

# Waitangi Wahine Education Resource



**EXPRESSIONS**  
Whirinaki

EXPRESSIONS ARTS & ENTERTAINMENT CENTRE  
836 Fergusson Drive, Upper Hutt | 04 527 2168  
Open 7 days, 9am - 4pm | [www.expressions.org.nz](http://www.expressions.org.nz)

## **INTRODUCTION**

Developed by Expressions Arts and Entertainment Centre, Waitangi Wahine is an exhibition featuring five Maori artists and their responses to the 175<sup>th</sup> Anniversary of the signing of the Treaty of Waitangi, Te Tiriti O Te Waitangi.

## **ABOUT THE EXHIBITION**

Learn about the Treaty of Waitangi using art.

Explore how these artists have responded to the impact of the Treaty and its effect on Maori.

How can artists make statements and push boundaries through their art?

## **ABOUT THE EDUCATION PROGRAMME**

The Waitangi Wahine Education programme is suitable for Year 5 – Year 13 and takes approx. 60 – 90 minutes. After a brief introduction, students will explore the exhibition followed by an educator-led activity.

### **Special Requirements:**

Some prior knowledge of students' level of understanding within this subject area would be appreciated, and can be achieved by using the enclosed booklet.

## WHAT'S IN THE EXHIBITION

### **Andrea Hopkins**

Andrea Hopkins is one of Northland's leading contemporary painters. She is known nationally and internationally for her work which blends cultural semiotics with surreal landscapes. Of Maori, New Zealand and Welsh descent Hopkins is influenced by the Maori concepts of wairua/spiritual, hinengaro/emotional, whanau/family and tangata/the physical being. Her practice involves taking everyday identities and Maori motifs and places them against delicately brushed landscapes conveying messages of duality and strength.

Born in the mid 70's, Andrea lived the first part of her life in suburban Onerahi surrounded by the Whangarei Harbour, BMX and skateboard parks. Excelling in Maori performance arts with the group Te Timatanga she obtained the regional title for women's leadership 3 times. Jobs in resource development, youth worker coordination and education followed. The pull toward a more creative lifestyle grew stronger.

Hopkins attended Northland Polytechnic studying under senior clay artist Manos Nathan and then Toihoukura Arts School in Gisborne to study under senior painter and educator, Sandy Adsett. It was a move she credits as providing a major breakthrough in her professional development, both for the technical skills she acquired and the way they taught from a Māori perspective. As a group, Toihoukura students then travelled the world.

### **Suzanne Tamaki** (Maniapoto, Tuhoe, Te Arawa)

Suzanne Tamaki is Wellington based artist predominately working as a fibre artist creating body adornment, costumes and jewellery. Her work is inspired by legends and mythical creatures in the Pacific, and traditional costuming throughout the world, as well as indigenous issues in Aotearoa/ New Zealand.

Here, Tamaki uses provocative fashion photography to agitate discussions about colonisation, with *wāhine-toa* (women of strength) featuring prominently. Tamaki was one of the founding members of the Pacific Sisters fashion collective in the mid 90's participating in various multimedia fashion shows including the 12th Sydney Biennale and the South Pacific Festival of the Arts in Samoa, Palau and Pagopago. Her work is exhibited and collected extensively throughout New Zealand and the Pacific.

**Tracey Tawhiao** (Ngai te Rangi, Whakatohea, Tuwharetoa)

Tracey is a multi-skilled contemporary artist who has studied and worked in a variety of fields. She is a writer, performance poet, filmmaker, qualified lawyer and practising artist. Her artworks convey the breadth of her experience and her position as a Maori woman in a European-dominated society. She is a regular contributor to Te Ao Maori Collective and her work has been incorporated into several Contemporary Maori art group shows. The book 'Taiawhio: Conversations with Contemporary Artists' includes a chapter on this artist and one of her artworks features on the cover of this publication.

Her practice employs the unconventional art material of newspaper. Her use of this media evolved from her interest in the written word and text and is an extension of her live performances in which she highlights the oral aspect of Maori history. The newspaper series has its origins in Tawhiao's youth, when as a way of brightening up her grandparent's home on Matakana Island in the Hauraki Gulf, she suggested redecorating their newspaper-covered walls with colourful murals. While completing this project she noticed the negative connotations in the headlines and decided to embark on her series of artworks that subvert the 'truth' of the daily news. The symbols she uses are sourced from Maori rock art and Creation myths. She has also created her own visual language comprising of fish motifs and other symbols that relate to her Matakana Island heritage. Her blanking out of news stories acts to 'rewrite' them from an alternative, Maori perspective. By obscuring certain words in a headline or passages of an article she changes the focus of each news item and subverts the editorial slant.

**Robyn Kahukiwa** (Ngati Porou, Te Aitanga-a-Hauiti, Ngati Hau, Ngati Konohi, Whanau a Ruatapere)

Born in Sydney, Robyn Kahukiwa moved back to New Zealand in the late 1950s. Based in Rotorua, Kahukiwa is a leading Maori artist who has done much to raise awareness of Contemporary Maori art on the world stage. A staunch supporter of Maori rights and the power and prestige of Maori women, she has been exhibiting nationally and internationally for over 30 years and has works in major museum collections worldwide. As well as painting, drawing printmaking and sculpture, Kahukiwa writes and illustrates children's books.

"My art is about Mana Maori, and the affirmation of Maori identity. It is based on our earliest traditions while marking our cultural continuance in Te Ao Hurihuri, today's world."

## **Linda Munn**

Linda Munn has worked in the arts for over twenty years, as a young clay artist she was mentored by the likes of Manos Nathan and Wi Te Tau Pirika Taepa. It was through their teaching and influence that led to a lifelong passion for sculpture, whakairo and clay. It was while studying paint with Nigel Borell that Munn began to seriously think of paint as a medium.

Munn always stated that she painted like she made clay, the marks made while constructing pots and sculptures, became so much more interesting when put to canvas and paint.

Munn had been involved in the Maori Movement in the 1980's and protest art became a media which Maori artists used to express issues relevant to Maori.

### **The tino rangatiratanga flag**

In 1989 Linda Munn, Jan Dobson and Hiraina Marsden collaborated on a design that would offer some unity to Maori. Tino Rangatiratanga became the concept for the flag and has been acknowledged as a symbol of Maori Sovereignty.

The black represents Te Kore (the void), the space beyond the world of everyday experience. White represents Te Ao Marama, the world of light. Red represents coming into being and life, and Papatūānuku, the earth mother. The koru (spiral, symbolising an unfurling fern frond) in the centre suggests the unfolding and renewal of life. The tino rangatiratanga flag was prominent during the foreshore and seabed hīkoi (march) of 2004, when Māori and others protested about the government's plans in this area.

In December 2009, cabinet (the decision-making body of executive government) recognised the tino rangatiratanga flag (seen at left) as the national Māori flag of New Zealand. It was chosen after a public consultation process. The tino rangatiratanga flag does not have any official status, but can complement the New Zealand flag on days of national significance.

## **PRE-VISIT, POST-VISIT AND CURRICULUM LINKS**

### **Social Science strand/strands**

- Identity, Culture, and Organisation
- Place and Environment
- Continuity and Change

### **Achievement Objectives:**

Students will gain knowledge, skills, and experience to:

- Understand how exploration and innovation create opportunities and challenges for people, places, and environments.
- Understand that events have causes and effects.

### **Vision**

Connected – students will share ideas and make connections between New Zealand’s past, present and future.

Lifelong learners – investigating New Zealand history, and applying skills of interpretation and review, to help students develop critical and creative thinking skills.

### **Principles**

High expectations – students have the opportunity to share their work with peers, and, potentially, wider audiences.

Learning to learn – students reflect on their own learning and that of others through the process of refining their own work.

Treaty of Waitangi – students have the opportunity to study the text of the Treaty of Waitangi from the aspect of why a treaty was needed in New Zealand.

### **Values**

Excellence – students are encouraged to aim high with their questioning, debate, research, and presentation.

Innovation, inquiry, and curiosity – students are encouraged to think critically, creatively and reflectively throughout the process.

Respect – students are encouraged to review each other’s work, giving positive feedback and suggestions for improvement, practicing respectful communication with their peers.

Diversity – the opportunity is presented to students to think about the values, views, and heritage of cultures different from their own.

## **Key Competencies**

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Diversity – the opportunity is presented to students to think about the values, views, and heritage of cultures different from their own.

Participating and contributing – the students will be involved in various discussions and activities, individually and in small groups where they will need to contribute their thoughts and ideas.

Thinking – the students will explore, question, and form opinions about New Zealand history and the Treaty of Waitangi

Using language, symbols and texts – the students will interpret language and symbols within a variety of texts, including: written, oral/aural, and visual; informative and imaginative; informal and formal.

## PRE AND POST VISIT ACTIVITIES

### Activities about what a Treaty is

1. Discuss and confirm what a treaty is. Have a class discussion about different words to describe what a treaty is contract, agreement, promise, deal, rules, and partnership.
2. Brainstorm for examples of treaties in their own lives. Brainstorm different examples of agreements students have entered into already, or are likely to enter into in the future.
3. Write a treaty that could be used in a real life situation for two or more parties. Ask the students to discuss what they could use a treaty for. For example rules at home, or to seal a deal with a friend/family member. What agreements would need to be in their treaty? Who is it between? Would it be signed by each party or could it be sealed verbally, with thumbs up or a handshake?

### Activities about the Treaty of Waitangi

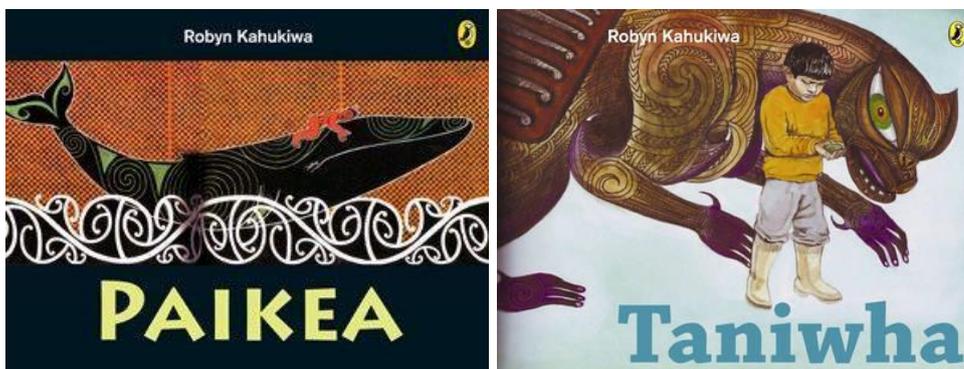
1. Have a class discussion. Why do we call it the Treaty of 'Waitangi'? What is Waitangi?
2. Find Waitangi on a map of New Zealand and mark where the Treaty was signed. Waitangi is a place in the Bay of Islands, which is where the first signing took place. The signings didn't just happen in Waitangi, but took seven months to collect. The documents travelled the length of New Zealand, from as far north as Kaitaia, and as far south as Stewart Island (though no signatures were collected there).
3. Journey back over 1000 years ago. Brainstorm with the class what New Zealand would have looked like over 1000 years ago when no humans were living here. (Use a large whiteboard to record this, using pictures rather than words.) You are looking for items such as lots of trees, flax, bird life, ocean, rivers etc. This mural will be modified throughout your study as more groups of humans and animals are introduced to New Zealand. When this part of the mural has been completed, ask the class to recap who the Treaty of Waitangi was between. (Māori and British) Out of these two groups who was the first group to arrive? (Māori).
4. Talk to the class about trading, and discuss some other words for trade – swap, exchange etc. This is something we all do many times during our lives. Introduce the idea that Māori had some items that European people (traders) wanted. Ask the students if they would give away any of their valued possessions. No. Most people would not and Māori saw a trade as an opportunity to develop a mutually beneficial relationship with non-Māori. Undertake a sorting activity where you provide each pair or group with a selection of pictures for the following items: Trees, Whales, Flax, Fresh water, Kumera, Watercress, Land use, Axe, Saw, Nails, Blankets, Wool jersey, Wool trousers, Hat, Musket, Sheep, Pig, Cow, Potato, Orange, Apple.

Ask the groups to sort the pictures into two piles – one pile with items that Māori owned, and one pile with the items the Europeans would trade with them. This could be done as a competition or, alternatively, could be played like memory.

5. Compare traditional Māori weapons and muskets. Recognise the advantages and disadvantages of both weapons. Investigate the consequences that Muskets had on New Zealand. Review the items that Māori received from the traders. What item belonging to Europeans do you think was one of the most popular? (Muskets.) Show the class pictures of traditional Māori weapons such as taiaha (fighting staff) and mere (hand club). Show the class images of an 1800's musket. Discuss the difference between the two weapons (traditional Māori weapons were most lethal when used in close, hand-to-hand combat; muskets were good for long range).
6. Design Treaty of Waitangi posters; after learning more about the dates and details of the Treaty, students could design and create informational posters.
7. Use the signatories interactive from the TREATY 2 U website which can be used to show what the writing on the Treaty sheets looked like, where the different sheets travelled, and how Māori chiefs signed.  
[http://www.treaty2u.govt.nz/Interactive/signatories/treaty\\_20\\_resize.html](http://www.treaty2u.govt.nz/Interactive/signatories/treaty_20_resize.html)
8. Watch a reconstruction of the signing of the treaty here:  
<http://www.teara.govt.nz/en/video/36340/reconstruction-of-the-treaty-signing>

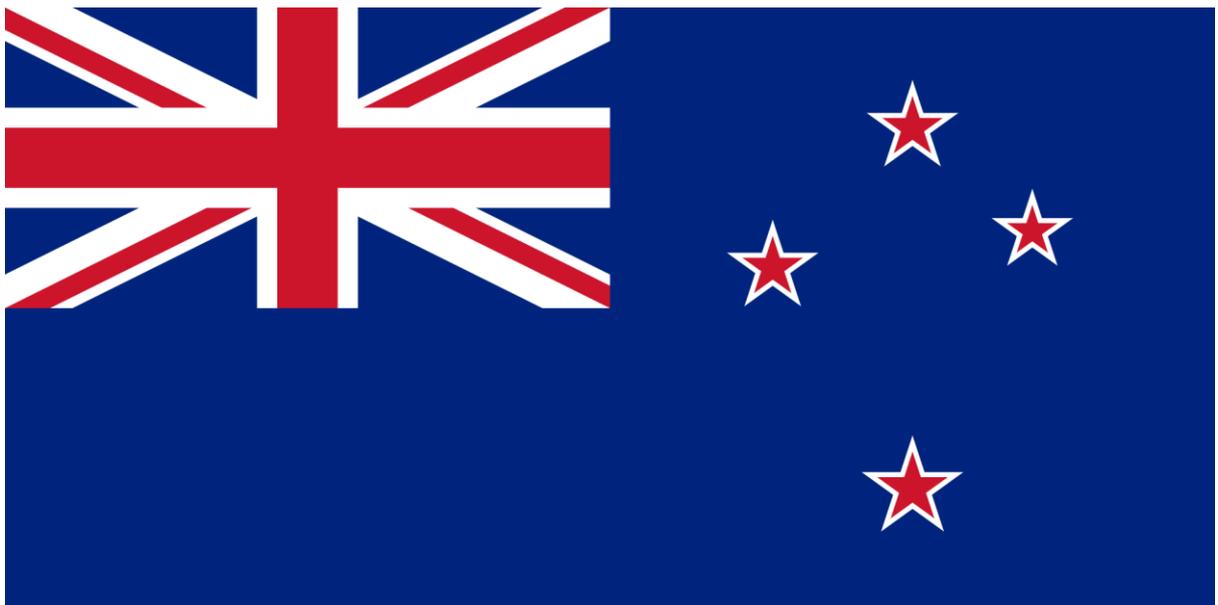
## Activities about the artists

- 1 Look at the symbols in the artworks: the motifs, words and the flags. Discuss with the class how these symbols reflect duality and strength and independence. Ask the class to design their own symbols of independence.
- 2 Read Robyn Kahukiwa's children's books. How does her illustrations help tell the story? Read a traditional story to the students and ask them to illustrate the story with an image that helps tell the story and that reflects the culture of the story. Some of her books are: Maori Child, The Forgotten Taniwha, Paikea, Taniwha, Watercress Tuna and the Children of Champion Street, The Kuia and the Spider.



- 3 Biculturalism is a constant theme in the works of all five artists. Discuss what is Biculturalism? Brainstorm with the class how Biculturalism works in New Zealand Aotearoa and when it doesn't. Look at the artwork in the exhibition. How can you see Biculturalism in the artwork? Identify styles which are traditionally Maori and identify styles which are Western or European. Where are they combined? And how?
- 4 Explore Protest Art. Protest art is a broad term that refers to creative works that concern or are produced by activists and social movements to convey a message or a cause. This can include artworks as well as signs, banners, posters, and other printed materials used to convey a particular cause or message. Discuss with your students whether art changes the world? And how? Divide the children into groups and get them to choose a cause and design/draw an artwork for that cause. Eg: no mining, cage free chickens... etc.
- 5 Examine the tino rangatiratanga flag. Look at how colour is used to symbolise concepts. The black represents Te Kore (the void), the space beyond the world of everyday experience. White represents Te Ao Marama, the world of light. Red represents coming into being and life, and Papatūānuku, the earth mother. The koru (spiral, symbolising an unfurling fern frond) in the centre suggests the unfolding and renewal of life. Compare the deference between the tino rangatiratanga flag and the New Zealand Flag. What messages do the design, colours and art say to us?

Compare the Flags



## **BACKGROUND INFORMATION**

### **What is the Treaty of Waitangi?**

The Treaty of Waitangi is New Zealand's founding document. It takes its name from the place in the Bay of Islands where it was first signed, on 6 February 1840. This day is now a public holiday in New Zealand. The Treaty is an agreement, in Māori and English that was made between the British Crown and about 540 Māori Rangatira (chiefs).

Growing numbers of British migrants arrived in New Zealand in the late 1830's, and there were plans for extensive settlement. Around this time there were large-scale land transactions with Māori, unruly behaviour by some settlers and signs that the French were interested in annexing New Zealand. The British government was initially unwilling to act, but it eventually realised that annexing the country could protect Māori, regulate British subjects and secure commercial interests.

Lieutenant-Governor William Hobson had the task of securing British sovereignty over New Zealand. He relied on the advice and support of, among others, James Busby, the British Resident in New Zealand. The Treaty was prepared in just a few days. Missionary Henry Williams and his son Edward translated the English draft into Māori overnight on 4 February. About 500 Māori debated the document for a day and a night before it was signed on 6 February.

### **Why was the Treaty entered into?**

New Zealand was changing quickly in the late 1830's. British subjects and other Europeans were acquiring land from Māori and had set up valuable commercial operations. Large groups of settlers had set out for New Zealand in 1839. Crime, violence and general lawlessness was rife, and the British Resident from 1833, James Busby, could do little to control it. Foreign powers, notably the French, were also taking an interest in New Zealand. The British government appointed Captain William Hobson as consul and provided him with instructions to negotiate for the sovereignty of New Zealand and for the setting up of a British colony.

## Signing the Treaty

Hobson and others stressed the Treaty's benefits while playing down the effects of British sovereignty on rangatiratanga (chiefly authority). Reassured that their status would be strengthened, many chiefs supported the agreement. About 40 chiefs, starting with Hōne Heke, signed the Māori version of the Treaty on 6 February. By September, another 500 had signed the copies of the document that were sent around the country. Some signed while remaining uncertain; others refused or had no chance to sign. Almost all signed the Māori text. The Colonial Office in England later declared that the Treaty applied to Māori tribes whose chiefs had not signed. British sovereignty over the country was proclaimed on 21 May 1840.



### What does the Treaty say?

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

### ***Waikato–Manukau Treaty copy (English)***

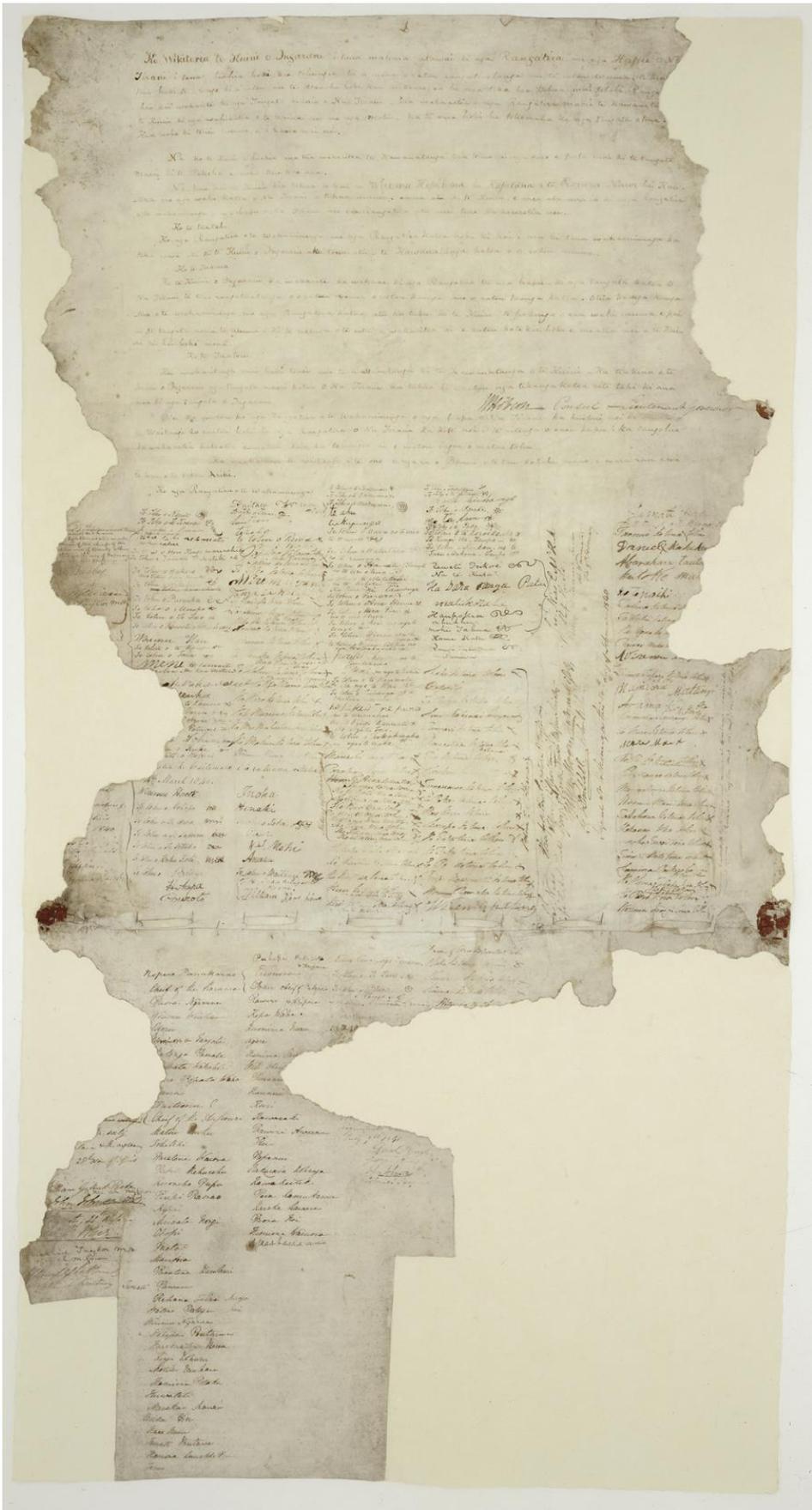
The Treaty is a broad statement of principles on which the British and Māori made a political compact to found a nation state and build a government in New Zealand. The document has three articles. In the English version, Māori cede the sovereignty of New Zealand to Britain; Māori give the Crown an exclusive right to buy lands they wish to sell, and, in return, are guaranteed full rights of ownership of their lands, forests, fisheries and other possessions; and Māori are given the rights and privileges of British subjects.

### ***Waitangi Treaty copy (Māori)***

The Treaty in Māori was deemed to convey the meaning of the English version, but there are important differences. Most significantly, the word ‘sovereignty’ was translated as ‘kawanatanga’ (governance). Some Māori believed they were giving up government over their lands but retaining the right to manage their own affairs. The English version guaranteed ‘undisturbed possession’ of all their ‘properties’, but the Māori version guaranteed ‘tino rangatiratanga’ (full authority) over ‘taonga’ (treasures, which may be intangible). Māori understanding was at odds with the understanding of those negotiating the Treaty for the Crown, and as Māori society valued the spoken word, explanations given at the time were probably as important as the wording of the document.

Different understandings of the Treaty have long been the subject of debate. From the 1970s especially, many Māori have called for the terms of the Treaty to be honoured. Some have protested – by marching on Parliament and by occupying land. There have been studies of the Treaty and a growing awareness of its meaning in modern New Zealand.

It is common now to refer to the intention, spirit or principles of the Treaty. The Treaty of Waitangi is not considered part of New Zealand domestic law, except where its principles are referred to in Acts of Parliament. The exclusive right to determine the meaning of the Treaty rests with the Waitangi Tribunal, a commission of inquiry created in 1975 to investigate alleged breaches of the Treaty by the Crown. More than 2000 claims have been lodged with the tribunal, and a number of major settlements have been reached.



The Waitangi Sheet (6 Feb 1840)

### **Who signed the Treaty of Waitangi, where and when?**

More than 40 chiefs signed the Māori copy of the Treaty at Waitangi on 6 February 1840. Copies were then taken all around the country, and chiefs from many places signed. There were about 50 signing meetings between February and September 1840 and about 540 chiefs gave their agreement. All but 39 chiefs signed a Māori-language copy of the Treaty.

How many copies are there of the Treaty and which one is used?

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

### **The Signing of the Treaty in Wellington (Port Nicholson) on 29 April 1840**

Henry Williams, the translator of the Treaty of Waitangi, left the Bay of Islands on 2 April with two Maori-language copies of the document. He left one with his brother William Williams at Turanga (Gisborne) on 8 April. He arrived at Port Nicholson (Wellington) in mid-April, but for 10 days he could not persuade chiefs to sign. A meeting was finally arranged on Williams's schooner Ariel on 29 April, and 39 chiefs signed. Another 34 signed at Queen Charlotte Sound and Rangitoto (D'Urville Island).

The copy has the names of several women: Kahe Te Rau-o-te-rangi (4), Rangi Topeora (78) and Rere-o-maki (120). It is possible that other women may have signed, for example Pakewa (33) and Kehu (86), the name that the mother of Wiremu Kingi Te Rangitake was known by.

This copy differs from others. It is carefully set out within a double border, and the text is in three columns with explanatory symbols and marks indicating which are the principal chiefs of different tribes. The signature of Lieutenant-Governor William Hobson is genuine but shaky, reflecting his illness at the time.

### **What happened after the Treaty was signed?**

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

### **Is the Treaty still valid today?**

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

### **Where is the Treaty now?**

The Treaty of Waitangi is not a single large sheet of paper but a group of nine documents: seven on paper and two on parchment.

The nine Treaty sheets displayed in the Constitution Room at Archives New Zealand in Wellington are all in Māori, except the Waikato sheet, which is in English. Named after the place in the Bay of Islands where it was first signed on 6 February 1840, in the following months it was also signed in a number of other locations around the country making up the nine documents.

Saved from the fire that burnt the government offices in Official Bay, Auckland in 1841, the documents were held until 1865 in an iron safe in the Colonial Secretary's office, first in Auckland and then in Wellington. They went into storage in 1877 and when they were rediscovered in 1911 by Dr Thomas Hocken in the Wellington Government Buildings they were found damaged.

Restoration work was carried out and they were placed in the care of the Department of Internal Affairs before coming to Archives New Zealand in 1981. In 2000 the Treaty was listed on the UNESCO Memory of the World Register.

## **Why are there Treaty of Waitangi claims?**

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

## **Where can I learn more about Treaty claims and settlements?**

The Waitangi Tribunal and the Office of Treaty Settlements provide full information about the Treaty claims and settlement process. The Waitangi Tribunal considers claims by individuals, usually on behalf of groups, issues a report about each claim and the evidence provided in the inquiry, and may make recommendations. If the government decides to settle a claim, the Office of Treaty Settlements negotiates with the claimants on behalf of the Crown. Once claimants and the Crown agree on the terms of a settlement, they sign a deed and the Crown passes legislation to give effect to it and to remove the tribunal's ability to inquire further into this claim. Settlement redress is then transferred to the claimants.

## **How many claims are there, and how many have been settled?**

More than 2000 claims have been lodged with the tribunal. By 2010 legislation had been passed for settlements with a total value of about \$950 million. Three early settlements – Commercial Fisheries (\$170 million), Waikato-Tainui raupatu (\$170 million) and Ngāi Tahu (\$170 million) – and the 2008 Central North Island Forests agreement (\$161 million) make up the bulk of this amount. Claims may be historical or contemporary, and they may relate to either specific pieces of land or a generic government policy. Any Māori can make a claim at the tribunal, so many claims relate to the same group of people or events. The tribunal groups overlapping claims into district inquiries, which are then researched until a casebook of evidence is completed. Hearings are held at which claimants and the Crown give evidence. The tribunal then writes a report on whether the claims are well founded. The Crown negotiates Treaty Settlements at the 'large natural group' level. Historical hapū (sub-tribe) and whānau (extended family) claims within a larger group are commonly addressed in one set of negotiations. Usually, when a settlement is negotiated, all the existing and potential historical claims made by that claimant group are settled. Once settlement legislation is passed, the Tribunal has no further power to hear historical claims from that group.

## **Free downloadable information and links**

Below are links to pdfs of the booklets, which you are free to download and use:

<http://www.nzhistory.net.nz/politics/treaty/treaty-in-brief/further-info>

<http://www.treaty2u.govt.nz/education-resources/worksheets/index.htm>

<http://www.treaty2u.govt.nz/cool-stuff/index.htm>

## **Copies of the treaty can be downloaded here:**

<http://archives.govt.nz/exhibitions/treaty>

## **You can view the Treaty at National Archives**

Archives New Zealand's National Office is located at 10 Mulgrave Street, Thorndon, Wellington and is open Monday to Friday from 9:00am - 5pm. The Wellington office provides a range of tours and visits for those who would like to find out what kinds of records Archives New Zealand holds. These range from self-guided visits to view the Treaty of Waitangi, to 'behind-the-scenes' guided tours and on-site presentations for larger groups. Guided tours are free of charge and take about 30 minutes to one hour.

To find out more about the types of tours Archives New Zealand offers or to book a tour of the Wellington office please use their online booking form. You are welcome to visit the Constitution Room during normal opening hours. These self-guided visits are ideal for school groups below Year 13, which are accompanied by their teacher, or for individuals and small groups.

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