Research Commons

http://researchcommons.waikato.ac.nz/

Research Commons at the University of Waikato

Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

An exploration of the ethical implications of the digitisation and dissemination of *Mātauranga Māori*

(with special reference to the Pei te Hurinui Jones Collection)

A thesis
submitted in fulfilment
of the requirements for the Degree
of
Master of the Arts
at the University of Waikato
by

MICHELA ANDERSON

University of Waikato

2012

Abstract

At the core of this thesis is the ethical implications involved in the digitising of *Mātauranga Māori*. It investigated how *Kaupapa Māori* theory can inform this process and how issues relating to access were considered. It is intended that this information should provide *whānau*, *hapū*, *iwi* and institutions with a solid foundation for the development of their own digital collections. The research reported here tracks the processes and procedures undertaken by a Research Team on a *Ngā Pae o te Māramatanga* research funded project that is being conducted to research and develop ethical processes for the digitisation of the manuscripts, works and collected *taonga* of one of Māoridom's prominent scholars, the late Dr. Pei te Hurinui Jones.

The thesis begins with an outline of the scope of the research and the approaches and methods used (*Chapter 1*). This is followed by selected literature reviews on museums, libraries and archives and the influence of writing in the Aotearoa /New Zealand context (see *Chapter 2*), digitisation, digital libraries and *Mātauranga Māori* (see *Chapter 3*), and ethics, ethics in practice and *Kaupapa Māori* theory (see *Chapter 4*). *Chapter 5* describes the Pei te Hurinui Jones' collections, the processes that were undertaken during the initial negotiation stages, the development of *tikanga* in the archiving, cataloguing, physical layout and conservation of the collection and the drafting and development of the Deed of Gift under the principle of *takoha. Chapter 6* discusses the research ethics approval process, the methodology applied, and the development and analysis of the thematic categories that emerged from the focus group discussion. A conceptual model of the digitisation process is then presented. *Chapter 7* provides an overview of the research and a summary of the findings, together with an indication of its limitations, research contribution, and suggestions for future research.

Keywords: digitisation; digital libraries; ethics; Kaupapa Māori; Mātauranga Māori; indigenous knowledge; Pei te Hurinui Jones; Tainui, Maniapoto; museums; libraries; archives

He Mihi (Acknowledgements)

Me mihi au ki ngā tīpuna, kua whetūrangitia. Nā koutou i waiho tēnei taonga o te mātauranga, kia kore ai e ngaro, e warewaretia. Ko ngā kupu, ngā kōrero, ngā pūrākau, ngā taonga i waiho nei, hei taonga mō tātou katoa.

Ka rua, ka tuku mihi ki te whatukura nei a Pei Te Hurinui Jones, ko ngā kōrero me ngā taonga i kohikohingia, he taonga mō tātou katoa.

Ka toru, kāore e ārikarika ngā mihi ki a koe Hēmi Whaanga. Nau i poipoi i ahau, i runga i tēnei waka o te mātauranga, me tēnei huarahi hei pupuri i te mana, i te mauri, i te tika me te pono ki ngā kōrero o neherā. Ki te kore koe, kua kore au e eke ki te taumata o te ihumanea.

Ka whā, ki taku pēpi, Kayla Pianika Ririnui, i whānau mai i tēnei ao, ko koe taku aroha, taku kurupounamu. Ki tōku whānau, nā koutou ahau i akiaki, i manaaki i aku mahi, i ngā whāinga i whāia e au. Kāore e mutu ngā mihi.

Ka mutu, ki a koutou ngā rōpū, nā koutou i tautoko a pūtea nei. Ki a Ngā Pae o te Māramatanga, ki Te Whare Wānanga o Waikato, Te Pua Wānanga ki te Ao. Tēnā koutou katoa.

Contents

Abstract ____ **i**

He Mihi (Acknowledgements) ____ **ii**

Contents ____ **iii**

List of Figures ____ **vii**

Chapter 1 ____ **1**

Introduction, aims, questions and methodology ____ **1**

1.1 Introduction ____ 1

1.2 Research aims ____ 1

1.3 Research questions ____ 2

1.4 Research methods ____ 2

Chapter 2 ____ **4**

The collection of *taonga* and *Mātauranga Māori*: The influence of museums, libraries, archives and the written word in Aotearoa / New Zealand ____ **4**

2.1 Introduction ____ 4

2.2 Museums in Aotearoa / New Zealand ____ 4

2.2.1 Early museum curators, dealers and collectors ____ 6

2.2.2 The Second World War, *Te Māori* exhibition and a change in focus ____ 11

2.3 Libraries in Aotearoa /New Zealand ____ 13

2.4 Archives in Aotearoa / New Zealand ____ 18

2.5 The documenting of *Mātauranga Māori*: The power of the 'written word' ____ 22

2.5.1 Early descriptions of the Māori language ____ 22

2.5.2 *Niupepa Māori*: Political and religious issues of the time ____ 23

2.5.3 The early years of the Polynesian Society: The creation of a permanent record of Māori customs ____ 24

2.5.4 Manuscripts, books in Māori and other early notable works ____ 26

2.6 Conclusion ____ 28

Chapter 3 ____ **29**

Digitisation, digital libraries and *Mātauranga Māori* ____ **29**

3.1 Introduction ____ 29

3.2 Digitisation ____ 29

3.3 Digital libraries ____ 30

3.4 *Mātauranga Māori* 32
3.5 Digital collections in Aotearoa / New Zealand: Selected examples 34
3.5.1 Niupepa Māori 35
3.5.2 Sir Donald McLean collection 37
3.5.3 *Pūtē Routiriata* - The Taranaki Māori digital archive 39
3.5.4 Hauraki Digital library 42
3.6 Conclusion 44
Chapter 4 **45**
Ethical implications of digitising *Mātauranga Māori* material: A selected review of literature on ethics and *Kaupapa Māori* **45**
4.1 Introduction 45
4.2 Ethics 45
4.2.1 Ethics in practice: Examples 46
4.2.1.1 Ethics in indigenous health / indigenous research 46
4.2.1.2 Ethics relating to the digital environment/ global information society 60
4.2.1.3 Ethics of indigenous ownership and intellectual property 71
4.3 Ethics of digitisation: A discussion 73
4.4 *Kaupapa Māori* 77
4.5 Conclusion 86
Chapter 5 **87**
The Pei te Hurinui Jones Collection: Developing *tikanga* at the University of Waikato **87**
5.1 Introduction 87
5.2 Dr Pei te Hurunui Jones: A brief biographical sketch 87
5.2.1 Early Years 89
5.2.2 Early career and sporting achievements 90
5.2.3 The Kīngitanga 92
5.2.4 A lifetime of writing 92
5.2.4.1 *Ngā Mōteatea* 93
5.2.4.2 King Pōtatau, *Ngā Iwi o Tainui* and *He Tuhi Māreikura* 93
5.2.4.3 Translating the works of Shakespeare 94
5.2.4.4 Translation of Rubaiyat of Omar Khayyam to Māori 94
5.2.4.5 Articles, reviews, symposia and booklets 95

5.2.4.6 Manuscripts and letters 95
5.3 The Pei te Hurinui Jones collections 97
5.3.1 The University of Waikato collection 97
5.3.2 Initial negotiations and processes 98
5.3.3 Applying *tikanga* 100
5.3.4 *He takoha*: A custodial gift 107
5.3.5 Unveiling and renovating *Mahi Māreikura: Huakina! Riariakina! kia hahaina, kia rangahia!* 109
5.4 Conclusion 112
Chapter 6 114
The application of *tikanga* in the digitisation and dissemination of *Mātauranga Māori* 114
6.1 Introduction 114
6.2 Research ethics approval, methodology and developing thematic categories 114
6.2.1 Research ethics approval: Beginning the process 114
6.2.2 Methodology: Direct observation and focus groups 115
6.2.3 Developing thematic categories 117
6.3 The Pei Jones Digitisation Advisory Group: Seeking guidance 118
6.4 Facilitating the group discussion: Setting the context 119
6.5 Developing themes: Results from the discussion 121
6.5.1 Theme 1: *Kaitiakitanga*- Integrity of *taonga* / collection / Pei Jones 121
6.5.2 Theme 2: Contextualisation of information 125
6.5.3 Theme 3: Development and control of content and the development of multi-layered access points 130
6.6 Discussion of the findings 134
6.7 Conceptualising a model of digitisation 136
6.8 Conclusion 138
Chapter 7 140
Conclusions and recommendations 140
7.1 Introduction 140
7.2 Summary of findings 140
7.3 Limitations of the research 143
7.4 Research contribution 144

7.5 Recommendations for future research 145

References 146

Appendix 1: Ethics Approval 163

List of Figures

Figure 3.1: Screenshot of the homepage of the *Niupepa Māori*: Māori version 36
Figure 3.2: Screenshot of the homepage of the *Niupepa Māori*: English version 37
Figure 3.3: Screenshot of the homepage of the Sir Donald McLean collection 38
Figure 3.4: Screenshot of the results page for 'Tainui' from the Sir Donald McLean collection (Māori interface) 39
Figure 3.5: Screenshot of the library sections of *Pūtē Routiriata* - The Taranaki Māori Digital Archive 41
Figure 3.6: Screenshot of the library sections of the Hauraki Digital Library 43
Figure 4.1: Conceptual Framework from NHRM (2003, p. 9) 50
Figure 4.2: Issues surrounding the digitisation of *Mātauranga Māori* from Stevenson & Callaghan (2008, p. 3) 70
Figure 5.1: Dr. Pei te Hurunui Jones 88
Figure 5.2: Diagrammatical representation of organisational principles 101
Figure 5.3: Floor-plan 102
Figure 5.4: Topmost drawer: *Whakapapa* scrolls and books and Pei te Hurinui's huia feathers 104
Figure 5.5: Second drawer: Wearable Taonga 104
Figure 5.6: Third drawer: Weaponry 105
Figure 5.7: Fourth drawer: A *kākahu huruhuru* 106
Figure 5.8: Fifth and sixth drawers: A *kākahu huruhuru* and a *pihepihe* 106
Figure 5.9: Seventh and eighth drawers: A *karure* and a *korowai* 107
Figure 5.10: New *Mahi Māreikura* floor-plan 110
Figure 5.11: New Entrance for *Mahi Māreikura* 111
Figure 5.12: Inside view of *Mahi Māreikura*: *Te Tara Nui* 111
Figure 5.13: Inside view of *Mahi Māreikura*: *Te Tara Iti* 112
Figure 6.1: Historical context of the Collection 126

Chapter 1

Introduction, aims, questions and methodology

1.1 Introduction

The management, conservation, care and display of Māori information in institutions, libraries, archives and museums has been a long debated issue (2004; Makaore, 1999; Tupara, 2005; Wikaira, 2004; Winiata, 2005) and the digitisation of indigenous material and *Mātauranga Māori* (indigenous knowledge) continues to be an extremely complex one (Nakata et al., 2008; Stevenson & Callaghan, 2008). With the convergence of archival and digital material in recent years, ethical issues regarding access, display, intellectual and cultural rights and ownership and copyright, custodial practices, policy development and consultation, poses a critical challenge for individuals and organisations interested in developing and displaying Māori material in a digital context. 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* (treasured possession) and *Mātauranga Māori*.

1.2 Research aims

This research aims to examine the ethical implications of digitising *Mātauranga Māori* and the role that *Kaupapa Māori* theory can play in this process. It also aims to investigate how issues relating to access are addressed in the digitisation process. These aims will be achieved by tracking the processes and procedures undertaken by a Research Team on a *Ngā Pae o te Māramatanga* research funded project that is being conducted at the University of Waikato by The School of Māori and Pacific Development (SMPD), the Department of Computer Science and the University Library. The overall aim of that project is to research, collate and develop ethical processes and appropriately display, in a digital format, the manuscripts, works and collected *taonga* of one of Māoridom's prominent scholars, the late Dr. Pei Te Hurinui Jones.

1.3 Research questions

Underpinning this research project is one primary research question with two subsidiary questions:

(i) What are the ethical implications of the digitisation and dissemination of traditional and contemporary Indigenous Knowledge / *Mātauranga Māori*?

- How does *Kaupapa Māori* theory inform this process?
- How are issues relating to access addressed in the digitisation process?

1.4 Research methods

A range of methodologies is used to examine the ethical implications of digitising *Mātauranga Māori* and the role that *Kaupapa Māori* theory can play in this process. A number of reviews are provided to contextualise and situate the research. The first review on museums, libraries and archives and the influence of writing in the Aotearoa /New Zealand provides a historical context to the research in terms of the collection and dissemination of *taonga* and *Mātauranga Māori* (see *Chapter 2*). The second review investigates the role that digital libraries can play in the digital preservation of *Mātauranga Māori*. To support this, a brief review of *Mātauranga Māori* is presented (see *Chapter 3*). The fourth review discusses the ethical implications of digitising *Mātauranga Māori*. A number of examples of ethics in practice are then presented. A discussion on the ethics of indigenous ownership and intellectual property is provided to illustrate the complexity of the issue (see *Chapter 4*). The final review is on *Kaupapa Māori* techniques. It investigates its potential as a conceptual space to develop ethical processes for the digitisation of *Mātauranga Māori* (see *Chapter 4*).

In order to track the processes and procedures involving a focus group consisting of an Advisory Group (including representatives of the Jones *whānau*, Ngāti Tūwharetoa, Tainui, Maniapoto, SMPD, the Department of Computer Science, Te Kotahi Research Institute and The University of Waikato Library), participant observation involving direct observation and qualitative analysis was undertaken. This involved the design, implementation and analysis of a semi-structured focus

group discussion. The entire discussion was recorded and transcribed to facilitate the qualitative analysis and development of the thematic categories. Thematic categories were then analysed in terms of areas discussed by the focus group (see *Chapter 6*).

Each of the following chapters of this thesis contributes a specific part of the overall research.

Chapter 2 includes an outline of museums, libraries and archives and the influence of writing in the Aotearoa /New Zealand context.

Chapter 3 introduces digital libraries, *Mātauranga Māori* and provides examples of digitisation activities incorporating *Mātauranga Māori.*

Chapter 4 includes a review of selected literature on ethics, ethics in practice and *Kaupapa Māori*.

Chapter 5 describes the Pei te Hurinui Jones' collections, the processes that were undertaken during the initial negotiation stages, the development of *tikanga* in the archiving, cataloguing, physical layout and conservation of the collection and the drafting and development of the Deed of Gift under the principle of *takoha.*

Chapter 6 discusses the research ethics approval process, the methodology applied and the development and analysis of the thematic categories that emerged from the focus group discussion. A conceptual model of the digitisation process is then presented.

Chapter 7 provides conclusions and recommendations for future research and discusses the perceived strengths and limitations of the work as a whole.

Chapter 2

The collection of *taonga* and *Mātauranga Māori*: The influence of museums, libraries, archives and the written word in Aotearoa / New Zealand

2.1 Introduction

The purpose of this chapter is to provide an overview of museums, libraries and archives and the influence of writing in the Aotearoa /New Zealand context. Its goal is to contextualise and situate museums, libraries and archives as primary collectors and repositories of information and *Mātauranga Māori* in Aotearoa/ New Zealand. This chapter begins with a brief historical overview of museums (see *2.2*), libraries (see *2.3*) and archives (see *2.4*). There follows a discussion on the various methods employed by individuals, groups and societies to gather, document and disseminate vast amounts of *Mātauranga Māori* during the nineteenth century. It begins with the work of the early missionaries and colonial administrators (see *2.5*), their early descriptions of the Māori language (see *2.5.1*), the proliferation of *Niupepa Māori* (Māori newspapers) (see *2.5.2*) and the formation of the Polynesian Society (see *2.5.3*). This chapter concludes with a discussion on the production of manuscripts, books in Māori and other early notable works.

2.2 Museums in Aotearoa / New Zealand

The scope of material in Aotearoa / New Zealand's museums is vast with *The Museums of New Zealand* website reporting that New Zealand museums and galleries care "for more than 40 million items relating to our history and contribute to our national identity" adding that "museums play a pivotal role in the national heritage, education, leisure, and tourism sectors, and they demonstrate and profile New Zealand's innovation and leadership internationally" (Museums Aotearoa (Te Tari o Nga Whare Taonga o Te Motu), 2011). However, the "origins of museums in New Zealand have not been unlike that experienced overseas, with their early beginnings and associations with the wealthy, the scholarly and the early literary and scientific societies" (Hakiwai, 2005, p. 154). For Māori and

many indigenous peoples “museums have been alienating and lifeless places that have appointed and controlled their material and arts, particularly during colonial periods” (Hakiwai, 2005, p. 154).

The history of museums in Aotearoa / New Zealand is closely linked with the colonisation of Aotearoa / New Zealand by Europeans and the development of new settler communities and new settlements following the signing of the Treaty of Waitangi in 1840. The collecting of artefacts, ‘curios’ and *taonga Māori* were, as Butts (2003, p. 1) observes: “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”.

Plans for establishing museums in the new ‘colony’ dates back as early as 1841 when the officers of the Preliminary Expedition of the Second Colony formed a committee on board the New Zealand Company ships Whitby and Will-Watch to establish ‘The Literary and Scientific Institution of Nelson’ whilst they were in the Bay of Biscay in May 1841. A sum of money was subscribed from the officers before the expedition had reached Tenerife (the largest and most populous island of the seven Canary Islands) and “[t]his was transmitted back to England with directions for the selection of a number of books ‘of a useful character’, which would form the basis of the library of the Institution” (The Nelson Provincial Museum, 2007, ¶1). A large number of “books were collected by friends and associates of the colony and the colonists” and in late 1842 “The Literary and Scientific Institution of Nelson (the Institute) opened on part of Town Acre 445 on Trafalgar Street. It opened first as a Library (with an attached museum storehouse) and subsequently incorporated the Museum. By 1844 there was already public membership of sixty” (The Nelson Provincial Museum, 2007, ¶3).

Aotearoa / New Zealand’s first recognisable museum was the Auckland Museum which opened in Auckland in 1852 in a two-room farm cottage in the central Auckland suburb of Grafton. This very modest museum had one room for the

fledgling collection and one for the curator. The small museum soon "outgrew this site, relocating to what was the Provincial Council Building in 1867 before moving once again to the old Post Office building in Princes Street three years later" (Auckland Museum, 2011, ¶3). Under the guidance and curatorship of Thomas Cheeseman the "museum and its collections flourished, necessitating a further move and the commissioning of a world-wide architectural competition to design a new museum for Auckland which would be combined with a war memorial to commemorate soldiers lost in World War I" (Auckland Museum, 2011, ¶4).

Other museums quickly followed and a national museum was established in Wellington in 1865, with the Colonial Museum which opened behind Parliament Buildings shortly after Parliament moved to Wellington in 1865. By 1874 at least 10 museums were operating in Aotearoa / New Zealand: Nelson (1841), Wellington (1865), Napier (1865), New Plymouth (1865), Auckland (1867), Dunedin (1868), Christchurch (1870), Invercargill (1872), Marlborough (circa 1873) and Hokitika (circa 1874) (Henare, 2005).

2.2.1 Early museum curators, dealers and collectors

Early museum curators like Thomas Cheeseman (Auckland Museum - an English botanist and naturalist), Sir James Hector (The Colonial Museum - a Scottish geologist, naturalist and surgeon), Augustus Hamilton (The Colonial Museum - an English ethnologist and biologist), Frederick Wollaston Hutton (Otago Museum 1873-1879 - a soldier, scientist, university professor), Thomas Jeffery Parker (Otago Museum 1880-1897 - biologist and university professor), William Benham (Otago Museum 1898-1937 - zoologist and university professor) and Julius Haast (Canterbury Museum - a German explorer, geologist, writer), originated from scientific backgrounds and their collections focused on establishing a repository of geological, natural history and ethnographic artefacts from Aotearoa/ New Zealand and Oceania. They presented collections according to what was believed to be of value depending on the curator's view of the world at that time (Townsend, 2008). The prominent notion was, however, that the "Maori people would soon be extinct [and] this promoted the vigorous collection of various samples of Maori material culture" (Crelinstein, 1999, p. iii).

These early museum collections were established in a variety of ways; by networking extensively with colleagues, swapping and purchasing artefacts and specimens between museums, societies and dealers. Collectors used a wide range of means and a number of networks to obtain items for their collections. They could, for example, find them by curio-hunting over former Māori occupation sites, by looting burial grounds (such as James Robieson in the Rotorua region (Watt, 1990)), obtaining the artefacts directly from Māori, either by purchase or in lieu of cash payment for services, or they could be purchased from a dealer (Day, 2005, pp. 93-94). Curators actively traded with dealers, such as, James Butterworth (who operated as a dealer of Māori curios in the Taranaki region and was perhaps the largest dealer in Māori artefacts in New Zealand from 1890-1903), Eric Craig (Auckland), Edward Spencer (Auckland), Sygvard Dannefaerd (Auckland and Rotorua) and David Bowman (Christchurch) (Day, 2005, p. 93). The purchase and acquiring of ethnographic artefacts included the collection of vast amounts of Māori artefacts and *taonga* including an array of items ranging from weapons and *kākahu* (clothes/clothing) to very large meeting houses.

One very contentious example of this practice was the acquisition of the Colonial Museum of *Te Hau ki Tūranga*, a large carved meeting house built in the 1840s by leading Rongowhakaata chief and master carver Raharuhi Rukupō. Following the hostilities at Waerenga a Hika in 1865, the Native Minister J. C. Richmond visited the East Coast to assist with the implementation of the Crown's policy of land confiscation and he also sought to acquire the *wharenui*. The Crown assumed possession of the *wharenui* in March 1867 where it was re-erected and became a renowned attraction. Like many entangled objects "of that time, the acquisition was embroiled in a conflict [which] is almost impossible to unravel" (McCarthy, 2004). This acquisition set precedence for other regional museums to procure their own meeting houses (e.g. Canterbury museum and Samuel Locke acquired *Hau-te-ana-nui-o-Tangaroa* for £290 from the Ngāti Porou tribe of the East Coast of the North Island of New Zealand) (Henare, 2005).

There was a very high demand amongst collectors for Māori artefacts like, for example, Willi Fels (1858-1946), a German merchant, collector and philanthropist who operated in the Otago region and was closely linked with the management

and development of major collections in the Otago museum (Anson, 2010) and Thomas Hocken (1836-1910) whose name is perpetuated in the Hocken Library, Dunedin. Hocken, a physician of English decent, set-up practice in Dunedin in early 1862. His interests in natural history, Māori and Pacific ethnology, and New Zealand history, grew out of a passion for collecting, which from the late 1870s became Hocken's major preoccupation. He exhibited moa bones and Pacific islands costumes at the New Zealand Exhibition in Dunedin in 1865 and lectured, wrote and exhibited displays (1889–90 and 1898) on early New Zealand history. He published numerous works and published a number of articles in newspapers and the Transactions and Proceedings of the New Zealand Institute (Strachan, 2010). Hocken "corresponded and travelled widely, gathering artefacts by purchase, gift and exchange. For his ethnological collection he acquired Maori cloaks, hei tiki, mere and wooden carvings, notably the magnificent Tu Moana house panels; and Solomon Islands artefacts, masks from New Guinea and Australian Aboriginal weapons" (Strachan, 2010). From 1891, the Otago University Museum acquired by gift and purchase almost the whole of his collection including his collection of books, pamphlets, newspapers, manuscripts, maps, paintings and photographs relating to Aotearoa / New Zealand and the Pacific generally, but particularly strong in his own interests of the early European voyages, the missionaries and the settlement of Otago (Strachan, 2010).

Alexander Turnbull (1868-1918), was also a prominent collector of Māori artefacts. Born in Wellington, a merchant, bibliophile and collector, whose name like Thomas Hocken, is perpetuated in the Alexander Turnbull library in Wellington. Turnbull's interest in collecting New Zealand, Pacific exploration, Scottish history, English literature, John Ruskin, and the fine arts, was developed whilst working initially in the family firm and later as a young and wealthy man-about-town after his parents moved to London in 1857. In early 1892, Turnbull returned to Wellington to join W. & G. Turnbull and Company, the firm of general merchants founded by his father (Traue, 2010). Turnbull was a comprehensive collector of Māori, Pacific and Aotearoa /New Zealand material and in 1913 he made an anonymous donation of some 500 items of Māori and Pacific Islands artefacts to the Dominion Museum and his library, which was the largest private library in Aotearoa/ New Zealand and bequeathed by him to the

people of Aotearoa / New Zealand, consisted of some 55,000 volumes of books, pamphlets, periodicals and newspapers, and thousands of maps, paintings, drawings, prints and manuscripts. "As a colonial collector, sensitive to the nationalism of the 1890s, he committed himself to the creation of a national collection of everything relating to New Zealand and its environs, to document the creation of a new society in the south-west Pacific, and to serve the first generation of indigenous scholars, his colleagues and friends" (Traue, 2010).

However, concerns were raised at the number and significance of Māori artefacts passing into foreign institution ownership (e.g. ethnographer John White sold a large and important collection of Māori jade artefacts to an English buyer) and resulted in the passing of the *Maori Antiquities Act* in 1901 to "restrict the export of . . . [Maori] artefacts" (Henare, 2005, p. 199). This Act "was not motivated merely by Pakeha salvage, but overlapping with a Māori desire to protect what was left of their customary culture" (McCarthy, 2004, p. 54).

The 'curio' trade industry "became quite profitable and a veritable flood of weapons, tools, carvings and pendants sailed away through the middle of last century" (Hogan, 1995, p. 272). "As more Europeans settled in the Pacific countries, their families also sent and carried items back 'home' to their 'mother country'" and after many years "these items emerged from the cupboards of the humble abodes of the descendants of these earlier field collectors and from hallways, closets, drawing rooms and attics of the stately homes of the travellers' patrons" (Neich & Davidson, 2004, p. vii). A number of them were given to small English, Scottish and Irish museums where "they languished as unappreciated 'island curios' until many were de-accessioned as irrelevant for local historical displays" (p. v). Many of these 'curios' eventually circulated through the auction houses and eventually made their way into the larger museums and private artefact collectors. British collectors, such as, Henry Christy (1810-1865), Augustus Wollaston Franks (1826-1897), Willam Oldman (1879-1949), Harry Beasley (1881-1939), Captain Alfred Fuller (1882-1961), James Hooper (1897-1961) and James Edge-Partington (1854-1930), competed for artefacts "in a very gentlemanly fashion at the London auctions and in searching out those still in private hands" (p. v). The substantial collection of Henry Christy of more than

1000 ethnographic items was bequeathed to the British Museum in 1865. Augustus Wollaston Frank's collection, that combined his own personal collection and his collecting activities as an employee of the British Museum from 1851-1897, was added to this collection.

Among the private collections, the collection of William Oldman is recognised as one of the most comprehensive and most important, especially for its Pacific component of Māori, Polynesian, Micronesian, and Melanesian art and material culture (although he had never actually visited the region). He first began buying 'specimens' for his private collection in 1896 and from 1906 he started to put aside "choice Polynesian items as a form of life insurance" (Neich & Davidson, 2004, p. viii). After the First World War, Oldman purchased, "many exotic foreign collections from smaller British museums that were concentrating on the history of their own local areas. He also bought many items at London auctions" (p. ix). He retired in 1927 but continued to purchase objects for his own personal collection.

During the Second World War, Oldman, along with his wife and his valuable collection, sat out the bombing of London in the basement of his brick villa in Clapham. Oldman's collection survived despite direct hits by incendiary bombs on both neighbouring houses. A number of New Zealand scholars visited and corresponded with Oldman including H. D. Skinner (Assistant Curator at the Otago museum from 1919 and Director from 1937-1959), Willi Feds (Dunedin businessman and donor to Otago Museum), Te Rangi Hiroa (Māori anthropologist and Director of the Bernice P. Bishop Museum, Honolulu) and many others. The Polynesian Society published annotated catalogues of his Māori and Polynesian collections. Augustus Hamilton, Director of the Dominion Museum, "corresponded with Oldman about possible purchases of Māori and Pacific items from as early as 1910 . . . [u]nfortunately, by the time Oldman's catalogues reached Wellington and Hamilton's replies reached London, the items had usually been sold" (p. xv). These events encouraged Oldman to consider selling his collection to the New Zealand Government and in 1945 serious discussions began. In 1948 for a sum believed to be £44,000 was paid by the New Zealand Government. Oldman, however, died a year later in 1949. On its arrival in

Aotearoa/ New Zealand a process of division was established to disperse and allocate the collection among various museums. The Dominion Museum was allocated the Māori collection with three further 'rounds' to decide on the disposal of the 12 oceanic regions and a further 8 'rounds' to decide on duplicate material and packaging preparations (Neich & Davidson, 2004).

Museums during this period where exhibiting and displaying objects, artefacts, other cultural material and *Māori taonga* more towards the entertaining and showcasing the types of collections they possessed. They were, as Fair (2004, p. 33) notes, dominated by European curators which "placed Maori in ethnographic contexts as opposed to identifying their cultural links and significance". They presented collections according to what was believed to be of value depending on the curator's view of the world (Townsend, 2008). The prominent notion was that the "Maori people would soon be extinct [and] this promoted the vigorous collection of various samples of Maori material culture" (Crelinstein, 1999, p. iii). By the end of the nineteenth century a significant number of artefacts, 'curios' and *taonga* Māori had been gathered, purchased and distributed including *toi moko* (tattooed heads) and *koiwi tangata* (skeletal remains). The British Museum, for example, holds the largest Māori collections outside Aotearoa / New Zealand which began with items obtained during Captain James Cook's three voyages of exploration. Other items were collected and sold or gifted to the Museum by colonial administrators, missionaries, members of the British armed forces, or their descendants. It now has over 2,300 Māori items - including woodcarvings, *waka* (canoe), lintels, *hei-tiki* (ornamental pendant), treasure boxes, *kete* (basket/kit) and clothes to weapons, tools, burial chests and models of *pātaka* (storehouses) are part of its collection (Starzecka, Neich, & Pendergrast, 2010).

2.2.2 The Second World War, *Te Māori* exhibition and a change in focus

The Second World War played a huge role in the re-development of Aotearoa/ New Zealand as a nation. Before the 1880s, Aotearoa/ New Zealand was a relatively independent colony and during the periods of the 1880s to the 1960s saw a 'recolonisation' where the cultural history of Aotearoa/ New Zealand between the wars displayed a determined 'dominionism' (Belich, 2001, pp. 108-118). This state of 'dominionism' had a strong influence on Aotearoa / New

Zealand museums and Aotearoa/ New Zealand as a whole which reflected the patriotic militarism of the period (Stead, Pfeiffer, & Auckland War Memorial Museum, 2001, pp. 14-15). There was a change of uniformity in releasing the importance of Māori and their history. During this transition "museums were referred to as: the 'house' for seeing or looking at 'taonga', 'lore' or 'expertise'; the 'house for heaping/leaving/laying out things'; or the 'store house of marvellous things'" (McCarthy, 2004, p. 30).

Museums were focused on "exhibiting placed items in a comparative global framework rather than presenting a detailed description of a single culture" (McCarthy, 2004, p. 70). Museum participation for Māori was one way of reviving heritage and language as an "attempt to keep the past alive in the present as a source of identity and strength" (McCarthy, 2004, p. 69). However, since the 1970s, a change has occurred in which "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).

The *Te Māori* exhibition, which toured the US and Aotearoa / New Zealand from 1984 to 1987, was a turning point for a new appreciation of "the beauty of Maori artistry and to understand the spiritual qualities associated with the taonga" (Simpson, 1996, p. 253). It 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). Even before the *Te Māori* exhibition left these shores, there was a need to "facilitate change and to recognise Maori aspirations for both autonomy and a greater sense of ownership over Maori assets, including cultural assets" (Butts, 2003, p. 87). Exhibiting these *taonga* overseas ensured that Māoridom had a voice in all operations of the exhibition (Butts, 2003). This exhibition was not only 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" (Clarke, 1998, p. 5), but also a catalyst for museums in Aotearoa/ New Zealand to seek *iwi* consent when including their *taonga* in overseas exhibitions. Respect towards Māori and their cultural heritage included the ability for Māori to manage the opening ceremonies with applied *tikanga* (Māori customs/correct principles) and a day-to-day managing operation on the whole exhibition (Butts, 2003).

From being 'closed' and 'distant' from the people, museum displays are now shown through interaction with history. People are now able to experience certain *taonga* and other museum materials by connecting and engaging with these *taonga*, where the display is shown through different styles to suit the context. *Taonga* are now displayed with a sense of respect where the style is "Maori-centric" (McCarthy, 2004, p. 173) in which Māori displays are now able to work within a Māori cultural framework. Thus, for example, one of the six guiding principles informing the philosophy of the Museum of New Zealand Te Papa Tongarewa is *'mana taonga'*. This guiding principle recognises "the power of the *taonga* to communicate deep truths about our people". Whereby the community is recognised "in enhancing the care and understanding of collections and taonga", where the significance and value of any cultural item is embraced (Te Papa Tongarewa, 2012). A contemporary and modern style of display has now emerged presenting *taonga* and other material in the open, where certain *taonga* are not restricted or limited in a given space, but are openly free within a third space that includes all other things and elements around them. New generation museums, specifically in Australia and Aotearoa / New Zealand, are drawn to the centre of public accountability, rather than just the display and exhibition of their material which drew in mostly the middle-class European. It is a shift "to broaden their visitation and reach new publics" (McCarthy, 2004, p. 175).

2.3 Libraries in Aotearoa /New Zealand

Libraries also became part of the Aotearoa/ New Zealand landscape with "the first mass wave of European immigration. The ships that carried those people were in some cases furnished with collections of books and journals, intended as the base collection for public libraries in the new settlements" (Griffith, Harvey, & Maslen, 1997, p. 170). Port Nicolson Exchange, created by these early settlers, was

Aotearoa / New Zealand's first public library which opened in Wellington in 1841.

The establishment of libraries was aligned with the development of new communities and new settlements. This took place as the pressure was extended from many directions by agencies, individuals, city and country authorities, government, education authorities and organisations with interest in the growth of libraries. The Carnegie Corporation had a significant contribution in the library development in Aotearoa/ New Zealand, which was directed solely towards the people in offering them a service (Griffith, et al., 1997, pp. 172-183). "The European settlers in the 1840s to 1870s brought with them the institutions that they viewed as necessary for a civil society: schools, churches, universities, town halls and libraries . . . [Some] public libraries are 150 years old, being amongst the first institutions the citizens wanted to have", and "have their roots in the athenaeums, Mechanics Institutes and lending book clubs that sprang up in the rapidly growing towns and cities" (Library & Information Association of New Zealand Aotearoa., Local Government New Zealand., & National Library of New Zealand., 2006, p. 7).

Three pre-eminent collectors who contributed their significant collections to New Zealand library holdings in the 19th and early 20th century were Sir George Grey, Alexander Turnbull and Thomas Hocken (see *Section 2.2.1* for a brief biographical sketch of Turnbull and Hocken). Sir George Grey (1812-98) served as governor of New Zealand on two occasions (1845-53 and 1861-68) and one as premier (1877-79). During his first term in Aotearoa / New Zealand, Grey established close relationships with Māori, which continued throughout his lifetime. He developed an interest in Māori traditions, which led him to recognise the significance of recording this information. He actively encouraged "various hapū representatives, such as Wīremu Maihi Te Rangikāheke, Hāmi Hōne Ropiha, Hōri Pātara, Himiona Te Wehi, Piri Kawau, Te Uramutu, Tīmoti Tahi and Tamihana Te Rauparaha to write down their traditions" (Auckland Libraries, 2012, ¶2). His principal informant, Te Rangikaheke (Ngāti Rangiwewehi), taught Grey to speak Māori and for a time "Grey paid Te Rangikaheke £36 a year, and provided living quarters for him and his family, attached to his own house in

Auckland". Te Rangikaheke's "writings show that they worked together in a warm and close collaboration" producing a very large body of written work – "21 manuscripts of which he was the sole author, and 17 more to which he contributed, in all nearly 800 pages. Almost all are in the Grey Collection in Auckland Public Library. They were written, in a neat, clear hand, before 1854" (Curnow, 2012, ¶5) Although politics left Grey with "little time to devote to scholarship, he was a keen naturalist and an assiduous collector of manuscripts, incunabula and other rare books. He established important libraries at Cape Town and Auckland, presenting them with his collections of books. He was also a keen botanist and established extensive collections" (Sinclair, 2010, ¶29). By the time of his death in 1898, Grey had donated about 14,000 items to the Auckland City Libraries including a significant collection of Māori manuscripts and early editions of printed Māori material (Auckland Libraries, 2012, ¶2; Kerr, 2000).

By the mid-20th century, almost all of New Zealand's public libraries were under the wing of the town or city council, either as a local government managed institution or a part-funded voluntary library. Public libraries grew rapidly in the second half of the 20th century with approximately 600 libraries now servicing local centres with information, knowledge whether it is for leisure, for study or for work. At the community level we have the public libraries. These libraries "help create a sense of belonging and they respond to the needs of the people who use them. They celebrate cultural diversity, and they help promote understanding between different cultural groups" (The Association of Public Library Managers Inc, 2010). The services public libraries offer include:

- materials for borrowing including books, magazines, newspapers, DVDs and CDs;
- internet access;
- story reading and holiday programmes for children, and afterschool homework clubs for teenagers;
- reference and study facilities;
- local history collections (The Association of Public Library Managers Inc, 2010).

At a national level, we have the National Library of New Zealand *Te Puna Mātauranga o Aotearoa*. Formed in 1965, under the National Library of New Zealand Act 1965, when the Alexander Turnbull Library, the General Assembly Library and the National Library Service were brought together. The National Library of New Zealand *Te Puna Mātauranga o Aotearoa* holds perhaps the most significant collection of published and unpublished material about the Māori people, history, language and culture, written by both Māori and non-Māori (National Library of New Zealand, 2012). Included in its on-line collections are the *Sir Donald McLean Papers* (approximately 14,500 English-language letters McLean received from many hundreds of correspondents, both public and private and almost 3000 letters from Māori correspondents, which are the largest surviving series of nineteenth-century Māori letters. There are sequences of outwards letters, a large body of working papers relating to McLean's various political positions, diaries, maps, family letters and other papers (see http://mp.natlib.govt.nz/?l=en); *Te Ao Hou* (The New World) *online* (this Māori magazine was published from 1952 to 1975 by the Māori Affairs Department. All 76 issues of this journal are available free online (see http://teaohou.natlib.govt.nz/journals/teaohou/index.html)); *Timeframes* (an online database containing digital copies of heritage images on geography, history, the natural environment, art, people and events as part of the Alexander Turnbull Library. It includes photographs, drawings, paintings, posters, programmes, advertisements, manuscripts, unpublished maps and cartoons. There are also a number of portraits of Māori and representations of *tikanga Māori* (see http://find.natlib.govt.nz/primo_library/libweb/action/search.do?vid=TF)); *Index New Zealand - find Māori resources in magazines and journals* (an index of over half a million articles published in or about New Zealand over the past 20 years, including in magazines and journals like Te Ao Hou and Te Kaunihera Māori: the New Zealand Māori Council Journal (see http://innz.natlib.govt.nz/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First)); *Māori Reference Collection* (contains published Māori material across all subject areas, including the Journal of the Polynesian Society and the Index of Māori names compiled by H J Fletcher in 1925); *Family History Collection* (holds Māori birth, death, and marriage indexes, and other resources relevant to *whakapapa* (genealogy) research such as the Māori Land Court Minute Books Index); *New Zealand and Pacific Book*

Collection (includes many rare books in te reo and the world's most complete collection of printed Māori material); *Cartographic Collection* (this map collection contains information such as Māori place names and *pā* (fortified village) sites on early maps and charts from traders, sailors, explorers and surveyors, Māori land block names on published boundary maps from the 1880s, land ownership and boundaries on private survey maps, and Māori tracks and waterways in the New Zealand Historical Atlas collection, corrected by Sir Āpirana Ngata and Pei te Hurinui Jones); *Transactions and Proceedings of the Royal Society of New Zealand* (from 1868 to 1961. It contains articles on the history, ethnology and mythology of Māori from the mid to late 19th century onwards. Available free online (see http://rsnz.natlib.govt.nz/)), and *Tapuhi* (the research library within the National Library of New Zealand provides access to descriptions of the unpublished manuscripts and pictures collections of New Zealand and Pacific material in the Alexander Turnbull Library (see http://tapuhi.natlib.govt.nz/)) (National Library of New Zealand, 2012). The *Manuscripts Collection* includes the papers and records of:

- Māori families, individuals and organisations;
- early missionaries, and other European travellers who observed and described early Māori society;
- Pākehā politicians and administrators involved in Māori affairs (often containing letters from Māori);
- scholars and organisations interested in Māori history (National Library of New Zealand, 2012).

Included in these collections are works from:

- Māori Purposes Fund Board;
- Sir Āpirana Ngata;
- Alexander McDonnell;
- Te Whāiti family;
- Turakina Māori Girls' College;
- Donald McLean;

- Walter Mantell;
- the Polynesian Society;
- Pei Te Hurinui Jones;
- Elsdon Best;
- the Māori Women's Welfare League (National Library of New Zealand, 2012)

Also available is the *Oral History Centre collection* (collections of Māori oral history recordings including The Koro Dewes Collection of Sound Recordings, The Maniapoto Archive, Te Wānanga o Raukawa Collection, The Māori Women's Welfare League Collection, and Kahungunu Kaumātua of the 1990s) (National Library of New Zealand, 2012)

2.4 Archives in Aotearoa / New Zealand

Similar to the early development of museums and libraries, archives in Aotearoa / New Zealand was closely linked with the Colonial Reformers of the New Zealand Company plans of settlement following the signing of the Treaty of Waitangi in 1840. With Aotearoa / New Zealand coming under British sovereignty two years after the passing of the Public Record Office Act of 1838 "it is not surprising then that the Colonial Reformers . . . should have included a Public Record Office in their plans of settlement or that the Colonial Office should have assumed the existence of such an office in its instructions to Governor Hobson in 1840" (McLintock, 1966a). As Wareham (2002, pp. 187-188) posits:

> Archives, narrowly defined, were imposed on the indigenous cultures of Oceania by colonizing powers, as an introduced technology, which altered or displaced established practices. Written recordkeeping was a phenomenon that arrived with travellers, traders, missionaries, and bureaucrats, and like the economic, religious, social, and administrative systems they introduced, it has been adapted to suit local cultures and become integral to many aspects of island life. As a Western discipline, archival science, or recordkeeping theory, can never be merely neutral. Indeed, in the Pacific region, archival institutions have been described as a chill wind blown in from colder places, and challenged to consider their

> implication in the colonial enterprise and its development-oriented successors. However, written recordkeeping is a necessity for modern governance, economic systems, and cultural needs in the Pacific islands, and archives have a vital role to play in documenting rights and entitlements and enabling interpretation of the events of the past. To understand how archives function, struggle, or succeed in Pacific environments, it is necessary to look further into the cultural and political context of Pacific island societies.

Thus, "from the very beginning of Westminster inspired government in New Zealand there has been official recognition at the highest level of the need to preserve the record of government activity" (Wards, 1996, p. 32). With the introduction of Provincial government and the diversification of Central Government Departments in 1854, the sole-control of the government records by Colonial Secretary ended (Wards, 1996, p. 32)[1], "and for the next 40 years they suffered neglect. Even the records of the abolished provincial governments, unlike those of earlier defunct administrations, were, for the most part, simply handed over to the local land offices" (McLintock, 1966a, ¶2). There was, as Wards notes (1996, p. 32) "virtually no archives policy during this period, which ended in 1875. Instead, clerks in the Colonial Secretary's office did the best that they could with central government's records, including the transfer of the impressive number that survived to Wellington, the new seat of government, in 1865". However, the last years of the century, "saw a growing interest in the records of the colony, an interest not so much in their preservation as in the use they might be made to serve" (McLintock, 1966a, ¶3).

Aotearoa/ New Zealand "became a Dominion in 1907 and the Colonial Secretary became the Minister of Internal Affairs, inheriting the historic responsibility for government archives" (Wards, 1996, p. 33). No real practical steps were taken to ensure the preservation of the archives until Augustus Hamilton, Director of the Dominion Museum, advocated for the construction of a reinforced-concrete

[1] The first Colonial Secretary was Commander Willoughby Shortland (1841-1843) and his successor was Andrew Sinclair (1844-1856).

building and the appointment of a director of colonial records in 1906 (McLintock, 1966b). Later, in 1909, “a central repository was made available in the Mount Cook Barracks, Wellington, under the control of the Director of the Museum, and a number of Government records, including those of earlier defunct administrations, were stored there for the next eight years, after which the records were once more dispersed” (McLintock, 1966b, ¶1).

In 1926, G. H. Scholefield was appointed as Controller of Dominion Archives in conjunction with his appointment as Librarian of the General Assembly Library. “This appointment marked the real beginning of a National Archives”. There was, however, “no staff and no building, but gradually a considerable quantity of archives from all over the country was brought into the parliamentary library, and the principle was established that no Government records should be destroyed without the consent of the Controller of Dominion Archives” (McLintock, 1966b, ¶2). In 1954, Cabinet approved a plan for the development of the archives and by 1957 the Archives Act was passed “providing for the establishment of a National Archives and the appointment of a Chief Archivist. It also provided that records over the age of 25 years should be deposited in the National Archives and that no records should be destroyed without the consent of the Chief Archivist” (McLintock, 1966b, ¶2).

Archives New Zealand (formerly the National Archives), now has branches in Wellington, Auckland, Christchurch, Dunedin, and a number of official ‘Repositories’ approved under the *Public Records Act 2005* including:

- Auckland War Memorial Museum Library
- Te Pataka Matapuna
- Te Awamutu Museum
- Hawke’s Bay Museum
- Hocken Library /Uare Taoka o Hökena
- New Zealand Film Archive /Nga Kaitiaki O Nga
- Taonga Whitiahua
- Alexander Turnbull Library

- Canterbury Museum
- Whanganui Regional Museum
- Marlborough Provincial Museum and Archives
- Puke Ariki (Archives New Zealand Te Rua Mahara o te Kāwanatanga, 2009, p. 8)

Archives New Zealand current collection holds over 4,000,000 records and more than 70 kilometres of archives, including documents, maps, plans, films, artworks and photographs (Archives New Zealand Te Rua Mahara o te Kāwanatanga, 2012). The *Directory of Archives in New Zealand* lists 214 different archives in Aotearoa /New Zealand ranging from universities, institutes, academic societies, regional museums, museums and art galleries, district libraries, regional councils, high schools and college collections, church organisations, trusts and *iwi* organisations, family history centres, banks and various companies (Archives New Zealand Te Rua Mahara o te Kāwanatanga, 2009).

Although there is a wealth of information available in archives, libraries and museums, indigenous researchers (e.g. in Hawaii), have openly criticized institutional conventions which have acted as a barrier to local use of core sources on local identity (Wareham, 2002, pp. 206-207). In the Aotearoa/ New Zealand context, an endeavour to make archives and other government institutions "responsive to Maori needs has led to changes . . . Changes at governance level include the establishment of Maori senior management positions, of dual leadership positions, representation of Maori on governance boards, and the establishment of separate Maori advisory committees with varying degrees of power" (Wareham, 2002, p. 205). These strategies create an environment more receptive to Māori needs include adopting Māori names for institutions and positions, bilingual signage, commissioning or purchasing and displaying Māori art-works, producing Māori language information brochures, recruiting Māori staff, establishing specialist Māori liaison or archivist positions, training non-Māori staff in Māori language and culture, and creating specific spaces for Māori research which enable group work and discussion. These relationships have been established with different groups through formal agreements and less formal advisory networks (Wareham, 2002, p. 205).

2.5 The documenting of *Mātauranga Māori*: The power of the 'written word'

The collection of Māori material culture not only involved the trade, bartering and purchasing of artefacts, 'curios', *taonga Māori*, but also included the gathering and documenting of vast amounts of *Mātauranga Māori* on and about the 'soon to be extinct' Māori. The early period of the nineteenth century saw a marked increase in the investigation and documentation of the traditions, life style and language and customs of the Māori. This work was initially led by the early missionaries who studied the language and culture as a means of replacing the religious beliefs of the Māori with their own Christian doctrine. "[T]he missionaries' early writings focussed principally on converting the Māori to Christianity. Indeed, most early Māori writings were translations of hymns, prayers, the scriptures and other matters pertaining to the Church" (Yates-Smith, 2000, p. 73). This period saw profound change for Māori; "the oral culture began to take on a written form under the direction of early missionaries and new colonial administrators. Later in the century, Māori representation in Parliament and expressions of Māori opinion from Māori organisations resulted in other Māori-language publications" (Parkinson & Griffith, 2004, p. 9).

2.5.1 Early descriptions of the Māori language

The first real attempt to describe the language was produced by Thomas Kendall, a missionary, in *A Korau no New Zealand; or, the New Zealander's First Book* published in Sydney in 1815 (Kendall, 1815). This 54 page description was a courageous first attempt, but Kendall did not have the technical knowledge to adequately describe the language at that time. Later, however, under the direction of Professor Samuel Lee, an oriental linguist at Cambridge (U.K.), Kendall used his knowledge of Māori, with the assistance of Hongi Hika and Waikato (a Ngāpuhi leader), to compile a grammar and vocabulary called *A grammar and vocabulary of the language of New Zealand* in 1820 (Kendall & Lee, 1820). With information from Kendall, Samuel Lee designed an alphabet for Māori based on the Romanic conventions used for Sanskrit.

Other books on the structure and grammar soon followed including Robert Maunsell's, an Irish missionary, *A grammar of the New Zealand language* in 1842

(Maunsell, 1842), William L. Williams', a missionary and later the first Bishop of Waiapu who studied classics at Oxford, *First lessons in the Maori language with a short vocabulary* in 1862 (W. L. Williams, 1862),[2] the Williams' family synonymous *A dictionary of the New Zealand language* (1844), which is, without question, the most comprehensive dictionary of Māori,[3] Henry Tacy Kemp's, the native secretary and son of English missionaries, short miscellany phrase book *The first step to Māori conversation, being a collection of some of the most useful nouns, adjectives, and verbs with a series of useful phrases, and elementary sentences, alphabetically arranged in two parts, (intended for the use of the colonists)* (1848), Davis' *A Maori phrase book intended for new-comers* (1857), and Sister Mary Joseph Aubert's (1885) *New and complete manual of Maori conversation: Containing phrases and dialogues in a variety of useful and interesting topics, together with a few general rules of grammar; and a comprehensive vocabulary* which has an interesting background in that the original publishers, Lyon and Blair, were bought out by Whitcombe and Tombs. In 1906, Whitcombe and Tombs "issued a new edition without her knowledge or consent. Her initials . . . disappeared from the title page and there is no reference to the original authorship. Sir Apirana Ngata edited this, and the grammar section benefits from his scholarship" (Munro, 1992, p. 91). The first French-Māori description *Notes Grammaticales Sur la Langue Maorie ou Néo-Zélandaise* appeared in 1849. It consists of twenty-two pages of grammar and sixteen pages of French-to-Māori alphabetical vocabulary (Pompallier, 1849). This would turn out to be the first and last description from French-to-Māori.

2.5.2 *Niupepa Māori*: Political and religious issues of the time

The second half of the nineteenth century also saw an upsurge of newspapers using the Māori language. Many of these newspapers took a particular stance on political or religious issues, "but they all frequently also contain reports of *hui* (gathering/customary gathering), obituaries, *waiata* (song), advertisements, local news, correspondence and so on, which are all valuable sources of historical

[2] This description, which would go through a number of reprints and a further thirteen revised editions and alterations by later editors (W. L. Williams, Williams, Bird, & Ngata, 1965).

[3] This dictionary has gone through many reprints and seven revised editions since 1844 (Duval & Kuiper, 2001).

information" (Frean, 1997, p. 137). The earliest titles were those published by the government or its spokesmen. For example, *Te Karere o Niu Tireni* (1842-63) contained government announcements, correspondence, and various issues from a government point of view, *Te Pihoihoi Mokemoke i runga i te tuanui* (1863) was established to counter *Te Hokioi* that was published under the auspices of the Māori King Pōtatau (1862-63), and *Te Waka Maori* (1863-79 and 1884) was under government control during its initial stages (Frean, 1997). Newspapers produced wholly by Māori begin with *Te Hokioi o Niu-Tireni, e rere atu na*, *Te Paki o Matariki* (1892-present) produced initially for King Tāwhiao, *Te Wananga* (1874-78) and *Te Puke ki Hikurangi* (1897-1913). There was also several of a religious motivation: *The Anglo-Maori Warder* (1848), *Te Whetu o te Tau* (1858), *Te Haeata* (1859-62) sponsored by the Methodist Church, *Te Korimako* (1882-88), and *Te Hoa Maori* (1885-97), published by the Plymouth Brethren (Frean, 1997). A total of nearly forty-plus *niupepa* were produced by and for Māori by the end of the nineteenth century on a range of political and religious issues (see, for example, Curnow, Hopa, & McRae, 2002; Curnow, Hopa, & McRae, 2006; McRae, 2007).

2.5.3 The early years of the Polynesian Society: The creation of a permanent record of Māori customs

On January 8th 1892, the Polynesian Society was formed at a meeting in Wellington. One of the primary reasons for its establishment and its journal (the Journal of the Polynesian Society 'JPS'), was to create a permanent record of the customs of the people it displaced. As Sorrenson notes (1992, p. 21):

> [Percy] Smith and his colleagues, who had already spent most of their lives in New Zealand, often in government service associated with Maori affairs, founded the Polynesian Society soon after New Zealand had celebrated its first 50 years as a British colony. But the colonial era was passing, and there were the first glimmerings of a New Zealand nationalism. It was not was not certain whether the Maori would survive as a distinct race, since their population was still declining in the 1890s. This lent a particular urgency to Smith's determination to record their lore and traditions. Likewise, the imminent disappearance of the elders soon

> encouraged another of the founders of the Society, Elsdon Best, to embark on extended field work on the Tuhoe in the Urewera country, where he studied 'the Maori as he was'. Yet, whether the Maori survived as a distinct race or were assimilated into a predominant Pakeha population, the founding fathers of the Society were committed to the ultimate amalgamation of the two peoples.

The 'founding fathers' of the Society included many prominent European figures such as S. Percy Smith, Edward Tregear, Elsdon Best, Walter. E. Gudgeon, William. H. Skinner, honorary members, Sir George Grey and Francis D. Fenton (long-serving Chief Judge of the Native Land Court), and Queen Liliuokalani of Hawai'i as the first Patron. Very few Māori initially joined the society. This soon changed with prominent Māori leaders including Timi Kara (James Carroll) joining in 1894, Āpirana Ngata in 1895[4], Maui Pomare in 1901, Te Rangihiroa (Peter Buck) in 1907. By 1922 the JPS had produced 251 articles of which 140 were on various Māori disciplines (61 on anthropological subjects, 5 on archaeology, 68 on history and 6 on linguistics) (Sorrenson, 1992, p. 52). Its first editors were S. Percy Smith and Edward Tregear with Smith being its chief contributor until his death in 1922.

In addition to its journal, the society also published many notable memoirs and monographs, including S. Percy Smith's *History and traditions of the Taranaki coast* (1910) and *The lore of the Whare Wananga* (S. P. Smith, Whatahoro, Te Matorohanga, & Pohuhu, 1913), Alexandra Shand's *The Moriori people of the Chatham Islands* (1911), Elsdon Best's, *The Maori* (1924), *Tuhoe* (Best & Board of Maori Ethnological Research, 1925), *Forest lore of the Maori* (1942), Te Rangihiroa's *The evolution of Maori clothing* (1926), Johannes C. Andersen's *Maori music, with its Polynesian background* (1934), *Maori place-names also personal names and names of colours, weapons and natural objects* (1942) and Āpirana Ngata's and Pei te Hurinui's *Ngā mōteatea* series (Ngata & Jones, 1961, 1980; Ngata, Jones, & Polynesian Society, 1945).

[4] He was president from 1938-1950.

The early works of the Society members were often very controversial. Thus, for example, Edward Tregear's *The Aryan Maori* (1885), where "he claimed to find in Maori language, mythology and custom many remnants of an ancient Aryan heritage" (Howe, 2010, ¶8) In this work he "placed Maori squarely within the Indo-European language family and claimed that Maori and European shared an Aryan origin . . . Maori were no longer primitive aliens but shared with him a common if distant ancestry" (¶8). Thus, he claimed he had "cracked its code, and filled a desert land with people, history, mythology and culture which he could understand and willingly embrace. It was a feat of intellectual colonisation". This work was understandably "sometimes bitterly criticised in New Zealand [but] it was generally favourably received overseas" (2010, ¶9). Smith's *The lore of the Whare Wananga* (S. P. Smith, et al., 1913) also received its fair share of criticism in its time and from more recent scholars such as Johansen (1958), Simmons and Biggs who highlight "the inadequacies of Smith's editing and the errors of his assumptions" (Sorrenson, 1992, p. 38). Based on the manuscripts of H. T. Whatahoro from the teachings of Te Matorohanga, Nepia Pohuhu and other *tohunga* (experts) in the *Wairarapa* in the late 1860s. Smith copied and translated the manuscripts to English and published them serially in JPS in 1912-13 and later as memoirs. "In publishing the *Lore*, Smith appeared to ignore Whatahoro's injunction to keep it *tapu* (sacred/set apart), although Whatahoro did not seem to mind since, when [Thomas. W.] Downes took him a free copy" (Sorrenson, 1992, p. 37).

Nonetheless, the Society continues to devote itself to the study of the Māori and Pacific peoples. Now entering its 120th year its aims remain largely unaltered but it has moved from publishing "the observations and speculations of amateur scholars and the oral tradition of kaumatua", to "become purely professional, the main vehicle for publication by academic anthropologists interested in the Maori and other Pacific peoples" (Sorrenson, 1992, p. 137).

2.5.4 Manuscripts, books in Māori and other early notable works

The nineteenth century also saw a significant number of manuscripts, books in Māori and works documenting the traditions, life style and language and customs of the Māori produced. As Jane McRae observes, "The history of the transition of

Māori oral tradition to the published book is clearly underwritten by the 19th-century circumstances in which Māori as oral indigenous people and Pākehā as literate colonisers met and lived" nothing that "the political drama which changed Aotearoa into New Zealand ensured that all their encounters would be tentative and mediated, including those over utilisation of the book as a new means of preserving and publishing Māori knowledge" (2000, p. 1). Thus, a wealth of manuscripts and books in Māori were published in Māori during the 19th century. A quick glance at Parkinson and Griffith's annotated bibliography *Books in Māori, 1815-1900* (2004), includes over 1600 publications complied in the Alexander Turnbull Library. This bibliography is based on the library's extensive collections of publication and unpublished documents in Māori language. It includes monographic material (from single sheets to books), including monographs such as Bills, Acts and other parliamentary papers, and serials including newspapers, church almanacs, Anglican synod and Native Church Board reports.

Many of these works were collaborations between Pākehā and Māori. Works like, for example, Sir George Grey's and his principal informant, Te Rangikaheke (Ngāti Rangiwewehi), books and manuscripts on the Māori language and culture: *Ko nga mahinga a nga tupuna Maori* (Grey, 1854); *Ko nga moteatea, me nga hakirara o nga Maori* (Grey, 1853), *Ko nga waiata Maori* (Grey, 1857), and *Ko nga whakapepeha me nga whakaahuareka a nga tipuna o Aotea-roa* (Grey, 1857).[5] The work of Hamiora Tumutara Pio of Ngāti Awa and Ngāti Tūwharetoa who collaborated with John White and Elsdon Best. This *tohunga*:

> wrote down ethnographical data for them, not out of an altruistic interest in recording the history and traditions of his people, but because writing for the anthropologists was a way of earning money. He filled over 30

[5] These manuscripts were recognised as the first documents officially inscribed on UNESCO's *Memory of the World New Zealand register* (UNESCO., n.d.). Other documents include *The Treaty of Waitangi*, *The 1893 Women's Suffrage Petition*, *Tokyo War Crimes Trial Papers*, *Overture Aotearoa* (the manuscript score of Douglas Lilburn's Overture Aotearoa), and the *National Film Unit Weekly Review and Pictorial Parade newsreels*.

> notebooks with legends, history, proverbs, incantations and genealogies. Much of the information is repetitive, because he was paid by the book. Today the repetitions are valuable as a means of checking for consistency as well as teasing out important elements of a story (Mead, 2010, ¶1).

In the 1880s, in his oral submissions to the Native Land Court at Whakatane, Hamiora Tumutara gave evidence regarding various blocks of land and "put his considerable knowledge of the traditions and history of his people to use". These submissions "are now a valuable part of the traditions of Ngati Awa and Ngati Tuwharetoa of Kawerau" (Mead, 2010, ¶4).

However, not all of the collation of material from these early interactions and collaborations were entirely ethical. Michael Reilly (1989, 1990) describes how John White procured information from some 300 Māori informants by payment, cajoling and friendship for his definitive account of tribal histories from the creation myths to the early nineteenth century called *Ancient history of the Maori* (1887-1890).

2.6 Conclusion

As highlighted throughout this chapter, the development of museums, archives and libraries in Aotearoa/ New Zealand and the introduction of writing had a profound impact on Māori. Notwithstanding the changes in archives and other government institutions processes, Māori remain wary, apprehensive and concerned when discussing the maintenance and care of *taonga Māori* and *Mātauranga Māori*. In the next chapter (*Chapter 3*), the role of digital libraries in the digital preservation of *Mātauranga Māori* is explored. The chapter begins with a brief discussion of *digitisation*, *digital libraries* and *Mātauranga Māori*. Various examples of digitisation activities incorporating *Mātauranga Māori* are then presented. In *Chapter 4*, the issues highlighted here and in *Chapter 3* will guide and inform a discussion of the ethical implications of the digitisation and dissemination of Māori material in a digital context. That chapter will investigate the role of *Kaupapa Māori* in the digitisation process.

Chapter 3

Digitisation, digital libraries and *Mātauranga Māori*

3.1 Introduction

With the astounding growth in the Web in recent years and the proliferation of digital information being made available via this medium, the traditional distinction between archives, libraries, museums, and other memory institutions have converged. It is from this context that digital libraries have evolved over the past two decades (Witten, Bainbridge, & Nichols, 2010). The role that digital libraries can play in the digital preservation of *Mātauranga Māori* is a central to this research project. This role is explored in this chapter. The chapter begins with a brief discussion on digitisation (see *3.2*) and digital libraries (see *3.3*). There follows a brief discussion on *Mātauranga Māori* (see *3.4*). Various examples of digitisation activities incorporating *Mātauranga Māori* is then presented (see *3.5*). The chapter ends with some concluding remarks (see *3.6*).

3.2 Digitisation

During this decade, it is estimated that "the amount of digital information created and replicated in the world will grow to an almost inconceivable 35 trillion [35,000,000,000,000] gigabytes as all major forms of media – voice, TV, radio, print – complete the journey from analog to digital" (Gantz & Reinsel, 2010, ¶1). One of the primary goals of digitisation and digital preservation is to ensure that information – be it textual, audio, visual, cultural, historical, or geospatial – is accessible in an authentic and complete form to future generations of users, such as researchers, universities, libraries, *iwi*, communities, archives, museums, galleries and other public service institutions.

Kirchhoff, Schweibenz and Sieglerschmidt (2008, pp. 251-252), note that, "one of the foremost indicators of digital convergence is the blurring of distinctions between archives, libraries, museums, and other memory institutions in the virtual realm . . . from a users' perspective, it is of no importance where they find their information, whether it is in a book or a leaflet in the library, from a description of an artefact in the museum, or from an organization's protocol in the archive, as

long as they do find it. In the digital realm, it is no longer relevant whether the original materials are in a library or a museum or an archive” (Kirchhoff, et al., 2008, pp. 251-252).

3.3 Digital libraries

Digital libraries have evolved from this context (Witten, et al., 2010). There have been a number of phrases used to describe this concept, such as ‘electronic library’ (Rowley & Library, 1998), ‘virtual library’ (Grantham, 2007), ‘library without walls’ (Chartier, 1993), and most recently, the ‘digital library’ (Witten, et al., 2010). Borgman (1999, p. 227) notes that the term ‘digital library’ is used in two distinct senses. “In general, researchers view digital libraries as content collected on behalf of user communities, while practicing librarians view digital libraries as institutions or services”. The term ‘digital library’ serves as a “convenient and familiar shorthand to refer to electronic collections and conveys a sense of richer content and fuller capabilities than do terms such as ‘database’ or ‘information retrieval system’. At the same time, such uses of the term convey a far narrower sense of a library than one of a full-service institution with long-term responsibilities” (Borgman, 1999, p. 231).

The Digital Library Federation posits the following definition of digital libraries (Shiri, 2003, p. 198):

> Organisations that provide the resources, including the specialized staff, to select, structure, offer intellectual access to, interpret, distribute, preserve the integrity of, and ensure the persistence over time of collections of digital works so that they are readily available for use by a defined community or set of communities.

Witten, Bainbridge and Nichols (2010, p. 7) describe digital libraries as “a focused collection of digital objects, including text, video, audio, along with methods for access and retrieval, and for selection, organisation, and maintenance of the collection”. One point to remember is that libraries over the years have continuously evolved, originally intended for storage and preservation, libraries have refocused to place the user at the centre with increased emphasis on

information exchange (Witten, et al., 2010). Cleveland (1998) describes the following characteristics of digital libraries:

- DLs are the digital face of traditional libraries that include both digital collections and traditional, fixed media collections. So they encompass both electronic and paper materials.
- DLs will also include digital materials that exist outside the physical and administrative bounds of any one digital library
- DLs will include all the processes and services that are the backbone and nervous system of libraries. However, such traditional processes, though forming the basis digital library work, will have to be revised and enhanced to accommodate the differences between new digital media and traditional fixed media.
- DLs ideally provide a coherent view of all of the information contained within a library, no matter its form or format
- DLs will serve particular communities or constituencies, as traditional libraries do now, though those communities may be widely dispersed throughout the network.
- DLs will require both the skills of librarians and well as those of computer scientists to be viable.

Digital libraries are based on digital technologies and through technology the digital environment enables quick handling of information. The function of a digital library allows quick access of information to users wherever they are and whenever they need it. They provide for access to primary information sources and they support a range of multimedia content together with text. Each digital library has its own purpose. They promote efficient delivery of information economically to all users and take leadership role in the generation and dissemination of knowledge (Trivedi, 2010). Digital libraries provide an effective means to distribute learning resources to users. Thus, they are not simply a ‘digitised library’, they are about new ways of dealing with knowledge, such as preserving, collecting, organising, propagating and accessing it.

3.4 *Mātauranga Māori*

There are many manifestations of '*Mātauranga Māori'*. *Mātauranga Māori* has been formed from the Māori worldview from the creation of *Te Ao Māori*, beginning from *Io* (the supreme God), through the passages of darkeness reaching towards *Te Ao Mārama* where knowledge blossomed and expanded. Despite the widespread use of the term *Mātauranga Māori*, there remains confusion concerning its origins and use. According to Royal (2004, p. 16), *Mātauranga Māori*, in a historical context was:

> a body of knowledge that was brought by Polynesian ancestors. This body of knowledge grew according to life in Aotearoa. Despite an initial period of change and growth, the arrival of European populations in the 18th, 19th and 20th centuries brought major impacts to the life of this knowledge endangering it many and substantial ways. However, new knowledge was created through the encounter with the European and through the experience of the creation of the new nation.

Buck (1949) describes it in a traditional context as "the knowledge, comprehension or understanding of everything visible and invisible existing in the universe . . . matauranga Maori involves observing, experiencing, studying, and understanding the world from an indigenous cultural perspective". Mohi (1993), considers *Mātauranga Māori* as the ability to understand, comprehend all knowledge that is 'visible' and 'invisible' which exists within the universe. The 'invisible' relates to the spiritual elements of knowledge. At times, it can refer to a wise and knowledgeable person, originating from the word '*mātau*' meaning 'to know'. Another perspective is where *Mātauranga Māori* can be used as an inclusive term embracing and including various types and uses of knowledge, these uses pertain to applications such as gardening, fishing, house building, warfare, navigation, musical instruments, ethics and so on (Royal & Museum of New Zealand. National Services., 2007, p. 19). Thus, *Mātauranga Māori* is a creation of pre-existing and distinctive body of knowledge, values and insights. Te Ahukaramū Charles Royal notes:

> ‘Mātauranga Māori’ is a modern term for a body of knowledge that was brought to these islands by the Polynesian ancestors of present-day Māori. Here this body of knowledge grew according to life in Aotearoa and Te Wai Pounamu. After an initial period of change and growth, the arrival of European populations in the eighteenth, nineteenth and twentieth centuries had a major impact on the life of this knowledge, endangering it many substantial ways. Yet new knowledge was also created through the encounter with Europeans and the experience of the creation of a new nation called New Zealand. Important fragments and portions of earlier knowledge – notably the Māori language – remain today. These fragments and portions are catalysing a new creative period in Māori history and culture and in the life of the New Zealand nation (2009, p. 31)

Royal describes *Mātauranga Māori* as an inclusive term encompassing various types and uses of knowledge. He argues that it also “denotes types of knowledge and traditional concepts of knowledge and knowing – including concepts related to the creation of knowledge – that are in the process of being rediscovered. These include:

- Tacit knowledge
- Implied knowledge
- Scientific knowledge
- Religious knowledge (Royal, 2009, p. 34)

Thus, it “denotes a variety of approaches to the knowledge present within *mātauranga Māori*, including revealed and experiential knowledge (religious knowledge) and scientific knowledge”.

Royal considers *Mātauranga Māori* as a “body of knowledge in which perspectives on various aspects of existence can be found. These include perspectives concerning:

- Education, teaching and learning

- Values and ethics – ways of assessing right and wrong
- The individual and the community
- Religion and spirituality (Royal, 2009, p. 34)

In arguing for the protection of *Mātauranga Māori* and *taonga*, the following passages from the WAI262 report into claims concerning law and policy affecting Māori culture and identity, are relevant when working in a digital context (Waitangi Tribunal, 2011b, p. 85):

> mātauranga Māori cannot be exclusively possessed. Today much of it is shared, consensually or not, with the wider non-Māori world in scholarly or popular publications. It would be idle to suggest it can be 'un-known'. Yet the same kaitiakitanga principle applies. On the one hand, mātauranga Māori can have universal significance for Māori as a whole or be particular to communities and kin groups. The story of the separation of Ranginui (the male sky) and Papatū-ā-nuku (the female earth) is an example of the former.
>
> So are the stories of the demigod Māui-tikitiki who fished up the North Island of New Zealand, slowed the sun, and tried, but failed, to cheat death itself. These stories are well known both within and outside te ao Māori. On the other hand, there is community-based mātauranga Māori – that is, it attaches to particular iwi and hapū. This will include local whakapapa; kōrero about historical and prehistoric ancestors and events; mōteatea; local kōrero about the environment, flora, and fauna; and so on. This mātauranga is intimate in its nature and closely held. Unlike the more generalised form of mātauranga Māori, local mātauranga Māori will have living kaitiaki. It will be the role of these kaitiaki, as it is for the kaitiaki of taonga works, to protect the integrity of that mātauranga and to ensure that it is maintained for the current and succeeding generations. These same kaitiaki will be entitled to the cultural, spiritual, and economic benefits that such mātauranga might provide. Whatever the case, all mātauranga Māori – whether particular or general, whether it has living kaitiaki or not

– will be entitled to a basic level of protection against offensive or derogatory public use.

3.5 Digital collections in Aotearoa / New Zealand: Selected examples

Modern technologies, especially telecommunication and computer technologies, have transformed the way in which individuals and groups communicate and participate in society. Māori have been quick to adapt to the advantages of technology in order to establish their own initiatives including Geographic Information System (GIS) (Pacey, 2005; Te Kōti Whenua Māori (Māori Land Court) & Ministry of Justice, 2011), and digital repatriation of *taonga* (Brown, 2008; Tapsell, Edgar, & Hakiwai, 2011; Te Karere Māori News, 2010), amongst other things. In launching Google Māori in 2008, the then Chief Executive of *Te Taura Whiri* (Māori language commission), Huhana Rokx, highlighted the importance of modern technologies, stating that "Digital technology is a vital means of transmitting te reo Māori, Mātauranga Māori, strengthening Māori identity, expressing a Māori world view and communicating with the world" (Scoop, 2008, Wednesday, 23 July). In the following section, a number of examples have been selected to illustrate a range of digitisation activities currently taking place in Aotearoa/ New Zealand that are incorporating *Mātauranga Māori*.

3.5.1 Niupepa Māori

The *Niupepa Māori* (Māori newspapers) is a collection of 42 newspaper titles published in Aotearoa/ New Zealand from 1842-1933. The collection comprises a total of 21,000 pages in 1,750 issues. It "forms a unique historical record of the language of the indigenous Maori people, the evolution of the written form of this language, and of events and developments during the formative colonial history of our country" (Apperley, Cunningham, Keegan, & Witten, 2001, p. 86).

The digital *Niupepa Māori* collection consists of over 17,000 pages taken from 34 separate periodicals. It is based on a microfiche collection of the 'Niupepa 1842-1933' produced by the Alexander Turnbull Library. "70% of the collection is written solely in Māori, 27% is bilingual and about 3% is written in English. There were three main types of *niupepa* published; government sponsored, Māori initiated, and religious" (New Zealand Digital Library Project, n.d.).

The newspapers can be searched (full text), browsed (by series) or accessed by date. The collection has been made available by the New Zealand Digital Library Project, at the Department of Computer Science, University of Waikato (see *Figure 3.1* below for a screenshot of the homepage in Māori and *Figure 3.2* for the English interface). There are four main parts to the *Māori niupepa* collection:

- facsimile images of the original pages;
- text extracted from the newspapers (for searching);
- bibliographic commentaries for each newspaper title;
- English abstracts for each issue.

Figure 3.1: Screenshot of the homepage of the Niupepa Māori: Māori version

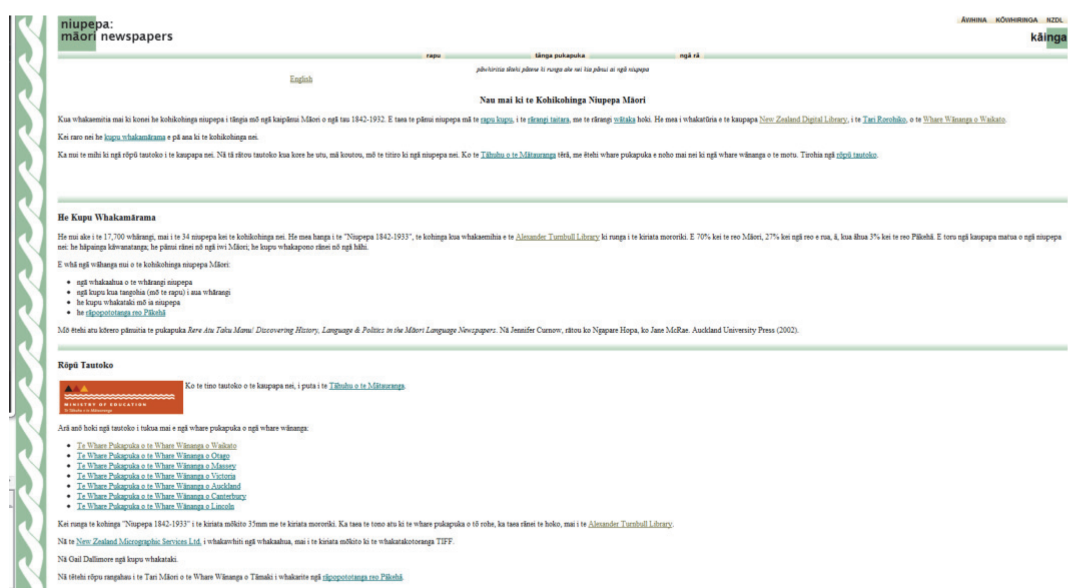
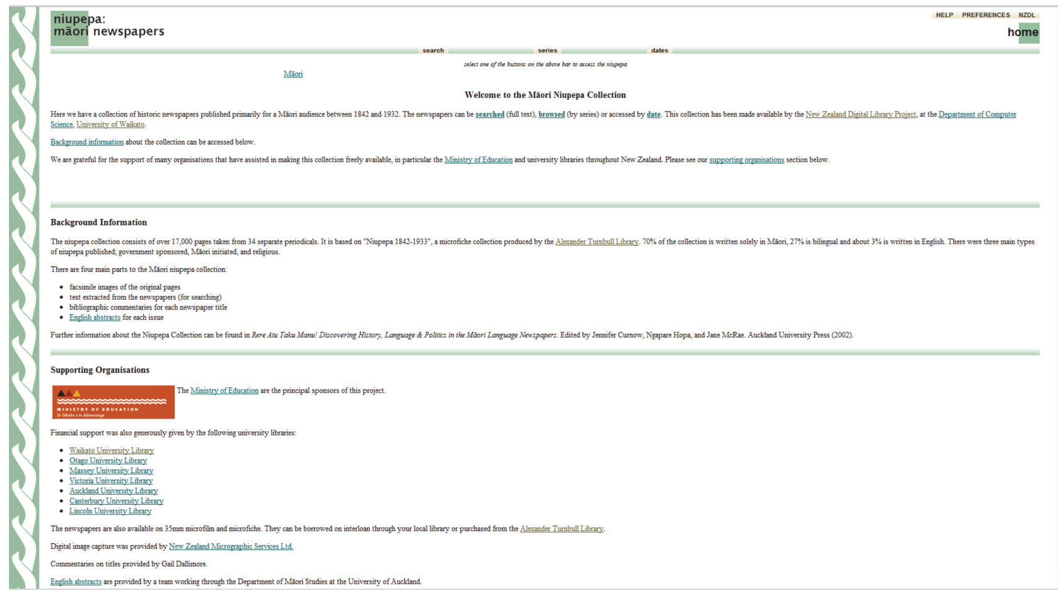


Figure 3.2: Screenshot of the homepage of the Niupepa Māori: English version



3.5.2 Sir Donald McLean collection

Sir Donald McLean was an influential figure in Aotearoa/ New Zealand from the 1840s to the 1870s. “His papers, held at the Alexander Turnbull Library, have been and continue to be heavily used by all kinds of researchers into this crucial period of New Zealand's history” (Colquhoun, Jones, & Young, 2008-2009, p. 54). The papers were deposited in the Alexander Turnbull Library in the 1940s and donated in “1950 after a long negotiation with Lady Florence McLean, the widow of Sir Douglas Maclean (Donald McLean's son) and her estate. A further portion was purchased in the 1960s. Much time since has been spent on arrangement and description over subsequent decades” (Colquhoun, et al., 2008-2009, p. 57)

The papers of Donald McLean have been arranged into series, according to normal archival practice. The series are “groups of documents with a common provenance that have been created as part of a particular activity or share the same format” (National Library of New Zealand Te Puna Mātauranga o Aotearoa, n.d.-a). Included in the series are approximately 14,500 English-language letters McLean received from many hundreds of correspondents, and almost 3000 letters are from Māori correspondents, McLean's letter books, drafts and fragments of letters written by McLean, McLean's diaries and notebooks, telegrams to and from McLean, McLean's official papers, maps, letters written to Donald McLean by

family members, and other papers including various research notes on Māori topics, invitations and other ephemera from McLean's social and political life, and a file about his death (National Library of New Zealand Te Puna Mātauranga o Aotearoa, n.d.-b) (see *Figure 3.3* for a screenshot of the homepage).

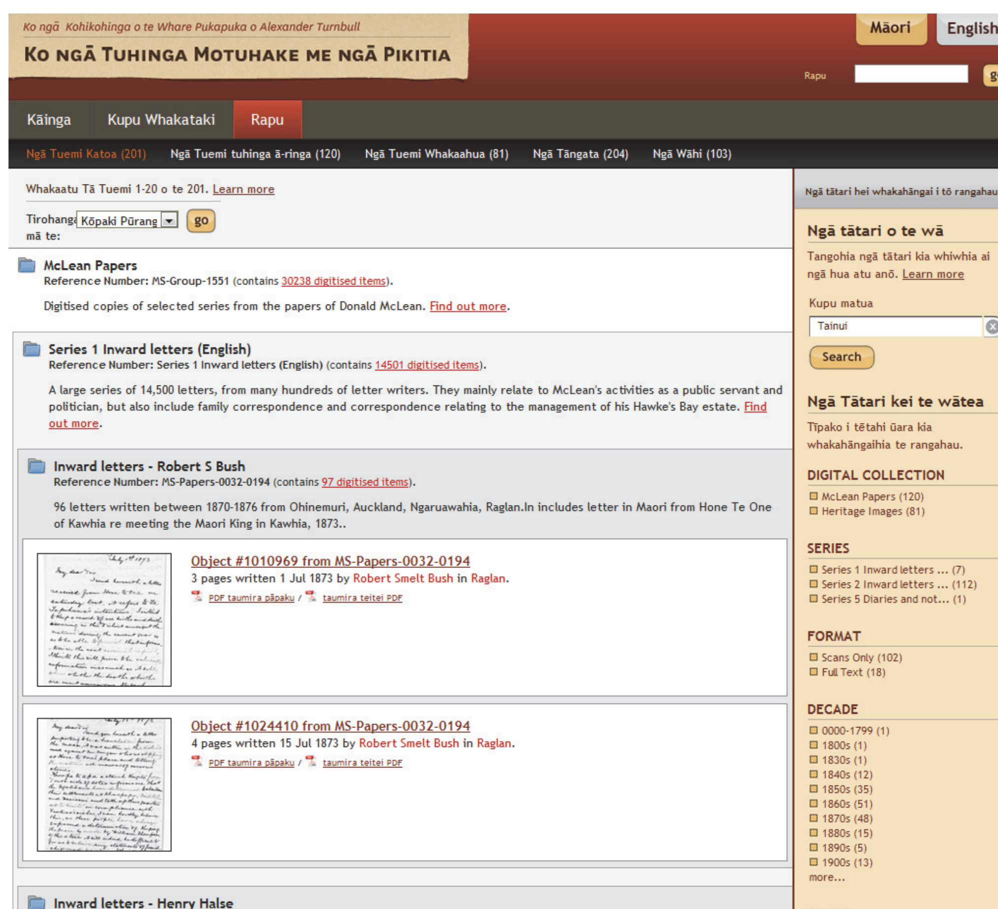
Figure 3.3: Screenshot of the homepage of the Sir Donald McLean collection

The letters written in Māori to Donald McLean comprises almost 3,000 letters by Māori from throughout Aotearoa / New Zealand. They cover almost 40 years of interaction between Māori and the Crown on land purchases, negotiations, inter-*hapū* politics, the social history of Māori communities and the wider history of interaction between Māori and Pākehā (Colquhoun, et al., 2008-2009). The collection is the largest surviving group of nineteenth century letters in Māori.

The letters can be searched in various ways including date, name of writer, their *iwi* or *hapū* affiliation, and place of writing or residence identified. “The original letters have been arranged in folders in chronological order, except for several folders of undated letters (folders 0702A-0702I) and a separate batch of letters and documents acquired from the estate at a later time (folders 1010-1019)” (National Library of New Zealand Te Puna Mātauranga o Aotearoa, n.d.-c, ¶5)

A collaborative project, funded by *Ngā Pae o te Māramatanga* between the Library and Drs Ngapare Hopa, Te Kohu Douglas and Jane McRae, under the title '*E Mā: Nga Tuhituhinga ki a Makarini'* ((Dear Ma: Writing to McLean), to transcribe and translate the letters is well underway. So far, they have transcribed 491 letters and translated 474 (National Library of New Zealand Te Puna Mātauranga o Aotearoa, n.d.-c) (see *Figure 3.4* for a screenshot of the results page for 'Tainui' from the Sir Donald McLean collection (Māori interface):

Figure 3.4: Screenshot of the results page for 'Tainui' from the Sir Donald McLean collection (Māori interface)



3.5.3 *Pūtē Routiriata* - The Taranaki Māori digital archive

Pūtē Routiriata - The Taranaki Māori Digital Archive is a wider community archive project within the Taranaki Māori community that seeks to enhance identity and sense of location. "The archive is electronically based and includes information such as audio and video recordings, digital images, documents and scanned files. By offering the contributing groups an opportunity to make information public or restricting access to selected members the archive is suited

to whānau, hapū and iwi to establishing their own archival resources and support community involvement in research" (Te Reo o Taranaki, 2011b, ¶1). This initiative is one of four areas identified in the Taranaki Māori Language Strategy 2005-2015, as critical to revitalising Taranaki Reo, the Taranaki regional dialect of Māori Language (Te Reo o Taranaki, 2011a).

Groups and agencies ranging from *iwi*, *hapū*, *whānau*, community organisations, institutions and government agencies are involved in this initiative. The Governance Committee and Project Team are made up of representatives from these groups. They are "responsible for establishing, directing and operating the archive. Volunteer input from people in the community is essential to preparing material for inclusion. People accessing this archive via the internet are welcome to participate in broadening its knowledge base by contributing feedback, information, images, etc" (Te Reo o Taranaki, 2011a, ¶2). There are two objectives that are central to the success of *Te Pūtē Routiriata*:

- protecting iwi, hapū, whānau and individual cultural and intellectual property rights
- facilitating increased access to material featuring (characteristics of) Taranaki Reo (Te Reo o Taranaki, 2011a)

In order to avoid potential conflict that may arise in upholding both these objectives (i.e., providing easier access while assuring contributing Māori community that their rights over their information will be recognised), a "solution lies in supporting and ensuring iwi, hapū, whānau and individuals maintain management and control of their restricted information for their own communities in private sections (kete) of the archive, while promoting and enabling easy access to open, unrestricted material in shared kete" (basket/kit) (Te Reo o Taranaki, 2011a, ¶5).

To achieve this, they have established "numerous kete with different levels of permissions (access) make up the archive. Some have unrestricted access while others are available to certain groups only. Each group appoints an administrator for their kete" (Te Reo o Taranaki, 2011a, ¶6) and an administrator manages membership including passwords for those who are permitted to access and/or

contribute to the kete. A moderator has also been established to assess and edit material before it goes into the kete and monitor use of the kete by users. An important feature is the careful selection of the administrators and moderators and "that all members of the group abide by the House Rules" (Te Reo o Taranaki, 2011a, ¶7).

The collection is divided into three collections page (see *Figure 3.5* below for a screenshot of the collections page) (Te Reo o Taranaki, 2011c):

> *He Pūranga Tākupu*;
> *Reo - Ngā Rauemi*; and
> *Te Pūtē Routiriata*.

Figure 3.5: Screenshot of the library sections of Pūtē Routiriata - The Taranaki Māori Digital Archive

The *He Pūranga Tākupu* collection is a vocabulary database with explanations, word class, examples in Māori and English translations.

The *Reo - Ngā Rauemi* collection contains a selection of reo resources from the wider Taranaki region for personal use in preparation for participation in Taranaki Māori community activities.

The *Te Pūtē Routiriata* collection contains images from events, Taranaki Whānui collections and resources, organisations and *taonga* held in national and international collections.

3.5.4 Hauraki Digital library

The Hauraki Digital library is recognised as the first-ever *iwi* digital library (Hauraki Māori Trust Board, 2011). The brainchild of the late James Pōnui Nicholls (of Ngāti Maru, Ngāti Hako and Ngāti Haua *iwi*), the digital library was developed in conjunction with the New Zealand Digital Library team at the University of Waikato. The digital library was officially launched in 2010. The landing page establishes the context for the digital library. It states that the digital library was established for "the purpose of preserving and storing authentic Hauraki collections and to make them accessible online". The Hauraki Māori Trust Board has spent the last fifteen years gathering information "across a range of activities for the purposes of preserving Mātauranga Māori and recording significant Hauraki events and images with the intent of making that information accessible to Hauraki Māori, and where appropriate, the wider community".

The collection is divided into four parts (see *Figure 3.6* below for a screenshot of the collections page) (Hauraki Māori Trust Board, n.d.-a):

Ngā Kerēme / Hauraki Treaty of Waitangi Claims;
Ngā Whakaahua ō Hauraki / Hauraki Photos;
Whānau Kōrero / Hauraki Interviews and Stories; and
Ngā Whakaahua / Hauraki Images from Alexander Turnbull Library.

Figure 3.6: Screenshot of the library sections of the Hauraki Digital Library

The *Ngā Kerēme* / Hauraki Treaty of Waitangi Claims collection contains digitised versions of the vast amounts of documentation that were presented to the Waitangi Tribunal in support of Hauraki claims. It also includes the Waitangi Tribunal Hauraki Inquiry Records, information that relates to the legal submissions, research reports (historical and cultural) and statements of evidence provided by Hauraki claimants and others on behalf of their respective claims to the Waitangi Tribunals Hauraki Inquiry hearings held over 1998-2002 (Hauraki Māori Trust Board, n.d.-b). There are 20387 pages of material accessible both in a preview size and high resolution. The documents can be searched by particular words that appear in the text, browsed by Volume or Inquiry by clicking the inquiry button. All of the claims documents have undergone an Optical Character recognition process so their text is fully searchable (Hauraki Māori Trust Board, n.d.-b).

The *Ngā Whakaahua ō Hauraki / Hauraki* Photos collection contains photos of people and places of Hauraki including contemporary photographs and images

taken by Hauraki Māori Trust Board staff to record significant Hauraki events and people over the last 15 years (Hauraki Māori Trust Board, n.d. -b).

The *Whānau Kōrero / Hauraki* Interviews and Stories collection contains *kaumātua* (respected leaders/elders) interviews and stories recorded on audio and video tapes by the Hauraki Māori Trust Board in relation to events it has run. These individual and group interviews were recorded with *kaumātua* and include interviews relating to traditional fisheries knowledge in audio, transcript and video tape form. Some stories relate to individual experiences, *Hauraki marae* and *Hauraki tūpuna* and *iwi* (Hauraki Māori Trust Board, n.d.-c).

The final collection, *Ngā Whakaahua / Hauraki* Images from Alexander Turnbull Library collection, contains 98 documents Hauraki images from the Alexander Turnbull Library's Timeframes collection (with the National Library of New Zealand). This collection contains photographic images or paintings of people, *marae*, landscapes, and events that are historical and contemporary (Hauraki Māori Trust Board, n.d. -a).

3.6 Conclusion

As illustrated by these few examples, Māori have been quick to adapt to the advantages of technology in order to establish their own initiatives relating to cultural material, language, history, news and relevant information. Technology has allowed Māori the opportunity to create their own cultural narrative in the digital world. However, the digitisation of indigenous material and *Mātauranga Māori* continues to be an extremely complex one (Nakata, et al., 2008; Stevenson & Callaghan, 2007, 2008). Issues regarding ethics, access, display, intellectual and cultural rights and ownership and copyright, custodial practices, policy development and consultation, pose a critical challenge for individuals and organisations interested in developing and displaying *Mātauranga Māori* and *taonga* in a digital context. In the next chapter (*Chapter 4*), a discussion of the ethical implications of digitising Māori material in a digital context and its dissemination is provided. That chapter will investigate the role of *Kaupapa Māori* in the digitisation process.

Chapter 4

Ethical implications of digitising *Mātauranga Māori* material: A selected review of literature on ethics and *Kaupapa Māori*

4.1 Introduction

The collection and accommodation of indigenous heritage items by public museums, archives and libraries has traditionally been associated with the process of colonisation in which "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" (Butts, 2003, p. 1). This checkered past has left a legacy of disenfranchisement, marginalisation and disempowerment for Māori. Māori and "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" (Clarke, 1998, 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" (Clarke, 1998, p. 1). In this chapter, the ethical implications of digitising Māori material are discussed. This chapter will begin with a selected review on ethics (see *4.2*). A number of examples of ethics in practice are then presented (see *4.2.1*). There follows a discussion on the ethics of digitisation (see *4.3*), and concludes with a discussion of the potential of *Kaupapa Māori* in the digitisation process (see *4.4*).

4.2 Ethics

Ethics is a difficult, problematic area, particularly for Māori who have been challenged to exercise control over Māori matters via a Māori ethical framework, which have typically advantaged the more commonly Western ethical models. "For centuries philosophers have been trying to understand, explain, categorize,

and label human conduct and the rationales behind our actions for the sake of a better understanding of what is right, just, good, and true and for the development of guiding principles for proper action" (Ianinska & Garcia-Zamor, 2006, p. 3). Generally, ethics relates to a code of practice which is based on a system of moral principles that govern an individual or group's behaviour.

Davis and Holcombe (2010, p. 1), highlight the critical challenge to the field of research ethics as "the relationship between ethical standards as codified in protocols, guidelines and other documents, and the actual practice of ethics: the upholding of moral behaviours in face-to-face encounters". Similarly, in discussing 'research ethics', 'responsible conduct of research (RCR)', and 'integrity', Bird (2006, p. 411), views "research ethics and the responsible conduct of research (RCR) are terms that are often used interchangeably, but these are not synonymous concepts". In that "research ethics considers the application of research findings as well as the process of research, RCR focuses on the way the research is carried out". Research integrity "contains within it the concept of RCR; "(T)he responsible conduct of research is not distinct from research; on the contrary, competency in research *encompasses* the responsible conduct of that research and the capacity for ethical decision-making".

4.2.1 Ethics in practice: Examples

In the following sections, a number of examples have been selected to illustrate ethics in practice, ethical decision-making and building relationships with indigenous peoples.

4.2.1.1 Ethics in indigenous health / indigenous research

The '*Values and Ethics: Guidelines for Ethical Conduct in Aboriginal and Torres Strait Islander Health Research'* (2003), contains the ethical processes for ethical health research on Aboriginal and Torres Strait Islander peoples. The guidelines are developed around a framework of Aboriginal and Torres Strait Islander values and principles. The recognition of cultural values is an important principle as it underpins what people and cultures perceive, believe, value and do, therefore creating an acceptance for inter-cultural difference (National Health & Medical Research Council, 2003). Overall, the research process regarding Aboriginal and

Torres Strait Islander cultures should benefit them, and in this instance, to the health of Aboriginal and Torres Strait Islander peoples.

The guidelines outline six values which where were developed as part of a workshop in Ballarat in 2002. The workshop participants suggested that values ensured an appropriate way to include Aboriginal and Torres Strait Islander values at the heart of ethical assessment. The six values are (National Health & Medical Research Council, 2003):

- Reciprocity
- Respect
- Equality
- Responsibility
- Survival and Protection
- Spirit and Integrity

Reciprocity involves the researcher and the *Human Research Ethics Committees* (HRECs) on how the research demonstrates 'reciprocity'. The research should account for 'inclusion' (this describes the degree of equitable and respectful engagement with Aboriginal and Torres Strait Islander Peoples, their values and cultures in the proposed research), and 'benefit' (this describes the establishment or enhancement of capacities, opportunities or outcomes that advance the interests of Aboriginal and Torres Strait Islander Peoples and that are valued by them) (National Health & Medical Research Council, 2003, p. 10).

Respect within Aboriginal and Torres Strait Islander culture is reinforced by and in turn strengthens dignity. A strong culture is a personal and collective framework built on respect and trust that promotes dignity and recognition. Thus, a respectful research relationship should not ignore the distinctiveness and the difference of Aboriginal and Torres Strait Islander peoples, but acknowledge the different values, norms, and aspirations of people. Researchers and HRECs need to consider, how the research demonstrates respect, taking into account 'respect of people and their contribution' (acknowledging the individual and collective

contribution, interests and aspirations of Aboriginal and Torres Strait Islander Peoples, researchers and other partners in the research process), 'minimizing difference blindness' (respectful research relationships acknowledge and affirm the right of people to have different values, norms and aspirations), and 'consequences of research' (research has consequences for themselves and others, the importance of which may not be immediately apparent).

Equality expresses the value of equality of people, which is reflected through the commitment of fairness and justice, and recognises that Aboriginal and Torres Strait Islander Peoples have the right to be different. Research in this case should eliminate 'difference blindness' (National Health & Medical Research Council, 2003, p. 14), so that Aboriginal and Torres Strait Islander Peoples can be appreciated and respected. *Equality* takes into consideration 'valuing knowledge and wisdom' (where researchers who fail to appreciate and ignore Aboriginal and Torres Strait Islander peoples' knowledge and wisdom may misinterpret data or meaning, may create mistrust, otherwise limit quality of the research), 'equality of partners' (where all partners involved in the research process are equal throughout the entire process), and 'distribution of benefit' (to avoid unequal benefits in a research process, e.g., research that delivers benefit in greater proportion to one partner in the initiative than other partners) (National Health & Medical Research Council, 2003, p. 15).

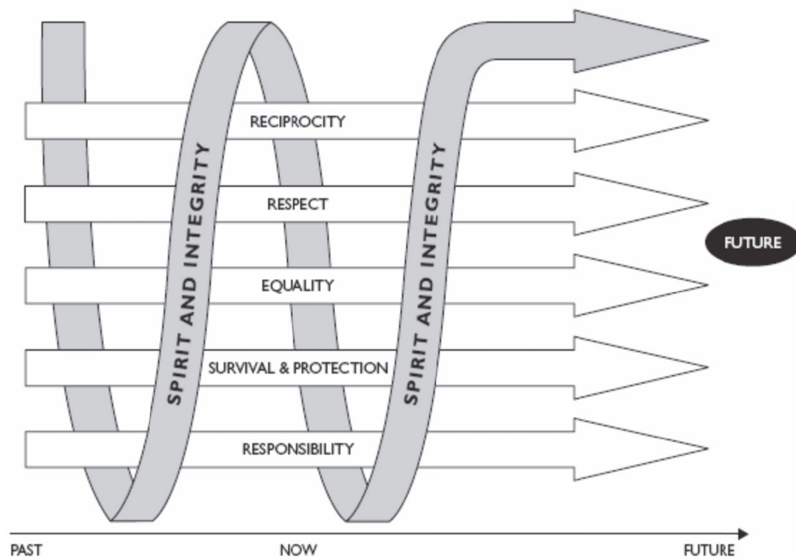
Responsibility is concerned with the responsibility of researchers to avoid harm through the research process that could impact on others, specifically, Aboriginal and Torres Strait Islander cultures. *Responsibility* takes into consideration of 'doing no harm' (there is a clear responsibility for researchers to do no harm to Aboriginal and Torres Strait Islander individuals or communities and also to those things that they value), and 'accountability' (researchers and participating communities need to establish processes to ensure researchers' accountability to individuals, families and communities, particularly in relation to the cultural and social dimensions of Aboriginal and Torres Strait Islander life) (National Health & Medical Research Council, 2003, p. 16).

Survival and Protection relates to the effort Aboriginal and Torres Strait Islander Cultures continue to protect their culture. The main effort is the ability to maintain cultural identity. Researchers should consider specific components, these include 'the importance of values based solidarity to Aboriginal and Torres Strait Islander Peoples' (Aboriginal and Torres Strait Islander Peoples vigorously oppose the assimilation, integration or subjugation of their values and will defend them against perceived or actual encroachment. Researchers must be aware of the history and the continuing potential for research to encroach on these values), 'respect for social cohesion' (the importance of the personal and collective bond within Aboriginal and Torres Strait Islander communities and its critical function in their social lives), and 'commitment to cultural distinctiveness' (the cultural distinctiveness of Aboriginal and Torres Strait Islander Peoples is highly valued by them).

The final value, *Spirit and Integrity* refers to the past, present and future, and the behaviour to maintain the values and cultures of Aboriginal and Torres Strait Islander Peoples. The main indicators for researchers are 'motivation and action' (this means that researchers must approach the conduct of research in Aboriginal and Torres Strait Islander communities with respect for the richness and integrity of the cultural inheritance of past, current and future generations, and of the links which bind the generations together) and 'intent and process' (negotiations with Aboriginal and Torres Strait Islander communities will need to exhibit credibility in intent and process) (National Health & Medical Research Council, 2003, p. 20).

This conceptual framework of ethical values was represented diagrammatically in the guidelines with the value of 'spirit and integrity' encompassing the other values in the past, present and future (see *Figure 4.1* below):

Figure 4.1: Conceptual Framework from NHRM (2003, p. 9)



The guidelines also suggest the need to consult and engage community participation throughout the research process. This process varies depending on the level of community engagement and participation, which requires researchers to undergo the right procedures and processes and in particular maintaining respect and integrity of the research.

The *Guidelines for Ethical Research in Australian Indigenous studies* (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2011) was developed out of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). The institute is regarded as the world's premier institution for information and research about the cultures and lifestyles of Aboriginal and Torres Strait Islander peoples, past and present. It holds a priceless collection of films, photographs, video and audio recordings and the world's largest collections of printed and other resource materials for indigenous studies (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2011). The institution undertakes ethical community-based research in partnership with indigenous communities to carry out tasks that acknowledge, affirm and raise awareness of Australian indigenous cultures and histories. AIATSIS aim to contribute research that:

- investigate key factors that impact on indigenous peoples, health and wellbeing;

- engage indigenous peoples with government policy and programmes; and
- develop a greater understanding of indigenous peoples relationship to country and contributions to the management of land and waters.

The AIATSIS (2011), acknowledges that indigenous peoples are included as full participants in any research which concerns them. AIATSIS has developed the '*Guidelines for Ethical Research in Australian Indigenous Studies'* (2011) as a guide to inform the conduct of research primarily undertaken by AIATSIS researchers. These guidelines have been widely adopted as an Australian standard. The guidelines comprise of fourteen principles grounded under five categories of:

- rights, respect and recognition;
- negotiation, consultation, agreement and mutual understanding;
- participation, collaboration and partnership;
- benefits, outcomes and giving back;
- managing research: use, storage and access, and reporting and compliance.

Each principle includes a statement, followed by an explanation of each principle, accompanied by some practical applications. The practical points are recommendations and suggestions as to achieve the best standards of ethical research. The practical points are not intended to be directive. Under the category 'rights respect and recognition', there are five principles:

Principle 1: Recognition of the diversity and uniqueness of peoples, as well as of individuals, is essential. This relates to the recognition and respect for different languages, cultures, histories and perspectives. It also recognises the diversity of individuals and groups within their community.

Principle 2: The rights of indigenous peoples to self-determination must be recognised, which is in accordance with the 'United Nations Declaration on the Rights of Indigenous Peoples'. This includes principles of indigenous people's rights to self-determination and to full participation (appropriate to their skills and experience) in development that impacts on their lives.

Principle 3: The rights of indigenous peoples to their intangible heritage must be recognised. Where research projects should be conducted in accordance with indigenous people's rights to maintain, control, protect and develop their own intangible heritage, including their cultural heritage, traditional knowledge, traditional cultural expressions and intellectual property.

Principle 4: Rights in the traditional knowledge and traditional cultural expressions of indigenous peoples must be respected, protected and maintained. To respect, protect and maintain these rights, researchers must have a good understanding of the nature of indigenous traditional knowledge systems, traditional cultural expressions and intellectual property.

Principle 5: Indigenous knowledge, practices and innovations must be respected, protected, and maintained. Once indigenous knowledge is researched, it becomes 'property' as defined under Western laws and concepts. Therefore, it is essential that the rights and interests of indigenous people are recognised and protected throughout the project and in regard to any research products and outcomes that may result from the project.

There are four principles within the category of 'negotiation, consultation, agreement and mutual understanding':

Principle 6: Consultation, negotiation and free, prior and informed consent are the foundations for research with or about indigenous peoples. Free, prior, and informed consent means that agreement must be obtained free of duress or pressure, and ensuring that indigenous people are fully cognisant of the details and risks of the proposed research. Therefore, the researcher must understand the meaning of free, prior and informed consent (FPIC) and the steps that should be taken to ensure the process is followed properly.

Principle 7: Responsibility for consultation and negotiation is ongoing, where it is always a continuous two-way process. Ongoing consultation is necessary to ensure free, prior, and informed consent for the proposed research, and to

maintain that consent. Also, the community, representatives, individual participants, including traditional owners, and the wider indigenous community may need time to consider a proposed research project and to discuss its implications, before it begins and at various stages of the project.

Principle 8: Consultation and negotiation should achieve mutual understanding about the proposed research, where consultation involves an honest exchange of information about aims, methods and potential outcomes. Being properly and fully informed about the aims and methods of a research project, and its implications and potential outcomes allows indigenous people to decide themselves whether to oppose or embrace the project.

Principle 9: Negotiation should result in a formal agreement for the conduct of a research project. This involves the negotiation of a formal agreement (preferably written) which results in a clear understanding about the research intentions, methods and potential results. A written agreement to protect the community and the researchers should be the end result of the consultation and negotiation. Such an agreement may have legal implications.

Principle 10: Indigenous people have the right to full participation appropriate to their skills and experience in research projects and processes. This enables indigenous people's full participation in decision-making in matters that affect their rights. Research on indigenous issues should incorporate indigenous perspectives, which is effectively achieved by facilitating direct involvement in the research from the start of the project.

The third category 'benefits, outcomes and giving back' has two significant principles:

Principle 11: Indigenous people involved in research, or who may be affected by research, should benefit from, and not be disadvantaged by the research project. This involves indigenous peoples who contribute traditional knowledge, practices and innovations, cultural expressions and intellectual property, skills, know-how,

cultural products and expressions, should accrue reciprocal benefits for allowing researchers access to personal and community knowledge.

Principle 12: Research outcomes should include specific results that respond to the needs and interests of indigenous people. This also suggests that researchers should be aware that research outcomes of interest to indigenous peoples, including any community and individuals directly involved, may differ from those envisaged by researchers.

The fourth category relates to 'managing research: use, storage, access'. There is one principle is within this category:

Principle 13: Plans should be agreed for managing use of, and access to, research results. According to this principle, indigenous peoples make significant contributions to research by providing knowledge, resources and access to data. These contributions should be acknowledged by providing ongoing access for indigenous people to research results, and negotiating rights in the research at an early stage. The community's expectations, the planned outcomes and access to research results should be agreed.

The fifth category is 'reporting and compliance'. This involves one principle:

Principle 14: Research projects should include appropriate mechanisms and procedures for reporting on ethical aspects of the research and complying with these guidelines. It is important that at every stage research with and about indigenous people must be founded on a process of meaningful engagement and reciprocity between the researcher and indigenous peoples.

The principles are founded on respect for indigenous peoples, inherent rights to self-determination, and control over and maintenance of their culture and heritage. Overall, the principles are not only a matter of ethical research practice, but of human rights. It should also be recognised that there is no sharp distinction between researchers and indigenous people (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2011). According to the '*Guidelines'*:

> it embodies the best standards of ethical research and human rights. The *'Guidelines'* have been revised to reflect developments in critical areas that have emerged since the previous edition in 2000. These changes relate to intellectual property laws, and rights in traditional knowledge and traditional cultural expressions, and the establishment of agreements and protocols between indigenous people and researchers. These '*Guidelines'* take into account emerging developments in digitisation, and data and information management and other aspects of indigenous studies … (Australian Institute of Aboriginal and Torres Strait Islander Studies, 2011, p. 4)

The central focus of '*The Future of Rongoa Māori: Wellbeing and Sustainability, A Report for Te Kete Hauora'* (2008), is the maintenance and the continued sustainability and future of *rongoa Māori* (traditional healing system of Māori) and its associated healing practices. *Rongoa Māori* is a "holistic system of healing that has developed out of Maori cultural traditions. In connection to rongoa Maori is traditional healing which is also a system that develops from Maori cultural traditions" (Ahuriri-Driscoll et al., 2008, p. 7). Traditional healing as part of *rongoa Māori* is based on *Mātauranga Māori*, *a* body of knowledge created by practitioners and passed down to current and future users. *Rongoa Māori* and traditional healing reflects on the element of *wairuatanga* (spiritual well-being) as part of the whole, alongside physical, mental and social aspects (Ahuriri-Driscoll, et al., 2008, p. 7).

The nature of *rongoa Māori* involves various stakeholders and perspectives, as approaches and healing practices vary in different areas. When dealing with *rongoa Māori* as part of health and the wellbeing of the people research, meetings and focus groups/workshops are encouraged to allow for the development of discussions, in this case, researchers and community and professional networks. In the research, the researchers relied on local knowledge for advice on which groups to be approached. This snowballing technique, where initial contacts were asked to identify others with whom to consult, allowed them to create groups with similar and alternative perspectives, comprising of healers and their associates,

health organisations, district health boards, health professionals and local authority stakeholders. Focus groups from four regions (Auckland, Bay of Plenty, Taumaranui and Christchurch) with 51 healers/associates discussions were undertaken (Ahuriri-Driscoll, et al., 2008, p. 10).

Discussions focused on the current practice of *rongoa Māori*, its contribution to wellbeing, and matters of concern relating to integration and the sustainability. Consulting with different groups allowed the issues, values and principles, to emerge, (i.e, *whakapono* (belief, faith, to believe), *tūmanako* (desire, hope, wish) and *aroha* (love, affection, concern for), encompassing *wairua* (spirit/ soul), *hinengaro* (mind, thought, intellect, consciousness), *tinana* (body) in relation to the person which strengthens the group process and the wellness of outcomes) (Ahuriri-Driscoll, et al., 2008, p. 24). The continuation of workshops and focus groups is one method that enables the *kōrero* and knowledge to carry on. Of fundamental importance is ensuring its sustainability and the transmission of *Mātauranga Māori* that is associated with indigenous /Māori healing practices (Ahuriri-Driscoll, et al., 2008, p. 48). Sustainability also requires research as a foundation for development in terms of framework, and progressing Māori healing into a reality as a form of treatment.

Research, based on the principles of *kaupapa Māori*, was identified as a means to uphold the integrity and effectiveness of the *Mātauranga Māori* within. The involvement of healers and practitioners provides guidance and a contribution of what knowledge is involved in *rongoa Māori* and at what level. Furthermore, the effectiveness of relationships is central to any development and in particular the development of *rongoa Māori*. The changes in the natural environment and the disconnection of people to the land, raises issues on access to land and *rongoa rākau* and the loss of associated knowledge. For this reason, research becomes an integral mechanism to revive knowledge and to raise awareness of traditional healing with *rongoa Māori*. According to the majority of stakeholders and healers, research should be conducted within a *kaupapa Māori* framework by Māori in partnership with the healers themselves. Māori, *iwi*, *hapū*, or healer-led research of *rongoa Māori* practice, would provide valuable documentation of *Mātauranga Māori* and healing practices (Ahuriri-Driscoll, et al., 2008, p. 34).

A Wellington- based workshop set out three principles within the consultation and research process: *Quality control*, *mutual respect* and *integrity. Quality control* relates to the recognition and the incorporation of *iwi*, local-specific and Māori perspectives in the selection and training of future healers and supply of *rākau*. *Mutual respect* is the process of communication where healers, western health practitioners and *whānau* work together, as a collaborative reality. *Integrity* involves the consideration of limiting the practice of inexperienced healers and eliminating inauthentic practitioners. It also promotes the understanding of both *tikanga* and Pākehā within *rongoa* (Ahuriri-Driscoll, et al., 2008, p. 39).

What emerges from consulting and the workshops is the importance of cultural authenticity involving *wānanga* (tribal gathering, to meet and discuss), allowing the continuation of discussion on various issues, and the participation of *kaumātua* at every level to help provide guidance and oversee the whole management process (Ahuriri-Driscoll, et al., 2008, p. 37). The true value of these considerations is that it creates a collaborative process involving partnership, participation, communication, relationships, knowledge and dissemination.

'He Matatika Māori: Māori and Ethical Review in Health Research' (Hudson, 2004), examines how responsive to Māori are systems of ethical review in Aotearoa / New Zealand and how *tikanga Māori* can inform Māori research ethics. Hudson suggests that ethical decision for Māori "has to be culturally processed and philosophically reconciled with tikanga Māori" (2004, p. 68). *Tikanga Māori* varies in definition and traditionally Māori utilised *tikanga Māori* in Māori society for social, economic and political proceedings, which operated as a moral framework governing Māori in the way on how they lived their lives. Mead (2003, p. 6) describes *tikanga Māori* as a means of social control, as customary law, as an element of economic activity, as an essential part of *Mātauranga Māori*, and as a particular system or philosophy of conduct and principles practiced by a person or a group.

Hudson (2004, p. 69) argues that ethics can be operated as 'values' and as 'ethics'. *Values* relate to Māori philosophy and is concerned with knowledge

about the nature of the universe. *Ethics*, specifically *tikanga Māori*, are expressions of those values, which are applied through principles and protocols of behaviour that operate through different context and situations, and deals with what is right. Thus, *tikanga Māori* has the potential to formulate Māori ethical frameworks which allow for Māori to be full-participants and in control of processes that relate to them. Within *tikanga Māori* frameworks, there are value-based *tikanga* and ethic-based *tikanga* concepts, which allow for a culturally and philosophically approach and gives Māori the right of control for things Māori. Value-based *tikanga* represents a belief system that is in connection to the nature of the universe.

Certain elements within the value-based *tikanga* are described by Hudson (2004, p. 70) as holistic in nature and involves a spiritual realm and a respect for all things. These value-based *tikanga* are: *Io/whakapapa* (supreme god/ geneaology) (as a value construct, emphasises interconnectedness and situates the person as an integral part of nature's eco-system); *mauri* (encompasses the relationships between all living things and our connection with the land); *tapu/noa* (the scared and sacrosanct in all things and its intrinsic power and the oppositional element of neutrality); *mana* (spiritual power and authority); and *wairua* (the spirit power and vital essence embodied in a person and transmitted to their gifts or anything they consider valuable).

The ethics-based *tikanga* recognises that there are principles and protocols to be followed which ensures for the continuation of Māori values and remain consistent with the *mātauranga* from which they are derived. These ethic-based *tikanga* are (Hudson, 2004, pp. 71-72): *whanaungatanga* (related the ongoing process of forming and maintaining relationships between the researcher and participants throughout the project); *manaakitanga* (concerned with ensuring that no harm arises from the process or assessing whether any breach of *tapu* is outweighed by the benefits likely to accrue to the people (not the researcher)); *kaitiakitanga* (obligation of guardianship to maintain the balance between all resources available to people); *mana* (to ensure that *mana Māori* or the prestige and dignity of Māori is upheld at all times by the researcher); *wairuatanga* (the spiritual aspect inherent to people and Māori philosophy); *kotahitanga* (solidarity,

recognition of and connection to the dignity and worth of all things and people); and *take-utu-ea* (restoring the balance of life).

Hudson explains that Māori ethics are concerned with protecting Māori interests and that Māori have full control over activities that affect them and their developments. Within these ethical concerns, he identifies four key themes that are essential for ethical research practice: *respect*; *control*; *researchers ethics*; and *accountability* (Hudson, 2004, pp. 74-76). He describes *respect*, in relation to research involving Māori, requires the need to respect the rights and sensitivities of Māori, which can be applied through consultation processes which is understood as a respectful process, ensuring that Māori are full participants throughout the entire research process. *Respect* comes from the recognition of acknowledgement. *Control* as the second theme, recognises the issues of authority and control over direction, processes and outcomes of the research that should remain with Māori. Māori to be full directors in the research process, allows Māori to be in control of the information involved, and if needed the ability to withhold sensitive information. This ensures the dignity of participants and their *hapū* and or *iwi* is maintained. *Researcher's ethics*, as the third theme, includes honesty from the researcher, which can be demonstrated by the treatment of the research participants, with respect and sensitivity and act in honesty and integrity. The last theme, *accountability* refers to whether the research project is of benefit to Māori or enhances Māori progress and development.

A major issue regarding research concerning Māori is the difference between how Māori approach ethics and Western understandings of ethics. Māori have a philosophical and spiritual approach on how they view the world. Māori understandings of ethics are a collective effort, which incorporates the collective as a whole. The collective approach enables Māori values and concepts to be acknowledged and maintained. These are expressed through eight concepts described by Hudson (2004, pp. 102-110):

- respect for persons: *manaaki; ngākau mahaki; te mana me te whakaae*
- informed consent: *ko te whakaaetahi*
- privacy and confidentiality: *kōrero muna, ka noho tapu ngā kōrero*

- validity of research proposal: *ko te whakamana it e tono o te rangahau tika*
- minimisation of harm: *kia aroha ki te tangata, te aroha ki te whānau*
- justice: *kia whai utu, kia tika, kia pono*
- cultural and social responsibility
- compensation: *kia whai koha*

Respect for persons requires a respect for individuals and their personal beliefs should be maintained. It also acknowledges a respect for Māori collectives to which the individual belongs to. Respect in this sense, is applied through consultation which involves and informs the community on the research process. Consultation is the face to face approach that opens up space for the participants and communities to be in control. Informed consent provides a level of understanding from the parties involved in the research. Culturally, it is important to consider collective consent from a respectful individual/group, which is appropriately safe and provides a balance. Informed consent is not necessarily a one-off process, rather informed consent within consultation, particularly a Māori setting is strongly based on relationship building and maintaining those relationships. A positive research outcome is based on a long-term commitment of talking, spending quality time and laying out ideas about the research and what's involved. It creates cooperation and ongoing future collaboration when needed.

Tikanga Māori and *Mātauranga Māori* have the ability to address ethical issues on Māori research by acknowledging Māori cultural values through a Māori philosophical view. This will enable the framework to be based on a *Te Ao Māori* perspective. Taking this into account, the Māori research ethical framework by Hudson (2004), provides an insight which is *tikanga Māori* based, and is an identification of ethics through a Māori perspective.

4.2.1.2 Ethics relating to the digital environment/ global information society

The subject of ethics in a digital environment is a growing area of concern. There is a critical need for research on the ethics of digitisation as various institutions, groups and organisations are increasingly using the digital environment as a primary or complementary information source, which allows users 24/7 access via

the internet. The issues of ethics have risen as a result of the evolving knowledge economy and the rapid growth of information and communication technologies in societies. However, the area of digitisation and ethics is an extremely complex one (Mutula, 2011).

Mutula (2011, p. 263), describes ethics as a subject that is concerned with moral principle or framework. It relates to all environments where information (or any other form of content), is generated, stored, communicated, applied, and owned. The potential of digitisation creates an open public access to information, which involves the integration of all electronic resources into a single point of access. Nonetheless, it makes the digital environment vulnerable and creates ethical considerations, especially when institutions are interested in developing digital projects. Ethics includes trust and values. *Trust* is associated with ethics in that it allows for the continuation of relationships and builds on further progress. The digital environment has, however, the potential to gain trust or distrust where the issue of privacy can be revealed to others. This relates to the question of how people can determine the types of information that they want to keep to themselves. A further issue is the accuracy for the authenticity, fidelity and integrity of information. Responsibility and accountability for the accuracy, authenticity, fidelity and integrity of information is of importance. Property is also a main concern in relation to the ownership of information. Either an exchange for compensation or the information gathered could be a form of gift. Accessibility is the final issue. It involves the right or privilege of someone or organisation to obtain information. *Values* relates to the consistency of the methods of protection of the information. This involves confidential, sensitive and private information, and whether they can be protected through the digitisation process and once digitised (Mutula, 2011).

Trust and *trust building* is important in a digital environment, because it allows for them to operate in an electronic environment where information they search is accurate and reliable. According to Mutula (2011, p. 267), trust is associated, in the context of the digital environment, with the considerations to uphold privacy, information protection, confidentiality, information security, accuracy, choice (opting in or opting out to the use and sharing of information), redress, access

(allowing the opportunity to view information), consistency (information integrity), appropriateness, authentic, affordability, efficiency, effectiveness, mobility (anytime and anywhere), and interaction.

Information Ethics (IE) includes “concern with the moral dilemmas and ethical conflicts that arise in interactions between human beings and information (creation, organization, dissemination, and use), information and communications technologies (ICTs), and information systems” (Carbo & Smith, 2008, p. 1111). Common issues regarding IE include concerns with ethical conflicts that arise in interactions between human beings and information, specifically with its creation, organisation, dissemination, and use, and with ICTs, and information systems. IE also relates to the transparency, ownership, and integrity of intellectual property, indigenous knowledge and other cultural issues (Carbo & Smith, 2008).

Internationally, conferences have been held between academic institutions and information organisations on the issues of ethics regarding global information society. In 2003 in Geneva and 2005 in Tunnis (which held the World summit on the Information Society (WSIS)) a discussion was held on the ethical dimensions in the information society. Two documents were proposed: the *Declaration of Principles* and the *Plan of Action*. Part of a section in the *Declaration of Principles* describes ethical dimensions of the Information Society:

- Global information Society must uphold the values of human freedom
- Human rights should be respected
- No abusive use of modern information and communication technology (ICTs)

The nature of ICTs have changed the very nature of relationships in the information society we live in. The changes have impacted on socioeconomic and political activities. ICTs have raised issues on the transformation of knowledge and the ethical socioeconomic landscape (Britz, 2008, p. 1172).

Britz’s (2008) argues that the acceptance of a moral foundation would help guide people, institutions and organisations attitudes and behaviour, in the global

information society (p. 3). Justice as a moral tool would help access and guide the global information society. He explains that there is a need for an intercultural information ethics that helps to address moral challenges associated with the way in which the digital world, for instance, the internet has changed cultures and values as well as traditional ways of living.

An ethical foundation is needed to serve a common good purpose. One particular value to be used as a guide for moral decision-making is *justice*. Britz (2008, p. 1174) describes justice as a negative and positive value because it can prevent harm and conflict and recognises the protection of human dignity and rights. For justice to have an impact on the global information society, it requires a common voice and a common point of view, and an agreement on the understanding, interpretation, and implementation of the principles of justice. This can be shown within laws, rules and social structure that recognise shared moral values and norms, and are based on core values and fairness towards others.

Three principles are suggested by Britz (2008, p. 1175), as well as seven categories of justice derived from Rawls' (1973) theory of social justice. The first principle based on the respect for the humanity of people, and the wellbeing of humans as a priority. These include, treated equitable and be judged according to the same norms. All human beings should share equal values, and in some cases be handled similarly (Britz, 2008, p. 1175).

The second principle of justice suggests a person ought to get that which is due to her or him (Britz, 2008, p. 1175), from what people have a right to. The principle of justice involves the use of fair application because all people are different, societies are unequal and contexts and situations differ from one another.

The third principle recognises that all people are of equal value. It also recognises the inequality between people in certain cases. This particular principle recognises that information-poor and information-rich people living in the global information society differ, and that there are certain inequalities in the distribution of and access to information as well as the ability to benefit from the use of information.

The seven categories of justice which are based on the three principles include (Britz, 2008, pp. 1175-1179):

- justice as recognition
- justice as reciprocity
- justice as participation
- justice as enablement
- justice as distribution
- justice as contribution
- justice as retribution.

The seven categories of justice have relevance to ethical issues regarding the global information society.

Justice as recognition includes the recognition and respect of people. With recognition develops the respect for people, culture, religion, race etc. The recognition of people as part of the global information society, acknowledges them equally as part of society, and creates a standard on the recognition of human rights. Some rights might include the freedom of expression, and to be respected as an individual as part of their privacy and the right to make responsible decision-making.

Justice as reciprocity relates to relationships and the cooperation between the personal, social, and institutional levels. Justice as reciprocity within the global information society involves fair procedures and outcomes regarding social matters, cooperation regulating the creation, gathering, adding value to, distribution and use of information products and services (Britz, 2008, p. 1176).

Justice as participation includes the participation and contribution of an individual to the global information society. It is the ability for participants to have a basic level of access to resources, and resource information. Justice as participation recognises the importance of equal opportunity of each individual

within their community, which allows people to determine their own well-being (Britz, 2008, p. 1176).

Justice as enablement involves concerns with self-determination and self-development of individuals. This can be influenced by cultural exploitation and economic exploitation to mention a few. Justice as enablement recognises the disablement mainly within social factors, which can limit people's ability to achieve what they want to be. In terms of ICT, marginalised people do not have the materials to develop or achieve human well-being, and therefore they experience different kinds of social, economic, and political isolation in the global information society (Britz, 2008, p. 1176).

Justice as distribution relates to the fair distribution of goods, which has to do with what benefits or burdens are allocated in society. Distributive justice is concerned with the formulation of principles that might be fair benefits and burdens in the global information society. It indicates what people and societies have, not only in terms of access to and accessibility of information, but also the ability for individuals and groups of people to benefit from the access gained (Britz, 2008, p. 1178).

Within the global information society, justice as contribution relates to the responsibilities and duties of people within their particular society, and the global information society. Britz (2008, p. 1179) describes "it is about relationships in a given community and the moral responsibilities and legal duties to be contributing members in society". Governments and other organisations, whether private or public, also have the responsibility to ensure that the rights of individuals in a community are protected and their human dignity is respected. Part of contribution is also concerned with the production and dissemination processes of information, which involves moral obligation of knowledge creators and disseminators who make a contribution to the global information society (Britz, 2008, p. 9).

Globally, cultural institutions such as museums, libraries and archives have a huge role in the preservation of the world's cultural heritage. Cultural specialists such

as anthropologists, historians, researchers, curators have also played a huge role in the preservation of indigenous knowledge. However, they have also been guilty of undermining the rights and interests of indigenous people with their own cultural heritage and practices. Due to the impact of colonisation on indigenous cultures and the establishment of technologies, such as computers and the World Wide Web, indigenous knowledge is more vulnerable to misappropriation and misuse.

The qualities that make indigenous knowledge fundamentally different from other knowledge systems (i.e. a mass body of knowledge that is accumulated over many generation) makes it particular vulnerable in a digital context. This particular knowledge is distinctive due to the nature of that system, such as its knowledge systems, technologies, know-how-skills, practices and beliefs, although no matter where in the world they all have two similarities in common, these being the connection to nature and the environment and the spirituality element. One quality of indigenous knowledge is its history and creativity when dealing with cultural sensitive material. For this reason, indigenous peoples have a right over whether, how and on what terms elements of their intangible and tangible cultural heritage are studied, recorded, re-used and represented by researchers, museums, commercial interests and others (Skrydstrup, 2006)

The *Aboriginal and Torres Strait Islander Data Archive* (ATSIDA) is a specialised research data management facility for Australian Indigenous research data, managed by the University of Technology of Sydney library (Byrne, Gardiner, McDonald, & Thorpe, 2011). The data ranges from linguistic, ethnographic, health, family, housing, musicological, community and other sources of information (Byrne, et al., 2011). Thus, the data includes a range of sensitive and sacred material. There has been an increasing interest on indigenous research, particularly the use and dissemination through new mediums such as digital, as a space for indigenous peoples to regain control and re-establish themselves. However, this space is further complicated because of the complications associated with the openness and vulnerability of indigenous knowledge. As a result of the impact of colonisation, indigenous knowledge and indigenous peoples have struggled to operate within their own environments, and

non-indigenous people have had little control over the collection, use and dissemination of their knowledge.

Byrne et al. suggest ways of resolving ethical challenges for researchers when researching indigenous Australian data. It focuses on five key questions that archivists face regarding preservation, storing and availability of indigenous knowledge. These questions are:

- Who has authority to deposit datasets?
- How should they be described?
- Who can authorise access and reuse?
- How should the perspectives add rights of data researcher and knowledge owner be informed?
- Should the subjects of the research data be informed of the existence of the record, and consulted about its use?

Based on these questions, the ATSIDA considers a number of issues regarding research on Australian and Tores Strait Islander cultures. The ATSIDA recognises respect as an integral part of researching Australian and Torres Strait Islander cultures as outlined in the following:

- The respect for Aboriginal and Torres Strait Islander people & culture;
- Aboriginal and Torres Strait Islander people are involved in the decision-making about research data management in the data archive;
- Respect is also shown towards the rights of and interests of Aboriginal and Torres Strait Islander people and researchers (Byrne, et al., 2011).

Trust is also recognised by the ATSIDA as an import factor for researchers to consider:

- Datasets are preserved in a secure and trusted data archive;
- Strong reciprocal relationships are made with Aboriginal and Torres Strait Islander people, communities and collecting institutions;

- Datasets deposited to ATSIDA are managed according to cultural protocols;
- The moral rights of the original researcher will be maintained as per the interest of the Australian Copyright Act, specifically (Byrne, et al., 2011).

The ATSIDA also consults in an appropriate manner with relevant indigenous communities to ensure practices recognise and respect indigenous practices and laws (Byrne, et al., 2011, p. 3). ATSIDA commits to facilitating repatriation in terms of which the information belongs or relates to. This is shown through returning cultural objects and information whether obtained legally or not. It allows indigenous communities to revitalise cultural practices, reviving their historical knowledge and the opportunity to add to them, correct them or amplify them.

Thus, because of the nature of indigenous knowledge, researchers feel an obligation to serve their informants (indigenous communities) correctly, to lighten cultural constraints. Within these questions are solutions suggested by Byrne et al. (2011, p. 3), which are expressed through principles, aligned with the World Intellectual Property Organisation Committee's general guiding principles. The principles can relate to ethical considerations, which is to ensure provisions concerning protection are equitable, balanced, effective and consistent (Byrne, et al., 2011, p. 3)

- Principle of responsiveness to the needs and expectations of traditional knowledge holders;
- Principle of recognition of rights;
- Principle of respect for customary use and transmission of traditional knowledge; and
- Principle of providing assistance to address the needs of traditional knowledge holders.

Stevenson and Callaghan (2008) report on a project conducted by the New Zealand Electronic Text Centre to digitise Horatio Gordon Robley's '*Moko; or Maori Tattooing*'. Stevenson and Callaghan raise three key issues regarding the

digitisation of Māori based material: ownership, control and access, and consultation (2008, p. 1). The issues are addressed utilising Māori concepts (*Te Ao Marama*):

- *Rangatiratanga* and *kaitiakitanga*
- *Mana* and *putanga*
- *Kōrerorero whānui*

Ownership, Rangatiratanga and kaitiakitanga: The Western system recognises ownership as "the fact or state of being an owner; proprietorship, dominion; legal right of possession" (Stevenson & Callaghan, 2008, p. 2). Indigenous peoples view this as collective ownership; *rangatiratanga* and *kaitiakitanga* being its nearest concepts. *Rangatiratanga* in this context refers to shared control, authority, responsibility, and collective sovereignty. *Kaitiakitanga* refers to guardianship or preservation. This relates to the responsibility to protect what is intrinsically theirs. Despite certain Māori material being held within museums, libraries and archives, morally the ownership of this material still remains with its original sources and wider community. *Ownership, rangatiratanga* and *kaitiakitanga* considers the need for original sources and communities to be active participants in the authority of Māori material. It considers the importance of what is morally right recognising Māori as collective owners of knowledge.

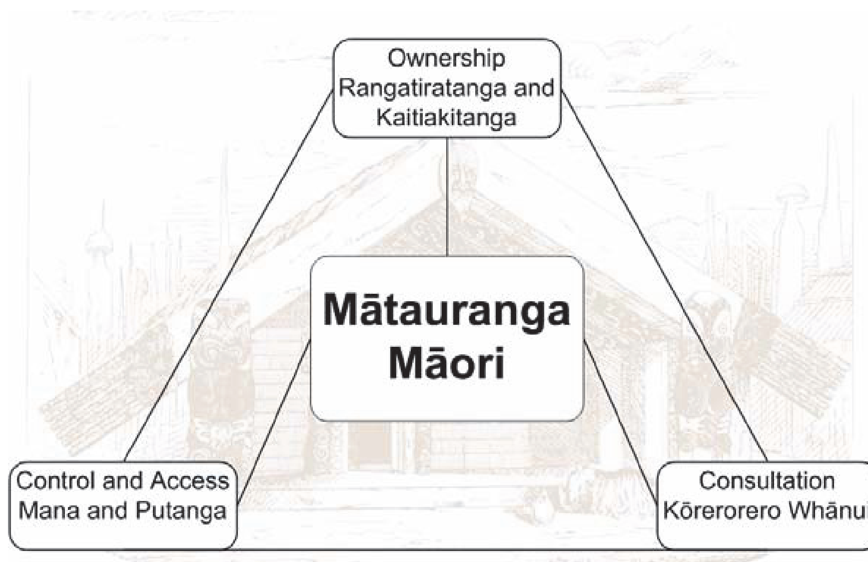
Control and access, Mana and *putanga:* considers the issue of open access to digitised *Mātauranga Māori* material. Digitising all *Mātauranga Māori* is not always appropriate because of misuse of knowledge, lack of compensation and a lack of control of how the material will be represented and accessed. The term *mana* refers to control and exercising that control over an object or knowledge and having the authority to do so (Stevenson & Callaghan, 2008, p. 5). *Putanga* relates to "various forms including provision of context, stipulation of terms and conditions of use, access and restriction or suppression" (p. 5). *Control and access, Mana and putanga* also acknowledge the advantage of digitisation, creating an environment for indigenous peoples to communicate and disseminate knowledge as new ways of communicating. Overall, the benefits of digitisation are widely known. However, indigenous peoples recognise the affects digitisation

can have on their cultural heritage. Information repositories such as museums, libraries and archives follow an open access system. Thus, indigenous peoples have considered what information is suitable to digitise for access.

Consultation, Kōrerorero whānui: recognises the important role *kaitiaki* have regarding their cultural heritage. Their role informs what is appropriate on access and the representation of the material. Consultation in this context is based on a process including "proposing, presenting, listening, considering and deciding" (Stevenson & Callaghan, 2008, p. 6). Consultation requires relationship building and relationship maintenance. Relationship building is a collaborative process between Māori and information institutions on various issues regarding the digitisation of Māori material. It should encourage institutions to consult regularly with Māori as a form of guidance. Whether it is agreed or disagreed between both parties to digitise or not to digitise, the consultation process is a worthwhile process. If it is agreed to digitise parts of Māori material, the remaining *taonga* are still retained by the institutions, and consultation must occur if further projects are to be digitised.

The issues regarding the digitisation of *Mātauranga Māori* were represented diagrammatically by Stevenson and Callaghan (see *Figure 4.2* below):

Figure 4.2: Issues surrounding the digitisation of Mātauranga Māori from Stevenson & Callaghan (2008, p. 3)



The New Zealand Electronic Text Centre undertook these considerations as guidelines for the digitisation of the *Moko: or Moko Tattoing* Collection. In particular, it was agreed by the Centre that the project was not possible without consulting with Māori. The nature of the Collection included *Mokomokai* (smoked heads) and other material that was regarded sensitive. The consultation process included a broad scope of communities, potential user groups, librarians, public and *Tā moko* artists. These consultants were scoped on their opinions about digitising the Collection and issues on access or restriction. It was decided that the Collection could be digitised, but there needed to be some level of restriction on certain visual material. Participants agreed that the digitisation of certain images of *tīpuna* should not be undertaken.

4.2.1.3 Ethics of indigenous ownership and intellectual property

The ethics of indigenous ownership and intellectual property (IP) is an extremely complex process. The ownership and governance over their cultural material is a major concern for indigenous peoples (Waitangi Tribunal, 2011a, 2011b). Indigenous people are commonly absent as legal owners or right holders, since the periods of colonisation, specifically in Australia and Aotearoa / New Zealand. Furthermore, this concern raises consequences about who has the ability to control and determine how indigenous knowledge is shared, both between indigenous people and the non-indigenous community (Hirtle, Hudson, & Kenyon, 2009).

Globally and locally, the issue of indigenous ownership/ IP rights continues to develop in all forms of legal documentation. IP and the Western law differ in interpretation regarding IP rights. IP property rights within the Western system, refers to rights of guaranteeing private ownership regarding the creations and ideas of the human mind while encouraging inventiveness and innovation (Marinova & Raven, 2006, p. 1). Considering this Western interpretation of intellectual property, indigenous cultures acknowledge all aspects of their culture to be valuable. In particular, these valuable treasures include both tangible and intangible aspects. Cultural and IP rights refer to the reclaiming of indigenous cultures on both tangible and intangible treasures pertaining to their culture. These include cultural objects, and expand towards knowledge on land such as healing properties and knowledge on cultural symbols or designs (Waitangi Tribunal,

2011a, 2011b). However, as explained in *Cultural and Intellectual Property Rights*: *Economics, Politics & Colonisation* (1997), IP law does not acknowledge customary indigenous knowledge or indigenous ownership. It argues that “they do not regard existent Indigenous knowledge as being an *intellectual property* and deserving of protection, rather they consider such knowledge as 'common' and define human intervention based on what non-Indigenous peoples 'add' to what has existed for generations” (Waitangi Tribunal, 2011b, p. 8).

IP in this context includes creations and ideas include symbols, designs, works of art, *taonga* and inventive activities (Waitangi Tribunal, 2011b, p. 31). Therefore, IP relates to the rights over the use of the creations and the expressions reflected from their physical concepts (Waitangi Tribunal, 2011b, p. 31). As argued for in the *WAI262* claim (a report into claims concerning law and policy affecting Māori culture and identity), IP rights were intended to acknowledge inventiveness and innovation within science, technology and art (Waitangi Tribunal, 2011b, p. 34), while supporting creators to widely disseminate their knowledge to the wider community (Waitangi Tribunal, 2011b, p. 31). Thus, the creator has the opportunity to receive limited exclusive rights for a period of time in order for them to receive the benefits and kudos from these creations. Currently, IP rights are complicated due to its various systems such as, for example, copyright, database, protection, design, trademark, geographical indications (Waitangi Tribunal, 2011b).

Indigenous peoples have an intrinsic connection and relationship with their cultural heritage and how they collectively operate as a community. Therefore, indigenous cultural and IP rights are socially based, thus all aspects of the culture is collectively owned (Janke, 1999). This social organisational principle incorporates indigenous laws and cultural responsibilities in order to protect and sustain their cultural knowledge (Janke, 1999). With this perspective in mind, certain knowledge is held and maintained by a custodian who may be an individual or group. This relationship between custodians and cultural knowledge/ heritage protects the integrity of that particular knowledge and ensures its dissemination is appropriately passed down to future generations.

For Māori, the concept of collective ownership incorporates both *rangatiratanga* and *kaitiaki* (Stevenson & Callaghan, 2007, p. 3). *Kaitiakitanga* can be regarded as "guardianship or preservation – with rangatiratanga or ownership comes a responsibility to protect that which belongs" (Stevenson & Callaghan, 2007, p. 3). The difference between ownership and *kaitiakitanga* is that *kaitiakitanga* focuses on its obligations and its relationships, rather than the rights of human owners. *Rangatiratanga* also refers to sovereignty and self-governance as argued for in Treaty of Waitangi. Over the past thirty years, Māori have been using the Treaty of Waitangi as a means to reclaim cultural and intellectual property rights and cultural heritage (see, for example, Waitangi Tribunal, 1986, 1990, 2011a, 2011b).

International groups such as United Nations have established agreements such as the *Declaration on the Rights of Indigenous Peoples,* recognising the important role indigenous people hold to protect and maintain their cultural heritage (United Nations, 2008). It reflects common issues according to most indigenous groups and stands as an emerging framework to recognise the rights of indigenous peoples (Norchi, 2000, p. 7). In comparison to the Treaty of Waitangi, the *Declaration on the Rights of Indigenous Peoples* identifies the importance of self-governance and the right to maintain cultural heritage: "Indigenous peoples have the right to own, develop, control and use the lands and territories, including the total environment of the lands, air, waters, coastal seas, sea-ice, flora and fauna and other resources which they have traditionally owned or otherwise occupied or used". Māori have been actively involved in the processes of finding ways to protect their cultural heritage and establish agreements to be heard nationally and internationally. Locally, the *Mataatua Declaration of Cultural and Intellectual Property Rights of Indigenous Peoples* has been a clear statement by Māori recognising the cultural and intellectual property rights of indigenous peoples (Mātaatua Declaration, 1993).

4.3 Ethics of digitisation: A discussion

In the previous sections, a number of examples to illustrate ethics in practice, ethical decision-making and building relationships with indigenous peoples were presented. The '*Values and Ethics: Guidelines for Ethical Conduct in Aboriginal*

and Torres Strait Islander Health Research' (2003), contained six values of reciprocity, respect, equality, responsibility, survival and protection, and spirit and integrity was discussed. It highlighted a conceptual framework of ethical values with the value of 'spirit and integrity' encompassing the other values in the past, present and future. It also noted the need to consult and engage community participation throughout the research process.

The *Guidelines for Ethical Research in Australian Indigenous studies* (2011) was developed as a guide to inform the conduct of research primarily undertaken by AIATSIS researchers. These guidelines have been widely adopted as an Australian standard consisting of fourteen principles grounded under five categories of: rights, respect and recognition; negotiation, consultation, agreement and mutual understanding; participation, collaboration and partnership; benefits, outcomes and giving back; and managing research: use, storage and access, and reporting and compliance.

The central focus of '*The Future of Rongoa Māori: Wellbeing and Sustainability, A Report for Te Kete Hauora'* (2008), is the maintenance and the continued sustainability and future of *rongoa Māori* and its associated healing practices. It highlighted the importance of research, based on the principles of *Kaupapa Māori*, as a means to uphold the integrity and effectiveness of the *Mātauranga Māori*. What emerged from the consultation and workshops is the importance of cultural authenticity involving *wānanga*, allowing the continuation of discussion on various issues, and the participation of *kaumātua* at every level to help provide guidance and oversee the whole management process. The true value of these considerations is that it creates a collaborative process involving partnership, participation, communication, relationships, knowledge and dissemination.

'He Matatika Māori: Māori and Ethical Review in Health Research' (Hudson, 2004), examines how responsive to Māori, are systems of ethical review in Aotearoa / New Zealand and how *tikanga Māori* can inform Māori research ethics. The ethics-based *tikanga* recognises that there are principles and protocols to be followed which ensures for the continuation of Māori values and remain consistent with the *mātauranga* from which they are derived. These ethic-based

tikanga are: *whanaungatanga*; *manaakitanga*; *kaitiakitanga*; *mana*; *wairuatanga*; and *kotahitanga*. Hudson explains that Māori ethics are concerned with protecting Māori interests and that Māori have full control over activities that affect them and their developments.

Within these ethical concerns, he identifies four key themes that are essential for ethical research practice: *respect*; *control*; *researcher's ethics*; and *accountability*. The collective approach enables Māori values and concepts to be acknowledged and maintained. These are expressed through eight concepts described by Hudson: respect for persons: *manaaki; ngākau mahaki; te mana me te whakaae*; informed consent: *ko te whakaaetahi*; privacy and confidentiality: *kōrero muna, ka noho tapu ngā kōrero*; validity of research proposal: *ko te whakamana it e tono o te rangahau tika*; minimisation of harm: *kia aroha ki te tangata, te aroha ki te whānau*; justice: *kia whai utu, kia tika, kia pono*; cultural and social responsibility; and compensation: *kia whai koha*.

The subject of ethics in a digital environment is a growing area of concern. Mutula (2011) considered *trust* and *trust building* as important aspects in a digital environment. Trust in the context of the digital environment involves privacy, information protection, confidentiality, information security, accuracy, choice, redress, access, consistency, appropriateness, authentic, affordability, efficiency, effectiveness, mobility and interaction. When considering information ethics (IE), a number of common issues arise in interactions between human beings and information, specifically with its creation, organisation, dissemination, and use, and with information communication technologies (ICTs), and information systems. IE also relates to the transparency, ownership, and integrity of intellectual property, indigenous knowledge and other cultural issues (Carbo & Smith, 2008).

Britz's (2008) argues for three principles and seven categories of justice in a digital environment. The first principle is based on the respect for the humanity of people, and the wellbeing of humans as a priority. The second involves the use of fair application because all people are different, societies are unequal and contexts and situations differ from one another. The third principle recognises that all

people are of equal value. The seven categories of justice which are based on the three principles include: justice as recognition; justice as reciprocity; justice as participation; justice as enablement; justice as distribution; justice as contribution; and justice as retribution.

Byrne et al. suggest a range of ways to resolve ethical challenges for researchers when researching indigenous information. It focuses on five key questions that archivists face regarding preservation, storing and availability of indigenous knowledge. These questions are:

- Who has authority to deposit datasets?
- How should they be described?
- Who can authorise access and reuse?
- How should the perspectives add rights of data researcher and knowledge owner be informed?
- Should the subjects of the research data be informed of the existence of the record, and consulted about its use?

Stevenson and Callaghan (2008) raise three key issues regarding the digitisation of Māori based material: ownership, control and access, and consultation. These issues are addressed utilising Māori concepts (*Te Ao Marama*): *Rangatiratanga* and *kaitiakitanga*; *Mana* and *putanga*; and *Kōrerorero whānui*. In applying these principles as guidelines for the digitisation of *Mātauranga Māori*, they actively consulted with Māori throughout the entire process. The consultation process included a broad scope of communities, potential user groups, librarians, public and artists.

The ethics of indigenous ownership and intellectual property is extremely complex. Globally and locally, the issue of indigenous ownership/ IP rights continues to develop in all forms of legal documentation under a Western system. Cultural and IP rights refer to the reclaiming of indigenous cultures on both tangible and intangible treasures pertaining to their culture. However, current IP law does not acknowledge customary indigenous knowledge or indigenous

ownership. Indigenous peoples have an intrinsic connection and relationship with their cultural heritage and how they collectively operate as a community. Therefore, indigenous cultural and IP rights are socially based. For Māori, the concept of collective ownership incorporates both *rangatiratanga* and *kaitiaki* (Stevenson & Callaghan, 2007, p. 3).

Tikanga Māori, when applied to the digitisation process, has the ability to address ethical issues by acknowledging Māori cultural values through a Māori philosophical view. In the section that follows, *Kaupapa Māori* techniques will be discussed as a conceptual space to develop ethical processes, consider possible solutions and shape a set of guidelines for the digitisation of *Mātauranga Māori*.

4.4 *Kaupapa Māori*

Kaupapa Māori, like *Mātauranga Māori*, is a body of knowledge created through experiences and views of *Te Ao Māori*, enabling Māori to understand and apply this knowledge into reality. Over the last few decades, *Kaupapa Māori* initiatives have developed across a number of sectors as a significant aspect for Māori development (Mane, 2009, p. 1). These initiatives have been led by Māori, incorporating "Maori values, knowledge, thinking, language, cultural protocols and views" (Mane, 2009, p. 1) which are the base for *Kaupapa Māori*. It developed when a considerable amount of Māori began to acquire academic roles and has been important within Education as a *Kaupapa Māori* research approach (G. M. Stewart, 2007, p. 28).

Kaupapa Māori has been influential to indigenous peoples "because it approaches from culturally specific epistemologies, rather than from approaches of Western origin" (Mane, 2009, p. 1). *Kaupapa Māori* draws upon *tikanga Māori*, Māori cultural values, practices and views of the world (Mane, 2009, p. 2). The value of *Kaupapa Māori* is its distinctive Māori way of how Māori think, understand, interpret and interact with the world (Nepe, 1992, p. 15). Over the last few decades *Kaupapa Māori* has emerged as part of the Māori 'renaissance' (Bishop, 1996, p. 104) enabling Māori to regain self-determination and the search to revitalise *te reo Māori* and *tikanga Māori* as part of a living culture (Stewart, 2007, p. 28). It also emerged as an alternative research paradigm out of frustration

on the Western paradigm which "privileged Western ways of knowing, while denying the validity for Maori of Maori knowledge, language and culture" (L. T. Smith, 1999, p. 183). Māori were disappointed by their experiences of being researched by non-Māori and the methods used by non-Māori (Walker, Eketone, & Gibbs, 2006, p. 3). As McNicholas and Barrett note (2005, p. 399)

> Kaupapa Maori research or Maori-centred research is a form of methodology associated with the liberatory intent of some Maori seeking to address embedded oppression, as articulated in their ontology. Kaupapa Maori confirms Maori norms as positive and valid in seeking richer methodologies that take into account their histories and give validity to their own words and forms of knowledge.

The term *kaupapa* is outlined by Mereana Taki (1996, p. 17) who writes:

> Kaupapa is derived from key words and their conceptual bases. Kau is often used to describe the process of 'coming into view or appearing for the first time, to disclose' . . . Papa is used to mean 'ground, foundation, and base'. Together kaupapa encapsulates these and a basic foundation of it is ground, rules, customs, the right way of doing things.

Tuakana Nepe (1992, p. 15) discusses *kaupapa Māori* as:

> the 'conceptualisation of Māori knowledge' that has been developed through oral tradition. It is the process by which Māori mind receives, internalises, differentiates, and formulates ideas and knowledge exclusively through te reo Māori. Kaupapa Māori is esoteric and tuturu Māori. It is knowledge that validates a Māori world view and is not only Māori owned but also Māori controlled.

The challenge for Māori was regaining control over Māori knowledge and the potential to legitimise Māori knowledge by being heard through the Māori lens. The ability for Māori to take control on the value of research was described by Smith (1999, p. 183) as a way to "retrieve some space" for more Māori

participation in research and applying approaches that are relevant to Māori. *Kaupapa Māori* research is research by Māori, for Māori and with Māori (L. T. Smith, 1999, p. 183) that relates to "being Maori and is associated with Maori philosophy and Maori principles" (L. T. Smith, 1999, p. 185).

Kaupapa Māori research has been regarded in the following ways:

- *Kaupapa Māori* research gives full recognition to Māori cultural values and systems;
- *Kaupapa Māori* research is a strategic position that challenges dominant Pākehā (non-Māori) constructions of research;
- *Kaupapa Māori* research determines the assumptions, values, key ideas, and priorities of research;
- *Kaupapa Māori* research ensures that Māori maintain conceptual, methodological, and interpretive control over research;
- *Kaupapa Māori* research is a philosophy that guides Māori research and ensures that Māori protocol will be followed during research processes (Walker, et al., 2006, p. 4)

Kaupapa Māori is, therefore, the Māori world view which incorporates thinking and understanding as Māori. It is for all Māori and is not owned by any grouping nor can it be defined in such ways that deny Māori people access to its articulation. *Kaupapa Māori* has the potential to transform various circumstances and issues for Māori, where the core *kaupapa* is Māori. It positions Māori as the creator and maintainer so that the way in how Māori view and practice their world is reflected into their everyday lives. Linda Tuhiwai Smith (1999, p. 185) discusses that *Kaupapa Māori* is also localised in critical theory, due to "emancipation and empowerment aims" (Walker, et al., 2006, p. 3). *Kaupapa Māori* theory acts as an intervention for self-determination through legitimising and validating being, acting, and living Māori (Paki, 2007, p. 10). It also creates a space to ensure the survival and revival of Māori language and culture with the right to reclaim autonomy over one's own well-being and lives (Smith, 2004).

Smith (1999, p. 142) argues the implications for indigenous research came from "the imperatives inside the struggles of the 1970s" which indigenous peoples struggled to survive as people, the survival of culture and language and the struggle to "become self-determining" and "take back control of our destinies" (L. T. Smith, 1999, p. 142). Within these imperatives, indigenous peoples have requested the need to reclaim and reconstitute their cultures and languages. Before *Kaupapa Māori* was incorporated as a research methodology, research was "implicated in the production of Western knowledge, in the nature of academic work, in the production of theories which have dehumanized Māori and in practices which have continued to privilege Western ways of knowing" (L. T. Smith, 1999, p. 183).

Smith (1999, pp. 143-161) sets out twenty different projects that have been and currently being pursued by indigenous cultures, although not all projects are recognised as first-hand research, rather some relate to theorising indigenous issues and social science research projects (L. T. Smith, 1999, p. 143). These twenty projects are summarised below.

Claiming:
Indigenous peoples have transformed claiming into an interesting process and a lot of work has gone into developing methodologies that relate to claiming and reclaiming. The formal claims process for indigenous groups has required thorough research and they have been to support claims territories and resources or past injustices that are constructed around selected stories.

Testimonies:
Testimonies cross with claiming because they are a means through which oral evidence is presented to a particular audience. Indigenous testimonies involve talking about a painful event or series of events that interests indigenous peoples because of its context, formality and immediacy.

Storytelling:
Storytelling is an integral part of indigenous research. Whether it is a story, oral histories and perspectives from elders, they contribute to a collective story in

which every indigenous person has a place. Stories are a way of passing down beliefs and values of a culture, hoping that future generations will maintain those stories to pass down to further generations. Storytelling focuses on discussion and conversations amongst indigenous peoples, to indigenous peoples and for indigenous peoples.

Celebrating survival:

Celebrating survival as an approach recognizes the success of indigenous peoples on retaining cultural and spiritual values and authenticity. It also includes the collections of elders through stories and is a natural outcome of spiritual sharing. It is both an individual and collective process that celebrates the journey and life that each individual takes.

Remembering:

Remembering in this sense relates to the remembering of a painful past and the responses of that pain. This form of remembering includes not just about colonisation but what being dehumanised meant for indigenous peoples and their cultural practices.

Indigenizing:

Indigenizing has two aspects. The first project involves non-indigenous activists and intellectuals. The second project involves more of an indigenous project. The term centre's a politics of indigenous identity and indigenous cultural action.

Intervening:

Intervening takes action research, which means the process of being proactive and being interested in change. Intervening projects are usually based on making structural and cultural changes. It is useful when faced with crisis conditions.

Revitalizing:

Indigenous knowledge, languages, arts and cultural practices have been in a state of crisis. Revitalisation has been implemented as an initiative to reanimate languages within education, broadcasting, publishing and community-based programmes.

Connecting:

Connectedness positions individuals in sets of relationship with other people and with the environment. Indigenous creation stories link people through genealogy to land, animals, birds and other places within the universe. Connecting also involves connecting people to their traditional lands through the restoration of specific rituals. Researchers, government and social agencies and educators need to ensure that their activities connect in humanising ways of indigenous peoples.

Reading:

The new reading programme is motivated by a drive to establish and support the need of what has informed both internal colonialism and new forms of colonisation. In a Aotearoa / New Zealand context through previous history, critical re-reading of western history and indigenous presence in the making of that history has taken on a different impetus to what was once a forced school curriculum designed to assimilate indigenous children.

Writing:

Writing has now become the norm for Māori and the activity of writing has produced the related activity of publishing. Māori newspapers which were once quite common have been revived as different organisations and tribes seek to provide better information than what is available in the mainstream media.

Representing:

The representing project spans both the notion of representation as a political concept and representation as a form of voice and expression. Representation of indigenous peoples by indigenous peoples is about countering the dominant society's image of indigenous peoples, their lifestyles and beliefs systems. It tries to capture the complexities of being indigenous.

Gendering:

Colonisation is recognised as having had a destructive effect on indigenous gender relations, which reached out across all spheres of indigenous societies. Indigenous women would argue that their traditional roles included full participation in many aspects of political decision-making. A key issue for

indigenous women in any challenge of contemporary indigenous politics is the restoration to women of what are seen as their traditional roles, rights and responsibilities.

Envisioning:

One of the strategies that indigenous peoples have employed effectively to bind people together politically is a strategy, which asks that people imagine a future that they rise above present day situations, dream a new dream and set a new vision. The power of indigenous peoples to change their own lives and set new directions speaks to the politics of resistance.

Reframing:

Reframing is about taking much greater control over the ways in which indigenous issues and social problems are discussed and handled. Many government and social sectors have failed to see many indigenous social problems as being related to any sort of history. They framed indigenous issues in the 'indigenous problem'. The project of reframing is related to defining the problem or issue and determining how best to solve that problem.

Restoring:

Indigenous peoples across the world have the highest rate of imprisonment, suicide and alcoholism. The restoring of well-being, spirituality, emotionally, physically and mentally has involved social workers and health workers in a range of initiatives. Restoring is a project, which is conceived as a holistic approach to problem solving. Restorative programmes are based on healing not punishing and is holistic in terms of the emotional, spiritual and physical nexus and holistic in terms of the individual and the collective, the political and the cultural.

Returning:

Just like testimonies, returning also intersects with claiming. It involves the returning of lands, rivers, mountains, and *taonga* to their indigenous owners. It involves the repatriation of artefacts, remains and other cultural materials stolen or removed inappropriately.

Democratizing:

Democratizing in indigenous terms is a process of extending participation outwards through reinstating indigenous principles of collectivity and public debate.

Networking:

Networking has become an efficient medium for stimulating information flows, educating people quickly about issues and creating extensive international talking circles. Building networks is about building knowledge and data bases, which are based on the principles of relationships and connections. Networking by indigenous peoples is a form of resistance. The project of networking is about process and is a process, which indigenous peoples have used effectively to build relationships and disseminate knowledge and information.

Naming:

Naming as a project of *Māori* people can be seen in the struggles over the geographic names of some of Aotearoa / New Zealand's mountains and significant sites, which are renamed after British people. Naming can also be seen in the naming of children. Indigenous names carried histories of people, places and events. Naming is about retaining as much control over meanings as possible. By naming the world people name their realties.

Protecting:

Protecting is multi-faceted. It involves protecting people, communities, languages, customs and beliefs, art and ideas, natural resources and other things indigenous peoples produce. The need to protect a way of life, a language and the right to make our own history is a deep need linked to the survival of indigenous people.

Creating:

The project of creating is about transcending the basic survival mode through using a resource or capability, which every indigenous community has retained throughout colonisation that is the ability to create and be creative. Imagination enables people to rise above their own circumstances, to dream new visions and to

hold onto the old ones. It fosters inventions and discoveries; it facilitates simple improvements to people's lives and uplifts the spirits of people.

Negotiating:
Negotiating is about thinking and acting strategically. It is about recognising and working towards long-term goals. Negotiations are also about respect, self-respect and respect for the opposition. Indigenous rules of negotiations usually contain both rituals of respect and protocols for discussion.

Discovering:
The project of discovery is about discovering western science and technology and making science work for indigenous development. There are huge debates within the scientific community about the nature of science and how it ought to be taught. This debate is over the notion of constructivism, and a concern the extent to which knowledge is socially constructed or exists 'out there' as a body of knowledge which students learn.

Sharing:
The final project is about sharing knowledge between indigenous people, around networks and across the world of indigenous peoples. Sharing contains views about knowledge being a collective benefit and knowledge being a form of resistance. Sharing is also related to the failure of education systems to educated indigenous peoples adequately and appropriately. It is a form of oral literacy, which connects with the story telling, and formal occasions of many aspects of indigenous life.

Operating within a *Kaupapa Māori* framework, involves a research process that considers *Kaupapa Māori* ethics. Smith (1999, p. 120) identifies seven Māori cultural values that help guide *Kaupapa Māori* research. These include:

- *Aroha ki te tangata* (respect for people)
- *He kanohi kitea* (the seen face, present yourself to people face to face)
- *Titiro, whakarongo…kōrero* (look, listen…speak)
- *Manaaki ki te tangata* (share and host people, be generous)

- *Kia tūpato* (be cautious)
- *Kaua e takahia te mana o te tangata* (do not trample over the *mana* of people)
- *Kia mahaki* (don't flaunt your knowledge)

In exploring the ethical implications of the digitisation and dissemination of *Mātauranga Māori*, a range of *Kaupapa Māori* techniques will be used. *Kaupapa Māori*, in this context, will provide the space to recognise ethical considerations on the digitisation of *Mātauranga Māori* and shaping a set of guidelines as an ethical process.

4.5 Conclusion

This chapter considered the ethical implications of digitising Māori material. It reviewed a number of examples to illustrate ethics in practice, ethical decision-making and building relationships with indigenous peoples. The ethics of indigenous ownership and intellectual property was discussed and *Kaupapa Māori* techniques were investigated as a conceptual space to develop ethical processes for the digitisation of *Mātauranga Māori*. The following chapter (*Chapter 5*), the *tikanga* that was developed for the archiving, cataloguing, physical layout and conservation of the Pei te Hurinui Jones collection is presented.

Chapter 5

The Pei te Hurinui Jones Collection: Developing *tikanga* at the University of Waikato

5.1 Introduction

The purpose of this chapter is twofold. The first is to discuss the development of *tikanga* when undertaking the negotiating, archiving, cataloguing, physical layout and conservation of the Pei te Hurinui Jones collection. The second is to provide the context for the following chapter (*Chapter 6*) which reports on a research project to research, collate and develop ethical processes and appropriately display, in a digital format, the manuscripts, works and collected *taonga* of Dr. Pei te Hurinui Jones. This chapter begins with a brief biographical sketch of Pei te Hurinui Jones (see *5.2*), including his early years (see *5.2.1*), his early career and sporting achievements (see *5.2.2*), his involvement with the *Kīngitanga* (Māori King movement) (see *5.2.3*), and the many published and unpublished works he completed during his life (see *5.2.4*). There follows a description of the Pei te Hurinui Jones' collections (see *5.3*), including the University of Waikato's collection (see *5.3.1*), the processes that were undertaken during the initial negotiation stages (see *5.3.2*), how *tikanga* was applied to the archiving, cataloguing, physical layout and conservation of the collection (see *5.3.3*), and the drafting and development of the Deed of Gift under the principle of *takoha* (see *5.3.4*). This chapter concludes with a discussion on its unveiling and the subsequent upgrade of *Mahi Māreikura* (the room dedicated to the work Pei te Hurinui Jones).

5.2 Dr Pei te Hurunui Jones: A brief biographical sketch

Dr. Pei te Hurinui Jones (JP, DHons, OBE), was a noted Māori scholar and advisor to the *Kīngitanga*, and a respected leader in the revival and retention of the Māori language, cultural knowledge and heritage in the 20th century.[6]

[6] The primary sources for this brief bibliographical section on Pei te Hurinui Jones were Baksh, 1991; Biggs, 2005; Hurst, 1996; Jones, 1982; Jones, et al., 2004; Whaanga and Hedley, 2006.

Figure 5.1: Dr. Pei te Hurunui Jones

Photo courtesy of Pei Jones' Whānau - Pei te Hurinui Jones Collection (University of Waikato)

Pei te Hurinui was the son of Daniel Lewis, a European storekeeper, and Pare Te Kōrae Poutama, daughter of Poutama II and Paretuaroa of Ngāti Maniapoto, born on 9th September 1898 on the Eastern Coast of the Coromandel Peninsula. At the site of the Poro-o-tarao tunnel in the King Country during the construction of the main trunk railway line, Daniel Lewis with his two brothers Samuel and Hyman operated a store, which Pare Te Kōrae's eldest son, Michael Rotohiko was born in 1895. Pare Te Kōrae also bore two daughters, Julia and Lena, and a second son Pehi (Pei) to Daniel Lewis. 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. They had five children who later took on their stepfather's surname.

5.2.1 Early Years

Pei's childhood years with his grand-uncle Te Hurinui Te Wano, were lived at Te Kawa Kawa, now called Ongarue, approximately 16 miles north of Taumarunui. As an infant Pei was adopted by his mother's grand-uncle, Te Hurinui Te Wano, who had a sincere effect on him. It was during this time that he was introduced into the lore and Māori 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). The involvement of Pei within traditional rituals established his devotion to his Māori heritage and *Mātauranga Māori*. Pei would later recall the influence of his *koroua* (grandfather/ elderly man) (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.

During Pei's childhood with his *koroua* Te Hurinui Te Wano, Pei attended Ongarue Primary School from the age of seven. However, his formal schooling was inconsistent, due to his accompanying his *koroua* to many tribal gatherings and conferences with elders. Regardless of Pei's irregular schooling, he was soon influenced by the Ongarue school teacher, Arthur Langdon, an Englishman with a love of Shakespeare and a firm grasp of grammar (Hurst, 1996). 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 two years there, he returned to Taumarunui to a newly formed Presbyterian secondary school and as a result of this change he missed sitting his admission to further study and the doors for University were closed for the young scholar.

5.2.2 Early career and sporting achievements

Pei occupied many pivotal roles during his extremely busy life. He left Taumaranui in 1920, initially working as an interpreter at the Native Department in Wanganui. In 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). During a meeting at Te Kuiti discussing a rating dispute that had risen between Ngāti Maniapoto and a local body, Pei made a considerable impression on Apirana Ngata who 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, Apirana later wrote 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.

Pei became a licensed interpreter and consultant of his brother's business in Hawera, when Michael Rotohiko Jones was appointed private secretary to the native minister in 1940. In 1945, Pei helped set up the Puketapu Incorporation and became the managing secretary for the logging and milling of timber of a 17,620 acre block between Taumarunui and Tokaanu. For eleven years the Māori Business Co-operative milled timber on the Puketapu Block profitably, 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 stood as an independent candidate for Parliament in 1930. However, "[initial] assurances of the support of the Ratana movement were not fulfilled when Haami Tokouru Ratana also stood and 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 (a nominee by Korokī), 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).

5.2.3 The Kīngitanga

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 as an advisor to the family of the Māori King which perhaps was his most important role, which would occupy the majority of his life. The Māori King Movement was established in 1858, operating today as an enduring expression of Māori unity. It continues to uphold enduring ideals, customs, traditions and principles. Its priority is listening to the voice of the people; to support freedom of worship and speech, and to work together so that Māori and Pākehā can live in harmony. It plays an important part in Māori communities and the wider Aotearoa / New Zealand identity. 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 Korokī, and to King Korokī's daughter and successor, Te Arikinui Dame 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". The information and knowledge Pei gathered through his involvement within the King Movement and successors, was based on trust and respect they had towards Pei. At any point when the time was right and what was suitable, Pei had the opportunity to collect specific knowledge in relation to the King Movement. Such knowledge includes: verses and clauses from Māori Kings; Welcomes and invitations of Royal visits; Images of certain events or occasions.

5.2.4 A lifetime of writing

Biggs (2005) observes that despite Pei's modest education he became a prolific writer in Māori and English. Some of his major works are discussed in the following sections.

5.2.4.1 *Ngā Mōteatea*

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). This national treasure is the most comprehensive collection of Māori *waiata* and a unique contribution to New Zealand poetry (Fishpond, 2012). It is a rich resource, offering prime texts in the teaching of the Māori language, literature and tribal history and serves as an inspiration for contemporary composition and performance.

5.2.4.2 King Pōtatau, *Ngā Iwi o Tainui* and *He Tuhi Māreikura*

King Pōtatau (Jones & Polynesian Society, 1959), an account of the life of the first Māori King (King Pōtatau 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). King Pōtatau provides detailed information on the background of the Kingitanga, and tells a story on the first Māori king, Pōtatau Te Wherowhero on significant events from his life around 1775 to his death in 1860. Pei's biography of King Pōtatau Te Wherowhero develops the story through *waiata*, poetry and *whakapapa*, as well as texts and translations in English to make it accessible to both Māori language speakers and non-Māori speakers.

Ngā Iwi o Tainui (Jones, Biggs, & Tainui Māori Trust Board., 2004; Jones, Biggs, & Tainui Māori Trust Board, 1995), a Māori-language version of the history of the Tainui tribes, published posthumously in 1995, consists of 67 chapters of the history, genealogies, songs and chants of the Tainui people. 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)]".

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.

5.2.4.3 Translating the works of Shakespeare

Wanting to share Shakespeare's unique and poetic language with Māori, Pei te Hurinui translated Shakespeare's poetic 16th century English into formal, poetic Māori in 1940s. He translated *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 late 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 Aotearoa / New Zealand. Shakespeare's use of metaphors and similes to convey emotion, are likened to the way that classical Māori language uses literary and metaphoric figures of speech. Te Haumihiata Mason recalls (The Big Idea, 2009, ¶7), "Our great Maori orators, just like Shakespeare, were masters at creating concise turns of phrases that were loaded with imagery and meaning and as such there are many historic love stories to reference relevant language form". Pei had a gift of translating the poetic language of Shakespeare, creating a unique piece as a collaboration of culture and language.

5.2.4.4 Translation of Rubaiyat of Omar Khayyam to Māori

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). Fitzgerald's Rubaiyat of Omar Khayyam was first published in 1859. It has been translated into over seventy different languages to become the most widely known poem in

the world. The philosophy of Rubaiyat seems to have appealed to many people over the years.

5.2.4.5 Articles, reviews, symposia and booklets

Pei contributed numerous articles and reviews on a range of topics to *Te Ao Hou* (Jones, 1955, 1956a, 1956b, 1959a, 1959b, 1959c, 1960a, 1960b, 1960c, 1960d, 1960e, 1961a, 1961c), a bilingual quarterly published by the Māori Affairs Department from 1952-1976, the Journal of the Polynesian Society (Jones, 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.

5.2.4.6 Manuscripts and letters

There were in total 64 boxes of material which were organised and catalogued by Salim Baksh under the following subject areas (Baksh, 1991):

- 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

The manuscripts include samples of Pei's work on various topics. For example, the physical description of the material under the '*Tainui*' subject heading includes loose sheets, manuscripts, typescripts, telegrams, invitation cards, black

and white photographs. The scope and contents of the material includes: Correspondence on the Māori King Movement and to Te Puea on various subjects; A report of the Government Architect on Waitangi Reserve on 11 November 1949; Correspondence and minutes of the Waitangi National Trust Board of 1952-1953 and a report of the annual meeting 1953; Official correspondence and programme on the visit of the H. M. Queen and Duke of Edinburgh for Tūrangawaewae marae on Wednesday 30 of December 1953; Letters on a visit of the Vice President Mr Richard Nixon and Mrs Nixon to Ngāruawāhia (small town in the Waikato region) in 1953 and the Marquesa di Montagliani, Italy in 1957 (Baksh & Hedley, 2003).

Pei's strong interest in *whakapapa* is included in the collection (some dating back to the canoe voyages and the creation of *Te Ao Māori*). It is described as a minute book, foolscap, bound with hardcover. The contents include: notes and *whakapapa* in Māori text, *whakapapa* of *Io* and many other genealogical tables of individuals are included; A genealogical table of Horouta-Taki-timu; Four loose inserts of *whakapapa* of Ngāti Haua and others (Baksh & Hedley, 2003). Other *whakapapa* includes Tainui's genealogy contained on loose sheets, foolscap and quarto, manuscript, original and carbon typescripts. The *whakapapa* information includes Tainui genealogy from Hoturoa, commander of Tainui canoe to Rora. Eponymous ancestor of Ngāti Rora, subtribe. Also, a Tainui-Aotea table of Tai-Huatahi with notes (Baksh & Hedley, 2003).

Various correspondences on the Tainui Māori Trust Board (1946-1948) is included. The physical description notes it as loose sheets, manuscript, original and carbon typescript, mimeographs, printed material and telegrams. The scope of the material includes: A copy of Waikato Maniapoto Settlement Claims Act no. 19 of 1946 on claims relating to the confiscation of Māori lands – the *Waikato* District included; A report on the visit of the Tainui Māori Trust Board to King Korokī, on the first grant of £10,000 by the Government in respect of the confiscation for the ending 31 March 1947 (Baksh & Hedley, 2003).

The material also includes timber production/operations and correspondence (1950-1951). The physical description contains loose sheets, foolscap, manuscript,

and original and carbon typescripts. The information includes: contains a letter of Alf. F. Blackburn dated 22 October 1950 requesting timber for his building and land settlement proposals of Pouakani; Copies of correspondence of Pei Te Hurinui Jones, Pat J. Hura and Mick (Jones) on Puketapu operations (23 January 1951 to 2 March 1951) (Baksh & Hedley, 2003).

5.3 The Pei te Hurinui Jones collections

During his lifetime, Pei te Hurinui Jones had 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" (Whaanga & Hedley, 2006, p. 8). "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. Also included in the Alexander Turnbull Library 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 (small township on the western shores of lake Taupo) Meeting house, a painting of a cottage by Katie Roore and various newspaper collections" (Whaanga & Hedley, 2006, p. 9).

5.3.1 The University of Waikato collection

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, Brian 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" (Whaanga & Hedley, 2006, p. 8). This collection of 64 boxes of material was collected by the late Professor Evelyn Stokes and Jennifer King

(then Chief Librarian) from the Jones' residence at Taupō (Waipahihi). 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.

By 2002, Rangiiria Hedley was approached by Brian Hauāuru Jones, her granduncle, "to discuss the issue of depositing the remainder of his father's collection (including books, photographs, *kākahu* and other *taonga*) with an appropriate institution" (Whaanga & Hedley, 2006, p. 9). This informal discussion was followed by a formal approach "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". The discussion revolved around the "possibility that the remaining collection of Pei te Hurinui Jones' possessions would be deposited with the University of Waikato". From here, 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" (Whaanga & Hedley, 2006, p. 9). Thus, negotiations between the Jones' family, the University of Waikato, SMPD and the University of Waikato Library commenced.

5.3.2 Initial negotiations and processes

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 representatives of SMPD, the University Librarian, the New Zealand Collection Librarian, Waikato Library Māori staff (i.e. the Kaitakawaenga Māori / Māori Liaison Librarian and 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 including 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 (Whaanga & Hedley, 2006, p. 10):

- 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.

Further discussions were held involving Brian Jones, the University of Waikato Library and SMPD 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 (Whaanga & Hedley, 2006, p. 10):

- 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?)

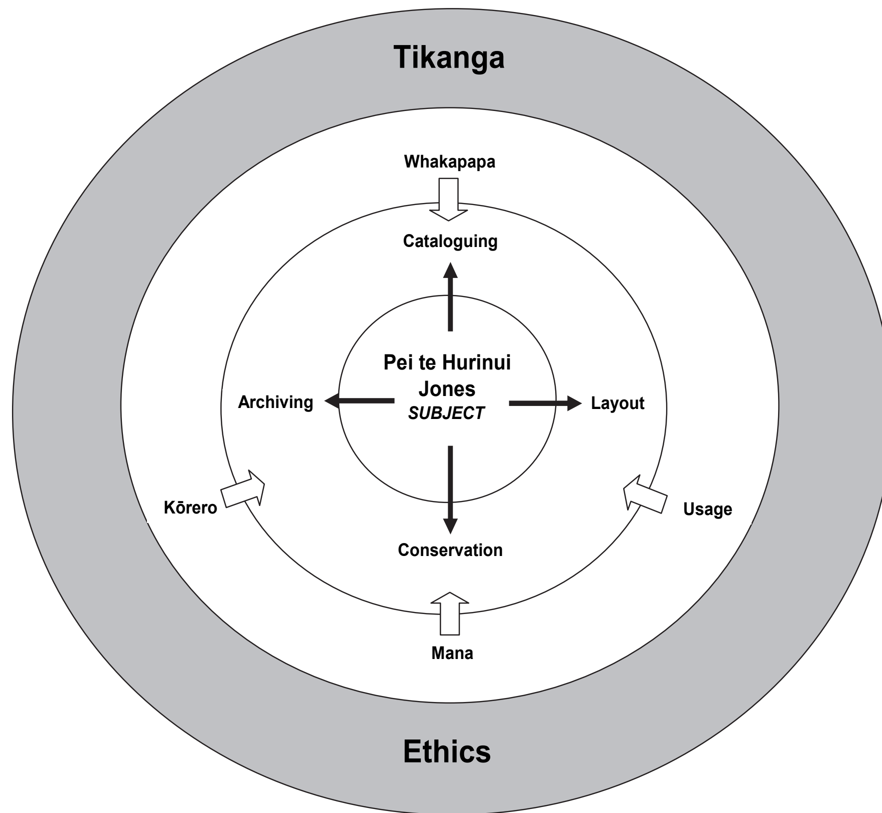
Once the majority of these issues had been satisfactorily addressed, a decision about the uplifting of the final part of the Pei te Hurinui Jones collection was

agreed upon. A small group from the SMPD (Tom Roa, Rangiiria Hedley and Hēmi Whaanga) and the University of Waikato Library (Kathryn Parsons) travelled to Brian Jones' residence in Taupo to collect the remaining books, photographs, *kākahu* and *taonga*, on the 16th June 2003. 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 (Whaanga & Hedley, 2006). 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.

5.3.3 Applying *tikanga*

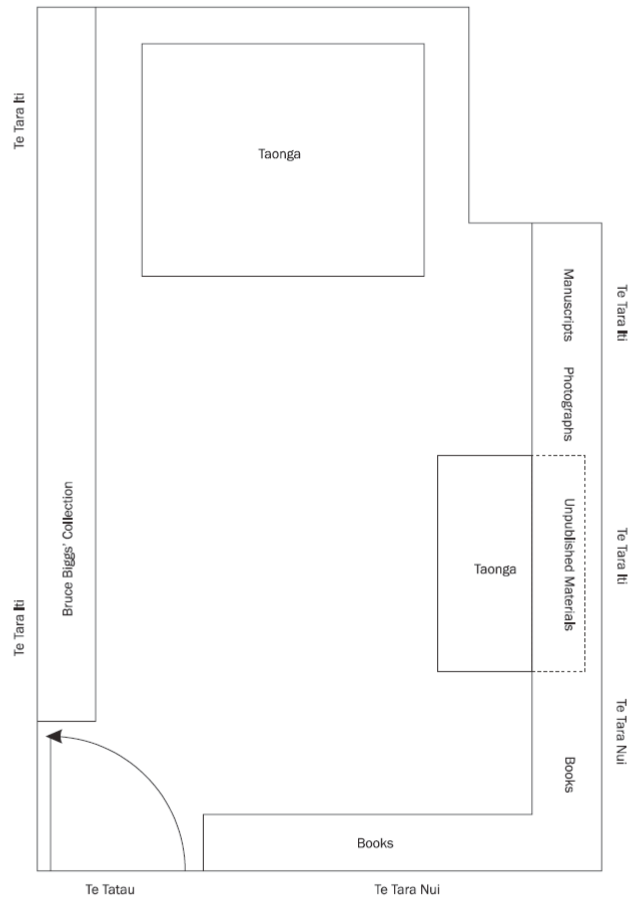
In approaching the archiving, cataloguing, physical layout and conservation of the collection, *tikanga Māori* was applied as an appropriate ethical and procedural practice in relation to the Pei te Hurinui Jones collection. In order "to provide the most appropriate access for family, researchers and 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", *tikanga* was the guiding principle of ethical practices during the decision-making process (Whaanga & Hedley, 2006, p. 12). Hedley and Whaanga "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" during the entire process (2006, p. 13). From here, they then considered each of the *taonga,* "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". Thus, the "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". Moreover, "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" (Whaanga & Hedley, 2006, p. 13) (this organisational principle is presented diagrammatically below in *Figure 5.2* below):

Figure 5.2: Diagrammatical representation of organisational principles



When considering the layout of the room, Hedley and Whaanga 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)" (2006, p. 15) (see *Figure* 5.*3* below for a floor-plan layout of the room):

Figure 5.3: Floor-plan



In discussing this principle, Whaanga and Hedley (2006, p. 16) note that:

> 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.

To house the Pei te Hurinui Jones collection of *taonga,* two lockable four-drawer moisture-cured polyurethane pine units were purchased. 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" (Whaanga & Hedley, 2006, p. 17). For example, the *whakapapa* scrolls and books along with Pei's huia feathers are located in the topmost drawer (see *Figure 5.4* 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" (p. 17).

Figure 5.4: Topmost drawer: Whakapapa scrolls and books and Pei te Hurinui's huia feathers

In the second drawer are Pei's assorted *taonga* (see *Figure 5.5* below). Whaanga and Hedley (2006) note that "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" (p. 18).

Figure 5.5: Second drawer: Wearable Taonga

In the centre of the drawer is a *kapea* which was owned by Hepina Te Miha. To its right is a pendant belonging to King Pōtatau Te Wherowhero (the first Māori

King). To the far left-hand side at the top of the drawer are two of King Tāwhiao's ear pendants. 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. 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). On the right-hand side of the drawer are 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. Beside Pei's OBE medal is 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 (Whaanga & Hedley, 2006, pp. 18-19).

In the third drawer is Pei's assorted weaponry (see *Figure 5.6* below). These weapons are, once again, arranged according to *whakapapa*, relevant *kōrero* (history) and use.

Figure 5.6: Third drawer: Weaponry

In the top left-hand position is the stone club of Tūtetawhā. 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. To the right of Tūtetawhā's stone club 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 are two whale bone *kotiate*. In the five bottom drawers of the unit are the *kākahu,* arranged in terms of use and status (see *Figures 5.7-5.9* below)

Figure 5.7: Fourth drawer: A kākahu huruhuru

Figure 5.8: Fifth and sixth drawers: A kākahu huruhuru and a pihepihe

Figure 5.9: Seventh and eighth drawers: A karure and a korowai

5.3.4 *He takoha*: A custodial gift

In establishing *Mahi Māreikura*, a contractual arrangement based on this specific context was developed which was informed by the specific issues identified during the initial discussions. 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) (Whaanga & Hedley, 2006, p. 25):

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

The team sought "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) . . . . 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" (Whaanga & Hedley, 2006, p. 25). During negotiations Tom Roa, from SMPD, elaborated on various interpretations of exchange from a Māori perspective. He described five general types of exchange (p. 26):

> *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;
> *Riro* – where an object is acquired or obtained;
> *Hoko* – where an object is exchanged, bartered, bought or sold.

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. This is noted in the agreement on the acceptance of *te takoha* by the University where it is states (Whaanga & Hedley, 2006, p. 27):

> *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.)

It adds:

> *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 also addressed and ownership of the material, including copyright ownership remaining with the donor, Brian

Hauāuru Jones. Further clarification on *Takoha Tiaki* (Custodial Gift) is provided (Whaanga & Hedley, 2006, p. 28):

> *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.)

The University also "recognises that the donor retains *mana* over the collection . . . [I]ssues 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" (Whaanga & Hedley, 2006, p. 28). *Tiaki* (Care) (whereby the Library will apply accepted archival theory and practice to the Collection at all times) and *Inihua* (Insurance) (in which the University agrees to provide appropriate and reasonable insurance cover for the Collection) are also covered in the Deed. The final document was prepared by Norris Ward McKinnon as lawyers for the University of Waikato.

5.3.5 Unveiling and renovating *Mahi Māreikura: Huakina! Riariakina! kia hahaina, kia rangahia!*

Mahi Māreikura was unveiled by the late Te Arikinui Dame Te Atairangikaahu, on Monday the 5th July 2004. Approximately 150 people attended, including 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" (Whaanga & Hedley, 2006, p. 28). The motto reflecting its purpose was provided by Meto Hopa from Tainui: *Huakina! Riariakina! kia hahaina, kia rangahia!* (Open! Explore! to grasp (the knowledge that has been taught/ handed down), to bring it together). The opening included *karakia*, speeches and *mihi* and ended with a *hangi* prepared by library and SMPD staff (Whaanga & Hedley, 2006, p. 28).

When significant renovations to the University Library were undertaken in 2008-2012, a new room was proposed to house the collection. The same principles were applied with the new room as the previous one. The only significant changes being the shifting of the Biggs' collection to *Te Tara Nui* and the addition of the work of the late Professor Evelyn Stokes (see *Figure 5.10* below for a floor-plan layout of the new room, *Figure 5.11* for a view of the new entrance, and *Figures 5.12 -5.13* for an inside view of *Mahi Māreikura*):

Figure 5.10: New Mahi Māreikura floor-plan

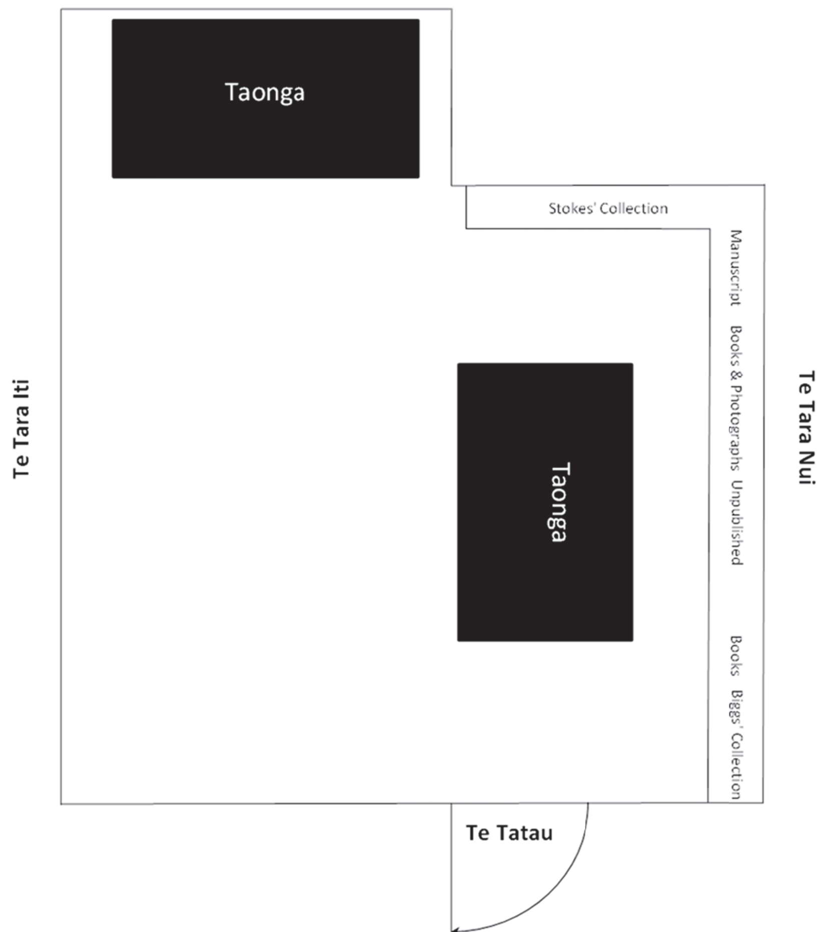


Figure 5.11: New Entrance for Mahi Māreikura

Figure 5.12: Inside view of Mahi Māreikura: Te Tara Nui

Figure 5.13: Inside view of Mahi Māreikura: Te Tara Iti

5.4 Conclusion

In approaching the archiving, cataloguing, physical layout and conservation of the Pei te Hurinui Jones collection, *tikanga* was applied at all stages as an appropriate ethical and procedural practice, from the first initial discussions with *whānau* members through to the unveiling, and the recent upgrade, of *Mahi Māreikura*. At the core of this approach was *tikanga* and Pei te Hurinui Jones. In order to fully ensure that his *mana* is acknowledged and that his work and work habits are fully recognised, the archiving, cataloguing, physical layout and conservation were all considered in relation to *mana*, *whakapapa*, relevant *kōrero*, and usage, as principles of archiving, cataloguing, physical layout and conservation.

During the development stages of this process and during the numerous *hui* held with the *whānau* to discuss the gifting of the collection, Brian Jones discussed the possibility of providing digital access to the collection for *whānau* members, scholars and researchers. In honouring this request, staff members of SMPD applied for research funding from *Ngā Pae o te Māramatanga* to conduct research and develop ethical processes and appropriately display, in a digital format, the manuscripts, works and collected *taonga* of Pei te Hurinui Jones. The following

chapter (*Chapter 6*), reports on processes and procedures undertaken by the Research Team at the University of Waikato.

Chapter 6

The application of *tikanga* in the digitisation and dissemination of *Mātauranga Māori*

6.1 Introduction

The purpose of this chapter is to report on the *tikanga* undertaken by a Research Team on a *Ngā Pae o te Māramatanga* funded project that is being conducted at the University of Waikato by staff members of SMPD, the Department of Computer Science and the University Library. One of the aims of that project is to develop ethical processes and appropriately display, in a digital format, the manuscripts, works and collected *taonga* of Pei te Hurinui Jones. This chapter begins with a discussion of the research ethics approval process (see *6.2.1*), the methodology applied (see *6.2.2*) and the development of thematic categories from focus group discussion (see *6.2.3*). There follows a description of the Pei te Hurinui Jones' Advisory Group (see *6.3*), and the facilitation process that was undertaken with the Advisory Group (see *6.4*). The themes that emerged from the discussion are then presented (see *6.5*), and are followed by a discussion of the findings (see *6.6*). This chapter concludes with a discussion on the development of a conceptual model of the digitisation process (see *6.7*).

6.2 Research ethics approval, methodology and developing thematic categories

6.2.1 Research ethics approval: Beginning the process

The University of Waikato has a number of committees charged with ensuring that all research involving human subjects is conducted in a way that fully protects the interests of the research subjects. In relation to this thesis, a submission was made to the Ethics Committee of SMPD in relation to the participant observation component of this research. This involved the direct observation and qualitative analysis of the collective discussions and consensus of opinion regarding areas of concern including the management, conservation, care and display of these precious *taonga* in a digital form. Approval from the Ethics Committee of SMPD to undertake this part of research

project was approved on 12 September 2011 (See *Appendix 1* for a copy of the *Ethics Approval*). A general application was earlier sought by the Research Team for the entire duration of the research project. A series of *hui* between the Project Team and the Advisory Group were proposed to address the implications of the digitisation of Pei te Hurinui Jones' material in a digital context and its dissemination. In that a number of Masters students were engaged in various aspects of the research, separate ethics applications were submitted to the appropriate ethics committee before commencing this aspect of the research project. Ethical approval for the trailing of software was submitted through the Ethics Committee of the School of Computing and Mathematical Sciences.

6.2.2 Methodology: Direct observation and focus groups

Part of the methodology of this research project involves direct observation and focus groups. 'Seeing' and 'listening' are key components to observing as it is a useful method to uncover people's behaviour, processes, unfolding situations and, in this context, investigating how decisions are made when digitising *Mātauranga Māori*. In adhering to *Kaupapa Māori* approaches as a guide to developing processes for this research, *Titiro, whakarongo…kōrero* (look, listen…speak), form an integral part of the direct observation approach (L. T. Smith, 1999, p. 120). This approach allows for the discussion to operate in its natural settings to allow for the voices, views, opinions and stories of all of the participants to be heard. Direct observation strength lies in the fact that the observer is observing rather than being fully included in the context of the discussion, allowing the observer to carefully observe the discussions in its natural settings, while taking notes for analysis.

Focus groups as part of a qualitative research approach, gathers qualitative information from individuals who have had experience and know the nature of what is involved in the research project. Kitzinger (1995, p. 299) describes focus groups as "a form of group interview that capitalises on communication between research participants in order to generate data". Adding that focus groups "explicitly use group interaction as part of the method. This means that instead of the researcher asking each person to respond to a question in turn, people are encouraged to talk to one another: asking questions, exchanging anecdotes and

commenting on each others' experiences and points of view". Focus groups provide a collective understanding on the subject being researched and it also reveals the different perspectives of the participants. The method is particularly useful for exploring people's knowledge and experiences. It allows for a snowballing effect or a chain effect where group participants discuss and engage in the topics which leads towards further links to other discussions or ideas to be expressed.

According to Stewart, Shamdasani and Rook (2007, p. 42), the advantages of focus groups include the ability for the researcher to interact directly with the focus group participants, and observe non-verbal responses such as gestures, smiles, reactions and so forth. Focus groups also provide an open environment which enables the researcher to obtain large and rich amounts of information in the participants own words, therefore the researcher obtains a deeper level of meaning. Participants are able to build on each other's responses of other group members, particularly if differences of opinion concerning group members can help the researcher identify how and why individuals embrace or regret certain ideas, views or products.

The first few moments are crucial setting the environment and tone of the discussion. Generally, the recommended structure of introducing the group participants includes: The welcome; the overview and topic; the ground rules (if any), and the first question or discussions (Krueger, 1988, p. 80). It is always helpful that participants are aware of ways that makes the group discussion run smoothly and all participants are equally respected. The '*Toolkit for Conducting Focus Groups'* suggests some recommendations for establishing group standards. These include one person talking at a time, confidentiality is certain, the importance of hearing out everyone's ideas and opinions, and that there is no right or wrong answers to questions, hearing all sides of an issue – both positive and possibly negative, and both genders are equally respected. It is always beneficial to remain neutral as possible, even if you have a strong opinion about something (OMNI, n.d.). The "typical objective of a focus group is not consensus or debate, but rather to generate ideas and provide opportunities for stakeholders to express feelings about a particular topic" (NOAA Coastal Services Center, 2009, p. 1).

Focus groups also provide ethical considerations in terms of a *Kaupapa Māori* approach. For example, '*he kanohi kitea'* involves the meeting of people face-to-face. This is seen as an integral component within Māori communities and Māori research building towards trustworthy relationships (Smith, 1999, p. 120). *Manaakitanga* is also an integral part of the process of focus groups, providing hospitality and generosity towards other participants and the wider group. Overall, focus groups are a collaborative process, including reciprocity, sharing of knowledge and the responsibility to give back to the community.

6.2.3 Developing thematic categories

After the focus group, there are two important stages to complete to assist with the development of themes. The first is preparing the data and the second is analysing the transcript (Umana-Taylor & Bamaca, 2004, p. 10). Analysing the data consists of reviewing the transcript and identifying the main themes or points to answer the research questions. This is important because the analysis organises the information gathered and summarises it to allow for interpretation. Once the data of the focus group is transcribed, the analysis of the data involves five different stages: (1) familiarisation; (2) developing a thematic framework; (3) indexing the material; (4) charting; (4) mapping and interpretation to inform the key objectives of the research (Pope, Ziebland, & Mays, 2000).

The five analysis stages are explained by Pope, Ziebland & Mays (2000, p. 3):

Familiarisation refers to the process during which the researcher becomes familiarized with the transcripts of the data collected. This involves listening to tapes, repeated reading over the transcript, studying notes and so on, in order to list key ideas and recurrent themes.

Developing a thematic framework includes identifying key issues, concepts and themes by which the data can be examined. This is carried out by drawing on issues, questions derived from the research aims and objectives and issues raised by participants that recur in the data. The end product is a detailed index of the data that labels the data into manageable chunks for subsequent retrieval and exploration.

Indexing the material refers to applying the thematic framework or index system to all the data in textual form by annotating the transcripts with numerical codes from the index, usually supported by short text descriptors to elaborate the index heading. Single passages of text can often encompass a large number of different themes, each of which has to be recorded, usually in the margin of the transcript.

Charting involves rearranging the data according to the appropriate part of the thematic framework to which they relate and forming charts. For example, there is likely to be a chart for each key subject area or theme with entries for several respondents. Unlike simple cut and paste methods the charts contain distilled summaries of views and experiences. The charting process involves a considerable amount of abstraction and synthesis.

Mapping and interpretation refers to using the charts to define concepts, map the range and nature of phenomena, create typologies and find associations between themes with a view to providing explanations for the findings. This process is influenced by the original research objectives as well as by the themes that have emerged from the data themselves.

Once the themes are identified, they are linked together integrating them into thematic categories. Categorisation and coding of the data information can be established by using predefined codes or developing emergent codes from the data itself. For example, "predefined codes are categories and themes that you expect to see based on your prior knowledge" whereas, "emergent codes are those that become apparent as you review the data" (InSites, 2007, p. 4). This particular coding enables uncovered connections to appear. Depending on the amount and quality of the data collected, sub-categories may be needed as the initial theme can be broad. Therefore, coding is a way of reducing the data collected, and helps create relationships between categories and identify certain arrangements in how it all connects (InSites, 2007, p. 5).

6.3 The Pei Jones Digitisation Advisory Group: Seeking guidance

An advisory group consisting of key stakeholders, including representatives from the Jones' *whānau*, Ngāti Tūwharetoa, Tainui/ Maniapoto, Te Pua Wānanga ki te

Ao, the University of Waikato Library and Te Kotahi Research Institute, was establishment to address areas of concern regarding the management, conservation, care and display of these precious taonga. The selection of advisory group was undertaken by the senior research team members through established professional and *iwi* networks. The Jones' *whānau* had already indicated their preferred representative and the library had already indicated their preferred representatives (Kathryn Parson as the New Zealand Collection Librarian and the Te Kaitakawaenga Māori / Māori Liaison Librarian Hinerangi Kara). A formal approach to Ngāti Tūwharetoa, Tainui and Ngāti Maniapoto was undertaken by one of the senior research team members and a *whānau* member once the ethical application was approved. The role of the Advisory group was to established protocols and procedures provide valuable guidance and advice in areas concerning the management, conservation, care and display of these precious *taonga*.

6.4 Facilitating the group discussion: Setting the context

The facilitation of the focus group was conducted by the principle investigator whose role was to control and guide the overall discussion. The discussion was conducted in two parts. The first began in *Mahi Māreikura* itself, which is situated on the fourth level of the University Library. As participants arrived they had an opportunity to walk around the room and view Pei's Collection. Once all participants were seated, according to local Ngāti Wairere protocol with the final speaker sitting in the left-hand side closest to the doorway, a *whakatau* (welcome) and *karakia* was conducted and the participants were given the opportunity to briefly introduce themselves. There followed an overview of *Mahi Māreikura Room* by the facilitator which included its journey to the University, the negotiations that were undertaken in the initial stages with Brian Jones and the Jones *whānau*, the drafting of the deed, the conservation and cataloguing processes, the layout of the room, the manuscripts, books, taonga etc. When prompted later regarding the purpose of the first component of focus group, he described it as a means to contextualise Pei and it provided an opportunity for the participants to connect to Pei and the *wairua* of *Mahi Māreikura*, i.e., the contents, layout, the *taonga*, the quality and breadth of his scholarship and knowledge etc. It was a time for the participants to feel, experience, visualise,

read and touch the many *taonga*. He noted that, for some of the participants, this was the first time that they had visited the room (they were *waewae tapu* in this context).

For the second part of the focus group discussion, the group was taken to a conference room in a different section of the library. This session began with a PowerPoint presentation on the Pei Jones' Collection. The facilitator displayed different aspects of the collection including Pei's cosmology charts from *He Tuhi Māreikura,* Pei's *whakapapa*, various photographs of Pei, photographs of Pei's *whānau* and various group photos, photographs of one of the *whakapapa* scrolls, photographs of the *taonga* including the huia feathers, the pendants belonging to King Tāwhiao, Te Heuheu Patatai, Te Rauparaha, Pei's watch and OBE medal, a small greenstone *tiki* belonging to Brian Jones, the stone club of Tūtetawhā, the two whale bone *kotiate*, and pictures of the *kākahu*. There followed selected examples of Pei's writing including sections from *He Tuhi Māreikura*, *Ngā Mōteatea*, *Hūria Hiha*, *Ngā Rupai'aha a Oma Kai'ama*, *Ōwhiro*, and correspondence from Dr. Weisert (University of Heidelberg) regarding George Gotty and a translation of that letter from the University of Auckland.

The purpose of the presentation was to illustrate to participants how the material might be represented in a digital context and to encourage discussion on the topic. Once the context was given, the first couple of prompt questions were presented: 'Is there a difference between the physical collection and the digital collection? What are some of the key changes in this relationship?' These two questions stimulated a lengthy discussion on a wide range of issues. This session concluded a number of action-points being distributed amongst the group. The discussion concluded with a *karakia* and refreshments. Participants also had the opportunity to re-visit *Mahi Māreikura* to view a new touch-screen display that is currently under development. This screen will be used as one of the many multi-layered access points to the Collection[7].

---

[7] The term 'Collection' (with a capital) will be used in this discussion when referring to the Pei te Hurunui Collection as a whole.

6.5 Developing themes: Results from the discussion

The entire discussion was recorded and transcribed to facilitate the analysis and development of the thematic categories. Thematic categories were then analysed in terms of areas discussed by the group. In order to protect the identity of research participants, their names and any identifying information has been changed. The majority of participants strongly agreed, that digitising the Collection was based on preserving the Collection and providing access to the Collection. It was pointed out by the majority of participants, that the issue was not about to digitise or not to digitise, but rather the process of how it will be done and how this will impact on the Collection itself and the *mana* of Pei Jones. Participants were canvased on their opinions about the difference between the physical collection and a digital collection. From the discussion, the participants identified three broad themes. The first theme '*kaitiakitanga*', relates to the integrity of the Collection, the second theme *contextualisation of information*, relates to providing appropriate context, and the third theme is *development and control of content and the development of multi-layered access points.* In the section that follows, a discussion of each of these themes is provided.

6.5.1 Theme 1: *Kaitiakitanga*- Integrity of *taonga* / collection / Pei Jones

A few participants queried if the context of the Collection could be represented through digitisation. Most participants strongly agreed that the integrity of the Collection was based on the experience of *mauri*, *mana*, *tika*, *tapu* and *noa* of the Collection and *kaitiakitanga*.

One participant's comments relate to his knowledge and experience of *kaitiakitanga*:

> ***Rangi***. "I wonder, if there's another way of looking at, is that for example, were those tohunga, Te Ao Katoa and Paraone...they created the Te Paki o Matariki [Pause] and they had extreme difficulty about putting it into a physical form"
>
> "So what were their ways of addressing the *mauri*? What were their ways of addressing the *mana*? Their ways of addressing the *tapu*"

> "I recall, when I was first at University, I got an original copy of King Pōtatau, and I took it home I was so proud and I showed the family, and one of our kuia started to cry, and she said "Ooh, ooh *he tapu rawa, he mana nui nō tērā, kaua hei haria mai ki a au*"
>
> "Don't show it to me, I don't want to know it. So there are just those kind of, um, perceptions around *tapu* and *noa*, and about *tika* and the *pono*"

The importance of *wairua* was highlighted by a few participants. They felt that the digital medium created a different level of connection. It was noted that one particular aspect in keeping the integrity of the Collection, was maintaining the identity of the Collection through its representation in the digital form. Maintaining this identity was based on the role and responsibilities of the Advisory Group:

> ***Tama***. "So the identity of the *mana*, the identity of the collection"
>
> "How do you maintain that?
>
> "It's a different medium, how do you...in terms of the representation of the *mauri* of that collection"
>
> "There's a *kōrero* that sits in behind there, there's a context that sits in and informs all that"
>
> ***Rongo***. "The real *tapu* and the real *mauri* resides still with the physical collection, *kāore i tua atu*"
>
> "It doesn't have the same depth of *wairua* and *tapu*, but it's a link..."
>
> ***Rangi***. "How we fulfil those responsibilities as *kaitiaki*..."

> "How do we fulfil, the requests from Brian in particular, that have been made broadly available...and maintain that integrity"
>
> ***Awhi***. "So I think it's just a matter of processing of the levels of where we see *tapu* and *noa* happening"
>
> "So, the question is around that *kaitiaki* and the sort of sustainability... I suppose all of us having a responsibility and that, but take us out of the picture and ten, twenty years down the track"

The integrity of the Collection is one aspect that was strongly felt by the majority of participants. Although the difference of *wairua* between the physical form and the digital form was recognised, it was felt that the meaning of *wairua* needed to be further discussed. It was also pointed out, that the use of *te reo Māori* as part of translating and representing the Collection would emphasise the *wairua* of the Collection:

> ***Rangi***. "Both Pei and Āpirana said that when you're translating don't translate the word, translate the *wairua*"
>
> "So, what's the *wairua*?
>
> "If we explore that *wairua*, there are all sorts of physical clues in the context that guide us to the *wairua*"
>
> "So, we have this *wairua* thing but, *wairua* also has this aspect of *whanaungatanga*. There's one of the relationships between the contextual clues..."
>
> "What are contextual clues that show us what is meant but not what is said... in a digital world I believe that the *reo*... and the clues that Māori people are seeking in that digital world to guide them to that *wairua*"

> ***Maioha***. "In a digital world... is it a possibility in a digital world to convey knowledge in a way that is Māori"
>
> "Because I'm coming back to Pei was really clear that the English only enhanced what was the Māori worldview and in a digital world how could you do that?

One participant in particular, strongly expressed the footprint left behind from Pei Jones is a big one to fulfil. However, by using this footprint as an example of how to guide the process would maintain the integrity of the Collection:

> ***Maioha***. "He was very fastidious about...provenance"
>
> "He was very fastidious about recognising whose knowledge he was bringing together. He was, uh, very fastidious about context..."
>
> "Provenance, context, because I mean all those things to me in my mind were about his integrity"
>
> "But on the value side how do we as *kaitiaki* act in a way that preserves the integrity... and it's simple things like, for example, act recognition"
>
> "You know moving it to an electronic text and telling a story"
>
> "In my mind how do you preserve the integrity? Pay attention to the blueprint maybe, the importance of identifying your sources"

Provenance was also strongly emphasised by all participants as a very important component in the maintenance of integrity of the Collection through the digital medium. Within the group discussion, Pei is regarded as a person who was very meticulous about how he represented each piece of material. Large portions of the Collection are based on *whānau*, *hapū* and *iwi* knowledge. Using Pei as a guide, for example, in the way he organised, represented and acknowledged his material was strongly supported by participants as a form of guidance in the management

of the Collection. As current guardians of the material, the Advisory Group suggested establishing a working guide of *kaitiaki* values as guidance on representation, provenance, context and the digitisation of the Collection.

The issue of *tapu* and *noa* were not clearly defined during the discussion. More time and attention was based on upholding the integrity and *mana* of the Collection once it is digitised. One participant did discuss this topic.

> ***Rangi***. "I think to we all respect that um, the *tapu noa* discussion is not defined in this, but it certainly underpins, aye. And perhaps it doesn't need to be defined, it's something that just informs without being defined

6.5.2 Theme 2: Contextualisation of information

The majority of participants strongly agreed that in order to maintain the integrity of the Collection through a digital form, it requires an appropriate context to work from. The representation and contextualisation of the Collection was an area that attracted extensive discussion:

> ***Rangi***. "How can we package this so that it responds to the Māori way of accessing without cutting out other than Māori who want to access this stuff as well"

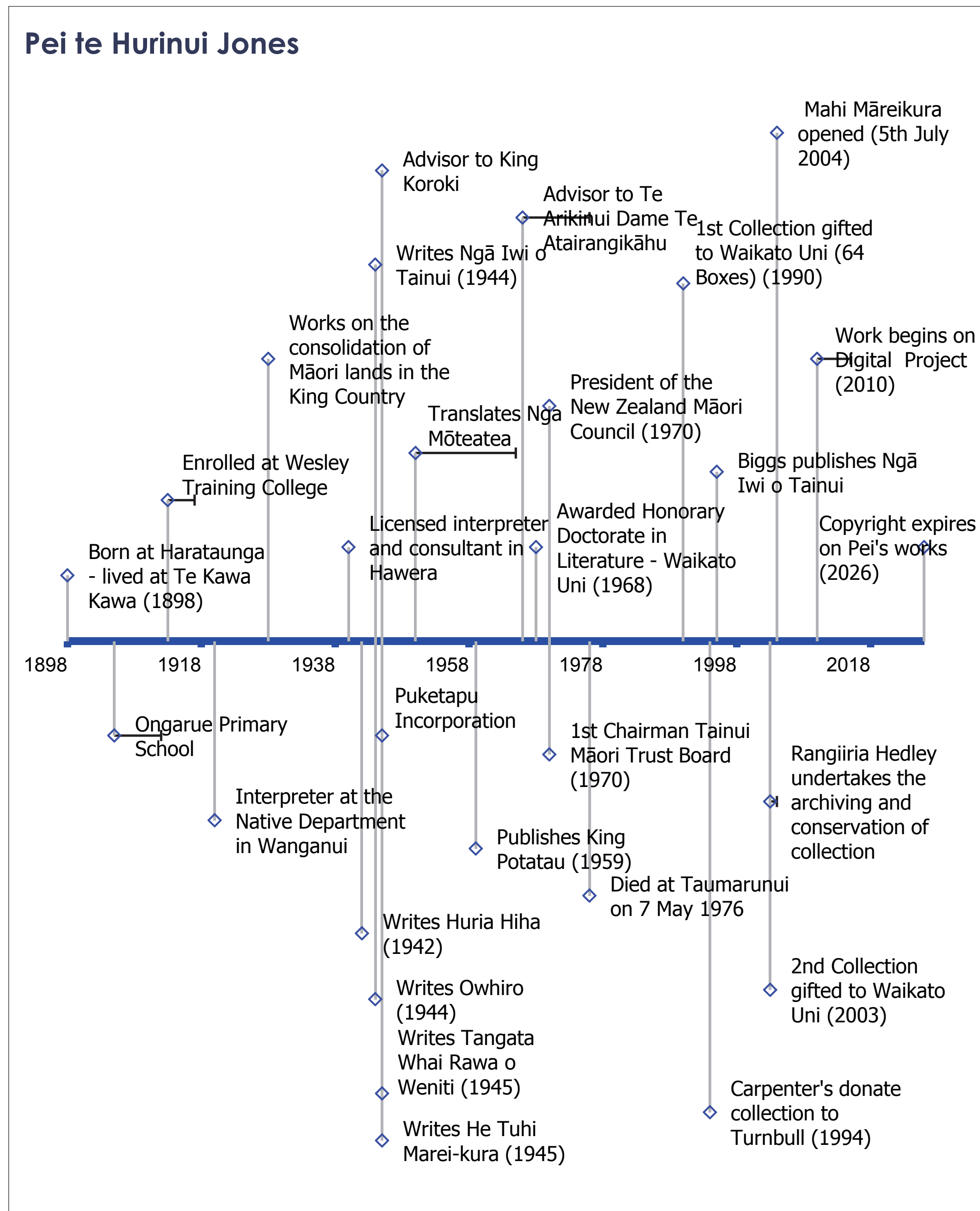
> ***Tū***. "Or use it for whatever they're going to use it for... that they do that due recognition and that kind of provenance thing properly and provide an appropriate context around it, and also, hopefully they get a little bit of a feeling... that helps them to understand the context"

> "what is it, like that um, Māori pedagogy, know that actually you have to know all the *kōrero* from all these different people which is from where he got his *kōrero* from all these places from to really understand how it fit together or made sense"

A timeline diagram of the Collection, representing a historical context was presented as one form of representation (see *Figure 6.1* below). It was argued that

information presented in this form has the ability to provide a historical context of that material.

Figure 6.1: Historical context of the Collection



Other discussion focused on utilising the templates and diagrams included within the Collection as a guide to creating context:

> ***Tangaroa***. "We had the timeline... I'm imagining, so this could be the half of your story, and I'm just going to search, looking for, a particular thing

trying to find... You know it might find the earrings in that. It might mention some of the items that you can click on to see"

"But what about for the year that they were given to Pei, have little dots turning up in here, look here, this is where, at this point in time this is when the earrings were gifted to Pei. So when you instantly, when you see an item in here, you know here's a treasure, you know his match or searching terms, you instantly see what was happening in his life and what kind of things were happening before, and even what's going to happen in the future... that would one way to put it into context"

Tū. "say if this is a timeline of his life and what he's involved with, you could almost then throw up another timeline below, which would say, ok here's a document that refers to, here's a document that refers to... and they could be represented that way as well?

"Take the time and the management"

The cosmology template(s) (often referred to as a spiral) within the Collection, was mentioned frequently throughout the discussion as an example of representation for the Collection based on a Māori perspective. One participant visualised the spiral as part of the representation of the Collection:

Tangaroa. "You could imagine having the spiral and then you could sort of ask for more or less things to be shown on it. You could sort of say, I'm looking for things on this theme"

A further example based on Tainui traditions was presented as a means of representation and as an example for the digitisation process. The example describes the ascent of Tāwhaki to the highest heaven to collect the baskets of knowledge. When Tāwhaki ascended the vine to the heavens he faced a number of tests. At times he was successful and he would carry on. At other times he was unsuccessful and he would have to come back to the branch of the vine to reformulate his thinking and try another pathway in order to advance. On arriving

to the highest heaven, he collected the baskets of knowledge and the stones of consolidation, the *Whatukura*. The stones were *Hukātai* (the consolidation of knowledge in an informal context) and *Rehutai* (the consolidation of knowledge in a formal context). When he returned with the baskets of knowledge and the stones of consolidation he buried the stones beneath the first *Whare Wānanga* as its *mauri* to consolidate the knowledge held within:

> ***Rangi***. "*Nō reira tēnā tātou. Ko ēnei mahi he mahi māreikura, kei te hoki ngā mahara ki ngā tuhituhinga a te kaumātua nei ki roto i te pukapuka o Kīngi Pōtatau me ana kōrero mō te pikinga, e Tāwhaki, ki ngā rangi tūhāhā, te tiki atu i ngā kete o te mātauranga. Heoi anō, ko tētahi wāhanga kei te āhua ngaro tonu, ko ngā Whatukura, e ko Hukātai, ko Rehutai, nō reira i a tātou whakawhitiwhiti i ngā kōrero ināianei. Ki taku whakapono, ko te Rehutai tēnā, e ko Hukātai anō rā kei reira ētahi tukunga, me kī. Tukunga ki te kaupapa, tukuna ki te wairua, tukuna ki te kaumātua nei* . . . I think that, if we delve again into what Pei wrote, and respect the integrity of his words and his way of telling … I'm reminded in King Pōtatau, he wrote about Tāwhaki climbing the *aka* . . . the vine. To the highest heaven, and there fetching the baskets of knowledge. But he also fetched the stones of consolidation, the *Whatukura*, and those stones were the Hukātai and the Rehutai, and in Pei's writing he talks about the Hukātai being the consolidation of knowledge in an informal context, and Rehutai the consolidation of knowledge in a formal context"

> ***Rangi***. "*kia piki ki te rangi*, and there were times when Tāwhaki tried to jump over . . . and sometimes he was successful and he would carry on, but other times he had to come back, he had to go touch base with those other things in order to advance"

It was felt that certain themes within the Collection itself could also symbolise the Collection:

Tama. "Was looking through a website... they had a, an entry point that was kind of done on themes so that was thematic, based on what they considered to be, um, culturally appropriate"

"Built their own themes around their own history, the way they represent the cosmology, so they had an entry point through there, but they had other entry points as well, they were kind of forming you to those themes and considered to be of importance in the front end"

"And you went to click on there and it came up with these different thematic, and it had picture representation"

So they were using that thematic kind of visualisation of the information, they must of coded it in a certain way"

"Um, we can do that also as well"

"You can do the normal search, but you'd end up, kind of back at these themes, be the easiest way for them to kind of represent what they were wanting to show"

Tū. "Is there some natural themes for the Collection?

Tama. "Well I was looking at looking at the um, working on the Māori subject headings as the, you know have you ever heard of the Māori subject headings they've created for libraries?

They're developed for libraries... in terms of how they organised it, they follow these subject headings, like history"

"For this Māori subject heading one they divided it into, like things like *tikanga*, um, *reo-ā-iwi*"

> "As far as I'm aware, yep all the *Wharekura* use them, as well as libraries, follow that as part of organising their information"
>
> "Things like, *atua*, *reo*, what are the other ones? *Tikanga*"
>
> ***Rongo***. "If there is a shortcut then people would take the shortcut"
>
> "You got to cut off the shortcuts so that they don't take that shortcut"

One participant expressed his view on utilising the shortcut approach:

> ***Tū***. "But then if they don't have the shortcut and you get *hōhā*, well then maybe the information isn't as important, so, got to find a way that is important to you"

6.5.3 Theme 3: Development and control of content and the development of multi-layered access points

The third theme that emerged from the discussion was *development and control of content and the development of multi-layered access points*. It was clear that the purpose of digitising the Collection was for preservation and access, and establishing multi-layered access points, creates a widely accessible network system for the Collection that will be widely available to any particular user. The development of the digital library is currently one of a number of access points being developed to access the Collection. Enabling users to access information electronically, rather than physically, ensures the authenticity of the originals:

> ***Tama***. "So at the moment we're at the stage of creating digital libraries... have probably a couple of access points"
>
> "One of them will be within the room itself. And there's a little touch screen up there..."
>
> "There will be the actual... accessing point within the collection itself"

> "Then the other access point is a digital library which we make available... to the wider audience"

Another approach mentioned in relation to content development, relates to the 'crowd sourcing' of information. The purpose of this particular method enables users to enter the site, and assist with the transcribing of information. The crowd sourcing of Hawaiian-language texts was provided as an example of this method. It was also noted that this approach could be adapted to create a '*whānau*/ *hapū*/ *iwi*-sourcing' process in which the *whānau*/ *hapū*/ *iwi* would assist with the development of the content. This would create a mechanism which would allow for the *whānau*/ *hapū*/ *iwi* to be a core contributor to the development of content (eg. the editing, proofing and checking of the content), in addition to being a central contributor to the control and management of content. Furthermore, it would also provide an opportunity for the *whānau*/ *hapū*/ *iwi* to reacquaint themselves with Pei's work:

> ***Tama***. "Crowd sourcing and where people come in, and you have a library and can log on, off from anywhere and basically transcribe what's in here and then put it back into the library"
>
> "Hawaiian language texts... using the World Wide Web to create a resource where everyone can access it, and then they assist with transcribing and putting back that"
>
> ***Tū***. "How does it fit, they put all the documents up, and then people are coming in and translating some, bits of it"
>
> "It's crowd sourcing because they want it to be really really accurate"
>
> "At the moment anyone can access all of it... they might have to get approval to it"
>
> "that idea of . . . whānau, hapū, iwi-sourcing where you get the whānau and certain people involved"

The ultimate goal for future projects is *whānau*, *hapū*, *iwi* controlling their own knowledge and information that connects to them. Part of the overall process is for *whānau*, *hapū*, and *iwi* to be full participants in decision-making on their material:

> ***Tama***. "So...working with that information but more so, how do we get more people involved in the whole process to ensure that we're controlling the whole process, from a technical kind of aspect"

From the beginning of the first component in the *Mahi Māreikura Room*, a few of the participants felt that a full biography of Pei was essential. The biography will provide possible themes as part of the representation of the Collection. One participant suggested a commentary on Pei and his success as a leader:

> ***Tiaki***. "So I think some kind of commentary about, you know how he was seen to be a *rangatira*, you know something, so when people are looking up for example, you know somebody might come to the desk and ask, oh I'm looking at some examples about on *rangatiratanga*, you know there's those kinds of examples there"

It was felt that in order to acknowledge and maintain that integrity, the context of the Collection needs to be in full, although how the Collection will be presented required its own themes based on Pei and the overall Collection:

> ***Tama***. "We can look at those themes... got to organise it in that kind of top level especially if you're trying to organise such a huge amount of information"
>
> "Trying to make it thematically or we can create our own themes once we get in there and have a look at and become familiar with that information. We need to be able to develop our own themes, and justify why we developed our own themes around what the content is"

A few strongly suggested the representation in terms of design and the presentation of the Collection needs to be presented in a way that values the knowledge:

> ***Maioha***. "What's going to be different about accessing this collection to accessing any other bit of information?"
>
> "It is about this collection being a different window, which then, after that they go through a different window if they want the *wairua*, the *mauri*, everything, the researcher may still have to come to the physical. But is it about the way we package the information? That is accessible"
>
> "Within the Collection if I was thinking about kind of browsing, what else of the Collection relates to the *taonga*, there would be related links that would come up within the Collection?
>
> ***Maioha***. "There's the question looking at this, and easy access points and things like that...whether that will be further grouped into some high themes, maybe. You know, specific to the Collection or whether there should be, like um, a Collection specific I mean.

The utilisation of the cosmology template (spiral) was strongly appealing to one participant. The desire from participants is to acknowledge the Collection as a whole, and develop themes from the Collection based on Pei's work. There were also mixed ideas about the focal point of the Collection:

> ***Maioha***. "I'm thinking about the 3D spiral, and I'm thinking this on different levels, so it's just how I'd kind of put it together, like if at the base of the spiral is him, the person, his life, and then we're moving up you know"
>
> "I'm thinking along this timeline too, his life, his iwi, his contribution to his iwi, his contribution to *te Ao Māori*, and then his contribution to *te Ao whānui*"

"I'm thinking to myself, there's a point of knowledge in that generation that he made sense of in a whole different way. So, you know, the front of this, the entry point, I'm not sure what the entry point is, going to capture, I do like the image of the spiral *whakaaro* and kind of, yeah like the layering of his knowledge"

Rongo. "Then if you were doing the Kīngitanga, It didn't start at his life, it was before his life, so his life can't be the starting point. You know, with the Collection his life isn't the starting point because he's part of his *iwi*"

"And his life starts before he's born with his *iwi* so, it's trying to where do you place him?

"I don't think he can really be at the beginning, because he's not the beginning. He's just a significant part of the spiral"

Tū. "Well it wasn't a single spiral, because he wove a lot of threads so if you're talking some of those *kaupapa*, he was involved in, the Kīngitanga being one bit, and the council bit was one bit and uh, some other bits in his Collection he kind of put them together"

6.6 Discussion of the findings

A number of important points were highlighted in relation to the digitisation of the collection and *Mātauranga Māori* in general. For example, the group strongly agreed that:

- digitising the Collection was based on preserving the Collection and providing access to the Collection; and
- the issue was not about to digitise or not to digitise, but rather the process of how it will be done and how this will impact on the Collection itself and the *mana* of Pei Jones.

Three broad themes were identified from the general discussion:

- *kaitiakitanga*;
- contextualisation of information; and
- content development and control and developing multi-layered access points.

Kaitiakitanga was considered an extremely important aspect of the digitisation process. In particular, it was noted that the integrity of the Collection was based on the experience of *mauri*, *mana*, *tika*, *tapu* and *noa* of the Collection and *kaitiakitanga*. The Advisory Group highlighted the fact that a digital medium created a different level of connection. Furthermore, they identified that the digital collection would have a different *wairua*. It was felt that the meaning of *wairua* needed to be further discussed and interpreted. In addition, the use of *te reo Māori* as part of translating and representing the Collection would also emphasise the *wairua* of the Collection. As large portions of the Collection are based on *whānau*, *hapū* and *iwi* knowledge, provenance was strongly emphasised by all participants as a very important component in the maintenance of integrity of the Collection. As current guardians of the material, the Advisory Group suggested establishing a working guide of *kaitiaki* values which would provide guidance on representation, provenance, context and the digitisation of the Collection.

Contextualisation of information was also considered an extremely important aspect of the digitisation process. The group strongly agreed that in order to maintain the integrity of the Collection it requires an appropriate context to work from. A number of possible strategies were suggested including timeline diagrams, templates based on Pei's cosmology charts, diagrams and themes within the Collection which could be used to symbolise the content of the Collection.

The final theme to emerge was the *development and control of content and the development of multi-layered access points*. The development of the digital library is currently one of a number of access points being developed for the Collection (others include the room itself and a touch screen facility that will also be located in the room). It was noted that enabling users to access information electronically, rather than physically, ensures the authenticity of the originals. Possible strategies

were suggested in relation to content development including the development of a method based on the 'whānau/ hapū/ iwi-sourcing' of the information. The purpose of this particular approach would enable users (including *whānau / hapū/ iwi*) to enter the site and assist various aspects of the development and control of content. For example, it would allow *whānau / hapū/ iwi* to assist with the development of the content (e.g. the editing, proofing and checking of the content), be part of the control and management of content (e.g. identifying important information and content that may need to be embargoed), and provide an opportunity to re/connect with Pei's work. Thus, it was noted that the ultimate goal for *whānau*, *hapū*, *iwi* in this process is to provide the procedures in which *whānau*, *hapū*, and *iwi* can control their own knowledge and information and are full participants in decision-making process.

6.7 Conceptualising a model of digitisation

In attempting to conceptualise a model of digitisation, eight of the twenty projects identified by Linda Tuhiwai Smith were considered as guiding principles. Each of the eight projects (*claiming*, *remembering*, *revitalizing*, *connecting*, *representing*, *returning*, *protecting* and *sharing*) are discussed below in relation to its potential to formulate of a possible model of digitisation:

- *Claiming* – for Māori claiming has been a dynamic process where methodologies on claiming and reclaiming have been developed (L. T. Smith, 1999, p. 143). Reclaiming that original knowledge source for Māori enables Māori to uphold that integrity.
- *Remembering* – Māori have a natural connection to remember the past, whether painful or not. Digitising certain stories enables Māori to remember what events occurred in the past and remember them for future purposes and generations.
- *Revitalizing* – revitalisation as a project has established initiatives in language programmes, education, broadcasting, publishing and community based programmes (L. T. Smith, 1999, p. 147). The digital medium creates a new initiative for Māori knowledge to be revitalised digitally. Thus, revitalising *Te reo Māori* and *Māori taonga*.

- *Connecting* – Connecting Māori information and knowledge creates a relationship through the digital medium. It provides a link to certain *kōrero* no matter where the user is located. It creates an opportunity to connect to the past and connect to knowledge that others did not know existed.
- *Representing* – The digital medium creates a whole new element of learning and interacting. The representation of Māori material through digitisation will enable it to be represented through a Māori perspective, acknowledging the integrity of the material to be first priority.
- *Returning* – returning involves the returning of land, rivers, mountains to their indigenous owners (L. T. Smith, 1999, p. 155). It also involves the returning and repatriation of Māori knowledge and *taonga*, such as artefacts, remains and other cultural materials claimed in the hands of non-Māori whether appropriate or not. The digitisation of Māori knowledge will create awareness and a relationship between Māori and non-Māori to consult with Māori and the wider communities and incorporate Māori as part of the governance of their Māori materials.
- *Protecting* – protecting is concerned with the protecting of languages, customs, peoples, communities, beliefs, art, ideas, natural resources and other things that indigenous peoples produce (L. T. Smith, 1999, p. 159). The protection of Māori material through the digital medium can be best protected with the involvement of Māori within organisation who prepare to digitise information, *iwi*, *hapū* and *whānau*. Recognising what is best for that knowledge source and gaining consent from Māori and the wider community is essential to the whole process.
- *Sharing* – "sharing is about sharing knowledge between indigenous peoples, around networks and across the world of indigenous peoples" (L. T. Smith, 1999, p. 160). The potential to digitise Māori material will create wider networks and connect people to knowledge that relates to them. It also includes a shared responsibility between Māori to share knowledge that is at the best interest to wider Māori communities.

Operating within a *Kaupapa Māori* framework, involved a process that considered *Kaupapa Māori* ethics and the seven Māori cultural values of *aroha ki*

te tangata (respect for people), *he kanohi kitea* (the seen face, present yourself to people face to face), *titiro, whakarongo…kōrero* (look, listen…speak), *manaaki ki te tangata* (share and host people, be generous), *kia tūpato* (be cautious), *kaua e takahia te mana o te tangata* (do not trample over the *mana* of people) and *kia mahaki* (don't flaunt your knowledge). These values have been a key feature of developing a process of ethics of digitising *Mātauranga Māori*. For example, '*Kanohi kitea'* has been used as a consultation process on obtaining specific information from an identified set group (i.e. The Advisory Group). Thus, *Kaupapa Māori* provides a conceptual space to develop ethical processes, consider possible solutions and shape a set of guidelines for the digitisation of *Mātauranga Māori*.

In conceptualising this space, a model based on *Kaupapa Māori* and *tikanga* is worthy of further investigation. The example provided by the Advisory Group of Tāwhaki's ascent to the highest heaven to collect the baskets of knowledge is one possible model of representation based on these principles. Similar to Tāwhaki's ascent to collect the baskets of knowledge, the development of digitisation processes is a process of trial and error. At times there will be successes in terms of the ethical and technical challenges and at other times a reformulation of the task is required in order to advance (it involves the processes of *claiming, connecting* and *returning*). The consolation of that knowledge base is an essential part of the journey. For example, on arriving to the highest heaven, Tāwhaki collected the baskets of knowledge and the stones of consolidation (both formal and informal), and on his return he consolidated these forms of knowledge as *mauri* (this involves the processes of *remembering*, *revitalizing*, *protecting* and *sharing*). The concepts of *kaitiakitanga* (the processes of *representing*, *protecting* and *sharing*), contextualisation of information (this process of *remembering*, *revitalizing*, *representing*, *protecting* and *sharing*), and content development and control (the processes of *protecting*, *sharing* and *revitalising*) are critical elements within this process.

6.8 Conclusion

This chapter reported on the *tikanga* undertaken by a Research Team on a *Ngā Pae o te Māramatanga* funded project. It outlined the research ethics approval

process, the methodology employed (i.e. direct observation and focus groups), and development of thematic categories and qualitative data analysis. There followed a discussion on the establishment of an Advisory Group and the facilitation of a focus group discussion with the Advisory Group to elicit key information regarding the ethics and processes associated with the digitisation of *Mātauranga Māori.* A number of key concepts where extracted from the focus group discussion. These concepts were discussed and model of digitisation was proposed. In conceptualising this model, a range of possibilities were considered including a *Kaupapa Māori* framework, *Kaupapa Māori* ethics, seven Māori cultural values, *Kaupapa Māori* and *tikanga*, *kaitiakitanga*, contextualisation of information, and content development and control. A model based on Tāwhaki's ascent to collect the baskets of knowledge was proposed. It compared the ethical and technical challenges faced in the digitisation process with that of Tāwhaki. It also considered the consolation of knowledge (formal and informal) as a critical component of the journey. This approach provided a conceptual space to develop ethical processes, consider possible solutions and shape a set of guidelines for the digitisation of *Mātauranga Māori*.

The following chapter (*Chapter 7*), reviews and discusses the overall findings of the research, considers some limitations of the research, its contribution to knowledge and understanding in the area of ethics of digitising *Mātauranga Māori* and makes recommendations in relation to future research.

Chapter 7

Conclusions and recommendations

7.1 Introduction

At the core of this thesis is the implications and ethics involved in the digitising of *Mātauranga Māori* and its dissemination. It investigated how *Kaupapa Māori* theory can inform this process and how issues relating to access were considered. The thesis also tracked the processes and procedures undertaken by a Research Team on *a Ngā Pae o te Māramatanga* research funded project that is being conducted at the University of Waikato. The overall aims of this chapter are a) to review and discuss the overall findings of the research in relation to the research questions (see *7.2* below), b) to draw attention to what are considered to be some limitations of the research (see *7.3* below) as well as its contribution to knowledge and understanding in the area of the ethics of digitising of *Mātauranga Māori* (see *7.4* below), and c) to make recommendations in relation to future research (see *7.5* below).

7.2 Summary of findings

Underpinning this research project is one primary research question with two subsidiary questions:

(i) What are the ethical implications of the digitisation and dissemination of traditional and contemporary Indigenous Knowledge / *Mātauranga Māori*?

- How does *Kaupapa Māori* Theory inform this process?
- How are issues relating to access addressed in the digitisation process?

In the overview and discussion of the research findings that follows, the main findings relating to the research question are integrated.

What are the ethical implications of the digitisation and dissemination of traditional and contemporary Indigenous Knowledge / Mātauranga Māori?

In approaching the research question outlined above, I conducted a number of literature reviews to contextualise and situate the research question. The reviews covered a wide range of areas including a review on museums, libraries and archives and the influence of writing in the Aotearoa /New Zealand to establish a historical context in terms of the collection and dissemination of *taonga* and *Mātauranga Māori*, a review that investigated the role of digital libraries in the digital preservation of *Mātauranga Māori,* a review of *Mātauranga Māori*, a review of the ethical implications of digitising *Mātauranga Māori*, and a review on *Kaupapa Māori* techniques.

During the course of the literature reviews, a number of issues emerged as being of particular significance. These included (a) the profound impact and central role of museums, archives, libraries and the introduction of writing had on the collection and dissemination of *Mātauranga Māori*; (b) the collation of *taonga Māori* and *Mātauranga Māori* from the early interactions and collaborations were not entirely ethical. As a result, Māori remain wary, apprehensive and concerned when discussing the maintenance and care of *taonga Māori* and *Mātauranga Māori*; (c) there is a convergence of the distinctions between archives, libraries, museums, and other memory institutions in the virtual realm; (d) Māori have been quick to adapt to the advantages of technology in order to establish their own initiatives relating to cultural material, language, history, news and relevant information; (e) Technology has allowed Māori the opportunity to create their own cultural narrative in the digital world; (f) the digitisation of indigenous material and *Mātauranga Māori* continues to be an extremely complex issue; (g) issues regarding ethics, access, display, intellectual and cultural rights and ownership and copyright, custodial practices, policy development and consultation, pose a critical challenge for individuals and organisations interested in developing and displaying *Mātauranga Māori* and *taonga* in a digital context.

In approaching the subsidiary research question (How does *Kaupapa Māori* Theory inform this process?), I reviewed *Kaupapa Māori* techniques in order to conceptualise a process of digitisation. I drew on eight of the twenty projects identified by Linda Tuhiwai Smith as guiding principles and the seven Māori cultural values of *aroha ki te tangata* (respect for people), *he kanohi kitea* (the seen face, present yourself to people face to face), *titiro, whakarongo…kōrero* (look, listen…speak), *manaaki ki te tangata* (share and host people, be generous), *kia tūpato* (be cautious), *kaua e takahia te mana o te tangata* (do not trample over the *mana* of people) and *kia mahaki* (don't flaunt your knowledge). *Kaupapa Māori* provided an essential conceptual space to develop ethical processes, consider possible solutions and shape a set of guidelines for the digitisation of *Mātauranga Māori*.

In approaching the second subsidiary research question (How are issues relating to access addressed in the digitisation process?), I tracked the processes and procedures involving a focus group consisting of advisory group members. Participant observation involving direct observation and qualitative analysis was undertaken. This involved the design, implementation and analysis of a semi-structured focus group discussion. The thematic categories were then analysed in terms of areas discussed by the focus group. Three broad themes were identified from the general discussion: *kaitiakitanga*; contextualisation of information; and content development and control and developing multi-layered access points.

The theme of *Kaitiakitanga* was considered an extremely important aspect of the digitisation process. In particular, it was noted that the integrity of the Collection was based on the experience of *mauri*, *mana*, *tika*, *tapu* and *noa* of the Collection and *kaitiakitanga*. The digital medium created a different level of connection in terms of its *wairua*. It was felt that the meaning of *wairua* needed to be further discussed and interpreted. In that large portions of the Collection are based on *whānau*, *hapū* and *iwi* knowledge, provenance was strongly emphasised as an essential component in the maintenance of integrity of the Collection. As guardians, the Advisory Group suggested establishing a working guide of *kaitiaki* values to provide guidance on representation, provenance, context and the digitisation of the Collection.

The theme of *Contextualisation of information* was also considered an extremely important aspect of the digitisation process. It was argued by the Advisory Group that the integrity of the Collection can be maintained by providing an appropriate context to work from. A number of possible strategies were suggested including timeline diagrams, templates based on Pei's cosmology charts, diagrams and themes within the Collection which could be used to symbolise the content of the Collection.

The final theme *Development and control of content and the development of multi-layered access points* would enable users to access information electronically, rather than physically, ensuring the authenticity of the originals. Possible strategies were suggested in relation to content development including the development of '*whānau*/ *hapū*/ *iwi*-sourcing' model to assist with the management and control of the content. This would provide an opportunity for the *whānau*, *hapū*, *iwi* to re/connect with Pei's work.

7.3 Limitations of the research

The specific limitations of this research project of which I am currently aware include the following.

A number of factors contributed to the delay in facilitating the focus group sessions which were led by the senior members of the research team including the passing of one of the key researchers in June of last year. Technological difficulties and the unavailability of key stakeholders during the latter part of 2011 compounded the delays in the facilitation process. These delays impacted on amount of information that was made available for this research project.

A second limitation of the research is the absence of detailed semi-structured interviews with key informants. It would have been interesting to evaluate not only the opinions of the focus group members but also to compare these responses with the opinions of the wider Pei Jones *whānau*. Unfortunately, this was not possible because of the time available for completion of the research. This could have been done in a number of ways. However, it was decided that these

interviews could not be conducted given the time restrictions of the research and the delays in facilitating the focus group sessions.

In addition, there are many aspects of the research reported here that could, and should be further developed. Thus, for example, the ethics of digitisation in relation to indigenous ownership and intellectual property is an area worthy of further investigation. Research on ethics in practice, ethical decision-making and building relationships with indigenous peoples in the digitisation space is also an area in need of further research. Among the work yet to be conducted is research that involves detailed interviews with institutions (e.g. The National Library of New Zealand *Te Puna Mātauranga o Aotearoa*, The Museum of New Zealand Te Papa Tongarewa, the Auckland Museum etc), and *iwi* (e.g. Hauraki, Taranaki, Ngāi Tahu etc.), who are currently involved in the digitisation of *Mātauranga Māori*.

7.4 Research contribution

In spite of the limitations of this research (referred to above), I believe that there are a number of areas in which this research makes a contribution to existing knowledge and understanding. These are listed below.

This research demonstrates a number of ways in which *Kaupapa Māori* concepts can be used to critique, inform and adapt theories and concepts developed within non-Māori contexts. The thesis makes a contribution to scholarship in the area of digitising *Mātauranga Māori* by providing a number of reviews on issues that impact the digitisation process. Thus, for example, the historical role of museums, libraries and archives and the influence of writing in the Aotearoa /New Zealand in terms of the collection and dissemination of *taonga* and *Mātauranga Māori*; the role that digital libraries play in the digital preservation of *Mātauranga Māori*; the ethical implications of digitising *Mātauranga Māori*; and the value of *Kaupapa Māori* techniques in formulating a conceptual space to develop ethical processes.

The research also presents a model of digitisation based on Tainui traditions. In conceptualising this model, a range of possibilities were considered including a

Kaupapa Māori framework, *kaupapa Māori* ethics, seven Māori cultural values, *Kaupapa Māori* and *tikanga*, *kaitiakitanga*, contextualisation of information, and content development and control. The potential of this model is yet to be explored.

7.5 Recommendations for future research

This research project has focused on the processes involved in the ethical implications of digitising *Mātauranga Māori* and the role that *Kaupapa Māori* theory can play in this process in relation to the digitisation of the manuscripts, works and collected *taonga* of one of Māoridom's prominent scholars, the late Dr. Pei Te Hurinui Jones.

Of critical importance to the Aotearoa/ New Zealand context is the need to develop a set of principles and guidelines for the digitisation of *Mātauranga Māori*. These principles/ guidelines should be informed by historical contexts, ethics, *Kaupapa Māori* ethics, *tikanga* (Māori cultural values), and the ethics of indigenous ownership and intellectual property.

I also believe that there will be considerable value in testing the proposed model of digitisation to other digital collections to evaluate its potential to inform digital processes and procedures.

Finally, perhaps most important of all, the question of the effectiveness of the digital realm to represent *Mātauranga Māori* remains to be much more fully addressed.

References

Ahuriri-Driscoll, A., Baker, V., Hepi, M., Hudson, M., Mika, C., & Tiakiwai, S. (2008). *The future of rongoa Maori: wellbeing and sustainability. A Report for Te Kete Hauora, Ministry of Health*. Wellington: Institute of Environmental Science and Research Ltd & Te Whare Wānanga o Awanuiārangi.

Andersen, J. C. (1934). *Maori music, with its Polynesian background*. New Plymouth, N.Z.: Printed by Thomas Avery & Sons.

Andersen, J. C. (1942). *Maori place-names also personal names and names of colours, weapons and natural objects*. Wellington: Polynesian Society of N.Z.

Anson, D. (2010). 'Fels, Willi - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand. Retrieved 1 October, 2011, from http://www.TeAra.govt.nz/en/biographies/3f2/1

Apperley, M., Cunningham, S. J., Keegan, T. T. A. G., & Witten, I., H. . (2001). Niupepa: A historical newspaper collection. *Association for Computing Machinery. Communications of the ACM, 44*(5), 86.

Archives New Zealand Te Rua Mahara o te Kāwanatanga. (2009). *Directory of archives in New Zealand*. Wellington: Archives New Zealand.

Archives New Zealand Te Rua Mahara o te Kāwanatanga. (2012). What we have. Retrieved 3 April 2012, from http://archives.govt.nz/has

Aubert, S. M. J. (1885). *New and complete manual of Maori conversation: Containing phrases and dialogues in a variety of useful and interesting topics, together with a few general rules of grammar; and a comprehensive vocabulary*. Wellington: Lyon & Blair.

Auckland Libraries. (2012). The Collection: Māori. Retrieved 2 April, 2012, from http://www.georgegrey.org.nz/TheCollection/Explore/id/17/theme/maori.aspx

Auckland Museum. (2011). History of the Museum. Retrieved 27th May, 2011, from http://www.aucklandmuseum.com/159/history-of-the-museum

Australian Institute of Aboriginal and Torres Strait Islander Studies. (2011). *Guidelines for ethical research in indigenous studies* (2nd ed.). Canberra: the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Baksh, S. (1991). *Index of Pei Te Hurinui Jones papers 1849 - 1975*. Hamilton: University of Waikato Library Archives.

Baksh, S., & Hedley, R. (2003). *Inventory of Pei te Hurinui Jones papers 1849 to 1975*. Hamilton: University of Waikato Library Archives.

Belich, J. (2001). *Paradise reforged: A history of the New Zealanders from the 1880s to the year 2000*. Auckland: Allen Lane ; Penguin.

Best, E. (1924). *The Maori*. Wellington: The Board of Maori Ethnological Research.

Best, E. (1942). *Forest lore of the Maori : with methods of snaring, trapping, and preserving birds and rats, uses of berries, roots, fern-root, and forest products, with mythological notes on origins, karakia used etc*. Wellington: Polynesian Society in collaboration with Dominion Museum.

Best, E., & Board of Maori Ethnological Research. (1925). *Tuhoe, the children of the mist : a sketch of the origin, history, myths and beliefs of the Tuhoe tribe of the Maori of New Zealand, with some account of other early tribes of the Bay of Plenty district*. Wellington: Board of Maori Ethnological Research for the Author and on behalf of the Polynesian Society.

Biggs, B. (2005). Jones, Pei Te Hurinui 1898 - 1976: Dictionary of New Zealand Biography. Retrieved 12 January, 2006, from http://www.dnzb.govt.nz/

Bird, S. J. (2006). Research ethics, research integrity and the responsible conduct of research. *Science and Engineering Ethics, 12*(3), 411-412.

Bishop, R. (1996). Addressing issues of self-determination and legitimation in kaupapa Māori research. In B. Webber (Ed.), *He paepae korero: research perspectives in Māori education* (pp. 43-160). Wellington: New Zealand Council for Educational Research.

Borgman, C. L. (1999). What are digital libraries? Competing visions. *Information Processing & Management, 35*(3), 227.

Britz, J. J. (2008). Making the global information society good: A social justice perspective on the ethical dimensions of the global information society. *Journal of the American Society for Information Science and Technology, 59*(7), 1171-1183.

Brown, D. (2008). "Ko to ringa ki nga rakau a te Pakeha"—Virtual Taonga Māori and Museums. *Visual Resources, 24*(1), 59-75.

Buck, P. H. (1926). *The evolution of Maori clothing*. New Plymouth, N.Z.: Printed by Thomas Avery & Sons, under the authority of the Board of Maori Ethnological Research.

Buck, P. H. (1949). *The coming of the Maori*. Wellington: Maori Purposes Fund Board : Whitcombe and Tombs.

Butts, D. J. (2003). *Mäori and museums: The politics of indigenous recognition.* Unpublished Ph.D., Massey University, Palmerston North.

Byrne, A., Gardiner, G., McDonald, J., & Thorpe, K. (2011). *Respect, trust and engagement: Creating and Australian Indigenous Data Archive.* Available from http://www.ifla.org/files/hq/papers/ifla76/86-gardiner-en.pdf

Carbo, T., & Smith, M. M. (2008). Global information ethics: Intercultural perspectives on past and future research. *Journal of the American Society for Information Science and Technology, 59*(7), 1111-1123.

Chartier, R. (1993). Libraries without Walls. *Representations, 42*(Special Issue: Future Libraries), 38-52.

Clarke, C. V. (1998). *Mai i te Po ki te Ao Marama - Maori and museums: Past, present and future aspirations.* Unpublished M.A.(History), University of Waikato, Hamilton.

Cleveland, G. (1998). *Digital libraries: Definitions, issues and challenges (occasional paper 8)*. Ottawa, Canada: International Federation of Library Associations and Institutions.

Colquhoun, D., Jones, D., & Young, E. (2008-2009). Te makarini and metadata: Digitising the papers of Sir Donald McLean. *Archifacts, October-April*, 54-66.

Crelinstein, R. (1999). *Maori stereotypes, government policies and Maori art in Museums today: A case study of the Museum of New Zealand Te Papa Tongarewa.* Unpublished M.A., Concordia University, Quebec, Canada.

Curnow, J. (2012). 'Te Rangikaheke, Wiremu Maihi - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand. Retrieved 2 April, 2012, from http://www.TeAra.govt.nz/en/biographies/1t66/1

Curnow, J., Hopa, N. K., & McRae, J. (2002). *Rere atu, taku manu : discovering history, language and politics in the Māori language newspapers*. Auckland: Auckland University Press.

Curnow, J., Hopa, N. K., & McRae, J. (2006). *He pitopito kōrero nō te perehi Māori - Readings from the Māori-language press*. Auckland: Auckland University Press.

Davis, C. O. (1857). *A Maori phrase book intended for new-comers, being words and sentences in Maori, with their significations in English*. Auckland: Philip B. Chadfield.

Davis, M., & Holcombe, S. (2010). 'Whose Ethics?': Codifying and Enacting Ethics in Research Settings. *Australian Aboriginal Studies*(2), 1-9.

Day, K. (2005). James Butterworth and the Old Curiosity Shop, New Plymouth, Taranaki. *Tuhinga, 16*, 93-126.

Duval, T., & Kuiper, K. (2001). Maori dictionaries and Maori loanwords. *International Journal of Lexicography, 14*(4), 243-260.

Fair, L. (2004). *'Colonial curation through to curation with collaboration': A study of the institutional culture within the Museum of New Zealand and its changing approach to the research, collection and display of Maori culture from its formation through to the present day.* Unpublished M.P.Hist, Victoria University of Wellington, Wellington.

Fitzgerald, E., & Jones, P. T. H. (1942). *Ngā Rūpai'ana a Ōmā Kai'ama* (P. T. H. Jones, Trans.). Unpublished manuscript.

Frean, N. (1997). Māori newspapers. In P. A. Griffith, D. R. Harvey, K. I. D. Maslen & R. Somerville (Eds.), *Book & print in New Zealand : a guide to print culture in Aotearoa* (pp. 136-137). Wellington: Victoria University Press.

Gantz, J., & Reinsel, D. (2010). The Digital Universe Decade – Are You Ready? Retrieved 21 April, 2012, from http://www.emc.com/collateral/analyst-reports/idc-digital-universe-are-you-ready.pdf

Grantham, C. (2007). Virtual Library: Essential. *Access, 21*(3), 5-8.

Grey, G. (1853). *Ko nga moteatea, me nga hakirara o nga Maori : he mea kohikohi mai*. Wellington: Robert Stokes.

Grey, G. (1854). *Ko nga mahinga a nga tupuna Maori: He mea kohikohi mai*. London: George Willis.

Grey, G. (1857). *Ko nga waiata Maori: He mea kohikohi mai*. Capetown: Pike's Machine Printing Office.

Griffith, P., Harvey, R., & Maslen, K. (1997). *Book & Print in New Zealand : A Guide to Print Culture in Aotearoa*. Wellington: Victoria University Press.

Hakiwai, A. T. (2005). The search for legitimacy: Museums in Aotearoa, New Zealand - A Maori viewpoint. In G. Corsane (Ed.), *Heritage, museums and galleries: An introductory reader* (pp. 154-162). London; New York: Routledge.

Hauraki Māori Trust Board. (2011). *Hauraki Māori Trust Board Annual Report 2010*. Paeroa: Author.

Hauraki Māori Trust Board. (n.d.-a). Hauraki Digital Library collections. Retrieved 5 May, 2012, from http://dl.hauraki.iwi.nz/greenstone/cgi-bin/library.cgi?a=p&p=home&l=en&w=utf-8

Hauraki Māori Trust Board. (n.d.-b). Ngā Kerēme / Hauraki Treaty of Waitangi Claims collection Retrieved 8 May, 2012, from http://dl.hauraki.iwi.nz/greenstone/cgi-bin/library.cgi?a=p&p=about&c= ocr-tribunal

Hauraki Māori Trust Board. (n.d.-c). Whānau Kōrero / Hauraki Interviews and Stories collection. Retrieved 8 April, 2012, from http://dl.hauraki.iwi.nz/greenstone/cgi-bin/library.cgi?a=p&p=about&c= treasures

Hauraki Māori Trust Board. (n.d. -a). Ngā Whakaahua / Hauraki Images from Alexander Turnbull Library collection. Retrieved 8 May, 2012, from http://dl.hauraki.iwi.nz/greenstone/cgi-bin/library.cgi?a=p&p=about&c =timeframes

Hauraki Māori Trust Board. (n.d. -b). Ngā Whakaahua ō Hauraki / Hauraki Photos collection. Retrieved 8 May, 2012, from http://dl.hauraki.iwi.nz/ greenstone/cgi-bin/library.cgi?a=p&p=about&c=photos

Henare, A. J. M. (2005). *Museums, Anthropology and Imperial Exchange*. New York: Cambridge University Press.

Hirtle, P. B., Hudson, E., & Kenyon, A. T. (2009). *Copyright and Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, and Museums*. Ithaca; New York: Cornell University Library.

Hogan, A. (1995). Museum acquisition and Maori Taonga. *Archaeology in New Zealand, 38*(4), 271-279.

Howe, K. R. (2010). 'Tregear, Edward Robert - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand. Retrieved 12 April, 2012, from http://www.TeAra.govt.nz/en/ biographies/2t48/1

Hudson, M. (2004). *He matatika Māori: Māori and ethical review in health research.* Unpublished Masters in Health Science, University of Auckland, Auckland.

Hurst, M. R. (1996). Dr Pei Te Hurinui Jones - An outstanding New Zealander. In Te Awamutu Otorohanga and Te Kuiti Historical Societies & Waitomo Caves Museum Society (Eds.), *Footprints of History* (Vol. 17, pp. 6-11). Te Awamutu: Te Awamutu, Otorohanga and Te Kuiti Historical Societies and the Waitomo Caves Museum Society.

Ianinska, S., & Garcia-Zamor, J.-C. (2006). Morals, Ethics, and Integrity: How Codes of Conduct Contribute to Ethical Adult Education Practice. *Public Organization Review, 6*(1), 3-20.

InSites. (2007). Tips for Analyzing Qualitative Data. Module 5. Retrieved 1 May, 2012, from http://www.insites.org/CLIP_v1_site/downloads/PDFs /TipsAnalzQualData.5D.8-07.pdf

Jacobs, T., & Falconer, S. (2004). Ka mua, ka muri; Walking backwards into the future: Paths towards managing Māori information in archives. *Archifacts, October*, 1-20.

Janke, T. (1999). Respecting Indigenous Cultural and Intellectual Property Rights. *The University of New South Wales Law Journal, 22*(2), 631-639.

Johansen, J. P. (1958). *Studies in Maori rites and myths*. København: E. Munksgaard.

Jones, P. T. H. (1945a). *He tuhi marei-kura: Nga korero a te Maori mo te hanganga mai o te Ao no nga whare wananga o Tainui*. Unpublished manuscript.

Jones, P. T. H. (1945b). *Mahinarangi (the moon-glow of the heavens): A Tainui saga*. Hawera: J.C. Ekdahl.

Jones, P. T. H. (1946). *He tuhi marei-kura (A treasury of sacred writing): A Maori account of the creation based on priestly lore of the Tainui people*. Unpublished manuscript.

Jones, P. T. H. (1955). Omar Khayyam translated. *Te Ao Hou, 55*, 22-25.

Jones, P. T. H. (1956a). Judea meeting house in retrospect. *Te Ao Hou, 16*, 23-26.

Jones, P. T. H. (1956b). A valedictory message: Te Rangiatahua Royal. *Te Ao Hou, 14*, 12-14.

Jones, P. T. H. (1958). Maori genealogies. *Journal of the Poynesian Society, 67*(2), 162-165.

Jones, P. T. H. (1959a). Puhiwahine - Maori poetess: First instalment. *Te Ao Hou, 28*, 11-16.

Jones, P. T. H. (1959b). Puhiwahine - Maori poetess: Second instalment. *Te Ao Hou, 29*, 17-21.

Jones, P. T. H. (1959c). Werihe Te Turi. *Te Ao Hou, 29*, 11-13.

Jones, P. T. H. (1960a). Huria Hiha. *Te Ao Hou, 33*, 40.

Jones, P. T. H. (1960b). Puhiwahine - Maori poetess: Fifth instalment: Gotty, man of mystery. *Te Ao Hou, 32*, 12-14.

Jones, P. T. H. (1960c). Puhiwahine - Maori poetess: Fourth instalment: Grandmother to be. *Te Ao Hou, 31*, 17-20, 64.

Jones, P. T. H. (1960d). Puhiwahine - Maori poetess: Sixth instalment: The last days of Puhiwahine. *Te Ao Hou, 33*, 18-19.

Jones, P. T. H. (1960e). Puhiwahine - Maori poetess: Third instalment. *Te Ao Hou, 30*, 10-13.

Jones, P. T. H. (1961a). Puhiwahine - Maori poetess: Epilogue. *Te Ao Hou, 34*, 12-13, 15-16.

Jones, P. T. H. (1961b). *Puhiwāhine: Māori poetess*. Christchurch: Pegasus Press.

Jones, P. T. H. (1961c). The whakapapa of Puhiwahine. *Te Ao Hou, 34*, 14-18.

Jones, P. T. H. (1964). Whakapapa of Ahumai Te Paerata. *Historical Review: Whakatane and District Historical Society, 12*(2), 79.

Jones, P. T. H. (1968). Maori Kings. In E. Schwimmer (Ed.), *The Maori people in the nineteen-sixties: A symposium* (pp. 132–173). Auckland: Blackwood & Janet Paul.

Jones, P. T. H. (1971). Hawaiki, the original home of the Maori. *Proceedings of the Royal Society of New Zealand, 89*, 99-113.

Jones, P. T. H. (1982). Te Hurinui. In W. T. Ihimaera & D. S. Long (Eds.), *Into the world of light: An anthology of Maori writing* (pp. 8-12). Auckland: Heinemann.

Jones, P. T. H., Biggs, B., & Tainui Māori Trust Board. (1995). *Nga iwi o Tainui: The traditional history of the Tainui people: Nga koorero tuku iho a nga tupuna*. Auckland: Auckland University Press.

Jones, P. T. H., Biggs, B., & Tainui Māori Trust Board. (2004). *Nga iwi o Tainui: The traditional history of the Tainui people: Nga koorero tuku iho a nga tuupuna* (New ed.). Auckland: Auckland University Press.

Jones, P. T. H., & Polynesian Society. (1959). *King Potatau: An account of the life of Potatau Te Wherowhero, the first Maori king*. Wellington: Polynesian Society.

Kelly, L. G. (1949). *Tainui: The story of Hoturoa and his descendants*. Wellington: Polynesian Society.

Kemp, H. T. (1848). *The first step to Maori conversation, being a collection of some of the most useful nouns, adjectives, and verbs with a series of useful phrases, and elementary sentences, alphabetically arranged in two parts, (intended for the use of the colonists)* (Facsim. ed.). Wellington: Independent.

Kendall, T. (1815). *A korao no New Zealand; or, the New Zealander's first book; being an attempt to compose some lessons for the instruction of the natives*. Sydney: G. Howe.

Kendall, T., & Lee, S. (1820). *A Grammar and Vocabulary of the Language of New Zealand*. Great Britain: Church Missionary Society.

Kerr, D. (2000). Sir George Grey and his book collecting activities in New Zealand In P. A. Griffith, P. H. Hughes & A. Loney (Eds.), *A book in the hand: Essays on the history of the book in New Zealand* (pp. 46-67). Auckland: Auckland University Press.

Kirchhoff, T., Schweibenz, W., & Sieglerschmidt, J. (2008). Archives, libraries, museums and the spell of ubiquitous knowledge. *Archival Science, 8*(4), 251-266.

Kitzinger, J. (1995). Introducing Focus Groups. *BMJ: British Medical Journal, 311*(7000), 299-302.

Krueger, R. A. (1988). *Focus groups: A practical guide for applied research*. Newbury Park, Calif.: Sage Publications.

Library & Information Association of New Zealand Aotearoa., Local Government New Zealand., & National Library of New Zealand. (2006). *Public*

libraries of New Zealand: a strategic framework 2006 to 2016. Wellington: Local Government New Zealand.

Makaore, B. (1999). Kaitiakitanga i roto i ngā whare pukapuka: Appropriate care for Māori materials in libraries and archives. *Archifacts, October*, 18-26.

Mane, J. (2009). Kaupapa Māori: A community approach. *MAI Review, 2009*(3), 1-9.

Marinova, D., & Raven, M. (2006). Indigenous knowledge and intellectual property: A sustainability agenda. *Journal of Economic Surveys, 20*(4), 587-605.

Mātaatua Declaration. (1993). *The Mātaatua Declaration on Cultural and Intellectual Property Rights of Indigenous Peoples*. Retrieved 1 March, 2012, from http://www.ngatiawa.iwi.nz/cms/CMSFiles/File/Associations/mataatua%20declaration.pdf.

Maunsell, R. (1842). *A Grammar of the New Zealand language*. Auckland, N.Z.: J. Moore.

McCarthy, C. (2004). *From curio to taonga: A genealogy of display at New Zealand's National Museum 1965-2001.* Unpublished PhD, Victoria University of Wellington, Wellington.

McLintock, A. H. (1966a). 'ARCHIVES', from An Encyclopaedia of New Zealand, edited by McLintock, A. H., originally published in 1966. Te Ara - the Encyclopedia of New Zealand. Retrieved 3 April, 2012, from http://www.TeAra.govt.nz/en/1966/archives/1

McLintock, A. H. (1966b). 'Plans for a National System', from An Encyclopaedia of New Zealand, edited by A. H. McLintock, originally published in 1966. Te Ara - the Encyclopedia of New Zealand. Retrieved 3 April, 2012, from http://www.TeAra.govt.nz/en/1966/archives/2

McNicholas, P., & Barrett, M. (2005). Answering the emancipatory call: an emerging research approach 'on the margins' of accounting. *Critical Perspectives on Accounting, 16*(4), 391-414.

McRae, J. (2000). Māori oral traditions meet the book. In P. A. Griffith, P. H. Hughes & A. Loney (Eds.), *A book in the hand: Essays on the history of the book in New Zealand* (pp. 1-16). Auckland, N.Z.: Auckland University Press.

McRae, J. (2007). 'Ki ngā pito e whā o te ao nei' (To the four corners of this world): Maori publishing and writing for Nineteenth-Century Maori-language newspapers. In S. A. Baron, E. N. Lindquist & E. F. Shevlin (Eds.), *Agent of change: print culture studies after Elizabeth L. Eisenstein* (pp. 287-300). Amherst: University of Massachusetts Press.

Mead, H. (2010). 'Pio, Hamiora Tumutara Te Tihi-o-te-whenua - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand. Retrieved 2 April, 2012, from http://www.TeAra.govt.nz/en/biographies/2p18/1

Mead, H. (2003). *Tikanga Māori: Living by Māori values*. Wellington: Huia.

Mohi, C. (1993). Mātauranga Māori: A national resource. Retrieved 1 May 2012, from http://www.natlib.govt.nz/collections/online-exhibitions/matauranga-maori/matauranga-maori

Munro, J. (1992). Meri Hohepa: Mother Aubert and the Māori. In J. Dunmore (Ed.), *The French and the Māori* (pp. 80-96). Waikanae N.Z.: Heritage Press.

Museums Aotearoa (Te Tari o Nga Whare Taonga o Te Motu). (2011). Who we are. Retrieved 15 April, 2011, from http://www.museums-aotearoa.org.nz/Site/Default.aspx

Mutula, S., M. . (2011). Ethics and trust in digital scholarship. *The Electronic Library, 29*(2), 261-276.

Nakata, M., Nakata, V., Gardiner, G., McKeough, J., Byrne, A., & Gibson, J. (2008). Indigenous digital collections: an early look at the organisation and culture interface. *Australian Academic & Research Libraries, 39*(4), 223-236.

National Health & Medical Research Council. (2003). *Values and ethics:Guidelines for ethical conduct in Aboriginal and Torres Strait Islander health research*. Australia: Commonwealth of Australia.

National Library of New Zealand. (2012). Māori resources. Retrieved 3 April, 2012, from http://www.natlib.govt.nz/collections/areas-of-focus/maori

National Library of New Zealand Te Puna Mātauranga o Aotearoa. (n.d.-a). Arrangement and custodial history of the Donald McLean papers. Retrieved 8 May, 2012, from http://mp.natlib.govt.nz/static/introduction-mclean-custodial?l=en

National Library of New Zealand Te Puna Mātauranga o Aotearoa. (n.d.-b). The Papers of Sir Donald McLean, 1820-1877. Retrieved 8 May, 2012, from http://mp.natlib.govt.nz/static/introduction-mclean?l=en

National Library of New Zealand Te Puna Mātauranga o Aotearoa. (n.d.-c). Series 2 - Letters written to Donald McLean (in Māori). Retrieved 8 May, 2012, from http://mp.natlib.govt.nz/static/introduction-mclean-series-2?l=en

Neich, R., & Davidson, J. (2004). *The Oldman collection of Māori artifacts*. Auckland: The Polynesian Society.

Nepe, T. M. (1992). *Te toi huarewa tipuna: Kaupapa Maori, an educational intervention system.* Unpublished M.A., University of Auckland, Auckland.

New Zealand Digital Library Project. (n.d.). Niupepa: Māori newspapers. Retrieved 8 May, 2012, from http://www.nzdl.org/

Ngata, A., Buck, P. H., & Sorrenson, M. P. K. (1986). *Na to hoa aroha: From your dear friend: The correspondence between Sir Apirana Ngata and Sir Peter Buck, 1925-50* (Vol. One). Auckland: Auckland University Press in association with the Alexander Turnbull Library Endowment Trust and the Māori Purposes Fund Board.

Ngata, A., & Jones, P. T. H. (1961). *Ngä moteatea: Part 2* (P. T. Hurinui, Trans.). Wellington: A. H. & A. W. Reed.

Ngata, A., & Jones, P. T. H. (1980). *Ngä moteatea: Part 3* (P. T. Hurinui, Trans.). Wellington: The Polynesian Society.

Ngata, A., Jones, P. T. H., & Polynesian Society. (1945). *Nga moteatea: Part 1*. Wellington: Polynesian Society.

NOAA Coastal Services Center. (2009). *Introduction to conducting focus groups*. Charleston: Author.

Norchi, C. H. (2000). Indigenous knowledge as intellectual property. *Policy Sciences, 33*(3), 387-398.

OMNI. (n.d.). Toolkit for Conducting Focus Groups. Retrieved 1 May, 2012, from http://www.omni.org/docs/focusgrouptoolkit.pdf

Pacey, H. A. (2005). *The benefits and barriers to GIS for Māori.* Unpublished Master of Indigenous Planning and Development, Lincoln University, Lincoln.

Paki, V. A. (2007). *Kimihia, rangahaua ngā tikanga heke iho he taonga huahua e riro mai: Exploring whakapapa as a tool towards a kaupapa Māori assessment framework in early childhood education.* Unpublished M.Ed, University of Waikato.

Parkinson, P. G., & Griffith, P. (2004). *Books in Māori, 1815-1900: An annotated bibliography. Ngā tānga reo Māori: Ngā kohikohinga me ōna whakamārama*. Auckland, N.Z.: Reed Pub.

Pompallier, J. B. F. (1849). *Notes Grammaticales Sur la Langue Maorie ou Néo-Zélandaise*. Lyon: Imprimerie d'Antoine Perisse.

Pope, C., Ziebland, S., & Mays, N. (2000). Qualitative research in health care: Analysing qualitative data. *BMJ: British Medical Journal, 320*(7227), 114-116.

Reilly, M. (1989). John White: the making of a nineteenth-century writer and collector of Maori tradition. *New Zealand journal of history, 23*, 157-172.

Reilly, M. (1990). John White: Seeking the elusive mohio: White and his Maori informants. *New Zealand journal of history, 24*, 45-55.

Rowley, J., & Library, A. (1998). *The electronic library*. London: Library Association Publishing.

Royal, T. A. C. (2009). *Mātauranga Māori*. Porirua: Mauriora-ki-te-Ao/Living Universe Ltd.

Royal, T. A. C., & Museum of New Zealand. National Services. (2007). *Mātauranga Māori and museum practice: A discussion*. Wellington, N.Z.: National Services Te Paerangi.

Scoop. (2008, Wednesday, 23 July). Google Māori goes live. [Press Release: Te Taura Whiri i te Reo Maori]. Retrieved 5 May, 2012, from http://www.scoop.co.nz/stories/ED0807/S00073.htm

Selwyn, D. (Writer). (2001). Te tangata whai rawa o Wēniti [Motion Picture]: He Taonga Films.

Shakespeare, W., & Jones, P. T. H. (1942). *Huria Hiha* (P. T. H. Jones, Trans.). Unpublished manuscript.

Shakespeare, W., & Jones, P. T. H. (1944). *Owhiro* (P. T. H. Jones, Trans.). Unpublished Manuscript.

Shakespeare, W., & Jones, P. T. H. (1945). *Tangata Whai Rawa o Weniti* (P. T. H. Jones, Trans.). Unpublished manuscript.

Shand, A. (1911). *The Moriori people of the Chatham Islands: Their history and traditions*. Wellington: Polynesian Society of New Zealand.

Shiri, A. (2003). Digital library research: Current developments and trends. *Library Review, 52*(5), 198-202.

Simpson, M. G. (1996). *Making representations: Museums in the post-colonial era*. New York: Routledge.

Sinclair, K. (2010). 'Grey, George - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand. Retrieved 3 April, 2012, from http://www.TeAra.govt.nz/en/biographies/1g21/1

Skrydstrup, M. (2006). *Towards intellectual property guidelines and best practice for recording and digitizing intangible cultural heritage*. World Intellectual Property Organisation.

Smith, L. T. (1999). *Decolonizing methodologies: Research and indigenous peoples*. New York; Dunedin: Zed Books; University of Otago Press.

Smith, S. P., Whatahoro, H. T., Te Matorohanga, & Pohuhu, N. (1913). *The Lore of the Whare-wananga, or, Teachings of the Maori college on religion, cosmogony and history*. New Plymouth: Printed for the Society by T. Avery.

Sorrenson, M. P. K. (1992). *Manifest duty: The Polynesian Society over 100 years*. Auckland: The Society, Dept. of Anthropology, University of Auckland.

Starzecka, D. C., Neich, R., & Pendergrast, M. (2010). *Taonga Māori in the British Museum*. Wellington, N.Z.: Te Papa Press.

Stead, O., Pfeiffer, K., & Auckland War Memorial Museum. (2001). *150 treasures*. Auckland: D. Bateman; Auckland Museum.

Stevenson, A., & Callaghan, S. (2007). “Moko; or Maori Tattooing” Project: A report on consultation. Retrieved 5 February, 2010, from http://www.nzetc.org/tm/scholarly/tei-MokoDiscussionPaper.html

Stevenson, A., & Callaghan, S. (2008). Digitisation and mātauranga Māori. Retrieved 1 May, 2012, from http://researcharchive.vuw.ac.nz/handle/10063/608

Stewart, D. W., Shamdasani, P. N., & Rook, D. W. (2007). *Focus groups : theory and practice* (2nd ed.). Thousand Oaks: SAGE Publications.

Stewart, G. M. (2007). *Kaupapa Māori science.* Unpublished PhD, University of Waikato, Hamilton.

Strachan, S. R. (2010). 'Hocken, Thomas Morland - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand. Retrieved 1 October, 2011, from http://www.TeAra.govt.nz/en/biographies/2h39/1

Taki, M. (1996). *Kaupapa Maori and contemporary iwi resistance.* Unpublished M.A., University of Auckland, Auckland.

Tapsell, P., Edgar, P., & Hakiwai, A. T. (2011). Tapsell, P., Edgar, P., Hakiwai, A (2011). Towards a Database of Taonga in Museums outside New Zealand. Paper presented at the National Digital Forum, Wellington, 2011. Retrieved 1 May, 2012, from http://www.slideshare.net/ndfaotearoa/towards-a-database-of-maori-and-moriori-taonga-in-overseas-museums-philip-edgar-te-papa-and-paul-tapsell

Te Karere Māori News (Producer). (2010, 1 May 2012) Te Aitanga a Hauiti uses 3D technology to access their traditional taonga - Te Karere Maori News. YouTube retrieved from http://www.youtube.com/watch?v=bERyTaM0Qbo

Te Kōti Whenua Māori (Māori Land Court), & Ministry of Justice. (2011). Māori Land Online - Geographic Information System. Help Guide: February 2011. Retrieved 1 May, 2012, from http://www.justice.govt.nz/courts/maori-land- court/documents/publications/gis/help_en.pdf

Te Papa Tongarewa. (2012). Taonga Māori. Retrieved 10 April, 2012, from http://www.tepapa.govt.nz/ResearchAtTePapa/Research/TaongaMaori/Pages/overview.aspx

Te Reo o Taranaki. (2011a). About Kete. Retrieved 8 May, 2012, from http://kete.taranakireo.co.nz/about/

Te Reo o Taranaki. (2011b). Pūtē Routiriata - The Taranaki Māori Digital Archive. Retrieved 8 May, 2012, from http://www.taranakireo.co.nz/index.php?page=digital-archive

Te Reo o Taranaki. (2011c). The Taranaki Māori Digital Archive - Te Pūtē Routiriata. Retrieved 3 May, 2012, from http://kete.taranakireo.co.nz/en/site

The Association of Public Library Managers Inc. (2010). Role and value of public libraries. Retrieved 3 April, 2012, from http://www.publiclibrariesofnewzealand.org.nz/about/role-and-value-public-libraries

The Big Idea. (2009). Shakespeare's Globe receives te reo Maori Sonnet. Retrieved 1 March, 2012, from http://www.thebigidea.co.nz/news/industry-news/2009/aug/59521-shakespeares-globe-receives-te-reo-maori-sonnet

The Nelson Provincial Museum. (2007). Our Museum History. Retrieved 2 April, 2012, from http://www.museumnp.org.nz/about/history.htm

Townsend, L. M. (2008). *Seen But Not Heard? Collecting the History of New Zealand Childhood.* Unpublished M.A., Victoria University of Wellington Wellington

Traue, J. E. (2010). 'Turnbull, Alexander Horsburgh - Biography', from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand. Retrieved 1 October, 2011, from http://www.TeAra.govt.nz/en/biographies/2t53/1

Trivedi, M. (2010). Digital libraries: functionality, usability, and accessibility. *Library Philosophy and Practice*. Retrieved from http://go.galegroup.com.ezproxy.waikato.ac.nz/ps/i.do?action=interpret&id=GALE%7CA233125045&v=2.1&u=waikato&it=r&p=AONE&sw=w&authCount=1

Tupara, N. (2005). Whose archives are they? *Archifacts, April*(85-88).

UNESCO. (n.d.). National Committee of New Zealand: Memory of the World programme. Retrieved 2 April, 2012, from http://www.unescomow.org.nz/

United Nations. (2008). Declaration on the Rights of Indigenous Peoples. Retrieved 12 May 2012, from http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

Waitangi Tribunal. (1986). *Report of the Waitangi Tribunal on the te reo Māori claim (Wai 11)*. Wellington: Waitangi Tribunal.

Waitangi Tribunal. (1990). *Report of the Waitangi Tribunal on Claims Concerning the Allocation of Radio Frequencies (Wai 150)*. Wellington: Waitangi Tribunal.

Waitangi Tribunal. (2011a). *Ko Aotearoa tēnei: A report into claims concerning law and policy affecting Māori culture and identity (Te taumata tuarua -*

Vol 2): Wai 262 Waitangi Tribunal Report 2011. Wellington: Legislation Direct.

Waitangi Tribunal. (2011b). *Ko Aotearoa tēnei: A report into claims concerning law and policy affecting Māori culture and identity (Te taumata tuatahi - Vol 1): Wai 262 Waitangi Tribunal Report 2011*. Wellington: Legislation Direct.

Walker, S., Eketone, A., & Gibbs, A. (2006). An exploration of kaupapa Maori research, its principles, processes and applications. *International Journal of Social Research Methodology, 9*(4), 331-344.

Wards, I. (1996). New Zealand Archives and Records in retrospect. *Archifacts, October*, 31-43.

Wareham, E. (2002). From Explorers to Evangelists: Archivists, Recordkeeping, and Remembering in the Pacific Islands. *Archival Science, 2*(3), 187-207.

Watt, R. J. (1990). *The fake Maori artefacts of James Edward Little and James Frank Robieson.* Unpublished PhD,Victoria University of Wellington, Wellington.

Whaanga, H., & Hedley, R. (2006). The display and conservation of taonga Māori - establishing culturally appropriate display and conservation facilities: Mahi Māreikura - a work in progress. *Journal of Maori and Pacific Development, 7*(2), 3-39.

White, J. (1887-1890). *The ancient history of the Maori, his mythology and traditions (Vols. 1-6)*. Wellington: George Didsbury, Government Printer.

Wikaira, J. (2004). Kaitiakitanga: The role of Māori archivist. *Archifacts, April*(46-49).

Williams, W. L. (1844). *A dictionary of the New Zealand language, and a concise grammar; to which is added a selection of colloquial sentences*. Paihia: Church Missionary Society.

Williams, W. L. (1862). *First lessons in the Maori language with a short vocabulary*. London: Trüber.

Williams, W. L., Williams, H. W., Bird, W. W., & Ngata, W. T. (1965). *First lessons in Maori* (13th ed.). Christchurch: Whitcombe and Tombs.

Winiata, W. (2005). Survival of Māori as a people and Māori Archives. *Archifacts, April*, 9-19.

Witten, I. H., Bainbridge, D., & Nichols, D. M. (2010). *How to build a digital library* (2nd ed.). Burlington, MA: Morgan Kaufmann Publishers.

Yates-Smith, A. (2000). Māori Goddesses in Literature. Part 1: Pre-1880-1900. *Journal of Maori and Pacific Development, 1*(1), 72-95.

Appendix 1: Ethics Approval

Te Manu Taiko
Human Research Ethics Committee
Te Pua Wānanga ki te Ao
The University of Waikato
Private Bag 3105
Hamilton, New Zealand

Te Kotahi Research Institute
THE UNIVERSITY OF WAIKATO

TE PUAWĀNANGA KI TE AO

Te Manu Taiko: Human Research Ethics Committee
School of Maori & Pacific Development
& Te Kotahi Research Institute

12/09/11

Ethics Approval

This is to confirm that Michaela Anderson received ethical approval for the study '**An explanation of the ethical implications of the digitization and dissemination of Matauranga Maori (with special reference to the Pei te Hurinui Jones Collection)'.**

The ethics application was reviewed by members of Te Manu Taiko and signed off by the Chair of the committee on 12/09/11.

The reviewers were Dr Tahu Kukutai, NIDEA Senior Research Fellow, and Maui Hudson, Te Kotahi Research Institute.

Please make the following changes:

- Please change the statement about ethical concerns at the bottom of your Research Information Sheet to;

  Maui Hudson
  Chair: Te Manu Taiko, Human Research Ethics Committee
  Email: maui@waikato.ac.nz
  Office ph: 07 8384028

Kia ora

Maui Hudson
Chair, Te Manu Taiko