

A Dialogue with Hinemihi’s People

Compiled by Te Maru o Hinemihi, November 2012

The current proposal for developing Hinemihi as a functioning marae (ceremonial gathering place), recognises the need to develop relationships between Hinemihi and her people in order to develop shared community-objectives. Hinemihi has been the focus of regular intercultural encounters since her construction in New Zealand in 1880; from 1956 she has provided a means for National Trust visitors in the UK to engage with an aspect of the Maori world, which has been realised with regular Maori cultural activities taking place at Hinemihi since 1995. This has included annual events such as ‘Te Kohanga Reo o Ranana Annual Hangi’, ‘Maori and Pacific Day of Dance’, as well as, powhiri (formal welcoming), karakia (blessing) as part of communal and individual Maori cultural practice (see Te Maru o Hinemihi website: hinemihi.co.uk). Since 2004, a collaborative heritage conservation project (the “Hinemihi Project”) between National Trust and Hinemihi’s stakeholder group has been underway to develop Hinemihi; to meet the needs of her people as a centre for Maori & Polynesian culture in the UK, to improve the interpretation of Hinemihi for all visitors to Clandon Park, to conserve Hinemihi with reference to her original construction in New Zealand & her development in England; and to conserve existing carvings and artwork, and commission new ones. The conservation of Hinemihi grows from a complex negotiation between Hinemihi’s People, in which past relationships are reinterpreted in light of present experience and future hopes. Therefore, a series of community-based events have been delivered to nurture the developing relationships between Hinemihi and her people, such as Kaitiakitanga: Maintenance of Hinemihi Days, ‘whareNOW ‘(‘Being with Hinemihi’, ‘Sharing with Hinemihi’) & Tukutuku Weaving wananga workshop series. These events reveal Hinemihi as the centre of an object centred network of reciprocal social relationships, between people and each other, and people and things. These encounters have questioned the assumed central role of Maori as ‘Hinemihi’s People’. As a result, the approach to Hinemihi’s long term care is being organised to reflect a contemporary reality based on lived experiences, rather than a historically constructed version of past relationships projected onto the present.



**STAKEHOLDER IDENTIFICATION
ACCORDING TO GEOGRAPHY**

Hinemihi’s People can be grouped into 3 scales: local, national and international, which includes:

‘Hinemihi’s people’ as a grouping represents a diverse community, consisting of British and Non-British, Maori and Non-Maori. This includes:

- The descendants of the originating community in New Zealand; Ngati Hinemihi, and associated iwi (Te Arawa, Ngati Tuhourangi, Kereopa whanau (Descendants of Tene Waitere).
- The British Public; National Trust visitors, volunteers and staff, academic staff and students, The Onslow family and local residents living in and around Clandon.
- The British Maori and Polynesian community; Ngati Ranana (London Maori Club), Te Kohanga Reo o Ranana (The London Maori language school), Maramara Totara (London Maori weaponry school), Matariki & Manaia (Maori Cultural Groups) and Beats of Polynesia (Polynesian Cultural Group).
- Te Maru o Hinemihi (In the embrace of Hinemihi), a volunteer group formed in March 2012 has been working in partnership with the National Trust to create effective proposals for Hinemihi's future use and care. Since March 2012, Te Maru has been gathering responses to five different conservation strategies; the '5Rs' (R1: repair, R2: restore, R3 reuse, R4: redevelop or R5: relocate) that will inform the development of Hinemihi in the future. The real outcome of this project will be the degree to which the National Trust, British People, British based Maori and the source community Ngati Hinemihi can share responsibility for her use and long term care. This develops from a reappraisal and realignment of social interaction between Hinemihi and her people that will have significant impact on opportunities for Maori cultural transmission in the UK, what it is to be Maori, and British in UK.

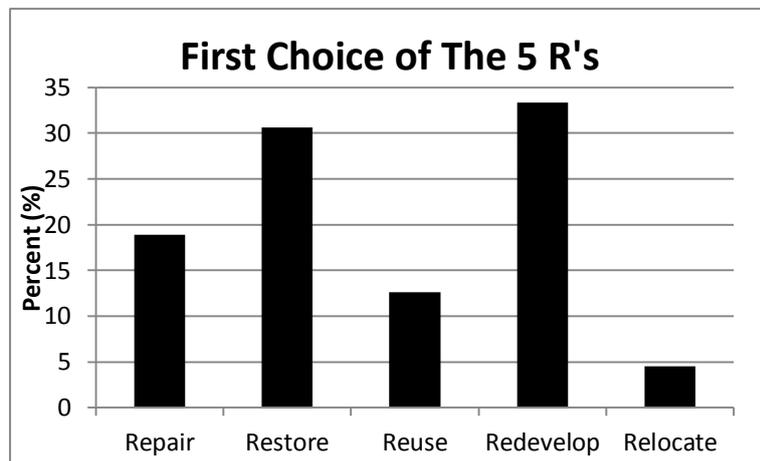


The 5R's: summary of survey results

As part of an academic research project, a survey was conducted about the conservation of Hinemihi and her future use. A qualitative and quantitative survey was carried out with Hinemihi's People at a series of community building events in the summer of 2012 by Cathy Tully, as part of her research for a Dissertation for the UCL MA in Principles of Conservation.

The survey was also sent via email to Ngati Hinemihi in New Zealand, Ngati Ranana in London and National Trust at Clandon Park, the three main groups associated with Hinemihi's care and maintenance. Between May and August 2012, 112 responses were collected.

The people surveyed were from various backgrounds, but most had at least a loose association with Hinemihi. Participants in the survey were asked to rate their preference for the 5 conservation options for Hinemihi (The 5 R's). Information about prior participation in events at Hinemihi and interest in her future were also acquired. Open questions in the survey and personal communications with participants allowed people the opportunity to expand on their responses and provide other information not covered in the structured survey. summary of the quantitative results of the survey are listed below.

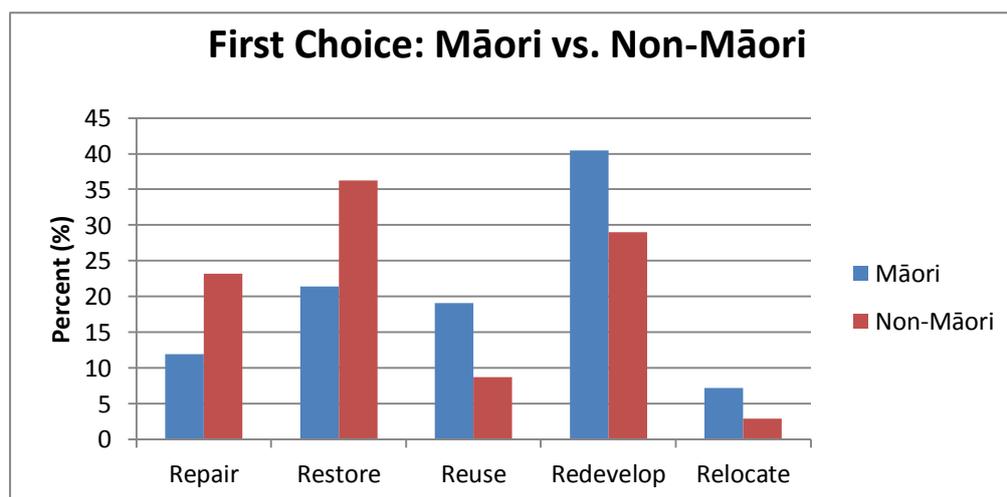


The first choice between the 5 R's was split between Restore and Redevelop, 31% to 33% respectively.

Group	First Choice
Ngati Hinemihi	R2/R4
Ngati Ranana	R4
New Zealanders	R4
National Trust Affiliates	R1
People residing in NZ	R4

Summary of the first choice of selected surveyed groups.

There was a significant difference between the first choice of Māori and Non-Māori which is also reflected in a smaller online survey (41 people) regarding the choice of R in relation to knowledge of Māori culture.

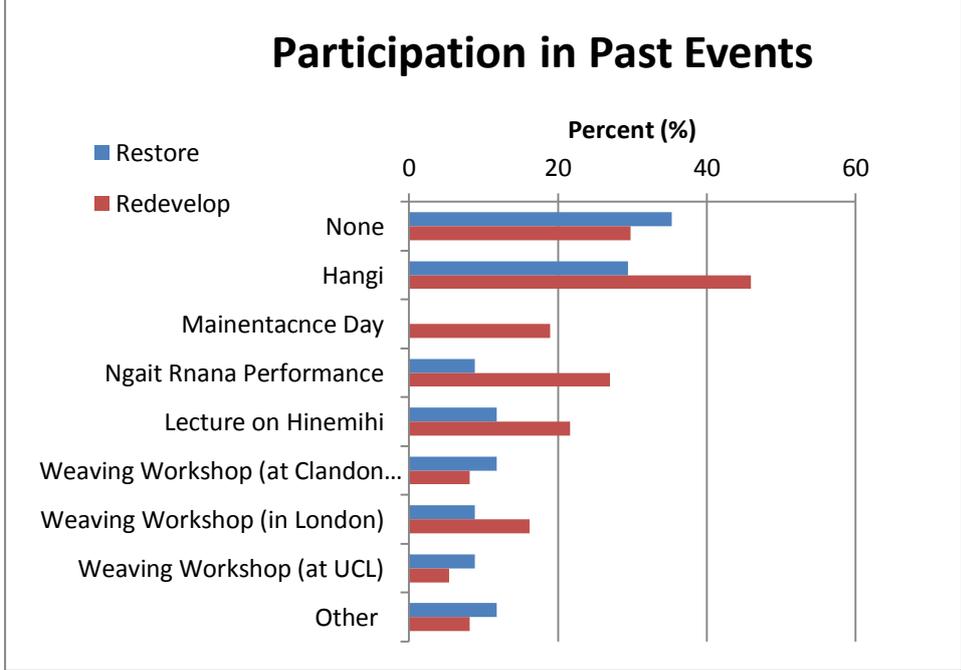
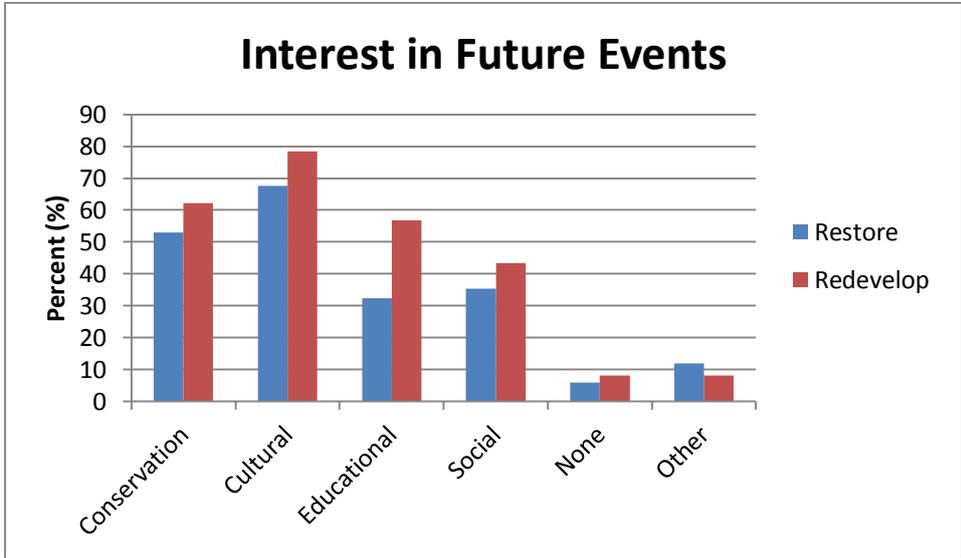
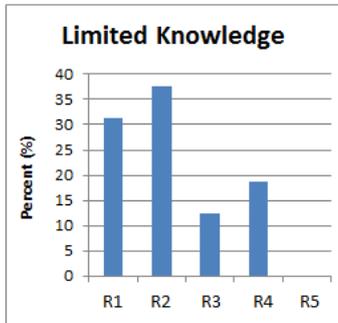
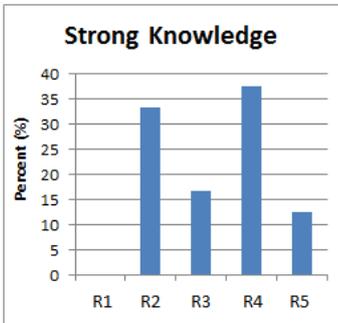
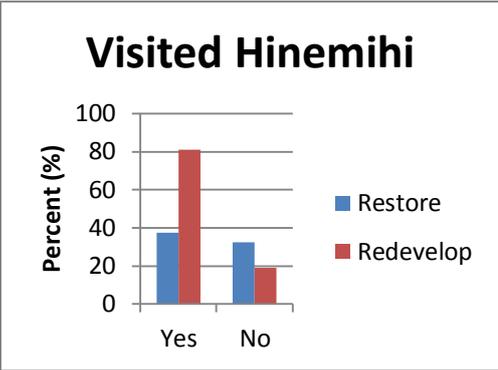


People with a strong knowledge of Māori culture (either moderate or

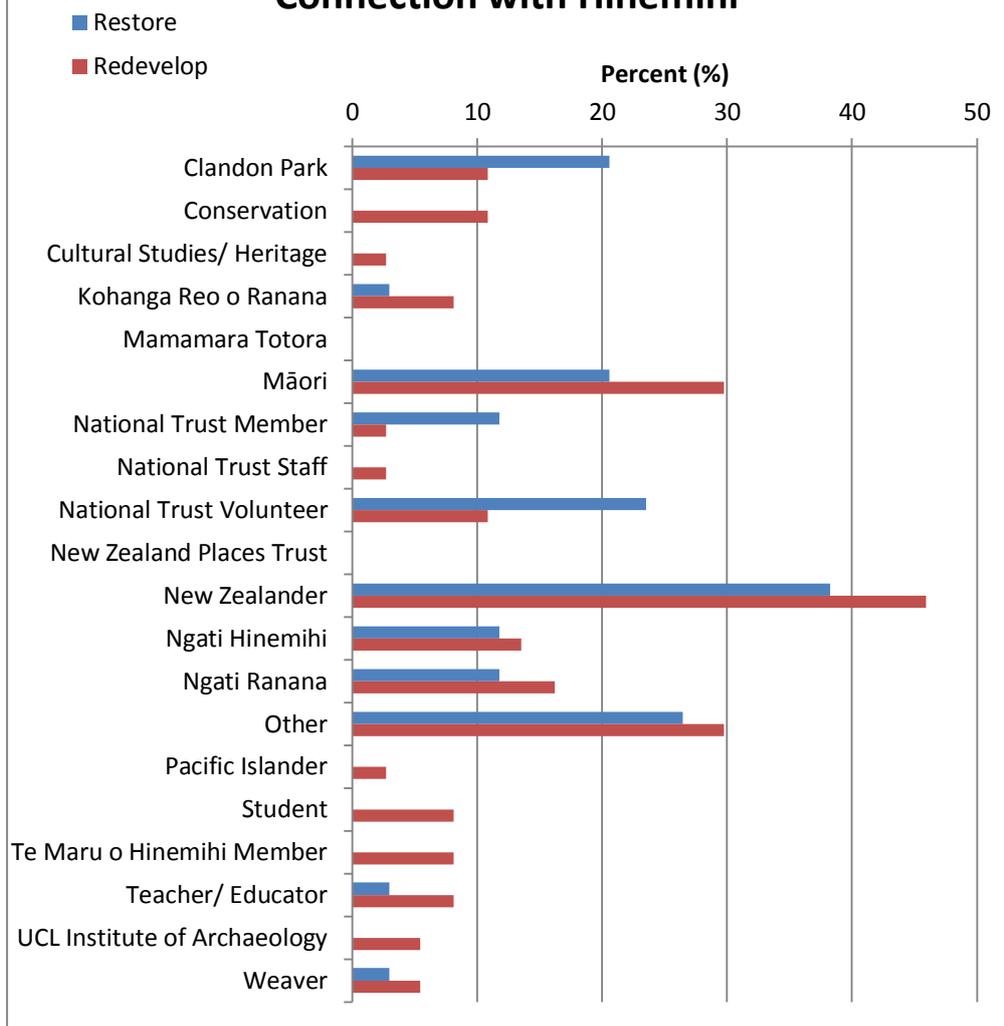
very) were split between R2 and R4. While the results from the people with less limited knowledge of Māori culture (either not at all or slightly), chose R2 then R1.

Comparison of the top two choices: Restore (R2) and Redevelop (R4).

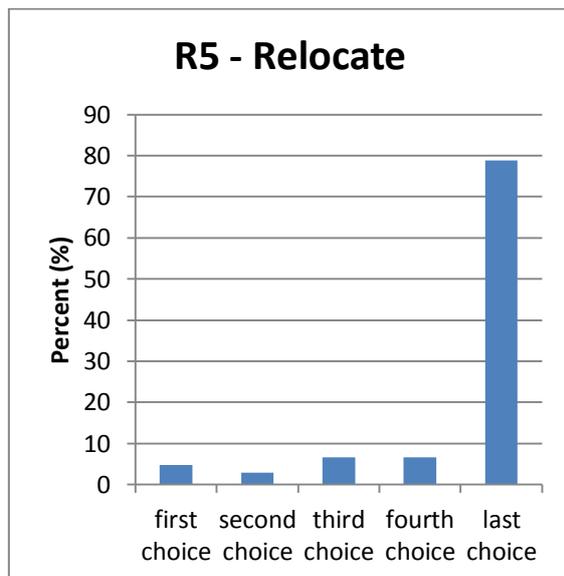
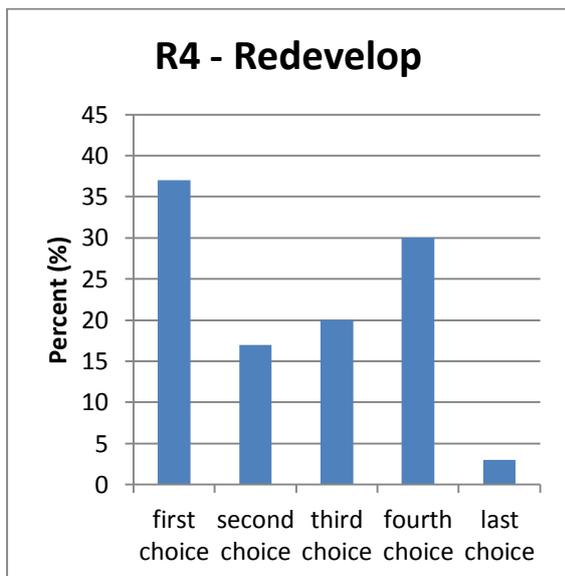
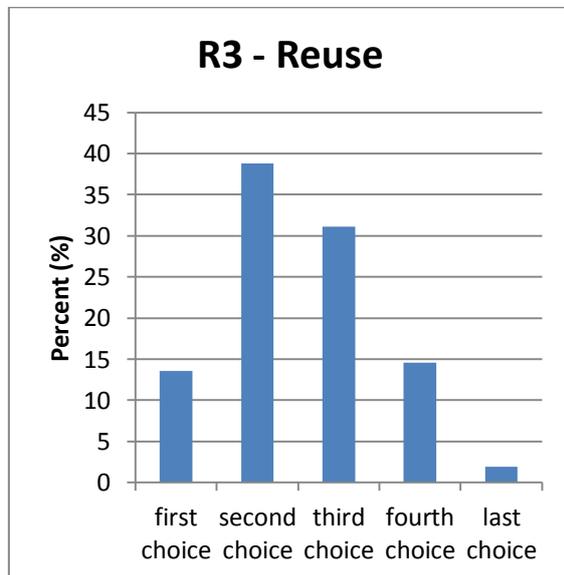
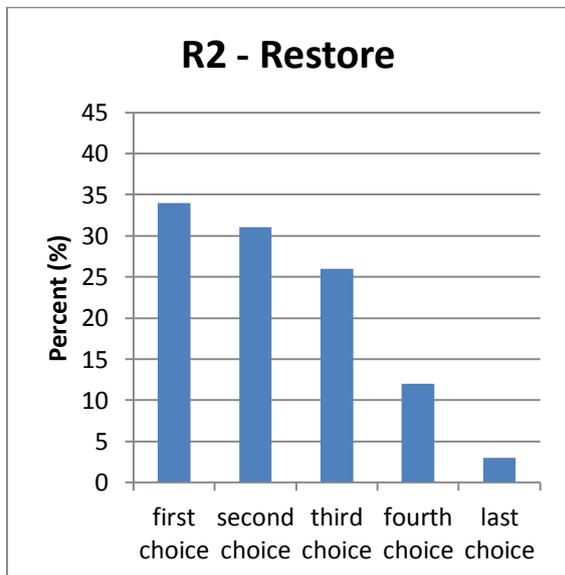
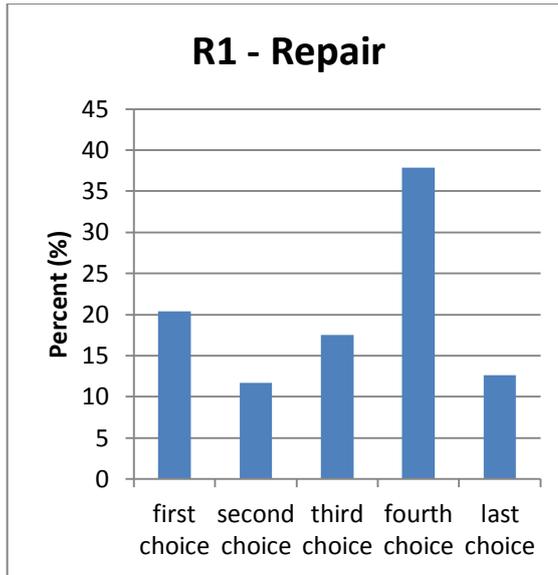
The graphs show how people who chose R2 and R4 have interacted with or how they would like to use Hinemihi in the future. Most of the people who chose Redevelop had been to Hinemihi before and have a higher interest in future events at Hinemihi.

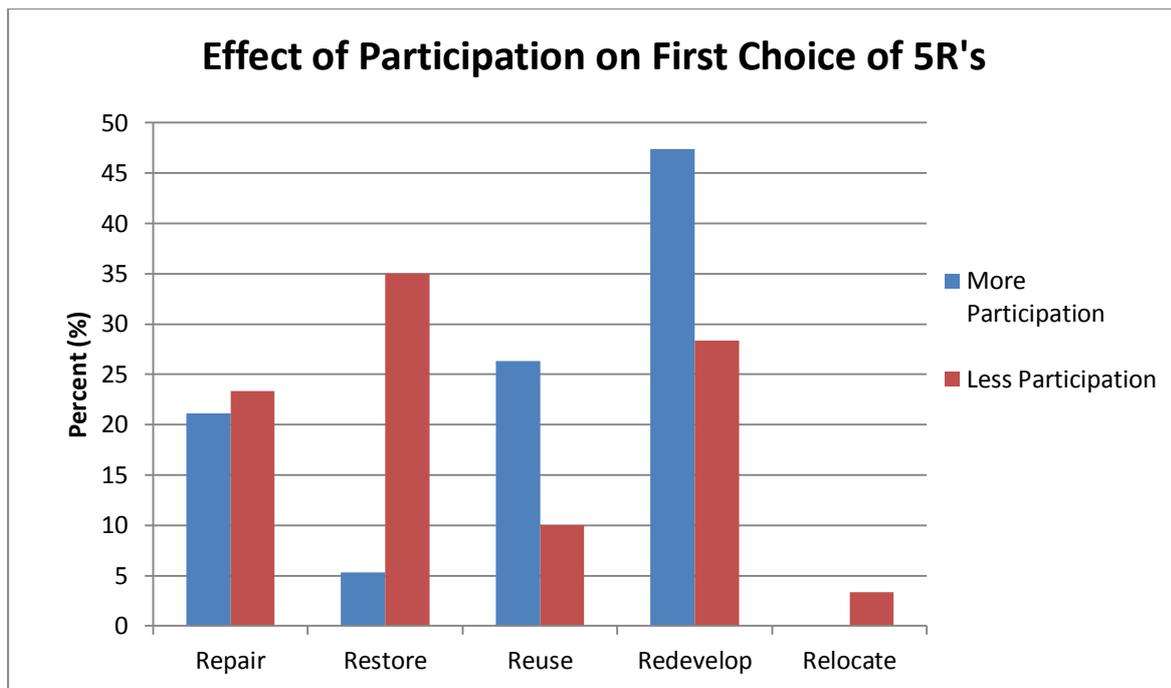


Connection with Hinemihi



The 5 R's:
Detail of each option





Selected Responses from the survey

“As the Ngati Hinemihi have expressed the wish that Hinemihi should remain where she is, as an ambassadress of Maori culture to the world, we should respect that wish.” (#28) First Choice – R3

“She should be a meeting place /cultural centre/ educational facility for Maori culture - principally for New Zealanders in the UK but also those of British nationality.” “She belongs at Clandon but, if kept there, she should be treated with respect, properly restored and returned to her proper function as a meeting house and also become a cultural centre.” (#26) First Choice – R4

“Hinemihi seemed somewhat lonely for a long time, but now we see families and groups going often to meet, connect and keep her warm. Such is the circumstances of her stance today.” (#29) (Translated from Māori) First Choice – R2

“While it would be wonderful to have Hinemihi home I think it's nice for whanau in the UK, and there are many, to have somewhere to visit that contains a bit of their history.” (#17) Frist Choice – R2

“Hinemihi is an historical legacy of what has taken place in the past. Whilst it is important that it is prevented from leaking/falling down, etc., it should remain as it would have been to visitors in a bygone era, and should remain at Clandon Park.” (#24) First Choice – R1

“It would be fantastic to see her returned to her former glory being used as a Maori cultural experience both to enhance Ngati Ranana and other people who wish to experience Maori protocols, performing arts and kai.” “I will always remember sleeping in Hinemihi and what a privilege that was. I loved singing and talking with her and helping her to be fed on a wairua level. As a Maori I understand this important facet of caring for such a taonga. If People can stay in Hinemihi on a regular basis, she will be warm and fully fed all the time... I look fwd to returning to visit her in the future and seeing her fully and lovingly restored.” (#7) First Choice – R4

“It should be used as Marae are used in New Zealand. A place where the community, whanau can congregate. To me a wharepuni is meant to be used.” (#11) First Choice – R4

To Te Maru o Hinemihi:

“May good fortunes be upon you all who embrace and uphold our ancestral house, Hinemihi. May all the hard work you carry out for her help to realise the aspirations we all have for her.” (# 5)
(Translated from Māori)

“Indeed, my greetings and salutations to Te Maru o Hinemihi for your continual care and maintenance of our sacred house. Some day we might get there to meet our ancestral house. Good health and good spirits to us all.” (#16) (Translated from Māori)

Hinemihi's Conservation

Te Maru o Hinemihi (in the Embrace of Hinemihi) is a volunteer group formed to set the agenda for the ongoing use and care of *Hinemihi o te Ao Tawhito*/Hinemihi of the Old World. It is important for us to learn how people interact with Hinemihi and especially how they want her conserved and used. Information gathered from this survey will be used to help guide future conservation decisions for Hinemihi. It will also be used as research for a Master's Thesis in conservation at the Institute of Archaeology, University College London. NOTE: All information will be recorded anonymously.

1. Home Location

(City or Postal Code):

2. Are you here today for the hangi?

YES NO

3. Age: 0-17 18-25 26-35 36-45 46-55 56-65 66+

4. What is your connection with Hinemihi? (Check all that apply)

- | | | |
|---|---|---|
| <input type="checkbox"/> New Zealander | <input type="checkbox"/> Clandon Park | <input type="checkbox"/> UCL Institute of Archaeology |
| <input type="checkbox"/> Maori / Pacific Islander | <input type="checkbox"/> National Trust Staff | <input type="checkbox"/> Conservation |
| <input type="checkbox"/> Ngati Ranana | <input type="checkbox"/> National Trust Member | <input type="checkbox"/> Educator / Teacher |
| <input type="checkbox"/> Kohanga Reo o Ranana | <input type="checkbox"/> National Trust Volunteer | <input type="checkbox"/> Student |
| <input type="checkbox"/> Mamamara Totorā | <input type="checkbox"/> Weaver / Weaving | <input type="checkbox"/> Cultural Studies / Heritage |
| <input type="checkbox"/> OTHER connection or interest (please specify): | | |

5. Have you visited Hinemihi before today? YES NO

6. Have you attended previous events at Hinemihi? If so, which ones?

- | | |
|--|--|
| <input type="checkbox"/> Hangi | <input type="checkbox"/> Maintenance Day |
| <input type="checkbox"/> Ngati Ranana Performance | <input type="checkbox"/> None |
| <input type="checkbox"/> Lectures on Hinemihi | |
| <input type="checkbox"/> OTHER event (please specify): | |

7. **Please rank from 1 to 5:** The 5 options below, referred to as the 5 R's, are all being considered for the future conservation work for Hinemihi. In order of preference, what would you choose for Hinemihi? (1 = your first choice, 5 = last choice)

_____ Repair the major problems in her structure only. (e.g. fix the leaky roof)

_____ Restore her to her original condition as an historical building.

_____ Reuse her by adapting her structure to make her fit for year-round use. (e.g. a new floor, heating, electricity, and new roof).

_____ Redevelop her by installing a service building for cooking and washing as well as a pop-up performance awning. This will allow her to be used like current Maori meeting houses in New Zealand.

_____ Relocate her to another location, including the option of returning her to New Zealand.

8. Would you be interested in future events at Hinemihi? YES NO

9. If yes, please check all types of events that might interest you.

- | | |
|--|---|
| <input type="checkbox"/> Cultural (e.g. Hangi or Ngati Ranana performance) | <input type="checkbox"/> Educational
(e.g. school trips or lectures) |
| <input type="checkbox"/> Conservation (e.g. maintenance day) | <input type="checkbox"/> Social
(e.g. a venue for various club events) |
| <input type="checkbox"/> OTHER (please specify): | |

COMMENTS: Please write down any comments about Hinemihi, your experiences with her, or how she should be used and cared for.

From the online survey only:

How should Hinemihi be used or interacted with in the future?

A List of Community based Events for Hinemihi 2012-1986

1 HINEMIHI PRESENTATION TO NATIONAL TRUST SUPPORTERS' GROUP CONFERENCE (November 13 2012)

Te Maru Chairman Alan Gallop gave a presentation to the National Trust Supporters Group Conference held at The Vyne, Basingstoke on November 13 2012. Delegates included about 170 representatives from different National Trust Supporters Groups across the south-east regional area. Te Maru was the only supporter group giving a presentation. Most delegates present had never before heard of Hinemihi. It was explained that together Te Maru and the National Trust wish to turn Hinemihi into a 'place of learning' for any organisation wishing to use the restored building for their own use. This might include schools/colleges, faith groups, history groups, chess clubs, weaving groups, art clubs, debating societies....the potential list is a long one.

It would appear that other supporter groups have a great deal to offer in the way of project know-how and experience in restoration and Te Maru now has access details to these groups.

2 CLANDON SCHOOL MEETS HINEMIHI (June 12 & October 22, 2012)

Around 65 children age between 4-7 years old from Clandon School attended a morning session with Alan Gallop (Te Maru Chairman) in their school hall on June 12. The school is located only a few yards away from Clandon Park. The children heard about the Maori and Hinemihi's time in New Zealand and at Clandon Park. This included an outline of how the National Trust and its partners, Te Maru O Hinemihi, plan to restore the building to use as a learning centre for community groups, including possible use as an additional classroom for Clandon School (which is fast running out of space).

On October 22, Alan Gallop & Rosanna Raymond (Te Maru Deputy Chairman) welcomed 46 Clandon School children to Hinemihi. Rosanna encouraged them to take part in 'Ko au te whare' a dance composed of becoming Hinemihi

Later they were given a chance to take part in a competition to colour-in a picture of Hinemihi and write a personal letter from themselves to Hinemihi. Around 30 coloured pictures and letters were submitted and six prizes of £10 Waterstones tokens awarded – three for the best picture and three for the best letter. It is hoped that all pictures and letters will be displayed at Clandon Park when the property re-opens after the winter break.

Verdict: This proved to be an excellent way to introduce Hinemihi to a young audience (and their teachers) who want to 'adopt' this meeting house as their own, gain greater understanding of its meaning and significance and use it as an extension to their own school as a classroom once the restoration is completed. Best comment in one of the letters: *"I would like to see this meeting house made into a meeting house once again."* Alex, age 6.

3 TE ARAWA VISIT (October 2 2012)

Three Maori groups of New Zealand based source community visited Hinemihi Ngati Tuhourangi, Te Ara Exhibition Group (Ngati Whakaue of Rotorua), and the Kereopa Whanau (Descendants of Tene Waitere), were accompanied by current members of Ngati Ranana.

4 MEETING WITH HLF TO DISCUSS NEW FUNDING BID FOR HINEMIHI RESTORATION (September 20 2012)

Claire Horan (Te Maru committee member) and Alan Gallop (Te Maru Chairman) joined Julie Lawlor (Clandon Park Property Manager) on September 20 to meet an HLF representative in London to discuss making a new bid for funding in 2013.

5 NEW ZEALAND OLYMPIC TEAM POWHIRI (August 8 2012)

Hinemihi welcomed the New Zealand Olympic team with formal powhiri (ceremonial welcoming) at Clandon Park in Surrey on 8th August. Hinemihi's presence provided much needed tautoko (support) to inspire the New Zealand athletes to greatness in their Olympic events. The team was welcomed by Ngati Hinemihi (Hinemihi's source community in New Zealand) and Ngati Ranana (London Maori Club) in a powhiri that included; a wero (challenge), karanga (ancestral call), whai korero (speeches), waiata (song), hongiri (pressing of noses), karakia (prayer), hakari (feast), koha (gift exchange) and haka (dance). In so doing, the manuhiri (visitors) became at one (kotahitanga) with the tangata whenua (people of the land).

6 NZ STUDIES NETWORK CONFERENCE (July 6 2012)

The presentation 'Locating Hinemihi's People' was a joint presentation by Te Maru's Dean Sully, Rosanna Raymond, Anthony Hoete at New Zealand Studies Network (UK and Ireland) Inaugural Conference 'New Zealand's Cultures: Sources, Histories, and Futures'. Friday 6 July to Saturday 7 July 2012 at Birkbeck, University of London. A Journal article based on this presentation has been submitted to the Journal of Material Culture.

The conference aimed to examine the 'making of New Zealanders' in the past, present and future. It will focus on New Zealand and its many different cultures, exploring their origins, historical sources and influences, contemporary changes and future developments. It aims to embrace as many as possible of the disciplinary fields within the humanities, social sciences and the natural sciences.

This presentation involved audience participation in performing 'Ko au te whare' and consultation and survey of the audience in relation to the 5 Rs

7 HANGI 1995-2012

HINEMIHI MARAE HANGI (June 24 2012)

This annual event is organised by Te Kohanga Reo O Ranana, a Maori children's 'language nest' and usually takes place at Clandon Park on the Hinemihi marae on a Sunday every June. It is attended by

over 200 people of all ages, who are later joined by visitors to Clandon Park, often boosting numbers by 100 more.

Te Maru Chairman Alan Gallop has given a talk at most of these events over the last ten years, sometimes acting as a Master of Ceremonies, at other times giving a talk about Hinemihi to guests and the public and at this last event introducing Te Maru O Hinemihi and its purpose. Those present also had an opportunity to meet Te Maru members present and receive details about our website which went 'live' in August. A number of people also 'signed up' to receive further information about Hinemihi and her restoration when it is available.

It is estimated that around 200 people heard the talk and 50 signed up for further information.

Rosanna Raymond (Te Maru Deputy Chairman) has performed Hinemihi-On a Mokemoke Day the 7min monologue at least 5 times over the years. In 2012 the audience performed Ko Au Te Whare a performance based on naming and becoming the parts of the whare..

Julie Lawlor is regularly invited to address the audience about developments in the proposals for Hinemihi's care

In 2010 as part of 'Sharing Hinemihi' events a presentation stand dedicated to the care of Hinemihi was set up by volunteers. This generated a contact list of 76 people and groups who requested further information about events at Hinemihi.

8 KAITIAKITANGA: MAINTENANCE OF HINEMIHI DAYS 2004-2012

The latest iteration in community participation in the maintenance of Hinemihi took place on 6 June 2012. For the past nine years the UK based Maori community (Ngāti Ranana, Kohanga Reo, and Maramara Totara) have come together with students and staff from UCL Institute of Archaeology and National Trust to clean and care for Hinemihi, and help in keeping Hinemihi warm.

Through discussions with the British Based Maori community in 2004, it was identified that more work was required to ensure that Hinemihi was in a presentable condition for the annual hangi celebrations each year. It was arranged that in addition to the necessary small-scale repair work, a series of maintenance days would be arranged to take place prior to the annual hangi celebrations in June each year. The first of these was in 2004, in which volunteers from the Maori community in London (Ngāti Ranana), UCL, and The National Trust came together to clean the painted carvings, remove debris from the structure, and document the activities. In 2005, Kohanga reo children and parents took part in the maintenance activities for the first time. From 2006 on, Maramara Totara became involved and the maintenance days were expanded to cover the three Sundays in June prior to the hangi celebration, which have become an established part of Hinemihi's calendar.

The maintenance days have provided an opportunity for bicultural exchange, for the Maori community of London to share their understanding of Hinemihi, and for UCL students and National Trust to share their understanding of conservation with the Maori community. Before work commences, a powhiri (welcoming) takes place for those new to Hinemihi, followed by a karakia to keep everyone safe during the maintenance work. Volunteers are careful to practice appropriate protocol when entering and working on the marae. National Trust visitors and volunteers alike gain

insights into Maori culture through talking with those present, witnessing traditional martial arts training, and watching Kohanga reo (the Maori language pre-school) rehearse performances, paint, draw, and tell stories. This has been a very effective way of generating relationships between the individuals involved and with Hinemihi herself. The maintenance days continued every year since 2004, more as a social event that focuses on developing relationships between the people involved, with the excuse of carrying out the conservation work with Hinemihi. This has provided a forum for informal discussion about the way forward for Hinemihi and about possible collaborations between different people involved in the maintenance days. One of the important roles of the maintenance days has been in facilitating a connection between the Hinemihi and members of the UK based Maori community. The involvement of Kohanga Reo children in the maintenance activities has been particularly significant. Hinemihi provides a tangible link between their life in the United Kingdom and the Maori cultural inheritance.

8.1 TRAINING SESSION WITH CLANDON VOLUNTEERS (May 25 2012)

Following the completion of the tukutuku workshops, Jim & Cathy Schuster facilitated a discussion session for Clendon Park volunteers, particularly focussing on Hinemihi's history, and helping the volunteers to feel culturally safe and comfortable around Hinemihi, while interacting with visitors. They answered questions from the participants to help clarify these concerns, and boost confidence, and accompanied them out to Hinemihi herself to complete the session. Also present at this hui (gathering), as guests and observers, from the Museum für Volkerkunde, Hamburg, were the Museum Director, Prof/Dr Wulf Kopke and the Manager Oceania Collections, Dr Jeanette Kokott. They are kaitiaki (Guardians) of Rauru, a fully carved Whareniui (meeting house), also carved by Tene Waitere of Ngati Hinemihi, which has stood in the Volkerkunde for 100yrs in 2012. The historical link between these two whare is strong, and the issues faced by the people who look after them are very similar. Each is part of the others community.

8.2 TUKUTUKU WEAVING WORKSHOPS (14-25 May 2012)

The latest provision of community-based events has been a series of Tukutuku weaving workshops that are consistent with the desire to build capacity in skills directly related to the proposed conservation project for Hinemihi. Skills and knowledge gained via wananga, guided by Ngati Hinemihi for Hinemihi's people in Britain. This helps to build confidence and feelings of mutual obligation between Hinemihi and her people. Reciprocal relationships that in caring for Hinemihi, her people are cared for by her.

The provision of a complete set of new tukutuku (interior woven wall) panels for Hinemihi has been a long held aspiration for Ngati Hinemihi. With the support of the National Trust and Te Maru o Hinemihi, James and Cathy Schuster conducted three 3-day workshops in May 2012 in which 36 participants (and many more visitors) from the British Maori Diaspora, British based weavers, National Trust volunteers, Clendon residents, UCL staff and students were able to learn tukutuku weaving. The workshops were open to any interested person in the UK, whether Maori or non-Maori. These workshops provided an opportunity for people to learn the art of tukutuku weaving, plus the origins of cultural elements and stories that go with this art form and for sharing of skills between the people of Ngati Hinemihi (from whom Hinemihi originated) and the people in the UK (who will be looking after Hinemihi in the future).

The necessary raw materials have been harvested by Ngati Hinemihi in New Zealand over the past two years and were imported into the UK for the workshops. The wananga participants were expected to construct their own tukutuku panel and complete it for its eventual installation in the restored Hinemihi. Sixteen of forty-nine panels required for the redevelopment of Hinemihi were started, and follow up activities to ensure that panels are completed are being organised, with additional panels being produced by Ngati Hinemihi in Aotearoa (New Zealand). This is starting to reveal the durability of the developing social networks initiated at the wananga into visible groupings.

Further wananga are being planned to develop the range of skills required, such as the painting of kowhaiwhai design on the heke (rafters), and the repair and restoration of Hinemihi's historic carvings. Those who have received specialist training will have the skills to contribute to Hinemihi's long-term maintenance and in passing on skills and knowledge to new participants.

8.3 SELECTING AND COLLECTING SPECIAL PAINT FOR HINEMIHI'S NEW TUKUTUKO PANELS

A special type of red paint needed to be sourced for the construction of the tukutuku panels. A sample of the type of paint required was sent to Te Maru O Hinemihi from New Zealand and taken to the Guildford branch of Farrow & Ball. The correct paint was identified (from around 50 different shades) by experienced Farrow & Ball staff. Farrow & Ball has expressed interest in working with the National Trust and Te Maru when work commences restoring Hinemihi in either a sponsorship or some other co-operative role.

9 CLANDON PARK'S 'MYSTERIOUS' EASTER MONDAY TREAT (April 02 2012)

A trio of National Trust volunteers shared some of the secrets of Clendon Park's mysterious Maori Meeting House 'Hinemihi' to the public on Easter Monday, April 9, 2012.

Clendon volunteer stewards Beryl Bartlett and New Zealand-born Ngaire Wadman with Alan Gallop told the story of Hinemihi's unusual history and the significance of Hinemihi's carvings and the craftsmen who originally created them. Visitors had a rare opportunity to go inside the meeting house which is normally closed to the public. . About 200 members of the public and National Trust came to the talks.

10 MAMALU -ARTIST FUNDRAISER OCTOBER GALLERY (March 2012)

As part of the evenings programme Rosanna Raymond gave a talk on Hinemihi and the Restoration project to accompany the showing of "Te Whakapapa Whānui o Hinemihi o te Ao Tawhito" created by Rīhari Keane and Skyla Love, two emerging artists and members of the London Māori cultural club Ngāti Rānana, they collaborated to create a short film on Hinemihi, exploring what she means to the Māori community living in the UK today.

11 HINEMIHI HUI A HINEMIHI TRAINING DAY AT CLANDON PARK (February 20 & March 28, 2012)

Alan Gallop (Chairman, Te Maru O Hinemihi) and Rosanna Raymond (Deputy Chair Te Maru O Hinemihi) conducted special Hinemihi training sessions at Clandon Park on February 20 and March 28, 2012. Around 70 National Trust volunteers and stewards based at Clandon and Hatchlands Park attended. Each session lasted 3 hours and 15 minutes. Maori *kawa* (protocol) was followed throughout. This included a formal powhiri (welcoming) at Hinemihi, discussion of Hinemihi's story and current role of Te Maru o Hinemihi.

12 THE CONSTITUTION OF TE MARU O HINEMIHI (IN THE EMBRACE OF HINEMIHI) 20 March 2012

The inaugural meeting of Te Maru O Hinemihi was held at the UCL Institute of Archaeology on Tuesday March 20, 2012, a total of 23 people attended.

Te Maru is a voluntary friends group, working in partnership with the National Trust, for Hinemihi's care. The core values of Te Maru are Kaitiakitanga (Guardianship), Manakitanga (Hospitality), and Matauranga (Knowledge).

In conserving Hinemihi, the degree of intervention and alteration of her built structure will need to be justified in terms of increased social benefit for a broad constituency of community groups. In order to answer the question 'if we build it, will you come?', Te Maru o Hinemihi (In the Embrace of Hinemihi) is consulting Hinemihi's People about a range of possible options for Hinemihi's future care. Responses to one of five potential conservation strategies will be gathered by the end of 2012 that will inform the future development of Hinemihi. This is an 'Architecture of 5Rs': R1 repair, R2 restoration, R3 reuse, R4 redevelopment or R5 relocation (see Hinemihi.co.uk for details).

The resultant conservation response will seek to balance the opportunities and constraints of the cultural and physical landscapes that surround Hinemihi and Clandon Park. Up until 2011, the preferred option developed in consultation by the National Trust Hinemihi Project Steering group was 'R4': Redevelopment: the provision of services that will enable Hinemihi to be used all year-round as a meeting house, including a new floor, heating, lighting, and a new roof. To achieve this, a service building and detachable awning are being proposed, which will support the function of Hinemihi as a marae. This is consistent with the views presented from Ngati Hinemihi and has received the support of the British based Maori diaspora represented in the National Trust stakeholder group. This formed the basis of a UK Heritage Lottery Fund bid for Hinemihi that was rejected in March 2011,

If there is insufficient interest in developing Hinemihi as a functioning marae, then an understanding of the desired level of use is required in order to plan future investment. The eventual approach will define the nature of Hinemihi's relationship with her community, based on the degree of interaction. If there is insufficient interest in developing Hinemihi as a functioning marae, then an understanding of the desired level of use is required in order to plan future investment. The eventual approach will define the nature of Hinemihi's relationship with her community, based on the degree of interaction. The choice between, repair, redevelopment or relocation will reflect the vitality of Hinemihi's community in Britain

List of Te Maru committee meetings (hosted either at UCL Institute of Archaeology or WHAT_architecture offices)

22 November

8 November

18 October

19 September

8 August

24 July

5 July

21 June

29 May

15 May

29 March

20 March AGM

Website (Hinemihi.co.uk) and Facebook page was set up on 8 August 2012 and provides a virtual marae for Hinemihi.

13 HINEMIHI'S ROLE IN ORIGINS: HERITAGE OF FIRST NATIONS PROJECT 2011-2012

13.1 Origins Festival: Maori Heritage Project

Origins: Heritage of First Nations is an oral history project collecting personal stories of members of indigenous and First Nations communities from around the world now living in the UK. These are stories of travel and migration, of tradition and change, of split identities, of family and community. But they are all stories that sit within the oral traditions of the communities from which they emerge.”

This project was funded by the HLF and is available as a downloadable archive on the projects website, you will find many personal stories from the Maori community in London (<http://www.originsproject.org.uk/>). As part of the project artist Rosanna Raymond was asked to develop a programme for use in schools, Raymond was able to use Hinemihi and her story as a way to help London school children to tap into their own cultural heritage whilst learning about Te Ao Maori, on the site you will find an education resource pack which can help teachers and students to explore issues that surround Hinemihi and her life here in the UK (<http://www.originsproject.org.uk/learning-centre>)

13.2 Intercultural encounters

The long-term care of Hinemihi provides the opportunity for an open inter-cultural process that can derive real benefits for communities around Hinemihi. In doing so, it is possible to challenge some of the traditional representations of indigenous peoples as non-viable static cultures, rather than progressive contemporary communities, represented by Ngati Hinemihi and Britain's Maori Diaspora today. This intercultural encounter is critical in a multicultural society seeking to understand what it is to be British

Hinemihi provides an opportunity for visitors to Clandon to encounter Maori culture and consider how Britain's past colonial relationships have a legacy today. The material status quo of Hinemihi at Clandon Park could be seen to represent an acceptance of prevailing power relationships and prevailing inequities, as a contemporary reflection of past relationships. Contrary to British based Maori who have focused on Hinemihi's role as a marae, a survey conducted in 2003 concluded that National Trust visitors see her in terms of the whole estate, and 'decidedly as part of British colonial history and wider dominance'. There is the potential for visitors to Hinemihi at Clandon Park to be exposed to a different world, beyond the traditional compensatory view of the past making us feel better about the present. Our ability to transcend established cultural norms and incorporate other worlds, exposes our own sense of identity. The long-term care of Hinemihi provides the opportunity for an open inter-cultural process that can derive real benefits for communities around Hinemihi. In doing so, it is possible to challenge some of the traditional representations of indigenous peoples as non-viable static cultures, rather than progressive contemporary communities, represented by Ngati Hinemihi and Britain's Maori Diaspora today. This intercultural encounter is critical in a multicultural society seeking to understand what it is to be British .

14 WAY BEYOND THE REEF, RICH MIX (June-July 2011)

Rosanna Raymond created an inspiring photographic installation at Rich Mix, commissioned for Origins 2011. Meditating on the festival's themes of movement and migrations and the ongoing Polynesian presence in the UK, into the context of contemporary London. Hinemihi's presence featured heavily throughout the installation and many people were amazed at the thought of her presence here in the UK

15 MATARIKI KI TUA, RICH MIX, EAST LONDON (June 2011)

A one night celebration of Maori New Year through the arts, for the Origins Festival curated by Rosanna Raymond featuring a variety of performance and art forms from the UK based Polynesian community as well as Cecilie Graversen's "Between Hinemihi and Other Things" and the performance that accompanied "Te Whakapapa Whānui o Hinemihi o te Ao Tawhito" this night was cited as a highlight of the Origins Festival by Melanie Scagliarini reporting for the Community Channel.

16 KS10-Kurt Schwitters Autumn School, Cylinders Estate, Elderwater, Cumbria (1-3rd October 2010)

Re-Contructions; The Legacy of the Merz Barn and Kurt Schwitters. Seminars and Exhibition Programme: Exploring Schwitters' Merz Barn Project and Its Legacies in Modern Architecture and Contemporary Art Practice.

Rosanna Raymond presented a 30 minute paper at this International conference with a visual essay on Hinemihi and the restoration and outreach projects.

17 SHARING WITH HINEMIHI (May- September 2010)

'Sharing with Hinemihi' represented the second phase of whareNOW. This was hosted by UCL Institute of Archaeology, National Trust and WHAT_architecture and developed by Rosanna Raymond through a series of wananga that took place on weekends between May and September 2010. This considered how Maori and others feel when they are with Hinemihi. This involved participants from the British based Maori & Polynesian Community, members of the National Trust, members of the public local to Clandon and UCL. It involved additional whanau in New Zealand through telephone and Skype links. The wananga focused on themed dialogues that reflected on aspects of Maori tikanga related to activities on the marae. The openness of Hinemihi, as a Maori building where other cultures are welcomed, differs from the monocultural activities that are more common on hapu marae in New Zealand. Hinemihi's pan-tribal quality, moving beyond urban marae in New Zealand, was identified as a unique characteristic. She can be seen to bring all New Zealanders (both Maori and non-Maori) in Britain together (Ricini 2005). The workshops culminated in 'Staying with Hinemihi', a noho marae (sleep over) that took place in August 2010. The ability to hold events that span several days, is a key element of functioning marae in New Zealand. For the first time in 124 years, Hinemihi was kept awake with the sounds of her people sleeping inside her. Despite Hinemihi's location within the Clandon Park visitor attraction, it had been possible for Hinemihi to function in the way meeting houses do in New Zealand.

The event involved:

- *Making the Marae /Setting up camp: whare wananga (learning house), whare manaaki (place for hospitality), whare tapere (place of entertainment) & wharepuni (sleeping house)*
- *Karakia (Blessing)*
- *Whare Wananga: Making Hinemihi's People: Introducing the Hinemihi Project, Hinemihi stories, Te Arawa waiata/pokeka (Te Arawa songs), Painting Hinemihi by numbers: group artwork, Star Gazing-learning aspects of traditional Polynesian navigation methods.*
- *Whare manaaki: Hakari (feast)*
- *Whare tapere: Po whakangahau (night of entertainment)*
- *Wharepuni: Noho marae (Sleep Over)*
- *Parakuihi (Breakfast)*
- *Poroporoaki (Farewell).*

29-August-2010: Paint By Number / Archaeology of Colour Workshop at Clandon and presented by Anthony and Maui Hoete

The Painting Hinemihi by numbers group artwork is worth considering briefly as it can be said to represent the different outcomes of different ways of working. The painting by numbers design was developed by WHAT_architecture, based on a colour pallet of the 1880s Hinemihi, as identified in paint analysis carried out at UCL.

- The unpainted canvas reveals structure of the planned project, clearly laid out.
- The computer generated painting reflects a predicted project outcome based on a well-managed and executed project that matches its identified aims clearly and accurately.
- The final image represents the results of a community led project, with different ways of working we need to accept different outcome, here it is more difficult to stay between the lines, but no less beautiful.

Based on collaboration with visual artist Cecilie Gravesen (www.ceciliegravesen.com). Cecilie attended the Sharing with Hinemihi workshops and produced an art piece entitled “Between Hinemihi and Other Things “. This is part of an on-going collaboration with Cecilie and Central St Martins Art School

18 whareNOW (2009-2012)

whareNOW was formed as a partnership between British based Maori & Polynesian Community and University College London (UCL). Its aim was to develop shared community research objectives that nurture, investigate, and document the developing relationships between Hinemihi and her people. This attempted to transcend Hinemihi’s physical isolation at Clandon Park, to ensure Hinemihi is incorporated more fully into the life of her people in New Zealand and her community in Britain¹.

The structure of whareNOW reflected the priorities that were identified through a dialogue between the people connected to Hinemihi. ‘It is a part of sitting down and talking with the people and seeing what they want in the first place’ In response to the priorities of the participants from the Maori Diaspora, the first activity delivered was a series of wananga to engage parents and children from Te Kohanga Reo o Ranana with Hinemihi. This differed from the priorities of the heritage conservation participants, who had identified the need for wananga to develop skills and knowledge directly related to the proposed conservation activities (such as weaving, carving, and painting workshops. If you ask what people want, the response is likely to be different from what you might expect, which reflects a difference between a people-up-approach to community participation and top-down process more common within the authorised heritage discourse whareNOW was seen as the first stage in a series of events to increase interaction between Hinemihi and her people, as the necessary precursor to the development as Hinemihi as a cultural centre for Maori culture in Britain. Additional aims of establishing a digital marae (website) and the provision of artist exchanges and artist residency at Hinemihi represented a longer term ambition of the whareNOW project.

19 BEING WITH HINEMIHI (January-July 2009)

The first whareNOW project was ‘Being with Hinemihi’, a series of five activity sessions that took place between January and July 2009. These were designed by Rosanna Raymond in consultation with parents and teachers from Te Kohanga Reo o Ranana. This involved relocating Kohanga reo

school sessions to UCL and Hinemihi. The activity sessions explored the relationship between British based Maori families and Hinemihi to reflect their relationship with home and Britain.

02-February-2009: Colour Me in Workshop held at Clandon and presented by Rosanna Raymond Anthony and Maui Hoete

The sessions included storytelling, spoken word, song, music, physical activity, visual art, to articulate feelings of what Hinemihi means to her people. These sessions fed into the development of a performance with Kohanga Reo in which each element of the house and parts of the body that make up the ancestor were named and developed into an interpretation of the movement of the house parts. In doing so 'ko au te whare' (I am the House) became a direct link with the architecture of the building, her people becoming the embodiment of the building enacting the living ancestor. 'Ko au te whare' has since been performed at several venues and many occasions, such as at Hangi celebrations at Hinemihi, at cultural festivals and academic conferences. 'Ko au te whare' has now become an important learning resource that has been used with children from diverse cultural backgrounds, for example with the Origins: Heritage of First Nations project.

Participation in this project revealed several insights: for the tamariki (children), events at Hinemihi meant an opportunity to spend extended time with family and friends; even though Kohanga children do not whakapapa to Hinemihi, she is a fundamental part of their lives. Their homeland marae may be geographically distant, but becomes familiar through their engagement with Hinemihi.

There are however practical and social limitations for using Hinemihi as 'London's marae'. This includes; the lack of facilities and discomfort of using Hinemihi in her present condition, Hinemihi's distant location (30 miles outside London), the lack of genealogical connection with most British based Maori, and the changing demographics of Maori Diaspora, all contribute the peripheral rather than central role that Hinemihi currently has within the functions of Ngati Ranana and Kohanga Reo o Ranana.

The consequence of this series of workshops targeted at peoples's engagement with Hinemihi has acknowledged a central role for a specifically constructed community that go beyond Maori. This reflects the experience of many contemporary New Zealand marae communities, which although are primarily genealogically connected to that place, also includes those who earn the right to be involved by their participation and by association to those who are genealogically connected. 'On a working level, it is often proving acceptance by doing....by earning the right'. Guidance from the tangata whenua and respect for the traditional authority of the iwi is fundamental, however in addition, a system is required that allows people to belong with differing levels of involvement.

The formation of Hinemihi's People is an attempt to identify key actants and provide a structure for people to sustain their involvement through the conservation project and onto Hinemihi's role as a functioning marae. The gelling of people into groups (sharing an ideology) and the transformation of these time/event specific formations into an enduring structure through the institutionalising of networks, supports the prevailing relationships between people and things and helps to ensure that these evolve through time. The community endures through the accumulation of group experiences with shared futures, despite having limited shared memories and history, and even though the individuals come and go.

'Being with' and 'Sharing with' were attempts at examining the process of community building in response to the aspirations to develop Hinemihi as a functioning marae. This sought to evaluate the current level of engagement and encourage further participation of Hinemihi's people. The traces of social connections become evident in the controversies about the boundaries of group formation that reflected the limited ability of the Maori Diaspora has to commit to using Hinemihi. The provision of workshops that exchange tangible skills for people's voluntary time is seen to be a powerful tool in engaging people. This has been the case with Annual Hinemihi Maintenance Days that help to generate individual responsibility for involvement in Hinemihi's care. This activity has become a fixture in Hinemihi's calendar since 2004, with volunteers from British Maori Diaspora working with volunteers from UCL Institute of Archaeology and National Trust to clean and care for Hinemihi, and help in keeping her warm.

20 CONSULTATION MEETINGS OF THE HINEMIHI PROJECT STAKEHOLDER GROUP (2004-2010)

- Hinemihi discussion day Clandon Park, Regimental Room 21 November 2004, 9:30 am - 4:00 PM
- Hinemihi vision day Clandon Park, Regimental Room 24 September 2006, 9:30 am - 3:00 PM
- Hinemihi meeting Clandon Park Upstairs Meeting Room 9 November 2007 , 1:30 – 5:00 pm
- Hinemihi Project Steering Group meeting 32 Queen Anne's Gate 29 September 2008, 9:30 – 11:30 am
- Hinemihi meeting Clandon Park Visitors' Room 9 December 2008, 3:00 – 6:00 pm
- Hinemihi Steering Group meeting Institute of Archaeology, University College London 28 November 2009, 09:00-12:00
- Hinemihi Steering Group meeting Clandon Park 7 December 2011 12:30-5:00

21 HINEMIHI PRESENCE IN THE WELLCOME TRUST GALLERY MAORI CASE, BRITISH MUSEUM (2008)

As part of the community consultation process in the creation of the new Maori Case for the Wellcome Gallery which focused on the Marae, Rosanna Raymond suggested that an image of Hinemihi should be used as she was a living meeting house, that people could access in the UK, this idea was accepted by the British Museum and the National trust and Ngati Hinemihi and an image of her and Ngati Ranana taken by Scott Boswell also a member of Ngati Ranana features in the new Maori display case. This image has been an important aspect of peoples encounter with Hinemihi, especially when participants get the opportunity to experience a whare outside the boundary of the museum case, which is the where most people experience Maori culture in the UK

22 WAITANGI CELEBRATION, PRESENTED BY SPACIFIC, CARGO (February 6 2006)

Waitangi Day commemorates the signing of the Treaty of Waitangi in 1840 between Maori Chiefs and the British Government/Crown, which established British law in New Zealand while at the same time guaranteeing Maori authority over their land and culture. It has since become New Zealand's National Day.

At this London celebration, held at the night club in East London, Anthony Hoete (Te Maru committee member) and Rosanna Raymond presented a large scale poster with information about Hinemihi and gathered signatures from those who read it. This was then used with Ngati Ranana to reinvigorate discussions about the project, where it was signed again by club members.

23 HINEMIHI DEBATE NEW ZEALAND HOUSE PENTHOUSE (2005)?

24 NGATI RANANA HINEMIHI HUI, NEW ZEALAND HOUSE (2004)

Ngati Ranana appoint an official Hinemihi representative after a special hui in 2004, this meeting was well attended by many present and past members of club with an estimated 60 peoples attending the meeting which set the boundaries and responsibilities regarding Ngati Ranana representation for the Hinemihi Restoration Project meetings, it was here that we agreed that our position as a whanau and this was to uphold and support the wishes of Ngati Hinemihi.

25 PHYSICAL FABRIC SURVEY OF HINEMIHI (June 9-11 2003).

Dean Sully UCL Institute of Archaeology August 2004. This included the a visitor survey Malkogeorgou, P 2003, 'Hinemihi: visitor reaction to Hinemihi, Clandon House 10/06/2003–11/06/2003', unpublished UCL, Institute of Archaeology report.

26 DEDICATION OF NEW CARVINGS BY NGATI HINEMIHI (June 1995)

Ngati Hinemihi work party of 7, led by Jim Schuster, install new carved pare and whakawai (lintel and door posts), and window pare (lintel). Reinstalled recently discovered original carvings, carried out restoration of existing carvings, repair and restoration work of other elements of the whare (house), including repainting. Dawn ceremony for the blessing of the new carvings was held June 9 1995, and attended by Lord Onslow, the NZ High Commissioner and a large delegation from Ngati Hinemihi in NZ.

September 1993 – Visit by Jim Schuster and his family, of Ngati Hinemihi, to record measurements for replacement/new whakairo (carvings) for the doorway and window. Overall condition assessment and sent to Clandon Park manager Dixon Asquith. Measurements taken for proposed tukutuku panels. Visit is documented in Alan Gallop's book 'The House with the Golden Eyes'.

27 CELEBRATIONS OF 100 YRS. OF HINEMIHI AT CLANDON PARK (June 1992)

Celebrations of 100yrs of Hinemihi at Clandon Park attended by a Ngati Hinemihi delegation.

28 NZ MAORI ARTS AND CRAFTS INSTITUTE DELEGATION TO HINEMIHI (1986)

NZ Maori Arts and Crafts Institute delegation, including Emily Schuster of Ngati Hinemihi, visit Hinemihi while on a promotional tour in the UK. This visit signalled the beginning of strengthening relationships between the National Trust and Ngati Hinemihi in New Zealand. (Visit is documented in Alan Gallop's book 'The House with the Golden Eyes').

29 DOCUMENTS/PRESENTATIONS ASSOCIATED WITH THE CONSULTATION PROCESS (1998-2012)

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