THE UNIVERSITY OF WAIKATO
Te Whare Wānanga o Waikato

Te Pua Wānanga ki te Ao
The School of Māori and Pacific Development

He Puna Kōrero - Journal of Maori & Pacific Development

Call for Papers

He Puna Kōrero: Journal of Maori and Pacific Development (JMPD) seeks manuscripts in all areas of Māori and Pacific Development, including manuscripts which report on research on the political, social, cultural, linguistic and educational development of Māori and Pacific peoples. In addition, we are interested in receiving short creative literary works, including songs and poems, as well as notification of conferences and meetings and book reviews. For more information, see *Information for Contributors* at the end of this issue. All submissions are subject to blind peer review by two referees.

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[1] Other papers delivered at the Symposium were: *eWānanga Experiences/eKANOHI – video messaging,* by Sheryl Ferguson, Colleen Morehu, Rosina Taniwha, Emily Sinclair, Te Rurehe Rangihau and Yvonne Shepherd [sheryl.ferguson@wananga.ac.nz; colleen.morehu@wananga.ac.nz; rosina.taniwha@wananga.ac.nz; emily.sinclair@wananga.ac.nz; te.rurehe.rangihau@wananga.ac.nz; yvonne.shepherd@wananga.ac.nz]; *Māori language dictionary,* by Sharon Armstrong [sharon@tetaurawhiri.govt.nz]; *Te Reo-o-Taranaki*, by Ruakere Hond [ruakere@gmail.com]; and *Māori for the Office,* by Wareko Te Angina [wareko@tetaurawhiri.govt.nz]

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TE PUĀWAITANGA O TE PUAWĀNANGA

EDITORIAL

'He kura i tangihia, he maimai aroha'

Ko aua haku tonu o te tangi a te ngākau ki te hunga kua riro i te ringa kaha o Aituā, rātou e whai rā i te oru o te tira e takahi rā i te ara i takahia ai e te murau o te tini, te wenerau o te mano, otirā te atamira i takotoria ai e Te Arikinui Te Atairangikaahu. Koutou ngā mate ki a koutou. Heoi anō tā tātou te hunga ora, he whai ora, he mihi ki Te Kīngi Māori Tūheitia e noho nei ki runga o te taumata i tohua ai mōna e ngā rangatira o Te Motu, he kawe hoki i ngā tikanga a rātou mā kua whetūrangitia, otirā he āta wherawhera i ngā take huhua o te wā, tae noa ki ēnei o ngā whārangi e whai ake nei –

Mauri ora!

Welcome to the thirteenth issue of *He Puna Kōrero, Journal of Maori and Pacific Development.* It is a real pleasure to be invited to act once again as guest editor.

This issue rightly opens with an article on *taonga Māori* generously gifted to the University of Waikato by members of the family of the late Dr. Pei te Hurinui Jones, advisor to Te Arikinui Te Atairangikaahu and her father King Koroki. This article, *The display and conservation of taonga Māori – establishing culturally appropriate display and conservation facilities: Mahi Māreikura*, examines a wide range of issues relating to the appropriate display and conservation of *taonga Māori* in the context of a discussion of the establishment of *Mahi Māreikura.* This is a room in the University of Waikato library dedicated primarily to the display of the collected *taonga* and works of Pei te Hurinui Jones and some of the work of his colleague and close relative, Professor Bruce Biggs. The authors are Hēmi Whaanga, a post-doctoral fellow in *Te Pua Wānanga ki te Ao* at *Te Whare Wānanga o Waikato* (*The University of Waikato)*, and Rangiiria Hedley, a relative of Pei te Hurinui Jones who is an expert in conservation and who also lectures in *Te Pua Wānanga ki te Ao*. They provide an interesting and valuable account of the processes followed in establishing, displaying and preserving the collection, noting that throughout the entire process *tikanga* was at the fore as a guiding principle. This article will, I believe, prove to be of considerable value to all of those involved in conserving and displaying *taonga Māori* and in dealing in a way that is both legally robust and culturally appropriate with generous gifts of this kind.

The second article, *Kuta* (*Eleocharis sphacelata, Cyperaceae*), *a locally important and highly valued weaving plant* is by Priscilla Wehi, a post-doctoral fellow in the *Department of Biological Sciences* at the *University of Waikato*. Wehi demonstrates that *kuta,* a tall spikerush found on the margins of shallow lakes in New Zealand, though often overlooked in literature on weaving, is in fact "so highly regarded as a weaving plant in the north that it could even . . . be described as a 'signature' weaving plant for the Northland peoples". In concluding that "further consideration of both the ecology and

traditional use of a range of weaving plants will enrich our understanding of Māori weaving, and encourage appropriate management of these plants in the future", Wehi lays down a challenge for future researchers, one that I hope will be taken up. The Journal would be the better for further articles on weaving and weaving plants in the future.

The third article, *Gulangyu: A photographic exploration of its colonial heritage*, is by Howard Scott, a New Zealand photographer and business analyst currently living and working in China. This article follows on from an earlier article by the same author on the *diaolou* (fortified homes) *of* Zili (*J.M.P.D*, Vol. 7, No. 1), providing further fascinating insights into the architectural variety to be found in China. In this issue, the author takes us on a photographic journey through *Gulangyu*, providing readers with a sense of the architectural novelty of this fascinating place whose buildings are symbolic of a significant aspect of China's rich and varied history.

This issue ends with papers from the first *Te Reo Amiorangi* Symposium, a symposium on e-learning and Māori and Māori language held at *Te Kohinga Marama Marae* (the University of Waikato Marae) in September, 2006. The aim of the symposium was to provide a context in which those involved in e-learning projects in Aotearoa/ New Zealand could share information and ideas. Eight papers were presented at that symposium, four of which are included here. The first of these, *Te Whanake Online: An interactive resource for Māori language learning*, is by Tānia Ka'ai, Jenny McDonald and John Moorfield from *Te Whare Wānanga o Otāgo* (*The University of Otago*). It provides information about the design, evaluation and outcomes of *Te Whanake Online,* a project involving the development of a series of online interactive modules to complement *Te Whanake*, a Māori language learning series. The second paper, *Critical success factors*, by Terry Neal from the *Institutes of Technology and Polytechnics of New Zealand* and Hohaia Collier from *Te Wānanga-o-Raukawa*, describes the creation and design of an online professional development course whose aim is to help educators in New Zealand to weave *kaupapa Māori* and e-Learning approaches together. Next is *He reo amiorangi*, an article in which I discuss a project involving the translation into *te reo Māori* of a learning management system (LMS), *Modular Object-Oriented Dynamic Learning Environment* (Moodle), the aim being to provide users of the LMS who have a high level of competence in *te reo Māori* with a fully Māori environment in which to operate. The final paper in this section, *Language, mātauranga Māori . . . and technology?*, is by Mereana Selby from *Te Wānanga-o-Raukawa*. This paper reports on a research project involving the creation of an e-learning environment for the teaching and learning of an aspect of *te reo Māori*, that is the preparation of *mihi*.

I hope that readers will enjoy and benefit from the wide range of scholarship represented in this issue.

Tom Roa
Te Pua Wānanga ki te Ao

The display and conservation of *taonga Māori* – establishing culturally appropriate display and conservation facilities: *Mahi Māreikura* – a work in progress

Hēmi Whaanga
Te Pua Wānanga ki te Ao (School of Māori and Pacific Development)
Te Whare Wānanga o Waikato (University of Waikato)
Private Bag 3105, Hamilton, New Zealand
[hemi@waikato.ac.nz]
Rangiiria Hedley
Te Pua Wānanga ki te Ao (School of Māori and Pacific Development)
Te Whare Wānanga o Waikato (University of Waikato)
Private Bag 3105, Hamilton, New Zealand
[rhedley@waikato.ac.nz]

Abstract

This paper examines issues relating to the appropriate display and conservation of *taonga Māori* in the context of a discussion of the establishment of *Mahi Māreikura,* a room in the University of Waikato library that is dedicated primarily to the display and conservation of the collected *taonga* and works of the late Dr. Pei te Hurinui Jones and a collection of the work of his colleague and close relative, Professor Bruce Biggs.

Introduction

> The history of appropriation, exchange, purchase and gifting of indigenous and non-indigenous cultural heritage, tangible and intangible, has been part of the ebb and flow of relationships between colonial settlers and indigenous peoples.
>
> D. J. Butts, *Māori and museums: The politics of indigenous recognition*, 2003, p. 1.

The collection and accommodation of indigenous heritage items by public museums, archives and libraries has traditionally been part of the process of colonisation. As Butts (2003, p, 1) observes: "These collections were used by the colonisers to define and categorise indigenous cultures as part of the political process of establishing a hierarchical relationship between European and indigenous cultures", resulting in "an accumulation of indigenous heritage, tangible and intangible, in public institutions and private collections that has been largely beyond the control of indigenous peoples". *Taonga Māori* held by international and national museums, galleries and libraries have been displayed, viewed and appreciated by many for generations. However, their cultural and spiritual significance have been largely ignored or, at best, under-valued.

One aspect of the increasing advocacy by indigenous people of self-determination and indigenous rights has been the call for the repatriation and more appropriate heritage maintenance of *taonga Māori*. In connection with this, a number of *iwi* have been working towards the establishment of centres whose purpose will be to archive, store and display tribal *taonga* in an *iwi*-appropriate manner, two examples being the Ngāti Porou Archive in Ruatoria and the Ngāi Tahu archive in Kaikoura.

Since the 1970s, "indigenous peoples have sought to negotiate new relationships with public museums within the broader context of the pursuit of self-determination, reclaiming control not only of the material heritage held by museums but also of the right and responsibility of self-definition" (Butts, 2003, p. 1). In the late 1980s, the *Te Māori* exhibition was a "watershed in Maori/museum relations in New Zealand" in that "it signalled to Pakeha museum professionals that taonga Maori were not mere subjects to advance their own professional and personal careers" (Clarke, 1998, p. 5). This exhibition became the "catalyst for Maori to question the ownership of taonga within museums and the exclusive right of museum curators to represent and define Maori culture" (p. 5). Thus, "indigenous peoples are claiming the right to control their own cultural knowledge, the remains of their ancestors and their material cultural heritage, whether these resources remain in public institutions (museums, archives, libraries) or private collections or are returned to the care of their customary guardians" (p. 1). An important aspect of the control of resources which remain in public institutions is "the negotiation of arrangements that enable effective participation by indigenous peoples in . . . governance, management and professional practice" (p. 1).

The establishment of *Mahi Māreikura*

In establishing *Mahi Māreikura,* a room in the University of Waikato library that is dedicated primarily to the display and conservation of the collected *taonga* and works of the late Dr. Pei te Hurinui Jones and a collection of the work of his colleague and close relative, Professor Bruce Biggs, we sought to address a range of issues. These issues related to ownership, copyright, customary knowledge, the understanding and interpretation of cultural heritage (both tangible and intangible), and the role of *whānau*, *iwi* and institutional relationships within the context of an academic institution, that is, within the context of *Te Whare Wānanga o Waikato* (The University of Waikato) and, in particular, *Te Whare Pukapuka o Te Whare Wānanga o Waikato* (The University of Waikato Library). We report here on the processes that were followed in the establishment of *Mahi Māreikura* and on the outcomes of these processes. In order to establish an appropriate context for the discussion of these processes and outcomes, we begin by providing a brief biographical sketch of Dr. Pei te Hurinui Jones. Following this, there is an outline of the discussions between the Jones family and the University of Waikato which led to the establishment of *Mahi Māreikura*, along with an account of the collected *taonga* and works themselves and the approaches to organisation, archiving, cataloguing and conservation that were applied. Finally, there is a general discussion of overall policy and of the process of drafting the deeds involved.

Pei te Hurinui Jones - Ngāti Maniapoto leader, adviser, interpreter, land officer, scholar, writer, translator, genealogist, husband, father, grandfather[1]

Dr. Pei te Hurinui Jones JP, DHons, OBE was a prominent figure in the revival and retention of the Māori language and of Māori cultural knowledge and heritage in the 20th century. Born at Harataunga (Kennedy's Bay) on the eastern coast of the Coromandel Peninsula on the 9th of September 1898, Pei te Hurinui was the son of Daniel Lewis, a European storekeeper, and Pare Te Kōrae (born ca.1878), daughter of Poutama II and Paretuaroa of Ngāti Maniapoto. Daniel Lewis, with his brothers Samuel and Hyman, operated a store at the site of the Poro-o-tarao tunnel in the King Country during the construction of the main trunk railway line. It was here that Pare Te Kōrae's eldest son, Michael Rotohiko was born in 1895.[2] Pare Te Kōrae also bore

two daughters, Julia and Lena, and a second son Pehi (Pei) to Daniel Lewis. The marriage was a brief one for Daniel left *Aotearoa* with his brothers to enlist for service in the Boer War and he later settled in Australia and never returned (Hurst, 1996, pp. 6-7). Pare Te Kōrae later married David Jones, a farmer, of Ngāpuhi descent, and they bore five children. Pare Te Kōrae's elder children to Daniel Lewis, including Pei, took their stepfather's surname.

During his early years, Pei lived at Te Kawa Kawa (now called Ongarue), a small township on the banks of the Ongarue River; approximately 16 miles north of Taumarunui. Pei was adopted in his infancy by his mother's grand-uncle, Te Hurinui Te Wano, and the years spent with this *koroua* (grand uncle) had a profound effect on him. It was during this time that he was initiated into the lore and traditions of his people. Biggs (2005) notes the following of Pei's childhood: "A sickly child, troubled by dreams that came to be considered portents of death in the tribe, Pei underwent ancient rituals. Besides putting an end to the troublesome dreams, these confirmed a commitment to his traditional Maori heritage". He added that Pei "was present at many tribal gatherings, conferences of elders and functions in many parts of the country" (¶1). Pei would later recall the influence of his *koroua* (Jones, 1982, pp. 10-11):

> My granduncle often would recall me from my youthful games and set me to work on his manuscript books. These books contained genealogical tables, tribal traditions, ancient songs, and ritual. The task I was first set to do was to copy pages of manuscript into new books. He flattered and encouraged me in this work by words of admiration for my handwriting.
>
> At times I found the task irksome, and it was hard to put up with the shouting and laughter of my companions in their play. The temptation was strong to rush off and leave my granduncle's books behind. In time, however, I became very interested in the subject matter of my writing.
>
> When I started to question my granduncle about some of the rather obscure passages in the stories or the songs, a look of deep contentment came over his smiling face before he would answer me. From those early years I became absorbed in the study of ancient ritual, tribal traditions, and the esoteric lore of our people that it became a passion with me.
>
> It was in this way, at a comparatively early age, that my grandfather implanted in me and I acquired an abiding love for the ancient lore of our Maori people.

Although Pei attended Ongarue Primary School from the age of seven, his formal schooling was irregular. Following the death of Te Hurinui Te Wano in 1911, Pei (with his older brother Michael) enrolled at Wesley Training College in Auckland (now Wesley College) in 1913. After leaving Wesley, Pei would have no further formal education (Biggs, 2005; Hurst, 1996, p. 8).

Pei occupied many pivotal roles during his extremely busy life. He initially worked as an interpreter at the Native Department in Wanganui in the early 1920s. From 1928, he was in charge of the consolidation of Māori lands in the King Country, a position he held until 1940 (Biggs, 2005; Hurst, 1996). Pei made a considerable impression on Sir Apirana Ngata during a meeting at Te Kuiti to discuss a rating

dispute that had arisen between Ngāti Maniapoto and a local body. Ngata noted with approval that some younger members of Ngāti Maniapoto were prepared to "break down the conservatism of the elders" (Ngata, Buck, & Sorrenson, 1986, p. 86). In a letter, later written to his close friend Te Rangihiroa (Sir Peter Buck) on the 6th of May 1928, he wrote of his impression of Pei (Ngata, Buck, & Sorrenson, 1986, p. 87):

> The torch-bearer will I think be Pei Jones – a good man, with plenty of vision, a first-rate Maori scholar, steeped in West Coast folk lore & c. [culture] and a very competent master of English. His translation of the Merchant of Venice would do credit to the best of us. And he has the fire that kindles hearts.

When Pei's older brother, Michael Rotohiko Jones, was appointed private secretary to the native minister in 1940, Pei took over his business as a licensed interpreter and consultant in Hawera. In 1945, he moved to Taumarunui and was involved in setting up the Puketapu Incorporation to log and mill timber on a block of 17,620 acres between Taumarunui and Tokaanu. He became the managing secretary. By 1960, the business had made profits of £736,000 and returned more than £480,000 to its Māori shareholders. During that time, it had also developed a 1,600-acre sheep farm. The sawmills, timber factories and logging rights were sold to the Kauri Timber Company for £1,135,000 in 1960 (Biggs, 2005).

Pei ran unsuccessfully for parliament seven times. He first stood as an independent candidate in 1930. However, "[initial] assurances of the support of the Ratana movement were not fulfilled when Haami Tokouru Ratana also stood. His intervention split the vote and led to Te Taite Te Tomo winning the seat". Pei also "stood unsuccessfully in 1938 and 1943, and was defeated by Matiu Ratana in a by-election in 1945. He stood as a New Zealand National Party candidate in 1957, 1960 and 1963" (Biggs, 2005, ¶5).

Despite his slight scholarly appearance in later years, Pei was a prominent sportsman in his youth, representing Wanganui, King Country, Auckland and Waikato at tennis and Wanganui and King Country at rugby. He was the reigning New Zealand Māori Tennis Champion from 1924 to 1928 (Hurst, 1996, p. 8).

Pei te Hurinui was widely accepted as a Māori leader. He was the first chairman of the Tainui Māori Trust Board, the President of the New Zealand Māori Council in 1970, the Chairman of the Māori Dictionary Revision Committee for the 7th Edition of William's Māori Dictionary, a member of the New Zealand Geographic Board, a member of the Maniapoto District Māori Council and a member of the Taumarunui Borough Council. He also played leading roles at young Māori leaders' conferences in 1939 and 1959. He was awarded an OBE in 1961. In 1968, he was awarded an Honorary Doctorate in Literature from the University of Waikato in recognition of his outstanding contribution to New Zealand literature (Biggs, 2005; Hurst, 1996).

Pei's primary interest and passion was in the recording of *Tainui* genealogies and tradition, an interest that began in his youth. His main involvement would be with the King movement, a role which would occupy the majority of his life. As early as 1922, Pei had observed the efforts of his cousin, Te Puea Herangi, to improve the Kingtanga's fortunes. By the 1930s, both Pei and his older brother, Michael Rotohiko, had become two of Te Puea's most influential advisors and spokesmen. Pei would organise functions, prepare publications and press releases and act as

spokesman for the King movement. He later became an adviser to King Koroki, and to King Koroki's daughter and successor, Te Arikinui Te Atairangikaahu. Hurst (1996, p. 8) describes Pei as 'the quiet man' "who stood at the side of Te Puea and King Koriki, and later beside Queen Te Ata-i-rangi-kaahu at all functions on the Turangawaewae marae", noting that he became a renowned orator "welcoming Queen Elizabeth and the Duke of Edinburgh on behalf of the Maori race during their visits in 1953 and 1970; and writing and delivering funeral orations for many prominent Maori figures".

Biggs (2005) observes that despite Pei's modest education he became a prolific writer in Māori and English. Biggs, a highly respected Māori scholar, regarded the *Ngā Mōteatea* series (Ngata, 1961, 1980; Ngata, Jones, & Polynesian Society, 1945), a definitive collection of traditional Māori song with translations and commentaries, as Pei's most valuable contribution to Māori literature. After Ngata's death in 1950, Pei carried on the editing and translating of the song collection: "Ngata had translated just 20 of the 300 songs into English. Pei completed the task of translating and re-editing new editions of all three volumes. In general, his translations are less literal than those of Ngata" (Biggs, 2005, ¶9).

King Potatau (Jones & Polynesian Society, 1959), an account of the life of the first Māori King (King Potatau Te Wherowhero), is viewed by Biggs as Pei's most ambitious work in English. He noted that this work "should perhaps be regarded as a historical novel rather than a biography", adding that "similar blending of factual research and what must be regarded as fancy is evident in his other English biographical pieces on Mahinarangi [(Jones, 1945b)] and on the poetess Puhiwahine [(Jones, 1961b)]" (Biggs, 2005, ¶10).

Wanting to share Shakespeare's unique and poetic language with Māori, Pei te Hurinui translated a number of his works into Māori, including *Huria Hiha* (Julius Caesar) (Shakespeare & Jones, 1942), *Owhiro* (Othello) (Shakespeare & Jones, 1944), and *Tangata Whai Rawa o Weniti* (The Merchant of Venice) (Shakespeare & Jones, 1945). *Tangata Whai Rawa o Weniti* was later adapted for theatre and then screenplay by the prominent Māori actor, producer and director in stage, television and film, Don Selwyn (2001). This work was the first full-length feature film ever made in the Māori language and the first Shakespeare film produced in New Zealand.

Ngā Iwi o Tainui (Jones, Biggs, & Tainui Maori Trust Board, 1995), a Māori-language version of the history of the Tainui tribes, published posthumously in 1995, and *He Tuhi Marei-kura* (Jones, 1945a, 1946), an unpublished manuscript on the Māori account of the creation based on priestly lore of the Tainui people, were the outcome of many years of research on Tainui tradition, genealogies and customs. Biggs (2005, ¶12) notes that Pei had written an English language version of much of the material for *Nga Iwi o Tainui* by about 1936 and that Pei had "lent the manuscript to Leslie Kelly, who had offered to make a typewritten copy, and was very distressed when Kelly incorporated it in his book, *Tainui*, published in 1949 [(Kelly, 1949)]".

Pei also translated into Māori Edward Fitzgerald's translation of Rubaiyat of Omar Khayyam (*Ngā Rūpai'ana a Ōmā Kai'ama*) (Fitzgerald & Jones, 1942), a collection of poems (of which there are about a thousand) attributed to the Persian mathematician and astronomer Omar Khayyám (1048-1123).

Pei contributed numerous articles and reviews on a range of topics to *Te Ao Hou* (Jones, 1955, 1956a, 1956b, 1960a, 1960b, 1960c, 1960d, 1960e, 1961a, 1961c; Jones & Polynesian Society, 1959), a bilingual quarterly published by the Māori Affairs Department from 1952-1976, the *Journal of the Polynesian Society* (Ngata, Jones, & Polynesian Society (N.Z.), 1958), various symposia (Jones, 1968), societies (Jones, 1964, 1971) and other publications (Jones, 1982), in addition to writing many booklets to commemorate the opening of meeting houses in the *Tainui* and *Ngāti Tūwharetoa* areas.

Pei te Hurinui Jones married twice. His first wife was a widow, Hepina Te Miha (formerly Teri) from *Ngāti Tūwharetoa*, whom he married on 16 October 1943 at Hawera. They had no offspring of their own but legally adopted two genetically related sons, Robert Te Au and Brian Hauāuru Jones, and brought up four others from their extended family. Hepina died in 1956, and on 6 January 1958 Pei married a divorcee, Kate Huia Apatari (formerly Rangiheuea) at Palmerston North. She had children from a previous marriage. Pei died at Taumarunui on 7 May 1976, survived by his wife. He is buried beside Te Hurinui Te Wano in the cemetery at Te Tokanga-nui-a-noho marae in Te Kuiti (Biggs, 2005).

Mahi Māreikura: A work in progress

The Pei te Hurinui Jones collections

Over the years, Pei te Hurinui Jones amassed a significant collection of books, manuscripts and *taonga*. Following his death in 1976, the collection was split into two main parts, with some of the material remaining with his wife Kate Huia Apatari and her family (about one-third of the collection) and the remainder going to Brian Hauāuru Jones, Pei's son from his marriage to Hepina Te Miha.

In the late 1980s, Brian Jones was considering storing and making available his father's collection of published and manuscript material for future researchers following the scholarly example set by his father. By 1990, he had decided to make available some of his father's effects which he subsequently deposited at the University of Waikato Library in the light of the close relationship that Pei te Hurinui Jones, the Jones family and the University of Waikato had established over the years. The material was collected from the Jones' residence at Taupō (Waipahihi) by the late Professor Evelyn Stokes and Jennifer King (then Chief Librarian). The archiving of the materials then began and was completed in 1991 by Salim Baksh (Baksh, 1991), a qualified archivist who was employed by the University of Waikato Library to carry out the work on a short term contract. There were in total 64 boxes of material which were organised and catalogued by Salim Baksh under the following subject areas:

- *Tainui*: Māori Kings, Te Puea Herangi, Tainui Māori Trust Board, Land Records, etc.
- Education
- History: Migration, Battles, Biographies etc.
- Linguistics: Williams Advisory Committee etc.
- Literature: *Ngā Mōteatea*, translations etc.
- Organisations: NZ Māori Council etc.
- Politics
- Religion
- Sports: Māori Tennis Association

- Technology and Applied Arts
- Personal Correspondence
- Collected Papers
- Photographs

In 1994, Mr and Mrs Carpenter (Pei's stepdaughter from his second wife Kate Huia Apatari), from Plumpton in Australia, transferred to the Alexander Turnbull Library in Wellington the materials that had been in the possession of Pei's second wife, Kate Huia Apatari and her family. There were, in this collection, 142 folders of holographs, manuscripts, typescripts and printed matter. These papers include various correspondence, drafts and notes relating to Pei te Hurinui's various literary works, subject files on various political matters, some early Kingitanga papers, *whakapapa* (genealogy) and other research material. These were organised and catalogued by the Alexander Turnbull Library under the following subject areas:

- Correspondence
- Subject files
- Literary works and papers
- Notebooks
- Notebooks - *He tuhi mareikura*
- Literary works by other writers
- Kingitanga papers
- Māori land block papers
- Account books
- Printed material
- Miscellaneous papers
- *Whakapapa* charts

Also included in this collection were tape recordings, maps, photographs (mainly of Pei te Hurinui Jones at various Māori sports, social and formal functions), photographs of various functions involving Governors General and Elizabeth II, four sets of plans dated 1966 for the Pūkawa Meeting house, a painting of a cottage by Katie Roore and various newspaper collections.

Later, in 2002, one of the authors of this paper was approached by Brian Hauāuru Jones, her granduncle,[3] to discuss the issue of depositing the remainder of his father's collection (including books, photographs, *kākahu* and other *taonga*) with an appropriate institution. Following this informal discussion, a formal approach was made later that year by a representative of the family to Tom Roa, a Tainui *kaumātua*, who was then Chairperson of the *Tari Māori* (Māori Department) at *Te Pua Wānanga ki te Ao* (School of Māori and Pacific Development) at the University of Waikato. That formal approach involved discussion of the possibility that the remaining collection of Pei te Hurinui Jones' possessions would be deposited with the University of Waikato. A memorandum was then sent to the Dean of the School of Māori and Pacific Development, the late Dr. Hirini Melbourne, noting that, should this plan go ahead, the School would be expected to play a leading role in the process. Dr. Melbourne wholeheartedly accepted the responsibility of accepting this gift on behalf of the University. Negotiations between the Jones' family, the University of Waikato, the School of Māori and Pacific Development and the University of Waikato Library then began.

Initial negotiations and processes

Following the approach to the School of Māori and Pacific Development (SMPD), a number of *hui* (meetings) were set-up to discuss the request and to consider the ethical, cultural and financial implications. These meetings initially involved staff of the SMPD, the then University Librarian, Sue Pharo, the New Zealand Collection Librarian, Kathryn Parsons, Waikato Library Māori staff (Eddie Neha (then *Kaitakawaenga Māori* / Māori Liaison Librarian), Charles Willison (the Māori Reference Librarian)), and Meto Hopa (a respected *Tainui kaumātua*) who was employed as a Research Officer in the SMPD at that time. A list of tasks and responsibilities was drafted. Included in this list was the need for a contractual agreement between Brian Hauāuru Jones and the University of Waikato. This agreement would need to include reference to each of the following:

- Access to the collection by family members;
- Loaning procedures for specific items;
- Intellectual property rights;
- Copyright;
- Publication issues;
- Access to the collection by other universities and scholars;
- Care and maintenance of the collection once it had been archived;

The funding required for the archiving processes would need to be sought.

Following the identification of these tasks, further discussions were held involving Brian Jones, the University of Waikato Library and SMPD. The aim of these discussions was to address each of the issues that had been identified and to reach agreement on each of them. Representatives of the University sought the advice, opinion and permission of Brian Jones on a number of key issues, including:

- Intellectual Property and Copyright details
  (How would he like the family's interests to be represented in IP and Copyright agreements?)
- Use of the collection
  (How did he envisage his father's work being used by other scholars, students and universities?)
- Responsibility for, and care of, the collection
  (How did he see this as being effected?)
- Moving the collection at an appropriate time
  (How should this be done and what would be an appropriate time?)
- Housing of the collection
  (Did he approve of housing the Jones' collection with the recently acquired Biggs' collection?)
- Ceremonial matters
  (What types of ceremony did he consider appropriate?)

Once the majority of these issues had been addressed, a decision about the uplifting of the final part of the Pei te Hurinui Jones collection was agreed upon. On the 16th June 2003, a small group from the SMPD (Tom Roa and the two authors of this article) and the University of Waikato Library (Kathryn Parsons) travelled to Brian Jones' residence in Taupo to collect the remaining books, photographs, *kākahu* and *taonga*.[4] On returning to the University of Waikato, the group stored the books,

photographs, *kākahu* and *taonga* from Brian Jones' residence along with the existing collection in a single room of the University Library awaiting archiving and cataloguing. A room on the third floor of *Te Kohikohinga o Aotearoa* (the New Zealand Collection) was selected as an appropriate location to house the collection. By this stage, it had been agreed by all parties that the room would also hold the collected works and writings of his colleague and close relative Professor Bruce Biggs in recognition of their close working relationship (a small part of the Biggs' collection had been purchased earlier in the year by the University Library).

***Te Kohikohinga o Aotearoa* (The New Zealand Collection) at the University of Waikato Library**

Te Kohikohinga o Aotearoa (The New Zealand Collection) at the University of Waikato Library has more than 100,000 items, including books, journals, newspapers, pamphlets, government publications and statistics relating to Aotearoa/ New Zealand and selected areas of the Pacific (University of Waikato Library, 2005b). The majority of the books are shelved in the main sequence in the New Zealand Collection using the Library of Congress Classification System. In this system, each title has its own unique classification - a combination of letters and numbers. Items are shelved according to subjects and subdivisions within those subjects (University of Waikato Library, 2004b):

A	General Works
B	Philosophy, Psychology, Religion
C - F	History
G	Geography, Anthropology
H	Social Sciences
J	Political Science
K	Law
L	Education
M	Music
N	Art and Architecture
P	Language and Literature
Q	Science
R	Medicine
S	Agriculture, Soils
T	Technology
U	Military Science
V	Naval Science
Z	Bibliography, Library Science

Amongst its small collection of archives, the Library currently holds (University of Waikato Library, 2005a):

- Anti Apartheid and Race Relations Archive (a.k.a. Michael Law Collection)
- (Gabriel) Elliott Minute Books (Native Land Court)
- (William Henry) Grace Diaries
- Pei te Hurinui Collection
- Opotiki Confiscation
- Ormsby Family Papers
- Phillips Family Book
- Ringatu Church Papers

- Bishop Selwyn Collection (a.k.a. Selwyn Collection of Early Māori Documents)
- Douglas Seymour Papers
- Rosemary Seymour Collection
- Sim Commission Papers
- Tainui/ Coalcorp Case (1989)
- Tauranga Confiscation
- Waikato Confiscation
- W. G. Whittlestone Papers
- Raupatu Box 1
- Raupatu Box 2.

These works were deposited with the library by various donors, including Michael Law, Dr. Philip Hart, the late Dr. Evelyn Stokes, the late Sir Robert Mahuta, the late Rt. Rev W. J. Simkin, Dr. William Sewell (son of the late Rosemary Seymour), and Mrs Shirley Whittlestone (wife of the late Dr. Whittlestone (University of Waikato Library, 2005a)).

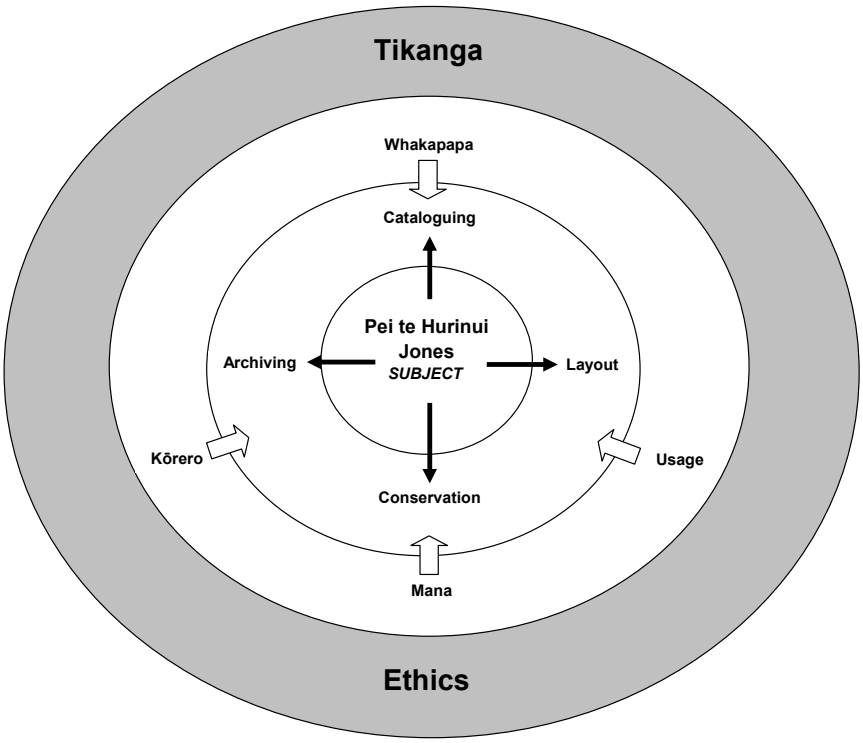
Archiving, cataloguing, physical layout and conservation: The issue of *tikanga*

There are numerous ways in which one can approach the archiving, cataloguing, physical layout and conservation of a collection of the type discussed here. The majority of collections held in libraries and museums are dispersed to allocated areas according to subject headings or cataloguing standards established by each institution. For example, the Pei te Hurinui Jones collection in the Alexander Turnbull Library in Wellington is located in six different locations adhering to a number of cataloguing standards. The Alexander Turnbull Library has a number of different systems, including the MARC formats for holdings and bibliographic data; the Anglo-American cataloguing rules, Library of Congress rule interpretations and the name authorities for Descriptive Cataloguing; the Library of Congress subject headings in microform and subject cataloguing manual for subject headings for Subject Cataloguing; and the Dewey decimal classification and relative index for Classification (National Library of New Zealand, n.d.). The end result is the transferral of certain parts of the collection in the Alexander Turnbull Library to different areas of the same building. For example, the tapes are stored in the Oral History Collection, the maps in the Cartographic Collection, the photographs in the Photographic Archive, the plans of Pūkawa meeting house and a painting of a cottage by Katie Roore in the Drawings and Prints Collection, and a bound copy of the Auckland Star 'Coronation Special', dated Tuesday 11 May 1937, in the Newspaper Collection.

Because the history of appropriation, exchange, purchase and gifting of Māori cultural heritage is fraught with issues associated with access and past grievances, we believed that it was important to draw on a range of sources in determining appropriate ethical and procedural practices in relation to the Pei te Hurinui Jones collection. These included the experiences of *iwi* and of institutional and private collections. To provide the most appropriate access for family, researchers and students, to reduce anxiety and to ensure that there was as little room as possible for future complaints about the treatment of *taonga* and other treasures, we included *tikanga* (protocols and custom) as one of the guiding principles of ethical practices during the decision-making process. We began with Pei te Hurinui Jones himself in order to ensure that his *mana* (authority, control, influence, prestige and power) is acknowledged and that his work

and work habits are fully recognised. From there, we moved to a consideration of each of the *taonga,* considering its cultural values and spiritual connection to Pei te Hurinui. This led to an arrangement of the room according to overarching Māori philosophical values and principles. Archiving, cataloguing, physical layout and conservation were all considered in relation to *mana*, *whakapapa* (genealogy), relevant *kōrero* (history), and usage, as principles of archiving, cataloguing, physical layout and conservation (see *Figure 1* below):

***Figure 1*: Diagrammatical representation of *Mahi Māreikura's* organisational principles**



Approaching the Pei te Hurinui Jones' collection in this manner represented a challenge to many of the practices and ethical procedures currently followed in libraries, museums and private collections.

In the following sections, a brief account of the approach to archiving, cataloguing, physical layout and conservation is provided along with a discussion of the ways in which they were determined by a consideration of overarching Māori philosophical concepts.

Archiving

The archiving of the collection was undertaken by one of the authors of this article[4] whose task as archivist was, according to the position description drawn up by the University of Waikato, to describe, arrange and preserve the Pei te Hurinui Jones Collection of manuscripts, books and *taonga* – artefacts and *kākahu*. The position description also referred to the expectation that the position holder would provide appropriate and specialised expertise in protocols, custom and conservation for such a valued gifted collection. The major outcomes and expected results for the archivist were as follows:

- Describe, arrange and preserve the combined Pei te Hurinui Jones collection according to the wishes of Brian Jones, the expected result being the establishment and documenting of record-keeping systems and procedures, the compilation of an inventory of manuscripts and *taonga*, and the description and retrieval of records.
- Collate draft policies of ownership, access and procedures for this valued collection in consultation with the SMPD and Library Management, the expected results being the documentation and confirmation of issues of ownership in keeping with Brian Jones' wishes as well as the establishment of access procedures for customers of the library which will allow them to easily find the material they require to enable them to make effective use of the resources.
- Provide preservation and long term storage for the original collection, the expected results being the appropriate preservation and care of all items. Storage will be provided as well as the ability to safely display items.
- Explore online methods such as scanning to preserve the collection.

The archivist was also bound by an agreement reached earlier with Brian Jones that the collection would be housed together in a single location. It had also been agreed earlier that the University would not dispose of any part of the collection without the prior approval of the Donor or his Representatives.

Cataloguing

The major part of the cataloguing of the book collection was completed by University of Waikato Library staff following the Library of Congress Classification System. The cataloguing of the photographs, *taonga* and the unpublished material was completed by the archivist. The index produced in 1991 by Salim Baksh (Baksh, 1991) was re-edited and updated by library staff and the archivist. A number of inconsistencies in the Māori in the first index were noted and corrected in the new 400 page revised index (Baksh & Hedley, 2003). This task, a task made considerably easier by the fact that the archivist was already familiar with the *whakapapa*, history, names and place names included in the 1991 index, was approached meticulously in order to ensure that the integrity of the collection, the *whakapapa*, history, names and place names that it contains, were preserved. The updated collection is catalogued under the following headings:

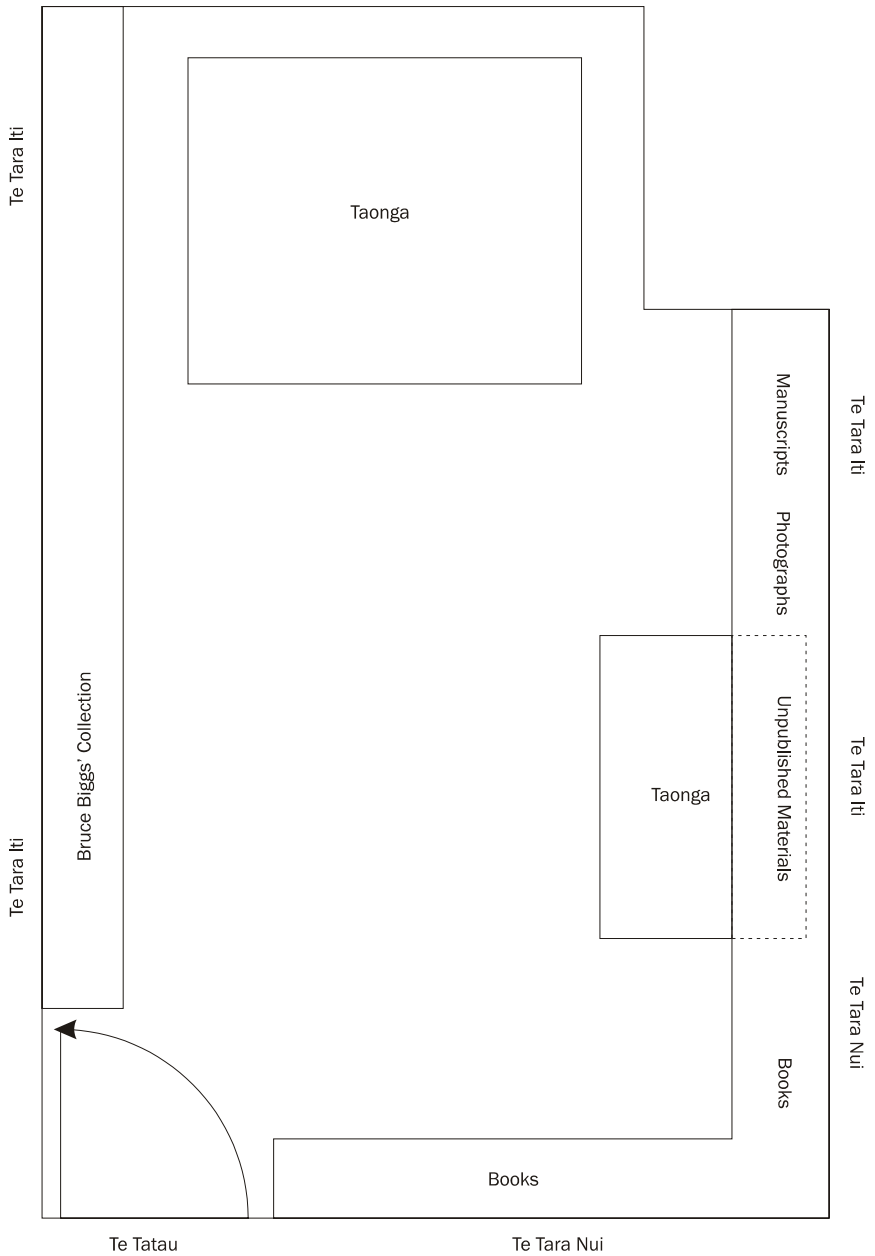
3A-L	Literary Works
3A	Administration
3B	Education
3C	History
3D	Linguistics
3E	Literature
3F	Organizations (Boards, Committees, etc.)
3G	Politics
3H	Religion
3I	Sports
3J	Technology and Applied Arts
3K	Personal correspondence/ papers
3L	Collected papers
3M	Ephemera

3N Publications
3O Bruce Biggs - Donations
3P Photographs
3Q *Taonga*
3R Unpublished Material

Layout

As indicated earlier, there are numerous ways in which one could approach the physical layout of any collection of this type. In considering the Pei te Hurinui Jones collection, we took into account a number of factors including room design and size, *Tainui tikanga*, *whakapapa*, relevant *kōrero*, and usage. It was decided that the collection would be arranged, so far as the room size and shape would allow, according to the layout of a *whare puni* (an ancestral meeting house) (see *Figure 2* below).

***Figure 2*: *Mahi Māreikura* floor-plan**



Thus, visitors, guests, or, in this case, researchers, students or family members, are called to enter through *Te Tatau* (the doorway). To the right-hand side is the area designated for *manuhiri,* called *Te Tara Nui*. All the publications which Pei used for reference and inspiration in writing and researching his various works are located here. These are available for use in further research. Included here are works gifted to Pei by overseas authors (such as Sir Winston Churchill's *The Second World War* series (Churchill, 1948-1953) gifted to Pei following a chance meeting), books and other publications by other overseas authors (such as the works of William Shakespeare (Shakespeare, n.d.), Oscar Wilde (Wilde, n.d.), and the much acclaimed eleventh edition of *The Encyclopaedia Britannica* (1910)). Also included are books and other publications by New Zealand authors (such as Te Rangihiroa's *The Coming of the Māori* (Buck, 1949), Elsdon Bests' *Tuhoe* (Best & Board of Maori Ethnological Research (N.Z.), 1925), John White's *Ancient History of the Maori* (White, 1887-1891), and George Grey's *Nga mahi a nga tupuna* (Grey, 1953) which Pei used for checking the examples provided in the sixth edition of Williams' Māori Dictionary), as well as *taonga*. In that these items have, metaphorically, travelled the furthest and are, in terms of status, regarded as *manuhiri*, they have been located in the area of the room called *Te Tara Nui*.

To the left-hand side of the *Te Tatau* is the area designated for *tangata whenua* (people belonging to any particular place, local people, hosts) called *Te Tara Iti*. This area stretches from the doorway all the way around to Pei te Hurinui's unpublished materials. Included in this area are the works of Bruce Biggs, *taonga* which, according to *whakapapa*, relevant *kōrero* and usage, are accorded the status of *tangata whenua* and Pei te Hurinui's manuscripts, photographs and unpublished material. In that these items have, metaphorically, *tangata whenua* status, they have been designated to *Te Tara Iti*.

Located in the centre of the back wall are the *taonga*. This is the area normally designated for *rangatira* (chiefs, nobility, aristocracy) and their photographs. We have located the *taonga* associated with *Te Tara Iti* here because of its status as *rangatira* and, therefore, its *mana.* Assigned to this area are *taonga,* defined in terms of *whakapapa*, relevant *kōrero* and usage.

Housing the Pei te Hurinui Jones collection of *taonga*

To house the Pei te Hurinui Jones collection of *taonga,* two lockable four-drawer moisture-cured polyurethane pine units (measuring approximately 430mm high, 1700mm wide and 1500 deep) were purchased. There are two cabinets because the large number of *taonga* and *kākahu* in the collection makes it impossible to transport all of the items in a single unit to and from the third floor of the library. One of these cabinets is stacked on top of the other (see *Figure 3* below):

Figure 3*: The two four-drawer units which currently house Pei te Hurinui Jones' *taonga

***Taonga – Whakapapa*, history and use**

The *taonga* in the collection are organised according to *whakapapa*, relevant *kōrero* and use. The organisation of these *taonga* depends upon the interpretation of relevant Māori philosophical values, *tikanga* and the *kōrero* associated with each object. For example, the *whakapapa* scrolls and books along with Pei's huia feathers are located in the topmost drawer (see *Figure 4* below). Thus, because *whakapapa* is a primary organising principle of the room, the *whakapapa* scrolls and books take their rightful place at the top along with the *huia* feathers. The *huia* features were placed beside the *whakapapa* scrolls and books because of their close association with chiefs and aristocracy. The now extinct *huia* was a highly prized and sacred bird. Its tail feathers were worn only by chiefs as a sign of *mana* and rank.

***Figure 4*: Topmost drawer: *Whakapapa* scrolls and books and Pei te Hurinui's *huia* feathers**

In the second drawer are Pei's assorted *taonga* (see *Figure 5* below). Since each piece is worn as an adornment to the body, these are, once again, arranged according to *mana*, *whakapapa*, relevant *kōrero,* status and use.

Figure 5*: Second drawer: Wearable *Taonga

In the centre of the drawer we have placed a *kapea* which was owned by Hepina. To its right is a pendant belonging to King Pōtatau Te Wherowhero (the first Māori King). Te Wherowhero was born in Waikato, the eldest son of Te Rau-anga-anga, a Waikato warrior chief, and Parengaope of Ngāti Koura. He had four wives, Whakaawi, Raharaha, Waiata and Ngawaero and three children, Matutaera (later known as Tawhiao), Makareta Te Otaota and Tiria. Te Wherowhero was taught traditional lore by his father and later learned sacred knowledge at the Waikato *whare*

wānanga, Te Papa-o-Rotu, at Whatawhata (Oliver, 2006b). He was a distinguished warrior and war leader and "[as a] duellist, using Māori weapons, he was supreme" (Jones, 1968, p. 132).

When the town of Auckland was established at the northern end of his tribal domain, Te Wherowhero "befriended successive governors" and "[on] occasions accompanied the Governor to southern parts of the country to help quell sporadic outbreaks of fighting" (p. 132). He had homes at Kohimarama, Māngere, and Pukekawa (the site of the present Auckland Domain).

During the 1850s, moves to unify Māori and to establish a Māori king arose following concerns about the protection of Māori land and customs and bitter inter-tribal fighting. Ngāti Raukawa chief, Mātene Te Whiwhi of the Ōtaki district, "travelled throughout New Zealand seeking a chief of high standing who was willing to be king" (Oliver, 2006b, ¶11).

In November 1856, Iwikau Te Heuheu Tukino III of Ngāti Tūwharetoa called a meeting of tribal leaders at Pūkawa on the shores of Lake Taupō: "It was here that Te Wherowhero, in his absence, was unanimously chosen to be the first Māori King" (Jones, 1968, p. 133). Te Wherowhero was reluctant to take on the role of peacemaker while "he had a score to settle with his Tainui rival, Wīremu Tamehana of the Hauā tribe of the Matamata district, whose people had killed his aunt Rangiānewa near Ōhaupo" (p. 133). Peace was finally brokered when Wīremu Tamehana "handed over his favourite daughter Te Raumako, as a peace offering, to Te Wherowhero's people at Rangiaohia" (p. 133).

Following lengthy negotiations, Pōtatau Te Wherowhero accepted the kingship, and was crowned and anointed amid great ceremonies at Ngāruawāhia in 1858. In his acceptance speech, Pōtatau emphasised the importance of unity, using his now famous *whakataukī* (proverb): *Kotahi te kōhao o te ngira e kuhuna ai te miro mā, te miro pango, te miro whero* (There is but one eye of the needle through which white, black and red threads must pass). He also enjoined by his people to *kia mau ki te aroha, ki te ture, me te whakapono* (hold fast to love, uphold the laws and be firm in the faith) (Oliver, 2006b)

King Pōtatau died at Ngāruawāhia on Sunday, 25 June, 1860. The public funeral took place on 5 July 1860 and "was followed by a secret reinterment, carried out at night. In accordance with ancient Māori tradition, the elevation of the son and heir to his deceased father's rank was performed on the day of the funeral" (Jones, 1968, p. 134).

The two pendants to which reference has been made, as well as two other heart shaped pendants, were handed to Hepina Te Miha by Raruhira.

To the far left-hand side at the top of the drawer are two of King Tāwhiao's ear pendants. King Tawhiao (Tukaroto Matutaera Potatau Te Wherowhero) was the second Māori King (1825–94). He was of Ngāti Mahuta descent and the son of Waikato leader King Potatau Te Wherowhero and Whakaawi, Pōtatau's senior wife. He was raised a Christian by his maternal grandparents as well as being versed in the ancient rites of Tainui priesthood. His reign lasted for 34 years through turbulent Māori land wars, land confiscations and exile. Tawhiao has been described as a great

visionary, prophet, and leader with many followers. In 1875 he adopted the *Pai Marire* religion, and then, in the 1880s, went on to establish his own parliament, *Te Kauhanganui* at Maungakawa. He also established, in 1885, the *Poukai*, a series of annual visits paid by the King to King movement marae, the initial purpose being to encourage people to return to their home marae at least once a year. Later, the *Poukai* provided a means of consulting directly with his people (Mahuta, 2006).

Next to the ear pendants are placed two heart shaped greenstone pendants which were given to Hepina Te Miha by Raruhira. One of these greenstone pendants is adorned with a silver fern and a male and female figure separated by a bible; the other is unadorned.

Slightly below the two pendants of Tāwhiao is placed Te Heuheu Patatai's bone ear pendant. Te Heuheu Patatai was a Ngāti Tūwharetoa leader and carver who was later to become Te Heuheu Tukino IV, Horonuku, following the death of his father, mother and elder half-brother Te Waaka and many other members of his household fell victim to an enormous avalanche of mud that swept down Kakaramea mountain after heavy rain on the night of 7 May 1846. He was the son of Mananui Te Heuheu Tukino II (paramount chief of Ngāti Tūwharetoa and leader of Ngāti Turumakina) and his wife, Te Mare. His mother was a grand-daughter of Te Rangitua-matotoru, who had been leader of Ngāti Tūwharetoa before Herea Te Heuheu, Mananui's father. Patatai had family connections with Ngāti Maniapoto and Waikato and spent much of his early life among the people there. Patatai was closely linked to the Kingitanga and supported it throughout his life. He was involved in the carving of a number of storehouses to commemorate the Kingitanga. These included Nuku Tewhatewha (erected as one of the symbolic pillars of the King movement) and Hinana, Iwikau's ornamental storehouse at Pukawa.[6] Te Heuheu Patatai actively supported the King movement in battle, was a supporter of Te Kooti during his many excursions and strongly agitated for the return of Ngāti Tūwharetoa land. In 1887, Te Heuheu Patatai gifted Tongariro, Ngauruhoe and Ruapehu to the government for a national park in order to preserve the sacred nature of the mountains in the southern region of Taupō (Oliver, 2006a).

Next to Te Heuheu Patatai's bone ear pendant is Te Rauparaha's ear pendant. This pendant, a *kahurangi* greenstone, was worn by Te Rauparaha when he came to pay his respects to Papaka after he was killed at the Battle of Te Horo (1834). After paying tribute to the dead, Te Rauparaha removed the pendant from his ear and laid it upon the body of Papaka.[7] Te Rauparaha was the son of Werawera, of Ngāti Toa, and his second wife, Parekowhatu (Parekohatu), of Ngāti Raukawa. Te Rauparaha was highly regarded as a great tribal leader and warrior for Ngāti Toa. Following numerous incursions and incidents with Waikato at Kāwhia, he left to conquest new territories in central New Zealand, travelling as far south as Kaiapoi and Akaroa near Ōtautahi (Christchurch in the South Island of New Zealand). He settled in the lower half of the North Island. The numerous tribes he defeated attribute much of his success to Ngāti Toa's possession of muskets rather than to Te Rauparaha's military genius (Oliver, 2006c).

On the right-hand side of the drawer, we have placed Pei te Hurinui's watches and two medals. The uppermost medal was Tumate Mahuta's Coronation Medal which was handed to Pei as soon as Tumate received it; the other medal is Pei's OBE.

Tumate Mahuta was the third surviving son of Mahuta, the third Māori King, and his wife, Te Marae. His elder brothers were Te Rata, the fourth King, and Taipu, who died in 1924; his younger brothers were Tonga and Te Rauangaanga. During Te Rata's reign, Tumate often represented his brother at functions. Later, during his nephew's reign (that is, during the reign of Koroki, Te Rata's son), he acted as one of the guardians and mentors of the king, the others being his brother Tonga and their uncle Haunui Tawhiao. Around 1933, Tumate took up the leadership of the association called *Rangatahi* founded by Pei te Hurinui Jones. This group sought to negotiate a settlement of the compensation promised for the Waikato confiscation claim which had been left in abeyance after the report of the Sim Commission of 1927.[8] Tumate actively negotiated for the Tainui claim until his death on 29 April 1938 (Ballara, 2006).

Beside Pei's OBE medal, we have placed a small greenstone *tiki* belonging to Brian Jones. This was one of many *tiki* which were bought by Pei to distribute to friends and relatives to commemorate the occasion of his receiving the OBE.

In the third drawer is Pei's assorted weaponry (see *Figure 6* below). These weapons are, once again, arranged according to *whakapapa*, relevant *kōrero* (history) and use.

***Figure 6*: Third drawer: Weaponry**

In the top left-hand position, we have placed the stone club of Tūtetawhā. The following description of that stone club was written by Pei te Hurinui on an envelope which contained a short *whakapapa* from Te Kanawa to Pei:

> *Ko te Patu Onewa tēnei a Tūtetawhā*
> (This is the stone club of Tūtetawhā)
> This club was handed to me by Puangarangi Te Haeata. It is named 'Tūtetawhā' after its original owner, Tūtetawhā of the Tūwharetoa tribe. It was given by Tūtetawhā to Te Kanawa of the Maniapoto at Takapū tiraha o Tūtetawhā in the Taringamotu Valley after they had laid down the boundary between their tribes and made a pact of friendship. Pei T. H. Jones. 30 10 1969.

To the right of Tūtetawhā's stone club we have placed the black dyed patterned *kete* that originally contained Tūtetawhā's stone club as well as all of the smaller items in the Pei te Hurinui Jones collection.

Further to the right we have place two whale bone *kotiate*. Pei noted with reference to the *kotiate* closest to the *kete* that it had been handed over by Ngāti Kahungunu of Wairarapa on the death of Te Kaewa's children (who died in Greytown and were brought back to Motuiti for burial). The *kōrero* for the other *kotiate* was never told to Pei by Hepina. Between the two *kotiate* and the *kete*, we have placed two photographs: one is a photograph of Hepina Te Miha and her sister Kahu (aged approximately 18 and 16 respectively) holding the two *kotiate*; the other is a photograph of Hepina and her sister Kahu in their later years. In the front of the drawer, we have placed a *taiaha* of unknown provenance.

In the five bottom drawers of the unit, we have placed the *kākahu,* arranged in terms of use and status. In the topmost drawer is a *kākahu huruhuru* fashioned from *muka*, pheasant and *kiwi* features (ca. 1880) (see *Figure 7* below). The drawer below it contains another *kākahu huruhuru* fashioned from *kaka*, *kereru* and *kiwi* features (ca. 1900) (see *Figure 8* below). Below that is a *pihepihe* fashioned from short thrums of *harakeke* (ca. 1870) (see *Figure 8* below). The second to last drawer contains a *karure*, a cloak of the *korowai* type with *karure* tags (ca. 1930) (see *Figure 9* below). The final drawer contains a *korowai* fashioned from wool and candlewick (see *Figure 9* below).

Figure 7*: Fourth drawer: A *kākahu huruhuru

Figure 8*: Fifth and sixth drawers: A *kākahu huruhuru* and a *pihepihe

Figure 9*: Seventh and eighth drawers: A *karure* and a *korowai

Housing the other gifted *Taonga* in the Pei te Hurinui Jones collection

In arranging the layout of the Pei te Hurinui Jones collection, a decision was made to house the *taonga* associated with *manuhiri* status on the *Te Tara Nui* side. These *taonga* are housed in a smaller metal map cabinet (measuring approximately 600 mm high, 1300mm wide and 900 deep) which is located on the right-hand side of the room. In the top drawer we have placed Pei's Masons of New Zealand pouch alongside a bronze medallion awarded to C. H. De Thierry of Pirongia for the Māori

Farmer of the Year. Located in the second drawer down is a box containing a photograph of Tuturu Hone Teri (father of Hepina Te Miha Teri, Pei's first wife), part of a photograph frame or locket and the envelope which contained all of these items. Beside this box we have placed one of Te Rangihiroa's pipes and a toilet soap which contains a customs declaration form from Hawaii describing the original contents of the box as '1 used pipe for keepsake'. Below this drawer are some of Pei's maps of Maniapoto. Also located in one of these drawers is one of the many maps on the creation which Pei sketched.

Conservation

The conservation of the *taonga* was undertaken primarily by the archivist with some assistance from library and SMPD staff members. The archivist has more than ten years' experience working with all mediums including wood, bone, stone, textile and paper and she has worked extensively with *iwi*, *hapū*, *whānau* and Māori organisations.

Before undertaking the conservation, a condition report on each object was prepared. The report was necessary to ensure that there is a full record of the condition of items in the collection on receipt. If any of the *taonga* is used externally (by the *whānau* or *iwi*), its condition on return can be checked against the condition as described in the report. In addition, information on the objects was recorded and added to inventory, thus ensuring that all available information on each *taonga* was made available for future reference. A photograph of each *taonga* was then taken and added to the condition report to assist in the identification of the *taonga* for future access (conservation practices endorse photographs for identification purposes of *taonga* rather than the practice of physical identification).

From measurements taken of each object, appropriate conservation storage packaging was prepared. *Moenga* (beds) were made for each *taonga* from tyvek, dacron and ethafoam (see *Figure 10* below). The *kākahu* were laid flat on tyvek and archivart multi-use board to allow for the material and feathers to breathe and realign.

Figure 10*: An example of a *moenga* for *taonga

Vicki-Anne Heikell, a qualified Māori paper conservator, was commissioned through Alexander Turnbull Library's National Preservation Office to undertake some urgent

conservation work on one of the *whakapapa* scrolls. Vicki-Anne had earlier worked on the Jones collection held by Alexander Turnbull Library. Because of her familiarity with Turnbull's collection, the Jones family expressed the wish that she continue her involvement with the collection by carrying out the conservation work on the scroll.

Politics, deeds and policies

He takoha: A custodial gift

In establishing *Mahi Māreikura*, we sought to address a myriad of issues dealing with ownership, copyright, customary knowledge, understanding and interpretation of cultural heritage both tangible and intangible and the politics of institutional relationships. In developing an appropriate contractual agreement between the Pei te Hurinui Jones' *whānau* and the University of Waikato, we sourced from various institutions a number of policies and loan agreements as possible templates. It soon became clear, however, that none of these was applicable or acceptable in our context. Thus, it was agreed that a contractual arrangement would have to be developed within our specific context. That agreement would be informed by the specific issues identified during the initial discussions. Toni Millett (then Administration Services Manager of the University of Waikato Library) and one of the authors (Hēmi Whaanga from SMPD) undertook the development of the contract. Five general areas were identified and incorporated into what became known as the *Whakaaetanga ā-pukapuka mō Te Tiaki i te Takoha o te whakahiatotanga a Pei Te Hurinui* (Deed of Custodial Gift Pei Te Hurinui Collection) (see *Appendix 1*):

- *Te Takoha me te whakaaetanga* (Gift and Acceptance)
- *Te Tiakitanga* (Custody)
- *Ko te Whai Wāhi Atu* (Access)
- *Tiaki* (Care)
- *Inihua* (Insurance)

Legal advice and input on various issues was sought throughout the development of the contract. Of importance to the entire collection is the concept of *te takoha* (gift giving). In that *koha* and *takoha* have a number of interpretations, traditions and precedents involved in the exchange, some terms of agreement relating to the interpretation and definition of *te takoha* had to be addressed. Agreement between the *whānau*, representatives of SMPD, senior management of the University Library and the University lawyers on the interpretation and definition of *te takoha* had to be established.

Mead (2003, p. 181) describes the general concept of *koha* in the following way: "[When] a person makes a presentation of a gift to another . . . some prized object is being transferred from one group or individual to another group or individual". He notes that "the transaction is either the beginning of a new exchange relationship with others or it is part of a series begun long ago by a member of the whānau, hapū or iwi". During negotiations Tom Roa, from SMPD, elaborated on various interpretations of exchange from a Māori perspective. He described five general types of exchange:

> *Koha* – where a gift or object is freely given and at some stage a reciprocal exchange of similar formality may occur;
> *Takoha* – where a gift or object is freely given or an immaterial contribution is made. The reciprocity may not be as formal as with *koha*.
> *Tuku* – where an object is given and no reciprocal exchange is expected;[9]
> *Riro* – where an object is acquired or obtained;
> *Hoko* – where an object is exchanged, bartered, bought or sold.[10]

Following lengthy negotiations, an agreement was reached that the definition of *te takoha* described by Tom Roa during negotiations fully encompassed the nature of the gift.

In relation to the University of Waikato Library's gifts and donations policies, further clarification was sought regarding the following note (University of Waikato Library, 2004a):

> Unsolicited donations are received from a wide range of sources, allowing material to be added to the Library's collections for little or no initial cost. However, donations are not free. They incur ongoing costs - they must be catalogued, processed and housed.
>
> Donations are accepted only on the clear understanding that the Library has complete control over what is kept, what is discarded and where retained material is to be located. The Library will not accept donations which must be kept together as separate collections.
>
> Solicited gifts, particularly from Free Disposal Lists from other libraries, are an important source for filling gaps in both the books and serials collections. All gifts are acknowledged, and if the donor wishes, a donation slip is placed in each book retained.
>
> Gifts of money are normally spent after consultation with the donor; however, the final choice of what is purchased rests with the Library, and gifts of money will not normally be accepted under other conditions.

It adds, in relation to the scope of the gift or donation, the following:

> Donations may be received in any format. Senior staff in Collection Management or Serials determine what donations are to be retained. Assessment criteria are the same as for other Library material, including:
>
> - existing holdings
> - whether they fill gaps in the collection
> - the Library's need for extra copies of high use material
> - their relevance to the current and likely future teaching and research needs of the University
> - whether the cost of repair is in proportion to the likely value or future use

Of note is the statement regarding unwanted donations:

> Unwanted donations are offered on Free Disposal Lists to other libraries, given to students, or discarded as appropriate.
>
> Some serial material of no permanent value is displayed for a short period and then discarded.

In relation to donations that it receives, the following statement from the Library was also noted (University of Waikato Library, 2005a):

> While the Library is willing to accept archives, at least within present space limitations, it does so only under the expressed undertaking that no priority can be given to sorting and recording -- or, indeed, that such work will be undertaken in the foreseeable future. If possible, the Library prefers that work on the archives be undertaken before deposit, or that external funds be sought by the donors so that some listing can be made. The Library believes that it is unhelpful to accept archives other than under such conditions, because unlisted and unrecorded papers are useless both to the Library and to potential users.
>
> Since the Library has neither the resources to organise manuscripts properly, nor much demand for them, donors are encouraged to offer such material to the Alexander Turnbull or Hocken Libraries, although those of Waikato significance are considered for retaining in the area, either by the University or Hamilton City Libraries.

Nonetheless, an agreement on the acceptance of *te takoha* by the University was brokered and incorporated into §A-C and 1 of the Deed (see *Appendix 1*) where it is stated that:

> *Kua whakaae tahi te Kaituku o te whānau, i runga i te whakaae tahi o te whānau me ngā uri a Pei te Hurinui, e whakaae tahi ana kia tukuna tēnei takoha pukapuka, pepa tuhi, tuhinga tawhito, whakaahua me ngā taonga . . . ki te Whare Wānanga o Waikato . . . Ko te Whare Wānanga e kaingākau ana ki te whiwhi i ēnei taonga*
> (The Donor desires on behalf of the Family and descendants of Pei te Hurinui, and with the Family's consent, to make a custodial gift of the books, papers, manuscripts, photographs and taonga . . . to the University of Waikato . . . The University wishes to accept such a gift.)

Adding that:

> *E whakarite nei te Kaituku, me te whakaaetanga nei o te Whare Wānanga, ki te takoha e tohungia mai ana . . . i runga i ngā tikanga me ngā āhuatanga o tēnei whakaaetanga ā pukapuka.*
> (The Donor does hereby make, and the University does hereby accept, the custodial gift . . . upon the terms and conditions of this deed.)

Issues relating to *Te Tiakitanga* (Custody) were addressed in §2 of the Deed. The ownership of the material, including copyright ownership, remains with the donor, Brian Hauāuru Jones. Further clarification on *Takoha Tiaki* (Custodial Gift) is provided in §2.3 as follows:

> *Ko te kianga, ārā, te "Takoha Tiaki", ko tōna tikanga mārama, ka whai wāhi atu te Whare Wānanga ki te tiakitanga o te Whakahiatotanga nei. Ko te utu a te Whare Wānanga, ko te tino whakatau ka tiakina te Whakahiatotanga nei me te tohu ki roto i te Whare Pukapuka o te Whare Wānanga . . . e tika ana ki ngā taumata e whakamahia ana mō āna kohikohinga tuku iho.*
> (The phrase "Custodial Gift" is understood to mean that the University will have custody of the Collection. The University will in return ensure that the Collection is cared for, and stored in the University Library . . . according to the standards used for its heritage collections.)

In §2.5 of the Deed, the University also recognises that the donor retains *mana* over the collection. §3 of the Deed covers *Ko te Whai Wāhi Atu* (Access). Here issues relating to copying, access to *taonga* and photographs, request to view original papers, manuscripts and *taonga*, embargoes and restrictions, reviewing processes, family visits, copyright, attribution and income are addressed. §4 of the Deed relates to *Tiaki* (Care) whereby the Library will apply accepted archival theory and practice to the Collection at all times and §5 of the Deed relates to *Inihua* (Insurance) in which the University agrees to provide appropriate and reasonable insurance cover for the Collection. The final document was prepared by Norris Ward McKinnon as lawyers for the University of Waikato.

Official Opening

On Monday the 5th July 2004 the library unveiled *Mahi Māreikura*. Approximately 150 people attended, including the late Te Arikinui Dame Te Atairangikaahu, members of Dr. Pei te Hurinui's and Professor Bruce Biggs' *whānau*, representatives from Waikato, Ngāti Maniapoto, Ngāti Tūwharetoa, the University Library, SMPD and University staff and students. The name *Mahi Māreikura* was selected from the title of Pei's unpublished manuscript *Te Tuhi Māreikura*, a work dealing with the Māori account of the creation based on priestly lore of the Tainui people. The motto for the room: *Huakina! Riariakina! kia hahaina, kia rangahia!* (Open! Explore! to grasp (the knowledge that has been taught/ handed down), to bring it together) was provided by Meto Hopa from Tainui. The opening included *karakia*, speeches and *mihi* and ended with a *hangi* prepared by library and SMPD staff.

Conclusion

In setting up *Mahi Māreikura*, we sought to establish and develop a culturally appropriate display and conservation facility within an academic institute. In developing *Mahi Māreikura*, we had to address a range of issues relating to ownership, copyright, customary knowledge, understanding and interpretation of cultural heritage (both tangible and intangible) and the politics of institutional relationships. Throughout this process, we actively applied *tikanga* as one of the guiding principles of ethical practices during the archiving, cataloguing, development of the physical layout and conservation. Working within this specific context, we constructed an appropriate contractual arrangement seeking, legal advice and input on various legal and cultural issues throughout its development.

Two years have passed since the opening of *Mahi Māreikura* and nearly three decades since the passing of Dr. Pei te Hurinui Jones. Dr. Pei te Hurinui, JP, DHons, OBE, Ngāti Maniapoto leader, adviser, interpreter, land officer, scholar, writer, translator, genealogist, husband, father, and grandfather was a prominent figure in Maoridom in

the 20th century. It is hoped that *Mahi Māreikura* will provide an ideal space and resource for future researchers to follow the scholarly example set by him. Its development is ongoing with the crafting of policy and the potential for growth (an approach by the *whānau* to the Alexander Turnbull Library for the return of the collection currently held by them having been made). Thus, we conclude this paper with the following ritualistic epilogue by Dr. Pei te Hurinui Jones (Jones, 1982, p. 12):

Whakataka to hau ki te Uru,
Whakataka to hau ki te Tonga!
Kai makinakina i Uta,
Kai mataratara i Tai;
Kai hii ake ana te Ata-kura
He Tio …
He Huka …
He Hauhunga!

Cease O wind from the West
Cease O wind from the South
Let gentle breezes blow o'er the Land
Let calm sea's flow o'er the Sea
And let the Red-tipped dawn come
With a Sharpened air …
A touch of Frost …
And the promise of a Glorious Day

Endnotes

1. The primary sources for this brief bibliographical section on Pei te Hurinui Jones were Baksh, 1991; Biggs, 2005; Hurst, 1996; Jones, 1982; Jones, Biggs, & Tainui Maori Trust Board, 2004.

2. Michael Rotohiko Jones also became an eminent New Zealander – "a Maniapoto Paramount Chief, a licensed interpreter, Maori Agent and a J.P. He was private secretary to Cabinet Ministers, and advisor on Maori Affairs to Prime Ministers; he was awarded an MM [Military Medal] during service in WWI, an OBE (1961) and a CBE in 1975" (Hurst, 1996, pp. 6-7). Michael Rotohiko Jones married Kahu Waero Hetet and their eight children included an adopted Vietnamese refugee. He died at the age of 82, and has numerous descendents (Hurst, 1996).

3. Rangiiria Hedley's granduncle.

4. This quiet journey to Taupō will always be remembered by those who had the privilege to take part. It will be remembered for the *karakia, mihi,* tears and laughter that were shared and for Brian Hauāuru Jones' hospitality and kindness as well as his wonderful gift to scholars.

5. Rangiiria Hedley was hired on a short term contract to undertake the archiving and conservation of the collection.

6. Iwikau, his father's brother became the paramount chief following the death of his father at Kakaramea.

7. Papaka was the younger brother of Mananui Te Heuheu and Iwikau (Te Heuheu Patatai's uncles).

8. The Sim Commission of 1926-1927, a Royal Commission on Confiscated Native Lands and other Grievances, was appointed to investigate confiscations under the New Zealand Settlements Act 1863. Its terms of reference were very limited in that it could only

investigate whether the confiscations exceeded in quantity what was 'fair and just' (New Zealand Government, 2003).

9. With *koha*, *takoha* and *tuku*, should the terms in which it is given change then there is an expectation that the gift or object will be returned.

10. The H. W. Williams' Dictionary of the Māori language has the following entries for these types of exchange (Williams & New Zealand Advisory Committee on the Teaching of the Maori Language, 1971):

> *Koha* (noun):
> Present, gift
> *'He koha tena naku ki a koe.'* (p. 123)
>
> *Takoha* (noun):
> Pledge, token, gift
> *'Ko au te takoha o toku aroha.'* (p. 373)
>
> *Tuku* (noun):
> (i) Let go, give up
> '*Ko Paoa, e kore e tukua mai . . . Katahi ka tukua te punga.'*(p. 451)
> (ii) Present, offer
> *'Ka tae te tangata ra, ka tuku te ihu ki a a raua, hongi mohio ana raua, hongi kuare ana te tangata nei.'* (p. 451)
>
> *Riro* (intransitive verb):
> Be got, acquired, obtained
> *'Ka riro te kainga i a Manaia ratou ko ana tama . . . Me te haere hari hoki, ka riro te wahine rangatira o taua iwi.'* (p. 343)
>
> *Hoko* (intransitive verb):
> Exchange, barter, buy, sell
> *'Te kore korirangi hei hoko parawai pakipaki . . . I hokona tona kakahu ki te poaka.'* (p. 57)

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Appendix 1: Whakaaetanga ā- pukapuka mō Te Tiaki i te Takoha o te whakahiatotanga a Pei Te Hurinui (Deed of Custodial Gift Pei Te Hurinui Collection)

Page 1 of Deed:

TE RĀ WHAKAMAHI 2004

I WAENGANUI I A: **Brian Hauāuru Jones**

ME TE: **Whare Wānanga o Waikato**

WHAKAAETANGA Ā PUKAPUKA
MŌ
TE TIAKI I TE TAKOHA
O TE WHAKAHIATOTANGA A PEI TE HURINUI

THE UNIVERSITY OF WAIKATO
Te Whare Wānanga o Waikato

Page 2 of Deed:

E whakaritetia ana **tēnei whakaaetanga ā pukapuka** i te rā o 2004

WAENGANUI I A: **Brian Hauāuru Jones** o Taupo ("te Kaituku")

ME TE: **Te Whare Wānanga o Waikato** i Kirikiriroa ("te Whare Wānanga")

Waihoki:

A. Kua whakaae tahi te Kaituku o te whānau, i runga i te whakaae tahi o te whānau me ngā uri a Pei te Hurinui, e whakaae tahi ana kia tukuna tēnei takoha pukapuka, pepa tuhi, tuhinga tawhito, whakaahua me ngā taonga (kotahi atu "te Whakahiatotanga", kua whakarārangitia i te Pukapuka Apiti 1) ki te Whare Wānanga o Waikato.

B. Ko te Whare Wānanga e kaingākau ana ki te whiwhi i ēnei taonga

C. Ko tēnei takoha e tuhi ana i ngā whakatau me ngā tikanga e hāngai ana ki te tiaki me te whakamahi i te Whakahiatotanga nei e takohatia atu nei ki te Whare Wānanga.

NA, KO TE WHAKAAETANGA Ā PUKAPUKA NEI E TOHU ANA I NGĀ WHAITANGA e whai nei:

1. Te Takoha me te whakaaetanga

1.1 E whakarite nei te Kaituku, me te whakaaetanga nei o te Whare Wānanga, ki te takoha e tohungia mai ana i te wāhanga o te "**recital A"** i runga i ngā tikanga me ngā āhuatanga o tēnei whakaaetanga ā pukapuka.

2. Te Tiakitanga

2.1 Ko te rangatiratanga o ngā (material), tae atu ki ngā rangatiratanga mana pupuri, ka noho ki te Kaituku, ki a Brian Hauāuru Jones.

2.2 Ki te heipū e kore ia e wātea, ā, me huihuitia rawa, ko ōna māngai ko:

(a) Te Arikinui;

(b) Te Tumuaki matua o te Whare Wānanga o Waikato.

2.3 Ko te kianga, ārā, te "Takoha Tiaki", ko tōna tikanga mārama, ka whai wāhi atu te Whare Wānanga ki te tiakitanga o te Whakahiatotanga nei. Ko te utu a te Whare Wānanga, ko te tino whakatau ka tiakina te Whakahiatotanga nei me te tohu ki roto i te Whare Pukapuka o te Whare Wānanga ("Whare Pukapuka") e tika ana ki ngā taumata e whakamahia ana mō āna kohikohinga tuku iho.

2.4 Ka tino whakatau te Whare Wānanga, arā, ko ngā rangahau katoatanga e whakamahia ana i runga i tēnei Whakahiatotanga ka whakamahia i raro i ngā whakaritenga o tēnei whakaaetanga ā pukapuka me ngā ture e pā ana ki ngā ture me ōna whakahaere o te Whare Pukapuka.

Page 3 of Deed:

2.5 Ka whakaae te Whare Wānanga, arā, ko te Kaituku ka noho rangatira mō tēnei Whakahiatotanga.

2.6 Mō te wā ka noho ko te Whare Wānanga te kaitiaki o tēnei Whakahiatotanga, ka noho motuhake tahi ake ki raro i te ingoa o te "Te Whakahiatotanga a Pei te Hurinui".

2.7 E kore te Whare Wānanga e maka atu i tētahi wāhi o te Whakahiatotanga me te kore whiwhi i te whakaaetanga rawa mua o te Kaituku, o ōna ake māngai rānei.

2.8 Ka pā ēnei tikanga ki te Whakahiatotanga me ētahi atu taonga ka takohangia atu, mā te whakaae tahi o ngā kaiwhakaae e rua ki te whakarerekē i ēnei tikanga, inā koa ka tuhia anōtia he whakaaetanga ā pukapuka hou.

3. Ko te Whai Wāhi Atu

3.1 E whakamanatia ana te Whare Pukapuka ki te whakatārua i ngā pepa kāore anō kia whakaputaina, tae noa atu ki ngā tuhinga tawhito ā ringa, ā, ki ngā wāhi e taea ai, ko ngā whakatāruatanga ā rorohiko (digitised) o ngā taonga, ā, ka āhei ngā kairangahau ki te whakamahi i ēnei whakatāruatanga kia tohua ai ngā pepa taketake ake.

3.2 E kore whakatīkina te whai wāhi atu mai i te Whakahiatotanga nei, ngā pepa kua whakatāruatia, me ngā pepa kua whakarorohikotia me ngā tuhinga tawhito ā ringa; tae atu ki ngā whakaahua ā rorohiko o ngā taonga me ngā whakaahua, ā, ka wātea ki ngā kairangahau tuturu hei mahinga ki roto i te Whare Pukapuka.

3.3 Ko ngā tono ki te mātaki i ngā pepa taketake ake, ki ngā tuhinga tawhito ā ringa tae noa ki ngā taonga, ka whai i ngā kaupapahere o te Whare Pukapuka mō te whakamahi i ētahi whakahiatotanga motuhake ake.

3.4 Ko te whai wāhi atu ki ngā taonga kei roto i tēnei Whakahiatotanga kua tohua e te Kaituku me ōna māngai rānei e whai mōhio muna ana ki te whānau ake ka noho whakatiki.

3.5 Hei tēnā wā, hei tēnā wā, ko ngā whakatiki ārai ka whakahou anōtia e te Whare Wānanga mā te kōrero tahi atu ki te Kaituku me ōna māngai rānei.

3.6 E āhei ana te whānau o ngā Jones ki te peka atu ki te mātakitaki i ngā taonga nei i waenga i ngā haora pakihi o te Whare Wānanga, engari koa, me tuku mōhio rawa (i te 24 haora i mua atu) ki te Whare Pukapuka.

3.7 Ko ngā whakaratonga e mōhiotia ana o te Copyright Act 1994 ka pā ki ngā whakatārua o ngā tuhinga kua tāngia. E taea e te Kaiwhakahaere o te Whare Pukapuka te whakatārua i ngā mahi kāore anō kia tāngia o roto i te Whakahiatotanga, engari koa, e whai ana i ngā tikanga o te wāhanga 56 o te Copyright Act 1994. Heoi anō, ko ngā whakapānuitanga o ngā mahi kāore anō kia tāngia me whiwhi rawa kē ake i te whakaaetanga o te Kaituku i mua atu. I te matenga o te Kaituku, ka whakawhiti atu te rangatiratanga mana pupuri o ngā mahi kāore anō kia tāngia ki te Tumuaki matua o te Whare Wānanga e noho kaitiaki ana mō te Whare Wānanga.

Page 4 of Deed:

3.8 Ahakoa pēhea ai te whakamahi i ngā taonga o tēnei Whakahiatotanga me uru atu anō ngā whakamihi ki te Whakahiatotanga a Pei te Hurinui e pupuringia ana e te Whare Pukapuka o te Whare Wānanga.

3.9 Ahakoa he aha te pūtea ka puta mai i te whakapānuitanga i ngā taonga o te Whakahiatotanga nei ka hoki atu ki te Whare Wānanga o Waikato hei whakamahitanga mā te Whare Wānanga, ā, e whakaaea ai e te Kaituku me ōna māngai rānei.

4. Tiaki

4.1 I ngā wā katoa, ka whakamahia ki runga i te Whakahiatotanga nei e te Whare Pukapuka, ngā ariā me ngā whakamahi tukunga.

4.2 Ka tohua te Whakahiatotanga nei ki roto i tētahi wāhi tika, i tētahi wāhi whita.

5. Inihua

5.1 Mā te Whare Wānanga e whakarite i ngā inihua e tika ana hei whakakapi i te Whakahiatotanga nei.

6. Ko ngā āhuatanga kāore anō kia whakaritetia

6.1 Ki te heipu ka ahu mai ētahi āhuatanga kāore anō kia whakatakotongia ki roto ki tēnei whakaaetanga ā pukapuka, ka whakapāpā pono tahi te Kaituku ko ōna māngai rānei, taha i te Whare Wānanga ki te whakarite me pēhea te whakatatū i te kaupapa hou nei me te mahara ake kia eke ki ngā tikanga whānui o tēnei whakaaetanga ā pukapuka.

Page 5 of Deed:

KUA WHAKAMAUNGA HEI WHAKAAETANGA Ā PUKAPUKA

Kua hainatia e)
Brian Hauāuru Jones)
i te aroaro o:)

Te moko o te Kaitautoko: .....

Te ingoa o te Kaitautoko:.....

Umanga:

Wāhi noho: .....

Kua hainatia te Whare Wānanga o Waikato e:

Kaiwhakamana moko

E tautokona ana e:

Tā moko:

Ngā ingoa katoa o te Kaiwhakamana
(Tāia mai tō moko, kaua e tuhi)

Te katoa o ō ingoa (me tā, kaua e tuhi)

Umanga:

Wāhi noho:

Page 6 of Deed:

DATED 2004

BETWEEN: **Brian Hauāuru Jones**

AND: **The University of Waikato**

DEED OF CUSTODIAL GIFT
PEI TE HURINUI COLLECTION

Page 7 of Deed:

THIS DEED is made the day of 2004

BETWEEN: **Brian Hauāuru Jones** of Taupo ("the Donor")

AND: **The University of Waikato** at Hamilton ("the University")

WHEREAS:

A. The Donor desires on behalf of the Family and descendants of Pei te Hurinui, and with the Family's consent, to make a custodial gift of the books, papers, manuscripts, photographs and taonga (collectively "the Collection", as listed in Schedule 1) to the University of Waikato.

B. The University wishes to accept such a gift.

C. This deed records the terms and conditions upon which custody and use of the Collection is gifted to the University.

NOW THIS DEED WITNESSES as follows:

1. Gift and Acceptance

1.1 The Donor does hereby make, and the University does hereby accept, the custodial gift referred to in background recital A upon the terms and conditions of this deed.

2. Custody

2.1 Ownership of the material, including copyright ownership, remains with the Donor, Brian Hauāuru Jones.

2.2 In the event of his unavailability, and where consultation is required, his Representatives will be:

(a) Te Arikinui;

(b) The Vice-Chancellor of the University of Waikato

2.3 The phrase "Custodial Gift" is understood to mean that the University will have custody of the Collection. The University will in return ensure that the Collection is cared for, and stored in the University Library ("Library") according to the standards used for its heritage collections.

2.4 The University will ensure that all research use of the Collection is carried out under the terms of this deed and in accordance with normal Library rules and procedures.

2.5 The University recognises that the Donor retains mana over the Collection.

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2.6 For as long as the University remains the custodian of the Collection, it will always be kept together within the University as the "Pei te Hurinui Collection".

2.7 The University will never dispose of any part of the Collection, without the prior approval of the Donor or his Representatives.

2.8 These conditions will apply to the Collection and any further gifted material, unless either party by mutual agreement requires a change to these conditions, in which case a new deed will be drawn up.

3. Access

3.1 The Library is authorised to make copies of the unpublished papers and manuscripts, and where possible digitised copies of the artefacts, and researchers will be required to use these copies rather than the originals.

3.2 Access to copied / digitised papers and manuscripts; and to digitised images of taonga and photographs from the Collection, will not be restricted, and will be available to bona fide researchers for use in the Library.

3.3 Requests to view original papers, manuscripts and taonga will follow the Library's policies for use of special collections.

3.4 Access to any material within the Collection which has been identified by the Donor and/or his Representatives as containing sensitive information will be restricted.

3.5 From time to time, the access restrictions will be reviewed by the University in consultation with the Donor and/or his Representatives.

3.6 Members of the Jones Family may visit and view the materials during normal business hours, provided that reasonable prior notice (at least 24 hours) is given to the Library.

3.7 The normal provisions of the Copyright Act 1994 apply to the copying of published work. The Librarian may make a copy of unpublished work included in the Collection, provided that the terms of section 56 of the Copyright Act 1994 are complied with. Publication of the unpublished work, however, requires the prior approval of the Donor. Upon the death of the Donor, copyright in the unpublished work will pass to the Vice-Chancellor of the University as trustee for the University.

3.8 Any use of materials in the Collection must include attribution to the Pei te Hurinui Collection held at the University of Waikato Library.

3.9 Any income from the publication of materials in the Collection is to be returned to the University of Waikato for use as the University and the Donor or his Representatives may agree.

4. Care

4.1 The Library will apply accepted archival theory and practice to the Collection at all times.

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4.2 The Collection will be stored in an appropriate and secure storage area.

5. Insurance

5.1 The University will provide appropriate and reasonable insurance cover for the Collection.

6. Matters not covered

6.1 In the event that any circumstances arise that are not expressly covered by this deed, the Donor and/or his Representatives and the University will consult with each other in good faith to discern how such circumstances should be dealt with having regard to the broad intent of this deed as a whole.

EXECUTED AS A DEED

SIGNED by)
Brian Hauāuru Jones)
in the presence of:)

Witness' signature:.....

Witness' name:.....

Occupation: .....

Address:

SIGNED by **The University of Waikato** by:

_____ _____
Authorised signatory Signatory's full name (please print)

Witnessed by:

_____ _____
Signature Full name (please print)

_____
Occupation
Address

Page 10 of Deed:

Schedule 1: The Collection

3A-L Literary Works:
- 3A Administration
- 3B Education
- 3C History
- 3D Linguistics
- 3E Literature
- 3F Organizations (Boards, Committees, etc.)
- 3G Politics
- 3H Religion
- 3I Sports
- 3J Technology and Applied Arts
- 3K Personal correspondence/ papers
- 3L Collected papers

3M Ephemera
3N Publications
3O Bruce Biggs - Donations
3P Photographs
3Q Taonga
3R Unpublished Material

Kuta (*Eleocharis sphacelata, Cyperaceae*), a locally important and highly valued weaving plant

Priscilla M. Wehi

Department of Biological Sciences
Te Whare Wānanga o Waikato (University of Waikato)
Private Bag 3105, Hamilton, New Zealand
[pwehi@waikato.ac.nz]

Abstract

This article introduces and discusses *kuta* (*Eleocharis sphacelata*, Cyperaceae), a tall spikerush found on the margins of shallow lakes in New Zealand, which, although often overlooked, is considered in Northland to be a valuable weaving resource.

Introduction

Kuta (*Eleocharis sphacelata*, Cyperaceae) is a tall spikerush found on the margins of shallow lakes in New Zealand (*Figures 1* and *2*). Although historical records and oral tradition confirm that harakeke (*Phormium tenax*) has overwhelmingly been the most common fibre plant used by Māori weavers (see, for example, Buck, 1926, p. 61; Wehi, 2005), other plant species, including *kuta*, have been identified in woven articles (Goulding, 1971). Goulding's work (Goulding, 1971), which involved the examination of woven *taonga* in Auckland Museum, testifies to the fact that weavers used a diverse range of plants, from mountain daisies (*Celmisia* spp.) (Wallace, 2002) to moss (Beever & Gresson, 1995). *Tī kouka* (*Coryline australis*), *pīngao* (*Desmoschoenus spiralis*) and *kiekie* (*Freycinetia banksii*) were widely used (Puketapu-Hetet, 1989; Williams & Chrisp, 1992; Herbert & Oliphant, 1992; Bergin & Herbert, 1998) and recent research has investigated some aspects of their traditional management and ecology (see, for example, Walls, 1990; Bergin & Herbert, 1998). To date however very little research has focused on less commonly used weaving plants, or on their comparative importance in different localities. I report here on information relating to *kuta*, an often overlooked weaving resource but one that is considered important by Māori weavers in Northland.

***Figure 1: Kuta (Eleocharis sphacelata),* the tall spikerush growing near a slow flowing stream**

Figure 2*: Kuta as part of a lake edge community with *tī (Cordyline australis)* and *harakeke (Phormium tenax)

Research context

The information reported here was recovered during a research project that centred on the traditional management and ecology of harakeke (McAllum, 2005; Wehi, 2005) but also included some material on other weaving plants. That research project included the discussion and analysis of references to weaving and weaving resources in literature, including Māori newspapers, produced from the late 18th century to the early 20th century, and interviews (conducted in 2004) with weavers and elders from Northland.

Naming and identifying kuta

Kuta is generally identified as *Eleocharis sphacelata* (see, for example, Pendergrast, 1987), although some authors have used the name to refer to other species such as the rush *Schoenoplectus tabernaemontani* (previously *Scirpus lacustris*) (Williams, 1971, p. 472; Puketapu-Hetet, 1989). Many other names for *kuta* are recorded, such as *kūkuta*, *kutakuta*, *kōpūngāwhā*, *kūwāwā*, *pūwāwā* and *wā* (Best, 1908; Williams, 1971; Beever, 1991). Other listed names are *pao* and *papao*, as well as *paopao* (Best, 1898). These are likely to be regional variations, although they have not been recorded as such, except for *paopao,* the usage of which Buck noted as from Te Arawa (Buck, n.d.). A further meaning of 'kuta' was provided by Williams (1971), that is, a woman's *maro* (apron) made of *kuta*.

Ecology of *kuta*

Kuta is an 'erect emergent' found on the shorelines of shallow lakes (where it is normal to find a range of tall-growing marginal plants (Clayton, 2002, p. 40)), and other very wet places, generally with acid soils (Moore & Edgar, 1970, p. 188). It is an herbaceous perennial (growing all year round) with photosynthetic stems between 0.75 and 1.2 m long that are capable of aerial resprouting. It has creeping rhizomes, but also reproduces sexually, flowering in spring. The rhizome and lower part of the culm are submerged in the water (Moore & Edgar, 1970, p. 188). The stems are spongy, air remaining trapped in them. It is found in lowland areas throughout New Zealand, but most commonly north of 39ºS.

Kuta appears to be locally abundant in Northland, and is found, for example, beside lakes around Kaikohe and Ahipara, including small lakes on private farms. It grows in other lowland temperate parts of the country, such as the Bay of Plenty and Waikato, where it has been described as common along the margins of lakes and slow flowing rivers (Clayton, 2002, p. 39). Although dramatic change to plant compositions may result from the invasion of exotic species, Clayton (2002, p. 45) notes that *kuta* has so far effectively survived because of its particular growth strategies, extending out into quite deep water (up to 2 m) where other emergent species are unable to grow. Sorrell et al. (2002) noted that increased water depth resulted in increased diameter of the tallest culms in predominantly organic substrates. They suggested that mechanical strength is maximised in the short, narrow culms found in shallow water, although the competitiveness of the species is compromised in this shallow water environment. In an Australian study, Asaeda et al. (2006) found that shoots of deep water populations grew year-round but died off in shallow water after the water level receded, with no re-growth afterwards.

Kuta as a weaving fibre

In the South Island, Beattie (1994, p. 54) struggled to identify *kuta* botanically in his conversations with local Māori, describing it as a kind of watercress. A search of the Māori newspapers for *kuta* or *paopao* revealed 56 references to *kuta* and 180 to *pao*, but failed to provide any further useful references to *kuta* as weaving material. In contrast, Best (1898) identified *kuta* as the material in "coarse" floor mats (*whāriki*) in the North Auckland area, an observation repeated by Tregear (1904, p. 229). *Maro kuta*, or garments made to cover the female genital area, were recorded by Best (1898) and Pendergrast (1987). Williams (1971, p. 160) also gave an example of *kuta* use as follows:

> Ko te tarutaru ano tetehi ara, no te marohanga e te wahine, he raupo, he toetoe, he kutakuta, he raurekau.[1]

while also recording under *pao*:

> Ko te maro kuta ka mahia ki te paopao, he mea takiri, ka paieretia, ka mahia hai maro mo nga wahine[2] (Williams 1971, p. 258).

Despite a general lack of useful information, Buck included a few detailed comments in his unpublished field notebooks from a trip to Northland at the beginning of the 20th century. He identified mats made from *kuta*, referred to as *tāpou*[3] in this area. Further, he recorded that these *tāpou* had a "much softer feel" for resting and sleeping, and added they were "usually covered over with good kiekie and flax mats-for show" before being pulled up from underneath at night. Moreover, he recorded seeing some *tāpou* with patterns, including one with chevrons. It seems, therefore, that *tāpou* were highly regarded for their softness as sleeping mats.

Interviews with Toi Te Rito Maihi, Te Hemoata Henare and other *kaumātua* in Northland confirmed the desirability of *tāpou*. The weavers interviewed did not describe these as the "coarse floor mats" mentioned by Best (1898), although they agreed that patterns are not generally woven into *tāpou*. Instead, as suggested by Buck, they confirmed that *tāpou* are valued for their warmth and softness. One expert weaver had been told that, in the North, *tāpou* were the best class of sleeping mat and hence laid out for *rangatira*; the next best *whāriki* were those of *kiekie* while those made from *harakeke* were generally common *whāriki*.

It seems probable from discussions with Ngāpuhi elders that *tāpou* have been ubiquitous on Northland *marae* for most of the 20th century, as well as centuries prior. They are still seen on many Northland *marae* today, and there is renewed interest in *whāriki* made from *kuta*, both as the number of contemporary weavers continues to grow, and as *whāriki* become worn and need replacing. Additionally, *kuta* was mentioned by weavers as a suitable material for making certain types of cape that are readily identifiable by their golden colour. Other contemporary uses are the weaving of *kuta* hats, and occasional *kete* made from *kuta*.

Traditional management of *kuta*

Descriptions of resource use and management of *kuta* are largely lacking in the historical literature, although Buck (1923) recorded that the "full grown stems of new growth" were cut. Buck also recorded in his unpublished notebooks that *kuta* was cut

and left covered with old mats etc, to flatten them (Buck, n.d.). They were then looked at to see that they were all the same shade of brownish red, and turned to get the same shade before being hung out to dry. He also noted that the *kuta* was often left (i.e. under the mats) for three days (Buck, n.d.). This description is similar to that provided by Puketapu-Hetet (1989) who further noted that the best part of plant for weaving is that which is submerged below water level. Several weavers stated their belief that it is common to dive in deeper water for *kuta* nowadays in order to cut the stems, but that previously there was more *kuta* available in the shallow margins of the lakes.

Expert weavers described a distinct season for harvesting *kuta*, determined in part by the lake water level, as well as water temperature which affected the harvesters. Weavers were very familiar with specific resource areas that they used yearly. It is also apparent that weavers monitored *kuta* growth, as in conversation they talked about height above water as an indicator of when to harvest. When visiting areas of *kuta* they noted the height of *kuta* compared to previous years, and the distribution and coverage of *kuta* in the lake. That is, they informally assessed the population and maintained 'mind maps' of the resource from year to year. Some *kuia* noted that it was possible to harvest *kuta* twice a year, depending on growth and regrowth. Harvesting was done by cutting the stems beneath the water. In their view, this was done to encourage new growth in the next year and prevent damage to the plant. Processes carried out in preparation for weaving were also carefully followed, to ensure the stems were dried properly and not bent. Some weavers report handling the *kuta* carefully to ensure as much air as possible remains in the stems.

Discussion

The use of *kuta* by Māori weavers is scarcely noted by early ethnographers, with the exception of Buck's unpublished notes. There is, however, a strong oral tradition which has maintained an understanding of the use and significance of *kuta*, and this tradition is acknowledged here. Certainly, Best's description of *kuta* mats as 'coarse' does not reflect its use or value in areas such as Northland. Instead, I suggest that *kuta* is so highly regarded as a weaving plant in the north that it could even (notwithstanding its use in other districts) be described as a 'signature' weaving plant for the Northland peoples.

Little has been published on the distribution and abundance of *kuta*, or on its general ecology, and how these relate to traditional use. However, the importance of *kuta* as a weaving plant suggests many avenues for future research. For example, further investigation of the relationships between height, strength and lake depth may have implications for harvesting of preferred stems, and indicate which lakes have an abundance of preferred stems, or which lakes have changing water levels which may have adversely affected stem height or strength. Further, the effect of harvesting itself has not been explored. Little information is currently available about *kuta* in other districts, although McGowan (2002) briefly mentioned *kuta* as one of the traditional weaving plants in the Waikato which is now difficult to access. Exploration of issues surrounding the protection of traditional harvesting sites might also be valuable in areas where lakes or water bodies have multiple uses. For example, one *kuta* site at a small lake in Northland, harvested annually by local people, is also used to wash speedboats and for other purposes which may have detrimental effects on the *kuta* population. As well, its palatability to animals may affect local abundance where

stock are grazed nearby. In spite of its importance to weavers, there does not appear to be any co-ordinated monitoring of *kuta* growth, distribution or disappearance.

Further consideration of both the ecology and traditional use of a range of weaving plants will enrich our understanding of Māori weaving, and encourage appropriate management of these plants in the future.

Acknowledgements
I would particularly like to acknowledge the Northland weavers and elders who contributed to this research, particularly Toi Te Rito Maihi, Te Hemoata Henare, and Ta Kauwhata. The staff of Turnbull Library, Wellington supplied a microfilm of Buck's unpublished notebooks. Chrissen Gemmill and an anonymous referee made valuable comments on an earlier draft of this manuscript. Monica Peters of New Zealand Landcare Trust generously supplied the photographs. The study was funded by the Foundation for Research, Science and Technology.

Endnotes
1. Raupo (*Typha orientalis*), toetoe (*Cortaderia* spp.), *kuta* and raurekau (*Coprosma robusta*) are other plants used to weave the maro of a woman.
2. A possible translation being "Female genital coverings are made with compressed paopao, then bound together in bundles, and fashioned as an apron for women".
3. Interviews with Te Hemoata Henare and Toi Te Rito Maihi, May 2004.

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Gulangyu: A photographic exploration of its colonial heritage

Howard M. Scott
New Zealand photographer in China
[howard@iconz.co.nz]

Abstract

As Artist in Residence at the Art Centre of Xiamen University in 2005, I had an opportunity to visit Xiamen (formerly known as Amoy) on many occasions and to photograph examples of the colonial style architecture. Following a brief introduction to the history of Xiamen/ Amoy, I provide a selection of these photographs to provide some sense of the architectural novelty of this fascinating place whose buildings are symbolic of a significant aspect of China's rich and varied history.

Introduction and background

Gulangyu Island lies a few minutes by boat off the island city of Xiamen (previously known as Amoy) on the Fujian coast of China. Taiwan (previously known as Formosa) is 160 kilometres to the southeast. Both Gulangyu and Xiamen/Amoy have a long association with European traders. Early records indicate that the first Portuguese and Dutch traders entered Amoy around 1300, but regular trading took some time to establish. Thus, for example, substantial trade with Portugal began in the early 1500s, with Spanish traders following in the late 1500s. The Dutch, who began regular trading with China around 1600, occupied Formosa in 1624, turning the island into a trade station to service their commercial interests in Japan and China and to provision ships on the southern trade route to the Dutch East Indies, which fell to the Japanese during the Pacific War of 1941-45 and, following independence after the end of the Pacific War, became the Republic of Indonesia.

The Dutch occupation of Formosa in 1624 infuriated the Chinese. The pirate warrior Koxinga (Zheng Chenggong), already in rebellion against the Ch'ing (Qing), marshalled his troops on Gulangyu Island to recapture Formosa from the Dutch. After leaving Gulangyu in April 1661 with 25,000 troops, Koxinga defeated the Dutch in January 1662, liberated Formosa, and ended the 38-year occupation. However, foreign trade continued and in 1684 the Ch'ing established a Customs House in Amoy, welcoming first the Portuguese and then the British. By the early 1700s, even the Dutch had returned on favourable terms. As trade flourished, foreigners established themselves in Amoy and the Fujianese migrated in ever increasing numbers. Such was the extent of the exodus from Fujian that by 1750 the Ch'ing prohibited Chinese migration and banished the foreign traders from Amoy. The banishment of foreign traders and the prohibition on Chinese migration temporarily reduced the economy of Amoy to a level similar to that of its former status as a scattered community of rural fishermen and farmers.

None of this ended foreign settlement on the islands off Fujian. Historically, Gulangyu Island was a natural reserve of egrets and wild Bougainvilleas, with just a few scattered communities of pirate fishermen. It did not remain so. Japanese and Chinese pirates had raided the Fujian coast for centuries and European traders were equally keen to share in the profits of smuggling. Piracy and smuggling were

endemic, with salt and later opium the most lucrative contraband. The Ch'ing persistently struggled to eradicate piracy, contain smuggling, forbid foreign settlement and restrict foreign trade, but with little success. Following the first Opium War of 1839-1841 and the 1842 Treaty of Nanking, the Ch'ing were obliged to cede Hong Kong to Britain and to reopen Amoy to foreign trade, as one of five Treaty Ports, the others being Canton (Guangzhou), Foochow (Fuzhou), Ningpo (Ningbo), and Shanghai. Opium became the principal Chinese import.[1] Following the signing of the Treaty of Nanking, European traders established rights of residence along the China coast.

Great Britain had established a concession on Gulangyu in 1851. By 1902, an International Settlement had been formalised, with well established Consulates from Britain, Portugal, Holland, Spain, the USA, France, Germany, Japan, Denmark, Austria, Norway, Sweden, Belgium and the Philippines. Foreign Consulates, Trading Houses and wealthy merchants built colonial style residences on Gulangyu Island and the International Settlement became the official centre of foreign trade and diplomacy throughout the hinterland of Fujian Province and beyond. Gulangyu also became notorious for heavy drinking, excessive gambling, wild nightlife and exotic bordellos.

The impact of Gulangyu's international heritage on its architecture

Between the late 1840s and the late 1930s, many European colonial-style buildings were constructed on Gulangyu and the island became renowned amongst Europeans for its trading opportunities, benign climate, architectural splendour and convivial lifestyle. The conspicuous display of wealth on Gulangyu came primarily from the profits of the opium trade and was accentuated by the ornate European colonial architecture. The opium trade continued for European firms until the Japanese occupation of coastal China during the 1930s and the Pacific War of 1941-45 (Brown, 2003, pp. 397-411). But opium use in China continued even after European firms left the trade. During the early 20th century the illicit opium trade was largely controlled by Chiang Kai-shek (Jiang Jieshi) in collaboration with the invading Imperial Japanese Army and was not finally eradicated until Mao Tse-tung (Mao Zedong) established The People's Republic of China in October 1949.

The Chinese Civil War, which began in the 1920s, remains unresolved, with both Peking (Beijing) and Taipei claiming 'One China' made up of 23 provinces that include Taiwan. Although armed hostilities across the Taiwan Straits have ceased an unremitting international diplomatic battle rages with cat and mouse manoeuvrings from both sides continuing over the most trivial of things. One consequence of this impasse is that the Fujian coast was closed to foreigners after October 1949 and not opened again until 1980 when Amoy was made one of four Special Economic Zones. Only then did foreigners return to Xiamen/Amoy and Gulangyu. The modern era of 'Opening to the Outside World' had begun.

Gulangyu's rich history has left the island with a wide variety of architectural styles. Some of the colonial style buildings were demolished in the late 20th century and replaced by modern replicas (Jie, 2003). Some of them have been replaced by buildings of modern design. However, many of the fine old buildings constructed since the Treaty of Nanking and during the days of the International Settlement are still standing and some of them, particularly those of historical importance, are undergoing major restoration (Hong, 2000). These classic colonial style buildings are

no longer seen as a humiliating reminder of 'extra-territoriality' under 'the unequal treaties' but are now valued as an important feature of the varied history of Xiamen/Amoy and are being restored by the city authorities for re-sale to wealthy residents and as an attraction for the growing tourist industry. Many of these historic buildings and their history have been recorded in Brown (2005).

The photographic exploration

The Art Centre of Xiamen University invited me to Xiamen/Amoy as an Artist in Residence in late 2005. This gave me the opportunity to visit Gulangyu on many occasions and to photograph the colonial style architecture.[2] I found, what Wang (Brown, 2005) describes as "an appealing mixture of classical European and Chinese architecture". There are Doric, Romanesque, Corinthian, Tuscan and Ionic columns. There are Corinthian, Ionic Romanesque, Byzantine and Egyptian capitals. There are ornamented Roman astragals and Ionic entablatures and Renaissance and Gothic style windows. Chinese designs have been integrated with many of these styles. There are classic Greek columns adorned with Chinese unicorns, phoenixes, and Taoist diagrams. And a single column may incorporate Doric, Ionic and Corinthian style with a Chinese ceramic trim. Windows can be European, American, Colonial or Chinese in design - Gothic, Art Deco, Art Nouveau. Some buildings display more than one of these styles on the same wall. The windows can be made from wood, stone, concrete or brick and are single, double, narrow, wide, shuttered, unshuttered, arched and semi-circular. They may be ornamented with eastern or western design, they may have small balconies attached. The roofs also provide interesting variety. The ubiquitous Chinese orange Jiageng roof tiles are very much in evidence as are mosque domes, sloping roofs typical of Northern Europe, and roofs embellished with carved phoenixes or other mythical Chinese creatures. Verandas, allowing for weather-protected outdoor living, may be single, double, triple or quadruple-sided. Finally, there are the gates. There are gates with Greek columns ornamented with 18th and 19th century European artwork and Chinese dragons and phoenixes. And the eaves and lintels may be Art Deco. There are traditional Chinese gates too. Most of these follow the Chinese design of a double central door with smaller doors to the right and left (Brown, 2005, pp. 182-197).

The photographs that I have included here are of buildings that I particularly like. They are not necessarily the best known or the most famous buildings of Gulangyu. They provide some indication of the varied architectural styles to be found on the island, including some of the more humble homes. The images show these buildings as they were in the final months of 2005 and will enable photographic comparisons to be made in the future. My hope is that more of these wonderful buildings, both grand and humble, will be restored and regularly maintained so that visitors from China and abroad can continue to visit Gulangyu to admire them.

Plate 1: **Roman style building**

Plate 2: **Formerly the British Consulate**

Plate 3: **Parisian style building**

Plate 4: **English-style bungalow**

Plate 5: **Building with unfluted Tuscan non-tapered round column (and washing line)**

Plate 6: **Building reminiscent of Roman style**

Plate 7: **Traditional Chinese style building**

Plate 8: **Building with Corinthian columns (formerly the American consulate)**

Plate 9: **Building with Doric columns and Corinthian capital**

Plate 10: **Building with Gothic windows (top left)**

Plate 11: **Romanesque style building**

Plate 12: **Victorian style building with French colonial window and Indian style balcony**

Plate 13: **Building with Tuscan columns**

Plate 14: **Overlooking *Amoy* from *Gulangyu***

Plate 15: **Building with Corinthian capital and Tuscan columns**

Plate 16: **Renaissance style building**

Plate 17: **Building with square columns**

Plate 18: **Building with French colonial style windows**

Plate 19: **Northern European style building**

Plate 20: **Building with Victorian style elements on front face**

Plate 21: **Basic Victorian style building**

Plate 22: **Building with Corinthian columns and French colonial windows**

Plate 23: **Mannerism style (a style that originated in Florence and Rome around 1520s and spread to Northern Italy)**

Plate 24: **British colonial style building**

Plate 25: **Building with Corinthian tapered window columns**

Endnotes

1. Many original documents about the opium trade are archived in a DVD by Howard M. Scott called *A Photographic Essay on Water in Hong Kong* – see, in particular, Appendix 5: The Opium Ordinance 1891. This DVD is lodged in the University of Auckland library (New Zealand) and at the Universities of Hong Kong and Xiamen in China.

2. A recently published book by Bill Brown (2005) on Gulangyu has recorded many of the historic buildings and their history. I found this publication very useful to help me locate and identify specific buildings in Gulangyu and I would like to thank the author Bill Brown, the historical researcher Hong Bu Ren and the photographer Lily Wang for their thorough work.

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Te Whanake Online: An interactive resource for Māori language learning

Tānia M. Ka'ai
Te Tumu (School of Māori, Pacific and Indigenous Studies)
Te Whare Wānanga o Otāgo (University of Otago)
PO Box 56, Dunedin, New Zealand
[tania.kaai@stonebow.otago.ac.nz]
Jenny McDonald
Te Wāhanga Whakapakari i Te Whare Wānanga
(Higher Education Development Centre)
Te Whare Wānanga o Otāgo (University of Otago)
PO Box 56, Dunedin, New Zealand
[jenny.mcdonald@stonebow.otago.ac.nz]
John C. Moorfield
Te Tumu (School of Māori, Pacific and Indigenous Studies)
Te Whare Wānanga o Otāgo (University of Otago)
PO Box 56, Dunedin, New Zealand
[john.moorfield@stonebow.otago.ac.nz]

Abstract
The promotion of the Māori language is regarded by Māori as essential to the survival of Māori culture, arts, history and identity. The goal of the *Te Whanake* Online project is to develop a series of online interactive modules to complement an established Māori language learning set of texts and related resources, called *Te Whanake*. *Te Whanake* Online supports an immersion or game-style approach to language learning. Currently the fifteen modules for the first book in the series, *Te Whanake 1 Te Kākano*, have been completed. Each module begins with an animated movie introducing the new language of the module. Between nine and sixteen activities in each module provide practice in a wide range of spoken and written language skills, including listening with comprehension, speaking, reading with comprehension, writing and activities to help learn grammatical structures and vocabulary. The project means that Māori language learners will have access to an online resource which is at the forefront of current thinking and practice in language learning online and firmly grounded in a successful and well-established Māori language series of texts, study guides, audio-visual resources, a dictionary-index, and teachers' manuals. This article outlines the project background, its design, evaluation and the outcomes.

Project background
The promotion of the Māori language is regarded by Māori as essential to the survival of Māori culture, arts, history and identity. One of the problems that most indigenous people face is a shortage of texts and related resources, including materials for teaching their languages. Māori is no exception to this. In the mid 1970s when John Moorfield began university teaching, there were no suitable textbooks and materials for teaching Māori to adults. Out of necessity, he had to use textbooks written for Māori language learners in secondary schools. Once he was in the university system, he spent several years researching bilingualism and second language learning and teaching in order to teach Māori as a second language to adults more effectively. This was at a time when the Māori renaissance was gaining momentum and there was increasing awareness among Māori that, unless something was done, the language

would cease to be used as an everyday means of communication. Having been fortunate enough to learn the language and having experienced the benefits of this, he wanted to play a part in ensuring its survival.

In order to be more effective as a teacher of Māori, he decided that he needed to write his own materials. After a couple of trial attempts, he began writing the *Te Whanake* series. The first textbook, *Te Whanake i Te Kākano* and accompanying audiotape exercises appeared in 1988. Another three textbooks with accompanying resources followed. Recently the textbooks have been substantially revised and are now into their second editions. The series now consists of the four textbooks with study guides, audio-visual resources and a dictionary-index for teenage and adult learners. There are also three teachers' manuals which include advice on Māori language teaching, activities for pair and group speaking practice, and sample oral, listening, reading and writing tests. *Te Whanake* is now widely used in tertiary and secondary education institutions across Aotearoa/New Zealand.

The one thing missing from the series has been an online resource making use of modern computer technology that students can use independently. The main reason for this, of course, is the cost and the need for a range of skills that could only be covered by a team of people. Finally, last year we received funding to develop an online resource to complement the first book and accompanying resources, *Te Whanake 1 Te Kākano*.

Te Whanake Online project

The goal of the *Te Whanake* Online project is to develop a series of online interactive modules to complement an established Māori language learning set of texts and related resources, called *Te Whanake*. *Te Whanake* Online supports an immersion or game-style approach to language learning. Currently the fifteen modules for the first book in the series, *Te Whanake 1 Te Kākano*, are being completed.

The University of Otago is leading the project and partnering with Victoria University of Wellington, Christchurch Polytechnic Institute of Technology (CPIT) and Te Wānanga o Aotearoa to provide assistance with ongoing evaluation. These partnering tertiary institutions were chosen because they represent a polytechnic, a wānanga and another Māori Studies School, Te Kawa a Māui at Victoria University of Wellington, using the *Te Whanake* series in various ways for teaching Māori language.

The project is funded through the Tertiary Education Commission e-Learning Collaborative Development Fund (eCDF).

The *Te Whanake* Online project means Māori language learners will have access to an online resource which is at the forefront of current thinking and practice in language learning online and is firmly grounded in a successful and well-established Māori language text.

Design and evaluation process

The original concept for the online modules was developed by students at Te Tumu working with educational technologists at the Higher Education Development Centre (HEDC) of the University of Otago. Initially the concept was developed on paper and tested with a small number of staff and students from Te Tumu, the School of Māori,

Pacific and Indigenous Studies at the University of Otago. Five senior students were used to create the characters, to write and record the dialogues for the fifteen animated movies, and to write the exercises so that the content and images would be likely to appeal to young Māori learners.

The concept underwent some revisions as a result of early feedback and subsequently, a team of five senior students from Te Tumu have developed the scripts and storyboards for all the animated stories, songs and activities in *Te Whanake* Online. Strong collaboration with staff from HEDC occurred throughout to ensure materials being produced could be effectively utilised in the proposed online framework.

Once the first online module was close to completion it was rigorously tested with first year students at Te Tumu, with staff from our collaborative partners and with Te *Taura Whiri i te Reo Māori*, the Māori Language Commission, which was set up by Government under the Māori Language Act 1987 to promote the language. Feedback from these sessions has been incorporated into what you are able to see on the website (http://tewhanake.otago.ac.nz).

Each module begins with an animated dialogue which introduces the language of that module. Students then work through a series of activities which help them to practise the language introduced in context in the animated movie.

As an example, the animated movie for the first module is not solely about language, but also includes cultural values and practices. So Eruera greets the elderly lady, Mīria, with the *hongi*, and the introductory conversation is about family links and relationships, rather than about the weather. Feeding guests is also an important part of welcoming visitors so the students who wrote the dialogue included that at the end of the first animated movie.

As the animated movie is played, the Māori dialogue also appears as captions. The learners also have the option of seeing the English translation of what they are hearing as captions. In this way they have immediate access to the meaning of what they are hearing. They can also opt to turn off the Māori and English captions.

Later in each module the learners are able to return to the animated movie when they have the opportunity to play the part of any of the characters from the animated story. The student types in the particular character's part. If they need help with the response there is a hint button that will inform them in English of what they should say. They are also able to listen to the character's words, should they wish to, before typing in their answer. Once they have typed in their response, they submit it and a window appears with their response and the character's written and spoken response for comparison. We are also investigating the practicalities of the option of learners being able to record their oral responses. Ideally, we would want learners to have the ability to do this.

The activities of each module are designed to build students' confidence as they move from easier to more demanding activities. These activities help the learners acquire the new language introduced in the animated dialogue of the particular module's movie. They provide practice in a wide range of spoken and written language skills, including listening with comprehension, speaking, reading with comprehension,

writing and activities to help learn grammatical structures and vocabulary. There are 187 activities in total, each module having between nine and sixteen exercises to explain and practise these language skills. The activities of each module vary. Often they begin by explaining a grammar or usage point and an exercise gives the learners practice in this.

Learners using *Te Whanake* Online will also have access to an online dictionary at the click of a button. Using a University of Otago Research Grant has enabled us to place the *Te Aka Māori-English*, *English-Māori Dictionary and Index* online. The online version enables new entries to be added by the author at any time. This is a dictionary for learners of Māori, written on new principles. It is a selection of modern and everyday language essential for learners. As well as the words one would expect in a traditional dictionary, it has encyclopaedic entries designed to provide key information about plants, animals, stars, planets, heavenly bodies, important Māori people, key ancestors of traditional narratives, tribal groups, ancestral canoes, song types, Māori names for institutions, country names, place names and other proper names. There are also explanations of key concepts central to Māori culture. Comprehensive explanations for grammatical items are included, with examples of usage, as are idioms and colloquialisms with their meanings and examples. These have all been included because they are important in communicating in a Māori context, and contribute to understanding and speaking the language in a natural way.

While this dictionary is designed to stand alone, it not only includes all the words used in the *Te Whanake* series of narrative texts and resources, but is indexed to the *Te Whanake* series, thus giving quick access to topics, maps, illustrations, idioms, colloquialisms, proverbs, tribal sayings, grammar and usage explanations with examples.

Project outcomes to date and at the conclusion of the project
What outcomes were we seeking from this project and how close are we to achieving them?

We wanted to provide research opportunities for post-graduate Māori language students. This has been achieved. A team of five post-graduate students have been working on this project since August 2005.

Removal of barriers to the development of Māori language competence. Teacher and student feedback so far indicates that this project will provide an engaging, contemporary and accessible Māori language resource online.

We wanted to design it with current language learning theory and practice in mind. The project will contribute to the development of linguistic and communicative competence for beginning through to advanced learners of Māori language.

Provide high quality online Māori language modules designed to facilitate reuse, portability and pedagogical flexibility. The technical architecture of the project is pivotal to this and has been designed by Educational Media staff at the University of Otago's Higher Education Development Centre. Central to the architecture is an open source Content Management System called Magnolia. The Educational Media team have adapted Magnolia to allow for both the easy insertion of the animations, and the

online editing of questions, exercises and explanatory materials. Once complete, each module is published to the *Te Whanake* Online website but can also be exported as a standalone package of Web files or as a Shareable Content Object (SCORM 1.2) package for use in an institutional Learning Management System (Blackboard, WebCT and Moodle are examples of Learning Management Systems). The export facility opens the possibility for modules to be distributed to students for use off-line in situations where fast Web access is not available. *Te Whanake* Online modules will be available for download from the website.

Contribute to the dissemination of accessible Māori language resources across the tertiary sector. The results of this project will be available to all NZ tertiary institutions at no cost to them.

In September last year the funding from TEC enabled us to set up the two teams to begin developing the fifteen modules. To date the dialogues for the animated movies for all fifteen modules have been written and recorded while the exercises and the audio recordings have been completed for all fifteen modules. Eleven songs, practising language from the modules, have been written and recorded.

To give readers some sense of the detailed work involved in producing *Te Whanake* Online, here is an outline of the production process for just the animated characters. There are six characters who appear throughout the modules and these were developed by students at Te Tumu. They began by writing up character descriptions, and then photographed people who they felt represented the characters they had described. A Wanganui artist, Ian Cookson, drew cartoon characters from the photographs and then our team of 3D animators, led by Michael Chen, created the 3D character models from Ian Cookson's sketches. Using the scripts and storyboards developed by the Te Tumu team, we created the animations using the character models and custom designed props and exported them to Macromedia Flash format to enable Web-based delivery and to facilitate interaction with the animations by students. The fourteen animations and materials for the remaining modules are well into production under the stewardship of the Production Manager, Tim Elder, and with the support of our team of web programmers, led by Richard Zeng. Useful trialling of parts of the first module by some first year students and staff from the three other institutions and *Te Taura Whiri i te Reo Māori* (the Māori Language Commission) was completed in 2006 and feedback from these sessions has enabled us to make improvements to the module design and animation process on the fly.

And the result of all this effort? Most rewarding for us has been seeing the delight on the faces of all those who have trialled the first module as they recognise authentic Māori characters and voices in a professionally produced and contemporary online program. This is the effect we were hoping for when we embarked on *Te Whanake* Online and an outstanding team effort is allowing us to achieve this.

Conclusion

While the content of the fifteen modules of *Te Whanake* Online complement the chapters of the textbook *Te Whanake 1 Te Kākano*, as much as possible, we have endeavoured to make *Te Whanake* Online a stand-alone resource for learners. Ideally, students will be attending classes with a skilled Māori language teacher and will be using the textbook, study guide, the exercises on the accompanying CDs and *Te Aka*

Māori-English, English-Māori Dictionary and Index. However, learners anywhere in the world with access to the internet will be able to use *Te Whanake* Online whenever they wish at no cost.

We would wish to keep our teams together to move on to developing an online resource for *Te Whanake 2 Te Pihinga* and the other two books and resources in the *Te Whanake* series. To date we have not obtained funding to do this. We are convinced that the *Te Whanake* Online project will be an extremely valuable for motivated learners of Māori.

Please visit *Te Whanake* Online website and for more about the *Te Whanake* series at these bilingual websites:

http://tewhanake.otago.ac.nz
http://www.tewhanake.maori.nz/

Weaving *kaupapa Māori* and e-Learning

Terry Neal
Institutes of Technology and Polytechnics of New Zealand (ITPNZ)
[terryn@itpnz.ac.nz]
Hohaia Collier
Te Wānanga-o-Raukawa
PO Box 119, Ōtaki
[hohaia.collier@twor-otaki.ac.nz]

Abstract
This paper describes the creation and design of an online professional development course that aims to help educators in New Zealand to weave *kaupapa Māori* and e-Learning approaches together. The team sought to model weaving of *kaupapa Māori* and e-Learning approaches in how they worked together and the educational design for the material. The authors propose that educators with these skills are crucial if we are to effectively meet the needs of Māori learners, more than that, of all New Zealand learners, in the 21st century.

Introduction

In April 2004, the Tertiary Education Commission funded a project within their e-Learning Collaborative Development Fund (eCDF): Critical success factors for effective use of e-Learning with Māori learners. This project aimed to explore the synergies between effective *kaupapa Māori* education approaches and effective e-learning approaches, sharing the knowledge and understanding gained with that with educators across the New Zealand tertiary sector.

Initially, it was assumed that the main beneficiaries would be those working with Māori learners. However, during the workshops conducted as part of the project, it became clear that participants believed that all learners could benefit from understanding and applying the two bodies of knowledge. Thus the vision (*tirohanga whakamua*) of the project became, *Bringing together Māori and non-Māori knowledge and experience to forge a new and better future for all New Zealanders.*

Exposure to the new options made possible by the tools of technology causes us all to rethink how we teach and learn (*akoranga*). In this process of rethinking how and why we do what we do, there is an opportunity to understand, in some cases rediscover, and, seek to apply the enduring *kaupapa* dear to Māori hearts for centuries.

In their review of literature on *kaupapa Māori* and Māori education pedagogy, Pihama et al. (2004, p. 53) conclude that "the ability and commitment to look to the past for answers to present (and future) Māori educational achievements is perhaps the most critical factor to Māori educational achievement". They add that "in order for success to be the experience of Māori students there is required a fundamental need for the affirmation and validation of Māori people, language, culture and Māori aspirations". Similarly, a review of literature on e-Learning pedagogies (New Zealand Council for Educational Research, 2004) provides examples of e-Learning that are successful because they work "within a Māori framework that emphasises and values being Māori". The review concludes that the "use of e-learning in tertiary courses has reached the stage where the question is not whether it is as good as classroom-based

approaches; but which uses are the most engaging for students – and teachers – most likely to motivate and support good learning, and most sustainable"

The focus of this paper is the professional development phase of the project which built on the previous work within the project, such as, for example the literature reviews. The course material aims to assist in developing educators who understand *kaupapa Māori* and e-Learning approaches and can apply them with all their learners to improve the effectiveness of the teaching and learning.

Development

In developing the course, the team aimed to apply the following principles, both in relation to how they created the material and how the participants in the course would learn together:

- *Manaakitanga*;
- *Whanaungatanga*;
- *Kotahitanga*/building new knowledge together;
- *Pūkengatanga*; and
- *Rangatiratanga*.

Manaakitanga

We sought to express manaakitanga through equally valuing Māori and e-Learning perspectives. At every step in developing the course, the project manager sought to recognise the importance of the two perspectives through encouraging equal involvement by individuals and groups with expertise in one or the other.

The original development team consisted of the project manager, a *kaupapa Māori* education expert, a British e-Learning expert, a Māori person with experience in Māori education and e-Learning, a non-Māori instructional designer and a Māori graphic designer. The first four members of this group met to develop the learning objectives of the course and the general approach. All members of the team then attended a two day workshop run as part of the project, the result being the building of relationships, and, consequently, of some measure trust among the participants. This trust was, however, tested at times as issues upon which members of the group had differing views were raised. Even so, a mutual commitment to the vision enabled the team to continue in spite of some differences in perspective.

The general approach and final learning objectives were further refined in consultation with an Advisory Group whose members included representation from across the tertiary sector (another expression of *manaakitanga*) and had expertise in both Māori and e-Learning. It was decided that the material should be made freely available on the Internet at no cost.

Due to other work commitments, neither the *kaupapa Māori* education expert nor the person with experience in Maori education and e-Learning who were initially selected for involvement in the project were able to be involved in developing the course material as originally envisaged. Therefore, two others with similar skills and understanding joined the team.

Both the course material and the supporting guide for facilitators recognized the importance of valuing effective *kaupapa Māori* education approaches and effective e-learning approaches equally. The course begins with face-to-face activities, which recognise the importance to Māori of sharing breath and establishing links. The activities seek to build awareness of differences in a respectful way, a way that values *te ao Māori* (the Māori world) and explains it without assuming that that everyone will necessarily be at the same point of understanding, or arrive simultaneously at the same stage of understanding. Throughout the course, both Māori and Western approaches are valued and explained and participants are able to benefit from considering the differences and sharing different perspectives with one another.

Whanaungatanga

One of the recurring themes during the development process of the project was developing synergy. The word 'synergy' is derived from the Greek word 'synergos', meaning 'working together.' In the field of education, the word 'synergy' can be used to refer to the ability of societies with competing world views to generate greater educational value to by working together rather than in isolation. The synergy generated from the sharing of knowledge, skills and resources and the pooling of educational insights can add value to our knowledge and understanding, leading to economies of scale, avoidance of duplication of effort and, ultimately, new and more powerful systems.

In a purely Māori environment, the principle of *whakapapa* or kinship relationships based on genealogical descent would define relationship-building. In a more general context, such as a learning environment, *whanaungatanga* is a more appropriate term. The root word *whānau*, which can be loosely translated as 'family', gives a hint as to how Māori see the learning environment. The classroom is referred to as *te whare ako* or 'house of learning' where, as well as teaching and learning, we consult and give or take counsel. Those within that house are *whanaunga* or 'family members'. Thus, learning in a Māori worldview is a collective activity, one that is enhanced when the participants know, and are comforted by knowing, with whom they are learning.

Whanaungatanga is very closely related to another *kaupapa*, that is, *kotahitanga*, which can be defined as unity of purpose. It is *kotahitanga*, as an outcome of the relationship-building exercise that best expresses the synergy pursued in this project.

Kotahitanga: Building new knowledge together

Where possible, we have drawn on existing experience and expertise, drawing on Te Wānanga-o-Raukawa's initial efforts in the area of videoconferencing and the use of various online tools to support learners, Te Whare Wānanga-o-Awanuiārangi's blended approach (partly online; partly face-to-face teaching) to the design of some of their programmes and the experiences gained in some other institutions. We have also used resources developed as part of other relevant eCDF projects. One such resource is a Table (see *Appendix*) developed by participants in the six face-to-face professional development workshops hat were part of the project. In these workshops, participants listened to short presentations about e-Learning and the story of Te Wānanga o Raukawa's use of e-Learning. They then worked in groups to explore synergies between *kaupapa Māori* and e-learning, developing a framework that included *kaupapa*, *tikanga*, and e-Learning techniques. The facilitator's guide for the

course (Institutes of Technology and Polytechnics of New Zealand, 2006) has, as an appendix, a table that includes all of the principles discussed in the workshops.

The same activity can occur online using different e-Learning social software tools (e.g., blogs, wikis, discussion forums, chat, etc.). These tools encourage and enable teachers to move from the role of expert to that of facilitator, sharing their own knowledge and experience and building new knowledge together.

Specifically, the course material takes students and the facilitator through the processes involved in working together, using wikis, blogs and discussion forums etc., to build an online community whose aim is to generate greater knowledge about teaching expertise and innovation. This synergistic approach enables the creation of:

- shared knowledge and skills (by an aggregation of insights into particular processes or functions);
- shared resources (either tangible or intangible); and
- coordinated strategies, where institutions share best practice.

Rangatiratanga

The processes seek to recognise the *rangatiratanga* within the partnership as participants apply their learning to their own learners. There is no fixed view about the right way of proceeding. The resources seek to support students (who are teachers themselves) in developing their own ideas about what is particularly valuable in their context through assisting them to work through by stepping them through possibilities.

The project also sought to demonstrate *rangatiratanga* by encouraging participants to understand and identify relevance in terms of their own situation. The individuals involved in the project chose to participate because of their own and their institutions' commitment to meeting the needs of Māori learners and a belief that the tools of technology are relevant to this commitment. They had a desire to link with others in building on what they already knew in order to do a better job 'back home'.

Another expression of *rangatiratanga* within the project is encouragement for the customization of the online material and the delivery. We developed the material in the authoring system eXe (available free from http://www.exelearning.org/) in such a way that it can be readily changed by individuals to meet their own needs. Similarly, the facilitators' guide aims to encourage users to think about customizing how they support their own learners through a course. The guide outlines the developers' thinking in designing the approach, gives facilitation hints and, in some cases, offers a range of options.

Pūkengatanga

The professional development course includes a video of Hohaia Collier telling Te Wānanga-o-Raukawa's story of developing and using a video conferencing model of subject delivery to remote sites (supported by other technologies such as file sharing, notice boards, chat rooms, mass texting, and Skype to enhance tutor/student relationships). This story shares this institution's expertise and is intended to inspire the students (who are teachers) with a real example of something that works.

Next, course participants work together on theoretical activities, using the framework illustrated in the *Appendix*. Here they are *pūkenga* (experts) with part of the solution, learning by interacting with *pūkenga* with different expertise. Sixty percent (60%) of the course assessment relates to application of what has been learned with real learners. However, assessment criteria do not include the specification that a particular innovation should actually work in practice. Participants need to show how their new approach links back to the *kaupapa, tikanga,* e-techniques and western principles of learning and what they have learned from the experience in terms of what they would do to improve the next application. The course takes participants through a design and evaluation process, encouraging them to think about their teaching and about learning in a new way. It is for their students to decide whether or not a particular innovative approach is effective.

Reflection

One thing that this project demonstrates is that a significant factor in the successful application of e-Learning techniques in the case of Māori learners is the quality of the relationship between individuals who understand *kaupapa Māori* and those who understand e-Learning. Within the context of respect for one another's different knowledge, skills and understanding, participants can build new knowledge, skills and understanding, learning from their experiences and continuing the improvement cycle together.

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Appendix: Exploring synergies

Principle	**E-techniques**	***Tikanga***	***Kaupapa***
Deeper learning	Discussion forum 'he not te' *Wiki* Student-centred approach	*Tikanga* *Hohonutanga* *Tautoko*	*Whanaungatanga* *Pūkengatanga*
Understanding and encouraging deeper learning	Moodle Text Email Chats (mixed mode — pictures and photos) Mentoring Coaching One-to-one Study group	*Whakatohungia* *Whakama* *Whakaihiihi* (blowout) *Whakamōhio* *Purakau* — indigenous narratives *Whakamanamana*	*Manaakitanga* *Pūkengatanga* (student / teacher)
Production and distribution of resources	Access to internet and hardware Reliability of services Collaboration with other institutions (resources, personnel) Technical skills (software specialist) Students build knowledge (e.g., portfolios) Case studies Resources available electronically or in print (hard-copy) Design Contingency resources Materials for learning (e.g., upload, downloads, web page, *wiki*, images) Technical barriers (environment) Student ability Role models	*Ohaoha* Intellectual Property Design of material	*Kaitiakitanga* *Pūkengatanga* *Manaakitanga*

He reo amiorangi

Tom Roa
Te Pua Wānanga ki te Ao (School of Māori and Pacific Development)
*Te Whare Wānanga o Waikato (*University of Waikato)
Private Bag 3105, Hamilton, New Zealand
[tomroa@waikato.ac.nz]

Abstract
This paper discusses a project involving the translation of a learning management system (LMS), *Modular Object-Oriented Dynamic Learning Environment* (Moodle), into *te reo Māori* so that users of this LMS, learners, teachers and administrators who have a high level of competence in the language, can work within a fully Māori environment. Aspects of the project referred to here include adaptation of the style guide created by Te Taura Whiri for the Microsoft project, use of the Microsoft translation guidelines, the philosophy guiding the translation and the translation process itself (with examples). The process by which the project was evaluated is also discussed.

Background

Information Technology is essential to high value functions such as communication, trade, and learning in New Zealand and globally. The presence of IT in Māori homes and communities, along with the high level of acceptance amongst children and young people, makes it one of the few high status domains of extraordinary influence on the crucial area of intergenerational transmission. Māori Language IT took a giant step forward with the translation of Microsoft Office/Windows in 2005. The overall translation was about 900,000 strings, with a large portion of that being individual words or phrases. However, the Microsoft corpus is seen as foundational to the task rather than as its completion. The language of IT is constantly changing and each new format and system creates a different context which affects word choice and word use. To achieve a more robust IT, corpus users' perspectives must be taken into account.

The project's primary aim is to evaluate the acceptability and appropriateness of our translation of a Learning Management System, Moodle, into Māori This paper discusses the ongoing process of translation, our reviewing of the Style Guide, and notes from the usability study in which teachers and students at the University of Waikato were observed using Moodle in our Māori translation. Moodle (*Modular Object-Oriented Dynamic Learning Environment)* is an open source LMS framework that allows development of a fully immersive environment for all user levels, including learners, teachers, and course/system administrators. The overall size of this translation involved about 4,800 strings (approx 29,000 words). The initial translations were completed by Roger Lewis, Damen Pitiroi, and Hariru Roa, with Tom Roa and Te Taka Keegan giving guidance and assistance. We decided that our target audience would be people of high language ability.

Style guide

The style guide created by Te Taura Whiri for the Microsoft project was our starting point, expanded and changed to suit our context and purpose. It covered key decisions in relation to target register (genre, formality, style, and tone), translation technique (conciseness, source flaws, consistency, and equivalence) vocabulary

(ambiguity, loanwords, acronyms, etc.), orthography (macrons, hyphenation, case, punctuation, etc.), grammar (articles, prefixes, pronouns, etc.), commands (infinitive form, passive form, etc.), and sentence formation (instruction chain, sequence, statives, passives). Its aim was to clarify the basis of lexical and style decisions, to ensure that the translations were consistent, and also to leave clear guidelines for future translators. This 'continuing work-in-progress' allowed additions or changes as we became more familiar with Moodle. We initially followed the lexical and style precedents set by Microsoft. Terms that had already been translated we retained, believing that this would lead to greater acceptability. Later we moved away from the Microsoft translations as the context and use of the terms in Moodle was often different. An example of this is *Tākupu* for *Comment* which we changed to *Pito Kōrero*. Also, some of the Microsoft terms were inaccurate. Microsoft translation guidelines demand a consistency in the translation of certain words. The preferred terms for *Exit* were used elsewhere – so *Waiho.* We changed *Exit* to *Puta Atu*, leaving *Waiho* free to be used for terms like *Ignore*.

Translation process

Our first terms were transferred straight from the Microsoft Excel sheets, although the source strings in these spreadsheets give little clue as to context and function, an issue in that the buttons, titles, and menus took different forms. *Use this course* in line with the MS source was *Whakamahia tēnei kōhi*. However it was actually associated with a button that confirmed the selection of a course in a dropdown menu. Not only did it need to be capitalized and be put in the infinitive, the required response from the user was to choose a course rather than use it. It therefore became *Tīpako Tēnei Kōhi*.

The last process – finding the context and changing the translations – was the most time-consuming. While aiming as far as humanly possible for perfection, we found that the initial Microsoft translation often blinded us to alternatives. Later, being able to make changes directly in the Moodle system itself gave us more control over the quality of the translations and sped up the editing process.

The major change in our translation philosophy was the re-orientation of the target text toward the target audience. Before translating a phrase, we considered its function in its context, its contribution to the page, and the response required of the user. We could then be creative, sometimes coming up with a different structure or register from that of the source text in order to represent the functionality of the LMS in ways that were more natural to Māori. The term *Attention* can be translated as *Kia mōhio mai*, *Kia mahara ma*i, *Kia mataara*, or *Taihoa koa*. Its contribution to a string is to direct the user's attention to the information sentence that follows. The bouncy, direct communication to the user in the phrase *E kare* was considered more likely to be natural to the user and faithful to the function of *Attention!* Another example is the term, *Use advanced features*: The initial translation based on MS was *Whakamahia ngā āhuatanga arā atu anō*. This is a button the user pushes to open up the advanced features section. After initially considering replacing *Whakamahia* with *Whakatuwhera* or *Hura*, we realised *Use* was actually redundant. Its function is to show the user where pushing the button leads to. So the final translation was *Ngā Āhuatanga Atu Anō* (*arā* was also unnecessary). The usability testing also gave another perspective (see below).

Examples

The term *Edit* affected the biggest challenge in terms of frequency of use and amount of time researching. Sometimes an English term does not initially encompass the full range of functionality or emphasis in its IT context. Over time its semantic range expands through usage. Māori terms, only recently applied to the IT context, have not yet shifted or expanded their meanings. Translating at the mere word level without a full consideration of the functionality or the contribution that the term makes to the interface may produce an inferior outcome. The word 'edit' comes from newspaper and book publishing contexts where an editor 'corrects' manuscripts or stories. This is part of its function in an IT context - the user corrects mistakes with an editing page. Surveying the IT function of *edit* showed that few instances required a correction of something incorrect or inferior. Furthermore, few instances required reformatting. In the huge majority of cases, a mere alteration or change of some small detail was all that was required. At present the MS Māori word for 'edit' is *Whakatika* (to correct). This term had been used for some years prior to the MS corpus. The first consideration was that it had become widely accepted by the target audience (TA). This meant that any change needed to be transparent in terms of meaning and function. We sought a new term. It needed to be a term that was not used for any other ST (source text) term, so *huri* (change) was excluded. Other possibilities included the transliteration for change (*tīni*) or the words for transformation (*panoni*) or change/alter (*whakarerekē*). *Panoni* rejected as comparatively unknown by our first reference group. *Whakarerekē* was chosen. It accurately reflects the function. It is not a transliteration. It has a wide enough semantic range to include correction.

One of the most difficult tasks was to find different target language terms for each separate source language term. Consider the term 'course'. The word *Wānanga* has been used for each of the following: institute of learning; university; forum; academic; to theorise; pre-European school of learning. It would therefore not be appropriate as a translation for course in this context. The preferred term was *Akoranga.* However, this word had been used for 'lesson'. Possibilities were *Pū akoranga* (a group of lessons) and the transliteration *Kōhi*. We decided that *Kōhi* flowed more naturally off the tongue in spite of the fact that it was a transliteration. Furthermore, in the case of *Pū akoranga*, the second word was ambiguous. This choice followed the style process. It was then presented to the reference group (reference group submission being added onto the style guide process as a step) and met with their approval. Another example of the difficulties involved in attempting to find target language versions of terms is that associated with 'uru' which has so many different uses as indicated below:

1. *Whakauru* = to enrol a student; to include
2. *Whakaurunga* = Enrolment
3. *Takiuru* = to log in
4. *Takiurunga* = Log in
5. *Nohouru* = to be logged on
6. *Ohauru* = to subscribe/subscription
7. *Tāuru* = to enter something
8. *Tāurunga* = Entry
9. *uru* = to access (as a user); included
10. *Urunga* = accessing, entrance
11. *Manauru* = access (authorisation to access)
12. *Āheinga Uru* = able to access

Plus other words related to this issue, e.g., 13. *Tomo / hou atu* = to enter (as a user)

Evaluation

The Evaluation was most revealing. Its purpose was to test the acceptability and usability of the translation. Our observation team, Hariru Roa and Joeliee Seed-Pihama, guided by the Project Manager from the School of Computing and Mathematical Sciences, Kirsten Thomson, and Chris Knowles of the School of Education, observed eight students and four teachers using Moodle in Māori. Factors influencing their observations were the fact that those being observed had different levels of proficiency in the target language and the observers themselves had differing levels of familiarity with IT and with Moodle. The process, not including application for approval by the appropriate University Ethics Committee and general discussion regarding the project, was to take around an hour per participant over a three week period. Teachers were observed logging in; setting up their course(s); setting up a quiz (time allowing); and 'chatting' (time allowing). Similarly, students were observed logging in; completing a quiz; browsing (time allowing); and chatting (time allowing). Although the team tried to maintain a distance in observation, the participants continually sought their involvement and advice both with the language, and with the system. The observers repeatedly suggested that the participants should 'give it a go' and to attempt to deduce meaning from context. However, to avoid the possibility of the participants becoming '*hōhā'* and simply giving up, observers did end up giving assistance, noting the assistance that had been sought, and then moving on.

In the language area, the observers reported a number of issues:

- The translations were consistently literal, hence unnatural to the Māori ear and eye.
- Users took issue with the difficulty of the language: 'You have to think really hard, and you don't want to have to do that when using a programme like this!' 'A first-year second-language learner would be completely lost!'
- Questions were posed about newly coined words when there were perfectly good ones already available, and about apparent inconsistencies and ambiguities in the terms. For example 'login' (*takiuru*) could easily have been *tomo*, *kuhu*, *uru*, *whakauru*, etc., and *Whakaahuatanga* was used for 'Introduction', 'Description', and 'Summary'.
- Users took '*Rapu Arā Atu Anō*' (Advanced Search) to mean 'Search for others/more', missing the nuance of greater specificity (see above).

The grammatical ambiguity also raised comment:

- Does the phrase '*Rapu Ngā Huinga*' mean search **in** the forums, or **for** them?
- 'Edit Course Settings' as '*Whakarerekē Ngā Tautuhinga Kōhi*' similarly.

The inclusion of an object indicator 'i', or a passive suffix would have clarified these.

The layout contributed to ease of use familiar with IT. Context often helped in the understanding of a new word. Some features (e.g., drop-down boxes) sometimes provided certain information and contextual clues, although at other times the complexity of the language led to confusion. The observers also noted differences in the approaches and feedback between the teachers and the students. Students were more open to new words, and less concerned with the language than with the task set

for them. Teachers were more concerned with the standard of the language and the thought processes behind the language selections.

The observers recommended that revision begin with typographical errors and terminological inconsistencies. They suggested that priority be given to the production of an English-Māori/ Māori-Māori glossary. In the longer term, they recommended that all translations be reviewed, the emphasis being placed on literal translation. No recommendations were made regarding the Moodle Language Management Systems, although Reference Group members suggested that introductory sessions in Moodle were needed.[1] The follow-up on the observations will clearly affect acceptability and usability. Given some more time and effort, it is hoped that those who have some familiarity with IT and a reasonably high level of proficiency in *te reo Māori* will wish to, and be able to, adjust. If there is one major lesson to be learned from this exercise, it is that the first attempt needs to be subjected to careful scrutiny by potential users. Success cannot be claimed until users are satisfied with the outcome.

Conclusion

The translation process and its investigation continue, with usability and acceptability tests playing a central role and with debate about the 'reo o te kāinga' and the 'reo o te kura' continuing. Because IT is now so central to the lives of younger people and to almost everyone who operates in professional and educational contexts, it is appropriate that these debates should take place within the context of IT. It is also appropriate that IT should play a role in the revival, maintenance, progress, and evolution of the Māori Language.

Tihei Mauri Ora!!

Endnote

1. The reference group included representatives from Waikato Institute of Technology; Te Whare Wānanga o Awanuiārangi, *Te Taura Whiri* (Māori Language Commission), and Tainui Waka (Hauraki, Raukawa, Maniapoto, and Waikato).

Language, *mātauranga* Māori . . . and technology?

Mereana Selby
(Ngāti Raukawa)
Te Wānanga-o-Raukawa
PO Box 119, Ōtaki
[mereana.selby@twor-otaki.ac.nz]

Abstract
In this paper, I report on a research project involving the creation of an e-learning environment for the teaching and learning of an aspect of *te reo Māori*, that is the preparation of *mihi*. It was found that learning in the context of an e-learning environment in which anonymity was assured, learners could learn in their own spaces and at their own pace and there was no pressure to perform in front of peers and tutors had the potential to reduce the potentially negative effects of *whakamā*.

Introduction

In September 2004, a research team at Te Wānanga-o-Raukawa embarked on a one-year project to develop an innovative e-learning-based *te reo Māori* programme for adults which would, we hoped, have the effect of increasing Māori participation in e-learning. Initially, a pilot programme would be developed and made available free of charge for the duration of the research project.

A research team with backgrounds in technology, education and language teaching came together to work on the project. We set about creating an environment for the testing of new and emerging technologies and techniques in the teaching of *te reo Māori*. In addition to reflecting on, and learning from, the previous language learning experiences at Te Wānanga-o-Raukawa, developing confidence in using a wider range of technological tools in the teaching and learning process, and engaging with people who offer a range of skills and expertise in technology, education or *mātauranga Māori*, team members were involved in the following tasks:

- Investigation a variety of language teaching and learning techniques with Māori learners in mind.
- Development of a theoretical framework for on-line learning for *wānanga* students.
- Exploration of a variety of technological tools for use in language teaching.
- Exploration of the potential of e-learning for the enhancement of learning of *te reo Māori* and for language revival activities more generally.
- Explore the creation of a *tikanga Māori* virtual space and the possibility of expressing a Māori world view in this environment.

Theoretical framework

It was important at the outset to consider the nature and distinctiveness of e-learning. We were interested in knowing how e-learning approaches might improve and enhance the language learning experience, and whether there was potential in an e-learning environment for the reduction or minimising of some of the commonly experienced impediments to language learning.

The learning of a language involves a long and difficult journey, with learners experiencing lots of highs and lows. The fear of failure, especially for Māori learning their own language, can create a high level of anxiety. Since language learning typically involves engaging with others in order to practice and progress, errors are committed in what can be seen as a very public arena. The feeling of being exposed in front of peers, children, elders, family and so on, can have quite an impact on the learner. For most learners, feelings of embarrassment, inadequacy and ignorance can impact negatively the ability to learn effectively. For some, the fear of failing publicly is enough to prevent them from engaging in the learning programme at all. For these reasons, an e-learning environment presents some interesting possibilities. In particular, it could reduce, or even remove, the negative feelings of *whakamā*[1],that can accompany the making of errors in public.

Whakamā

The concept of *whakamā* was further explored in an effort to gain insight into learner reactions to perceived failure or inadequacy through:

- A series of discussions with specific staff at Te Wānanga-o-Raukawa, all experienced language tutors and exponents of *te reo Māori*.
- Sharing the research topic and progress with a class of Master's level students, all trained and experienced Māori teachers.
- Presenting the proposition to a group of undergraduate trainee teachers, currently engaged in a language learning programme, and gaining their feedback on the validity of the research work being done.
- Accessing Māori writing on the subject, including papers available on the Internet and papers presented at seminars at Te Wānanga-o-Raukawa.
- Revisiting the Māori creation stories to seek the origin of *whakamā* as a concept.
- Engaging in a series of informal discussions with well-known and highly regarded Māori academics from a range of *iwi*.
- Engaging with *kaumātua*, in particular, *Purutanga Mauri*[2] of Te Wānanga-o-Raukawa who have contributed significantly to language revival activity within the ART[3] confederation over several decades.
- Taking advice from an internal advisory committee, including Professor Whatarangi Winiata, who provided academic supervision for the project.

The following hypothesis was proposed:

> *That the rate/ speed and quality of language acquisition can be enhanced through an e-learning environment which focuses on managing the occurrence of whakamā in learning te reo Māori.*

A common theme that emerged from all sources was one of strong support for the contention that *whakamā* is indeed a significant impediment to language learning. Further, there was excitement and interest in a research project which aimed to explore ways of reducing or removing a language learning variable considered to be a significant barrier to effective learning. However, some qualified their comments in support of the hypothesis, noting there are times when feeling *whakamā* could have a positive effect as it can motivate people to put more effort in to their learning in order to avoid feeling embarrassment on another occasion. There were anecdotes of people

feeling *kuware*[4], and also *whakamā*, as a result of performing poorly (linguistically), and then a resolving to never let it happen again.

In traditional times, the fear of feeling *whakamā* worked as a deterrent to people behaving poorly. Hence the oft heard *whakataukī*: *Waiho mā te whakamā e patu*[5]. Clearly, the shame experienced as a result of an inappropriate act or failure to meet an expectation had a powerful effect on the perpetrator, and, often, those close to or associated with them. This is captured in the *whakataukī*: *Ko te taunga o te whakamā kei te ūpoko hīna*[6]. The desire to avoid the experience worked well as a form of social control, particularly when living communally.

There appeared to be a clear message that *whakamā* is a human response which has a form particular to Māori. There were also indications that the traditional understanding and potency of *whakamā* has changed over time. *Whakamā* is a culturally bound concept which, like *te reo Māori* itself, has been threatened and weakened through contact with another set of cultural norms. Even so, it appears that *whakamā* can still have has a major influence on the learner.

There were discussions about levels of *whakamā*, and the view was expressed that the more one knows, the higher is the potential to feel *whakamā*. This comes about as a result of increased understanding of *tikanga*[7] and cultural norms. Thus, it was felt by some that those who are less familiar with *tikanga* are also less likely to feel *whakamā* as a result of language errors.

We are convinced that the language learning journey involves students experiencing *whakamā.* We also believe that often, but not always, the impact is a negative one. Hence, team members set about exploring the idea that an e-learning environment, by significantly reducing the need to interact with 'real' people, could reduce the negative effects of *whakamā*, and therefore speed up the learning process. Furthermore, even where feelings of anxiety, embarrassment or inhibition do not impede learning, an e-learning environment may nevertheless have the potential to lead to better language learning outcomes, including learning more quickly.

In reflecting on local language learning experiences, the researchers drew on past experience of language learning and teaching associated with approximately thirty years of language revival activity within the ART confederation, and the twenty-five year tribal development plan, *Whakatupuranga Rua Mano,* which was launched in 1975. This experience provided the context for the research.

Research methodology

There were two strands to this work; the technology strand and the education/ *te reo* strand. From the outset, the principle was adopted that these two strands should, as much as possible, work side by side, maximum benefit being gained by each team working to understand and complement the activities of the others. In order to achieve this, regular team meetings were held involving all *Reo* Pilot staff. During these meetings, the work of each team was outlined and explained so that everyone was kept well informed about progress as a whole. The working hypothesis outlined above was developed during meetings.

- It was decided to use material from *Te Tū Marae*, a teaching resource published by the Reo Department of Te Wānanga-o-Raukawa. The material was familiar to the research team. This content had been taught to many students in the past, so there was an opportunity to compare conventional teaching methods with e-learning.
- In the first version of the experiment, the aim was to trial a range of different technologies as teaching tools to enable the learning of a *mihi*. Five quite different technologies were chosen.
- The challenge was to match content appropriately to each of the five technologies. Effective discussions between the education and technology teams were essential to this being done well. Some content gathering involved the filming of Te Wānanga-o-Raukawa staff as language exemplars.

Programme structure and content

Essential to a *Wānanga*-oriented programme is the fact that students are in an identifiably Māori learning space. The technology team worked hard to achieve this effect, not only by using Māori graphics, but also in terms of the way that the programme behaved.

The Mihi[8]

In testing the hypothesis, the selection of language content became key. It was decided that it was preferable to choose a single genre that contained a wide range of language features, hence the decision to focus on the learning of a *mihi*. The learning activities were to be pitched at intermediate level.

The ability to *mihimihi* is an essential language skill for learners wishing to engage in a *tikanga Māori* environment. It may be described as a mandatory part of the Māori language survival kit. The varied content of *mihi* enabled the testing of a number of language elements. A *mihi*:

- is an essential skill for those wanting to engage in a *tikanga Māori* space;
- has a structure and purpose that reflect principles of *tikanga Māori*;
- contains traditional and contemporary language;
- requires the use of formal and informal language patterns;
- involves both literal and figurative use of language (e.g., *whakataukī*[9] and *kīwaha*[10]);
- includes a range of sentence patterns;
- requires students to research their *iwi*, *hapū*, *whānau*, *marae*, and *whakapapa*;
- improves in quality as the learner's competency develops;
- involves demonstration of productive rather than receptive language skills;
- involves attention to phonology, syntax, semantics and lexicon.

The ability to *mihi* well is likely to lead to a significant boost in learner confidence.

The content was taken from year two material, and adapted for the purposes of this project.

The context

The context chosen was that of a *hui rumaki reo*[11] at Te Wānanga-o-Raukawa. Typically, the evening *mihimihi* session occurs after dinner, and is preceded by *karakia*. Students are encouraged to participate in *mihimihi* and all are offered the opportunity to do so as the *rākau*[12] moves around the room in a clockwise direction. Each participant, on receiving the *rākau*, chooses whether they will pick up the challenge to stand and *mihimihi*, or pass it on. All are expected to *mihimihi* at least once during the six-day language immersion seminar.

Students experience varying levels of anxiety when performing a *mihi*. Many take the opportunity to sit and listen to others for an evening or two before they take the plunge. Nevertheless, one important determinant of successful participation at these *hui* is the performance of a *mihi*. It must be done, and students feel a huge sense of achievement on completing this activity well.

Programme implementation

Version 1

Fifteen students studying *te reo Māori* at level 2 or 3 (intermediate level) participated in this trial. Five different technologies were tested over a three day period. In order to maximise the opportunity for students to maintain anonymity and minimise the potential for *whakamā* to affect the learning process, each student chose an on-line alias by which they became known for the duration of the programme. They were then allocated an avatar which became the representation of their new image. Identities were kept confidential so that students were able to engage in the programme without fear of exposure.

The language activities

Students were charged with learning a substantial *mihi* in three days. Although a rather daunting challenge in a relatively short space of time, the trial aimed to use technology in such a way that it would enhance and speed up the learning process. The first day's activities were characterised by the fact that students worked independently and were not required to engage with other students or tutors. The activity involved a 3-D flyover, where students went on a simulated geographical journey over Aotearoa, collecting information for their *mihi* as they went. Having gathered phrases and sentences, they then constructed the *mihi* they were to learn.

The second activity was a game where students had to manoeuvre a figure (person) as it explored a *marae*, surrounding bush and foreshore, and to find all the hidden phrases and sentences as they went. The aim of this activity was for students to have fun while practicing the components of their *mihi*.

Day two was cellphone day. Students received text messages which were personalised and designed to jog or trigger their memories of the *mihi* they had constructed. Each student received twenty text messages at varying intervals over a 5 hour period. A Māori 'quick-text' was created that allowed for a longer message to be sent and introduced a fun element to the communication. This technology is characterised by its ability to reach the learner anytime, anywhere.

Day three required on-line engagement with other students. First, students entered a

forum where they were given three exercises to complete over a one hour period. One of those exercises involved students applying the *mihi* they had been learning to a new context. The final activity required students to audio record their *mihi*, then to sit together to listen to everyone's performance. This was enjoyed by all participants who gave a great deal of very valuable feedback which assisted the research team in its preparation work for the final version.

Version 2

This more ambitious 3 week trial set out to test more technologies and to provide for learning to occur in the students' homes, and at times they chose. Twenty participants agreed to give at least 30 minutes a day to accessing the programme on line and following the instructions.

- Anonymity was maintained through the use, again, of avatars.
- On logging in (by responding to an animated *wero*[13]) students entered a virtual *marae* where they were able to choose from a group of *whare*[14]. On entering a *whare* they could engage in the activity there. Activities included a traditional game (*Pōtaka*)[15], where students had to manoeuvre a spinning top in order to access a multi-choice language question. There was a more sophisticated 3-D fly-over and a forum where each student was given a task requiring them to apply the *mihi* they were learning to a new context, and to post it for other participants to read.
- One *whare* contained videos of *mihi* exemplars. Participants could view these as often they as wished.
- Cellphones were, again, used. The quicktext constructed for *Version 1* was further extended. Texting was used to remind students to keep up with activities, alert them to the fact that a new activity was coming up, and to assist with the learning of their *mihi* by giving regular cues as memory joggers.
- A *karakia*[16] and *waiata*[17] were added to the language content to be learned.
- The '*ako* player' was trialled. This was a tool for assisting with the learning of *karakia* and *waiata* which gives audio and visual stimuli, and allows the student a range of manipulations of the recordings to assist with learning.

Programme evaluation

It is important to reflect on the past 30 years of language learning and teaching activity as a basis and context for developing new learning methods. Our language learning and teaching activities of the last thirty years provide an essential backdrop and a huge amount of data that can assist us with the design of future language learning programmes. There is great benefit in taking the time to consider the learning that needs to take place and the reason for adopting an e-learning approach prior to discussing technological tools for learning: learning packages should be guided by learning theory rather than technology.

Key findings of this experiment were as follows:

> The language learners were able to learn without a tutor in an e-learning environment.

The option of learning language in the privacy of their own homes and at their own pace, without the pressure of being required to express/ perform publicly, was attractive to all participants and appeared to reduce the potentially negative impact of *whakamā*, something that is likely to be relevant to learning more generally.

Using some technologies to be more enjoyable than using others. Students who participated in *Version 1* reported that they most enjoyed learning by cellphone. Students who participated in *Version 2* reported that they most enjoyed using the Ako Player for learning *waiata* and *karakia*.

Students who were not technology savvy were unable to fix glitches when they occurred and this caused frustration. Therefore the level of technology competency required should be specified before students embark on e-learning packages. In addition, there should be a technology orientation session, easily accessible technology support systems (ideally provided by staff skilled in Māori language and *tikanga*).

Conclusion

There is potential for e-learning to make a significant contribution to the revival of *te reo Māori,* through well-researched and designed e-learning programmes. Not only do e-learning packages have the potential to offer learners the opportunity to learn at their own pace and in their own spaces, but they also have the potential to make the learning accessible to others (not just enrolled learners). More language learning activity in our homes can only assist in the revival of *te reo Māori*. However, the e-learning space must be identifiably Māori in its appearance and behaviour. Thus, for example, on entering the site, students were greeted by an animation of a *wero* which preceded their logging on. They were then encouraged to begin the learning journey through a *karanga*[18], whereby they entered a *marae*. A *karakia* text then appeared with an audio playing. This was followed by a video of a tutor *mihi*. The marae offered a range of *whare* that students could choose to enter, each containing an activity. The game concept through which students could play and practice their *mihi* was based on a traditional Māori pastime, the *pōtaka* or spinning top.

In experimenting with the use of recently developed technologies to create a virtual learning environment, we have seen opportunities for managing one of the biggest obstacles to the learning process, *whakamā*. This work is in its infancy but early indications are that there is much potential in a language learning environment which offers limited contact with others, is self-directed and contains manageable learning chunks.

Endnotes

1. *Whakamā* = `Williams Dictionary gives among its definitions "shame, abasement, shy, embarrassed, ashamed".

2. Purutanga Mauri: This is the name given to a group of *kaumātua* (elders) who comprise the *kaumātua* council of Te Wānanga-o-Raukawa.

3. ART: refers to Te Āti Awa, Ngāti Raukawa and Ngāti Toarangatira. These 3 *iwi* occupy areas of land stretching from the Rangitīkei River in the north to Wairau and Nelson in the

south. They have develop strong ties from having collaborated in a number of projects, ventures and activities for more than 150 years.

4. *Kūware*: Williams Dictionary give the following three definitions: 1. ignorant; 2. low in the social scale; 3. Held in no estimation.

5. *Waiho mā te whakamā e patu*: Punishment will be exacted through shame.

6. *Ko te taunga o te whakamā kei te ūpoko hina*: One interpretation of this proverb is as follows: It is one's elders who feel the responsibility for (bear the burden for) acts of shame.

7. *Tikanga*: cultural practices.

8. *Mihi/ mihimihi*: extending greetings – a Māori cultural practice may involve acknowledgements of people, extending of thanks, identifying oneself through genealogical and geographical links, discussion of current issues.

9. *Whakataukī*: proverbial saying.

10. *Kīwaha*: colloquialism.

11. *Hui rūmaki reo*: language immersion seminar. Typically these are 5 to 6 days long where students are in residence and only Māori is allowed to be spoken.

12. *Rākau*: in this context the rākau refers to a carved piece of wood the holder of which has the right to choose to stand and address the assembled group.

13. *Wero*: challenge.

14. *Whare*: house, building.

15. *Pōtaka*: traditional Māori spinning top.

16. *Karakia*: prayer/ spiritual acknowledgement.

17. Traditional song (in this case).

18. *Karanga*: traditional call.

TE WHARE WĀNANGA O WAIKATO

Te Pua Wānanga Ki Te Ao

THE UNIVERSITY OF WAIKATO
THE SCHOOL OF MAORI AND PACIFIC DEVELOPMENT

Professor Aroha Yates-Smith
Dean

Private Bag 3105 - Hamilton - New Zealand - Phone #: 64 - 7 - 838 4737 - Fax #: 64 - 7 - 838 4742
E-mail: smpd@waikato.ac.nz - Website: http://www.waikato.ac.nz/smpd

Dean's Welcome

Nau mai haere mai

Te Pua Wānanga ki te Ao (The School of Māori and Pacific Development) aims to lead the way for the new millennium as an educator and research institute in Māori and Indigenous Studies. In achieving this we strive to be a world centre of excellence in teaching and research. Underpinning our School activities is the commitment to the advancement of Māori through the teachings of Te Reo, Tikanga, and indigenous development. With our quest for knowledge, Te Pua Wānanga ki te Ao is committed to building long term relationships. Our School aims to provide life long learning opportunities and to prepare our students for successful careers. We welcome all to join our whānau at Te Pua Wānanga ki te Ao.

Professor Aroha Yates-Smith
Te Pua Wānanga ki te Ao

The School consists of several departments that contribute to our vision of uplifting the people:

- Te Aka Reo
- Te Aka Tikanga
- Te Tīmatanga Hou
- Te Whakapiki i te Reo
- Centre for Māori and Pacific Development Research

Te Aka Reo and Te Aka Tikanga

Our School was founded on the strong teachings of Te Reo (Māori Language) and Tikanga (Māori Protocol or Traditions). It is through the teachings of language and traditions that the School aims to maintain and develop the cultural identity of Māori as indigenous peoples of New Zealand.

Staff at our School are involved in a wide range of activities outside of their teaching duties. Staff are involved in activities such as iwi/hapū management and treaty negotiations, kapa haka and other Māori performing arts, which all contribute to the teachings and learning within Te Aka Reo and Te Aka Tikanga.

By maintaining and developing Māori cultural identity, the School plays an important role in indigenous nation building in New Zealand.

Development Studies

Our Development Studies department offers the opportunity for incorporating the international dimensions of development issues for our School. Alongside the Māori development issues, the department offers learning about other indigenous peoples and the challenges they face in nation building. The department provides a multidisciplinary approach to learning by offering courses from a wide range of fields that relate to issues of development.

Te Tīmatanga Hou

Te Tīmatanga Hou is a foundation programme designed for Māori students in mind. The programme is taught under a kaupapa Māori philosophy where tikanga, and te reo are incorporated where possible. The programme targets in particular Māori who do not have any previous tertiary education study experience and require preparation for entering the tertiary education environment. This is a commitment by the University and the School for providing accessibility to tertiary education for Māori through providing sufficient academic preparation in a culturally sensitive environment.

Te Whakapiki i Te Reo

Te Whakapiki i te Reo offers practicing teachers the opportunity to enhance and develop their language proficiency and competency. The course further seeks to develop language skills for the delivery of Māori as a second language. This service helps the School to achieve the promotion and development of Te Reo outside and beyond the tertiary level of education.

Centre for Māori and Pacific Development Research

Given our School's relative youth, we have been successful in securing and undertaking research contracts. The School will be opening a new Centre for Māori and Pacific Development Research, which will help to manage the research activities within the School.

Guidelines for Final Submission of Article for JMPD

General

Manuscripts should be in Times 12 cpi with 1.5 spacing and fully justified. There should be the equivalent of one line left between paragraphs within sections and new paragraphs should not be indented. Articles that are 20 pages in length or shorter are preferred. The manuscript should **NOT** have numbered pages but should have a footer on each page with the first three words of the title.

Title

The title should be in Times 12 cpi boldface and should be centred on the page. The title should indicate as clearly as possible the nature of the content of the manuscript. All content words of the title are to have an initial capital letter.

Abstract

Each article must include an abstract of not more than 200 words. The heading Abstract should be in Times 12 cpi boldface, and centered.

Headings

Level 1 headings should be capitalized in the same way as the main title, and centered. The font used is Times 12 boldface. The format for *level 2 headings* is the same as for *level 1 headings* except that the font is Times 11, and the heading is justified to the left of the column. There should be the equivalent of a one line space between level 1 and level 2 headings and the following text. The format for *level 3 headings* is the same as for level 2 headings, except that the font is Times 10, and there should be no space left between the heading and the text.

References within the text

All references within the text should be placed in parentheses containing the author's surname followed by a comma and a space before the date of publication (Jones, 1999). If the sentence already includes the author's name, then it is necessary only to put the date in parentheses: Jones (1999). When several works are cited, each entry should be separated by a semicolon: (Jones, 1999; Peters, 1995; Simon, 1993). When a reference has more than three authors, cite only the name of the first author followed by *et al* in every subsequent reference to the same work. When including page references, separate them from the date by a comma and a space (Jones, 1999, pp. 7 – 14). Page numbers should be indicated as follows: Peters (1999, p. 1), Jones (1998, pp. 4 - 7).

Endnotes

Endnotes are indicated within the text by a number[2] in superscript. They should be in Times 9, and appear together at the end of the article and before the reference list.

Tables and Figures

All tables and figures should be centered in the manuscript. Tables and figures should be numbered in the text, and should be preceded by a caption in Times 12 cpi italic. The equivalent of one line space should be left between captions and the tables or figures to which they refer. Captions and the tables or figures to which they refer should always appear together on the same page.

References

References should be listed in alphabetical order at the end of the article. The title of the section, 'References', should be a *level 1 heading*. The first line of each bibliographical reference must be justified to the left of the column, and the rest of the entry should be indented five spaces. The following examples (of fictitious references) illustrate the format required for conference proceedings, books, journals, articles, Ph.D. theses, and chapters of books respectively:

Jones, L. E. (1999). Marae Protocol. In *Proceedings of the First Annual Conference of the Society for Māori Language Revitalisation* (pp. 71 -- 133). Wellington, NZ: Te Rapa Books.

Peters, S. O. (1997). *Words and Meanings*. London: Groves and Parker.

Stephens, E. & Jones, A. E. (1987). An Experimental Approach to Case, *Journal of Case Studies*, 2 (3), 12 - 17.

Houia, A. (1992). Common Syntactic Errors in Young Learners of Greek. Doctoral Thesis. University of Te Rapa, Auckland.

Edmonds, A. B. (1991). Scaffolding Second Language Learning. In T. A. Stone, A. T. Bread & V. Matthews (Eds.), *Scaffolding in Education* (pp. 12-48). Wellington, NZ: Learning Media.

Policy regarding use of the macron

The editors will respect the decisions made by authors in relation to their use of the macron in text written in English and/or Maori. Where Maori words are included by the editors themselves in text written in English, the macron will not be used in cases where a particular word (such as, for example, the word *Maori* itself) is deemed by the editors to have been fully integrated into New Zealand English. Thus, the macron is not used in the title of the Journal.

Submission

Each manuscript should be submitted on white A4 paper (3 copies) and sent to the Production Editor (Dr. Winifred Crombie) at *Pua Wānanga Ki Te Ao (*the School of Māori and Pacific Development), *Te Whare Wānanga o Waikato* (University of Waikato), Private Bag 3105, Hamilton, New Zealand.

The manuscript should be accompanied by a Word Disk and/or also sent by email attachment to <crombie@waikato.ac.nz>. Author's names should **NOT** be included in the manuscript but should be indicated in an accompanying letter in which institutional affiliations, institutional addresses, email addresses and phone and fax numbers are also included. The accompanying letter should indicate clearly whether the content of the manuscript has, in the same or similar form, either (a) been delivered as a conference paper and, if so, where and when, or (b) been produced or published in any other context and, if so, where and when.

Acknowledgments

Place all acknowledgements (including those concerning research grants and funding) in a separate section at the end of the article.