



Maori Heritage Project Education Pack



Border Crossings

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Michael Walling, Artistic Director, Border Crossings and Origins: Festival of First Nations
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Esther Dee, Project Assistant
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Robert Sullivan's poem "Captain Cook" which features in his book *Voice Carried My Family* (Auckland University Press, 2005) appears with kind permission on page ...

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Introduction

In 2009 and 2011, **Origins: Festival of First Nations** brought to London some of the world's foremost indigenous musicians, theatre-makers, visual artists, film-makers and cooks, to exhibit and explain, to perform and inform, to debate and celebrate.

Working with London's Māori community and young people in schools, the 2011 Origins Heritage Project deepens participation in and understanding of the heritage of the London Māori, with a particular focus on traditional ceremonies.

The first Māori journey to London was in 1806, and there has been ongoing migration since then. The Treaty of Waitangi bound the relationship between Māori people and the UK, and this continues today. Our heritage project explores traditional forms of ceremony, tracks how these have changed or adapted to life in London, and provides interpretation and learning around them. These rituals and cultural practices help keep the heritage that the UK and Māori communities share a dynamic and living one.

For Māori, the past is located in front (*i mua*) of a person - the future lies behind (*i muri*) where it cannot be seen. Māori, drawing on this customary knowledge, move towards the future with their eyes on the past, which informs their lives in the present. The Origins Heritage Project recognises these ongoing relationships between the past, present, and future, and works with them to generate learning, participation and conservation.

The central themes of this pack are to examine the connection between the Māori people and Britain, and to consider the particular situation of the UK-based Māori community. The pack offers a means for teachers and students to encounter the Māori community – living and present in the UK.

The pack provides information about Māori history, traditions and processes with discussion questions and suggested activities. Through these activities, I hope teachers and students will discover meaningful connections between Māori culture and their own experiences – learning *from* the other, rather than *about* the other. Of course, this reflective approach and many of the ethical questions around engagement with, and preservation of, cultural heritage can be applied to many other cultures and communities.

This resource is an element of the legacy of the Origins Festival, contemporary engagement with ancient yet living cultures.

Gabrielle Lobb
Director, Origins Participation and Learning
July 2011

www.bordercrossings.org.uk
www.originsfestival.com

Britain & The Māori A Special Relationship?

Europeans reach New Zealand

In early October 1769, Cook and his crew reached a southern land that was new to them. For the Europeans, the initial discovery of the east coast of New Zealand was cause for celebration. For the Māori people it was a time of astonishment and fear.

65 years later, the British entered into a treaty with the indigenous population of New Zealand – the Māori – which, though contentious and problematic to this day, did give the Māori certain rights as British citizens. This was in sharp contrast to the experience of the indigenous population of Australia – the British treated Australia as *terra nullius* (unowned land) and simply took over the land.

Earliest Māori Journeys With Europeans

In 1777, two Māori sailed aboard Captain James Cook's *Resolution*, although they didn't reach these shores. Seventeen-year-old Te Weherua and 12-year-old Koa, from Queen Charlotte Sound, volunteered to act as servants to the Tahitian, Omai, whom Cook was returning to the island of Huahine. They were the first Māori to venture beyond New Zealand's shores for many hundreds of years.

In 1806 a Ngāpuhi man, Moehanga, was the first Māori to visit England, where he met King George III. Hongi Hika, the Ngāpuhi chief, was among a group that arrived in England in 1820. He sought an audience with King George IV, worked on a Māori grammar in Cambridge, and obtained muskets in Sydney on his return trip.

We can see that contact between these communities dates back over 300 years, but there are numerous complex threads to the story that this pack will help you to unravel...

Captain Cook

James Cook was an 18th century explorer and navigator whose achievements in mapping the Pacific, New Zealand and Australia radically changed western perceptions of world geography.

He was born on 27 October 1728 in a small village near Middlesbrough in Yorkshire. His father was a farm worker. At the age of 17, Cook moved to the coast, settling in Whitby and finding work with a coal merchant. In 1755, Cook enlisted in the Royal Navy, serving in North America where he learnt to survey and chart coastal waters.

In 1769, the planet Venus was due to pass in front of the Sun, a rare event visible only in the southern hemisphere. The British government decided to send an expedition to observe the phenomenon. A more secret motive was to search for the fabled southern continent - at the time, common belief held that a great southern land must exist to balance the land masses in the northern hemisphere.

Cook was chosen as commander of the Whitby-built HMS Endeavour. Those on board included astronomer Charles Green and botanist Joseph Banks.

Endeavour arrived in Tahiti in April 1769 where Green was able to observe the transit of Venus. Endeavour continued on to New Zealand, and then sailed along the length of Australia's eastern coast, which had never before been seen by Europeans. Cook claimed it for Britain and named it New South Wales. Cook and his crew then returned home, arriving in July 1771.

In 1772, Cook set out on a second voyage (*HMS Resolution*) to look for the southern continent. His two ships sailed close to the Antarctic coast but were forced to turn back by the cold. They then visited New Zealand and Tahiti, returning to England in 1775.

Cook's third voyage was to find the North-West Passage that was believed to link the Atlantic and Pacific oceans.

Unable to find the fabled route, Cook took his two ships south and explored the island of Hawai'i. Relations with the islanders were soured after the theft of a ship's boat. On 14 February Cook tried to take the local leader hostage. There was a scuffle and Cook was stabbed and killed.

Read the potted biography of Captain Cook (above) and the poem on the following Page, then consider:

Who 'owns' history?

Think about the sensitivities of language – did Captain Cook 'discover' New Zealand?

Discuss ways we can remain vigilant to acknowledge both 'sides' of a story.

Captain Cook
By Robert Sullivan

Didn't we get rid of him?

There are far too many statues, operas and histories.

If only I could be a brown Orwell—a Māori Big Bro, find every little caption card in every European museum and scrub it out:

change the wording to,

'This was given to Captain Cook as a token of friendship and should be buried with him',

OR 'This was temporarily given to Caption Cook and would have been expected to be returned on his death',

OR ' Well, actually, Captain Cook stole this',

OR 'The Captain exchanged this for something vastly inferior in value—ha ha for him!'

But even as an extra large bro I suspect the lies are superglued.

The empire that sent him to his death three times has its hero.

Robert Sullivan is a poet of Māori (Ngā Puhi, Kai Tahu) and Irish descent. He currently lives and works in Hawai'i at the University of Manoa with Anne and their two children, Temuera and Eileen.

The Treaty of Waitangi

New Zealand was changing quickly in the late 1830s. British subjects and other Europeans were acquiring land from Māori and had set up valuable commercial operations. Foreign powers, notably the French, were also taking an interest in New Zealand. The British government appointed Captain William Hobson as consul and provided him with instructions to negotiate for the sovereignty of New Zealand and for the setting up of a British colony.

The forerunner of the Treaty of Waitangi was The Declaration of Independence - an international declaration signed on 28 October 1835 recognising the sovereignty of the Independent Tribes of New Zealand. It has a flag to symbolise tribal rights to trade as independent nations. Māori have seen the declaration as British recognition of an independent Māori nation. The Māori chiefs who signed the document, saw it as a guarantee of their independence, a strengthening of their relationship with the British and a promise of protection. However, it is likely that the British had different objectives – they saw it as a step towards making New Zealand a British possession.

The Treaty of Waitangi is the founding document of New Zealand. It is an agreement entered into by representatives of the Crown and of Māori *iwi* (tribes) and *hapū* (sub-tribes). It is named after the place in the Bay of Islands where the Treaty was first signed on 6 February 1840. On that day, more than 40 chiefs signed the Māori copy of the Treaty at Waitangi. Copies were then taken all around the country, and chiefs from many places signed. There were about 50 signing meetings between February and September 1840 and about 540 chiefs gave their agreement. All but 39 chiefs signed a Māori-language copy of the Treaty.

The Treaty was not drafted as a constitution or a statute. It was a broad statement of principles upon which the British officials and Māori chiefs made a political agreement to found a nation state and build a government in New Zealand to deal with pressing new circumstances. Like many treaties, it is an exchange of promises between the parties to it.

The precise nature of the exchange within the Treaty of Waitangi is a matter of debate. There are nine copies of the Treaty at Archives New Zealand, including the Treaty in Māori signed on 6 February 1840. All but one of these copies is written in longhand, and only one is in English. The structure of each follows a similar pattern, but the wording differs. The Treaty of Waitangi Act 1975 includes a text of the Treaty in English. The Waitangi Tribunal has exclusive authority to determine the meaning of the Treaty as embodied in the English and Māori texts.

The Treaty has three articles. In the English version, Māori cede the sovereignty of New Zealand to Britain; Māori give the Crown an exclusive right to buy lands they wish to sell and, in return, are guaranteed full rights of ownership of their lands, forests, fisheries and other possessions; and Māori are given the rights and privileges of British subjects. The Treaty in Māori was deemed to convey the meaning of the English version, but there are important differences. Most significantly, in the Māori version the word 'sovereignty' was translated as '*kawanatanga*' (governance). Some Māori believed that the governor would have authority over the settlers alone; others thought that were giving up the government over their lands but retaining the right to manage their own affairs. The English version guaranteed 'undisturbed possession' of all properties, but the Māori version guaranteed '*tino rangatiratanga*' (full authority) over '*taonga*' (treasures, which can be intangible).

What are rights and why are they important?

Consider the implications of having the treaty translated / drawn up in two languages.

Do you think 'misunderstandings' could have been avoided? If so, how could the agreement have been negotiated differently?

Shortly after the Treaty was signed, Lieutenant-Governor William Hobson proclaimed British sovereignty over the whole of New Zealand. His proclamations were ratified by the British government in October 1840. Under British law, New Zealand became technically a part of the colony of New South Wales. Further constitutional changes in late 1840 and early 1841 made New Zealand a Crown colony in its own right.

The status of the Treaty has evolved over time. Unlike many other countries, New Zealand does not have a constitution in the form of a single document. It has a collection of common laws, customs and legislation that establish the framework of government. The Treaty was the initial agreement that established British authority. This authority was later transferred to the New Zealand Parliament. Māori leaders and people have stressed the Treaty's importance ever since. In recent history, successive governments have recognised the significance of the Treaty in the life of the nation.

Since 1840 governments have taken actions that have resulted in the separation of Māori land, waters and other resources from their owners, generally without proper consent or compensation. Māori have tried to have their grievances addressed, and some early governments attempted to settle their claims. Only some of those claims were addressed, and these attempts are now considered to have been inadequate. Recent governments have recognised that the way some land transactions took place was unjust and left a strong sense of grievance with the original owners and their descendants. In 1975 the Waitangi Tribunal was established to consider claims by Māori against the Crown regarding breaches of principles of the Treaty and to make recommendations to government to remove the prejudice and provide recompense. Since 1985 the tribunal has been able to consider Crown acts and omissions dating back to 1840. This has provided Māori with an important means to have their grievances against the actions of past governments investigated.

What is the legacy of the Treaty of Waitangi?

What does it mean for the Māori and wider New Zealand society today?

What does it mean for the Māori community living in the UK today?

Text adapted from the New Zealand government produced website <http://www.nzhistory.net.nz/> where you can find important documents, background information and downloadable resources.

Online version of Museum Of New Zealand (Te Papa Tongarewa) exhibition about the Treaty including educational resources - <http://www.treaty2u.govt.nz/>.

The Māori & the British Museum

The object shown below can be used to introduce students to important concepts within Māori culture (ancestors; sacred or ritual objects; death), whilst also raising interesting ethical questions around cultural heritage and museum collections.

Acrylic tiki, Māori, AD 2008, British Museum



Personal ornaments, such as this *hei-tiki* neck pendant, have always been significant in Māori culture. They may be passed from one generation to the next as heirlooms, or presented to important visitors. At funerals *hei-tiki* and other treasures may be brought out and placed on or near the coffin as representatives of ancestors who have passed on.

This acrylic neck pendant, *Te Aonehe*, was made by Māori artist George Nuku and shares a name with his son. Giving an ornament or weapon a personal name connects it with a particular tribal genealogy and increases its spiritual power.

It was donated to the British Museum by Nuku on the occasion of the repatriation of human remains to Te Papa Tongarewa, the National Museum of New Zealand, in November 2008. The gift symbolises a relationship of continuing trust and exchange between Māori communities in Aotearoa (the Māori name for New Zealand) and in London, and the British Museum.

Text and image from British Museum website <http://www.britishmuseum.org/>. Visit the website and enter 'Maori' in the search box (top right) to view more collection items online, or better still, try to arrange a class visit to the British Museum!

How and why were collection items (especially human remains) originally acquired?

Who 'owns' collection items?

Could there be any justification for a museum such as the British Museum to retain human remains in their collection?

Research the complexities (and subsequent protocol) for the Māori community regarding repatriation of human remains.

How might members of the London Māori community feel about, or relate to, the collection items in the British Museum?

How has the wider British community encountered / understood the Maori community? ie: what does it mean to encounter a community through museum

displays rather than meeting the people who live here?

What are the limitations of a museum representing a particular community? ie: not their voice, and particularly in the case of the Māori community – turning an oral culture into a ‘material’ culture; a living culture into a display.

See http://www.britishmuseum.org/the_museum/news_and_press/statements/human_remains.aspx for links to documents relating to the British Museum’s policy on human remains; human remains in the collection; and correspondence relating to repatriation of human remains to New Zealand.

The Māori Battalion

A notable example of the deep connection between the Māori people and the British nation is demonstrated by the loyalty and sacrifice of Māori servicemen who fought in the British forces during two world wars.

The 2009 Origins Festival included the play *Strange Resting Places* by Aotearoa / New Zealand's national Māori theatre company, Taki Rua <http://www.takirua.co.nz/>. The powerful story, which centres on a member of the 28th Māori Battalion fighting in Monte Cassino, Italy in 1944, brought a powerful story of the Māori/British bond to London audiences and helped to establish a strong relationship between Border Crossings/Origins Festival and the London Māori community. Building on those early connections, we are working closely together to facilitate the 2011 Heritage Project.

The First World War

At the start of the First World War, Imperial policy still excluded 'native peoples' from fighting in a war among Europeans. Many Māori enlisted for service using English names. Mounting casualties and the need for reinforcements forced a change in Imperial policy.

Other Māori opposed the war effort. Waikato leader Te Puea Hērangi questioned why Māori should fight for an Empire that had within living memory invaded, occupied and confiscated Māori land. When military conscription was applied to Māori in 1917, Waikato and other tribes that had suffered land confiscation in the 19th century mounted a campaign of resistance. Others, such as Eastern Māori MP Āpirana Ngata, believed that Māori involvement in the war would strengthen their claims for equal status with Pākehā.

By the end of the war, 2227 Māori (and 458 Pacific Islanders) had served in what became known as the Māori Pioneer Battalion. Of these, 336 died on active service and 734 were wounded. Other Māori enlisted (and died) in other New Zealand battalions.

The Second World War

When the Second World War began, many Māori leaders offered support for both home defence and overseas service, but not all openly supported Māori participation in the conflict. Some objected because they doubted the ability of Māori communities to maintain a combat force. They argued that casualties were bound to be numerous and that a population of around 90,000 could not maintain a constant flow of reinforcements. There were suggestions that Māori should be spread among Pākehā units to lessen the possibility of heavy losses. Waikato leader Te Puea Hērangi reaffirmed her opposition to Waikato people fighting overseas so long as the government ignored their land grievances.

Others supported the idea of a pioneer role, similar to that performed on the Western Front in 1916-18. Others objected to Māori troops being deployed overseas and argued that any Māori unit formed should be kept in New Zealand for home service only.

In October 1939, the decision was made to form a Māori military unit. One suggestion was to call it the 'Treaty of Waitangi' Battalion. It was felt that this would draw the attention of both Māori and Pākehā to their respective obligations under the Treaty.

Conscription for non-Māori was introduced at the end of May 1940 but Māori enlistment remained voluntary throughout the war. Nonetheless, close to 16,000 Māori joined up. They volunteered for many reasons: some to escape poverty or the boredom of life in the backblocks, others to follow their mates or seek adventure. Around 3600 of these served in the army's 28th (Māori) Battalion, which became one of the most celebrated and decorated units in the history of the New Zealand armed forces. The Māori Battalion's four rifle companies were organised on a tribal basis.

The Māori Battalion lost 649 men killed, while a further 1712 were wounded and 237 taken prisoner. This casualty rate was almost 50% higher than the average for the New Zealand infantry battalions.

Research the lives and stories of servicemen of the Maori Battalion.

Find out about Maori soldiers who were decorated (awarded medals) for service – how did they earn their medals?

The Second World War was a significant turning point in the relationship between Māori and Pākehā. The contribution and reputation of the Māori Battalion was a source of great pride to the wider New Zealand community.

The war presented Māori with new opportunities to enter paid employment. Many migrated to the urban centres to fill positions in munitions factories and other essential industries. In 1936 just over 11% of Māori lived in urban areas; by 1951 the figure was close to 23%. Māori and Pākehā were now in greater contact with each other. This posed new challenges for Māori who had to adjust to life in the city away from the support of their whānau (family). Some faced discrimination in the cities when it came to things such as rental accommodation and access to places like pubs, hotels and restaurants.

The government promised that confiscation claims would be settled at the end of the war. Unlike the years after the First World War, Māori servicemen were also promised greater access to post-war rehabilitation assistance.

Text adapted from <http://www.28maoribattalion.org.nz> and <http://www.nzhistory.net.nz/war/maori-in-second-world-war> where you can find more information, education resources, maps, photos, video and audio.

Discuss the irony inherent in the fact that through Maori participation and sacrifice in the war, the whole Maori community would in the future benefit from land settlements and greater integration.

What do you think is the particular legacy of the 28th Māori Battalion for the Māori community living in the UK?

The Māori People

by Bruce Simpson

Who are the Māori people and where do they come from?

- The Māori are the native indigenous people of Aotearoa (New Zealand) who arrived in a number of different *waka* (canoes) from the eastern islands of Polynesia to Aotearoa around 1350 AD. Up until then no one had lived there before.
- The Māori people used the stars and their knowledge of ocean currents and waves to navigate across the huge South Pacific Ocean.
- All Māori living today identify themselves with the name of the *waka* that brought their *iwi* (tribes) to Aotearoa.
- As Māori did not have a written language their knowledge of their *tikanga* (traditions) and *tupuna* (ancestors) was handed down to them by spoken word and remembering long family tree recitals.
- The Māori people refer to themselves as *Tangata Whenua* (People of the land) and as Aotearoa is located in *Te Moana nui a Kiwa* (The South Pacific Ocean) it is a Māori homeland.

Why did the Māori leave their eastern Pacific homeland islands to stay in Aotearoa?

- No one is really sure but some reasons could be war, overcrowding, food shortages and just a general need to explore the surrounding ocean expanse.

Are the traditions the Māori brought with them on the *waka* still in use today?

- Yes, very much so. The Māori language is an official language of Aotearoa along with English and Deaf sign language. Many *Kohanga reo* (language school, literally 'language nest') for children have been set up all over Aotearoa to keep the language alive. They have been very successful. Māori TV channels are also proving to be very popular with both Māori and non- Māori New Zealanders.
- The Māori language is used in most government departments alongside the English language for names of departments and signs.
- Although many Māori have adopted other religions they still recognise their own *Atua* (Gods) and *tikanga* (traditions) from their Māori ancestors.
- Huge competitions are held every two years for Māori to compete and showcase Māori *Kapa haka* (action songs) and music.

Māori Traditions & Processes

Haka

Bruce Simpson

Haka is a traditional postured dance of the Māori people of Aotearoa (New Zealand). There are many *haka* from the many different tribes throughout Aotearoa. They come mainly in two forms now, *Haka Peruperu* (a war haka used to prepare for battle) and *Haka Taparahi* (i.e. the haka *Ka Mate*) which is performed without weapons and usually acknowledges some past act or story in Māori history.

For all tribes, haka is an important part of the formal welcoming ceremony (*powhiri*) between tribes and to this day the *mana* (self pride) of a whole tribe can still rest in the haka performance put forward by its people at a *hui* (gathering).

Haka was also an important part of each tribe's entertainment and fitness regime and a careful eye was cast over all performers making sure of their posture and facial expressions and that all moved as unified a way as possible. In the movements and leaps of the *haka peruperu* it was seen as a bad omen if all did not rise and fall as one. Facial expressions using *pukana*, the widening of the eyes and the sticking out of the tongue to increase the intensity of the haka were also an integral part of its ferocity.

The haka is used not only to intimidate an enemy but also to work the performers up to such an extent as to render them almost indestructible in battle. During both world wars Māori soldiers performed haka with the same zeal and power of their ancestors whilst in foreign fields of battle.

Many people outside Aotearoa have only seen haka performed by the All Blacks rugby team before a game, and this leads to many misconceptions about its use. As said before, there are many haka from many different tribes. Women perform haka as well as men but generally their actions and expressions are from their face and eyes and not as pronounced as the men who use their whole body to define their intentions to those being challenged.

Haka is sometimes performed to a person or persons who are held in high regard by the performers to show respect for their achievements. At some awards or degree ceremonies whole families and *whanaunga* (relatives) will rise and perform a haka to acknowledge the *mana* (honour) that the recipient has brought to themselves and their people. At *tangihanga* (funerals) haka will be performed to the *tupapaku* (deceased) to honour their life and to help them on to the next world by clearing their path. Haka is used to unify people towards overcoming obstacles as one complete unit. Haka can be performed at any place and for any reason should a person deem it to be necessary and the integrity of its *mana* upheld.

Haka is a Māori cultural tradition and part and parcel of the very essence that makes up the lives of modern Māori: wherever they may live.

Find online videos of hakas being performed. *Challenge – try to find a haka that is NOT the one performed by the New Zealand 'All Blacks' Rugby team!*

Watch the body language and facial expressions closely to understand how they enhance the intention and emotion of the haka.

Look at examples of haka in translation – seek out haka composed for a variety of occasions.

Encourage students to compose their own version of a 'haka' which expresses elements of their personal identity, or tells something about the community (or communities) to which they belong.

Extension – students could compose their 'haka' in small groups, or even as a class, and prepare to share their 'haka' as a performance (to each other or perhaps in assembly), creating their own appropriate physical gestures or actions to accompany their words.

Hangi Bruce Simpson

Hangi or *Umu* is a way of cooking food throughout the islands of Te Moana nui a Kiwa (South Pacific Ocean). Although there are variations they all tend to follow the same concept. First a large fire is lit to heat up volcanic rocks (or sometimes lumps of steel nowadays) to a glowing red-hot. Whilst this is happening a hole is dug big enough to fit all the rocks and the kai (food). The soil from this hole is placed just to the side of the hole for later use.

Once all the food is prepared and packed into baskets (steel nowadays) the rocks are pulled from the fire and thrown into the hole. The rocks are sometimes covered with leaves before the food baskets are lowered down onto them. Meat at the bottom (Pork, Lamb, Beef, Chicken) and vegetables (kumara, potatoes, cabbage, pumpkin) on top along with *Kaimoana* (seafood), stuffing and maybe a pudding (steamed). *Raukawa* leaves are also added sometimes for flavour. These baskets of food are covered with clean cotton sheets and then hessian sacks which have all been soaked in water. Finally a liberal dousing of water is applied in order to help with the whole steaming process of cooking the food. The dirt from the hole is used to quickly bury all the food helping to trap all the steam inside and then the *hangi* is left to cook for about 3 and half hours.

Inside the *hangi* the steaming process happens and then as the steam stops the food bakes for the last part of the cooking process. Finally the food is dug up and a *karakia* (prayer) is said before serving it up.

Discuss why food is a central element to so many cultures.

Students could share traditional cooking and eating practices from their own cultures, or explore cooking and eating from other cultures.

Share a recipe or bring a dish to sample and share with the class.

The Marae and the Wharenui

Bruce Simpson

The *marae* is a place where an *iwi* (tribe) or part of a tribe called a *hapu* belong. It is usually a cleared piece of land that has a meeting-house on it called a *wharenui* (big house). This *wharenui* represents a living being, usually a *tupuna* (ancestor) of the tribe. Many of these *wharenui* are covered in ornate carvings representing other ancestors and *kaitiaki* (guardians) both inside and out. Whenever anyone is inside the *wharenui* they are seen as been inside a living descendent therefore they are being protected, sheltered and guided by one of their own tribal ancestors as well as the other *tupuna* represented by carvings on the walls and support post. The *marae* and the *wharenui* are seen as the most sacred of all places for the Māori people. It is called their *Turangawaewae*. This means “a place to stand” and all tribe members see this as their place to meet and discuss all tribal affairs. This is the place where celebrations, weddings and *tangihanga* (funerals) are held. It is a place where Māori *tikanga* (traditions) are upheld steadfast and all members of the tribe have their strongest sense of belonging.

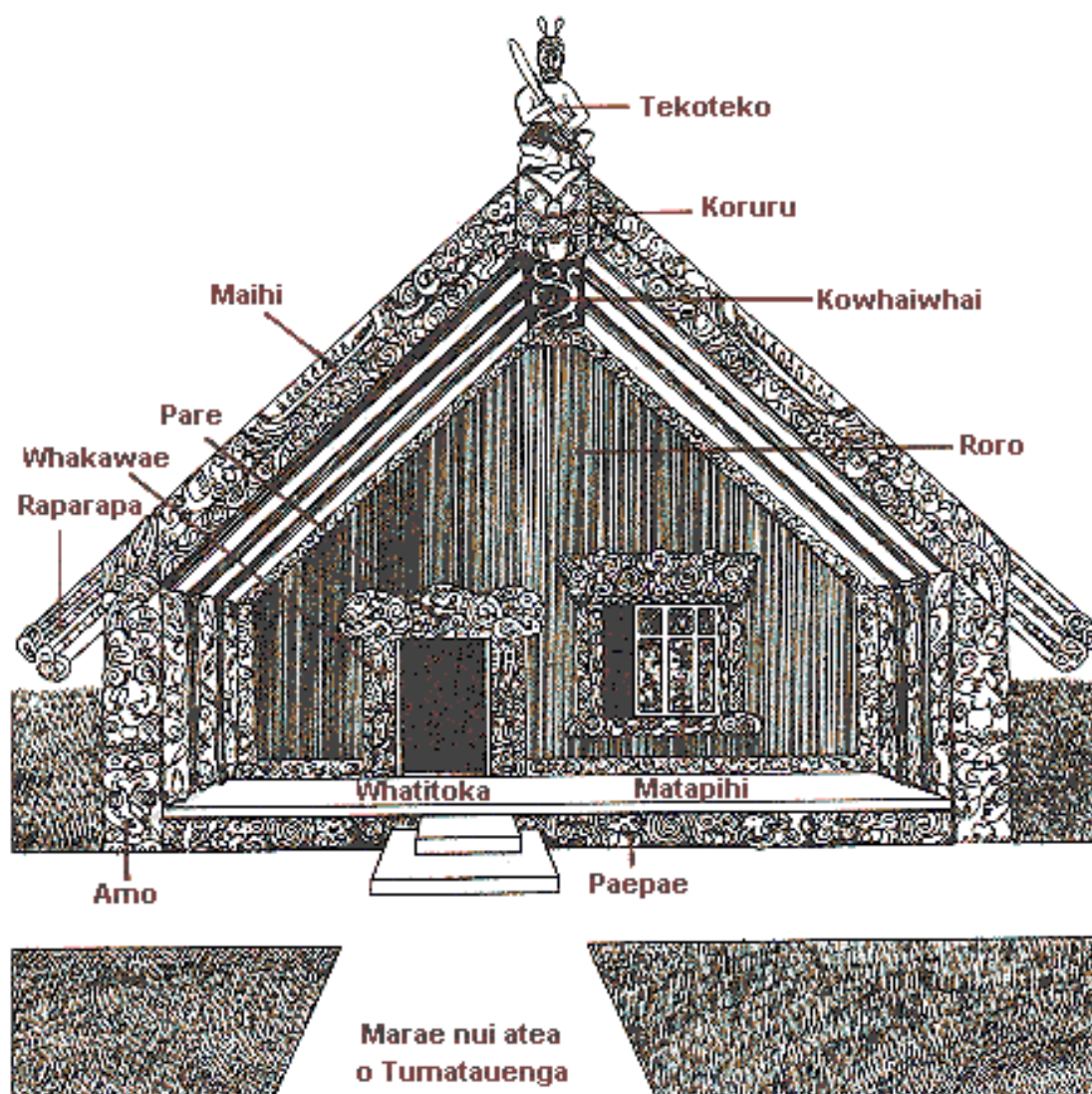


Image from <http://education-resources.co.nz/>

Different parts of the house are named as, and relate to, parts of the body:

Outside Amo – legs; Raparapa – fingers; Maihi – arms; Roro – brain; Pare – mouth (door); Matapihi – eyes (window)

Inside Potaku manua – heart (central pillar); Tahuhu – spine (apex of roof); Heke – ribs (rafters)

Pōwhiri, Pōhiri Bruce Simpson

The *Pōwhiri* is a traditional Māori way to welcome people onto their *marae*. In the old days the *pōwhiri* was also used to *wero* (challenge) the people visiting to see if they were coming for war or peaceful purposes. Even though it is now nearly always for peaceful reasons the *tangata whenua* (host or home tribe) still send out warriors to *wero* (challenge) the *manuhiri* (visitors) reasons for visiting. The *manuhiri* (visitors) remain outside of the *marae* until three warriors are sent out from the *tangata whenua* (host) to check their intentions. They do this by performing a series of aggressive challenges to the visitors. Once they are satisfied all is well, the last warrior leaves a *taki* (small carved dart or leaf) down in front of the *manuhiri* (visitors) and waits for one of the men to pick it up. The warrior then signals to the visitors to follow him and move towards the *wharenuī* and the *tangata whenua* (host) slowly.

Karanga

At this point in the *pōwhiri* chosen women from both sides begin a process of calling out *Karanga*. These calls are started by the *tangata whenua* women and are calls of welcome to both the visitors and their ancestors who accompany them. The *manuhiri* as one group move slowly towards the *tangata whenua* whilst their chosen women call back in return. These *karanga* from both sides are weaving a metaphorical rope of words in which both sides are pulling to bring them slowly together. The *karanga* contain words of past gatherings, common ancestors, honours to each other and recent tribal family losses. The *manuhiri* make their way to the *marae ātea* in front of the *wharenuī*. They stand opposite the *tangata whenua* with a space of land between them and when signalled all sit down for the *whai korero* (speeches, debates, welcomes). At this point there has still been no physical contact between both groups.

Whai korero

The *whai korero* are the speeches made between the two groups. Usually it only the men but certain tribes have women who *whai korero* as well. The area between the two groups is known as *Te turanga o Tu te ihiihi* (the standing place of Tu Matauenga, the God of War). This area can be walked on during *whai korero* but never crossed over to the opposite side until all speeches are over and peace has been made. The *tangata whenua* will always start but the order of speaking may differ between tribes. The *tangata whenua* set the *kawa* (protocol) for the order of speeches as they are on their home tribal lands. The *whai korero* may start with a *karakia* (prayer) or a *tauparapara* (a reciting to alert people). *Whai korero* may contain welcomes, laments, honours to each other of past tribal meetings (war and peace), homage to ancestors and *raruraru* (arguments). The purpose of the *powhiri* is to try and bring everything to a peaceful conclusion so that all gathered may be as one. This is known as *kotahitanga*. Both sides speak in turn and all speeches are followed by a *waiata tautoko* (supporting song, hymn, *haka*). Once all sides have had their say and the reasons for the visit from the *manuhiri* are clear to the *tangata whenua*, then all stand to welcome each other with the first physical touch.

Hongi

Bruce Simpson

Hongi is the gentle pressing of noses and the sharing of breath between two people. The *hong*i or the *hariru* (handshake) are usually the first physical contact between the *tangata whenua* and the *manuhiri*. This physical contact ends the *tapu* (taboo) that exist between the two groups and now both *roopu* are seen as *Kotahitanga* (one together). People meeting each other may *awhi awhi* (hug) at this time or even come together and *tangi* (cry) if the occasion calls for it. The *hong*i is the traditional way for Māori to greet each other and is done to remember the first breath of life that Tane Mahuta (God of the Forest) breathed in to the nose of the first human that he had made from the sand. Her name was Hineahuone. With this first breath he gave her *Te ira atua* (the godly aspect) and *Te ira tangata* (the human aspect). She in turn gave birth to humankind, which accounts for the belief that people possess both a human and spiritual nature.

The *manuhiri* can now move about the *marae* freely and also join in on any *mahi* (work) that may need to be done. All are seen as one together now.

Find out about traditional greetings of other cultures and their significance

Waka **Bruce Simpson**

To the Māori people and the rest of our Polynesian cousins spread throughout the South Pacific, the *waka* is one of the most deeply spiritual and important parts of life and its *tikanga* (the Māori way of doing things). To Māori, the *waka* was life itself. When the Māori first landed on the shores of Aotearoa and discovered that no mammals existed for food, the *waka* became essential in their survival for living off food from Tangaroa (God of the Ocean). All Māori are linked by genealogy to the *waka* that brought their people to Aotearoa (New Zealand) from our home islands further north. In a formal meeting between Māori, the *waka* of their ancestors is the first utterance in stating who you are and where your people are from.

Ko Tainui toku waka

Tainui is my waka

Ko Maungatautari toku maunga

Maungatautari is my mountain

Ko Waikato toku awa

Waikato is my river

Ko Ngāti Raukawa toku iwi

Ngāti Raukawa is my tribe

Waka is the metaphor for *Kotahitanga* (oneness). From the paddling of the *waka* to the pulling ashore, Māori *waiata* (songs) and *haka* are abundant in using these acts of *mahi* (work) as the example for people to work together as one collective group to achieve goals and to bring *nga tangata* (peoples) together. From the very first moment that a new *waka* is planned there are many rituals which have to be adhered to in order to make sure that Tanemahuta (God of the Forest) is placated for the use of one of his offspring in the building of a *waka*. The ritual felling of the chosen tree as well as the carving into a *waka* are performed under the most *tapu* (sacred) of conditions. The *waka taua* (war canoe) are the largest and most spiritual of all the *waka* and this is shown in the abundance of *whakairo* (carvings) that adorn these craft. From the tall feather adorned ornately carved *taurapa* at the stern, the *rauawa* along the sides and the *tauihu* at the front of the *waka* clearing the way with his outstretched tongue and accompanying *ihiihi* (long outstretched saplings with feather eyes) these craft were made to carry *taua* (war parties) and the ensuing battle dead back to their people. For this reason the spiritual emphasis placed upon these *waka* was immense.

Waka on the Thames, Friday 1st July 2011

An ornate carved Māori war canoe took to the Thames crewed by 16 Māori of New Zealand's Toi Māori and London's Ngāti Rānana, in full traditional dress. The crew performed a haka before paddling the boat from Tower Pier to Blackfriars.

The *waka*, named *Te Hono ki Aotearoa* ('The Link to New Zealand') was crafted by Hekenukumai Busby in New Zealand's Doubtless Bay in 2010. *Te Hono* is based at the Volkenkunde Museum in the Dutch city of Leiden but remains the property of New Zealand arts group Toi Māori.

The only other recorded instance of a *waka* on the Thames was exactly 100 years ago when Māori guide and scholar Makareti Papakura brought a concert party to London for the coronation festivities of King George V.

The event was presented by the City of London Festival, special thanks to Toi Māori, Volkenkunde Museum, Leiden, the New Zealand Government and the British Council.



Image: Border Crossings



Image: Toi Māori

What does it mean to carry out this ritual in London in 2011?

Who is it for?

Is about the heritage of Māori living in the UK?

Is it about the UK Māori community today?

How may different people 'read' the event?

What difficulties and opportunities does this provide for both the Māori and wider London/British communities?

What significance does this hold for Maori communities elsewhere around the world, and in particular in New Zealand?

Matariki

Rosanna Raymond

What is Matariki?

Matariki is the Māori name for the small cluster of stars also known as Pleiades or the Seven Sisters; they appear in Southern Skies of Aotearoa NZ with the first New Moon in June at the tail of the Milky Way. The constellation is known all over the Pacific and is used by navigators who journey across the South Seas. It is also an important sign for the changing seasons for many cultures around the world.

The rising of Matariki is a special time of year in ancient times a specially trained person was posted to look out for the moment it rose and preparations for the celebrations began. The celebration of Matariki has grown in strength in the last 20 years and is a major event in Aotearoa NZ today. It's a time of change, a time of action, a time to be generous and giving, a time for learning and reflecting. During Matariki we acknowledge the past, loved ones that are no longer with us and celebrate the potential of the coming new year.

Here in the UK, we can expect to see Matariki or Pleiades visible until the end of March when she leaves the Northern Skies and rises over the Southern Skies. Next year Matariki is projected to rise over Aotearoa on 4th June 2011 and celebrations will take place all over Aotearoa NZ and the Pacific throughout the month. Matariki is acknowledged and celebrated by many different cultures all over the world.

Matariki around the world

Mata riki - Tiny eyes

Mata Ariki - Eyes of god

There are many different names for Matariki across the Pacific and indeed the globe. Matariki can be found in the ancient scriptures of Persia and China, they are mentioned in the bible and in Greece and Mexico important temples were built facing towards the rising and setting of the constellation. For the early Europeans, they were of calendrical importance, associating, the Pleiades' rising with the sun, not the moon to mark Beltane, or May Day. Their presence is known throughout the America's with many traditions still known today

Research old legends associated with the stars

Learn how other cultures celebrate Matariki

Use a globe to pinpoint the many different Nations you can find that Matariki is celebrated or remembered

Discuss how this knowledge might be relevant to today's world

The Land

In the middle of winter during Matariki in Aotearoa NZ, the land is in its most inactive phase, resting, as it is too cold to grow most food crops or flowers. Here we can start to think about the land around us

Learn about the land and the forest. And creatures that live there

Learn about plants in the forest which heal or you can eat

Plan a garden for the Spring time

Help clean up a local park or school yard

Look at what you recycle and how to help the environment

The Sky

Matariki is a time to understand the history and the importance of the stars for Polynesians they helped calculate time, the changing seasons, they helped to negotiate the ocean journeys, there are many legends throughout the Pacific and the globe.

Take a class trip to a Planetarium and learn about the stars

Learn different legends of stars from all over the world

Storytelling - share the legends with your school and family

Learn about traditional sailing by the stars

Learn how to use a compass

Learn about Matariki's importance worldwide

Feasts

'Matariki ahunga nui' Matariki provider of plentiful food

Matariki would appear at the end of Harvest so was associated with an abundance of food, large-scale feasts would be prepared, the Kumara or sweet potato was a favourite food and can be found in many supermarkets in the UK

Organise a special feast at home or with your class

Try new recipes from other cultures

Look at the seasonal foods available

Celebrations

Matariki was an important time for communities to come together, people young and old would rejoice by singing and dancing, to celebrate the change of season and this is reflected by the people of the Pacific and how they celebrate this event today.

Organise a concert - take the chance to learn new songs or stories to share with each other

Create a dance about the stars to share with the school or your friends and family

Have a party with your class make Matariki star decorations

Create new artworks for an exhibition to share with your friends and family

Kite Flying

The flying of kites is also associated with Matariki, in the past kites were considered to be very special as they flew between the Heavens and Earth

Find out more about kite flying in Maori tradition
<http://www.teara.govt.nz/en/kites-and-manu-tukutuku/>

Create your own kite, decorate it with patterns and fly it...

Learn how to make your own Manu Tangata kite here:
<http://www.matarikifestival.org.nz/docs/kite.pdf>

or find instructions for a very simple kite here:
<http://www.my-best-kite.com/kite-for-kids.html>

Make a wish for the New Year to send to the heavens with your kite

PROVERBS

"Matariki ki tua o nga whetu"
"Matariki – search beyond the stars"

(This proverb encourages artists to seek excellence in their work.)

Tirohia atu nei ka wheturangitia Matariki, Te whetu o Te tau “
“Look above, beyond the horizon and there you shall witness Pleiades, heralding the beginning of the New Year.”

‘Matariki kāinga kore’
“Homeless Matariki”

(Refers to the star cluster’s constant travel.)

Create artworks to interpret and illustrate the proverbs

Hinemihī What is 'Home'?



'Hinemihi of the old world' (*Hinemihi o te Ao Tawhito*), is the only historic Māori meeting house (*wharehau*) in the United Kingdom and one of only a handful outside of New Zealand. The meeting house bears the name of a female tribal ancestor and so is often referred to as "she". Few meeting houses bear female names, but Hinemihi was an exceptional woman, famous for keeping the company of a giant lizard (*taniwha*) as both a protector (*kaitiaki*) and pet (*mokai*). Today Hinemihi lives at Clandon Park, Surrey but she has had a long and interesting life story.

She was carved in 1880/81 in the shadow of volcanic Mt. Tarawera in New Zealand's North Island, close to the town of Rotorua. Victorian tourists visited the region to experience native Māori culture, witness performances of the famous haka and even spend the night in one of two wooden hotels.

Hinemihī was commissioned and paid for by Chief Aporo Wharekaniwha working closely with another tribal chief, Wi Kēpa Rangipūawhe. She was planned as a meeting house, a public place where important issues are discussed, births and marriages celebrated and the dead mourned. She would also be used for cultural performances to visiting tourists.

Discuss the communal spaces that students are familiar with (places of worship; school; community centre etc).

Do these spaces have anything in common?

Choose a communal space you are familiar with - how do you feel when you enter this space?

What are the factors that contribute to creating those feelings?

Compare and contrast the way these different spaces are designed/used – how does their design reflect their purpose and the ways in which people are expected to engage with the spaces?

Hinemihi is a wonderful example of 19th-century Māori carving and architecture. She was carved from locally grown totora wood by two of Māoridom's expert carvers (*tohunga whakairo*) – Wero Taroi and Tene Waitere. Their carvings represent ancestors from tribal history and by including them in the meeting house, the spirits were provided with a place to dwell and protect their descendents – the meeting house is a 'living link' with the past.

Research the notions central to Māori culture of ancestors, identity and genealogy.

Find out how other cultures record and pass on family history.

Chief Aporo added a final flourish to Hinemihi to demonstrate his status and the wealth he had generated from tourism. Instead of using traditional *paua* (*Halotis iris*) shells to depict the eyes on carved figures outside and inside the meeting house, he attached gold sovereigns and half sovereigns. Aporo named his meeting house *Hinemihi o te Ao Tawhito* (Hinemihi of the old world) but to local non-Māori and Te Wairoa's visitors, the new meeting house became known as "Hinemihi of the golden eyes."

Volcanic eruption

On 10 June 1886, Mt. Tarawera erupted without warning and rained red hot magma, ash and mud down on Te Wairoa. The eruption claimed the lives of 153 people. Some people took shelter in Hinemihi and survived. Among them was one of the carvers, Tene Waitere and his family. The long tourist benches inside Hinemihi were used to prop up the meeting house's sagging roof.

The scale of the devastation forced the remaining population of Te Wairoa to leave their homes. Hinemihi was abandoned and neglected, her walls buried up to the broken roof and layered with volcanic debris. Within days some sections were removed and at least three large carvings were taken or lost including pieces from around the door (*pare* and *whakawae*) and windows (*korupe*).

How Hinemihi came to Clandon Park

William Hillier Onslow, fourth Earl of Onslow served as Governor of New Zealand from 1889 - 1892. As he approached the end of his term, he wanted a souvenir of the country to take back to his family estate at Clandon Park. Hinemihi was chosen and a sum of £50 was agreed upon by Mika Aporo, son of Chief Aporo, to purchase the meeting house.

Over the years, Hinemihi was used variously by family members as a garden store, a home for a pet goat and at one stage was proposed as a bar for a family garden party.

Consider the notions of Ownership versus Guardianship – how do you think these have changed over time regarding Hinemihi / the Onslow family / the National Trust

Restoration

By the end of the WWII the old meeting house was badly in need of repair. In 1956, Clandon and its gardens – including Hinemihi - were donated to The National Trust. In the 1960s, the Trust approached New Zealand's High Commission in London for help with a restoration programme and the request was referred to various Maori organisations. New Zealand contacts made financial contributions to the cost of restoration, along with a supply of totora timber for the ridgepole, wall slabs and rafters.

Further refurbishment work was undertaken in 1979 by the English firm J. W. Draper & Sons of Titchfield, Hampshire, specialists in restoring historic wooden buildings. The National Trust consulted a range of experts prior to the restoration work, which included a new front wall, door, and window; the interior front carved roof support (*poutahu*) was turned around to its correct position; all carvings were cleaned and repainted.

Eric Draper later recalled that the National Trust had little visual material available for him to copy apart from an old photograph taken of Hinemihi at Te Wairoa a few days after the eruption, showing her roof covered in volcanic debris. Innocently mistaking several tons of rooftop debris as traditional English thatch, Mr. Draper replaced the thin straw thatch roof with a thick covering of Norfolk reeds.

Hinemihi's story continues. A Hinemihi restoration project group has been setup to restore the meeting house. The group includes present-day descendents of the tribes who originally created Hinemihi, London's Māori community, University College London and the National Trust. The group will need to address some important questions once funds (estimated to be over £200,000) have been raised. In the meantime, you could ask your students to consider the issues at stake... what might the various viewpoints be and what are their own opinions?

Should Hinemihi have a new roof to replace Mr. Draper's English thatch?

Should a floor be laid down to replace the compacted earth she has always had?

Should new woven panels be commissioned for her interior?

Should Hinemihi be extended to her original length (she is around one third shorter at Clandon Park than she was at Te Wairoa)?

Or should she be left as she is?

Close ties with the Māori community

In 1986 Hinemihi was visited by Emily Schuster (great-granddaughter of the carver Tene Waitere) and performance artists from the New Zealand Māori Arts & Crafts Institute, Rotorua. Emily later recalled her experience of the visit:

"We could feel the presence of our ancestors, including those who sheltered inside Hinemihi during the eruption, as well as those who didn't make it to safety. By touching the carvings we could hear their screams and feel their pain."

In 1992, Hinemihi had been at Clandon Park for a century. The occasion was marked by a visit by John Marsh of *Ngāti Hinemihi* and director of the New Zealand Māori Arts & Crafts Institute. After returning to New Zealand he consulted with *Ngāti Hinemihi* about restoring their ancestral meeting house's missing carvings. Two young carvers were appointed to create new pieces for Hinemihi's door and window area. They were Robert Rika (fourth generation grandson of carver Tene Waitere) and Colin Tihi (third generation grandson of Aporo Wharekaniwha, the Te Wairoa chief). The following year, Jim Schuster (Tene Waitere's great-great-grandson) and his wife Cathy measured Hinemihi for the new carvings and during their visit some of the original pieces from the door and window surround were located in the attic at Clandon Park.

For the last 13 years, the National Trust has been in direct contact with three specific Māori groups: *Ngāti Hinemihi* (Hinemihi's living descendants), *Ngāti Rānana* (London-based Maori Group) and *Te Kōhanga Reo* (Māori Language 'nest').

For London's Māori community, Hinemihi is more than just a reminder of home. She has become their adopted meeting house, a place to visit either as individuals, with families or in large groups to remember and celebrate ancestors, family and culture back home.

Why do you think Hinemihi means so much to London's Māori community?

Are your family originally from another country or county or city (or even neighbourhood)? Perhaps you were born somewhere different from where you now live. Do you feel a connection to the 'other' place? Do you feel differently about where you now live?

Where do you consider to be 'home'? Why?

What makes somewhere 'home'?

Reflect on how the earlier questions in the Hinemihi chapter have informed your responses in this final section.

Text adapted from National Trust website, for more information and to find out how you can arrange a visit to Hinemihi see <http://tiny.cc/x3wer>

UK-based Māori organisations

The following are all long-established organisations, representing a living link in the UK with the Māori community. They all do work in schools and communities and can be contacted with regard to performances, speakers, workshops etc...



Ngāti Rānana

<http://www.ngatiranana.co.uk/>

Ngāti Rānana London Māori Club aims to provide New Zealanders residing in the United Kingdom and others interested in Māori culture an environment to teach, learn and participate in Māori culture.



Te Kohanga Reo

<http://www.kohanga.co.uk/>

Te Kōhanga Reo o Rānana is a part of the wider group of Ngāti Rānana. In particular Kōhanga Reo provides an environment for pre-school children and their families to participate, learn and share in the reo (Māori language) and tikanga (customs).



Manaia Performing Arts

<http://www.manaia.co.uk/>

Manaia is a 100% Māori owned and operated London based company, which specialises in providing professional Maori performing arts services and Māori cultural knowledge.



Maramara Totatara

<http://www.maramara-totara.org.uk/>

The London Branch of Te Whare Tu Taua o Aotearoa – The School of Ancient Weaponry of New Zealand. Maramara Tōtara teaches the Māori fighting art of Mau Taiaha (also known as Mau Rakau).

Glossary

A

Aotearoa
atua

New Zealand
god(s)

H

haka
hangi

posture dance
traditional method of
cooking food in the
ground

hongi

traditional greeting –
pressing of noses

hui

gathering

I

iwi

tribe

K

kai
karakia
kia ora
kohanga reo

food
prayer
greeting, hello
language nest (=
language school)

kaumatua

elder(s)

M

mahi
mana
manu
manuhiri
marae
moko

work, job
power, prestige, authority
bird
visitors, guests
ancestral meeting ground
facial tattoo

P

patu
piupiu
poi
pounamu
pōwhiri
pukana

short club
flax skirt
ball on a string
greenstone
ceremony of welcome
stare wildly (facial
expression, often
features in haka)

T

tamariki
tangata whenua
tangihanga
taniwha
tapu
tauwi
tikanga

children
people of the land
funeral
giant lizard
sacred
non-Maori
tradition(s), reason,
meaning
deceased
ancestors

tupapaku
tupuna

W

waiata
waka
wero
whai korero
whanau
whanaunga
whare
wharehau

song, sing
canoe
challenge
formal speech
family
relation
house
meeting house

