



Weaving ourselves back together: Te Whare Takatāpui as rongoā for takatāpui wellbeing

ia Morrison-Young

School of Humanities, Media and Creative Communication, Massey University
Te Kawa a Māui, Victoria University of Wellington

Correspondence: i.morrison-young@massey.ac.nz

Abstract

Te Whare Takatāpui is a health framework developed by Elizabeth Kerekere (2023) to envision a positive future for Māori of diverse genders, sexualities and sex characteristics (takatāpui). Te Whare Takatāpui includes the six concepts of whakapapa, wairua, mouri¹, mana, tapu, tikanga. In this Kaupapa Māori visual autoethnography, using layered photographs, I explore how I engage with each of these aspects of the framework, through everyday practices that promote my health and wellbeing as a takatāpui person. My engagement with Te Whare Takatāpui provides an example of the power we can harness to affect both individual and collective healing in a context of decolonisation: to weave ourselves back together.

Keywords: *Te Whare Takatāpui, Kaupapa Māori Autoethnography, Rongoā*

Acknowledgement: I dedicate this piece to my takatāpui whānau. I mihi to the most influential Elizabeths in my life: To my kuia, who gifted me my bloodied flesh and wounds (that is, my wairua, my hinengaro, my tinana), and to Whaea Elizabeth Kerekere, whose professorial purple-ship enabled her to gift me the bones (Te Whare Takatāpui) to explain my health through this framework.

E hoa mahi, e te whānau, e te tau - I mihi to you all: you know who you are, because if you are in my life you have shared in my healing, and I hope you benefit from it too.

You have all taught me that trauma and healing are one and the same, and that our ongoing commitment to address the former will ensure that the latter will flow, for us, for our found whānau, our kaupapa whānau, our whakapapa whānau and for te ao.

Disclosure: The authors have no conflict of interests related to this publication.

To cite: Morrison-Young, i. (2025). Weaving ourselves back together: Te Whare Takatāpui as rongoā for takatāpui wellbeing. *New Zealand Journal of Psychology*, 54(3), 74-89.

¹ See Penehira et al. (2011) for my dialectical variation of the term mauri



Hei Timata | Introduction

*Ko wai au?
Nō Te Ātiawa, nō Airangi, nō Kōtirangi,
nō Ingarangi ōku tūpuna
Ko Tokomaru te waka
Ko Taranaki te maunga
Ko Awakairangi te awa
Ko Te Ātiawa tōku iwi
Ko Ngāti Puketapu tōku hapū
Ko Waiwhetū tōku marae
Ko Maata Te Wai Naihe tōku tupuna
Ko Leanne rāua ko Chris ōku mātua
Ko Guy tōku teina
Ko ia Morrison-Young tōku ingoa*

Within Western conceptions of health, I am labelled ‘chronically ill’, ‘dysphoric’, ‘incongruent’, ‘disordered’ and ‘deficient’, all of which do not facilitate my healing, but hinder it. I have moved toward rongoā (in this context – healing medicinally, metaphorically) instinctively, as it does not frame me in mana-reducing terms². Instead, Te Whare Takatāpui (Kerekere, 2023) promotes hauora through engagement with aspects of tikanga that are accessible and affirming. Te Whare Takatāpui, inspired by the Māori health model Te Whare Tapa Whā (Durie, 1985), explores conceptual and practical ways to dismantle the homophobia, transphobia, interphobia and biphobia that impacts on takatāpui health, well-being and relationships (Kerekere, 2023). Takatāpui is a term that has been reclaimed to embrace Māori of diverse genders, sexualities, and sex characteristics. Any direct English translation would not account for all the strands of takatāpuitanga (takatāpui identity), as it is an Indigenous gender and sexuality term from te ao tāwhito - the ancient world. A detailed discussion of the term will be set aside for this reflection, but its whakapapa - or origin - is thought to be the manuscripts of Te Rangikāheke. Originally translated as ‘travelling companion’, the meaning of takatāpui was later revised to mean something akin to ‘intimate partner of the same sex’. In the 1980s, takatāpui scholars jointly discovered ‘takatāpui’ in Te Rangikāheke’s writings, and its reclamation has followed, with Māori individuals who were gay, lesbian, bisexual, transgender, intersex or otherwise part of the rainbow (LGBTQIA+) community, adopting it as an identity term. Takatāpui scholars Te Awekōtuku and Lee Smith brought the term

takatāpui to communities and it is used both as a distinct identity and as an umbrella term to describe in kupu Māori how we feel and who we are. Takatāpui is also a political statement (Kerekere, 2017). As was accepted in pre-colonial Māori society, contemporary use of takatāpui allows for gender and sexual fluidity (Hutchings & Aspin, 2007; Kerekere, 2017). By identifying as takatāpui, Māori people assert that their gender and sexual identities can change over time. This freedom and fluidity contests strict, binary, and heteronormative views about gender and sexuality, where men and women have set roles, and people are exclusively either heterosexual or homosexual.

In this autoethnographic reflection, I compile my own photographs in relation to each aspect of Te Whare Takatāpui, to represent how engaging with these aspects of my health can retrieve ancient knowledge that guides my healing in a modern-day context. My rationale for using the Te Whare Takatāpui framework is twofold. First, as a takatāpui person, any self-determining tool that renews our trust that we can heal ourselves is worth exploring. Second, Te Whare Takatāpui is a local model of health that engages with concepts embedded in te ao Māori (a Māori worldview) to source health and healing, reminding me I have resources at hand to weave myself back together. I start by describing the framework of Te Whare Takatāpui and then discuss the importance of creative methods and autoethnography, underpinned by Kaupapa Māori theory. I then set out my own approach, a Kaupapa Māori visual autoethnography using layered photos, and proceed to apply this approach to engage with each aspect of Te Whare Takatāpui. I conclude with recommendations for the takatāpui community and for psychologists, including the importance of takatāpui sharing our stories, and of psychologists simply listening to the experience and knowledge of takatāpui.

Te Whare Takatāpui

The health model Te Whare Tapa Whā (Durie, 1985) utilises the metaphor of a whare (house) where the four walls represent four aspects of Māori health and wellbeing. These include the aspects of taha hinengaro (emotional and mental), taha whānau (family), taha wairua (spiritual), and taha tinana (physical), which collectively function to maintain the structure of the whare.

² A way of engaging with others that neglects to care for the spiritual, emotional, physical, and intellectual dimensions of a person. These terms include “autism spectrum disorder”, “gender incongruence”, “chronically fatigued”, “attention deficit

hyperactivity disorder”, “borderline personality disorder” and “bipolar disorder”



The metaphor has additional meaning in Te Whare Takatāpui, because this whare has been compromised. As Kerekere (2023) explains: “The Whare in Te Ao Māori once stood strong and resplendent as a place where people with diverse genders, sexualities and sex characteristics were welcomed” (Parker et al., p. 56). Once decorated by te ao Māori, with a balance of energies sustained its healthy upkeep, this Whare was ransacked by colonisation, rendering it unsafe for us as takatāpui. Our Whare was nearly destroyed, its roof caved in, its tukutuku (ornamental latticework panels) torn off the walls, its gardens contaminated, and its stories stolen and hidden from our sight. The six aspects of the Whare (Kerekere, 2023) outlines were harmed include whakapapa (genealogy), wairua (spirituality), mouri (life spark), mana (authority/self-determination), tapu (sacredness of body and mind), and tikanga (rules and protocols). Te Whare Takatāpui is about rebuilding and reclaiming the ancestral Whare “through mindful decolonisation and challenging rigid imported norms relating to gender, sex, sexuality and relationships, which continue to harm both cisgender women and trans people and their whānau” (Parker et al, 2023, p. 56). The framework encourages us to reclaim the space of our ancestors, to re-discover our tūrangawaewae (standing place; place of belonging), where we can be Māori, where we can be normal, a place where takatāpui are valued. When the Whare is held up by our combined energies and unique skills and visions, it will stand strong, providing takatāpui with the conditions to thrive.

Kerekere (2015) argues that takatāpui well-being rests within whānau, friends and rainbow communities. The ransacking of the Whare is increasingly challenged, with more positive visions of whānau support supplanting the idea that being both Māori and sexually diverse or irawhiti (transgender) is incompatible. Research by Māori and takatāpui scholars have offered counternarratives of the ransacked Whare, focusing on experiences of support, solidarity and community-building among takatāpui. Hamley et al., (2021) for instance, discovers the power of the interface between connecting to ancestors and future generations as whakawāhine (Māori trans woman). The kaikōrero (research participant), Waimirirangi, demonstrates the potentiality of whanaungatanga as a restorative practice for enhancing takatāpui wellbeing. By participating in cultural practices, such as tangihanga, relational opportunities arise for takatāpui to reconnect. This research found that

rangatahi takatāpui challenge the status quo by engaging in cultural practices that are no longer dominated by “the heterosexist and cissexist orthodoxy” (p.17). Takatāpui also resist disconnection by finding new methods to connect with whānau online, through ‘E-whanaungatanga’ (Waitoa et al, 2015). This refers to respectful, safe engagement on social media that promotes Indigenous empowerment through relational practice: “it is the kawa of Kaupapa Māori principles in the virtual world where belonging is also fostered online” (Waitoa et al, 2015, p.54). Social empowerment is facilitated by community and solidarity built through enhanced whānau connections, as well as with marae, hapū and iwi sites. Facebook groups, for instance, might provide updates, post about events, and give those who are disconnected openings for whānau interactions. The potential for cross-generational kōrero to open spaces of connection is especially relevant for takatāpui who might challenge contemporary ways of being within their iwi, hapū, or whānau. In a recent study of parents of transgender children in Aotearoa, de Bres & Morrison-Young (2024) found that being Māori impacted how parents raised their transgender children. The struggle of being culturally minoritized while also caring for their minoritized children was illuminated through the parents’ drawings. One discursive strategy was for parents to look back to takatāpui ancestors in their own families to affirm and support their children - this represents just one of many ways to rebuild the Whare to make it safe for takatāpui.

Kaupapa Māori, weaving the old with the new

I follow my whanaunga Leonie Pihama in her reminder that Kaupapa Māori is not merely a chapter in a thesis (Pihama & Southey, 2015). Instead of attempting to define Kaupapa Māori here, I align with Smith’s (2011) statement that Kaupapa Māori is “was what it was, it is what it is, and it will be what it will be” (p. 10). This speaks to the fact that Māori have always tested methods to solve problems, advanced technologies and developed theories to fit our particular circumstances. Hence, the use of the term ‘kaupapa’, which lays out the agenda or rationale of our rangahau (research): theory is pointless if it has no applicable use to heal our communities.

Kaupapa Māori is reflexive and responsive so that Māori researchers can undertake transformative research to meet community needs. Below I discuss the importance of creative methods and autoethnography in the context of Kaupapa Māori



research, before setting out my own approach in this piece, a Kaupapa Māori visual autoethnography engaging with Te Whare Takatāpui.

Toi is rongoā, toi is rangahau: Weaving ways in the academy

Before the development of Kaupapa Māori, where Indigenous knowledge was recognized and warranted under the term 'Mātauranga Māori'³ within the academy, our stories survived through creative contributions that retrieve ancient affirmations of our existence as takatāpui. Three concepts are relevant here:

- Toi extends beyond the Western 'art': it is ātua-given (gifted by the gods), reminding us to be ātua driven too, and that we should pursue the will to discover rather than the will to know. Toi Māori serves to express and preserve our cultural identity, tell our stories, and connect us ā-wairua (in spirit) with our ancestors. Te Toi-o-Ngā-Rangi Art of the uppermost heaven) refers to the highest form of knowledge and expertise, creative or otherwise. Toi Māori, therefore, is the pursuit of creative excellence.
- Rongoā means to treat, preserve, and apply medicines. The idea is that rongoā seeks solutions. A rongoā Māori approach focuses on the essence within each plant, the whakapapa of each plant and its surrounding environment. This extends to the whakapapa of the healer and the one being healed, who in equal parts facilitate the healing process. The natural and holistic methods Māori practitioners use are varied.
- Rangahau derives from 'ranga', meaning to weave thoughts, and 'hau' referring to vital essence. In academia, Kaupapa Māori has been instrumental in resisting the notion that theory and methodology were brought by the colonizer. While true that western 'research' was imported to Aotearoa, rangahau is innate to Māori, who as navigators journeyed to this land and came to understand it and our existence with it. Following this, it refers to having an inquiring mind and questioning spirit (Royal, 2004).

Based on these definitions, I posit that toi is rongoā and toi is rangahau, because for Māori, the arts are embedded into our cultural practices, and our

cultural practices keep us well. Longstanding Māori oral and visual creative practices are now being recognised in the academy as research methods including Pūrākau (Māori narratives) (Lee, 2009) and Rāranga (The art of flax weaving) (Campbell, 2019; Te Kanawa, 2022; 2008). These examples of where practice meets theory allow a "reweaving of old know-how with innovative 'new' ideas grounded in an active Māori political consciousness" (Smith, 2023, p.184).

Although creative practices are innate to Māori, Māori researchers also recognise the potentialities of modern technologies such as photography, poetry and video, and methods such as walk-along or go-along interviews. These research methods and tools may hold appeal for their familiarity - building trust through the whakawhanaungatanga that can be shared in cultural contexts - and for being able to destabilize the traditional research hierarchy that legitimizes non-Indigenous ways of knowing (Kessi et al., 2019). Such approaches can awaken new knowledge from old knowledge to facilitate healing in modern-day contexts. Importantly, "art within Māori and other indigenous cultures is not an illustrative addition to knowledge systems, it is an integral means of meaning making and recording" (Greenwood, 2019, p.4).

Takatāpui researchers are adept weavers of the old with the new, using arts-based research methods including but not limited to karakia, photography, choreography (Paora, 2023), pūrākau, digital image, video, writing, and performance art (Nopera, 2017). Nopera argues that such "contemporary media explorations can be interpreted as forms of rāranga and haka, which can help mediate the sometimes oppressive use of text, image, moving image and performance in advancing colonial intents" (p.3). This accords with the Cooms and Saunders' (2024) observation that artistic forms like poetic inquiry, while "traditionally devalued in academic contexts, [offer] marginalised and oppressed groups ways to engage in bringing awareness and understanding to those academic voices and experiences who often tell their stories for them" (p. 17). Benjamin Doyle⁴ (2023) uses wānanga⁵ as a method, where 'participants' are promoted to 'co-researchers', and each chapter begins with a poem that is warranted

³ I follow the view of Māori scholars such as McAllister et al. (2023) who advocate toward using 'Indigenous knowledge' to locate us within our tangata whenuatanga, and away from Mātauranga Māori - which has been rendered a meaningless catchphrase through governmental research funds. This has meant researchers (Māori and non-Māori alike) get large funding pools for research that may not benefit our communities, but tick

enough of their institutional boxes to count as 'Kaupapa Māori' or 'Te Tiriti-led' research.

⁴ I name Benjamin by first name, as I believe we might share Scottish whakapapa, via our shared Aberdeen ancestry.

⁵ a 'meeting of the minds' (Kopua, 2023) - where co-construction of meaning together as a group for a particular purpose.



between co-researchers. In the section entitled *Mana Moemoeā: Vision*, a salient line in terms of my experience refers to “living for those that could not” (Doyle, 2023, p. 86). Likewise, in Hamley et al (2021), photography and poems are layered to provide another mode that will “shift in an object, perspective or thinking that comes with a change in the observer’s position or perspective” (Cooms & Sanders, 2024, p. 3). Art exhibitions and theatre performances also contribute to this research agenda, such as *Toi is rongoā*, and *He Tangata*: by reconnecting with *takatāpuitanga*, we are healing ourselves by way of movement, a metaphysical medicine, *rangatahi takatāpui*, Jayden Rurawhe offers (McAllister, 2021).

‘Ko au ko tātou, ko tātou ko au’: Kaupapa Māori Autoethnography

Tuari Stewart (2022) suggests psychology, among other disciplines, is “influenced by (arguably illegitimate) notions of scientific status, which autoethnography flagrantly breaches as a matter of course” (p. 328). Autoethnography acts to destabilize both the “authority of the text and autonomy of the author” (Tuari Stewart, 2022 p. 334) which responds directly to the ‘crisis of representation’ (p. 326) across research disciplines. The ‘data collection’ part of autoethnography can bear similarity to the notion of ‘self-interview.’ We are ‘collected’ by ourselves and analysed as the ‘data’. This provides a distinct opportunity for creative introspection and reflective practice that Māori research ethics demands of us (National Ethics Advisory Committee, 2012). Indigenous autoethnography aims to address issues of social justice and to further social change, by engaging indigenous researchers in rediscovering their own voices as culturally liberated human beings that Whitinui (2014) explains is achieved by, “the desire to ground one’s sense of ‘self’ in what remains ‘sacred’ to us as indigenous peoples in the world we live, and in the way we choose to construct our identity, as Māori” (p.456). Whitinui (2014) argues that “positioning ourselves as Māori with/in the research agenda requires an understanding that the ‘self’ is a reflection of the ‘collective’ (p. 474). Thus, when an Indigenous autoethnographer is describing and analysing the ‘self’, the self will often include *whānau*, *hapū*, *iwi*, *whenua*, and *te ao* (Tuari Stewart, 2022).

Indeed, Doyle (2023) found that for *rangatahi takatāpui* what it means to be ‘me’ is inherently connected to what it means to be ‘us’ – “*ko au ko tātou, ko tātou ko au*” (p. 104). This statement reflects my experience of reading Doyle’s thesis,

where learning of their *mamae* (pain), their frustration, their aspirations, revealed to me, with greater clarity, some of my own. This process of *whakamārama* (illumination) alludes to the *kaupapa* of autoethnography “from the inside of the author to an outward expression, while working to take the readers inside themselves and ultimately out again” (Jones, 2003, p. 115). Royal (2009) offers the term ‘gift of indigeneity’ which Whitinui (2014) interprets as something that “lies in our ability to rediscover and recenter our culture from ‘within’ as opposed to relying solely on ‘externally codified’ forms of knowledge that are often devoid of our own ways of knowing and doing” (p. 460). This (re)validation of ourselves as Māori, brings about a process of self-determination that can be both liberating and empowering (Whitinui, 2014). The enabling of an individual to spend time reflecting on their own cultural intellectual wisdom and to support them to recalibrate their own inner as well as collective cultural potential is ‘deeply necessary’ (Royal 2009). As Whitinui (2014), observes, “with autoethnography situated within the interpretivist realm, autoethnographic authors do not seek to provide a truth, instead, their work is driven by a desire for the reader to ask themselves moral and ethical questions as to how we might live our lives in more purposeful and meaningful ways” (p. 461).

He kanohi kitea: Photography as visual autoethnography

Photographs are an apt device for personal narrative form, as they ‘show’ rather than ‘tell’. In this photo-based autoethnography, I compile my own photos in relation to each aspect of *Te Whare Takatāpui*, to represent how engaging with these aspects of my health can retrieve ancient knowledge that guides my healing in a modern-day context. Here the photos act as a visual autoethnography: they are the equivalent of *he kanohi kitea* - the face that is seen. While this notion usually applies to making yourself known to the communities you are working with and for, in autoethnographic research it is about having the generosity to share yourself. I follow Whitinui (2014), who implores Māori researchers “to consider their own level of connectedness to space, place, time, and culture as a way of (re)claiming, (re)storing, (re)writing, and (re)patriating our own lived realities as indigenous peoples” (p. 467). Here we see an ethical duty to reveal ourselves to our communities, in ways they understand. I have ways of being in the world that sometimes prevent me from being present *ā-tinana* (in person), but this does not make me less present *ā-ngākau me ā-wairua* (in



heart and spirit). In fact, within te ao Māori framings, Māori assert emphatically our heightened ability to connect with a higher spiritual realm (Tupou et al, 2024). This does not absolve the duty of engagement in kanohi kitea, but rather validates, via whakapapa, that ways of engaging must also be made available for those who have different ways of representing and working for our whānau, hapū, and iwi.

This visual autoethnography is not an act of whakahihī (self-promotion and or arrogance): I am not here to raise myself up, but to promote a tikanga-based health tool that has been personally transformative, as it is accessible, metaphorical rongoā. I am here to affirm the value of kanohi kitea o takatāpui, in the hope that by revealing myself, will help others to heal. It is an opportunity to give back to the takatāpui community, whose fragments (Paora, 2019). have provided me healing, through visual representations of themselves and their creations. As ringatoi (artist) Huriana Kopeke-Te Aho states in one of their art pieces, ‘your presence is rongoā’ (2021) validating the notion that being ourselves and showing up for others can be enough. When I write, I write for those who can and did, as well as for those who could not and did not: those who claim an identity as ‘takatāpui’ and those who do not choose to identify as such.

Engaging with Te Whare Takatāpui through a Kaupapa Māori Visual autoethnography

In the visual autoethnographic reflection that follows, I present my own layered photos in relation to each aspect of Te Whare Takatāpui, to represent how engaging with these aspects of my health can retrieve Indigenously sourced knowledge from other takatāpui, ringatoi and kairangahau, who guide me in my healing. The combination of photography and words has its own power, as seen in Hamley et al (2021). These two forms - the story conveyed by the image, in combination with the words that contextualize this image, without overexplaining it conveys meaning that is greater than that conveyed by either form alone.

My approach of layering photos is intended to express two meanings. First, it aims to express the idea that as takatāpui, we have “layered whakapapa” (Doyle, 2023, p. 9). This is described eloquently by the co-researchers of the study as “the essence, or the multitudes that come from within, that are inherently

there... it’s about, I guess, realizing them, acknowledging them” (p. 73). Second, it aspires to reinstate Māori conceptions of te wā (time and space), which hold that time is not linear and that the present is fleeting and inconsistent - properties healing shares. The layering of multiple photographs allows me to encompass past and future pictures of my healing practices, through the fleeting moments of mouri ora (wellness) and mouri tau (settledness), which I capture as reminders for when I experience mouri māuiui (sickness), mouri mate - (illness), and mouri moe (fatigue and stagnation). To align with the imagining of takatāpuitanga as a layered whakapapa, while the photos are technically static, metaphorically and ancestrally they move. Likewise, I move forward and backward as required, in order to heal. All the photos contain ancient practices or symbols of healing, while also blending them with contemporary responses. This is my form of onamata and anamata⁶, of looking forward and casting my eyes back. In each layer, I have something from each: past, present, future. The collective effort required for healing has a deep ecology: hence the fragments I have been fortunate to unearth in my healing journey have been embedded into the layers, as reminders to turn to tikanga Māori for my answers - my puna, or wellspring of wisdom. A visual feature that recurs through the photos is borrowed from a line of one of the data poems created by Doyle (2023)’s co-researchers. The line from the poem entitled Mana Takatāpui is as follows: “Waiporoporo vision, proof of another world true ways of being.” (p. 86). In rongoā, poroporo (purple) is linked with healing, as the poroporo plant has healing properties. Although Doyle does not extrapolate the meaning of the kupu waiporoporo within the poem, I take it to reference the healing potential of Indigenous people when we dream. For this reason, I have layered the colour purple across my photos.

Whakapapa

The Māori episteme gives a rich account of whakapapa, an ancient term that does not equate to ‘genealogy’, as Kawharu et al. (2023) assert:

All things present in the universe are expressed as genealogical layers or ‘papa’ of consciousness from the beginning of time. Whakapapa is at the heart of what it means to be Māori. It provides a framework for which knowledge of all things can be both ordered and contextualized across time (p. 1).

⁶ For more discussion on this phase’s meaning, refer to (Burgess & Painting, 2020)



Because whakapapa is central to being Māori, it is central to being takatāpui (Kerekere, 2023), therefore in Te Whare Takatāpui, it is about our consciousness of our takatāpuitanga; it is about belonging and connection. Whakapapa reminds us that we are all uri, or descendants, and that in te ao Māori, sexuality and gender is not typically foregrounded (McBreen, 2023). Whakapapa asserts that “people with diverse genders, sexualities and sex characteristics have always existed” (Kerekere, 2023, p. 78). It reminds us to return to the meaning of ‘maori’ as ‘normal’ and applying that thinking to Māori who are queer. That is to say, that having a diverse sexuality or gender is normal, as indeed we all have different expressions of gender. In Te Whare Takatāpui, whakapapa is represented by photographs that adorn the walls of the whare, to honor our ancestors, those who have passed on, as well as acknowledging the harms toward irawhiti and non-binary people that we have endured in health care settings (Parker et al, 2023).



Figure 1. Onamata, Anamata

Whakapapa literally means “the process of layering one thing upon another” (Ngata 2011, p. 6), which provides the link between generations. Each layer of the above image is connected to my whakapapa. I am a mokopuna of these wāhine, we are “four generations of Elizabeths”, as my grandma wrote in her scrapbook alongside this photo. From the left is my whaea, Leanne Elizabeth, my great nan, Lorna Elizabeth, who is holding me, and my grandma, Elizabeth Anne. I was given the second name Elizabeth when I entered te ao Mārama (the world of light; my beginning). In this wā, I am newly born into te ao Mārama, I sit atop my kuia, and we are looking forward, as if in our fleeting present we share a moemoeā, or vision. In te ao Māori, this is onamata, anamata: which is to say we see and understand the time that comes before us, through the eyes of our tūpuna, and we see and understand the time that comes after us, through the eyes of our mokopuna. Time is whakapapa-based, therefore onamata and

anamata is how we can see and move through it. We experience the present as the point where the past and future meet. In another layer of this image, I contain my tūpuna, Maata Te Wai Naihe, within my eyes, symbolizing my enduring commitment to whakapapa. My ‘moemoeā waiporoporo’, or healing vision, is one that is achieved through “never-ending beginnings” (King et al., 2022, p.1), which for me represents the nonlinear nature of healing intergenerational trauma. I do not blame my tūpuna, for the pāmaemae tuku iho, the trauma handed down to me, as they did not choose it, but I choose to confront it in my present. This also speaks to the collective effort involved in redressing the harms exacted upon intersex, trans, and non-binary people in health care settings, where the pathologization of gender difference has been favoured over our Indigenous worldview that diversity is the norm.

I am a reflection of these wāhine, I am their mokopuna (grandchild) and I carry them all through life ā-wairua, in spirit. The layering process reassures me of my whakapapa Māori (Māori lineage) as an endless source of knowledge about myself: I can understand and place myself in the world through their eyes, as well as through the talents (and setbacks) they have gifted me. I feel empowered by the idea that my ways of thinking, being, and doing are acquired from whakapapa, by my tūpuna, who are an endless source of guidance for me.

Mouri

Setting aside the dialectical variation above for explanatory purposes, Mouri is derived from two words: ‘mā’, a term used in incantations to signify light, energy, clarity; and ‘uri’, meaning progeny, regenerative or procreative power that brings forth transformation (Smith, 2019, p. 18). Abbreviated meanings include ‘life spark’ or ‘life force’, referring to our unique presence in the world. In Te Whare Takatāpui, mouri ‘is represented by the weaving and patterns of the tukutuku panels. As we weave our unique stories, we are seen, we are recognised and we are valued.’ (Parker et al, 2023, p. 60). Tukutuku means to send, to send back (Kerekere, 2023). It is symbolic of how we can go back, retrieve our histories, and weave ourselves back together.



Figure 2. 'Weaving saved me'

The layering process of this photo involved aspects of healing and harm: self-injury scars are overlaid by harakeke: reminding me of how when I weave, I feel like I am suturing soul wounds, and physical harms I have performed on myself are replaced with strands of harakeke instead. The harakeke, as takatāpui scholar and creative Tāwhanga Nopera reminds me, 'just grows' (Calder, 2017). This encourages me to return to naturally occurring resources in our environment, such as harakeke, as reminders that we can make ourselves into what we want to be, crafting ourselves into goods for use. Nopera recounts that weaving saved them and this resonates for me too. Weaving, in the metaphorical sense, is all I want to do with my life, now that I have been reunited with it, and it takes many forms. The focus and precision required to weave reminds me to be purposeful and careful as I move through the world in my various roles. As tangata whaikaha (disabled person), my capacity is often restricted in ways to which the world is oblivious, and in many spaces, I have been shut down or out. My recent discovery of tukutuku, however, has been one way I have felt my mouri come alive - a gentle process that I can pick up or put down whenever I like, but one that I never forget is there. As a kairangahau, I work with people to listen and transmit their unique perspectives and experiences. Through a weaving in of my own experiences, I build trust with them, to ensure I capture their mouri and their kōrero. Likewise, the process of compiling a 'contextual knowledge review' (Rangiwai 2018; Paora, 2022; Williams, 2022), an Indigenous form of the Western 'literature survey', has been likened to weaving. In Te Whare Takatāpui, the woven tukutuku can then be mounted on the wall of the whare, representing those whose stories have been undervalued or untold. Making these stories visible in research and community outputs makes me hopeful that we can live and be valued as we are, and as what we can be, when we are allowed to be our authentic selves. My

waiporoporo vision here is that in putting our stories out there, such as my own, we can collectively heal, because when we see others shine, we can believe there is hope for us to shine in our authentic selves too.

Tapu

The term tapu is often translated as 'sacred', but, as Smith (2019) argues:

Early ethnographers mystified and misconstrued the term to conform with attitudes associated with colonial views. Tapu denotes a requirement for respect or reverence reinforced by the potential for harm or danger. [...] As a protection mechanism it safeguarded important community resources and identified dangers or risks requiring the guidance of tohunga. (p. 23)

Tapu alludes to both the sacred and prohibited: it is linked to the process of whakanoa, the removal of tapu. Tapu is about the responsibility to safeguard against harm. In Te Whare Takatāpui, "tapu is represented in healing places and the planting and preparation of rongoā". (Parker et al, 2023, p. 63) likewise, Kerekere (2023) offers, "working together, we may all learn how to heal and assert our own tapu again". (p.89)



Figure 3. 'Kei roto i a koe'

This photo depicts my practice of having a space to speak into - a place to work through my concerns but also a place to dream. This place offers healing from colonisation, which has brought with it the destruction of tapu and safe spaces for Māori and has compromised our cultural needs in accessing healthcare. My counselling sessions with Māori practitioners who share many of my experiences involves reciting and exchanging karakia; using whakatauki (Māori proverb or saying); expressing joy of reconnecting with our Māoritanga (Māori identity); and exploring Māori concepts and models of health, as well as developing them in our fleeting present. The sessions are a tapu space where I can share my experiences and trust that details about me



are kept private. The kawakawa (Pepper tree), recognized for its medicinal properties, here metaphorically represents the 'kawa' or protocol of our sessions that repairs my distrust of healthcare services resulting from past experiences that have felt mana-diminishing. Likewise, the sessions provide ātea, or space, to reveal to me what is partially obscured from my view. My counsellor is adept at reflecting my experience back to me in ways that strengthen my ability to 'see' the path to forge ahead with. The words of takatāpui kaiwaiata (music artist) Jen Cloher (2023) "ko au ko koe, ko koe ko au' kei roto i a koe - it is within you", remind me that my healing, like my Indigenous gender, comes from within: to acknowledge it is thus to step into what is tapu. This means I am to be untouched - left alone to be myself in my gender, and only I have the right to choose when to release it via the process of whakanoa, freeing myself from restriction. This is a right that all mokopuna takatāpui should have.

Tikanga

The components of tikanga include 'tika' which refers to correctness and the suffix -nga which refers to the time and place of a verb's action. Tikanga is therefore about following a correct process in context. It refers to the collectively agreed rules and protocols for engagement - the right way to do something. In Te Whare Takatāpui, tikanga is symbolized by the paepae (threshold of the meeting house) and marae ātea (the open area in front of the main building of Māori meeting grounds), the front of the wharenui where the wero (a challenge as part of the formal welcome of visitors onto Māori meeting grounds) is made, waiata (Māori song) are sung, and karanga (formal call welcoming visitors onto Māori meeting grounds) rings out. The aim is to collectively develop tikanga that is inclusive and safe for all: "Traditional gender roles and responsibilities are being analysed so we may understand the intentions of our tipuna and the heart of our culture, while we honor the range of gender identities and expressions amongst us" (Kerekere, 2023, p. 91). Tikanga also requires settling raruraru (conflict or dispute) and rectifying wrongs through an accountability process. Tikanga within Te Whare Takatāpui acts as a form of social control to protect interpersonal relations (Kerekere, 2023).

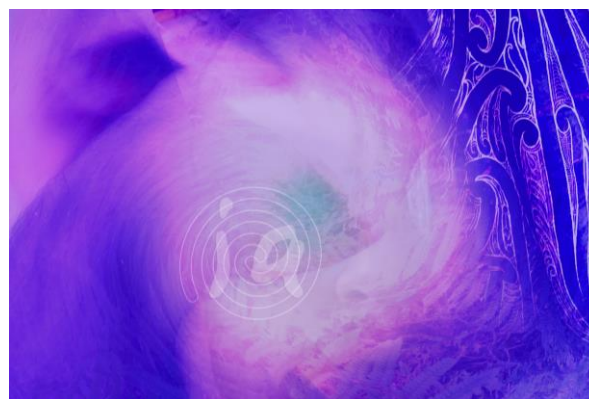


Figure 4. ko au ko koe, ko koe ko au

The layering of this photo began with the base of mirimiri (Māori healing practice involving bodywork to restore balance) for physical and psychic relief, which for me are inextricably linked. My partner and I exchange touch in the evenings to dislodge tension that has accumulated throughout the day, restoring feelings of safety, balance and connection. The kupu 'ia' In te ao Māori, means 'every', which reminds me to approach people with aroha (introspection, breath, energy, generosity, abundance, love). When someone interacts with me in ways I do not understand or that trouble me, I endeavor to understand that, although there may be a severance of understanding between us, we are more alike than apart (ko au ko koe, ko koe ko au). This helps me to rekindle connections more readily in contexts where understanding is lacking. The physical therapy I do is movement-based, and I follow ringatoi takatāpui, Jayden Rurawhe (McAllister, 2021) who suggests:

Dance, for me, is medicine. When I am moving, I have no pain, I have no trauma, I am soothed by movement. When I watch storytelling through movement, I receive the same calming and healing that kawakawa tea would give me. By reconnecting with takatāpuitanga, we are healing ourselves by way of movement, a metaphysical medicine (para. 4)

Other layers of the photo represent twirling, spinning, swimming, and stimming. These forms of movement increase my ability to self-regulate in ways that increase my capacity and potential for aroha, to share kōrero (discuss) and negotiate boundaries with others when conflict arises, as it inevitably does. A shared moemoeā-ā-takatāpui seems to be the absolute need to move. Just as takatāpuitanga is inherently fluid, our role is to demonstrate how to break free from tradition when it does not make sense: in other words, we ensure tikanga remains flexible because tikanga is a living, breathing, evolving entity.

Wairua

Wairua has the components 'wai' and 'rua'. Wai means water and rua means the number two, but the latter also refers to the place where the sun descends on the horizon (Smith, 2019). Tangata whenua understandings of wairua see the term as connecting to earth and sky through whakapapa. Indeed, quite separate from the idea of wairua as 'spirit', it is about water's connectivity and its causation of growth to all living things (Smith, 2019). In Te Whare Takatāpui, wairua is the reason we are takatāpui (Kerekere, 2023), as our sense of self emerges from our wairua that we inherit from our tūpuna. In the Te Whare Takatāpui framework, wairua is symbolized by whakairo (carving), which these days is often produced digitally especially by and for rangatahi takatāpui. This group, being more likely to lack material resources, instigates a move to modern technologies as a medium to transmit kōrero tuku iho.



Figure 5. Taonga tuku iho

The layering process for this photo revealed to me that I have a unique role in my whānau, hapū, and iwi as mokopuna takatāpui me takiwātanga⁷. Though this may not be clear to others, the clarity and truth I wayfare with grants me the affirmation I need to carry me where I need to go. The pounamu in this photo was gifted to me via moemoeā - a dream in which my kuia, pictured above, visited me, shortly after she passed on. Her message was emphatic: in the dream, she was swanning through a crowd of people, adorned like a kuīni (queen). In my haerenga whakapapa, I have recently learned of my tūpuna Maata Te Wai Naihe, who was a kahurangi - in te ao Pākehā terms, a Māori princess. My kuia, who I affectionately refer to as 'Betty', was, amongst many

things, a royalist, but when she appeared to me, it was as a fierce protector of our whakapapa. She taught me to protect it with my life - and that in turn, it will protect my life. It has. This taonga I sit upon, is my vessel ā-wairua, as I journey through my role as kairangahau. Although I am on my laptop within Te Pātaka Kōrero, the university library, I am also acutely aware that whare pukapuka are seen as an authority of knowledge. I see my screen as a portal where I can reflect what I see 'out there': that my true learning comes from te taiao, our natural world. When I sway at one with the whenua, with the moana, with the awa, with the ngāhere, I feel the deep ecology of it - just how connected we all are.

Mana

The origins of mana are directly associated with our connections to ātua, affirming the sacredness of all people. Because mana is ātua-given and inherent to our being as Māori, our mana cannot be taken away, but it can be affected through the ways we interact within our communities. Mana is also enhanced by the collective, in order to support people's roles in fulfilling particular obligations and social and political functions. It is a significant contributing factor in how we present ourselves and are seen by others. Mana has multiple forms, which include "psychic influence, control, prestige, power, vested and acquired authority and influence, being influential or binding over others" (Pere, 1982, p. 36). It is through understanding tikanga in context that its meaning is revealed: for instance, 'manaakitanga' refers to the mana we gain through the relational practice of nurturing others as mana-enhancing, so it is within relationships that type of mana is enhanced. In relation to Te Whare Takatāpui, the concept of Mana Takatāpui⁸ (Doyle, 2023; Kerekere, 2023) has emerged in response to the existing concepts of Mana Wāhine (inherent mana of women) and Mana Tāne (inherent mana of men), which seek to reclaim and rebalance the gender roles usurped by colonisation. The framework of Te Whare Takatāpui can thus be seen as a project of restoring and uplifting the inherent mana of takatāpui. Due to limited scope for this kaupapa, I set aside a discussion of the term⁹ associated with the inherent mana of takatāpui, but this aspect of Te Whare Takatāpui should be prioritized for further discussion among relevant community members.

⁷ Though the term 'takiwātanga' has gained traction within the autistic communities in Aotearoa, I prefer to describe my autistic experience as 'kura urupare' to describe my 'gift of the senses' as it sits within taonga tuku iho - treasures handed down to me by my ancestors.

⁸ It is crucial to note that the inherent mana of takatāpui does not erase the mana of irawhiti, intersex, trans, or non-binary people

who are women or men, but can be seen as an additional 'layer' that adds unique struggles, aspirations, and mana (Doyle's 2023).

⁹ Because the term has not been settled within our communities, I have placed a rāhui (restriction) of its use in this piece. I advise against the term amongst practitioners without proper consultation and community wānanga first.



Figure 6. Hoki mai

This photo expresses my binding commitment to facilitate the flow of knowledge towards collective empowerment for Mana Takatāpui, which I will give my wā to, without hesitation. Like te aho tapu, or the sacred thread, I cast on to this kaupapa with a vision of my own, one that is Parihaka-led. My people were not passive resisters. They had waiporoporo vision, that is, they envisioned our world through aroha and manaakitanga, not violence. The backdrop of these layers is my story of disconnection from this fact, and now that I am finding the threads, connecting and tracing the navigation that meant I came to be, there is no going back. My mouna and marae live within me now: I embody them, and they continue to be ūkaipō – my greatest source of nourishment. My waewae (feet) are inverted here: because my tūrangaewaewae, my standing place, is underneath the ground, where I had to bury myself alive to survive. Nowadays, I can walk upon the ground, but when my safety is threatened, I can retract back within Papatūānuku¹⁰. The final layer contained within this photo is my recent appearance as a kaikōrero at a linguistics conference, where, through various sources of my weaving across my lifetime, I was able to speak alone, publicly, for the first time, on what the term ‘takatāpui’ means to queer rangatahi Māori. I now know I am not alone with my vision: I can feel my people behind me, beside me, from above, from below. I am surrounded by aroha - so I can now respond in kind: I can finally live within my ancestral frame, my Parihakatanga.

Recommendations

Having reflected on my own experience of engaging with Te Whare Takatāpui to advance individual and collective healing, I now offer recommendations in the form of wero (challenges) for my fellow takatāpui and for psychologists.

Te wero ki takatāpui: Māku anō e rāranga ō tatou nei Whare Takatāpui

As takatāpui, we must assert our autonomy, our right to explore our identities, needs and aspirations, and those of other takatāpui. Indeed, we have a responsibility to do so. As Laurence (2020) claims, “we who are rangatahi takatāpui must review and critique what is already known about us in order to prepare ourselves to develop tools to increase our own mana and the mana of rangatahi takatāpui who come after us.” (p. 21). I agree with Laurence (2020) who states “when rangatahi takatāpui give voice to our gender and sexual identities, we contest colonial heteronormativity and reject notions that non-heterosexual and non-cisgender identities are pathological or wrong” (p. 83). Thus our visibility, our giving of our voices and ourselves, is an act of resistance when faced with the ongoing obliteration of our Indigenous genders and sexualities. I see value in adopting the framework of Te Whare Takatāpui to set our own agenda under a persistent and violent colonial agenda. As Kaupapa Māori has carved out space in the academy to retrieve and restore Māori indigenous knowledge, Te Whare Takatāpui contributes to the carving out of space for us to do the same. To ensure takatāpui is thought of less as a homogenous, limited category, we must challenge each other to expand on the possibilities we have to explore the many strands that we are, we have been, and we will be. We must be willing to share them as much as we have capacity to do so. By sharing ourselves in research, we control the ātea, to discuss issues, to negotiate discord, to challenge each other safely, and to develop. This necessarily involves a process of both inner reflection and collective action. As reported by takatāpui scholar Doyle (2023) in wānanga (discussion) with their takatāpui co-researchers, we must find “a home within our own heart” (p. 71), but we must also look outward:

Indeed there is an undeniable sense that a security in our identity as Takatāpui must come from within, and that to achieve Tino Rangatiratanga of our identity there is a need for autonomy to imagine, claim, and express who we are and how we identify [...]

By engaging in the (re)validation of being who we say we are as Māori, we also seek to legitimate our stories through a process of self-determination that is both liberating and empowering (p. 465).

The reflections I have shared in this piece are thus acts of service to my community, not acts of

¹⁰ The birthplace of all things and the place to which they return

whakahihī. In aspiring to demonstrate our own healing, we give takatāpui whānau the curiosity to learn about themselves, their own practices and to collectively tautoko (support and uplift) the aspirations we share. The spaces we occupy together may take many forms, but what matters most is that we have them: wherever they are and wherever possible, to be able to come together and discuss our aspirations; our moemoeā, this is what counts for collective wellbeing.

The final challenge I set for takatāpui is to wānanga in ways that are safe and mana-enhancing for all who are part of the kaupapa of improving takatāpui lives. In Pākehā terms this is called a ‘trauma-informed approach’ - but if we are truly tikanga-led, this demands of us to do more. As Mahuika (2019) offers, “everything has a whakapapa” (p. 1): as such, when we wānanga on issues that concern us as a collective, let us not forget that as a colonized people, we too, are not exempt from colonial responses that can do harm. For this, no one is to blame, but we must overcome this - with aroha, to ensure we keep our waiporoporo vision safeguarded for our mokopuna - it demands of us that we find ways to move through the pāmaemae (trauma).

Te wero ki mātai hinengaro: Nāu te rourou, nāku te rourou, ka ora ai tātou katoa

As alluded to in a whakataukitanga kōrero (proverbial saying) from a Taranaki tauheke (elder), Huirangi Waikerepuru ‘He mana tō te kupu’ – words have great power. I acknowledge that words have inherent mana via the tikanga and indigenous knowledge that is embedded within them. Yet, we also whakamana (enhance or affect the mana) when we reproduce or discard them. I am heartened to see the shift away from pathologizing gender and sexuality, but something continues to trouble me. The emergence of Te Reo Hāpai - The Language of Enrichment, a glossary of kupu Māori for use in the mental health, addiction and disability sectors is, in theory, a promising move. Yet, in practice these terms are routinely stripped of and divorced from tikanga, specifically in those health care settings dominated by te ao Pākehā (the Pākehā world). While the establishment of kupu Māori to describe how we feel inside is absolutely necessary to our wellbeing, and should be encouraged, we must also challenge why the psychology profession continues to draw on imported rather than local (that is

Indigenous to Aotearoa) understandings. We are of this land, and to live in accordance with tikanga, whether we are Tangata Tiriti or Tangata Whenua, we must return to tikanga to reclaim rongoā in ways that do not depend solely on public health care.

My moemoeā (vision; dream) is that we return to the concept of upholding and enhancing the mana of tangata whaiora (people seeking health) instead of using labels that frame us in terms of disorders. As Fraser et al. (2024) offer, māuiui “is not a permanent state; but is recoverable” (p.4) and thus has potential to foster hope that recovery is possible. In relation to Te Whare Takatāpui, this includes kupu being replaced like ‘incongruence’ and ‘dysphoria’. The former speaks to the idea that someone’s ‘real self’ does not align with their ‘ideal self’, which does not accord with concepts of Indigenous duality, where we are layered and not fragmented. The latter describes feeling ‘uneasy’ or ‘dissatisfied’ with life. Yet, in te ao Māori, the disturbance of our mouri is more akin to a fluid continuum: we are in constant flux between feelings of affirmation, joy, distress, peace, balance, imbalance, and so on. The current terms respond to cis-heteropatriarchy, and we colonize ourselves under such framings that diminish our mana by suggesting we lack something. For takatāpui, the kupu that comes to mind when we feel safe in ourselves and in our bodies is kiritau, or ‘settled skin’. Terms such as ‘aroreretini’ (attention to many things (Opai, 2020) for ‘attention deficit disorder’ has simply reo-fied (reified) a Western concept - it is not tikanga-informed at the policy level, rendering it meaningless in practice. Kopua and Skirrow (2023) address this matter thus: “renaming a Western concept does not immediately render it compatible with mātauranga Māori. Indeed, doing so may actually obscure our continued failure to adequately address the needs of Māori” (p.5). This problem extends to ‘takiwātanga’ (in one’s own time and space’ (Opai, 2020)), which again requires further wānanga with those who are autistic, as it emerged from a neurotypical gaze¹¹.

How we frame our experience should not obstruct our right to access health care, but in effect it does: I cannot attend appointments and use my own language that embeds the tikanga which dictate our terms of engagement. I am still forced into te ao Pākehā to ensure I am prescribed the treatments I have a right to access. Rongo is to perceive through all senses except sight, which is the perfect advice for practitioners working with whaiora. For takatāpui,

¹¹ This term refers to autistic subjectivity being perceived by neurotypical norms – Othered.



unmasking racism is not only about differences we can see but is about engaging all our senses, to remove assumptions based on appearance. Listening is not just hearing what is said: it demands engagement in all our aspects, to stay present with those we serve. Further, it is upon practitioners to not simply read about tikanga and think that their job is done. The widely used health framework of Te Whare Tapa Whā (Durie, 1985) has been subject to oversimplification, restricting ideas of Māori ways of being and of framing health. Indeed, the assumption that a single framework can account for all our circumstances and for it to be 'mainstreamed' or 'streamlined' is anti-Māori. As alluded to above, a Kaupapa Māori approach to health is one that asks the community - both collectively and individually, in sessions - what best serves them. What helps me as an individual is for kaimahi whaiora (health providers) not to have a fixed approach, but to remain dynamic with me as I explore experiences. This is where I see the potential for Te Whare Takatāpui - it is tikanga-based, meaning it is flexible: the concepts of whakapapa, wairua, mouri, mana, tapu, tikanga should not become bound by definition but understood and negotiated in context. I also agree with Benvie-Watson & Greaves (2024), who argue takatāpui "should be an active part of the policy process in order to strengthen mental health outcomes. Communities know best what their own needs are, and therefore policy making should engage with takatāpui to meet their needs" (p. 5). Importantly, this consultation should factor in remuneration - mō tō tātou Mātau ā-wheako - for our knowledge based on lived experience.

The framing of gender, neurotype or state of mind in pathological terms does not promote 'he oranga ngākau, he pikinga waiora' - in other words, how I frame myself in terms of my being is tied to how well I feel¹². I concur with Kopua and Skirrow (2023) that there remains too much focus on diagnostic criteria, instead of diagnosing the surrounding context, which could lead to soothing our tau. A return to and engagement with rongoā metaphorically, as provided by Te Whare Takatāpui, utilising a tikanga-base, allows tangata whaiora and tangata whaikaha to explore aspects of being and everyday practice that reframe disorders as aspects of ourselves being out of balance. This avoids decontextualization from the imbalances that exist beyond our skin. Umbrella terms such as 'Māuiui Hauora Hinengaro' (A term in Te Reo Hāpai - glossary of mental health

terminology with listed translation 'Out of balance') are impractical and unlikely to be widely adopted, yet the message conveyed is important: assignment of 'mental' problems to the realm of individual deficiencies is problematic. Instead, this phrase promotes awareness of structural deficiencies that unsettle our wairua. Being out of balance is not an inherent flaw, deficiency or lack, but should guide us toward certain forms of rongoā to bring us back into balance. This means tapping into tikanga as our tūpuna did: by knowing our communities, living alongside and learning from them. Tikanga grows and is nourished by living it, nourishing it, and wearing it. Sharing our stories as takatāpui is central to our healing - but simply telling our stories is not enough: we need those who are paid to listen to actually do: nāu te rourou, nāku te rourou, ka ora ai tātou katoa - with your contribution and mine, the people will thrive.

Te Kapinga | Conclusion

In this Kaupapa Māori visual autoethnography, I have reflected on my personal engagement with the health framework Te Whare Takatāpui as a path to achieving rongoā for myself and by proxy, others: ko au ko koe, ko koe ko au. I am learning to approach the world and those within it from a position of aroha, like my whanaunga at Parihaka who knew to do this when the soldiers came to steal our land. It was kai that was offered, so in this autoethnography I have offered myself up as kai whakaaro, or food for thought: a peaceful protest in surviving and thriving in my whare takatāpui. Having woven myself back together, I call for a review of western medical terms that have been weaponized against me. Please lay down your weapons, which are poisoned pens when they damage my mana. 'Chronic fatigue', 'autism spectrum disorder', 'attention deficit hyperactivity disorder', 'gender incongruence' 'bipolar disorder' and 'borderline personality disorder' are not mana-enhancing: they do not make me feel better about my experience of myself in the world. Instead, Te Whare Takatāpui reminds me to engage with concepts from te ao Māori that tap into the inexhaustible potential of rongoā: not as something that exists beyond me, but within me, and within my reach. This model of health feels mana-enhancing, as the practices I adopt become the tikanga of my whare takatāpui and, when I communicate them to others, I can do so with clarity. I have offered this reflection on how I draw on this framework in my own life, in the hope that it will encourage other takatāpui to share their own

¹² This whakatauki asks us to reflect how our feelings we hold in our ngākau, or in our insides, reflect our own sense of self-worth and wellbeing - do they promote your mana or diminish it?



experiences of living and healing under colonisation. Equally important as telling our own stories is for the health professionals who serve us, including psychologists, to listen to the strands we collect for our place of safety, and to work with us to weave them together. I hope my engagement with Te Whare Takatāpui provides a useful example of the power we have to affect both individual and collective healing. My final waiporoporo vision, for the collective, is, as Whaea Elizabeth Kerekere explains: “As we weave our unique stories, we are seen, we are recognised and we are valued. Trans whānau need ways for their gender, relationships and whānau formations to be seen, recognised and valued” (p.60) - including valuing ourselves, our whānau, hapū and iwi takatāpui.

References

- Benvie-Watson, E., & Greaves, L. M. (2024). Hauora hinengaro o takatāpui: Analysing the effectiveness of mental health policies in addressing the needs of Takatāpui in Aotearoa New Zealand. *Culture, Health & Sexuality*, 1–16. <https://doi.org/10.1080/13691058.2024.2399291>
- Berryman-Kamp, M. (2024). Tikanga-informed considerations for Māori gender diversity. *MAI Journal*, 13(1), 115-125. <https://doi.org/10.20507/MAIJournal.2024.13.1.10>
- Burgess, H. & Painting, T. K. (2020). Onamata, anamata: A whakapapa perspective of Māori futurisms. Murtola, A & Walsh, S. (eds.), *Whose Futures?* (pp. 205-233). Economic and Social Research Aotearoa
- Calder, H. (2017, August 2). ‘It’s not about wanting to die’. *New Zealand Herald*. <https://www.nzherald.co.nz/rotorua-daily-post/news/local-focus-its-not-about-wanting-to-die/WIVEHAEXLWFS4NATFC4AI62AZI/>
- Campbell, D. (2019). Ngā kura a Hineteiwaiwa: The embodiment of mana wahine in Māori fibre arts (PhD thesis, The University of Waikato). <https://hdl.handle.net/10289/12583>
- Carey, M. (2018). *The transformative process of indigenous autoethnography: (Re)connecting with Kaupapa Māori*. Auckland: SAGE Publications Ltd. <https://doi.org/10.4135/9781526439994>
- Cloher, J. (2023). Mana Takatāpui [song]. *On I Am the Riiver, the River is Me*. Milk! Records.
- Cooms, S., & Saunders, V. (2024). Poetic inquiry: A tool for decolonising qualitative research. *Qualitative Research Journal*, 24(1), 3-22. <https://doi.org/10.1108/QRJ-05-2023-0071>
- Durie, M. H. (1985). A Maori perspective of health. *Social Science & Medicine*, 20, 483–486. [https://doi.org/10.1016/0277-9536\(85\)90363-6](https://doi.org/10.1016/0277-9536(85)90363-6)
- de Bres, J., & Morrison-Young, I. (2024). Intersectional perspectives of parents of transgender children in Aotearoa (New Zealand). *International Journal of Transgender Health*, 25(3), 584–601. <https://doi.org/10.1080/26895269.2024.2316689>
- Doyle, B. (2023). Mana Takatāpui: Self-determination for queer rangatahi Māori [Master's Thesis]. The University of Waikato.
- Fraser, G., Clark, M.T.R., Rose, B.M., Martin, K., Beavis, B., Pettie, M., Jordan, J. & Opai, K. (2024). Ngā Māuiui Kai: creating Indigenous Māori terms for eating disorders in Aotearoa New Zealand. *Journal of Eating Disorders*, 12, 205. <https://doi.org/10.1186/s40337-024-01179-6>
- Greenwood, J. (2019). *Arts-based research*. Oxford Research Encyclopedia of Education. <https://doi.org/10.1093/acrefore/9780190264093.013.29>
- Hamley, L., Groot, S., Le Grice, J., Gillon, A., Greaves, L., Manchi, M., & Clark, T. (2021). “You’re the one that was on uncle’s wall!”: Identity, whanaungatanga and connection for takatāpui (LGBTQ+ Māori). *Genealogy*, 5(2), 54. <https://doi.org/10.3390/genealogy5020054>
- Hutchings, J. and C. Aspin. (2007). *Sexuality and the Stories of Indigenous People*. Wellington: Huia Publishers.
- Jones, S. H. (2003). The way we were, are and might be: Torch singing as autoethnography. In Y. S. Lincoln & N. K. Denzin (Eds.), *Turning points in qualitative research: Tying the knots in a handkerchief* (pp. 105-118). Walnut Creek, CA: AltaMira Press.
- Kawharu, M., Tapsell, P., & Tane, P. (2023). Applying whakapapa research methodology in Māori kin communities in Aotearoa New Zealand. *Kōtuitui: New Zealand Journal of Social Sciences Online*, 19(1), 65–85. <https://doi.org/10.1080/1177083X.2023.2227232>
- Kerekere, E. (2023). Te Whare Takatāpui. In A. Green & L. Pihama (Eds.), *Honoring our ancestors: Takatāpui, Two-Spirit and Indigenous LGBTQI+ well-being* (pp. 73-96). Wellington: Te Herenga Waka University Press.
- Kerekere, E., Tiwhanawhana Trust, issuing body, & Mental Health Foundation of New Zealand. (2015). *Takatāpui: Part of the whānau*. Tiwhanawhana Trust and Mental Health Foundation.
- Kessi S., Kaminer D., Boonzaier F., Learmonth D. (2019). Photovoice methodologies for social justice. In Fynn A., Kramer S., Laher S. (Eds.), *Transforming research*



methods in the social sciences (pp. 354–374). Wits University Press.

King, P. T., Cormack, D., Harris, R., Paine, S. J., & McLeod, M. (2022). 'Never-ending beginnings': A qualitative literature review of Māori temporal ontologies. *Kōtuitui: New Zealand Journal of Social Sciences Online*, 18(3), 252–267. <https://doi.org/10.1080/1177083X.2022.2138467>

Kopeke-Te Aho, H. [hurianakt.a]. (2021). *For my mates, whose presence heals and sustains me. I love you* [Photograph(s)]. Instagram. <https://www.instagram.com/hurianakt.a/p/COZ3BOvMvUf/?locale=zh-hans>

Kopua, D., & Skirrow, P. (2023). Racism, Mātauranga Māori and ADHD: An interview with Dr. Diana Kopua. *Journal of the New Zealand College of Clinical Psychologists*, 33(1), 72–78. <https://doi.org/10.5281/zenodo.8187808>

Laurence, R. (2020). 'You're not coming out – you've been there all along and just no one's looked': Māori LGBT+ youth and identity exploration (Thesis, Master of Social Sciences (MSocSc)). The University of Waikato, Hamilton, New Zealand. Retrieved from <https://hdl.handle.net/10289/13966>

Lee, J. (2009). Decolonising Māori narratives: Pūrākau as a method. *MAI review*, 2(3), 1–12. <https://www.journal.mai.ac.nz/system/files/maireview/242-1618-1-PB.pdf>

Mahuika, N. (2019). A brief history of whakapapa: Māori approaches to genealogy. *Genealogy*, 3(2), 32. <https://doi.org/10.3390/genealogy3020032>

McAllister, T. & Dan Hikuroa & Cate Macinnis-Ng. (2023). Connecting Science to Indigenous Knowledge: kaitiakitanga, conservation, and resource management. *New Zealand Journal of Ecology*. <https://doi.org/10.20417/nzjecol.47.3521>

McAllister, A. (2021, March 13). He Tangata. *Pantograph Punch*.

McBreen, K. (2023). He takatāpui, he queer, he mokopuna rānei. In A. Green & L. Pihama (Eds.), *Honoring our ancestors: Takatāpui, Two-Spirit and Indigenous LGBTQI+ well-being* (pp. 60–72). Wellington: Te Herenga Waka University Press.

National Ethics Advisory Committee – Kāhui Matatika o te Motu. 2012. *National Ethics Advisory Committee – Kāhui Matatika o te Motu Annual Report 2012: Eleventh Annual Report to the Minister of Health*. Wellington: Ministry of Health.

Ngata, Ā. T. (2011/1944). The Porourangi Māori cultural school, Rauru-Nui-a-Toi course, lectures 1–7. Māori Purposes Fund Board/Te Rūnanga o Ngāti Porou.

Nopera, T. M. L. (2017). *Huka can haka: Taonga performing tino rangatiratanga* (PhD thesis, The University of Waikato).

Opai, K. (2020). Aroreretini. In *Te Reo Hāpai—The language of enrichment. A Māori language glossary for use in the mental health, addiction and disability sectors*.

Opai, K. (2020). Takiwātanga. In *Te Reo Hāpai—The language of enrichment. A Māori language glossary for use in the mental health, addiction and disability sectors*.

Paora, T., & Steagall, M. M. (2023). Te Whare Rangahau (The House of Research): Designing a methodological framework for an artistic inquiry into Māori gender, identity and performance. *LINK Praxis*, 1(1), 73–108. <https://doi.org/10.24135/link-praxis.v1i1.7>

Paora, T. (2022). Te raweketanga o ngā mātauranga Takatāpui: Constructing a review of knowledge from fragments (M. Mortensen Steagall, Trans.). *The Geminis Journal*, 13 (2), 120–129. <https://doi.org/10.53450/2179-1465.RG.2022v13i2p120-129>

Paora, T. (2019). *Takatāpui - Beyond Marginalisation: Exploring Māori Gender, Identity and Performance* [Doctoral dissertation or master's thesis, Auckland University of Technology].

Parker, G., Miller, S., Baddock, S., Veale, J., Ker, A., & Kerekere, E. (2023). *Warming the Whare for trans people and whānau in perinatal care*. Otago Polytechnic Press. <https://doi.org/10.34074/rsrp.230727>

Penehira, M., Smith, L. T., Green, A., & Aspin, C. (2011). Mouri Matters: Contextualizing mouri in Māori health discourse. *AlterNative: An International Journal of Indigenous Peoples*, 7(2), 177–187. <https://doi.org/10.1177/117718011100700209>

Pere, R. R. (1982). *Ako: Concepts and learning in the Māori tradition*. Wellington, New Zealand: National Library of New Zealand.

Pihama, L., Southey, K., Tiakiwai, Sarah., Te Kotahi Research Institute, Waikato-Tainui College for Research and Development, & Nga Pae o te Maŋamātanga (Organization). (2015). *Kaupapa rangahau: A reader: A collection of readings from the Kaupapa Māori Research workshop series led by Associate Professor Leonie Pihama and Dr Sarah-Jane Tiakiwai*.

Rangiwai, B. (2023). Reflections on being an academic with ADHD. *Te Kaharoa*, 16(1). <https://doi.org/10.24135/tekaharoa.v16i1.419>

Rangiwai, B. (2021). It's about me! My approach to autoethnography. *Te Kaharoa*, 14(1). <https://doi.org/10.24135/tekaharoa.v17i1.355>



- Rangiwai, B. (2018). "Stories are knowledge, and knowledge is literature": Viewing and re-viewing sites/cites of mātauranga Māori as an alternative to traditional Western literature reviews. *Te Kaharoa*, 11(1). <https://doi.org/10.24135/tekaharoa.v11i1.229>
- Robertson, N. (2011). "Can I take a photo of the marae?" - Dynamics of Photography in Te Ao Māori (the Māori world). <https://natalierobertson.weebly.com/can-i-take-a-photo-of-the-marae.html>
- Royal, C. (2009). "Te Kaimanga: Towards a New Vision for Mātauranga Māori." In *Te Manu Ao Seminar Series*. Victoria University, Wellington.
- Royal, C. (2004). *Seeing the prism in the water, hearing the voice in the forest: Building research capacity and capability in Whare Wānanga*. Paper presented to Hui Rangahau, Te Wānanga o Aotearoa, Te Awamutu.
- Waitoa, J., Scheyvens, R., & Warren, T. R. (2015). E-Whanaungatanga: The role of social media in Māori political empowerment. *AlterNative: An International Journal of Indigenous Peoples*, 11(1), 45-58. <https://doi.org/10.1177/117718011501100104>
- Royal, C. (2004, May 27-28). *Seeing the prism in the water, hearing the voice in the forest: Building research capacity and capability in Whare Wānanga*. Paper presented to Hui Rangahau, Te Wānanga o Aotearoa, Te Awamutu.
- Smith, H. (2023). Re-weaving thinking, re-thinking weaving: Theorizing Indigenous arts practice as research methodology. Elsevier EBooks.
- Smith, T. (2019). He ara uru ora: Traditional māori understandings of trauma and well-being. In R. Tinirau & C. W. Smith (Eds.), *Te Atawhai o te Ao: Independent Māori Institute for Environment and Health*. <https://teatawhai.maori.nz/wp-content/uploads/2020/04/He-Ara-Uru-Ora.pdf>
- Smith, L.T. (2011). Opening Keynote: Story-ing the development of kaupapa Māori — A review of sorts. Paper presented at the Kei Tua o Te Pae Hui — Challenges of Kaupapa Māori research in the 21st Century, Pipitea Marae, Wellington.
- Taumata, T. K. (2022). Hoki Mai [Recorded by Neil Macleod and Te Kahureremoa Taumata]. On Acts of Service [CD]. Moonchild Records.
- Te Kanawa K. M. (2022). Taonga tuku iho: Intergenerational transfer of raranga and whatu [PhD Thesis, University of Waikato]. <https://hdl.handle.net/10289/15318>
- Te Kanawa, K. (2010). Mai i Te Ao Kōhatu: Weaving - An art form derived from Mātauranga Māori as a gift from the ancestors. *Te Kaharoa*, 1(1). <https://doi.org/10.24135/tekaharoa.v1i1.137>
- Timu-Parata, C. (2010). Making a parallel between raranga and undertaking a literature review. *Whitireia Nursing Journal*, 17, 50-51.
- Tuari Stewart, G. (2022). Kaupapa Māori Autoethnography. In Anteliz, E, Deborah Mulligan and Patrick Danaher (Eds.), *The Routledge International Handbook of Autoethnography in Educational Research* (pp 368). Routledge. <https://doi.org/10.4324/b23046>
- Tupou, J., Ataera, C., Wallace-Watkin, C., & Waddington, H. (2023). Supporting tamariki takiwātanga Māori (autistic Māori children): Exploring the experience of early childhood educators. *Autism*, 28(3), 705-717. <https://doi.org/10.1177/13623613231181622>
- Waitoa, J., Scheyvens, R., & Warren, T. R. (2015). E-Whanaungatanga: The role of social media in Māori political empowerment. *AlterNative: An International Journal of Indigenous Peoples*, 11(1), 45-58. <https://doi.org/10.1177/117718011501100104>
- Whitinui, P. (2013). Indigenous Autoethnography: Exploring, Engaging, and Experiencing "Self" as a Native Method of Inquiry. *Journal of Contemporary Ethnography*, 43(4), 456-487. <https://doi.org/10.1177/0891241613508148>
- Williams, T. (2022). Taura Here: A contextual review of knowledge related to the study, Tangohia mai te taura: Take this rope (M. Mortensen Steagall, Trans.). *Revista GEMInIS*, 13 (2), 130-139. <https://doi.org/10.53450/2179-1465.RG.2022v13i2p130-139>
- Woodhouse, A., & Te Maihāroa, K. (2024). Introduction to Indigenous autoethnography. In K. Te Maihāroa & A. Woodhouse (Eds.), *Indigenous autoethnography* (pp. 1-12). Springer Nature Singapore. https://doi.org/10.1007/978-981-99-6718-6_1

