

Conservation Statement for Hinemihi, the Maori Meeting House at Clandon Park

**West Clandon
Guildford, Surrey**



**in partnership with
the Hinemihi Stakeholders Group**

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Summary

Today Hinemihi, the Maori Meeting House at Clandon Park, comes to us on an extraordinary journey that starts with her construction in 1880 by the Ngāti Hinemihi people of Te Wairoa, New Zealand. This journey includes her¹ survival as a place of sanctuary in 1886 from the devastating Mount Tarawera volcanic eruption. Her story continues with her relocation in 1892 to Clandon Park as an ornamental garden building and a souvenir of the fourth Earl of Onslow (Governor of New Zealand 1889-1892). Hinemihi initially formed the focal point of a new Water Garden round the lakes at Clandon, surrounded by carefully chosen New Zealand planting, and was moved to her current location near the house by 1934. She has been viewed as a curiosity, a nurse, and an image on a banknote. She has been managed as a National Trust property, a Grade II Listed Building, a Ngāti Ranana (London Maori Community) whareniui (meeting house), and understood increasingly as a Maori Ambassador at the centre of a transcultural partnership between British people and New Zealanders, Maori and non Maori. This partnership will hopefully see her transformed from a vulnerable historic building into an active marae (Maori ceremonial space) and a cultural centre for Maori activities and learning in Britain.

Hinemihi is a carved, painted, wooden building; she is also a living being and ancestor of Ngāti Hinemihi people. As a vulnerable structure in the harsh external environment of the gardens of Clandon Park, she requires regular, routine maintenance and periodic, extensive interventions in order to safeguard her long-term future. As a living being, she needs to be kept warm by interaction with people. (see Figure one on page 5.) Hinemihi's physical fabric has been subject to many transformations since her construction in 1880. This has included periods of destruction and deterioration as well as reconstruction and revitalisation.

Currently, the need for a major restoration of Hinemihi has become apparent in order to mitigate water ingress through her deteriorated roof (see Figure two, page 5), and remedy a breakdown in the protective painted surface of her carvings (Figure three, page 6.) This need occurs at a time of increased integration of Hinemihi into the lives of British and New Zealand Maori that has raised the profile of Hinemihi locally, nationally and internationally. The observance of Maori protocol (described in Maori as tikanga, kawa), recitation of whakapapa (genealogical narratives), and performance of korero (oratory), waiata (song), haka and kapahaka (dance) that occur on Hinemihi's marae, help maintain Hinemihi as a living being². Interaction with National Trust visitors and people local to Clandon is also seen as crucial to her future sustainability.

In the past six years, the National Trust (NT) has been approaching the conservation of Hinemihi in collaboration with "Hinemihi's people"³. This group includes the descendants of the originating community (Ngāti Hinemihi) in New Zealand, with locally based National Trust volunteers and staff

¹ Maori meeting houses (whareniui) embody the ancestors of their tribal groupings (iwi) and therefore are referred to as individuals, Hinemihi as a female is referred to as "her".

² Maori protocol will be acknowledged within the working practices of the project, side by side with conservation principles. Maori protocol will be incorporated into meetings/events, such as powhiri (a welcoming ceremony), and karakia (blessing of the work about to take place). Established working practice will need to be adapted, as for example the designation of Hinemihi as tapu (restricted) during actual conservation work may require that only men access the site. All conflict with European equal rights legislation will need to be resolved.

³ "Hinemihi's people" is an evolving group that contributes to activities and events at Hinemihi. This has included powhiri (welcoming), karakia (blessing), annual public events such as the "Kohanga Reo hangi", "Maori and Pacific Day of Dance", "Hinemihi Maintenance days", and community-building events such as "Being with Hinemihi" and "Sharing with Hinemihi" workshop series. The group forms the basis of the proposed participatory conservation project.

and the British Maori and Polynesian community; Ngāti Ranana (London Maori Club), Te Kohanga Reo o Ranana (The London Maori language school), Maramara Totara (London Maori weaponry school), Matariki (Maori Cultural Group) and Beats of Polynesia. Hinemihi's people also include visitors to Clandon and the local community, although they have been involved to a lesser extent. This project seeks to increase their involvement.

As a result, the proposed conservation of Hinemihi is designed to be less a response to Hinemihi as an historic "art work", but more as a response to the needs of her people. In doing so, the conservation project seeks to ensure that in preserving the fabric of the past, we do not restrict cultural development in the future. The current conservation and repair proposal therefore provides an opportunity to invest in the relationships between Hinemihi and her people in order to sustain Hinemihi's care in the long term. This conforms to the National Trust's conservation approach for "the careful management of change".

Figure one: Members of "Beats of Polynesia" put visitors to Clandon through the paces at the "Maori and Pacific Day of Dance" on 23 May 2010

Figure two: Hinemihi's deteriorated roof protected by tarpaulins, November 2010

Figure three: Detail of carving showing deterioration of painted surface, November 2010

Introduction and Scope

This Conservation Statement accompanies the first round application to the Heritage Lottery Fund for the repair and restoration of Hinemihi at Clandon Park in Surrey (National Trust London and South East Region.) It has been written by Dean Sully, Lecturer in Conservation at University College London (UCL) Institute of Archaeology and NT Conservation Advisor (with additions by Julie Lawlor, Property Manager.) Dean has been working with Hinemihi and the National Trust since 2001 and is the author of “Decolonising Conservation: Caring for Maori Meeting Houses outside New Zealand”. The Conservation Statement has been produced in consultation with the Hinemihi Stakeholders Group⁴, drawing on published information and internal documents that have evolved since the initiation of the current Hinemihi project in 2003. This incorporates historical research that has revealed important information about Hinemihi’s past. It also includes information from building surveys conducted in 2003, 2004 and 2007 that have identified the nature of the current building, her vulnerability to change in condition over time, and potential risks to her long-term stability (see Appendices 1 to 3). This information has been the subject of discussion between Hinemihi’s people.

This document pulls together the current conservation understanding of Hinemihi and identifies where further work is necessary prior to detailed decisions being taken about the conservation and repair of Hinemihi. If this first round application is successful, the Conservation Statement will be further developed through the production of a full Conservation Management Plan during the development phase of the project. There is a considerable amount of detail regarding this project and its history. While this is summarised in the Conservation Statement, further detail can be found in the appendices, which are referred to as appropriate throughout the body of this report. (A full list of the appendices can be found in the contents section, pages 2-3.)

⁴ The Hinemihi Stakeholder group consist of representatives of Hinemihi’s people that the National Trust has consulted regularly about the care of Hinemihi since 2004. This group combines with the NT team to create the Project Steering Group; please see page 9 below.

Understanding the heritage

There are many stories told about Hinemihi and the following introduces some of these stories and provides a chronological framework from which they can be viewed. It should be remembered that this represents one very narrow thread from which to trace all of Hinemihi's relations with people.

Hinemihi o te Ao Tawihito (Hinemihi of the Old World), a Maori meeting house, has been located within the grounds of Clandon Park, near Guildford, in Surrey since 1892. Hinemihi was originally commissioned in 1880 by Chief Aporo Te Wharekaniwha of the sub-tribe Ngāti Hinemihi in Te Wairoa, on the North Island of New Zealand. To Maori who built her, Hinemihi is the physical embodiment of an honoured ancestress of Ngāti Hinemihi. Hinemihi is considered a living being who incorporates the genealogy (whakapapa) of Ngāti Hinemihi.

Hinemihi was originally constructed as a public place where important issues were discussed, genealogies affirmed, relationships confirmed, births and marriages celebrated and the dead mourned. She was also a place for Maori cultural performances, where tourists paid to view the carvings, be entertained by Maori song and dance, and to enjoy refreshments. This life came to an abrupt end on 10 June 1886, when the eruption of Mount Tarawera destroyed Te Wairoa and the whole of the surrounding area. The local people (approximately 50) who sheltered inside Hinemihi during the eruption were saved, however 153 lives were lost. The area around Hinemihi was devastated, and the local people resettled elsewhere. After the eruption, Hinemihi was described as being neglected and abandoned, her walls buried up to the broken roof and layered with volcanic debris.

In 1892, William Hillier, fourth Earl of Onslow (Governor of New Zealand 1889-92) purchased the 23 pieces of carving (according to the bill of sale) that made up Hinemihi from Mika Aporo, son of Chief Aporo. When he returned to Clandon, Lord Onslow embarked on a major programme of enhancement to the park and garden. One of the most significant alterations was the decision to extend the formal garden into the landscaped park (designed by Lancelot Brown c1776-81) by creating a new Water Garden around the sequence of lakes and pools to the north of the house. The 23 pieces of carving were erected as an ornamental garden building near the smaller central pool, forming a focal point for the new lake walk. The long winding path meandered between brightly coloured iris borders, protected from livestock by a new metal estate rail. Hinemihi was approached via an avenue of crimson rambler roses, and surrounded by a distinctive garden of New Zealand plants: veronicas, flax, kowhai and lancewood.

Maintenance of this intensively planted area became more difficult after the First World War, and at some point between 1925 and 1934 Hinemihi was moved to her current position close to the east front of the house. Once again careful consideration was given to her location within the formal garden, located on the axis line of the parterre to the south, and approached via a gravel path lined with clipped Irish yews. Her front wall was removed, and an open structure was created. Until recently, it was believed that in 1914-19, restoration work was conducted on Hinemihi by recuperating WWI soldiers, including those from the Maori Pioneer Battalion. While this may well have taken place, further investigation is needed.

In 1960, a new roof and internal features were installed. In 1980, a new front wall, door, and window were added, and a thick reed thatch roof replaced the thinner straw thatch roof. In 1995, newly carved and newly discovered original carvings were added to the door and window surrounds on the front wall by members of Ngāti Hinemihi. The latest phase in the care of Hinemihi can be seen to take place following the dedication these new carvings. This represents a period of increased contact between the Maori community and Hinemihi through the activities of Ngāti Hinemihi and the British Maori community, in which Hinemihi has been re-imbued with a

spiritual presence. This period is also marked by a greater profile for Hinemihi as a significant destination for National Trust visitors as part of their visit to Clandon, requiring increased access to her.

Date	Developments in Hinemihi's built structure over time
1880-1881	constructed in Te Wairoa, New Zealand by Ngāti Hinemihi
1886	survived the Mount Tarawera volcanic eruption
1892	purchased by fourth Earl of Onslow and relocated to Clandon Park in, where she was reconstructed as an ornamental garden building
1914-19	restored by allied troops, particularly from New Zealand
1925-34	repaired and relocated, during which time her front wall, door and window carvings were removed
1960	restored by National Trust and provided with a new roof
1980	restored by National Trust and provided with a new front wall
1995	repaired by Ngāti Hinemihi and additional carvings added (both new and re-discovered)
2005	repaired by National Trust (replacement of decayed elm cladding, soleplate and rodent mesh)

Table 1 Developments in Hinemihi's built structure over time

Hinemihi today

Hinemihi has gone through many transformations during the past 130 years; however, her links with Clandon Park and the Onslow family are clearly manifest today in her location on the east lawn to the side of the Palladian mansion. She is surrounded by detailed planting that includes mature oak trees and native New Zealand plants. Hinemihi was designated as a Grade II listed building in 1985 and forms part of the Grade II listed landscape of Clandon Park, within the curtilage of the Grade I listed mansion.

In her current form, she consists of a rectangular building with a footprint approximately 8m x 6m, with wooden elevations and a thick thatch roof. Although she contains most of her original carvings dating from the late 19th century, much, if not all of her structure is of more recent origin, as a result of her reconstruction at Clandon Park and the subsequent repair and restoration programmes carried out since then. It will be necessary to disentangle these changes and alterations before a detailed conservation response can be designed.

The focus of this project is the repair and conservation of Hinemihi. An essential part of this is the provision of services that will enable her to be used all year-round as a meeting house, including a new floor, heating, lighting and a new roof. To achieve this, a service building and awning are being proposed, which will support the function of Hinemihi, but will be physically separate from her. The integration of Hinemihi within the historic environment of Clandon Park is a fundamental element of any proposed alteration to Hinemihi. The proposed restoration project will seek to balance the cultural and physical landscapes that surround Hinemihi and Clandon Park.

Project management

The project will encourage the active participation of Hinemihi's people at all stages of her conservation and long term care. Hinemihi is in the care of the National Trust; she is also in the care of Ngāti Hinemihi (Hinemihi's source community in New Zealand), the local British Maori community and other interest groups (such as interested individuals local to Clandon) with specific interests in Hinemihi as a cultural, historic and artist learning resource)⁵.

Representatives from these groups comprise the Project Steering Group. This Group agrees the general scope of the project and guides a project team on the execution of the project. Further detail about the extent of the project is described further on.

Members of the Project Steering Group

Alan Gallop	Author of "Hinemihi, The House with the Golden Eyes"
Lesley Alborough	Regional Fundraising Officer, National Trust (NT)
Ylva Dahnsjo	Conservator, London and SE Region (NT)
Julie Lawlor	NT Property Manager, Clandon Park and Hatchlands Park (NT project sponsor)
Skyla Love	Ngati Ranana
Tom Nisbet	NT Buildings Surveyor
Rosanna Raymond	Ngāti Ranana
James Schuster	Ngāti Hinemihi spokesperson (in New Zealand) and New Zealand Historic Places Trust /Pouhere Taonga (NZHPT) Maori Buildings Advisor
Nino Strachey	Curator, London and South East Region (NT)
Dean Sully	University College London and NT Conservation Advisor
Maina Thompson	Ngāti Ranana and Ngāti Hinemihi NT project manager, to be recruited

A project team will be established to manage the delivery of the project. This will be chaired by the project manager and will comprise Tom Nisbet (as required), Giles Quarne (Conservation Architect), Anthony Hoete (Cultural/Design Architect), Nino Strachey, Dean Sully and/or Ylva Dahnsjo (depending on conservation advice required), Rosanna Raymond, and Julie Lawlor. The Project Team will act upon the general guidance provided by the Project Steering Group.

The Project Steering Group will ensure that a close dialogue with Hinemihi's people will be maintained throughout the project, so that the detailed proposals reflect their requirements. A partnership between the National Trust and the NZHPT has been developed through James Schuster⁶. This provides an effective mechanism to develop a sustainable bicultural approach for the care of Hinemihi, with the active involvement of communities in New Zealand and Britain. James Schuster will focus on communications with Ngāti Hinemihi. In the UK, Rosanna Raymond and Alan Gallop will work together in training "Community Ambassadors" who will ensure that all stakeholders and interested parties have a chance to have their say. Further detail is provided under "Next Steps" on page 21, below.

⁵ The project's focus on participatory conservation reflects the approach to historic meeting house conservation adopted by the New Zealand Historic Places Trust /Pouhere Taonga (NZHPT), which concentrates on building the necessary skills within local people.

⁶ Advice and assistance from NZHPT was provided during the most recent restorations of Hinemihi in 1980 and 1995.

Statutory protection

Listed Building Consent will be required as part of plans to carry out repairs and alterations. All building works will be completed in accordance with the National Trust general requirements for building works, electrical requirements, and in full compliance with Building Regulations where required.

Assessing significance

The Hinemihi Stakeholders Group “Vision for Hinemihi” is presented in Appendix 5. A Statement of Significance (see Appendix 4) and a Vision Statement (Appendix 5) have been prepared in consultation with the Hinemihi Stakeholders Group as part of the evolution of the Hinemihi project. The following assessment of significance draws on discussions leading to these documents and places the information into the following significance criteria:

- **Historic Interest**
- **Evidence/knowledge**
- **Social / community /spiritual values**

This provides a current assessment that will be developed through a wider dialogue with Hinemihi’s people in the development phase of the project, if this first round application is successful.

Statement of Significance

Hinemihi is unique; the only Maori meeting house in Britain, she is one of only four historic Maori meeting houses outside of New Zealand and the only one outside of a museum building still capable of carrying on her cultural role as a marae (ceremonial space).

Since Hinemihi has not been in New Zealand since 1892, she has not evolved in the way that New Zealand meeting houses have evolved. Hinemihi’s unusual journey has made her a survivor, one that reflects Maori cultural struggle and acts as a memorial to those who created her, sheltered in her, and their living descendants.

Hinemihi is many things to many people; for British based and visiting Maori she is a whare tipuna (ancestral house), a whare runanga (meeting house), a whare wananga (house of learning). She provides an opportunity for visitors to Clandon to appreciate Maori culture and history, and consider how Britain’s past colonial relationships have a legacy today.

Historic Interest

Hinemihi’s Associations with the Onslow Family and Clandon Park

Hinemihi is an important part of the history of the Onslow family, as she is a material representation of the family’s link and personal connection with New Zealand.

The fourth Earl of Onslow was widely respected by both settlers and Maori in his role as Governor of New Zealand (1889-1892). This mutual respect was given expression in the naming of Lord Onslow’s second son, born in New Zealand, who was given the name ‘Huia’. Ten weeks after Huia’s birth, the ties between the Onslow family and the Maori community were given further expression, through the ceremonial inclusion of Huia as an honorary chief of the Ngāti Huia tribe⁷.

⁷ The Onslow family maintained an interest in Maori issues, for example in a presidential address of the International Congress of the Anthropology Society in 1934. The fifth Earl of Onslow stated:

“It has taken us centuries to develop from the Maori state of Stone Age culture. That the Maori have won through is due rather to their own toughness than to our help. In more recent times the tendency has been to encourage native civilisation to develop on its own lines and to absorb rather than imitate European ideas.”

Hinemihī provides important evidence of the improvements made to Clandon Park by the fourth Earl of Onslow. She was initially appreciated as an exotic curiosity within the larger setting of the landscaped park, where visitors to the new Water Garden commented not only on the unusual carving, but the use of rare New Zealand plants. Since 1934 she has been viewed in equally interesting juxtaposition to the formal gardens surrounding the main house. Vernacular buildings have long been used within picturesque "manufactured" parkland settings, and Hinemihī has been assimilated as an ornamental garden building into the landscape tradition of the English stately home. In the early 20th century Hinemihī was referred to as "a curious New Zealand dwelling", a "quaint building", and "a quaintly carved structure". More recent visitors also share this view; many have their photo taken in front of Hinemihī, especially those involved in weddings at Clandon Park.

Her Relation to British and New Zealand History

Through the acquisition by Lord Onslow and her relocation to Britain, Hinemihī is a physical manifestation of the past relationship between New Zealand and Britain that endures in the present. For visitors to Clandon, Hinemihī is evidence of the English character and of British history. Hinemihī hints at a glamorous past of strange objects, of people who traveled at a time when travel was not always easy, collecting souvenirs of far away countries⁸.

This relationship can be viewed in a negative light. The act of removing such an important object from her originating culture can be interpreted as consolidating and representing the power of the coloniser, in this case Britain, over the colonised, the Maori. As early as 1935 requests were made for Hinemihī's repatriation, with the most recent request being voiced in 1992. Whilst there may remain some resentment over Hinemihī's location in Britain, it is more broadly agreed that Hinemihī symbolises the positive relationship between Britain and New Zealand, largely through the active involvement of New Zealand and British Maori in Hinemihī's care.

After Hinemihī left New Zealand, the first (currently available) documented contact between Hinemihī and Maori was in 1917, by recovering World War One soldiers including Maori National Expeditionary soldiers (Maori Pioneer Battalion.) During World War I, Clandon Park and neighbouring properties were used as military hospitals and convalescent homes. Hinemihī was said to have been a source of spiritual comfort for Maori soldiers during this time.

The dislocation of Hinemihī from her cultural context in New Zealand did not diminish or remove the deep cultural values that she holds for Maori in general and Te Arawa and Ngāti Hinemihī people in particular. This led to the commissioning of replacement carvings for the house in 1992 by John Marsh, a member of Ngāti Hinemihī. The carvings were produced by Robert Rika and Colin Tihi, who are direct descendents of those involved in the original construction of the house. These ties between the New Zealand Maori community and Hinemihī have developed with the direct involvement of James Schuster and his family in the care of Hinemihī. This relationship now has an important place in the future care of Hinemihī.

Clandon Park is Enhanced by Hinemihī, She Opens up Cross-Cultural Doors

Hinemihī's presence at Clandon Park allows British people to consider aspects of their colonial past in relation to Maori and other colonised peoples. Hinemihī holds great educational potential, both for the public, and for the Maori community itself. For non-Maori visitors, Hinemihī may

⁸ Malkogeorgou, P. 2003 *Hinemihī: Visitor reaction to Hinemihī, Clandon House 10/06/2003-11/06/2003*. Unpublished UCL Institute of Archaeology Report 2003.

provide an opportunity for contact with another cultural viewpoint. British Maori families bring young Maori people living in Britain to Hinemihi to teach them about their ancestors and past⁹.

To Maori, Hinemihi is a very powerful and meaningful structure, a living person, to be actively engaged through performance. The enactment of Maori cultural performance provides an opportunity for non-Maori people to encounter a Maori world.

For Britain's Maori community, Hinemihi is more than simply a reminder of home; she has become their adopted meeting house, a place to visit either as individuals, with families or in large groups to remember and celebrate ancestors and family back home in Aotearoa (New Zealand). Raheera Windsor MBE, Kuia of Ngāti Ranana reflecting on Hinemihi in 1995 states "... she is someone who you should come and see when you are sick and unhappy and who will restore your sense of Maori identity"¹⁰

A Source of Evidence or Knowledge

She Provides a Vehicle for Conveying Information about History and Geography

Hinemihi's presence at Clandon Park provides an opportunity to understand Polynesia and its culture. New Zealand animal and plant materials are evident in Hinemihi's structure (e.g. paua shells, totora wood), some of which can be seen growing near to Hinemihi as living plants.

She provides a Knowledge Bank about and is a Beautiful Example of Traditional Maori Carving

Research on Hinemihi could further our understanding of historic Maori carving techniques. Hinemihi is an important early example of a carved meeting house by two prominent carvers Tene Waitere and Wero Taroi, who are now regarded as being among the greatest Maori carvers whose work is known today¹¹. The quality of Hinemihi's carvings makes these works of art significant in their own right.

Social / Community /Spiritual Values

Physical and Spiritual Embodiment of Maori Culture

In addition to her strong link to the Maori community in New Zealand, Hinemihi has also become an important focal point for the cultural activities for the British Maori community. For them, Hinemihi represents a physical and spiritual link to New Zealand, despite the fact that many of the British Maori do not hold direct genealogical links with Hinemihi. Ngāti Ranana has been invited by Ngāti Hinemihi to participate in the kaitiakitanga (guardianship) of Hinemihi, to ensure that Hinemihi maintains her essential, living link with Maori people. The annual Kohanga Reo hangi (a meal cooked in an underground steam oven) is an opportunity for Maori people to interact with Hinemihi, and for non-Maori to gain a better understanding of Hinemihi and of Maori culture. That is when the Hinemihi comes to life, surrounded by people. Maori protocol (tikanga) is observed, speeches (korero) are made, songs (waiata) and dances (haka and kapahaka) are performed, centred around the preparation of the traditional hangi.

⁹ Hinemihi has great potential to develop as a key educational facility for the Kohanga Reo o Ranana (London Maori language school) and to raise awareness of Maori culture amongst local schools and visitors to Clandon.

¹⁰ Hooper-Greenhill, E. 1998. "Perspectives on Hinemihi: A Maori Meeting House". In Barringer, T., Flynn, T. (eds.). *Colonialism and the Object: Empire, Material Culture and the Museum*. Routledge, London: 129-143

¹¹ Tene Waitere is particularly noted for innovations in Maori carving, such as his incorporation of oblique perspectives, and for bringing the traditional art of Maori carving into the modern commercial arena, by producing carvings for European clients. The style of carving employed by Wero Taroi strongly influenced Maori carving traditions in the late 19th Century.

The following are some examples of Hinemihi's significance identified by Maori:

- Ancestress of Ngāti Hinemihi, like grandparents and a mother to a child
- Caring ancestress who has opened up to the international community
- A place that saved life
- Sense of comfort in linking with home
- Touchstone for New Zealanders

Hinemihi holds considerable value for New Zealanders in general due to her historic, architectural, and cultural significance. This is evident in the number of government and educational institutions, as well as interested individuals from the crafts and arts community that have been involved in past restorations and research on Hinemihi.

Recreational Activities

Hinemihi and her surroundings have been the focus of recreational activities both in the past, by the Onslow family, and in the present, by visitors to Clandon Park. Whilst in the possession of the Onslow family the meeting house occasionally functioned as a summer house or a play house. Since the National Trust took over the running of the estate, Hinemihi serves both as a backdrop for picnics held in the gardens by visitors, and as the focus for performances by Maori and Pacific Island groups, which are very well-received by visitors and provides the opportunity for a family outing. She is a familiar backdrop for formal wedding photographs at Clandon Park. There are many examples of British families who encounter Hinemihi over several generations and for whom she has become an enduring link to their personal histories.

Opportunities and Risks

Opportunities

The relationships that people form with Hinemihi are experienced from the many perspectives of the individuals and communities involved. The conservation of Hinemihi requires an acknowledgement of the different ways in which an understanding of these experiences is constructed. This is necessary in order to ensure that an agreed approach to caring for Hinemihi can be developed. If Hinemihi is to reflect contemporary ideas about Britain's relationship with New Zealand and Maori, decisions about her appearance, function, use and care need to reflect the contemporary concerns of her people. Since interaction with people is crucial to Hinemihi's life, she must develop to meet the needs of her communities here. The proposed changes to Hinemihi will act as a catalyst for Hinemihi's further development as a focus for Maori culture in the United Kingdom, and as a centre of learning for anyone interested in Maori culture.

The relationship between the Ngāti Ranana and the National Trust has been presented by the Department of Culture, Media and Sport (DCMS) as an example of how social inclusion can function effectively in the historic environment¹². There is great potential for broadening social inclusion at Clandon Park, and Hinemihi provides a key opportunity to address access, dialogue, creativity, and collaboration in facilitating cultural diversity. The long-term care of Hinemihi provides the opportunity for an open trans-cultural process that can derive real benefits for communities around Hinemihi: the community local to Clandon Park, for National Trust members and visitors, and for the Maori community in Britain and New Zealand. Hinemihi will not only be brought to life and warmed by members of the Maori community, but also by the improved interpretation for National Trust visitors, who will be better able to understand the significance of Hinemihi to Clandon Park, Maori, and British history.

¹² DCMS. 2002. *People and Places: Social inclusion policy for the built and historic environment*. Department of Culture Media and Sport, June 2002. 15-16

Risks

In addition to the aspirations of Hinemihi's people to develop her role into a fully functioning marae, the need for essential repair work has become critical. Hinemihi's roof no longer provides a waterproof envelope, and following damage from a fallen branch from a surrounding oak tree in 2007, the structural stability of her roof has been significantly compromised (see Appendix 3). The remediation of this problem has been delayed in order to consider the broader context of the proposed conservation project. Therefore, at present no work has taken place to provide a long-term solution to this pressing problem. Since 2007, her roof has been covered by two protective tarpaulins in an attempt to protect her interior from the ingress of water. The protective effect of the painted surface on her historic carvings has been significantly compromised since the last extensive restoration in 1980. The loss and de-lamination of paint and the presence of cracks within the surface of the carvings allow water to penetrate into the wooden surface resulting in increased risks of further deterioration (see Appendices 1&2). Biological deterioration is evident in lichen and algal growth on the external surfaces, insect activity within the walls and roof structure and extensive animal activity in the walls, roof, and floor. The need for major interventive repair is now urgent. (Please see picture overleaf.)

Hinemihi's current configuration limits the ways that Hinemihi's people can potentially use her. (See Figure five, below.) Visitors currently find no public interpretive signage explaining the building or her history. Access to Hinemihi is physically restricted, there are no access paths directly to Hinemihi, and she can only be approached via a rough path or across the grassed lawn. Hinemihi is mainly kept locked whilst Clandon Park is open to visitors. When access is made available, people are required to step over a kickboard to enter her; there is currently no wheel chair access.

Inside Hinemihi, the gravel and dirt floor present a hazard if Maori protocol of removing shoes prior to entering inside a meeting house is adopted. The restricted daylight limits people's ability to experience the carvings and gain access to the powerful stories they contain. The lack of internal heating and lighting severely restrict the occasions on which Hinemihi can function as a meeting place. Hinemihi comes alive when she is surrounded by her people and the occasions when this is possible are restricted to fine weather during the British summer (rare indeed!).

Her cold, damp interior limits the inclusion of new carvings and woven panels that normally decorate a meeting house¹³. This potentially entombs Hinemihi as a static representation of a past relationship between Britain and New Zealand - an exotic curiosity in the gardens of Clandon Park. Hinemihi's conservation provides an opportunity to challenge some of the traditional representations of indigenous peoples as non-viable static cultures, rather than progressive contemporary communities. The representation of Hinemihi as a Victorian building would tend to link the idea that Maori culture is a thing of the past, rather than dynamic culture represented by Ngāti Ranana and Ngāti Hinemihi today.

There are risks to adapting Hinemihi's built structure to improve her use by her people. The relationship between Hinemihi and Clandon Park gardens and mansion will be affected by any change to Hinemihi's structure. Hinemihi will retain her current position and configuration in relation to the mansion. The construction of a new services building will be positioned at the back of Hinemihi and will be hidden within the current landscape (please see pages 16-17 below for further detail.). The architectural project will be closely supervised by the Project team to ensure that conservation principles and Maori protocol are given equal consideration.

¹³ The addition of new woven panels and carvings has been suggested by Ngāti Hinemihi as a way of continuing to care for Hinemihi by creating new works of art for her in co-operation with people in the UK.

Figure four: Hinemihi's interior, November 2010. The sawdust on the plastic sheeting is clear evidence of increasing insect activity in the roof above, and there is a hole straight through to the exterior on the back wall

Figure five: The approach across the east lawn at Clandon Park to Hinemihi, November 2010

The mature trees that surround Hinemihi will be protected during any building work. Excavations in the vicinity of the roots of these trees will be carefully managed. Regular surveying and management of the trees will help to ensure that Hinemihi is not put at risk by unstable branches.

Following the completion of the interventive work of the conservation project, the effective management of events at Hinemihi will be critical to the long-term success of Hinemihi as a functioning meeting house. The key issues of access and security will be resolved by the formation of a management committee (marae komiti). The increased use of Hinemihi as a meeting place will have implications for the costs of routine maintenance. The cost of lighting, heating, and regular maintenance (cleaning, minor repairs) will need to be accounted for.

Conservation Management Aims

The debate around Hinemihi's conservation since 1995 has tended to focus on the proposed alterations to her built structure, which include the replacement of the thick reed thatch roof with a roofing material that is more appropriate to a Maori meeting house (such as Totora bark shingles), the creation of a solid floor inside Hinemihi that would enable activities to take place more comfortably; and the installation of services such as electricity for lighting and heating inside Hinemihi, to enable her use all year around.

The following broad objectives have been identified for the conservation of Hinemihi:

- To develop Hinemihi as a meeting house to meet the present day requirements of the U.K. and visiting Maori community as well as those interested in learning about Maori and Polynesian culture
- To improve the interpretation of Hinemihi for all visitors to Clandon Park
- To conserve Hinemihi with an eye to her original construction in New Zealand as well as her development in England
- To conserve existing carvings and artwork, and commission new ones

In order to inform a detailed conservation response further information gathering and consultation with Hinemihi's people is required in order to confirm the answer to a number of questions, including:

- What are appropriate dimensions for Hinemihi's built structure?
- What flooring material should be used?
- Should she be equipped with electricity for heating and lighting?
- What roofing material should be used to replace the now damaged English thatch?
- Should locally available material be substituted for materials imported from New Zealand?
- What painted scheme should be used on the historic carvings and decorative elements?

The Method Statement and Project Brief for the repair and conservation of Hinemihi (Appendix 6) has been developed in conjunction with Conservation Architect Giles Quarme, and in partnership with the Hinemihi Stakeholder's Group. It details the process that will be followed and the issues that will need to be agreed before final specifications can be drawn up. As indicated in Appendix 6, research carried out as part of the Conservation Management Plan will have a bearing on all decisions made regarding Hinemihi's conservation and repair.

As indicated above, a services building tucked at the back of Hinemihi and a robust performance awning at the front are seen as important factors in making Hinemihi more usable by local people and Maori alike in all weathers. Security requirements and staffing levels mean that the mansion may well be locked up at times when Hinemihi is in use, putting facilities out-of-bounds. The Hinemihi Project Brief for the Services Building and Performance Awning (Appendix 7) proposes

to address this, and has been developed in conjunction with Cultural Design Architect Anthony Hoete, and in partnership with the Hinemihi Stakeholder's Group.

Conservation Management in the Long Term

The proposed alteration to Hinemihi's current structure requires a commitment from Hinemihi's people about their intention to be involved in the future. This would include involvement as kaitiaki (caretakers) in routine maintenance and operation of Hinemihi as a meeting house. This requires the establishment of a management committee for Hinemihi that mirrors the "marae komiti" that administer activities of meeting houses for communities in New Zealand. Hinemihi's people in Britain, with the support of Ngāti Hinemihi, will put together a marae advisory group for Hinemihi. The group will support the National Trust in its management of Hinemihi and the increased number of requests anticipated to come to Hinemihi on a regular basis by both Maori and non-Maori alike. This group will also advise on day-to-day use of Hinemihi by visitors to Clandon. Issues of funding and fundraising will have to be formalised as part of this process.

The development of Hinemihi has implications for the ability of the Hinemihi's people to commit to and sustain their involvement in the long term. The restoration of a community's meeting house in New Zealand provides a catalyst to train local people in weaving, carving, painting, and construction and maintenance activities. This has the potential to revitalise and share traditional cultural practice as well as encourage the intergenerational transfer of knowledge. It is anticipated that the proposed conservation project for Hinemihi will provide a focus for developing necessary specialist skills and knowledge in volunteers. These skills will be gained via wananga (training workshops) arranged with Ngāti Hinemihi and Hinemihi's people in Britain. This would provide those involved in Hinemihi's conservation with the necessary skills and knowledge to participate actively in the conservation work required. These acquired skills could be used in the weaving of new tukutuku (interior woven wall) panels, the painting of kowhaiwhai design on the heke (rafters), and the repair and restoration of Hinemihi's historic carvings. Those who have received specialist training will also have the skills to contribute to Hinemihi's long-term maintenance. Their continued involvement will be encouraged in passing on skills and knowledge to new participants.

At the end of this project, the aspiration of the National Trust is that Hinemihi will have evolved into a dynamic and vibrant building who is in regular use by all of the groups of people previously mentioned. Members of these groups will contribute to Hinemihi's management, and provision for her regular maintenance will form part of the annual Clandon Park operating budget. This project will be held as a prime example of not only conservation and engagement working hand in hand, but also partnership working with stakeholders and source communities.

Outline action plan and costs

All National Trust properties are required, as of 2010, to have a property business plan in place. Hinemihi features as a key priority in Clandon Park's business plan, and as such will have both annual maintenance and operating funding allocated to her. Hinemihi last had significant repairs carried out to her in 2005, and the only reason she has not had further work done is because of the drive to carry out a much larger project than just, for example, repairing the roof.

After the project is completed, maintenance and management costs will include:

- 5-yearly fixed wiring tests, to be carried out by a qualified electrician as part of the regular regime of property testing, c.£1,500 every five years
- Annual portable appliance testing by qualified contractor – a per item charge so negligible cost
- Annual fire extinguisher testing by qualified contractor – a per item charge so negligible cost
- Six-monthly security alarm maintenance (if one is installed) by qualified contractor, £700 per year

- Annual water testing by qualified contractor – included as part of regular mansion testing, so negligible cost
- Six-monthly emptying of septic tank by qualified contractor (if this is the system that is installed), £300 per year
- Annual inspection and “tidy-up” by qualified contractor to include removal of debris from roof, clear gutters if appropriate, etc., c. £800
- One hour of regular cleaning per week, £500. This may be picked up by existing staff or by contract staff
- Annual inspection and cleaning of interpretation panels (if appropriate) carried out by existing staff
- Electricity charges, c. £1,000
- Water charges, c. £400
- Annual maintenance day and condition review carried out by volunteers, National Trust staff and University College London students and staff, £400 to cover expenses
- Completion of a cyclical management and maintenance plan. The NT Building Surveyor, in consultation with stakeholders, will draw up a plan that involves work beyond that which takes place on an annual basis. This is fairly standard practice and is used by surveyors across the NT to “bid” for money for planned maintenance. It is anticipated that maintenance of Hinemihi will be regular annual tasks only for the first five years.
- Inclusion of Hinemihi carvings and artwork in the disaster response plan for the site. This will be carried out by the Clandon Park House Manager in liaison with the Hinemihi Stakeholders Group.
- Annual tree inspection. This is currently carried out from the ground by the Gardener-in-charge and any problems actioned. Unfortunately, even with a climbing survey trees can look perfectly healthy and subsequently still drop branches. We will act on the advice gained from the arboriculturist during the development phase to reduce this risk to Hinemihi.

The marae komiti will manage the events that take place at Hinemihi and ensure that Hinemihi’s facilities are maintained. It is anticipated that some of these events will generate revenue, through either booking fees or koha (donation), and that the marae komiti will use these resources towards maintaining Hinemihi’s services. The constitution of the marae komiti will be formalised during the development phase of the project, if this first round application is successful, and a small budget made available to cover expenses etc.

Next Steps

The activities below have been identified for further work and will take place during the development phase of the project, if this first round application is successful. This includes not just work relating to conservation but also to consultation and learning as it seemed logical to include all activities as part of the Conservation Statement. In addition to the production of a Conservation Management Plan, as discussed below, the development phase work will lead to the creation of an Activity Plan, which will be written by the Project Manager.

Conservation Management Plan

A detailed Conservation Management Plan is considered essential for the proposed conservation project. This will focus on the use of the conservation management plan as a “process” that will seek to integrate the complex trans-cultural elements of the proposed project. It will avoid the production of the CMP as a “document” that solely seeks to meet the requirements of the HLF. This process will have a critical impact on the success of the long-term project.

The CMP will be completed by nominated consultants Giles Quarme and Associates on a fixed fee basis, drawing on the input gained through the consultation process and additional planned research, as indicated below. The HLF model brief for the CMP has been used as a starting point,

and will be adapted to reflect issues specific to Clandon prior to the plan being officially commissioned.

Condition Assessment Proposal (Appendix 8)

A brief for a full three-dimensional digital model of the existing building, using laser scanning survey and high resolution digital photography, will be drawn up. This will provide a comprehensive record of the condition and form of Hinemihi prior to the restoration project commencing. This survey will also form a template on which to record additional information about the carvings and other parts of Hinemihi which will form part of the restored building. A detailed assessment of the condition of the historic carvings will be carried out by a Maori carving specialist (James Schuster) making use of the digital image survey.

Annotations to the digital image survey will be carried out by University College London (UCL) conservation students and volunteers working with James Schuster. This will provide a comprehensive statement of the current condition of the historic carvings prior to conservation intervention taking place. It is proposed that this information will be made available as a digital archive accessible on line as part of round two of this project.

The condition assessment will provide the level of detailed required for the production of an effective conservation response to ensure the long-term stability of Hinemihi's structure (Please also see Involvement of Higher Education Institutions Proposal, below).

The conservation work will be documented in line with current National Trust conservation documentation standards. This conservation documentation will form the basis of regular condition checks carried out by volunteers coordinated by UCL staff and students.

Paint Analysis brief (Appendix 9)

Initial paint analysis has been carried out by University College London which has revealed that further work on paint analysis is necessary. The results of this analysis will be incorporated into the Conservation Management Plan and will inform our decisions regarding Hinemihi's restoration.

Tracing Hinemihi at Clandon Park, a historic research proposal (Appendix 10)

Recent initial investigation casts doubt on some long-held truths, such as the story of Hinemihi's move to her current location by Maori and other allied soldiers around 1917. Further historical research is required to establish the location, form, composition, and dimensions of Hinemihi since her arrival in England. The results of the research will inform discussions and decisions regarding Hinemihi, and will be incorporated into the Conservation Management Plan.

Tracing Hinemihi at Clandon Park, an archaeological survey brief (Appendix 11)

Recent research by a National Trust archaeologist has identified Hinemihi's exact location on the 1915 Ordinance Survey map (on what is now Lord Onslow's land.) Hinemihi doesn't appear on the 1871 OS map, and is in her present location on the 1934 OS map. A separate brief for an archaeological investigation of Hinemihi's footing will be commissioned during the development phase. This will provide us with more detailed information on her size at her first location in England. results of the research will inform discussions and decisions regarding Hinemihi, and will be incorporated into the Conservation Management Plan.

"Green Options" Feasibility Study Proposal (Appendix 12)

We are very aware that the proposed changes to Hinemihi, including the creation of the services building will increase Hinemihi's environmental footprint. We are keen to reduce this footprint as much as possible, and to that end have accepted a proposal from CEN Services. CEN was established in 1997 with the aim of reducing fuel consumption and carbon emissions. The National Trust submitted CEN's proposal to the Community Sustainable Energy Programme

(CSEP) and received confirmation in November 2010 that CSEP will provide a grant of £2,550 towards the cost of £3,400.

Topographical Survey

A survey of Hinemihi and her environs was carried out by On Centre Surveys in 2008 at a cost of £2,350. It is therefore not necessary to carry out an additional full topographical survey. However, a small sum has been allowed for to provide the Cultural Design Architect and Structural Engineer with the further detail required to inform the design and drawings of the services building.

Biodiversity Assessment

On 18 November 2010, an initial biodiversity assessment for Hinemihi was carried out by National Trust Nature Conservation Adviser Crispin Scott as follows:

- The building is surrounded by formal garden and shrubs. I cannot see any reason for any general biodiversity survey, assuming other issues mentioned below are addressed
- The two large oak trees are of most concern - I assume there will be little or no potentially damaging activity, but I understand that you have an arborist keeping an eye on this
- I did not note any obvious signs of bats. I know that you have had surveys by Surrey Bat Group in the past. I assume that the two oak trees were not specifically identified as bat roosts. Assuming this is not the case then you need do no more than follow the usual Bats in Trees procedures.
- I assume also that you have no evidence of other Europe Protected Species present (i.e. dormice, Great Crested Newts).
- There were signs that birds have nested in the building. If the work is to take place in spring/summer you will need to ensure that no nesting birds are disturbed. One way to do this may be to take steps to exclude them (e.g. more wire mesh) before the nesting season
- Thatch moss - the potential for this has been discussed previously and you have a quote from a consultant to survey for this. **I would recommend that this is undertaken as a part of the project.** This apart, I do not see any need for further wildlife surveys.

As a result of this assessment, a small fee has been identified to carry out a thatch moss survey, but no further biodiversity surveys are proposed unless additional information comes to light.

Arboricultural Proposal (Appendix 13)

Hinemihi has two large oak trees in her immediate vicinity. While these trees are inspected annually, this did not stop a large branch from dropping on Hinemihi's roof in 2007. Additional investigation of the trees is therefore seen as a priority. The first part of the proposal is to inspect the trees through both a visual and sonic inspection. The sonic inspection makes it possible to assess the health of the trees from the inside out, and combined with the visual inspection will give us a clear set of actions. The second part of the proposal is to provide consultancy services to our two architects, to ensure that tree root protection is incorporated in the design and construction of the build.

Landscape Brief for the area around Hinemihi (Appendix 14)

Hinemihi's dimensions are likely to get slightly bigger, and this combined with the creation of the services building behind Hinemihi necessitates the commissioning of a planting plan for the area around Hinemihi. A detailed planting plan is required to show how an enlarged Hinemihi and new service building will blend in to the existing garden landscape. The plan should locate a link pathway to the service building, and identify the distribution of appropriate New Zealand species which should be used in the new planting. The consultant will be asked to give consideration to any New Zealand species which are rediscovered in the area of Hinemihi's original location by the lake.

Communicative Design Brief (Appendix 15)

The story of Hinemihi is told in the Clendon Park guide book, and to a lesser extent in the "Museum Room" within the mansion and in the free Garden Leaflet which some visitors pick up.

There is no interpretation in the immediate vicinity of Hinemihi, and visitor feedback indicates that this needs to change. Until it does, many visitors will perceive Hinemihi as a run-down shed in the garden rather than the significant building she is.

It is expected that the consultation and learning assessment process (see below) will allow us to reach agreement on the preferred messages and media for improving interpretation to Hinemihi. The designer will work in parallel with the project team during the development phase of the project to explore a number of different creative concepts, which will be consulted on and evaluated. On completion of consultation, the designer will provide a style guide for the Hinemihi project which communicates the property theme and works consistently with other property communications when used by the property team and external designers.

Community Consultation and Learning Assessment Brief (Appendix 16)

Key to the success of this project is learning more about our communities and what they want out of Hinemihi. This learning will be two-way; the project team hopes to gather the views and opinions of all of Hinemihi's communities, and to share more of what we know of Hinemihi's story with those communities. The end result of this consultation should be that round two of the project is informed and changed by what we learn, to better meet the needs of all of Hinemihi's communities. Not only will all of Hinemihi's people be involved in the process, but their learning needs will be addressed for submission in the round two application.

Learning and Sharing Skills: Tukutuku Weaving Workshops Proposal (Appendix 17)

Tukutuku are decorative lattice-work panels. These workshops will start the process of creating tukutuku panels for the interior of Hinemihi similar to those that were in the house before she was dismantled and shipped to Britain. The workshops provide an opportunity for Hinemihi's people to learn the art of tukutuku weaving, plus the origins of cultural elements and stories that go with this art form. The workshops will be open to any interested person in the UK community, whether Maori or non-Maori, but will be subject to a specified number of participants which will be decided closer to the time. These workshops will provide an excellent opportunity for sharing of skills between the people of Ngati Hinemihi from whom Hinemihi originated and the people in the UK who will be looking after Hinemihi during the future. It is important that the tukutuku workshops take place during the development phase of the project so that the panels are available to be installed inside Hinemihi by an appropriate Maori adviser once she is reconstructed

Involvement of Higher Education Institutions Proposal (Appendix 18)

The proposed conservation of Hinemihi provides a significant research and learning opportunity for Higher Education Institution (HEI) staff and students. The sustainable provision of HEI involvement is an important element of the long-term participatory and learning element of the proposed project. The National Trust and University College London have a longstanding partnership which can be further developed during the course of this project. To this end, it is proposed that a Research Assistant is employed who will help facilitate the various activities taking place and whose work will encourage other Higher Education Institutions to get involved in the project.

Marketing and Communications role profile (Appendix 19)

Given the dispersed nature of Hinemihi's people, an excellent communications network is crucial. This new fixed term post will cover marketing and communications across Clandon and Hatchlands as a whole, but will focus one day per week on the Hinemihi project. This role will lead on the development of web pages to ensure widespread access to information about Hinemihi as well as other methods of communication such as newsletters, etc. This post will be funded by the National Trust.

Project Manager role profile (Appendix 20)

The role of the Property Manager is such that she cannot give the Hinemihi project her sole attention. To ensure that the project runs on time and to budget, a project manager will be recruited. This will be a fixed-term contract of 21 months, three days per week. It is proposed that the National Trust will cover recruitment costs for this post so that interviews can take place by February 2011. If the HLF application is successful, it is hoped that this post will start no later than April 2011.

Historic images of Hinemihi (Appendix 21)

Please find enclosed a small selection of historic images to illustrate Hinemihi's evolution over time.

Sample plans and drawings (Appendix 22)

Drawings of Hinemihi and an outline floor plan for the services building are attached for reference.

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