

Wednesday, 18 September 2013

DRAFT Expression of Interest for HLF

Title of Project:

A Maori Space in a British Place: Reviving the Hinemihi *marae*¹

What is the heritage your project will focus on?

The project focuses on Hinemihi o te Ao Tawhito (Hinemihi of the Old World), the historic Maori meeting house at Clandon Park, a National Trust estate in Surrey. The building is in a sad state of disrepair and in urgent need of restoration (cultural and physical) in order to make her suitable as a centre for the wider community.

Today Hinemihi comes to us on an extraordinary journey that starts with her construction in 1880 by the Ngāti Hinemihi people of Te Wairoa, New Zealand (*Aotearoa*). This journey includes her² role as a Ngāti Hinemihi *marae* (meeting place) and her survival as a place of sanctuary in 1886 from the devastating Mount Tarawera volcanic eruption. Her story continues with her relocation in 1892 to Clandon Park as an ornamental garden building and a souvenir of the fourth Earl of Onslow (Governor of New Zealand 1889-1892). In this journey, she has been viewed as a tourist attraction for early visitors to New Zealand, an exotic curiosity, a summer house, a nurse, an image on a banknote, a legacy of colonialism, and an ethnographic art object. She has been cared for as a *whare tupuna* (ancestral meeting house), a Grade II Listed Building next to a Grade I listed building, as a National Trust property, and as Ngāti Ranana's (London Maori Club) adopted *wharenuī* (meeting house). Increasingly she is understood as a Maori ambassador at the centre of a transcultural partnership between British people and New Zealanders.

This partnership aspires to see her transformed from a vulnerable historic building into an active *marae* (meeting place) and a cultural space in which Maori culture can be lived through performance, practice, ritual and learning in Britain. Hinemihi's impact on her people has become the inspiration behind current proposals to revive the Hinemihi *marae* as a dynamic and vibrant place in regular use by diverse groups of people, a learning centre for Maori culture and other activities in Britain.

Hinemihi is unique as the only Maori meeting house in the UK, only one of four historic meeting houses that exist outside New Zealand and the only one in disrepair. Her carvers, Wero Taroi and Tene Waitere, are now regarded as being among the greatest Maori carvers whose work is exhibited in leading museums of the world.

¹ Please see Appendix 1 for a glossary of Maori terms used in this proposal

² Maori meeting houses (*wharenuī*) embody the ancestors of their tribal groupings (*iwi*) and therefore are referred to as individuals; Hinemihi as a female is referred to as "her".

She enhances Clandon Park's historical significance, and continues to receive great interest from students, academics, anthropologists, historians, National Trust members and curious visitors from across the world. Her links with Clandon Park and the Onslow family are clearly manifest today in her location on the east lawn to the side of the Palladian mansion. She is historically important because of her place within her British colonial past.

She is culturally important as she embodies significant values, customs, social structures and practices of Maori people. The structure of a *wharenui* (meeting house) represents the human body - usually an ancestor of the tribe. Carved meeting houses document the tribe's ancestral origins and relate stories and legends of that tribe. In the case of Hinemihi, her built structure represents a living ancestor of the Ngāti Hinemihi people, the warrior Hinemihi; grand-daughter of Tarawhai. As a living being, Hinemihi needs to be kept warm by interaction with her people. This interaction is currently limited due to Hinemihi's poor condition and her inability to support the necessary functions of a *marae*.

The *marae* is a specific Maori cultural concept that has been exported to the world. It is a public place where people come together, as a means of acknowledging cultural difference and diversity. The *marae* formalises space and ritualises the encounter between different groups of people in order to examine difference, with the goal of forming friendships and resolving conflicts. A variety of exchanges and interactions take place between people and buildings directly, as the buildings of the *marae* are not merely genealogical representations of ancestors, but are themselves living ancestors.

A functioning *marae* is a space enclosed by a community of three buildings including: the *wharenui* (meeting house), a dining hall and cooking area (*whare kai*), a toilet area and shower block (*wharepaku, wahi horoi*).

In her current form, Hinemihi consists of a rectangular building with a footprint approximately 8 m x 6 m, with wooden elevations and a thick thatch roof. containing most of her original carvings dating from the late 19th century. Much of her structure dates from her time at Clandon Park. As a vulnerable painted wooden structure that has stood in the open air continuously since 1892, Hinemihi requires regular, routine maintenance and periodic extensive interventions.

Such an intervention is required now as she is at risk both physically through the poor condition of her built structure, but also culturally due to the impact of her poor condition which limits her interaction with people.

Describe what your project will do

The Hinemihi project is an integrated heritage vision to develop the Hinemihi *marae* at Clandon Park as a living space for local community organisations (such as schools, colleges, local history clubs, faith groups, scouting/guiding organisations, women's groups, book circles and discussion groups) and Maori cultural practice. The spirit of

the Hinemihi *marae* is as a place of welcome, in which visitors will encounter a Maori world. This welcome will be evident in the openness Hinemihi will offer to diverse groups of people, which is at the heart of the on-going project to care for her.

The Hinemihi *marae* is a place where people can come together to meet and explore the dignity of difference; a safe space to experience another's cultural world, while reflecting on one's own cultural identity. We believe such cultural engagement is essential in a multicultural Britain seeking to understand itself.

The preferred proposal for the future conservation of Hinemihi *marae* includes the provision of support services that will enable her to be used all year-round as a *marae* and to reach a level of economic resilience. To achieve this, a new floor, heating, lighting, insulation and a new roof are being proposed for the *whare tupuna*. In addition, a *whare manaaki* (service building, with showers, toilet and kitchen), and *wharau* (performance and dining shelter) are proposed to support the functions of the Hinemihi *marae*.

This approach has been developed as part of a long term conversation with Hinemihi's people (formally since 2004) and a targeted consultation process from 2012 to 2013. Responses to one of five potential conservation strategies were sought to inform the future approach for Hinemihi. The results of the survey revealed a clear preference for the development of Hinemihi's *marae*, with the provision of services, as the preferred option for her sustainable utilisation and long-term care.

Reviving of the Hinemihi *marae* includes three key work areas:

Conservation of the *whare tupuna* (ancestral meeting house)

The need for a major repair of Hinemihi's built fabric has been apparent for a number of years. This has been mapped out in a 2004 physical fabric survey carried out by University College London, who continue to monitor the building on an annual basis. The need for a major restoration of Hinemihi has become apparent in order to deal with structural damage, and to mitigate water ingress through her deteriorated roof, to replace roof supports that have become damaged or decayed, and to remedy a breakdown in the protective painted surface of her carvings. The loss and de-lamination of paint and the presence of cracks within the surface of the carvings allow water to penetrate into the wooden surface resulting in further deterioration. Biological deterioration is evident in lichen and algal growth on the external surfaces, insect activity within the walls and roof structure and extensive animal activity in the walls, roof, and floor. *Currently she is at serious risk.*

While we have instigated community based activities to help with routine cleaning and maintenance (annually since 2004), and have carried out minimal interventions to mitigate against further deterioration (a programme of work was carried out in

2005), we have not had the resources, nor (until now) an agreed consensus to fully restore her structure.

Through this project we plan to totally dismantle Hinemihi and reassemble her. This process is consistent with previous interventions and the practice of historic meeting house conservation current in New Zealand. This will allow us to adjust Hinemihi's structure to reflect our current understanding of her past states.

She has gone through several physical manifestations while in the UK, and we have detailed archival documentation of Hinemihi, especially for her time shortly after her construction in New Zealand. At that time, she was bigger than she is now, so we would like to extend her to her original New Zealand size (she is around one-third shorter at Clandon Park). Hinemihi's Norfolk Reed thatched roof also needs replacing with a more appropriate shingle roof and her carvings restored.

In order for Hinemihi to be used by diverse groups of people, she needs to be sympathetically updated to 21st century standards. Electricity will be installed to allow for lighting and conservation heating, plus appropriate insulation will be added. Hinemihi's earthen floor will be replaced by a more permanent material with 'underfloor' heating to provide a comfortable space for year-round activities and meetings.

Through the provision of necessary support services to care for people using the Hinemihi *marae* the deconstruction and reconstruction allows the vision to be realised.

Creation of Hinewai³, *whare manaaki (house of hospitality)*

In order for the Hinemihi *marae* to function effectively, we plan to build a small, discrete *whare manaaki*. Hinewai (named after Hinemihi's daughter) will provide a space for a kitchen, toilets, and showers that will be separate, but associated with the *whare tupuna*.

The *whare manaaki* will be located to the rear of the *whare tupuna* and will be embedded in the landscape and not visible from the rest of Clandon Park. The architectural strategy for the *whare manaaki* will be one of 'sustainable heritage' or *tangata whenua*: being of the land. We will aspire to a BREEAM Excellent rating through renewable and waste resource management.

The *whare manaaki* is key to providing hospitality at the Hinemihi *marae*, and will ensure that events and activities at Hinemihi can be facilitated and self-contained. Whether we are hosting a meeting, catering for a school group, holding a learning activity (*wananga*), or accommodating an overnight stay (*noho marae*), the service area will make it possible to use Hinemihi as a fully-functioning *marae* with an ability to generate income for its own economic sustainability/resilience.

³ The naming of these buildings establishes the interrelationship between the living buildings of Hinemihi's *marae*. The stories of these people connect us now with the stories of the past.

Creation of Rangipare, *wharau* (temporary dining/performance space)

In order to increase Hinemihi's capacity, we plan to create a temporary awning (*wharau*) which could be erected in front of Hinemihi to create a performance or other space as needed. Rangipare (named after Hinemihi's sister) would be separate from Hinemihi, and would be semi-permanent in the sense that the anchors for the structure would be in the ground, but the awning would be taken up and down as needed. This would enable Hinemihi to be used year-round, and throughout Britain's unpredictable summers for activities in and around Hinemihi.

Consensus

Hinemihi's people⁴, includes the London-based Maori community, Hinemihi's friends group Te Maru O Hinemihi (constituted in 2012), and representatives of Ngāti Hinemihi (Hinemihi's source community in New Zealand), working with the Pouhere Taonga /New Zealand Historic Places Trust, and the National Trust. They have all been instrumental in developing this vision for Hinemihi and will continue to be actively involved in the project planning and delivery. The formal process of dialogue and consultation since 2004 represents a considerable investment of time and resources from these volunteer organisations.

Learning and Engagement

The restoration of a community's meeting house in New Zealand has been seen as a catalyst to build capacity in local people, and encourage the transfer of knowledge and cultural practice. Building new relationships between people and objects is an essential part of conserving heritage. Restoring Hinemihi as a functioning *marae*, brings people together, to enjoy and share experiences, and to care for the space. This process allows us to embed an ambitious participation, learning, and engagement programme within the conservation project and onto the long-term operation of the Hinemihi *marae*.

Hinemihi's unique story is inspiring: she saved over 50 lives in New Zealand during the eruption of Mt. Tarawera (where over 100 other people died). She was transported across the world from New Zealand to Surrey, and has resided at

⁴ 'Hinemihi's People' includes:

The descendants of the originating community in New Zealand; *Ngati Hinemihi hapu* (the Hinemihi sub-tribe), and associated *iwi* (peoples) including *Te Arawa*, *Ngati Tuhourangi*, and *Kereopa whanau* (Descendants of Tene Waitere)

The British Public; National Trust staff, volunteers, members and visitors, academic staff and students, the Onslow family, artists, weavers, carvers, and local residents living in and around Clendon

The British New Zealand, 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*, *Kiwa & Manaia* (Maori Cultural Groups), Beats of Polynesia (Polynesian Cultural Group), New Zealand High Commission, New Zealand Society, Pacific Islands Society, The New Zealand Business Women's Network, New Zealand Women's Association, Kea – New Zealand's Global Talent Community, The Link Foundation, New Zealand Studies Network, New Zealand Universities Graduates Association, etc.

Clandon for over a century. Her location is a reminder of the complex politics that entangle British and Maori cultures.

In her current condition, there is limited access to Hinemihi and we feel there are many facets to her history that we could use to engage with National Trust visitors and the British public - *but we need year-round access in order to achieve this.*

Hinemihi has been the focus of regular intercultural encounters since her construction in New Zealand in 1880. Hinemihi 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 since 1995. This has included annual events such as:

- 'Te Kohanga Reo o Ranana (London Maori Language School) Annual *Hangi*'
- 'Maori and Pacific Day of Dance'
- '*Kaitiakitanga* Hinemihi Maintenance days'
- *powhiri* (formal welcoming) of the New Zealand Olympics team attending London 2012
- *karakia* (blessing) as part of communal and individual Maori cultural practice.
- It has also been used for educational days for schools, public talks and media events.

We have recently conducted audience development work, to help steer our plans. However, our experience indicates that Hinemihi can once again (as she was when in New Zealand) be a focus for cultural encounters, learning workshops, gatherings and group meetings, community celebrations, which will significantly add to the visitor experience of Clandon Park. This is in line with Hinemihi's original purpose as a place to meet, to learn, to socialise, to reflect and rest.

The Hinemihi *marae* will be enjoyed by National Trust visitors, community groups, schools and the New Zealand community as well as those interested in learning about Maori or Polynesian culture. This is consistent with Hinemihi's original purpose as a public place where important issues were discussed, group identities affirmed, relationships confirmed, births and marriages celebrated and the dead mourned. Unusually for a meeting house, Hinemihi was originally built in New Zealand to also be used by Maori to entertain tourists. In reviving this role, we have the potential to bring the Hinemihi *marae* full circle. In doing so, Hinemihi at Clandon Park can perform the role that *marae* today provide for communities in New Zealand.

The development of the Hinemihi *marae* provides opportunities for visitors to Clandon to encounter Maori culture and consider how Britain's past colonial relationships have a legacy today. There is the potential for Hinemihi's visitors at Clandon Park to be exposed to a different world. Our ability to transcend established cultural norms and incorporate other worlds, reveals our own sense of identity. This intercultural encounter is fundamental to the role of a *marae*, and is critical in a multicultural society seeking to understand what it is to be British.

Activities being considered include: *[refer to the audience development plan]*

- Conservation and creative residencies, internships, training workshops (for weaving, carving, painting and restoring, etc.). This has been piloted with several community-based events, such as 'Being with Hinemihi' in 2009, and 'Sharing with Hinemihi' in 2010. The most recent of these has been with a series of *Tukutuku* weaving workshops in 2012-3, in which participants were taught Maori weaving skills and have been able to produce *tukutuku* panels (*decorative internal woven wall panels*) that will be incorporated into the restored Hinemihi.
- A formal education programme for schools which link school activities to all areas of the national curriculum, with learning resources, pre and post visit activities and visits to Hinemihi. Develop interactive school sessions such as, '*ko au te whare*' 'I am the House'. Previous experiences at Hinemihi in 2011 as part of 'Origins: Heritage of First Nations "Border Crossings"' (funded by the Heritage Lottery Fund) demonstrated how powerful Hinemihi could be as a means of getting students of all ages to reflect on their own culture, while considering one that is different to their own. This has also proved highly successful with regular visits to Hinemihi by Clandon School who have expressed a wish to regularly use Hinemihi as a classroom.
- An informal learning and engagement programme, which will include live Maori and Polynesian performance, family activities, workshops and lectures.
- Improved interpretation in Clandon Park about its link with Hinemihi and her history.
- Improved online engagement through updated National Trust website information and Te Maru o Hinemihi website/ social networking. This will include an app that presents extracts of oral histories from local Clandon and Maori communities, research, photographs and information about the Maori world embodied by the Hinemihi *marae*.
- Audio-visual interpretation of Hinemihi for visitors to Clandon, to provide the opportunity to experience the sounds and sights of a Maori *powhiri* (welcome), and help people understand what Hinemihi is all about.
- Training for volunteers to provide tours of Hinemihi.

(add to this in response to Audience engagement research)

Initial feedback from the audience development work done with visitors to Clandon demonstrates that Hinemihi provides a window into a different world; a world that visitors are currently denied but are fascinated to learn more about.

Consequences of not carrying out this work

The proposed project represents a once in a generation opportunity to ensure that Hinemihi has a viable cultural role in contemporary Britain. If this opportunity is not realised then it is likely that less palatable options (for Hinemihi at Clandon Park) may need to be considered.

When the Hinemihi project was submitted to the Heritage Lottery Fund in December 2010 for decision in March 2011, the capital, conservation and professional fee costs (including the new service area), were considered high, and the need for these were insufficiently explained. In particular, the project did not demonstrate sufficiently how HLF's essential learning criterion would be met.

Since then we have consulted with Hinemihi's people extensively through online surveys and one-on-one as part of our community building events. These have generated a consensus around the need to provide support services for the Hinemihi *marae*. The proposed service building itself represents a relatively small percentage of the overall project cost. It will enable us to generate revenue through commercial activities, which will contribute to the sustainable management of the Hinemihi *marae*.

The viability of the long-term care of Hinemihi rests on maintaining this consensus. If Hinemihi cannot be developed as a *marae*, then it is likely that more radical calls for relocation and repatriation will be made. It would, therefore, be very helpful if the HLF could provide us with a clear steer on the viability of resubmitting the new service area, which we consider central to our vision, as part of a renewed HLF application.

If we do not carry out this work to develop the Hinemihi *marae* there is a real risk that Hinemihi's decline will continue as observed over the past 33 years, since her last major restoration. Hinemihi's state of repair has been used in the past to justify claims for relocation and change of ownership. Hinemihi's role as a Maori space in a British place is used as a means to justify her continued location at Clandon Park and the legitimate ownership by the National Trust. If we are unable to care for Hinemihi in a way that has the support of Maori communities in Britain and New Zealand then there will be renewed calls to relocate her back to New Zealand. This would be a great loss to Clandon Park's potential to engage a diverse audience. It will also remove Hinemihi's significant role as a UK-New Zealand ambassador and sever the connection between the pasts of New Zealand and Britain that link us in the present.

When do you expect your project to start and finish?

Development of the project: June 2014-Dec 2015

Delivery: Dec 2015 – Dec 2016

Appendix 1

Glossary of Maori Terms

| | |
|--------------------------|--|
| Aotearoa | New Zealand |
| Beats of Polynesia | Polynesian Cultural Group |
| hangi | earth oven |
| hapu | sub-tribe |
| Hinemihi o te Ao Tawhito | Hinemihi of the Old World |
| iwi | people, tribe |
| kaitiakitanga | guardianship |
| karakia | prayer |
| 'ko au te whare' | 'I am the House' an interactive performance piece developed by Rosanna Raymond as part of the 'Being with Hinemihi' workshops. This has since been performed at many education and cultural events |
| Manaia | Maori Cultural Group |
| manaaki | to support, take care of, give hospitality |
| Maori | Indigenous New Zealander(s) |
| marae | a communal meeting place. The marae is a public forum where Maori culture can be celebrated. A marae incorporates a complex of buildings and the surrounding space, including the wharenuī (meeting house), with an open space in front (marae ātea), a dining hall (whare kai), a cooking area, a toilet (wharepaku) and shower block (wahi horoi). |
| marae ātea | an open space in front of the wharenuī |
| Maramara Totara | the London Maori weaponry school |
| Matariki | Maori Cultural Group |
| Ngāti | tribal grouping |
| Ngāti Ranana | London Maori Club |
| Ngāti Hinemihi | Te Arawa hapu, descendants of Hinemihi |
| noho marae | sleep over |
| powhiri | formal welcoming |
| tangata whenua | being of the land |
| Tarawhai | Grandfather of Hinemihi |
| Te Arawa | waka or tribal grouping of Ngāti Hinemihi |
| Te Kohanga Reo o Ranana | The London Maori language school for children |
| Te Maru O Hinemihi | Volunteer friend group (In the Embrace of Hinemihi) |
| Te Wairoa | Hinemihi's original location in New Zealand |
| Te Wairoa | Hinemihi's original location in New Zealand |
| tukutuku | decorative internal lattice work wall panels |
| tupuna | ancestor |
| wahi horoi | shower block |
| wananga | learning workshops |
| wharau | temporary shelter |
| whare | building, house |
| whare kai | dining hall |
| whare manaaki | house of hospitality |
| wharenuī | meeting house |
| wharepaku | small house (toilet block) |

whare tupuna
whare wananga

ancestral meeting house
house of learning