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Common Ground: the social history of Taranaki 1840-2010

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Puke Ariki
New Zealand

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Abstract:

Puke Ariki opened in 2003 and is the flagship museum, library and archival institution for Taranaki. Some commentators have suggested that there is no region in New Zealand with a richer heritage than Taranaki, but some episodes were among the most difficult in New Zealand's history. There is a growing view that New Zealand needs to talk about some of its difficult history before it can heal the wounds that are still apparent in society. 'Common Ground' is a ground-breaking 5 year programme that begins in 2006 to look at the social history of Taranaki including some of the painful chapters. This paper explains some of the background and ways of joint working across library, museum and archival professions at Puke Ariki.

Puke Ariki (pronounced 'poo kay ah ree kee' with equal emphasis on each syllable) means 'Hill of Chiefs' in the Māori language. Before Europeans arrived it was a fortified Māori settlement - also a sacred site because the bones of many chiefs are said to have been interred there. When the British settlers founded the small city of New Plymouth in the 19th century they removed the hill and used the soil as the foundation material for industrial building. Today it is the location for the flagship Taranaki museum, library and archival institution. Some commentators have suggested that there is no region in New Zealand with a richer history than Taranaki. At Puke Ariki our aim is to inspire creativity and enrich lives by promoting the heritage of Taranaki and by connecting people to new ideas and other cultures from around the world.

Some of the local history in Taranaki was typical for many people across the world following the expansion of the British Empire in the 19th Century. Indigenous people found their culture and their ways of living under threat. When they tried to resist they then found their lives under threat. That simple statement is more than historical fact;

it remains the reason for an underlying tension between many Māori and other people in New Zealand today. If you add the fact that history in New Zealand schools widely ignored the oppression of Māori culture until recently then it is not surprising to find that many non-Māori New Zealanders do not understand why Māori continue to make an issue of matters that seem to belong to the past. Many New Zealanders feel the best way to bind the country together for a positive future is to accept that many wrongs occurred on both sides in the past and leave it at that, live in the present and look to the future. But there is a growing view that New Zealand needs to talk about some of its difficult history before it can heal. 'Common Ground' is a 5 year programme that begins in 2006 to look at the social history of Taranaki including some of the painful chapters in our history.

In 2003 Puke Ariki opened to the public as an integrated museum, public library and visitor information centre with very strong branding around the name Puke Ariki signalling recognition of the importance of the historical site. Its location is at the heart of the city of New Plymouth. Funded primarily by the local council it has significant partner support from businesses and other stakeholders. The biggest achievement was uniting the eight iwi (Māori tribes) of the Taranaki region. It is difficult for English people to appreciate the continuing significance of their genealogical descent for many Māori. Perhaps it is easier for the author as a Scotsman to identify elements of the Scottish clan system but the analogy quickly breaks down because for most Scots clan membership does not affect your daily life. Iwi relations on the contrary are a vital aspect of civic, economic and social life in New Zealand today. At Puke Ariki we have an advisory group of the elders of the iwi from across Taranaki. That group meets monthly and act as guardians of the treasures of the Māori collection. This is not a routine act. The objects in the Māori collection at Puke Ariki only came together in our holdings with the creation of the new building in 2003. Until then many of the objects, including some of the most important items, were held by the iwi in scattered locations around the region. They were not on display to the general public. Until recently it was not seen as appropriate by iwi to entrust the Museum of Taranaki with the task of safeguarding these objects. In some part this was because the museum was seen as a non-Māori institution. We are still building a sense of trust between iwi representatives and the management of Puke Ariki.

Many non-Māori visitors probably underestimate the continuing spiritual importance of these objects for many Māori today. The objects – still seen as treasures - are central to the telling of local history for local iwi. They are imbued with a cultural importance that is an integral part of the self-respect of each iwi and also the respect that they command from other iwi. When any new Māori treasure arrives on the premises at Puke Ariki – even on loan from another museum - it is formally welcomed in ancient tradition. Such is the importance today of the collections at Puke Ariki.

Many Māori today still learn their local history orally without depending on the written word. That is fundamental to this paper and to the importance of museums, libraries and archives working together to engage our public in the local history of Taranaki. The central way in which Puke Ariki engages with Māori about their local history is through the objects in our museum collections and their associated stories - not through library books. Librarians from other countries may find this strange. But it is

fair to say that the opening of Puke Ariki has had a deep impact on other public libraries in New Zealand.

Let me tell you two stories from the history of Taranaki to illustrate the importance of this joint approach integrating libraries with museums and archives. I need to start with some background.

The Treaty of Waitangi

The key to understanding these issues is the Treaty signed at Waitangi in 1840 when the founding partnership between Māori and British settlers was agreed. It is hard to exaggerate the strength of feeling that this Treaty can trigger when discussed in New Zealand today 166 years later. Putting it simply many Māori people still feel angry that they were betrayed by the UK Crown which allowed European settlers to ignore the clause in the Treaty to protect Māori interests from the encroaching British settlement. The Treaty was signed in an English version and in a Māori language version. Not only were the chiefs unable to read English, there was no written tradition in Māori culture at all. In the Māori version (which most tribal chiefs signed) the UK Crown promised to provide a government to maintain peace and order while securing tribal *rangatiratanga* (best described as sovereignty) and Māori land ownership for as long as they wished to retain it. Contrast this with the English version where it said that all the rights and powers of sovereignty were to be given up by the chiefs. It is easy to see why there has been confusion.

As New Zealand's official website on the Treaty says:

There can be little doubt that the chiefs who signed expected to enter into some kind of partnership and power sharing in the new enterprise of creating a functioning nation-state in New Zealand, but this was not to be the case.
[www.treatyofwaitangi.govt.nz]

This brief background to the founding moment in the national history of New Zealand underpins an understanding of the significance of the local events that took place later in Taranaki, where things reached a critical point in 1860 – twenty years after the signing of the Treaty at Waitangi. From 1840 there was a growing sense of betrayal, with more and more land rights being unfairly taken away.

The First Taranaki War

“Warfare directly linked to land issues broke out in Taranaki in March 1860. The Government, wishing to show its freedom to act, insisted on dealing with a minor chief over a small block at Waitara against the direct opposition of a senior chief, Wiremu Kingi, and most of the local people who were actually living on the block. Those Māori who resisted the alienation of their land were immediately branded as being in rebellion against the authority of the Crown, in defiance of Article 1 of the Treaty, which provided for the Queen's sovereignty. The New Plymouth military commander sent troops to enforce the purchase, and a land dispute became open warfare lasting a year. Many Māori came to Taranaki to fight alongside Wiremu Kingi in defence of his land, and many others throughout the country were sympathetic to his stand.” [<http://www.treatyofwaitangi.govt.nz>]

The block of land in Waitara known as the Pekapeka Block is hugely significant in the national history of New Zealand. Waitara – in the district of New Plymouth is widely recognised as the place where the New Zealand Wars started.

The trigger was a dispute about the purchase of that land by the Crown from the Te Atiawa iwi. The land in question is on the south side of the Waitara River, and encompasses about 600 acres (about 243 hectares). A death-bed request led Te Atiawa chief Wiremu Kingi to protect the Pekapeka Block. As his father lay dying, he reached out to Kingi and made him promise never to sell Te Atiawa's tribal land in Taranaki. Kingi who became the tribe's paramount chief after his father's death, was determined to honour the old man's last appeal. So, in 1847, he returned to Taranaki with about 600 members of his tribe.

Kingi and his people settled on the Pekapeka Block. The Government at the time tried to convince them to move to the north bank, but they chose, quite deliberately, to live on the south bank, which was more their traditional lands. They lived there for a number of years and prospered. Throughout the 1850s, the Te Atiawa people grew fruit and vegetables, which they sold to New Plymouth settlers in the fledgling city. They even transported some of the goods in trading boats, moving up and down the Taranaki coast. Māori communities were all around New Plymouth effectively preventing the settlers from expanding their developments. As the 1850s progressed Māori people were becoming very worried about land alienation across New Zealand. Their response to that was the formation of the Māori Land League, which according to the media, was a covert organisation designed to obstruct the selling of Māori land to Europeans. Kingi was portrayed by the newspapers of the day as the leader of that organisation, and accordingly was unpopular with the settlers who were wanting to get out into the land.

There were also internal struggle between sellers and non-sellers among Te Atiawa people, with some tribal people selling land, but this was not backed by Kingi.

The critical clash arose over a marriage that Kingi had vetoed. It was an arranged marriage to cement land ties. Kingi (as paramount chief) blocked the wedding. This angered a member of the tribe (Te Teira) who offered his land for sale to the chief crown purchasing agent, Donald McLean. McLean along with the Queen's Governor General of New Zealand, Thomas Gore Browne, accepted Te Teira's offer. But few historians doubt that they did so with the full knowledge that Teira was defying Kingi. More fundamentally, the Crown also knew that among Māori there was no precedent for an individual having the right to sell land as it belonged to the iwi. the European settlers and the Government wanted that block desperately, so they seized the opportunity offered. The Waitara Valley had been described as the future garden of New Zealand because of the soils and climate. This was too good an opportunity to miss for the settlers. Kingi stepped in and vetoed the sale. He wrote a number of letters to Governor Browne, saying the land was not for sale. In reply, Browne told Kingi that the land was sold and he and his people would have to move off it. Kingi refused. Ignoring his stance, New Plymouth surveyors, led by Frederic Carrington, were sent in to chart the land. The oral history of the Te Atiawa iwi tells how every night after the surveyors had finished their work, the children and old women would go and pull out the survey pegs.

After a few months of this annoying behaviour, Government officials from New Plymouth got frustrated and wrote another letter to Kingi in both Māori and English. In the Māori version it read as a declaration of war, saying that if they did not get off the land, the troops would be brought in and they will be fired upon. On 17 March 1860, that's exactly what happened.

Those shots in effect began the New Zealand Wars which flared up over the next twenty years. The war that began on that day eventually drew in support from other Taranaki tribes along with warriors from outside Taranaki. They were driven to conflict by the land issue. This was armed resistance to Māori land alienation.

The first war lasted a year and Te Atiawa lost, because the Crown had the ability to ship out soldiers from Australia. So the Māori were outnumbered and outgunned. In 1863, the Government drew up two pieces of legislation that had a major effect on Māori land. The first was the New Zealand Settlement Act, and the second was the Suppression of Rebellion Act. What these two acts allowed was for Māori to be punished for being in rebellion by the confiscation of all their land. As a result, 1.2 million acres (about 485,000 hectares) of Taranaki land was eventually confiscated. The Pekapeka Block was part of that. Much of that land was then handed out to European settlers and soldiers for taking part in the fighting.

Then in 1866, a new Governor General, George Grey, introduced the Compensation Court. Its task was to work out who had been a rebel and who had been loyal. The idea was that the loyals would receive a Crown grant to a piece of land somewhere and the rebels would be rounded up and placed on land especially reserved for them. The reserve land amounted to 200,000 acres (80,940 hectares), scattered throughout mostly rural Taranaki in small blocks. Māori could not live on the reserve land. They were forced to lease it to settler farmers, but were not allowed to collect the full rent on it. The rental was set at 4-5% of the true market value of the rental and it remained like that until 1975 at the same rate.

The Pekapeka Block is not part of that reserve land. This was confiscated and then divided and leased out.

Many years later, during the Waitangi Tribunal, it was noted that:

The Treaty of Waitangi obliges the Crown not only to recognise the Māori interests specified in the Treaty but actively to protect them."

(Waitangi Tribunal, 1985, at p.95)

... the Treaty both assured Māori survival and envisaged their advance, but to achieve that in Treaty terms, the Crown had not merely to protect those natural resources Māori might wish to retain, but to assure the retention of a sufficient share from which they could survive and profit, and the facility to fully exploit them."

(Waitangi Tribunal, 1989b, at p.194)

On 12 August 2003, the New Plymouth District Council voted 13-3 to return the leasehold land to the people of Te Atiawa. Official council reports at the time explained:

The third ground for returning the land would be that by doing this the council would also be demonstrating a strong sense of justice. There is little credible doubt that agents of the Crown treated a group of citizens of this area... wrongfully and illegally... this has been acknowledged by the Crown for many years. In 1927 the Sim Commission recognised that the land should never have been taken:

Both the Taranaki wars ought to be treated we think as having arisen out of the Waitara purchase and judged accordingly. The Government was wrong declaring war against the Natives for the purpose of establishing the supposed rights of the Crown under that purchase. It was, as Dr Featherston called it an unjust and unholy war and the second war only a resumption of the original conflict. Although the Natives who took part in the second Taranaki war were engaged in rebellion within the meaning of the New Zealand Settlements Act 1863, we think under the circumstances, they ought not to have been punished by the confiscation of any of their lands.

In 1996, the Waitangi Tribunal's Report confirmed this position. The New Plymouth District Council is, as a result of history, the only body that can return parts of the Pekapeka Block. [www.newplymouthnz.com]

On 30 March 2004, the council made the decision to sell the land to the Government. A condition of the sale was that the Crown must include it as part of its Treaty of Waitangi settlement with Te Atiawa. At the time of writing this paper the matter continues to rumble on in courts of law following an appeal against the council decision.

Parihaka

The story of the Pekapeka Block is painful enough because it triggered the war that lasted for many years. This military conflict led to an even more painful episode of New Zealand's history which took place in 1881 in South Taranaki at a place called Parihaka.

On 5 November 1881, more than 1500 well armed volunteers and members of the Armed Constabulary marched towards Parihaka, nestled among hills below Mount Taranaki. Each man had 40 extra rounds of ammunition and enough rations to last two days.

Leading the small army was Native Affairs Minister John Bryce, a Scotsman hell-bent on breaking up Parihaka. Walking beside him was the man he had replaced, William Rolleston, whose last ministerial act on October 19 was to sign the proclamation to attack Parihaka.

For months, troops had been gathering around this peaceful village, where people from iwi all over New Zealand had found a safe haven under the charismatic leadership of Te Whiti o Rongomai III and Tohu Kakahi. Finally, with nine-tenths of New Zealand settlers supporting their actions, the militant men were ready to crush

one of the last strongholds of Māori resistance in the country.

The Europeans expected a bloody battle. In the build-up to the invasion, some of the men boasted about who is going to shoot the first Māori. On the other side, the 2000 people of Parihaka had been expecting the troops. In preparation, the women baked 500 loaves of bread to share with their visitors. All night the people have been gathered, waiting for the troops. At 2am, they shared a meal. As they sat, wrapped in blankets, Te Whiti talked to his people. He asked them not to fight back when the invaders arrived, to offer no resistance. He knows that any hindrance would be met with violence. These were his words:

If any man thinks of his gun or his horse, and goes to fetch it, he will die by it ... place your trust in forbearance and peace ... let the booted feet come when they like, the land shall remain firm forever ... I stand for peace. Though the lions rage still I am for peace ... I am here to be taken."

And so, when the Armed Constabulary and volunteers followed Bryce on his white horse, they were not met with obvious fear, or even anger. They were greeted in a traditional and formal manner by the people of Parihaka.

Wharehoka Wano, whose ancestors are from Parihaka, has shared the story that was passed down to him in the oral tradition:

We call it the day of the Pahua (the plundering). The Parihaka community are prepared. They've seen the build-up of troops over the days and weeks, the months leading up to the day of the Pahua. Te Whiti and Tohu are keeping everybody up with the play, so that by the time the day of Pahua rolls on and the troops are starting to march towards Parihaka they are ready. The two leaders continue to tell their people to offer no resistance to the troops, saying 'this is a place of peace and if there's any physical attack you are to turn the other cheek'.

In an eyewitness account from that day, Armed Constabulary Captain William Messenger said the troops were confronted by about 200 little boys who "danced splendidly". The next line of defence was formed by "60 girls with skipping ropes".

There was a line of children across the entrance to the big village, a kind of singing class directed by an old man with a stick. The children sat there unmoving ... and even when a mounted officer galloped up and pulled his horse up so short that the dirt from its forefeet spattered the children, they still went on chanting perfectly oblivious, and the old man calmly continued his monotonous drone.

The soldiers were offered food by children who were sent out with loaves of bread. One of those soldiers was Swiss-born Anton Fromm, a member of the Armed Constabulary. He wrote about the invasion of Parihaka in his diary. It shows that the invading troops truly expected a bloody battle. They believed they would face a powerful force at Parihaka:

We heard an almighty noise - like the roaring of wild animals. We couldn't make out what that was and many felt quite queer, until we saw Parihaka, and saw

well over 500 Māoris congregated on a flat piece of land, doing their war-dance - a truly bone-chilling performance.

Instead of fierce resistance Fromm notes:

Undisturbed quiet reigned among them. Had they given up all battle? Our cavalry penetrated right up to them and gave them half an hour to hand over to us, Te Whiti, Tohu, and the 34 chiefs present... The half hour went by in undisturbed silence - no Māori stirred.

They were reminded by Te Whiti and Tohu to just sit quietly, and the people of Parihaka remained still as the soldiers closed in, holding fast to their leaders' call for non-violence. Wharehoka again:

Te Whiti and Tohu were in the centre and they were quite removed from the outsides. There was a big sea of people around Te Whiti and Tohu. They were just sitting quietly in blankets. There was almost a deafening quiet for a long period of time, apart from the soldiers barking out orders about what they wanted them to do and Te Whiti and Tohu just encouraging their people to keep quiet.

Fromm was among the troops sent in to round up the key figures - the two leaders, a number of other chiefs and a fighting chief called Hiroki. Said Fromm:

All surrendered without offering the slightest resistance. We tied their hands behind their backs and led them out of the village, with the Māoris looking on; we loaded them on to a cart, and sent them, under strong cavalry escort to the prison in New Plymouth. Strange! No Māori stirred when the chiefs were led away. We settled down to our midday meal; today every soldier, for a treat, received a glass of rum.

The soldiers systematically demolished the village and ruined the surrounding land. It took two weeks to destroy the gardens and two months to pull down the houses. Messenger explains what happened to Māori treasures: *"A good deal of looting - in fact robbery. Many of our government men stole greenstone and other treasures from native houses, among them were some fine meres."*

It is remarkable that, by all accounts, nobody was killed during the invasion of Parihaka, although according to Wharehoka: *"There are oral accounts of the soldiers being really rough, particularly with our women."*

A Waitangi Tribunal report refers to the brutality inflicted by some of the soldiers: *"...there is evidence that women were raped and otherwise molested."*

In the end, Parihaka was ransacked. The houses were burnt down, the gardens destroyed, groups of iwi from other parts of New Zealand were dispersed and hundreds of people were arrested and sent, without trials, to prisons in Wellington and the South Island, especially Dunedin. For five years Parihaka was under military occupation with a garrison of five officers and 70 soldiers. Wharehoka says 5 November each year is remembered as a day of great sadness, but also a day of survival:

There would have been, as far as Te Whiti and Tohu are concerned, no point in fighting because we would have been destroyed. So it was a survival tactic. We always talk about going out to the Pahua and it's the day we remember, we don't celebrate it of course, we commemorate it. The Pahua was a sad day in our history, but it was a survival tactic, and we did survive. Why did Te Whiti and Tohu want us to survive? So that we could redress those injustices at the appropriate time.

Puke Ariki and Māori

You can read about the story of Parihaka on our website and in the books we have in our local history section in the library. Puke Ariki retold the story of Parihaka in a major exhibition in 2003. The exhibition was a collaborative project between the people of Parihaka, Puke Ariki and City Gallery, Wellington. It was based on an art exhibition *Parihaka – The Art of Passive Resistance* that the City Gallery developed, but Puke Ariki took this idea one step further and generated a show around the events at Parihaka in 1881 with expert advice and guidance from local iwi elders descended from those who were in Parihaka in 1881. Retitled “*Parihaka – The Struggle for Peace*” this exhibition included a range of multimedia derived from many of Puke Ariki’s library and museum collections ranging from Government publications, newspaper files, photographic images, pictorial and object collections. The texts were created in partnership with key Māori elders and staff at Puke Ariki. Makere Wano grew up at Parihaka. She said the time was right for the story to be told in Taranaki. Te Whiti's great grandson, Rangikotuku Rukuwai said he hoped the exhibition would help bring out the sorrows of Parihaka and open its people up to the outside world.

The opening year’s programme at Puke Ariki demonstrated to local iwi that we were not only an institution for non-Māori and that we could help in retelling history from their point of view. In a unique development for a major museum in New Zealand Puke Ariki chose to invite local iwi to plan the permanent gallery for their treasures. They were actively involved in choosing which of their objects were selected for display. The interpretative text was written in their words. Needless to say, Parihaka and the Pekapeka stories are prominent.

Our archive material is used as research material in the ongoing court cases resulting from the Waitangi Tribunal. Much land in New Zealand is now the subject of legal dispute with Māori claiming that their iwi was wrongfully deprived of their ancestral lands in the 19th century. The history that is briefly outlined above is central to the court cases and to the sense of injustice that is only being tackled by today’s generations of New Zealanders.

For generations of Māori there has been a degree of privacy about their painful history and there is still great sensitivity about allowing people to view original documents and objects. In recent months the elders have been shown the collection of archive material at Puke Ariki and there is now discussion about how some valuable cultural and historical documents that have in the past been safeguarded by the iwi around Taranaki might be better kept at Puke Ariki.

Poutaki Rauemi

They have also been recently involved in the recruitment of a Poutaki Rauemi – literally translated as a ‘guide to resources’ – to encourage Māori to make more use of the library services at Puke Ariki. The Poutaki Rauemi is Māori, not from a local iwi but from further north near Auckland. What matters is that she has the confidence of local iwi to understand their perspective on history. Most importantly she speaks ‘te reo Māori’ – the Māori language. It is difficult to exaggerate the importance of the Māori language in our work at Puke Ariki.

Māori possessed no written language before the arrival of Pākehā missionaries, who regarded literacy as a way of spreading the Gospel and recruiting souls. The first document printed in Māori, a lesson book, dates from 1815. The Māori were eager to learn to read and write both in English and in te reo Māori. Part of the Treaty of Waitangi agreement was that Māori treasures would be protected. For Māori, their language was one of those treasures. It was another of the acts of betrayal felt by Māori that their language was put under pressure. In 1867 the Native Schools Act introduced a legal requirement that all Māori children had to be taught in English and corporal punishment was meted out to anyone heard speaking in Māori. In the late 20th century there was a concerted effort by Māori to halt the decline of their language before it died out altogether. A claim was made to the Waitangi Tribunal demonstrating that the grievances were not only about land rights.

There is a great body of Maori history, poetry and song that depends upon the language. If the language dies all of that will die and the culture of hundreds and hundreds of years will ultimately fade into oblivion.
www.waitangi-tribunal.govt.nz

As a result of the Waitangi Tribunal, The Māori Language Act 1987 declared Māori to be an 'official' language and created a right to use Māori in court proceedings. A Māori Language Commission was set up to promote the health of the language. It describes the use of the language as:

a powerful social force for the reconstruction of a damaged and deteriorated self-image among Māori youth, a vehicle of contribution to society, and therefore a means of regaining dignity. Māori Language Commission website
[www.tetaurawhiri.govt.nz]

Our Poutaki Rauemi is not a qualified librarian but has solid practical experience in the local community of informal educational work with adults and children helping them to build self-confidence by learning about their cultural heritage through the Māori language and traditional song. Song is another important treasure of Māori and much oral history is passed down through generations in this medium. Working in a public library context the role of our Poutaki Rauemi is to build trust with the Māori community in Taranaki, draw in a bigger customer base and encourage them to use the library materials and services that can enrich their lives. Not all of her work will be based in the Puke Ariki building. Much of it will involve links with the marae around the region. To an international audience a marae might be described as a traditional Māori community centre, but this does not begin to describe the cultural importance of the marae. Here is a quote from the Māori Language Commission that

sums it up well:

Marae

The last bastion against the continued encroachment of English into Māori institutions is the marae, that area where the Māori celebrates the rites of passage in a very Māori way. To encapsulate the notion of 'marae', no words are more appropriate than those of the late John Rangiāniwaniwa Rangihau, who first spoke them in 1973, at a meeting attended by the then Minister of Māori Affairs, Matiu Rata, in Rūātoki:

“Marae are places of refuge for our people, and provide facilities to enable us to continue with our own way of life and within the total structure of our terms and values. We need a marae for a host of reasons:

- ❖ that we may rise tall in oratory*
- ❖ that we may weep for our dead*
- ❖ that we may pray to God*
- ❖ that we may house our guests*
- ❖ that we may have our meetings*
- ❖ that we may have our weddings*
- ❖ that we may have our reunions*
- ❖ that we may sing*
- ❖ that we may dance*
- ❖ that we may learn our history, and then know that richness of life and the proud heritage which is truly ours.”*

The marae is the only place where the Māori language is essential. All the formalities of the marae-karanga (traditional call of welcome), pōwhiri (formal welcome), maioha (call of response from visitors), poroporoaki (formal speech of farewell), whaikōrero (formal speech-making) and waiata (traditional chant sung at conclusion of formal speech) - are in Māori, although some marae, in a spirit of aroha, permit the use of English. Māori Language Commission website [www.tetaurawhiri.govt.nz]

We are excited about plans to link the Pouatki Rauemi with our other team members at Puke Ariki who work on family learning activities so that we can foster a love of reading among Māori. This may help to address low literacy levels and improve job prospects. Māori have significantly higher unemployment levels in New Zealand.

Lifelong Learning

Our Lifelong Learning team in Puke Ariki encompasses many aspects of education and is directed at all people within our community: preschool, school (curriculum based), young people and adult independent learners. There is a new focus on family learning activities. Education programmes are continually evolving and developing to meet the needs of our changing demographics. This programme is overseen by a coordinator who is one of two educators on the team at Puke Ariki who are required to have school teaching qualifications.

The key education space in Puke Ariki is the Learning Centre which is the base for the Schools curriculum based programme. As well as two qualified educators there is an administrator, all working 30 hours a week. In addition our community programmes coordinator is building the preschool, youth and family programmes. This involves the team in the children's library space at Puke Ariki, known as *Discover it!* Increasingly our School Curriculum Based programmes link across to this area, providing a full topic focus. Currently four part time library staff are employed.

Also based in the Library wing, is the Taranaki Research Centre, which also provides educational links with the Schools programme as well as other Lifelong Learning programmes. Staffing here is composed of seven librarians.

The 2006 Lifelong Learning Programme offers a variety of topics linking with the Puke Ariki Galleries, TRC and Discover it! This is sent to all Taranaki Schools and Home Schoolers. It is well received and most of the bookings come at the beginning of the year when teachers are planning their year. We are quite often booked 1-2 terms in advance. Puke Ariki has three permanent gallery spaces:

- The *Taranaki Life* gallery at Puke Ariki offers standard educational packages for schools relating to: Colonial challenges; city buildings and urban development; family histories and lifestyles; agriculture and other local industrial development.
- Within the *Taranaki Naturally* gallery, standard units offered are: volcanics (because Mount Taranaki is a dormant volcano and the dominant environmental feature of the region), local animals, birds and insects; and marine life.
- In the *Māori Treasures* gallery, learning packages are based on: traditional art, carving, tools and traps.

Puke Ariki has several temporary exhibition spaces – the largest is approximately 400 square metres in size. The temporary exhibitions programme is also included in the Lifelong Learning Programme, with notices and e-mails going out to specific targets such as school Heads of Departments related to the topic of the temporary exhibition.

Puke Ariki is also the main Visitor Information Centre for New Plymouth and a new programme of heritage site visits and historic walks is being developed for tourists and locals to enjoy. The Lifelong Learning team is involved in developing this

programme as part of a cross departmental team including visitor hosts, curators and researchers – all bringing an area of expertise to the telling of our local history.

Taranaki Stories

Ever since opening Puke Ariki has employed two writer/researchers trained in journalism to produce a prolific stream of highly readable stories about the history of Taranaki, as well as some articles about the quirky aspects of contemporary Taranaki that will become history in due course. These Taranaki Stories are a feature of the Puke Ariki website. The future direction for this team includes the development of the Taranaki Wiki project, with active support from the Lifelong Learning team. This will involve Puke Ariki staff going to schools (102 of them) and community groups around the region encouraging them to create their own heritage content on the Wiki website. If a funding bid is successful we will be introducing a mobile classroom that will contain a creative technology suite for multimedia production of local history stories for the Wiki, with expert support from teachers, journalists, film-makers, historians as well as librarians, researchers and curators from Puke Ariki.

Common Ground

We will be using all the expertise of Puke Ariki for our five year programme called Common Ground. In 2010 it will be 150 years since the outbreak of the first Taranaki War. Because that history still has a strong bearing on relationships in Taranaki today the TSB Community Trust has generously funded Puke Ariki to conduct a programme that takes a cultural look at some of the issues dividing Māori and others today. In the first four years we will look at the four 'wellbeings' of local government in New Zealand: social, environmental, cultural and economic. In the fifth year – 2010 – we will look at issues of war and peace. So in 2006 we are looking at the social aspects by using family history as the focus of a major temporary exhibition. We have called our 2006 exhibition *Taranaki Whānau* – literally 'Taranaki family'.

Taranaki Whānau Exhibition

This exhibition is about us - the people of Taranaki. It will be about who we are today and where we've come from. As a nation of immigrants we, or our ancestors, have migrated to New Zealand over the last thousand years. Our combined family histories and stories make our Taranaki community what it is today. To many people from all cultural backgrounds these stories of past generations are important not only as an anchor in the present but a connection to their heritage. We will explore contemporary Taranaki society, celebrating its cultural diversity through some of the individual stories that make our community what it is today.

Statistics show that genealogy is one of the most popular recreational activities in New Zealand. The exhibition will provide access to the many files and holdings of the library in the Taranaki Research Centre. This will include the passenger shipping lists documenting the names of the early settlers in Taranaki, their diaries, and other archival material. Research for this project is likely to unearth additional material for our Research Centre and our Social History Collections. Puke Ariki will also assist people to pursue their own family research beyond Taranaki through national and

international sources. We are working closely with the New Zealand Society of Genealogists.

Genealogy is one obvious cultural difference between Māori and other cultures. For Māori, the key word is 'whakapapa'. The following quote goes some way to explain its cultural significance:

Whakapapa is to place in layers, lay one upon another. Hence the term Whakapapa is used to describe both the recitation in proper order of genealogies, and also to name the genealogies. The visualisation is of building layer by layer upon the past towards the present, and on into the future. The whakapapa include not just the genealogies but the many spiritual, mythological and human stories that flesh out the genealogical backbone. Due to the modern practice of writing whakapapa from the top of the page to the bottom the visualisation seems to be slowly changing to that of European genealogy, of "descending" from our ancestors.

The recitation of whakapapa is a high art form as well as being a prodigious feat of memory. The art is still practised but the genealogies and the histories that flesh out the genealogies are nowadays also committed to paper, and to computer. Since the early colonial contact period Maori have committed their literature to paper and a large body of literature survives in manuscript form. Most of them remain with Maori families but there are large unpublished collections in three of the largest libraries in New Zealand, in Auckland Public Library, in the Alexander Turnbull Library in Wellington, and in the Hocken Library in Dunedin. These collections are said to comprise the largest body of indigenous literature in Polynesia. They contain much tribal genealogy.

The first step for anyone researching their Maori genealogy should however be the family. In almost every Maori family there will be at least one expert who has collected all the genealogies. [maaori.com/whakapapa]

The temporary exhibition will also trigger an educational outreach programme involving the Taranaki Stories team as well as the Lifelong Learning team. The telling of stories is a strong link to whakapapa - reaching back in history to many previous generations, their beginnings, journeys, tragedies and celebrations - complex threads that have been spun into a strong rope over the centuries.

Education packages for *Common Ground*

Our educational package will focus on the New Zealand School Curriculum, from year 1 – 10, because this is where the strongest need within our school system exists. It will also be accessible by other sectors of our community and other countries worldwide.

The programme as a whole will be written within the Social Studies Strands and Achievement Objectives, which intentionally have inter curriculum links.

Whilst these strands are specific to the New Zealand curriculum they are worth listing due to their significance to the overall picture of our five year Common Ground project. They are: Continuity and Change; Place and environment; Identity, Culture and Organisation; and The Economic World.

Our other focus is to ensure we provide a programme that is based on the theory of a 'Learning Object'. In other words it is not the intention to supply all the information and answer for the students, so that they merely record and remember information, but rather that they select and make their own choices with valid reasons to support their decisions. This method then supports the students in their own inquiry process.

Our proposed format for this package is a DVD. This has practical benefits such as easy distribution and storage as well as the obvious linkage to technological applications and weblinks. Within this format will be resources in the form of video, sound, image, activities and written segments all suitable for printing as hard copy references. We will begin with a core educational package that can be supplemented with additional resources and information as the five year exhibition plan unfolds. In the long run this package will be addressing a wide range of concepts and ideas that can be developed further or selected as small pieces of information and used as and when required.

Some of the educational discussion topics being planned include:

- How do cultural practices such as fashion, storytelling, art styles, sports, cooking, music, whakapapa, moko (tattoo) reflect and express people's customs, traditions and values?
- Which stories and objects reflect our roots and who we are – such as photographs, precious possessions, flags, heraldry, buildings, books.
- How do leaders reflect the history of our region or place?
- How do people remember and record the past in different ways?
- How do economic decisions impact on people, communities and nations?
- How is migration driven by new concepts, needs and wants ?
- World War 1 land ballots; 1840s emigration; other waves of migrants and reasons behind immigration; recent arrivals; internal migration around New Zealand.

Some of the community activities planned include:

- Digital workshop set up within temporary exhibition gallery – so visitors are able to record stories of their family history
- Events, lectures and workshops bringing together curatorial expertise, genealogists, local history librarians, writers and historians from beginner level discussions through to advanced specialist research
- Sharing examples of how people have recorded family history – Family Bibles, Tapestries, Family Trees, Carving, Weaving.
- Commission a creative 'work in progress' for visitors to contribute to involving carving.

The *Common Ground* project will build on previous experience and the refinement of joint working practices that have characterized Puke Ariki from its inception. We combine library, museum, exhibition and education professionals to give local people an integrated heritage service based on the belief that customers do not care about professional disciplines – they simply want to find out about the past - the facts, all the facts and nothing but the facts. We aim to give them this under one roof without having to go from one institution to another – piecing together the story of Taranaki. This has been a long time in development but Puke Ariki has combined the social, environmental, cultural and economic history of Taranaki from the perspective of the early settlers descendants, and from the Māori point of view. There are many challenging elements of that shared history that continue to divide society in New Zealand. By bringing library, museum and archive services together we have a complete story to tell. After years of relationship building with local Māori, Puke Ariki provides a mainstream institution that is not only relevant to their cultural needs but is seen as a vehicle for redressing some of the injustices of history if only in the proper airing of the truth that has been hidden for generations. By engaging Māori through stories of the past we have made the library service more relevant to their needs today. Because our museum professionals played a leading part in engaging this key customer segment the library service at Puke Ariki can now build the take up of its services from some of the citizens in Taranaki who need it most.