

whareNOW

Dean Sully (UCL Archaeology), Ruth Panelli (UCL Geography), Rosanna Raymonds (Ngati Ranana), Anthony Hoete (WHAT Architecture), Jim Schuster (Ngati Hinemihi),

Hinemihi was constructed as a meeting house (*whareniui*) in *Te Wairoa, Aotearoa* (New Zealand) in 1881; she was transported to her present location at Clandon Park, Surrey, UK in 1892, and is currently cared for by the National Trust. The trajectory of this journey from *Maori taonga* (treasure) to historic property has been disrupted by recent *Maori* re-appropriation, in which *Hinemihi* has been re-imbued with a spiritual presence through contact with *Maori*; *Ngāti Hinemihi* (*Hinemihi's* spiritual descendants), *Ngāti Ranana* (London-based *Maori* group), and the *Kohanga reo o Ranana* (the London *Maori* preschool). Currently a collaborative conservation project between the National Trust and *Maori* is underway to develop *Hinemihi* to meet the needs of her people as a focus for *Maori* culture in the UK.

Hinemihi's position as a trans-cultural and trans-temporal focus for human interaction is mirrored in the lives of *Maori* & Polynesian communities living in Britain in the 21st century, making sense of their own identity, their relationships with *Maori* & Polynesian culture, their relationships with British culture, and their relationships with home, whether conceived as distant in space and time, or being lived here and now.

The representation of *Hinemihi* as a Victorian building, fixed in the past, enmeshed in 19th century relationships, presents *Maori* culture as a thing of the past rather than the dynamic culture represented by *Ngati Hinemihi* and *Ngati Ranana* today. If *Hinemihi* is to reflect contemporary ideas about *Maori* identity, decisions about her appearance, function, use, and care, need to reflect the contemporary concerns of her people.

The “*whareNOW*” project is designed as an academic-community research and knowledge transfer partnership between the UK based *Maori* & Polynesian Community (*Ngāti Ranana, Kohanga Reo o Ranana, Maramara Totorā, Matariki, Manaia, Beats of Polynesia*), *Ngāti Hinemihi* and University College London (UCL). It seeks to develop shared community-research objectives that investigate and document the developing relationships between *Hinemihi* and her people.

This will seek to :

- acknowledge, nurture and document relationships between *Hinemihi* and her people
- transcend *Hinemihi's* physical isolation at Clandon Park

- ensure Hinemihi is incorporated more fully into the life of her people in New Zealand and the *Maori* community in the UK
- enable the research community (academics and students) to learn from Hinemihi and her people, and develop appropriate transcultural relations and research practices

Resources

Community Partner

Role

- Investigating, stimulating and documenting relationships with *Hinemihi*
- Staging *hui* with *Ngāti Ranana* and *Ngāti Hinemihi*
- Working with *kohanga reo* on a performance reflecting the relationship between *Hinemihi* and her people
- Investigate the potential of holding a pilot weaving *wananga* in 2009 for Hinemihi's material needs.
- Design a programme for further *wananga* that reflect the needs of the community in relating to Hinemihi:
 - Story telling/poetry/ performance/ literature: the stories of Hinemihi
 - Art/Design: the virtual *marae*, *kowhaiwhai*, design decoration of the performance canopy
 - *Whakairo*: Hinemihi's carvings , create new carvings, restoration of carvings
- To develop a series of Teaching tools for *kohanga reo*, *Maori* community, Polynesian community, British community

PILOT ACTIVITY 1 *Hui* December 2008

wananga/hui/workshop: with Jim Schuster, December 6 2008

A hui for Ngāti Hinemihi and Ngāti Ranana to talk about Hinemihi

- To consider *Hinemihī's* stories *korero, waiata, kapahaka, kawa, tikanga*.
- To consider *Hinemihī's* relationships with her people

To take place at UCL Institute of Archaeology (Room 612) Gordon Sq. London.

UCL will provide the space to bring people together and to assist with interweaving peoples views. This will act as an invitation for *Ngāti Ranana* and *Ngāti Hinemihī* to talk about *Hinemihī*. This hui is an important key step in developing joint objectives for the forthcoming programme. As a result, the series of pilot activities will be developed.

RR to consider the suitable format for the hui that will reflect Ngāti Ranana's kaupapa

DS to consult with Jim Schuster, to establish how he would like to approach the hui

Draft programme for the day

11am -1.00pm Jim with contributions from Rosanna, Karl, Maina, Anthony
(representatives of the NT*Hinemihī* Project Group)

1.00-2.00 pm *Kai*

2.00pm -4.00pm Peoples responses

How do we document this event?

Digital sound recordings and basic digital film documentation could be arranged through UCL

Funding required to generate higher quality filming/editing/production

From where do we secure these funds?

PILOT ACTIVITY 2 Creative activities *mahi toi* performance/poetry/theatre 2009

'Being with *Hinemihī*'

Develop a performance and presentation with *kohanga reo* that shares some of the significance and stories of *Hinemihī* and the *whanau* that care for her in the UK (see appendix 1). Why *Hinemihī* is important? how we feel when we visit with her? what she means in our lives? and how she could be a part of our lives in future?

- September-December 2008: discussions about ways the performance could happen
- February – May 2009: Initiate this project through workshops with *kohanga reo*, *design*, practice, performance.
- June 2009: rehearsal with *Hinemihī* at Clandon Park with performance at *kohanga reo hangi* 28 June
- July 2009: London Visuality/Materiality conference presentation July 11. As a part of “Being with *Hinemihī*” presentation, **RP/DS/RR** to present the importance of *kaupapa* and *tikanga* in collaborating with Maori groups.
- August 2009 - onwards: share footage or re-perform the event in other venues when possible, December 2009, end of year concert?
- RR to develop *Hinemihī* rolling prose into theatre performance (5 yr project) funding NZ air? (Pacific Playhouse)

PILOT ACTIVITY 3 Weaving *wananga* 2009

Investigate the potential of holding a weaving workshop Summer/Autumn 2009, with the potential to develop a series of *wananga* and Artist Residencies.

Logistics

- Invite weavers from *Ngāti Hinemihī* (Cathy Schuster), New Zealand & UK.
- Travel and accommodation for two members of *Ngāti Hinemihī* (NZ).
- Salary for weavers
- Making *tukutuku* work frames
- Acquiring weaving materials? Provided from *Ngāti Hinemihī*?
- Import restrictions/ transport costs of bringing materials to UK (New Zealand High Commission)
- Venue hire (UCL to provide)
- Administration of workshop

PILOT ACTIVITY 4 Archiving *taonga* 2008-2009

Compile an archive to document the relationship between *Hinemihī* and her people. This will involve a physical archival materials and a digital archive.

The physical archive is likely to be held several locations *Ngāti Ranana*, UCL and the National Trust

The digital archive will explore how digital technology can be used in generating relationships between people and between *Hinemihī*. This will need to be housed, managed and maintained on suitable infrastructure.

Set up web site: *Hinemihī's* virtual *marae* (WHAT–Architecture to construct and host a pilot website)

Aims:

- To provide access to *Hinemihī* and her people
- To stimulate these relationships
- to document these relationships
- to provide evidence of the continuity of these relationships
- to interrelate the virtual and real physical spaces

Content

- Archive/repository
- Forum for discussion
- Web casts of activities at *Hinemihī*
- People
- Blog
- News events

Issues to discuss

- How to create a suitable virtual *kawa* for activities on the web site
- How does this relate to UCL/ National Trust and *Ngāti Ranana* website
- Access: open access area/ restricted areas (password limited for access by the community)
- Intellectual property: RP as the structure for shared intellectual property between the research partners using concepts such as background intellectual property (IP) (IP relevant to participants prior to the project) and foreground IP (shared IP of material generated during the project)
- Control over content: *Ngāti Ranana* identifies the *taonga* of the archive and recognises that UCL has the skills with to facilitate the management and use of this *taonga* in an appropriate way.
- Responsibility for maintenance

resources provided by?

infrastructure provided by? (UCL/*Ngāti Ranana*/WHAT architecture/others)

Annual programme of events for Hinemihi

(2009 is the 50th anniversary of *Ngāti Ranana*)

Activities at Hinemihi could be focused around events in June

- Hangi 28 June 2009
- Matakiri celebrations: this is becoming a significant cultural event in NZ, Te Papa are encouraging the development of this celebration in New Zealand
- Maintenance days
- Special event: Performance/wananga/workshop?

Activities in London: Hinemihi in London

- A celebration of Hinemihi to take place in London: Performance/People/ workshop?
This could be planned as an annual wananga for Hinemihi issues.

Longer term activities

- Community development
- A series of sustainable activities
- Create a legacy

Artist in Residence

As a result of the first wananga in weaving and carving, a series of wananga could be developed into "Artist Residencies", with the potential of establishing a long term programme that reflects the continuing needs of Hinemihi and her people.

A long-term (5-10 years) craft exchange between young artists from New Zealand with young artists from UK. This could involve an agreement Maori Arts and Crafts Institute of Rotorua (which run both weaving and carving training), with a similar UK institution, such as, City and Guilds Art School London, Slade School of Art (UCL).

This could provide an annual (up to three-month?) Artist residency based at a restored Hinemihi, during which time the artist, for example, a carver a create a poupou carving to be installed in Hinemihi, In addition carving wananga could take place as a way of focusing activity on Hinemihi for both the UK based Maori and non-Maori community. A similar weaving residency could focus on the production of tukutuku panels and floor mats to be added to

Hinemihī. This could also be developed with conservator exchanges and residencies and other artist participation. This exchange would provide a means of investing in marae conservation in New Zealand and transcultural learning for young artists conservators. Such planned events would also help establish Hinemihī as a centre for Māori cultural activity in the UK.

This might involve the setting up of a foundation (“Tene Waitere Foundation”) to provide a legacy/endowment to promote Māori Arts, carving and sculpture through NZ/UK artistic exchange.

UCL

We have a lot to learn from involvement in community which has already been evident for student and staff involvement with Ngāti Ranana and Ngāti Hinemihī at Hinemihī.

In return UCL will assist in investing in the community; knowledge, skills, relationships, and endeavour to provide resources, support, and specialist knowledge (community projects, conservation, archives, indigenous ‘mapping’) infrastructure, continuity.

Produce Statement of research collaboration

This will have to be drafted c. October-November for discussion/ratification in December 2008

The completion of this document may need to be matched to potential funding applications as well as internal UCL and Ngāti Ranana processes.

Appendix 1

Draft workshop series: Being with Hinemihi

Storytelling, spoken word, song, visual art, performance will be used to articulate our feelings of what Hinemihi means to us through a series of workshops. The tamariki will also learn aspects of Maori tikanga (protocols) to do with going onto a Marae as well as aspects of Maori art and Hinemihi own histories, these all feed into the development of a performative version of their reflections and an exhibition.

TAKE (pronounced takey) Issues or matters to be discussed:

How much do we focus on her past..ie, her surrounding s and histories in new or do we focus on what she is NOW in England.....I would like to start the workshops solely on what we know then build up her past and see how this changes their responses.

We need a trip to Hinemihi..is this the first thing we should do as I 'm not sure of who has been etc. or do later after they know more about her.?

Kohanga has a varying age group so keeping the workshops fluid enough to make sure all age groups can participate. This means having an organic flow with constant reappraisal of group skills etc until we settle on the final performance pieces.

I would like to have an exhibition with the drawing etc at Hinemihi, not just a one day maybe inside the Mansion and at NZ house.

I would hope that Kohanga would be able and willing to perform the end results at the Hinemihi day and at other occasions.

Be great to gather past footage and images, footage at Hinemihi and use this as an opportunity to create an archive we can all access.

I estimate a total of 4 workshops and 4-6 rehearsals starting from Feb 09 using Nov and Dec/Jan to research, gather images + footage and to tighten up workshop programme with kiako and Kohanga whanau.

Draft workshop ideas:

Day trip to Hinemihi, a shared lunch, colour in Dean images from his past activity day, make new ones for the kowhaiwahi patterns, talk about the carvings, identify patterns and meanings. The paepae and protocols..like why we don't run in front of the threshold etc

Costs: Travel

Materials: outline drawing for colouring, kowhaiwahi patterns stencils, or drawing up tukutuku using xxx methods.

Workshop 1: A personal storytelling day sharing each others experiences with Hinemihi, each person to bring a photo or something they can talk about. I would like to film/record these stories and then add their images to create a large collage. After lunch go through the body parts of the house. Amo, Maihi, Koruru, Pare etc

Output: Collage of the images to make a visual piece for them to refer to each time we come in, personal oral histories for archive.

Outcomes: This would enable me to find out how much they know and understand about Hinemihi, who has been before etc, how many times, and we could transfer this into a powerpoint type visual that could be used later. I would also like to have the stories transcribed, which can be used later on in the sessions. Tamariki would also get to learn the Maori names for parts of the Whare.

Materials: blue tack, board, video camera, operator, transcriber

Workshop 2: Storytelling use my prose piece 'a mokemoke day' as a starting point for the children to respond through their own drawings. Render prose, then do a question and answer session.... Talk about Hinemihi past, her names, her taniwha-,what would that look like, show images of eruption- what would it sound like, what colours were in the sky, Hinemihi in NZ, her people- do we have any direct descendants...yes get them to talk about how they feel, how she was moved, what did the boat look like, how long did it take etc. After lunch have a drawing session inspired from the mourning session.

Materials: paper. crayons, colour pencils, projector, computer

Outputs: Drawings

Outcomes: Material for archives, drawing to be collected and scanned (so that images can be returned to families, or their own art exhibition at Hinemihi as well for later use in powerpoint for presentations and archives.

Visuals needed: Images, the eruption, the village, the pink terraces etc

Workshop 3: Carrying from the last two sessions, a quick summary of the past workshops showing the images and drawings we have made, introduce the performance side and explain the performance. this would of come out of a meeting with Kohanga and choosing elements from the past workshops to create a 5-15 minute performance. This means looking at the strengths and weakness of the performers and moulding a performance where everyone has something to contribute, working with kiako to plan a teaching timetable for the rehearsals....after lunch start first rehearsal developing movements for the selected poems, stories and images. Learning to play taonga puoro-Maori musical instruments- purehua, tumutumu, koauau, poi

Materials: Bamboo, wood, sandpaper, cord, wool, tissue paper, plastic bags, stones

Workshop 4: Costuming and adornment session, designing body art and costumes, first drawing on paper, creating designs from Hinemihi to make into body art designs,(good to concentrate on Hinemihi designs, good to talk to Jim here, he might be willing to create templates for us or point out good icons to concentrate on to do with her) after lunch drawing the body or learning to make a simple flax tipare (headband) end session with Pukana practice.

Outputs: Tipare (headband)for performance and more artwork for the exhibition

Outcomes: Designs can be incorporated into costuming that the whole whanau can help with.

Materials: drawing materials, paper, feathers, body paint, brushes, cord, flax, raffia, shells,

End of Workshops and start of Rehearsals