waiata Pākehā.

MOHI: Kua kite rānei koe i te ratarata mai a tauwiwi ki ō waiata reo Māori?

PERE: Kua tino kite nei au i te tahuritanga mai a tauwiwi ki ngā waiata reo Māori. Otirā ehara i te mea ko te iwi Pākehā anahe, engari e kite hoki ana ko te tahuritanga mai a te iwi Poronihia. I tēnei wā o te tū a ngā iwi taketake rānei o te ao, ka kite tonu tātou i ngā porotēhi ki Hawaii, ki Brazil, ki Amerika tonu otirā ki konei ko Ihumātao tonu tētahi o ngā take tata nei. Hoi anō, ko aua hāngaitanga ki tēnei o ngā mahi ko te whakaū i te reo Māori ki ērā wāhi tonu me te tino hiahia kia rata mai ai ngā iwi katoa. E kī, “Āe”. E kite tonu ana ki Aotearoa nei kua whakawhiti ngā whakaaro a tauwiwi ki te reo Māori tonu, kua ko te reo Māori me te ao waiata Māori. Arā ngā tauira pērā i a Jake Tame mā, ngā kanohi ki runga i a pouaka whakaata e karawhiu haere ana i ngā kupu, i ngā kīwaha reo Māori. Hoi anō, mō te taha ki ngā waiata reo Māori e piki tonu ana. Koinā te whaingā nui, kia piki tonu tēnei te ratarata mai a ngā iwi katoa ki ngā waiata reo Māori, pēnei i te K-pop, pēnei i te Bollywood, kia piki haere ko te ao waiata reo Māori ki ngā taumata tiketike o te ao waiata puta noa i te ao whānui tonu.

MOHI: Mō taua waiata a ‘Tūtahi/Stay’ kōrerohia mō tēnā.

PERE: Ko taua kaupapa tonu he mea kapo ake e the Loop Project, otirā he mea tito taua waiata rā e te rangatira rā a Rob Ruha, Anna Coddington mā, ka mutu ko Joel nō L.A.B. Nā rātou tonu tēnei waiata i waihanga. Ko ētahi o ngā waiata pao i āta kuhuna atu ko Kings tēnā, ko Rei, ko Tiki Taane i whakauru i o rātou anō wāhanga ki tēnei waiata. Hoi anō, ko te tino auahatanga o tēnei waiata, he mea hopu ā reo nei, ā kiriata nei ki te kāinga. Ko ēnā kaiwaiata o roto tonu i tēnei kaupapa ko te noho tahi ko te kuhuna mai i te hunga pēnā i a Holly Smith, ko ngā tama o Kora, ko Stan Walker, ko

Bailey Wiley, ko Theia, ko Ria Hall, ko Troy Kingi anō hoki tētahi uri o tāua. Hoi anō, ko te tino uho ko te āki i a tātou kia noho ki te kāinga me te whakatauirā atu. Ko ngā āhuatanga katoa o tēnei waiata i hopu ā reo nei, ā kiriata nei ki te kāinga hei āki, hei whakatauirā atu ki a tātou me noho ki te kāinga mā reira tonu tātou e puta ora ai ki te ao mārama.

MOHI: He aha ki tua mō te tuahangata nei a Pere? What does the future look like for Pere?

PERE: Koinā tonu tētahi o ngā painga o tēnei wā noho ki te kāinga ko te āta whakarite anō i a koe, ko te āta mahere anō i ngā whainga nui a te ngākau. Hoi anō, ko taku tino hiahia kia āki tonu i te Kura Kaupapa Māori, kia āki tonu i ngā mātāpono o Te Aho Matua, kia āki tonu i ngā tikanga Māori mā roto tonu i te whakangahau i te iwi, reo Māori mai, waiata mai, whakangahau mai, kanikani mai. Ko te tino whainga nui ko te whakahāngai ki ā tātou rangatahi ki ā tātou mokopuna, inā hoki ko rātou tonu te anamata o te iwi Māori. Ko te tino whainga nui kia tipu hoki ko rātou kia eke ki taumata kē atu. Nā ko tāku he whakatauirā atu i ētahi taumata, i ētahi āheinga e whakaaweawe, e whakatītina i a rātou otirā e whakatenatena i a ratou kia whai i ngā tūranga kāore anō te Māori kia ekea. Kāore ngā taiapatanga, kāore ngā āraitanga ki ngā whakaaro nui a te ngākau, ki ngā āwhero nui a te ngākau me taku hiahia nui kia āki i taua whakapono ki roto i ngā tamariki Māori. Nā te mea e whakapono nui ana ahau arā hoki ngā tauira whakaaweawe ana i a rātou. Hoi anō, ko te tino whainga nui ko te āki i a rātou kia whai hoki i te reo Māori e puta ai o rātou ihu ki te ao.

MOHI: He kōrero whakamutunga āu ki te hunga e hiahia ana ki te whai i tēnei momo huarahi, arā te tū hei kaiwaiata Māori? Any final words?

PERE: Whāia! Ko te auahatanga te mea nui. Ko te rongomaiwhiti te mea nui. Nā reira ahakoa tō momo, ahakoa tō reo tēnā ko taku āki kia whakaputa i tēnā reo, kia tuku i ngā kōwhiringa maha ki te ao, ki o tātou whānau, ki o tātou hapori, iwi whānui tonu i ētahi waiata reo Māori, i ētahi tauira kaiwaiata reo Māori pēnei i a koe, Mohi. Me te tino hiahia anō kia tino āki i tēnā hunga mā ngā momo rauemi pēnei, me te whakaputa

anō i ngā waiata. Nā reira e tino āki ana ahau ki tēnā hunga kia whakaputa waiata. Whāia!

3.0. Whakarāpopoto - Closing

As a listener, it is impossible not to feel both uplifted and empowered by an artist like Pere Wihongi. The kōrero shared within this wānanga with Pere offered a rich, diverse, kaupapa Māori centred perspective that has both supported and challenged my initial thinking around this research. In this wānanga, Pere highlights the links between Māori music and Māori identity when discussing the importance of waiata on the marae; the marae being the birthplace of Pere the artist. Pere also discusses the challenges that Māori music artists face when accessing mainstream media platforms. Furthermore, Pere demonstrates that through waiata Māori, Māori music artists have the opportunity to shape and inspire the next generation to seek their wildest dreams. This wānanga has both reaffirmed key themes within my research as well as widened my thinking about the depth of this kaupapa. Tēnā koe e hoa e Pere, mōu i whakaohoho, i whakatenatena, i whakaweawe i tēnei kia whai i tēnei momo huarahi. E ao te mihi. The following chapter is an unfiltered transcription of the wānanga shared with Māori music artist, Rei.

TRACK FIVE | REI MUSIC

1.0. Introduction

The Prime Minister has announced that Aotearoa will be moving into Level 2 COVID 19 restrictions. All educational facilities are reopened, public transport is back up and running and retailers, public spaces, and more importantly gyms would return to usual operating hours. With notice that the gym has reopened and no guarantee as to whether the nation will go back into lockdown, I capitalise on this opportunity. As I discussed in my methodology, *tohu* have played an integral part in guiding my research. The following event is an example of *tohu* in practice within my research.

On the morning of July 1st, with the ongoing struggle to find Māori music artists to participate in my research kaupapa, my mind and body led me to my happy place, Jetts New Lynn, for a good old sweat up. As I went through my regular morning workout regime out of my peripheral vision I spotted who would be the most important interaction of that particular day.

Raised in Te Whanganui-ā-Tara, Rei is a bilingual singer, rapper and producer that released his first te reo album ‘Hoea’ in 2020 with the hope of te reo Māori going global. Nominated for Best Māori Artist at the New Zealand Music Awards 2019 and with significant success with his English singles ‘Too Easy’ and ‘Good Mood’, Rei epitomises what it is to be a Māori music artist that navigates both worlds.

A part of me did not want to come off as a *hōhā* asking for favours, I even considered utilising the methods of the millennial by sending a ‘DM’. However, I decided to swallow my pride and asked Rei if he would be keen to *wānanga*. The answer was simple; “Āe, when are you free?”

The following chapter is the *wānanga* shared with Rei. Although the interview was not held in person, all cultural protocols and methods evidenced in the methodology and ethics reviews were upheld.

2.0. *Kūkū te Kererū - A conversation with Rei*

MOHI: Ko wai koe? Nō hea koe?

REI: Ko Ngāti Raukawa te iwi. Ko Ngāti Huia me Ngāti Kotimana ngā hapū. I tipu ake ahau ki Pōneke. I te tau 2015 i neke ahau ki konei ki Tāmaki Makaurau. I timata au ki te mahi hanga puoro e tekau mā toru ōku tau.

Ehara te reo Māori i taku reo tuatahi. It is something I have learned my whole life. te reo Māori and Māori culture was lost in my whānau for the last few generations. However, my mum was the one who decided to reconnect with our taha Māori. I was lucky enough that she started that reconnecting process at the time when I was real young. I grew up with her going to marae, to reo lessons, going to Kikopiri marae up the coast from Wellington. I remember going to her lessons with some of her mentors like Aunty Mihi and some Wellington Māori leaders at Tapu Te Ranga Marae. Te reo Māori has always been a big part of my life through that. I studied it through college and uni. I received a BA degree with a major in Māori and minor in Marketing. I did a bit of music at uni as well. However, I actually failed the theory test at uni to get into the music course at Victoria. Because of this, I ended up not studying music so much at uni.

It wasn't until I came to Auckland and started working at Kog Studios that I started getting the confidence to make reo Māori music. If you listen to my music over my ten to twelve year career of making music, there have always been bits of te reo and kaupapa Māori that have seeped into it. I wrote a song a while ago called 'Chiefing' and little bits of te reo are here and there. However, it was only in 2018 that I got the confidence to go full doits on my te reo Māori music.

As a second language speaker I felt like I was not good enough to make Māori music. I felt like my reo was always going to be too fresh or wrong. I still get whakamā about being wrong when I am speaking though that is something I've still got to work through. I came to the conclusion that the only way that our reo was going to stay relevant in today's society was if we let it evolve. I believe me making the music that I

do is doing just that. Although it may not always be tika it may not always be formal or ōkawa it is still evolving the language and it is helping it become and stay relevant for our rangatahi.

I was heavily inspired from listening to more reggaeton artists. In 2017, I started listening to more reggaeton musicians and started appreciating hip hop in other music and languages other than English. I loved how confident all these reggaeton artists were and how they would use their Spanish reo so fluently and boldly. This inspired me to want to do the same with te reo. That is also why I have so much reggaeton influence in my waiata Māori. Ultimately, I just worked through that whakamā and got the confidence to do it.

MOHI: What inspired you to create a full reo album?

REI: I really like being an artist that can do both. My album last year was called 'The Bridge' and I embrace my role as a bridge between cultures. I am not tied to one world. I can create reo Māori music and still do my English thing, having fun in both worlds. Māori music keeps calling me back and there is no one else that makes music like me. That is part of the reason why I make Māori music, so I can have some cool Māori jams to listen to myself because there is not really much that sounds like this.

I have always had it on the cards to do a Māori album and I have been chipping away at it over the last couple years. There are a couple translation songs on the album as well as my fresh waiata hou. Shout out to Te Māngai Pāhō. They have been big funders of my album.

There are definitely cool huarahi out there for young artists to make reo music and the music industry is becoming better and more accessible. They used to be really strict about getting te reo advisors and getting reo checked off in Wellington before you release a song. However, they are getting a lot less strict with that stuff which is cool because it allows you to make your music.

One of the things I realized when I decided to start making te reo music was that I did not have to do it like anyone else. I could do it how I wanted to do it which meant using lots of transliterations, kupu hou and also making my own words up if there were no other words available. It is not just te reo music, it is te Rei-o music.

It is the same with hip hop and the big rappers in the States. They have their whole new language that they are making up and that continues to evolve every day. We usually are five years behind their language. We have only just started using words like 'lit' or 'sauce' long after they have been created. Knowing this and using my own way to translate or create new words became a lot easier making the process less scary.

MOHI: With waiata Māori being different in terms of language and musical elements, how have mainstream media received your music and has this publicity brought about more non-Māori fans?

REI: I have a higher percentage of non-Māori listeners of my Māori music than other Māori musicians and I think that is because of my bridge genius. Since I do have a lot of Pākehā fans from my English stuff that like listening to my Māori music, that is the only exposure that they get to Māori music. That is cool for me. I have had a few Pākehā fans say to me, "I've never listened to Māori music but I listen to your stuff because we like it and because you do it." I think that is the coolest.

We are on the verge of something with mainstream media accepting Māori music. Though it has been pretty tricky the last few years. For example, I was on this panel a couple weeks ago and we were talking about the Maimoa song 'Wairua' and how it was the most streamed video on YouTube in New Zealand in 2018. However, it had no mainstream radio support in New Zealand. At the same time, they were playing a completely Spanish or an 80% Spanish song that same year, 'Despacito'. They were playing the Spanish song, but they would not play this Māori song that was popping off. One of the bro's who was working in media on the Lions tour that year saw Maimoa performing at the halftime show. He spoke of how all the UK journalists thought they were awesome. The journalists exclaimed, "These guys obviously must

be really big here. Are they on the radio? They are everywhere. They must be everywhere right?" I had to tell him "Nah mainstream radio won't play them for some reason."

Mainstream radio and television love to have the news in te reo, but they will not playlist a te reo song yet. However, I know they do want to, they are just too scared. I have talked to all of the production designers and they always say "You do te reo music? That's awesome." They want to talk about reo music and they seem like they are down with the kaupapa. However, they just do not quite take that leap of faith. They have bosses and they want the radio stations to run smoothly and chart well. They are a bit scared that waiata Māori will not chart well. However, I think New Zealand is ready for it, especially for songs like Maimoa's tracks which have such good ground support. My tracks are a bit different because they do not have as much ground support as Maimoa. They do not organically reach a hundred thousand plays. I need radio support and Spotify playlist to get those plays. It is a bit harder for me to say "You have to play this, because look at how many people like it." I am unable to say that, whereas Maimoa can.

In saying that, I have seen them pick some of my English songs and make it a hit. They can decide to make it a hit and really get behind it. I also understand they can do the same with my te reo Māori music, but they just have not yet. Perhaps they are waiting for the right song. There has to be a song that really hooks on. Perhaps they are still a bit scared because of their bosses not wanting to. Hopefully the current COVID restrictions will help with a wave of New Zealand music support within the broadcast sphere. We are unable to go to international shows. There are also no international acts coming here. At the moment, we can only go to local shows. Hopefully, that will mean more New Zealanders listening to more Kiwi artists, because that is the only thing we can go out and see. That will seep into mainstream media forcing mainstream to program more NZ stuff. I hope that also means that in all of this, te reo Māori content will also be included. This is Aotearoa; it is our national language. This is the only place where it is going to get significant radio play.

I have always wanted one of my tracks that's ngā reo e rua to do really well. Perhaps I am yet to write such a song. Perhaps one of my tracks like 'Holy Hecka' will blow up. I've always had a feeling that one of my bridge songs like 'Tūmeke', 'Holy Hecka', or 'Mahi Hard' will do really well one day. However, it is going to need a little bit of help from the powers that be in the media.

MOHI: Do you think or hope that your reo Māori compositions encourage people to speak te reo Māori? If so, how?

REI: I like being a part of the reo revitalisation movement. It definitely makes me feel good. I feel that my music has more purpose when I am making te reo Māori music. However, when I am writing a song I am not thinking about it. I am not thinking about, "Oh, I gotta do my bit." I am literally just making the music that I want to hear. It is the same with my English stuff. I am making music that I want to hear and that I want to see in the world. At the same time, when I am making my Māori music I am conscious of the fact that there are not many sexy RnB te reo tracks for example. So I write one because that will be cool and it will give people something to put on their sexy Spotify playlists that is in te reo Māori. That is all going to help kia whakamāori ai te reo Māori, to help normalize te reo Māori in everyone's lives.

The hope is that there is te reo Māori music for every context and we have a pretty cool scene at the moment. There are literally Māori music artists in every genre. The Rock could be playing Alien Weaponry and MAI or FLAVA could be playing me or they could be playing Maimoa.

It is still those kinds of whakaaro that the Māori music sphere and mainstream music sphere are completely different communities and it can be hard to break through in between them. That is where the bridge comes in. I have moved between these two spaces pretty well. I have a goal to be the first te reo Māori number one since 'Poi E'. It is still on my career goals list and I am gonna do it one day. Perhaps I just have not written the track yet.

MOHI: So we've talked about the past and present, but what can we expect in the future for Rei?

REI: The plan is to get this thing worldwide, my bro. We are getting there. I am getting some good Spotify plays from the United States and UK with 'Good Mood'. It would be really cool if I could get the same kind of plays for my te reo Māori music. I think I will one day, it may just be some viral rap te reo track.

For example, some of the Chinese and Japanese rappers go viral in the States because they are doing hardcore trap music in their language and it looks and sounds dope. I reckon I will make a song like that one day that is going to blow up. I love working with artists around the world. I love doing what I love, making music by myself in my room.

For me, I just want to get out there and play around the world. Hopefully, if COVID ever lets us leave New Zealand again. But even if not, if I just live the rest of my life touring New Zealand making music here, I will be satisfied with that. If I really wanted to go make it in L.A, I would have tried to move when I was like 18. But if I had moved to LA when I was 18, I never would have started making te reo Māori music and probably would not be as happy as I am now.

Going back to that previous kōrero, I make music for rangatahi. It is important for me to make te reo current for rangatahi. That is why I use slang and kupu hou to talk about the world that I live in and touch on platforms like Pukamata, IG and all those things in my waiata. It is also about embracing change and embracing the development of the language because we all know if a language does not evolve, it dies.

MOHI: He kōrero whakamutunga āu ki te hunga e hiahia ana ki te whai i tēnei momo huarahi, arā te tū hei kaiwaiata Māori? Any final words?

REI: Patua te whakamā! Kia rangatira te tū, kia rangatira te hinengaro, kia rangatira te wairua. Do not try and please other people. Worry about yourself, be the chief of your own environment, mind and tinana. That is how you get more solid in yourself and in

your music. There is a balance between pleasing yourself and pleasing other people. Every song that I have released I like. However, sometimes when I write them, I know that they will fit in a certain way. For instance, “Oh this is a cool track for MAI or FLAVA.” or “This would fit ZM.” A lot of the time with my te reo Māori music, I am writing it for myself and for fun. I think that is important for me as an artist to have that release of doing whatever I want and not worrying too much about other people. For other artists and other creative people I do encourage you to always have that outlet. Do not try to be something you are not.

3.0. Whakarāpopoto - Closing

Like a well-cooked tītī to a fresh pot of pūhā, the wānanga shared with Rei was rich with insightful and unconventional kōrero that has expanded my knowledge base. From bilingual ‘bridge’ music to the importance of marketing and streaming, Rei offers a fresh take on Māori artist popularisation in the mainstream market. Needless to say, it was one of the wisest decisions I have made to go to the gym on the morning of July 1st. E te uri o Ngāti Raukawa, o Ngāti Kotimana, tēnā koe i tō ngākaunui mai ki tēnei maramara kia wānanga tahi, kia kōrero tahi ki tēnei kaupapa motuhake ā tātou. E kore e oti ngā mihi. The next chapter is an untouched transcription of the wānanga shared with Māori music artist, Hinewehi Mohi.

TRACK SIX | HINEWEHI MOHI

1.0. Introduction

On August 12th, following a new wave of COVID 19 confirmed cases in the community, Auckland city was subject to a second lockdown. In an attempt to reduce the risk of having a nationwide spread, the Prime Minister announced that Auckland would move to alert Level 3 and the rest of the nation would move to alert Level 2. For Auckland, non-essential workers were instructed to stay home, masks were compulsory when out in public and social distancing was heavily stressed. This historical event brought about added pressure and constraints for this research.

However, similar to the luck I struck with the previous two Māori music artists Pere Wihongi and Rei, through the power of social media and with the help of whānau connections I had the honour of interviewing one of the most well-respected names in the New Zealand music industry, Hinewehi Mohi.

Widely known for her unforgettable performance in Twickenham where she sung the New Zealand anthem only in te reo Māori and her hit album 'Oceania' in 1999, the first contemporary Māori language album to be released internationally, Hinewehi Mohi is a pivotal figure in the Māori music world. Inspired by the birth of her daughter Hineraukatauri, Hinewehi established the Raukatauri Music Therapy Centre in 2004 to support children and their families with a wide range of special needs including developmental disorders and intellectual and physical disabilities. In addition to her many achievements, Hinewehi was named a Member of the New Zealand Order of Merit for her services to Māori in 2008 and was a semi-finalist for New Zealander of the Year in 2013.

Through these unprecedented times we have seen an adaptation of tikanga to fit the world that we now live in. This can be seen in the use of online platforms to gather and collectively collaborate, commemorate and celebrate significant gatherings such as tangihanga, hui marae and wānanga. Although foreign to many, the change of tikanga has allowed Māori to adopt new ways of cultural practice to suit the time, demonstrating the fluidity of Māori cultural identity. In Kaupapa Māori research, hui

kanohi-ki-te-kanohi holds an integral part in research processes. However, for the first time in my lifetime this was not possible. In spite of this, through the adaptation of tikanga I was able to utilise Zoom as an online space to interview Hinewehi Mohi from the comfort of my living room while upholding all cultural protocols and methods evidenced in the methodology and ethics review.

2.0. Koekoe te Tui - A conversation with Hinewehi Mohi

MOHI: Ko wai koe? Nō hea koe?

HINEWEHI: Kia ora, nō Ngāti Kahungunu me Ngāi Tūhoe ahau. When I was growing up, I was 10 when my dad decided he wanted to learn to speak Māori. Because we were on a farm in Central Hawkes Bay with no close contact with whānau or anyone in the area who could support his learning journey that he took the whole whānau on, he used to play records of Māori singers. Those records really helped him attune his ears to the sounds of the language and I just loved singing. That was a huge influence on me. I then went on to St Joseph's Māori Girls College and we sang all the time. We always had either a poi in our hands or a knife and fork. Not much in between.

I then went to Waikato University and studied under the wonderful Dr Hirini Melbourne. He taught me about Raukatauri and taonga puoro and the way composition worked in a really authentic way of gathering your thoughts and putting it into a tune. I also learnt under Sir Tīmoti Kāretu who has been a huge influence on my life as well. He taught me a lot about mōteatea and inspired an absolute love for performing kapa haka and in sharing the reo. I did not have the analysis that I probably have now in terms of how music carries the language. It just sort of seemed to be a natural thing in how waiata are a way of keeping our traditions, stories, legends and expressions of the past with mōteatea and waiata koroua to carry those stories to the present day so that we can relate to the way our ancestors lived. The music that I've done is an extension of that storytelling and how that works. We also need to work so hard to revitalise and normalise our language. Music is an incredible platform for carrying the language.

Music is powerful in ways that I cannot even really describe properly. I have also experienced that it has been therapy for my daughter who has cerebral palsy. Through this I know how it can support the connection with others as a way of expressing ourselves and as a way of truly connecting with other human beings and telling our stories. My daughter doesn't actually speak but she is able to carry and push out her voice with the joy and love that she has for sharing herself through music. It is interesting how she is named Hineraukatauri after the guardian of the wind instruments (taonga puoro) who is also the personification of music. The Raukatauri goddess was a case moth who, in the females of the species of case moths, cannot fly. She remains within the cocoon. This is similar to my daughter who is confined to a wheelchair. However, through expression, music and through the voice of Raukatauri, we've been able to share music therapy with hundreds of other people with disabilities around the country. Hineraukatauri is a nice metaphor for the connectivity of music and how we can all share and celebrate in our unique culture.

MOHI: When did you start composing waiata Māori?

HINEWEHI: The very first waiata that I composed was in the mōteatea class with Tīmoti Kāretu. We had to write something that was really personal so that we could draw on and express it through the chant style of mōteatea. During the university holidays, I spent time with my grandmother. She taught me about the story of my grandfather, her first husband, who died when she was just young, and my father was only a year old. It was a really tragic story. My grandmother married when she was 16, gave birth to my father when she was 17 and was a widow by the age of 18. For a young woman, the tragedy of that loss was quite devastating. I was inspired to write the waiata based on this tragedy and it's remained within our whānau ever since as a story remembering my grandfather. I really loved it.

I did not have much confidence in my ability to compose at that point in my life because I was only 17 myself. However, it was a fantastic way of learning about the origins of our music traditions, how important it is to our culture, the protocols of the marae, speaking and, when groups come together, how they identify themselves and

their tribal origins. I learnt a lot about mōteatea from him in really drawing on those stories and poetry of our ancestors.

I also learnt through the Tā Apirana Mōteatea series of books and went on to actually produce a series called 'Mōteatea' for Māori TV as a TV producer a few years later. In this series, we did recordings of all the mōteatea that are done around the country. It is a great resource actually for me to use for learning those mōteatea.

I also did lots of stuff with Hirini Melbourne, though I had not really started writing until I was working at Aotearoa Radio. There, we had a studio that we used to record our commercials in. I used that opportunity to write some songs for Talkback radio. It got me thinking a lot about issues relating to Māori at the time. This was in 1990. I wrote my first contemporary stuff from then and Hirini was really supportive of that. I wrote about language loss and being colonized and all of those kinds of things. I was still exploring the politics of that time and getting to know people like the late Sid Jackson and others who were really facilitating some thought and analysis around the politics in language loss and cultural disenfranchisement. I then got a record deal with Tangata Records and released a video. However, I always felt like I could not make a living out of my music so I strayed towards my broadcasting career instead.

When I had Hineraukatauri, I worked with a producer called Jaz Coleman who really encouraged me to express my anguish for her birth and all she would be challenged with in her life as someone with a disability. It was the most amazing experience to be able to really express myself in what I thought was true and authentic to myself. My 'Oceania' album was released in 1999, the same year I sang the national anthem at the Rugby World Cup in Twickenham. Although it was only about a minute long, it was a seminal moment for what I stand for in terms of waiata reo Māori. It upset a lot of people, but it was also a chance for celebrating the reo for many people and the upshot of it has been really positive. We now sing the national anthem in both Māori and English, but at the time it was very devastating. I did not realize how many people were so opposed to the inclusion of te reo Māori in our national song and I have been dealing with it for 21 years. However, it actually prompted last year's compilation album 'Waiata Anthems' that I absolutely adored working on. We put some fantastic

artists like Six60, Bence, Drax Project, Tiki Taane, Kings, Bic Runga, our cousin, and all these other artists who had never sung in Māori before, using their success to really raise the profile of waiata reo Māori. The response to that was phenomenal and I really got a sense of how important contemporary music is for the revitalisation of te reo Māori. Because people could hear those songs that they were familiar with and because there were many genres represented on that album, there was something for everyone, including a country song by Canadian born singer, Tammy Nielsen. My grandmother loves it and she is 94. This showed that there was something for her generation to listen to as well as the younger generation with artists like Bence or Six60 who they can really relate to. People could contextualize the English lyrics of those songs and understand what the songs are about. They really felt that they could connect, participate, sing along and share the beautiful waiata that were originally released in English.

More recently I have loved what Stan Walker has done with his song 'Bigger' and the complimentary release of 'Tua' in Māori. What that does is give both options, showing that we have a platform for our own original musicality in this country. Also, to create a bilingual division means that we are proud of our bilingual bicultural history, that we can show that through music to the world as how we represent ourselves. I know in Latin America there's a big push for songs in Spanish as well as their English versions and that fascinates me how they are very proud of it. For the most part, I believe that New Zealanders want to be represented in this way, which is why the use of Aotearoa is becoming more common as a way of identifying who we are and where we are from. I will not get into a political discussion about it. However, New Zealand does not really relate to our traditions very well and the fact that people in corporate organizations are wanting to identify distinctively as the people of Aotearoa is really incredible. It is all part of our work and our determination to be very concise about our approach to revitalisation.

MOHI: How different is composing waiata Māori today to how it may have been for you when you first began composing waiata Māori?

HINEWEHI: I think there has been a much bigger pickup of the language since then. I recorded 'Oceania' 22 years ago. I drew on lyrics from traditional mōteatea as there were not a lot of things happening. Kōhanga Reo and Kura Kaupapa were just starting, so there was not much traction back then. Now they have been going for about 30 years but it was pretty new anyway in terms of Māori education. We were still finding our way and certainly we were lacking in resources for our tamariki to learn from and it's still a work in progress too. It was also very limited in the amount of music at that time. Now, our last reo Māori hit was 'Poi e' and that was in 1984. Now, we really need to do something about a 36-year drought with waiata. It is a mission that I would like to see happen pretty soon because 'Poi e' is still really popular and it shows that a kapa haka can actually perform a contemporary song that is picked up and enjoyed by people 36 years later.

There have been some waiata since that have done quite well like the song 'Aotearoa' that Stan Walker, Maisey, Ria and Troy did through Cinco Cine that got to number two. There are a lot of Māori artists continuing that legacy of music making in te reo. However, one of the difficult things or challenges is that the fluency of people is always going to be an issue. There are very few contemporary Māori artists who are fluent speakers of te reo. I do not consider myself a great poet in the reo because it's my second language and as Tīmoti reminds me, "I'm more a pedestrian language speaker." However, it is still an opportunity for us to collaborate with speakers and composers of te reo Māori to create a bigger repertoire of waiata reo Māori and using that to grow our language for people to be able to access the language through waiata. This is probably one of the most significant things that came out of 'Waiata Anthems' where people felt like they could access the language. When I went to see the Drax Project performance at Black Barn down the road from us, it was largely a young, Pākehā audience. This made my husband and I feel like kaumātua. However, when Drax Project started singing 'Woke up late' and then switched into 'I Moeroa' without making a big deal about it, the audience just roared (or squealed) with delight that they would present their song bilingually. It really made me realize how this thing could work as a wonderful way of celebrating the language through music.

For the artists themselves, it started the journey of discovery for the language and also cultural identity. As an example of this, Bic Runga who grew up in Christchurch with a Chinese-Malay mom and a Māori dad, never travelled back to Māhia to spend any time there. It was not until their Dad passed away that they actually went to Māhia for the first time. What it has done for Bic has really helped to connect her with her own people, language and the culture for the first time. She feels really enriched by that and feels that it gives her an opportunity to really take on her birth right as a Māori to connect with the language through music. I have seen people just blossom when they are given the opportunity to connect that way. This has also been the case when talking with Pākehā artists. As an example, Shape Shifter's lead singer, Paora Apera, is Cook Island Māori and I said to him, "OK bro next one you do has gotta be in Cook Islands Māori so you can really connect that way." He just loved to be able to share the language of this land. Also, as a band they felt that was really important to do as well. I thought it was wonderful that there were not many of the artists who declined the opportunity and the artists that did were just busy on their own projects at the time. It was not that they did not want to be involved, it was more so bad timing. That was really heartening for me that they really wanted to do it.

MOHI: How have mainstream media received your music over the years? What is the process like getting waiata Māori onto mainstream radio or television?

HINEWEHI: 'Waiata Anthems' was the first 100% reo Māori album to debut at number one in the NZ Music charts. I think that says a lot about radio play. However, it was quickly up there for a week and then it went down. In comparison, Post Malone had released an album the same week and the whānau at Universal Music Studios said "Well, you know, he's a really big name in the states and so, you know, it might not make number one." However, the success of 'Waiata Anthems' debuting at number one said a lot about how receptive people are in Aotearoa to waiata reo Māori.

Over the years I do not know if Māori music has been given a fair deal at all other than iwi radio and Māori media. However, there are quite a few things that we can do to try and shift it and some of it is about marketing. Even New Zealand music struggles to get the play that it deserves. Therefore, it is about promoting the idea and

actually creating a demand for it that music programmers for commercial radio cannot deny. It is also about better marketing for access in streaming on other platforms. There is so much to choose from. I also think that COVID can possibly help with us looking internally to what we are about. Because we are kind of stuck here not able to travel so freely and people can only hear about us through digital platforms now, perhaps this is a great opportunity to really work on that identity and push it out even stronger.

As an example, the line-up for this year's Rhythm and Vines and other festivals is exclusively New Zealand artists and that is incredible. I think that will help New Zealanders shift their thinking about what we can deliver. I also know that some of those artists are going to be performing their bilingual versions of songs which will give them some exposure. When I went to the Six60 concert at Western springs in February this year they performed 'Kia Mau ki tō Ūkaipō' with Ngā Tūmanako Kapa Haka. I think it was one of the most incredible musical performances I have ever seen and I am full of bias because I helped the group work towards it, combining taonga puoro and very unique elements of Māori including the haka 'Ka Mate'. However, I think it was more about the reaction from the crowd to that song as it was almost frenzied unification throughout that song where everyone joined in on the chorus and with the haka. It was across the board for a very broad, diverse audience as well. Indeed it is a very powerful thing that shows how unique we are to ourselves and how we might reflect that out to the world. It is something really special that you cannot get anywhere else in the world. You can go to Europe or the States that are the biggest exporters of music, you can go to places like Germany, France and they'll be playing English music. However, you cannot get anywhere else or source anywhere else in the world waiata reo Māori. That is a unique commercial possibility for artists. The world goes gaga over the haka and the Māori cultural elements that they may have been exposed to because it is so unique to us as people of Aotearoa. For these reasons, I encourage the artists that I have worked with to perform these waiata overseas because they will get a reaction that they will not get for any of their other songs. Six60 did that at the end of last year and they were amazed at how impactful it was. They were in Japan for the Rugby World Cup and they performed 'Kia mau ki tō Ūkaipō' and I had some mates that were covering the different events. It was again a

really frenzied response to the performances when they busted out the song and that was before it was really getting some momentum before the summer festivals.

The challenge now is collaborating Māori speakers and composers with artists and songwriters to write songs organically from the beginning in te reo. I have been working with Matiu and Te Marino from Six60 with Sir Tīmoti to create these songs. We also have a reo Māori song hub coming up for APRA where we are going to be combining the great producer musical skills of Joel Little who is a well-known producer who worked with the likes of Lorde, Taylor Swift, Jonas Brothers and has produced incredible music with a whole lot of artists and producers, to create waiata reo Māori from the beginning out. This project will be a major thing. We need to populate the music industry with lots of musical options and I am working on other projects to support other artists who want to do the Māori remixes of their existing music as well.

MOHI: He kōrero whakamutunga āu ki te hunga e hiahia ana ki te whai i tēnei momo huarahi, arā te tū hei kaiwaiata Māori? Any final words?

HINEWEHI: With the music industry, it is probably the most receptive sector for pick-up of the reo. I've been going to the Silver Scrolls that APRA runs every year to celebrate song writing and increasingly the inclusion of te reo is far greater than ever before. The Aotearoa Music Awards rebrand from the Vodafone New Zealand Music Awards was real genius and is a real reflection of how we want to present ourselves in this country. I think these are exciting times. I would love to work with a lot more artists on growing this idea in giving confidence to how we express ourselves through music.

3.0. Whakarāpopoto - Closing

Like a generously buttered takakau to the finest of creamed pāua, I endeavoured to soak up all the mātauranga shared in this wānanga with Hinewehi. I was subject to prime kōrero that spoke of music more broadly than I had anticipated. Within this wānanga, Hinewehi discussed waiata Māori more broadly than language revitalisation but touched on it being a transmitter of ancestral knowledge, a gateway for artists to

reclaim identity and a healing mechanism for her daughter and for te iwi Māori. Tēnā koe e te māreikura, Hinewehi i ō kupu tākoha ki tēnei kaupapa ā tātou, otirā ki te iwi whānui tonu. E kore te puna aroha e mimiti mōu whaea. The following chapter is a critical analysis of the three wānanga shared with Pere, Rei and Hinewehi. This chapter will discuss key themes that arose from these wānanga and their relation to this research project.

TRACK SEVEN | CRITICAL ANALYSIS

1.0. Introduction

The following chapter is an analysis of the wānanga shared with popular contemporary Māori music artists Pere Wihongi, Callum Rei McDougall and Hinewehi Mohi. From these wānanga four major themes were uncovered that are directly related to this research topic. The first was the connection between waiata Māori and upbringing and identity as an artist. The second theme that emerged was the relationship between Māori music and mainstream media and the opportunities for Māori music artists in the mainstream music world. The third theme was the impacts of COVID 19 on Māori music artists. Finally, the fourth theme was the impact Māori music has on Māori language revitalisation. This chapter will discuss these four themes in depth. I have chosen to employ a whakataukī to begin each section to provide guidance and grounding for the kōrero. Elder (2020) explains that “whakataukī are a portal, a doorway into the ancient, sacred energy of aroha, the timeless wisdom of Māori culture” (p.5). Utilising whakataukī to introduce each theme will help to shape and support the kōrero within an ao Māori perspective.

2.0. Upbringing and Identity:

“Tamaiti akona ki te kāinga, tūngia ki te marae, tau ana.”

“A child trained at home will stand on the marae with dignity.”

This whakataukī¹⁶ speaks of the shared responsibility the whānau¹⁷ holds in raising the child. It emphasises the importance in grounding the child in Māori values and principles to guide and support them for when they leave the nest and enter wider society. Traditionally, Māori lived in a family group or whānau made up of grandparents, parents, children and wider kinship groups. They lived in pā or villages and worked together to support one another (Walker, 2017). As a collective, all members of the village played an integral role in raising the next generation. The following section demonstrates this whakataukī by discussing the concept of upbringing and identity as a popular contemporary Māori music artist.

¹⁶ Māori proverb.

¹⁷ Māori nuclear family.

Brought up on his marae and within a whānau of orators and musicians, Pere emphasises the pivotal role that the marae environment played in nurturing and developing his musical talents:

Ka mārena tahi ki ngā āhuatanga o te marae, ka puta mai ko tēnei āhuatanga. He mea ako māua ko taku tuahine e ōku kaumātua mō te tūpono tae rawa atu mātou ki tētahi kaupapa nui, he tangihanga, he mārena, he huringa tau, ko te mahi he waiata tautoko. I te mea he kaha hoki ko taku koroua ki te tū ki runga marae, ki ngā kaupapa huhua ko tana tino hiahia, te hiahia hoki o aku kuia, kia tautokongia ana kōrero ki te waiata rangatira (P. Wihongi, personal communication, April 15, 2020).

Marae are the cultural spaces where tikanga are practiced, performed, discussed or negotiated, where people are grounded and where identities are reclaimed (Kawharu, 2010). Pere discusses how his grandparents played a huge part in the development of his gifts through the form of waiata tautoko. As Pere's grandfather is a spokesperson and leader for his marae and frequently stands to speak at various occasions and ceremonies, Pere and his sister were trained to sing at a young age by their kuia to ensure that their grandfathers' kōrero was supported with a beautiful song of support. Mead (2003) argues that traditionally, Māori believe that an individual's creative talent is a gift passed down through one's ancestry. With this in mind, it is identified that through his bloodline Pere would receive such gifts to share with the next generation. Being brought up on the marae with his elders and witnessing the beauty and importance of music from an ao Māori perspective has informed Pere's messaging and identity as a popular contemporary Māori music artist. The marae can be seen as the birthplace of Pere's performance style and stage presence.

Rei praises the tireless efforts of his mother in reconnecting their whānau to their marae, reo and cultural identity while he was still a child:

Te reo Māori and Māori culture was lost in my whānau for the last few generations. However, my mum was the one who decided to reconnect with

our taha Māori. I was lucky enough that she started that reconnecting process at the time when I was real young. I grew up with her going to marae, to reo lessons, going to Kikopiri marae up the coast from Wellington (Rei, personal communication, July 7, 2020).

The concept of identity manifests itself not only at the level of the individual but also at the level of societies and interactions between groups (Harris et al., 1995). Through this reconnection, Rei was raised immersed in te ao Māori, te reo Māori and kaupapa Māori. Rei would go on to pursue te reo Māori in college and university and begin writing reo Māori compositions. When taking a careful look into Rei's music career over the years one can see the musical and cultural evolution of Rei from his earlier years with his album 'A Place to Stand', to his reo Māori EP 'Rangatira' in 2018, his bilingual album 'The Bridge' 2019 and now his reo Māori album 'Hoea' in 2020. His strong sense of identity can be seen in this career timeline while also highlighting his continual efforts to use more and more reo and Māori musical elements in his music.

Hinewehi discusses the way her father utilised waiata Māori to learn the phonology of te reo Māori and teach her as a child:

When I was growing up, I was 10 when my dad decided he wanted to learn to speak Māori. Because we were on a farm in Central Hawkes Bay with no close contact with whānau or anyone in the area who could support his learning journey that he took the whole whānau on, he used to play records of Māori singers (H. Mohi, personal communication, October 14, 2020).

Through research we have seen how waiata Māori are identified as a traditional medium through which ancestral knowledge, history, historical landmarks, politics, genealogy and environmental knowledge is transmitted from one generation to the next.

While whānau and mentors have played an integral role, instilling the importance of language and culture into their lives as youth, the learning journey did not stop there for these artists. Taking the teachings from the marae, Pere Wihongi went on to

compete in regional and national Māori speech¹⁸ and kapa haka¹⁹ competitions, winning the highest accolades. He then studied at South Seas Film and Television School graduating with a Diploma in Film and Television Production. Pere went on to become a news reporter, producer, creative director, cultural performing arts tutor and Māori music artist.

Inspired by her fathers' efforts in grasping te reo Māori through music, Hinewehi Mohi sought after the language at Waikato University, learning under the likes of Dr Hirini Melbourne and Sir Tīmoti Kāretu. She went on to graduate with a Bachelor of Arts. Hinewehi has many accomplishments, some of which are launching Māori Television's waiata programme 'Mōteatea', establishing Raukatauri Productions, and more recently, producing the well-known collaboration album 'Waiata Anthems' and leading the newly established Reo Māori Songhubs as Māori Membership Growth & Development Leader for APRA AMCOS NZ.

Developing the seed planted by his mother, Rei pursued te reo Māori at university graduating with a degree in Marketing and te reo Māori from Victoria University. Rei then went on to composing reo Māori compositions and is now a Māori music icon and producer, performing nationally and internationally.

It is identified that all artists have utilised the learnings gathered in their upbringing and have each pursued te reo Māori in their own way.

2.1. The influence of previous artists

Another theme that emerged is the influence of previous artists. In her kōrero, Hinewehi highlights how the likes of Dr Hirini Melbourne and Tīmoti Kāretu played a huge part in developing her skills as a composer of Māori music:

I then went to Waikato University and studied under the wonderful Dr Hirini Melbourne. He taught me about Raukatauri and taonga puoro and the way composition worked in a really authentic way of gathering your thoughts and

¹⁸ Ngā Manu Kōrero.

¹⁹ Whakataetae ā motu mō ngā Kura Tuarua.

putting it into a tune. I also learnt under Sir Tīmoti Kāretu who has been a huge influence on my life as well. He taught me a lot about mōteatea, and inspired an absolute love for performing kapa haka and in sharing the reo. I did not have the analysis that I probably have now in terms of how music carries the language (H. Mohi, personal communication, October 14, 2020).

This theme was also raised by Pere when he discussed the influence that previous Māori music artists had on his desire to pursue Māori music:

Kāore e kore i tau tonu mai ngā kaiwaiata reo Māori pēnei i a Whirimako mā, i a Brannigan Kaa mā, Ruia Aperahama mā, rātou tonu i ū ki ngā waiata reo Māori i a au e tipu tonu mai ana. Hoi anō, i waimarie hoki ahau. Mahara pai ahau, ko taku Pāpā he kaimahi ki Te Wānanga o Aotearoa i tā mātou hūnukutanga mai ki Te Tai Tonga o Tāmaki Makaurau. I a rātou tētahi playlist mutunga kore mō ngā waiata reo Māori katoa o te ao. I reira tonu ngā waiata katoa. Nā reira mātou e whakarongo ana i a mātou e haere atu ana ki te kura, i a mātou e hoki atu nei ki te kāinga e haere rānei ana ki kaupapa kē atu, ko te whakarongo ki aua waiata reo Māori. Mahara pai ahau i rere atu mātou ki Amerika. Ko te mahi a taku Papa he purei i aua waiata “Whātekateka, whakatumatuma, whētukituki mō te toiora,” ngā waiata katoa (P. Wihongi, personal communication, April 15, 2020).

In contrast, Rei emphasised the heavy reggaeton influence on his own reo Māori compositions:

I was heavily inspired from listening to more reggaeton artists. In 2017, I started listening to more reggaeton musicians and started appreciating hip hop in other music and languages other than English. I loved how confident all these reggaeton artists were and how they would use their Spanish reo so fluently and boldly. This inspired me to want to do the same with te reo (Rei, personal communication, July 7, 2020).

These examples highlight the influence that previous artists have had on artists' compositions and identity. What is most interesting from these findings is the whakapapa effect of Māori music. These artists mention the influence not just of whānau and mentors but also of other artists. From Rangi and Papa, the idea that it takes Māori artists to make Māori artists can be thought of as a whakapapa, a chord progression, a succession from one artist to the next. For example, with the influence of whānau, Dr Hirini Melbourne and Tīmoti Kāretu, Hinewehi began to compose waiata. She is now an artist that this generation takes influence from, utilising her skills and expertise in music to develop mainstream artists to sing songs in te reo²⁰. Pere, who was motivated by his marae and artists like Brannigan Kaa, Whirimako Black and Ruia Aperahama is now using his music to inspire the next generation to pursue music. Rei, who was heavily influenced by both his whānau and mainstream music genres, has produced one of the biggest Māori music names today, Maimoa. Through these examples we can see this whakapapa in action with each artist fostering the next generation of Māori music artists.

2.2. Waiata and reclamation of identity

Hinewehi highlights the ways in which Māori music strengthens our sense of identity. When discussing the impact that popular contemporary Māori music has on identity Hinewehi touches on the idea that through music both listener and composer can discover or rediscover their cultural identity. As noted above in the kōrero, Hinewehi suggests that for many artists involved in 'Waiata Anthems', their involvement in the project sparked a journey of cultural discovery. Sheehan (2016) suggests that Māori music is a way for artists and listeners to connect or reconnect with their own people, language and culture. Hinewehi speaks of the reclamation of cultural identity that artist Bic Runga experienced inspired by her involvement in the kaupapa 'Waiata Anthems':

For the artists themselves, it started the journey of discovery for the language and also cultural identity. As an example of this, Bic Runga who grew up in Christchurch with a Chinese-Malay mom and a Māori dad, never travelled back to Māhia to spend any time there. It was not until their Dad passed away

²⁰ Reo Māori Songhubs 2020.

that they actually went to Māhia for the first time. What it has done for Bic has really helped to connect her with her own people, language and the culture for the first time. She feels really enriched by that and feels that it gives her an opportunity to really take on her birthright as a Māori to connect with the language through music (H. Mohi, personal communication, October 14, 2020).

Through this kaupapa, Bic felt the urge to reconnect with her marae and iwi. Previously, this research has discussed the impact that Indigenous music has had on identity for listeners. However, through the kōrero shared with Hinewehi, it can be seen that Māori music is indeed multifaceted and can act as a healer for both composer and listener, a key finding for this research.

3.0. Māori Music & Mainstream Media:

“...Ko tō ringa ki ngā rākau a te Pākehā hei oranga mō tō tinana”

“...your hand to the tools of the Pākehā to provide physical sustenance...” (Higgins & Meredith, 2011, para. 2).

This whakatauaākī is a piece of the greater whakatauaākī “E Tipu e rea”²¹ shared by Ngāti Porou rangatira Tā Apirana Ngata in 1949. This whakatauaākī can be interpreted as words of encouragement for Māori which remains relevant today, illustrating the need for Māori to utilise Pākehā technologies for Māori advancement, resulting in a positive impact on both cultures. The following section will discuss the relationship between Māori music and mainstream media and the opportunities for popular contemporary Māori music artists within the mainstream music sphere.

3.1. Māori music and Mainstream Media coverage

Historically, New Zealand mainstream radio has been largely unsupportive of reo Māori music (Sheehan, 2016). Sheehan (2016) identifies that for mainstream radio

²¹ E tipu, e rea, mō ngā rā o tō ao; ko to ringaringa ki ngā rākau a te Pākehā hei oranga mō tō tinana; ko tō ngākau ki ngā taonga o tō tīpuna hei tikitiki mō tō māhunga. Ko tō wairua ki tō Atua, nāna nei ngā mea katoa.

stations in New Zealand, the lack of support stems from whether reo Māori music is commercially viable. When discussing the relationship between popular contemporary Māori music and mainstream media platforms within the three wānanga, several key points were highlighted. Firstly, all three artists noted that although there is a space for Māori music within the mainstream music world, there is still work needed to be done in bridging the gap between Māori and mainstream music worlds. Pere discusses the Maimoa single ‘Wairua’ and how it was received by mainstream media:

Inā hoki i te tau i puta te waiata ‘Wairua’, i puta hoki te waiata ‘Despacito’. He waiata reo Paniora hoki i pureihia e ngā reo irirangi Pākehā puta noa i Aotearoa. Nā reira he uaua tonu tēnā tohe o te ū tonu ki te reo Pākehā hei reo matua ki runga i ngā reo irirangi Pākehā i Aotearoa nei i te mea koirā tētahi o ngā tauira. Ko te reo Māori tonu tētahi o ngā reo matua o Aotearoa. Nā reira koinā tētahi o ngā tohe nui o te wā, ko te tuku i ngā waiata reo Māori ki ngā pae irirangi, ki ngā reo irirangi o te ao waiata Pākehā (P. Wihongi, personal communication, April 15, 2020).

Both Pere and Rei discuss Maimoa’s chart topping hit ‘Wairua’ as an example of the coverage, or perhaps lack of, that mainstream media afforded the single. In 2017, ‘Wairua’, a pop-reggaeton influenced track, was the first music video in te reo Māori that had topped the list of New Zealand’s top trending YouTube videos, racking up a total of 9.6 million views since its release (Maimoa Music, 2017). Despite its online success the support from mainstream media platforms fell short with little to no media coverage of the hit single.

However, the Spanish language hit ‘Despacito’ composed by Luis Fonsi, Daddy Yankee and remixed by Justin Bieber was the number one single on the New Zealand chart for 13 weeks in 2017 (Bruner, 2017). The original ‘Despacito’ single was the first full Spanish language song to hit a billion streams on Spotify, with over 7 billion Youtube views (Fonsi, 2017). It could be suggested that the involvement of Justin Bieber in the singles’ remix of ‘Despacito’ had a positive impact on the coverage and support of mainstream media platforms on radio, television and online. By making the

single bilingual, Bieber assisted in upselling the marketability and accessibility of the single for a wider, non-Spanish speaking audience, thus making ‘Despacito’ a more appealing song for the mainstream music world.

It is also notable that the New Zealand music industry is heavily influenced by what is popular overseas in America, Australia and the United Kingdom. Therefore, promoting ‘Despacito’ as a Spanish language single through New Zealand mainstream media platforms could have been more justified by mainstream music charts than providing space for a reo Māori hit. However, what this comparison demonstrates is the potential for languages, outside of English, to be represented in the mainstream music world.

In addition, when thinking about the popularity of both singles, both ‘Wairua’ and ‘Despacito’ utilised a heavy reggaeton format. In the previous section, Rei, producer of Maimoa, highlighted the influence reggaeton has had on his own musical style and reo compositions making his music appealing to both a Māori and non-Māori audience. Reggaeton is a popular music genre employed by a range of artists across cultures, including Māori. This can be seen with artists like Peruvian Quechua singer and rapper Renata Flores²² or in the fusion of upbeat popular Punjabi music bhangra and reggaeton (bhangraton)²³. Because of its upbeat infectious dance rhythm, reggaeton has become a music genre that artists of all languages gravitate towards; the rhythm seamlessly carrying the message to its audience.

In a similar vein, Pere talks briefly about raising the Māori music profile to be on par with Korean Pop and Bollywood:

E kite tonu ana ki Aotearoa nei kua whakawhiti ngā whakaaro a tauwi ki te reo Māori tonu, kaua ko te reo Māori me te ao waiata Māori. Arā ngā taurira pērā i a Jake Tame mā, ngā kanohi ki runga i a pouaka whakaata e karawhiu haere ana i ngā kupu, i ngā kīwaha reo Māori. Hoi anō, mō te taha ki ngā waiata reo Māori e piki tonu ana. Koinā te whaingā nui, kia piki tonu tēnei te

²² Renata Flores is a Peruvian singer and rapper that combines the bouncing beats of Latin trap, rap and reggaeton with the sounds, and language of the Andes.

²³ A mix of bhangra pop and reggaeton.

ratarata mai a ngā iwi katoa ki ngā waiata reo Māori, pēnei i te K-pop, pēnei i te Bollywood, kia piki haere ko te ao waiata reo Māori ki ngā taumata tiketike o te ao waiata puta noa i te ao whānui tonu (P. Wihongi, personal communication, April 15, 2020).

In a recent article on “Making te reo Māori cool”, Ka’ai-Mahuta (2020) suggests that Māori language revitalisation efforts can learn from the Korean wave (title). Ka’ai-Mahuta (2020) argues that the rise in popularity of K-pop, K-drama and film with non-Korean audiences demonstrates the way in which the Korean wave is challenging the dominant English language in pop culture.

While we are touching on the Korean wave of entertainment, I was recently sitting in a University of Auckland lecture theatre full of Year 9 students of Māori and Pacific descent who were infatuated with a K-pop boy band called BTS²⁴ (also known as the Bangtan Boys). The Year 9 students were on campus for the annual Faculty of Arts Languages Day where Korean was one of the language classes offered. Surprisingly, the Korean language class was the most popular class of the day. When asked why, the students voiced that they wanted to learn more of the language so they could “be cool and understand more of the BTS songs.” As Ka’ai-Mahuta (2020) notes, “the Korean Wave is the result of a hugely successful strategic push by the Korean government to export its culture to the world and boost its soft power (para. 4).” With this discussion in mind, the idea that popular contemporary Māori music can be used as an avenue for revitalising the Māori language is not as unimaginable as we might have previously thought. In fact, we can already identify the formation of the Māori wave, which I will discuss later on in this chapter. However, what is stressed within the Korean wave which is imperative for the ongoing maintenance and success of the Māori wave is strong support from the government and mainstream media platforms.

3.2. Rugby

Rugby is a huge part of our identity as a country. It is an ingrained aspect of our everyday lives as New Zealanders. From bullrush as primary school kids to

²⁴ BTS are a Korean Pop boy band and currently one of the biggest pop acts in the world, with a huge worldwide fan base.

supporting the All Blacks from the couch or the bleachers, rugby connects our nation with the Anglo-settler world. One of the most moving parts of the match is the anthem. In 1999, it was not common practice to sing the New Zealand national anthem in Māori, even more so in front of an international audience. It was at this Rugby World Cup that one brave soul would rewrite history and inspire future generations. Hinewehi discusses her performance at the 1999 Rugby World Cup, her reasons for singing in te reo and the responses received:

My 'Oceania' album was released in 1999, the same year I sang the national anthem at the Rugby World Cup in Twickenham. Although it was only about a minute long, it was a seminal moment for what I stand for in terms of waiata reo Māori. It upset a lot of people but it was also a chance for celebrating the reo for many people and the upshot of it has been really positive. We now sing the national anthem in both Māori and English, but at the time it was very devastating. I did not realize how many people were so opposed to the inclusion of te reo Māori in our national song and I have been dealing with it for 21 years (H. Mohi, personal communication, October 14, 2020).

As Hinewehi described, this exhibition shook the mainstream world and opened another door for Māori language, culture and music. Fast forward 21 years, Hinewehi highlights a recent performance by Six60 at the Rugby World Cup in Japan where they sang 'Kia Mau ki tō Ūkaipō':

The world goes gaga over the haka and the Māori cultural elements that they may have been exposed to because it is so unique to us as people of Aotearoa. For these reasons, I encourage the artists that I have worked with to perform these waiata overseas because they will get a reaction that they will not get for any of their other songs. Six60 did that at the end of last year and they were amazed at how impactful it was. They were in Japan for the Rugby World Cup and they performed 'Kia mau ki tō Ūkaipō' and I had some mates that were covering the different events. It was again a really frenzied response to the performances when they busted out the song and that was before it was really

getting some momentum before the summer festivals (H. Mohi, personal communication, October 14, 2020).

Referring back to the influence of previous artists section, we can understand the whakapapa effect of Māori music and how Hinewehi's efforts at the Rugby World Cup in 1999 paved the way for Six60's 'Kia Mau ki tō Ūkaipō' performance. Rei also highlights a halftime show performed by Maimoa and the positive responses by UK journalists towards their waiata Māori:

One of the bro's who was working in media on the Lions tour that year saw Maimoa performing at the halftime show. He spoke of how all the UK journalists thought they were awesome. The journalists exclaimed, "These guys obviously must be really big here. Are they on the radio? They are everywhere. They must be everywhere right?" I had to tell him "Nah mainstream radio won't play them for some reason" (Rei, personal communication, July 7, 2020).

These examples show that Māori music artists receive a significant amount of positive responses from national and international audiences. However, we also see that rugby is one of the few avenues Māori music artists have to reach an international audience. Imagine a time where Māori music artists are given the opportunity to showcase their talents in national and international forums outside of the rugby scene. What kind of impact would that have on language revitalisation?

3.3. Positive Responses to reo Music

Another point of discussion is the amount of support and positive responses received from mainstream audiences for reo music. Highlighting the success of the full reo Māori album 'Waiata Anthems' charting at number one on its first week of release, Hinewehi suggests that there is a want from mainstream New Zealand audiences for more Māori music content (Official NZ Music Chart, September 14, 2019): "The success of Waiata Anthems debuting at number one said a lot about how receptive people are in Aotearoa to waiata reo Māori" (H. Mohi, personal communication, October 14, 2020).

Hinewehi also discusses Stan Walker, Maisey Rika, Troy Kingi and Ria Hall's single, 'Aotearoa', which reached number two on the New Zealand music chart and Stan Walker's dual single 'Bigger' reaching number one and 'Tua' number three. The strong support shown by mainstream audiences speaks to the point raised that there is a desire for more Māori music. Another example, previously raised, is Maimoa's hit 'Wairua' topping the list of New Zealand's top trending YouTube videos with a total of 9.6 million views. Hinewehi argues that the Māori cultural elements interweaved into popular contemporary Māori compositions hold the pulling power for these international audiences. Additionally, Hinewehi discusses the live aspect of reo music and the frenzied response experienced by New Zealand music artists performing reo Māori music on tour:

When I went to see the Drax Project performance at Black Barn down the road from us, it was largely a young, Pākehā audience. This made my husband and I feel like kaumātua. However, when Drax Project started singing 'Woke up late' and then switched into 'I Moeroa' without making a big deal about it, the audience just roared (or squealed) with delight that they would present their song bilingually. It really made me realize how this thing could work as a wonderful way of celebrating the language through music (H. Mohi, personal communication, October 14, 2020).

This frenzied response was also felt at Six60's Western Springs Concert when they performed 'Kia mau ki tō Ūkaipō' accompanied by Ngā Tūmanako Kapa Haka:

When I went to the Six60 concert at Western springs in February this year they performed 'Kia Mau ki tō Ūkaipō' with Ngā Tūmanako Kapa Haka. I think it was one of the most incredible musical performances I have ever seen and I am full of bias because I helped the group work towards it, combining taonga puoro and very unique elements of Māori including the haka 'Ka Mate'. However, I think it was more about the reaction from the crowd to that song as it was almost frenzied of unification throughout that song where everyone joined in on the chorus and with the haka. It was across the board for a very

broad, diverse audience as well. Indeed it is a very powerful thing that shows how unique we are to ourselves and how we might reflect that out to the world (H. Mohi, personal communication, October 14, 2020).

These examples show that there is strong support from mainstream audiences for Māori music content and a growing desire to see Māori music artists promoted through mainstream media platforms. But how do we get more Māori music content played on mainstream media platforms? Is mainstream ready for Māori music content? The following subsection will endeavour to elaborate on these questions.

3.4. Kua huri te tai - verge of breakthrough

Is mainstream ready for reo Māori music? The previous subsection discussed the strong support from mainstream audiences towards reo music as evidenced by New Zealand Music Charts, Youtube plays and live audience responses. Therefore, should that not correlate into more mainstream radio and television airtime for reo music? Pere discusses that with its increasing popularity, Māori music is on the cusp of breaking through into the mainstream music scene:

Kua tino kite nei au i te tahuritanga mai a tauiwī ki ngā waiata reo Māori. Otirā ehara I te mea ko te iwi Pākehā anahe, engari e kite hoki ana ko te tahuritanga mai a te iwi Poronihia (P. Wihongi, personal communication, April 15, 2020).

Rei also supports this kōrero by adding that it is only a matter of time before mainstream music accepts reo music:

We are on the verge of something with mainstream media accepting Māori music. Though it has been pretty tricky the last few years....Mainstream radio and television love to have the news in te reo, but they will not playlist a te reo song yet. However, I know they do want to, they are just too scared. I have talked to all of the production designers and they always say “You do te reo music? That's awesome.” They want to talk about reo music and they seem like they are down with the kaupapa. However, they just do not quite take that

leap of faith. They have bosses and they want the radio stations to run smoothly and chart well. They are a bit scared that waiata Māori will not chart well. However, I think New Zealand is ready for it, especially for songs like Maimoa's tracks which have such good ground support (Rei, personal communication, July 7, 2020).

This point of conversation has been raised by various Māori music artists from Moana Maniapoto and Hinewehi Mohi to Maimoa and Rob Ruha. However, there have been exceptions to this rule with regards to songs like 'Kia mau ki tō Ūkaipō' by Six60 or more recently 'Tua' by Stan Walker. Perhaps the problem is not the quality of the song but more so the fear that the song will not appeal to its listenership and create good revenue for the mainstream radio and television stations. Waretini-Karena (2009) notes that "the prevailing issues of marketability, access and autonomy within the mainstream milieu as well as the emergence of commercial based entities such as Māori Television and Iwi radio suggests that Māori music as a form of cultural capital, is commonly accepted in both the Māori and mainstream community" (p.40).

With the emergence of the Reo Māori Songhubs²⁵, the rebranding of the Vodafone New Zealand Music Awards to the Aotearoa Music Awards, and the implementation of language strategies to normalize the language in New Zealand society, there is a sense of positive movement towards mainstream media acceptance of reo music.

3.5. Marketability

New Zealand is arguably the only place that creates it, its fan base is rapidly growing and there is a growing desire for more Māori music content. So what else can Māori music artists do to raise their profile and reach more people? Hinewehi suggests that marketing and promotion are key for mainstream radio and television play time:

There are quite a few things that we can do to try and shift it and some of it is about marketing.... It is about promoting the idea and actually creating a demand for it that music programmers for commercial radio cannot deny. It is

²⁵ Where well-known New Zealand artists are working with mātanga reo (language exponents) to create reo Māori music.

also about better marketing for access in streaming on other platforms (H. Mohi, personal communication, October 14, 2020).

An example of creating a demand for Māori music is Stan Walker's dual release of 'Bigger' and 'Tua'. By releasing a bilingual set single, Walker not only demonstrates his musical expertise, but he also offers a more subtle transition for mainstream audiences into Māori music. In doing so, Walker showcases the beauty and universality of reo Māori music today. Hinewehi suggests that through this dual release, Walker promotes this idea of a bilingual bicultural Aotearoa-New Zealand through music which could potentially resonate with the wider New Zealand society.

Furthermore, the great success of his mainstream hits 'Good Mood' and 'Too Easy' brought Rei a huge Spotify, Youtube and Instagram following with a large percentage of that following being non-Māori. With this in mind, Rei notes within the kōrero how he utilises the momentum from his English tunes to promote his te reo songs. In doing so, Rei exposes his Māori and non-Māori fans to his reo Māori music. The idea of promotion of reo Māori music via English song popularity can also be seen when looking at his album 'The Bridge'. As discussed earlier, 'The Bridge' is a bilingual album which Rei credits for his huge non-Māori following. These examples demonstrate an alternative way for Māori music artists to market themselves for the mainstream music scene.

4.0. COVID Impact on Māori music

Another talking point that was raised was this idea around the positive impacts of COVID 19 for Māori music and more broadly, New Zealand music. Hinewehi notes that our current state as a nation and our limited access to foreign music acts forces the New Zealand music industry to look inwards and promote New Zealand's own artists:

I also think that COVID can possibly help with us looking internally to what we are about. Because we are kind of stuck here not able to travel so freely and people can only hear about us through digital platforms now, perhaps this

is a great opportunity to really work on that identity and push it out even stronger (H. Mohi, personal communication, October 14, 2020).

This can be identified in the 2021 line up for New Zealand summer festivals Rhythm and Vines, Bay Dreams and Northern Bass where New Zealand artists are headlining. Hinewehi suggests that with the shortage of overseas talent, now is the perfect time to capitalise and market Māori music. As noted by several Māori music artists, while Māori music continues to do well internationally with the likes of Alien Weaponry, there still remains the need for the New Zealand music industry to adopt the same appreciation. Rei touches on this point when discussing how being unable to travel in and out of Aotearoa-New Zealand means that all concerts and summer gigs are headlining New Zealand music artists giving them the opportunity to be heard and New Zealand as a whole to tune in to our own. With the rise of more Māori music artists composing in te reo Māori, the pandemic could potentially push the profile of Māori music which will inherently impact on the normalisation and revitalisation of te reo Māori in New Zealand.

Additionally, Pere and Rei, along with many well-known New Zealand music artists used the COVID lockdown as inspiration to compose and perform a bilingual waiata called 'Tūtahi/Stay'. The message of the track was to encourage whānau to stay home, take care of themselves and their families and do their part for the betterment of New Zealand:

...ko te tino uho ko te āki i a tātou kia noho ki te kāinga me te whakatauirā atu.
Ko ngā āhuatanga katoa o tēnei waiata i hopu ā reo nei, ā kiriata nei ki te kāinga hei āki, hei whakatauirā atu ki a tātou me noho ki te kāinga mā reira tonu tātou e puta ora ai ki te ao mārama (P. Wihongi, personal communication, April 15, 2020).

The movement between te reo Māori and English lyrics seemed effortless and spoke to the wairua of the kaupapa, interweaving and connecting all New Zealanders through music at a time when we were physically isolated from each other. These examples shed light on the creativity and forward thinking that New Zealand music

artists have shown during the pandemic, utilising home studios and online platforms to showcase their talents while lifting the wairua of all listeners.

5.0. Language Revitalisation:

“Ko te reo te mauri o te mana Māori. Ko te kupu te mauri o te reo Māori.
E rua ēnei wehenga kōrero e hāngai tonu ana ki runga i te reo Māori.
Ko te reo, nō te Atua mai.”

“The language is the life force of the mana Māori. The word is the life force of the language. These two ideas are absolutely crucial to the Māori language.
A language, which is a gift to us from God (Higgins & Keane, 2013).”

This whakatauākī uttered by Tā Himi Henare of Ngāti Hine discusses the true importance that the Māori language holds for Māori. By holding fast to the teachings of our ancestors utilising our traditional knowledge systems, culture and language in our everyday practices, we are embodying our ancestors, our true identity. The following section will discuss the influence Māori music has on Māori language revitalisation.

As a first language speaker of te reo Māori totally immersed in te ao Māori, Pere speaks and composes from an ao Māori perspective. Pere discusses his composing processes and suggests that composing songs in te reo Māori is second nature. Being that te reo Māori is his first language, Pere naturally composing in te reo Māori without conscious intent to revitalise language highlights that perhaps language revitalisation is a subset of musical expression through composition. In addition, Pere’s organic way of composing waiata Māori highlights the new wave of native speaking rangatahi, a product of the Kōhanga Reo and Kura Kaupapa Māori movements.

5.1. Composing waiata to encourage rangatahi

When listening to the intentions behind Pere’s reo Māori compositions, the fundamental Māori principles of manaakitanga, aroha and āki for the next generation

were voiced. Mead (2003) argues that Māori artists produce works with the shared understanding that those works are directly “accountable to the people and to the community” (p.261).

Ko taku tino hiahia kia āki tonu i te Kura Kaupapa Māori, kia āki tonu i ngā mātāpono o Te Aho Matua, kia āki tonu i ngā tikanga Māori mā roto tonu i te whakangahau i te iwi, reo Māori mai, waiata mai, whakangahau mai, kanikani mai. Ko te tino whaingā nui ko te whakahāngai ki ā tātou rangatahi ki ā tātou mokopuna inā hoki ko rātou tonu te anamata o te iwi Māori (P. Wihongi, personal communication, April 15, 2020).

Pere utilises his musical platform to encourage rangatahi to seek the heights, to venture where no Māori have been before and to pursue te reo Māori as a pathway to career opportunities. In a recent Radio New Zealand interview, Rob Ruha sheds some light on the importance of kaupapa in Māori music compositions:

Ki a au nei ko Rangi me Kupu, he mātua ōna ko Kaupapa. Ko ēnei mea e rua, he taputapu noa iho.... Ko Kaupapa kē te mea nui. Nā, ki te tika tō Kaupapa ka rongō i roto i te Rangi, ka rongō anō hoki i te piringa o Rangi ki a Kupu. Ko ō mea katoa me haramai i tō ngākau i te mea he mahana. Ki te puta i tō ngākau ka hou atu ki roto i te ngākau o te tangata, i reira oreore ai.... Koina te kāinga o te whakaaro nui. Nā kei te whakaaro nui koe ki tō kaupapa (Wilcox, 2020, 35.21).

The importance of kaupapa written from the ngākau can be identified in Pere’s desire to uphold and promote the values of Te Aho Matua and te reo Māori and tikanga Māori to the next generation. Similar to other Māori music artists, Pere aspires to create reo Māori music that is tailored to youth by utilising musical and linguistic choices that are familiar to the youth today. He notes that the rongomaiwhiti²⁶ of each rangatahi is what makes them special. By engaging with their true uniqueness, Pere hopes that his music encourages rangatahi to use their language and skills to pursue their passions and enact change for their people.

²⁶ Uniqueness.

5.2. Waiata as a carrier of mātauranga Māori

On her reo journey, Hinewehi has come to the realisation that waiata Māori are a vessel by which stories, legends, traditions and whakapapa are essentially carried from one generation to the next:

It just sort of seemed to be a natural thing in how waiata are a way of keeping our traditions, stories, legends and expressions of the past with mōteatea and waiata koroua to carry those stories to the present day so that we can relate to the way our ancestors lived. The music that I've done is an extension of that storytelling and how that works (H. Mohi, personal communication, October 14, 2020).

Through history we have seen the importance that waiata hold in transmitting knowledge through genealogical lines, enhancing our understanding of our own tribal origins and cultural identities, strengthening our cultural practices and protocols and helping us to understand who we are and our purpose.

5.3. Creating new lingo

As a second language learner of te reo, Rei discusses his apprehensiveness in diving into the Māori music making world birthed from the notion that his reo may be “too fresh” or “wrong” (Rei, personal communication, July 7, 2020). He further notes that “it was only 2018 where I got the confidence to go full doits,” releasing his first full reo EP ‘Rangatira’ that year (Rei, personal communication, July 7, 2020) . When discussing the normalisation of language use in Aotearoa-New Zealand, Lee-Morgan et al (2019) argue that whakamā is a common factor that hinders people (Māori and non-Māori) from speaking te reo Māori. In some instances, learning te reo as a Māori involves “whakamā due to the assumption that you should already know it or the dread of getting it (grammatically) wrong” (Lee-Morgan et al, 2019, p. 7). Dunn (2019) suggests that the concept of whakamā is something that is navigated, not conquered and requires an ongoing effort of trial and error. By taking that step to begin composing in te reo Māori, Rei now has a plethora of Māori, English and

bilingual music thus contributing to the revitalisation of te reo Māori: “It’s not just te reo music, it’s te Rei-o Music” (Rei, personal communication, July 7, 2020).

Through the fusion of Māori linguistic and musical choices of hip hop, dance and bass elements, Rei bridges the gap between the Māori and mainstream music worlds. His album ‘The Bridge’ released in 2019 emphasises the pivotal role that his compositions play as a bridge between cultures, promoting the idea of cross-cultural exchange through music. In our conversation, Rei notes there is so much of the popular contemporary Māori music world that is yet to be navigated, more importantly, the cross-cultural aspect to music, an aspect to consider for the revitalisation of the Māori language.

By pulling elements from both music worlds, Rei creates Māori music in his own stylistic way, making the language used more rangatahi focused and within a musical style that rangatahi are familiar with. This can be identified in his new reo album ‘Hoea’, more specifically in the title of his waiata ‘Auahi Ana’ which is an urban translation of the American slang word, ‘Lit’.²⁷ Within the same waiata he takes on a common urban English phrase “ka piki ake te ahi” meaning “it’s getting hot in here”. These examples highlight the ways in which Rei endeavours to make te reo cool and current for rangatahi, embracing the ongoing development of the language for the next generations. Poutu (2019) discusses that with half of the Māori population under the age of 24 years old, the survival of the Māori language will be determined by Māori youth. Therefore, it is imperative that Māori language revitalisation efforts be focused primarily on creating a cool, current language that is appealing to rangatahi Māori (Poutu, 2019).

Additionally, when discussing language revitalisation with Rei, he notes that the revitalisation process is not a primary factor within the writing process but more so a product of the composition. He explains that he composes waiata Māori that he wants to hear and what he wants to see in the world. The notion that Rei does not consciously focus on language revitalisation when composing Māori music could potentially speak to the idea that his Māori music compositions are merely an

²⁷ This waiata can be described as a song of youthful lust and the pursuit of a night of fun.

extension or expression of his Māori identity. Rei demonstrates his worldview, his identity, his Māoritanga through his music.

5.4. No single way to learn te reo

Three Māori music artists; three different reo journeys; one common goal; to normalise te reo in Aotearoa. The wānanga shared with these kaiwaiata shed some light on the similarities and differences in whakaaro, upbringing and reo journeys. As discussed earlier, all three artists demonstrate a personal passion to pursue te reo Māori through the mahi they are doing in and outside of the music scene. What is more, all three artists come from significantly different backgrounds; Pere is a native speaker of the language brought up on his marae; Hinewehi is a second language learner who strove to learn the language at university; Rei was part of a learning journey with his mother which he decided to carry on for himself. The contrasts work as an example for the ZePA model as they stress that it is not how much reo you know, but more so how engaged you are in learning. All artists are identified as active speakers (ideal shift) as they all actively participate in using te reo Māori in their day-to-day lives. All artists also embody this idea of passion or desire for learning te reo Māori, highlighting the attitudinal aspect of the ZePA model. These contrasts also show that there is not one pathway to learn te reo Māori. All artists have utilised the learnings gathered in their upbringing and have each pursued te reo Māori in their own way.

5.5. The ‘Māori wave’

With the flow on effects of the Kōhanga Reo and Kura Kaupapa Māori movements, there is a new wave of Māori music artists that are native or fluent second language speakers of the language. This is identified when looking at the various artists that make up Maimoa²⁸, Rei Music, Teeks, Theia, Ka Hao²⁹, and Hamiora Tuari to name a few. Hinewehi suggests that there is more accessibility for Māori music artists to language resources and initiatives today than what was available twenty years ago which inherently affects the quality and fluency of reo Māori music produced now. With credit to the works of ‘Waiata Anthems’, Hinewehi argues that there is a need to

²⁸ Pere Wihongi, Tawaroa Kawana, Puawai Taiapa, Hoeata Maxwell-Blake, Mereana Tekā, Awatea Wihongi, Nathaniel Howe, Raniera Blake, Metotagivale Shmidt-Peke, Kia Kaaterama Kiri-Pou.

²⁹ East Coast tira waiata (choir) sensation.

compose Māori music in te reo Māori first which can be seen as a step deeper into the Māori music world for mainstream media, a continuation of the steps taken by the long line of Māori music artists in past times. This step can be identified in the Reo Māori Songhubs 2020 which brought together composers like Seth Haapu, Matiu Walters, Louis Baker, Maisey Rika and many more. The Reo Māori Songhubs amplifies this idea of the ‘Māori wave’ where there is more Māori music content being produced in multiple genres allowing for a broader range of music for listeners.

We can also see a growing desire by the wider New Zealand community to adopt a more bicultural identity in the rebranding of the Vodafone NZ Music Awards to the Aotearoa Music Awards. We may be seeing a shift in thinking in the mainstream New Zealand music world that could positively contribute to the popularisation of Māori music through mainstream media platforms.

6.0. Does popular contemporary Māori music revitalise language?

Through the analysis of the three wānanga with Hinewehi, Pere and Rei, it can be seen that popular contemporary Māori music does have an impact on Māori language revitalisation. However, it is evident that it is not the primary motivator for Māori music artists creating popular contemporary Māori music. Evidence suggests that the act of composing popular contemporary Māori music for Māori music artists is linked to notions of upbringing and identity and the idea of embracing or reclaiming their own identity. For Māori music artists, the growing popularity of the Māori music sphere has also become a key motivator in Māori music composition. However, one particular theme that I believe single handedly ties together all themes is the unified kōrero of creating music that will inspire and encourage the next generation. With reference to the whakataukī “Tamaiti akona ki te kāinga” in the first theme of this chapter, popular contemporary Māori music artists create an audible pā puoro³⁰ for our next generation through their compositions, transmitting knowledge, language and positive affirmations to the next generation to seek greater heights. I then pose the question, do popular contemporary Māori music artists have an impact on Māori language revitalisation? It is evident that not only do they revitalise te reo Māori, they

³⁰ A village of music.

also create a cool, current language to inspire the next generation to speak and embrace their culture.

To understand the impact that popular contemporary Māori music has on language use in society, the following chapter will employ an anonymous online survey. It will discuss the responses from this survey to gain some insight into whether these responses echo the intentions of the artists.

TRACK EIGHT | ANONYMOUS ONLINE SURVEY

1.0. Introduction

In the previous chapter, we analysed the impact that popular contemporary Māori music has on Māori language revitalisation from the artist's perspectives. This chapter will take a look at the listeners' perspective to get some insight into how impactful popular contemporary Māori music is on language use in society. While this study is mostly qualitative in design, it draws on a mixed method model to extend the understanding that we have already garnered from the qualitative research particularly through the use of an anonymous online survey.

I have chosen to utilise an anonymous online survey because it is highly accessible for a wide range of respondents. It also keeps respondents' identities confidential and respondents are significantly more likely to provide honest feedback about the overall research topic. This research method allows for easier grouping of respondents' demographics, listening habits and attitudes towards te reo Māori. Some of the limitations in using an anonymous online survey are that there is no way of knowing if a respondent is submitting multiple responses. Another limitation is the difficulty of reaching certain types of participants due to not having internet access. However, for the purposes of understanding the impact of popular contemporary Māori music on language use in society, the strengths of employing the anonymous online survey method outweigh its limitations. This survey acts as kīnaki (garnish) for the kōrero shared in the previous chapters.

2.0. Anonymous online survey outline

This anonymous online survey critically assesses the attitudinal and psychological position of individuals in relation to te reo Māori. I utilised a series of closed and open questions to get some insight into the impact that popular contemporary Māori music has on language in society. The questions were crafted to speak to demographic differences, listener habits and listener attitudes towards te reo Māori. A scale method (1-5) was utilised to highlight the individuals' feelings towards each question. This

allowed me to compare and contrast the intentions of Māori musicians with the impact of their music on listeners through the ZePA model.

There were two versions of the survey, one in Māori and the other in English. I chose to offer a Māori and an English version of the survey to give first language Māori and English speakers the freedom to choose which version of the survey they are most comfortable in filling out. I have taken four figures from the overall survey that provide insight into the relationship between popular contemporary Māori music and language use in society. I chose to have the online survey open to respondents from all ethnicities and cultural backgrounds to give a greater understanding around the impact popular contemporary Māori music has on Māori language revitalisation for Māori and non-Māori listeners. The following section is an overview of data taken from an anonymous online survey.

3.0. Anonymous online survey data

Drawing on data from this survey (n=182), combined there were 182 respondents with just over 9% of these respondents who filled out the Māori version of the survey. The responses show that about 78% of respondents self-identified in some way as Māori with the remaining 22% self-identifying as Pākehā or other ethnicities.

The age groups that engaged in this survey were divided into categories; Tamariki (0 - 12 years), Rangatahi (13 - 24 years), Pakeke (25 - 65 years) and Kaumātua (65 years +). The data shows that over half [54%] of the respondents were under the age of 25 years. This may be a reflection of the method I employed to distribute this survey. To get a large number of respondents, and due to my links within the university and secondary schools space, I chose to target university clubs and societies and secondary schools primarily. I would then reach out to whānau and marae social media pages to fill out the survey. Those under the age of 25 years may have had more access to the survey due to these methods. As highlighted in the previous chapter, Poutu (2019) argues that with half of the Māori population under the age of 24 years old, the survival of the Māori language will be determined by Māori youth. With this in mind, my analysis of the responses gathered will have particular focus on

the rangatahi bracket while comparing and contrasting this group with the tamariki, pakeke and kaumātua groups.

Table 1:

Age bracket and ethnicities of respondents, n = 182:

Total =	Age Bracket	n =	%
	Tamariki	25	13.74%
	Rangatahi	73	40.11%
	Pakeke	27	14.84%
	Kaumātua	7	3.85%
	No Response	50	27.47%
		182	100.00%
Total =	Ethnicity	n =	%
	Māori	92	50.55%
	Māori & other	24	13.19%
	Māori & Pākehā	26	14.29%
	Pākehā	26	14.29%
	Other	14	7.69%
		182	100.00%

The following table offers a breakdown of how frequently respondents listen to popular contemporary Māori music. When asked “how often they listened to popular contemporary Māori music?” respondents rated their consumption from 1 to 5, 1 being “never” and 5 being “every day”.

Table 2:

On a scale from 1 to 5, how often do you listen to popular contemporary Māori music?			
	Scale	n =	%
	1 (never)	23	13%
	2 (once or twice)	36	20%
	3 (some days)	51	28%
	4 (most days)	50	27%
	5 (every day)	22	12%
Total =		n = 182	100.00%

Table 2 shows that this group were frequent listeners of popular contemporary Māori music. On average, of the rangatahi group 39% listen to Māori music most days or every day, while 28% listen to it some days and only 33% listen to it never or seldom. In addition, 83% of rangatahi respondents that filled out the te reo Māori version of the survey scored 3 or higher. This data suggests that rangatahi that speak and actively engage with te reo Māori are more frequent listeners of popular contemporary Māori

music. With reference to the discussion in the last chapter around artists' intentions behind their compositions in inspiring the rangatahi bracket, responses show that their compositions do have an impact on the rangatahi group with active engagement from this demographic. However, there is still a need for more wide-ranging Māori music that appeals to all types of rangatahi taste.

Figure 3 is a closed question that offers insight into whether or not Māori music is visible on mainstream radio and television, and whether or not it is important for the participants to see more Māori representation on mainstream platforms.

Table 3:

Do you think Māori music should be played more on mainstream radio/tv?			
	Answer	n =	%
	Yes	176	97%
	No	6	3%
Total =		182	100.00%

Table 3 indicates a huge desire by respondents to hear and see more Māori music on mainstream media radio and television. 97% of this group thought Māori music should be played more on mainstream radio and television. In the previous chapters, Hinewehi, Pere and Rei note that New Zealand is ready for more Māori music content promoted through mainstream media platforms. The data shown here proves that there is that desire from Māori music listeners to see and hear more Māori music content on mainstream media platforms.

When asked why they chose “āe/yes” or “kāhore/no”, respondents were given the opportunity to share their whakaaro. I purposely chose respondents from the tamariki, rangatahi and pakeke brackets from a range of ethnic backgrounds and cultural

affiliations. This was to get a greater understanding of the wide-ranging whakaaro within the different demographics.

Respondent 1 (Other Ethnicities/Tamariki): “I think Māori music should be streamed on radio more often because it not only puts great music out there, it also puts Aotearoa culture out there for other countries.”

Respondent 2 (Māori/Rangatahi): “Ki ōku nei whakaaro, ko te ao pāpāho auraki tētahi huarahi pai e horapa ai te reo Māori ki te ao whānui. Mēnā ka waia haere te taringa o te Pākehā ki te reo Māori mā te waiata, ka hiahia pea te Pākehā ki te ako i te reo, ki te whakanui rānei i te reo, koirā te tūmanako ia. Mēnā ka noho huna ngā waiata Māori i te ao Māori, me pēhea e ora ai te reo Māori i te ao whānui. Koirā noiho tāku.”

Respondent 3 (Māori and Pākehā/Pakeke): “It normalises the reo and shows that it doesn't just belong on Māori based frequencies. It also is a fun way to introduce te reo and another angle to portray our culture.”

Respondent 4 (Māori/Rangatahi): “Āe marika, e whakawhenuatia ai te reo ki ngā tōpito o te motu, ka mutu kia rongo ai te iwi whānui, Māori mai, Pākehā mai i te reka o tō tātou reo!”

Respondent 5 (Māori/Rangatahi): “Te reo Māori is extremely undervalued in Aotearoa and our tamariki feel like second class citizens on their own whenua. If we normalise te reo Māori in mainstream systems it will help with awareness in non-Māori communities lower their unknowingly racism levels mainstream New Zealanders have towards te reo Māori and tāngata Māori.”

The examples above provide a greater understanding of why it is important to hear and see popular contemporary Māori music on mainstream radio and television. The examples also highlight the kōrero shared by Hinewehi, Pere and Rei around a growing desire from the Māori music listenership to hear and see more Māori music content on mainstream media platforms. The responses work as evidence that speak

directly to the responsibilities of the Maihi Karauna to better support Māori language content.

Finally, the question posed in Table 4 was inspired by the kōrero shared by Pere, Rei and Hinewehi around the relationship between Māori music and identity. Also noted in the literature review, popular Indigenous music has become an instrument for many Indigenous peoples in reconnecting detached Indigenous youth with their language and culture. This question gives an insight into the listenership and whether Māori music promotes this idea of connection or reconnection to identity.

Table 4:

On a scale from 1 to 5, does popular Māori music inspire you to engage with your language and culture?			
	Scale	n =	%
	1 (not at all)	10	1%
	2 (somewhat inspired)	18	5%
	3 (inspired)	32	14%
	4 (very inspired)	56	32%
	5 (overwhelmingly inspired)	66	47%
Total =		n = 182	100.00%

Table 4 shows overall 94% of respondents said that they were either inspired, very inspired or overwhelmingly inspired by Māori music to engage with their language and culture, while only 6% of respondents scored 2 or lower. This data suggests that popular contemporary Māori music inspires this group to engage with te reo Māori and their cultural identity. With reference to the ZePA model, the following diagram

will demonstrate the impact that popular contemporary Māori music has had on the respondents' attitudes towards their engagement with Māori language and culture.

Ideal Shift:

Listen to popular contemporary Māori music → positive changes in attitudes → increased engagement with Māori language and culture.

4.0. Conclusion

Through the use of the anonymous online survey, we have gained some insight into the impact that popular contemporary Māori music has on Māori language use within society. We can now identify how influential popular contemporary Māori music is on language revitalisation and connection or reconnection to cultural identity. We can also see the growing desire for more Māori music content on mainstream media platforms. This survey has given me the opportunity to assess the links between artists' intentions for their compositions and how those compositions are received by society. The following section will be a discussion of the literature review, the policy analysis, the kōrero gathered from the three wānanga in the previous chapter and the responses gathered from the anonymous online survey.

TRACK NINE | DISCUSSION

This section will discuss the findings from the literature review, the wānanga with Hinewehi, Pere and Rei, the anonymous online survey and the policy analysis.

Before I discuss these findings, it is important to reflect for a moment on the context within which this research was undertaken. The COVID 19 pandemic and successive lockdowns presented many challenges in the undertaking of this research. I have chosen to render these challenges visible in this research, and for good reason. Pandemics may well be the new māori, that is, the new normal. Just as my iwi preserved oral traditions about the Spanish Influenza epidemic between 1918 and 1920 to guide future generations, it is important for me to reflect on current conditions to help guide and inform those students and researchers that will follow after me. As a Māori researcher, a key aspect of Kaupapa Māori research is hui kanohi-ki-te-kanohi. COVID restrictions meant I was unable to have any face-to-face hui with research participants. To combat this challenge, an adaptation of tikanga was essential for the continuation of my research. All hui were held online as Zui and Zānanga; karakia timatanga, mihimihi and karakia whakakapi were employed in these hui to ensure that cultural procedures were followed to the best of our abilities. If tikanga is what is tika, what is right for the community, then adapting my methods was a continuation of tikanga, not a break from it. Just as Hinewehi, Pere and Rei reflected on COVID as a crisis that presents opportunities, so have I embraced these circumstances as an opportunity to reflect and innovate. I turn to the findings.

Because of the limited amount of scholarly writings within this field of research, the literature review was expanded to look at the impact that contemporary Indigenous music has on language revitalisation. It identified that social transformation, identity and language revitalisation were themes of particular importance within the composition and production process of contemporary Indigenous music. These themes provided a knowledge base for this research and would be echoed in the wānanga shared with Hinewehi, Pere and Rei, reinforcing the findings of the research.

From the wānanga shared with Hinewehi, Pere and Rei several points of discussion were uncovered. Firstly, popular contemporary Māori artists play a pivotal role in

Māori language revitalisation. They achieve this by composing reo Māori music that creates cool, current and accessible language for its listeners, thus popularising and assisting in the normalisation of te reo Māori in New Zealand society. Artists' upbringing as a key contributor to the identity of an artist was of particular importance. Another finding from these wānanga was the way in which popular contemporary Māori music is a carrier of ancestral knowledge, whakapapa, ancestral landmarks and language that support ones' connection or reconnection to their own cultural identity. The contrast between strong international support for Māori music and lack of support from New Zealand mainstream media platforms was a key finding that artists found hindered Māori music growth in New Zealand. Another significant finding which was raised by all artists was that language revitalisation is not the primary intention for composition but more so a by-product of the kaupapa. Finally, there is a new wave of Māori music artists that will take Māori music to the next taumata (level), contributing to the continual shaping and evolution of Māori music.

The anonymous online survey substantiated and elaborated on the qualitative research. The responses from the survey suggest that there is a growing desire for more Māori music content on mainstream media platforms. Another finding was the strong impact that popular contemporary Māori music has on listeners developing positive attitudes towards, and engagement with, Māori language and culture.

What this research has shown us is that Māori music is on the verge of a breakthrough. Māori music artists are exhausting the minimal resources they have to produce Māori music to cater to the New Zealand listenership. Though there is a huge national and international audience that continues to grow with every wave of Māori music, Māori music artists are still not afforded equal opportunity to showcase their music on mainstream media platforms.

If the key focus of Crown policy under Maihi Karauna is to normalise the use of te reo Māori within everyday society, then the government have a responsibility and indeed a policy directive to support and better resource and promote reo Māori music. The question then needs to be asked: If Māori music artists are doing everything they can to produce and promote their music and, if the public is hungry for more Māori music content, what can the Maihi Karauna do to support Māori music?

In 1995, with New Zealand songs making up just 1.6 per cent of the airtime on New Zealand radio, a quota system was pushed by campaigners to force commercial radio stations to play more New Zealand music (Ministry for Culture and Heritage, 2016). This gave birth to the first New Zealand Music Week in 1997. The New Zealand Music Week expanded into New Zealand Music Month in the 2000's. The formation of New Zealand Music Month increased radio airtime from about 10 per cent in 2000 to nearly 23 per cent in 2005, gradually rising and being filtered through various media streams (radio, television, online) (MCH, 2016).

This method could be utilised possibly as a way to promote Māori music on mainstream media platforms. A voluntary quota for Māori music airtime could be established for all radio stations, starting at 1 per cent and increasing by 1 per cent every year. By 2040, Māori music airtime would have risen to 20 per cent. 2040 would also signify 200 years from the signing of Te Tiriti o Waitangi, demonstrating the ongoing partnership between Māori and Pākehā through the quota. With the various streaming opportunities that mainstream media has, 1 per cent is an achievable starting point.

As discussed earlier, the rise of K-Pop can be traced back to the leap taken by the Korean government to promote K-Pop music as a way to popularise Korean language and culture. K-Pop serves as a potential roadmap to the path the New Zealand government can take to better support Māori music. In addition, utilising the quota method with an increase of 1 per cent every year will support the audacious goals set out by the Maihi Karauna to be achieved by 2040; one of these goals being that 85 per cent of New Zealanders will value te reo Māori as a key part of national identity. Promotion of Māori music will support the revitalisation and normalisation of te reo Māori within New Zealand society.

Finally, this thesis has a particular rangatahi focus, and further research could be conducted to look at methods of teaching and learning te reo Māori through music. This research could help to create rangatahi focused reo initiatives grounded in Māori music composition. Additionally, with the increasing support by New Zealand society to make te reo Māori a compulsory subject in schools, there will be a need to find innovative ways to teach and learn te reo Māori (Manaia, 2018). Māori music

composition and theory could be employed as a Māori language teaching programme to learn the language through music.

The concluding chapter to follow will endeavour to tie all the pieces of this thesis together, accompanied by a waiata Māori I composed during the writing of this thesis.

OUTRO | CONCLUSION

As I sit here a few days out from the final submission date, I cannot help but feel proud of how far this research has come, how far I have come as a researcher. In fact, this journey reminds me of a wānanga mahi pounamu I shared with my supervisor and tuakana, Tiopira, a couple months earlier. Like the process of choosing which type of greenstone offcut (we chose kawakawa) to utilise to craft our taonga, choosing the overall research topic for this thesis was one of both careful consideration and collaborative thinking. I took guidance from my whānau, my supervisor and my trusted friends in deciding a kaupapa for this research project. Whakawhitiwhiti whakaaro gave birth to kaupapa, my research question, “Does popular contemporary Māori music have an impact on Māori language revitalisation?”

Once the greenstone was chosen, the next task was to decide what style of pounamu we would craft, also outlining what size the greenstone would be cut to. What we had to consider in this process were the cracks and crevasses of the greenstone, ensuring that no cracks were visible while bringing out the colours hidden in the stone. This was a similar process to bringing together all the academic literature around this kaupapa, ensuring that there were no holes in the research, intertwining each piece of literature with the overall themes of social transformation, identity and language revitalisation.

Once we had our outline and were ready to begin cutting, it was essential that we had running water and a diamond cutter (the evolution of mahinga pounamu). The water that continuously washed over the greenstone allowed for an easier cut while helping to shape the piece. This part is emblematic of the wānanga shared with whaea Hinewehi, Pere and Rei and the way in which their kōrero gave life to this research thesis. Key whakaaro that I had brought into this research were both challenged and developed with wānanga, their kōrero and lived experiences helping to shape this research. I also drew on responses from the Māori music listenership to gain some insight into the impact that popular contemporary Māori music has on language use in society. These responses helped to craft the research further.

In any learning process it is not the skills that we master but rather the mistakes we make that teach us to refine our abilities. During the shaping process a notch was formed in the stone that I was unable to remove with the diamond shaping tool, which worsened with every pass. At this time my supervisor stopped the Dremel, took the pounamu from me, and began undertaking long strokes along the pounamu with sandstone to remove the notch and re-establish the edge. When we reach a difficult aspect of research, it is important to remember the other tools we have at our disposal, our traditional ways of doing things, that can be more effective in some instances. It is also important to return to the guidance of our whānau and mentors.

In order to get the greatest beauty out of the stone, we utilised a series of graded sandpaper to bring out the colour and shape of the piece. Again, mistakes were the teacher: insufficient time was spent on the first sand, and so the process had to be repeated, a telling lesson for research that needs little further elaboration. I link this process to the analysis side of this research thesis. My responsibility as a Māori researcher is to bring to light the works that are happening within our Māori communities. Through wānanga, sharing of whakaaro and kōrero and critical analysis of these parts, we as a collective were able to bring this kaupapa to life. Through the sanding of this research kaupapa we have identified that popular contemporary Māori music does have an impact on language revitalisation. We have also found a growing desire for more Māori music content pushed through mainstream media platforms.

Finally, it is customary that when a taonga is gifted to another that a blessing is made for a range of reasons. One of these many reasons is to lift the tapu (sacred, taboo) of the taonga and bring the piece into a place of noa (free from restrictions). This tuhinga roa is a gift to you in the hope that you will be inspired and enlightened. This is a gift to the next generation to encourage you to seek the loftiest heights, to speak te reo Māori and to invest in your own uniqueness. As the closing waiata says, 'Kei te kapu o tō ringa tō ao - The world is in your hands'. This thesis has offered some insight into the role that popular contemporary Māori music artists play in Māori language revitalisation. It has looked into the impact that Māori music has on language use in society. My hope is that this thesis sparks up a wānanga of your own, for you and your circles, to think about Māori language revitalisation in a broader sense. Perhaps

this wānanga may encourage you to listen to more Māori music, or influence you to use te reo in a more active way.

Verse 1: E tāmara mā	Verse 1: Dear friends
Areare mai rā	Lend me your ears
Anei taku kupu ki a koe	My words of affirmation for you
Nā Rangi koe	You descend from Rangi
Nā Nuku koe	You are nurtured by Nuku
He purapura pai nā te iwi	A true gift of your people
Pre-Chorus: Okea, Ururoatia	Pre-Chorus: Don't give up
Whāia te pae tawhiti kia tata	Seek out distant horizons
Mā te mātauranga e awahi	Let knowledge be a pillar of support
He pou tautoko	For with it you will reach
Kia eke ki ngā taumata tiketike	the loftiest peaks
Chorus: Rangatahi mā	Chorus: Young Leaders
Whakarongo mai rā	Listen carefully
Kei te kapu o tō ringa tō ao	The world is in your hands
Verse 2: E tāmara mā	Verse 2: Dear friends
Mahea ake rā	Release the bonds
Ngā mea e pēhi nei i a koe	That continue to oppress you
Tākiri mai rā	For the the sky will be painted
Ko te haeata	And a new day will dawn for you
He rā āno ki tua	

APPENDIX A | CONESNT FORM

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FACULTY OF ARTS

Te Wānanga o Waipapa (School of Māori Studies)
 Te Whare Wānanga o Tāmaki Makaurau



THE UNIVERSITY OF AUCKLAND
 NEW ZEALAND

The University of Auckland
 Private Bag 92019
 Auckland, New Zealand

CONSENT FORM

[Participant name], [Participant Iwi]

THIS FORM WILL BE HELD FOR A PERIOD OF 6 YEARS

Project Title: How is popular contemporary Māori music used as an instrument for Māori language revitalisation?

Researcher: Mohi Allen
 Te Wānanga o Waipapa (School of Māori Studies)

I have read the Participant Information Sheet and I understand the purpose of the research and why I have been selected. I have been given the opportunity to ask questions and they have been answered to my satisfaction.

- I agree to be a part of this research.
- I understand that I am free to withdraw from this research project within one month after I have taken part in an interview and the transcript has been provided to me.
- I understand I am entitled to remove any confidential material provided in an interview within one month after the data has been collected and the transcript provided to me.
- I understand that I will be recorded via the recording function on the ZOOM App and I give permission for this.
- I wish to remain anonymous in this research project.
- I wish to have the recording sent to me.
- I understand that the researcher will transcribe the recording.
- I understand that I will be sent the transcription of my interview so that I can amend it as I see fit within two weeks from the date of receipt.

- I understand that if I remove a substantial amount of my transcription, that the researcher may need to remove my transcription.
- I understand that the data will be stored onto a USB data storage device which will be locked and stored at Te Wānanga o Waipapa in the Māori Language archives till February 21st, 2027.
- I wish to receive a summary of findings, which can be emailed to me at this email address: _____

Name: _____

Address:

Phone number(s): _____

Email address: _____

Signature: _____

Date:

For any queries regarding ethical concerns you may contact the Chair,
The University of Auckland
Human Participants Ethics Committee, The University of Auckland,
Research Office, Private Bag
92019, Auckland 1142. Telephone 09 373-7599 ext. 83711. Email:
humanethics@auckland.ac.nz

Approved by the University of Auckland Human Participants Ethics
Committee on for three years. Reference Number 024589

APPENDIX B | PARTICIPANT INFORMATION SHEET

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Te Whare Wānanga o Tāmaki Makaurau



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NEW ZEALAND

The University of Auckland
Private Bag 92019
Auckland, New Zealand

PARTICIPANT INFORMATION SHEET

[Participant Name], [Participant Iwi]

Project Title: What impact does popular contemporary Māori music have on Māori language revitalisation?

Researchers: Mohi Allen and Dr Tiopira McDowell
Te Wānanga o Waipapa (School of Māori Studies)

Tēnā koe e te rangatira. My name is Mohi Allen. I am a descendant of the many tribes of Te Tai Tokerau, Ngāi Te Rangi and Ngāti Kahungunu ki Te Wairoa and I am a Masters Student at the University of Auckland studying under Te Wānanga o Waipapa, Faculty of Arts. My supervisor is Dr Tiopira McDowell. He also hails from Te Tai Tokerau and is a lecturer, course convenor and researcher at Te Wānanga o Waipapa - Māori Studies at the University of Auckland.

Project Description:

The purpose of this research is to identify the relationship between popular contemporary Māori music and Māori language revitalisation and critically assess the ways in which Māori music artists effectively impact on the overall revitalisation of the Māori language.

This research will focus on the role that Māori artists play in creating an alternative instrument for Māori language revitalisation. This will be achieved through an analysis of the ways in which Māori music artists compose Māori pop songs and how these pop songs affect Māori language use in Aotearoa-New Zealand. The research will investigate how Māori music compositions act as a tool for Māori language revitalisation and how popular contemporary Māori music increases Māori language use in New Zealand society by discussing Rāwinia Higgin's ZePA model, a Māori language revitalisation strategy, and how it can be practically applied to understand the revitalisation of Māori language via popular contemporary Māori music.

The limitations of this research topic are that there are little to no academic publications on the relationship between popular contemporary Māori music and Māori language revitalisation, and only a few academic articles on popular contemporary Māori music in general. Kapa haka (Māori performing arts), a close second, has been thoroughly researched about. However, this research primarily looks at the form of Kapa haka (haka, mōteatea, poi) rather than its influence on Māori language revitalisation. For these reasons, I will source a substantial amount of my research from contemporary indigenous music groups around the world. I will also continue to search for literature on the relationship between Kapa Haka and Māori language revitalisation and how this literature can contribute to the key themes of this research.

Furthermore, I will look at the possibilities of popular contemporary Māori music not only as a tool for Māori language revitalisation, but also as a pivotal aspect of decolonisation. This idea will be supported, also,

by literature and qualitative interviews and through a thorough analysis of the impact, if any, popular contemporary Māori music has on Māori language revitalisation.

Invitation:

As a Māori Musician that creates Māori music I would like to invite you to be a research participant in this research.

Project Procedure:

You will be involved in an interview which will be held via ZOOM. The interview will take approximately 40 to 60 minutes. The data will be gathered via the recording function on the Zoom app . This interview may require a follow up interview. The interviews will be transcribed. A transcription of the interview will be sent to you to check and edit if you wish.

Data storage/retention/destruction/future use:

The data will be gathered via the recording function on the Zoom recording App. The recording will be placed on a USB data storage device and the online recording will be deleted. The USB data storage device will be locked and stored at Te Wānanga o Waipapa in the Māori Language archives till February 21st, 2027.

Right to Withdraw from Participation:

You are entitled to withdraw from this research project without giving a reason within one month after you have taken part in an interview and the transcript has been provided to you. Should you withdraw without giving a reason, any information or data that you have given will be withdrawn and will not be subject to analysis.

Confidentiality:

Please let Mohi Allen know if you do not wish your name to be used in any published material. This will also be stated in the Consent Form. The researcher will do his best to preserve your confidentiality but

cannot guarantee that confidentiality will be maintained and that others may identify you based on data gathered and used. You are entitled to remove any confidential material provided in an interview within one month after the data has been collected and the transcript provided to you.

Results and Findings:

You will be sent an email on the date of completion informing you of the completion of all research. This email will contain the full thesis, a mihi to thank all participants for the contribution to this research and an invitation to an informal feast to celebrate the research's completion.

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Approved by the University of Auckland Human Participants Ethics
Committee on for three years. Reference Number 024589

APPENDIX C | INTERVIEW SCHEDULE

For the purposes of a smooth interview, I have formulated a mixture of open-ended and closed questions to allow for the research participants to voice their opinions and tell their stories. These questions will assist me in answering the overall research topic of the ways in which popular contemporary Māori music is used as an instrument for Māori language revitalisation.

Interview Schedule:

Focus Area	Questions and Probes
Upbringing	Who are you? Where are you from? Where did you grow up?
Influences	What/who inspired you to become a musician? When did you start composing Māori songs? Why do you compose Māori songs? What influences/inspires you to compose Māori songs?
Māori Language Use	How often do you use te reo Māori in a day? How does writings in te reo Māori affect you as an artist?
Māori music on Mainstream platforms	What are your thoughts on waiata Māori played on mainstream radio/tv? How often do your Māori compositions get played on mainstream radio/TV?
Fan Base and Inspiring Language Use	How have your waiata Māori been received by your fans who are non-Māori? How have your waiata Māori been received by your Māori fans? How have your Māori compositions been received by fans when you've been on tour?
Future Aspirations	What are your ambitions for your future Māori compositions? What are your final words to young Māori artists who have a desire to compose Māori pop songs?

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