

BEFORE THE CHRISTCHURCH CITY COUNCIL

IN THE MATTER of the Resource Management Act 1991 ('the Act')

AND

IN THE MATTER Of Resource Consent Application RMA/2020/2852 for the Canterbury Museum Trust Board for a comprehensive redevelopment of the Canterbury Museum complex including the Robert McDougall Gallery

BETWEEN **THE CANTERBURY MUSEUM TRUST BOARD**
Applicant

A N D **CHRISTCHURCH CITY COUNCIL**
Local Authority

EVIDENCE OF PUAMIRIA PARATA-GOODALL

Dated 25 MAY 2021

INTRODUCTION

- 1 My full name is Puamiria Parata-Goodall and I am a descendant of Ngāi Tahu, Ngāti Māmoe, Waitaha and Ngāti Kahungunu.
- 2 I am the Managing Director of Te Pākura Ltd and I have held this position for 7 years.
- 3 I hold the qualifications of Bachelor of Arts (Māori), University of Canterbury and Bachelor of Māori Performing Arts, Te Whare Wānanga o Te Awanuiarangi.
- 4 I have over 30 years' experience in the arts, culture and heritage arena having worked for Te Matatini, Canterbury Museum, Creative New Zealand, Te Rūnanga o Ngāi Tahu and its predecessor the Ngāi Tahu Māori Trust Board and Te Taumutu Rūnanga. I have also carried out contract work and voluntary service for Te Ngāi Tūāhuriri Rūnanga, Te Hapū o Ngāti Wheke, Ōnuku Rūnanga, Te Rūnanga o Koukourarata and Wairewa Rūnanga.
- 5 I am a member of Te Pae Kōrako Ngāi Tahu Archives and Whakapapa Committee and Ngāi Tahu Fund. I am an active member of my hapū of Ngāi Tūāhuriri, Ngāi Te Ruahikihiki, Ngāti Huirapa, Ngāti Irakehu and Ngāti Wheke. I am often sought out by my various hapū and the iwi, to provide cultural leadership.
- 6 I currently serve as a Board member of Canterbury Museum and the Lincoln University Council. I am the Kaiurangi (Chair) of Ōhākī o Ngā Tīpuna (Canterbury Museum); the Chair of Ahumairaki (Lincoln University) and committee member for the Capital Assets Committee (Lincoln University), Awards Committee (Lincoln University), Christchurch Public Arts Advisory Group and the Museum Repatriation Network.
- 7 I was previously a Board member of the Arts Centre of Christchurch Trust Board, Te Matatini, the Canterbury Cultural Collections Recovery Advisory Group, Christchurch Polytechnic Institute of Technology and Waitaha Cultural Council.
- 8 I currently contract to the Selwyn District Council as their Pou Ahurea providing cultural narrative advice for the establishment of their new facility Te Ara Ātea. I also provide cultural narrative advice to Canterbury Museum, Lincoln University, AgResearch, Manaaki Whenua and Hillmorton Hospital for their new or proposed facilities and landscapes.
- 9 I was previously a consultant for Matapopore Charitable Trust, developing mana whenua cultural narratives and providing advice for several Christchurch anchor projects.

10 I have read the Code of Conduct for expert witnesses contained in the Environment Court Practice Note (dated December 2014) and agree to comply with it. My qualifications as an expert are set out above. I confirm that the issues addressed in this statement of evidence are within my area of expertise.

SCOPE OF EVIDENCE

11 In my evidence I address the following issues:

- (a) The partnership between Ngāi Tūāhuriri, local Papatipu Rūnanga and the Museum in the Museum's redevelopment plan.
- (b) The integration of the Cultural Narrative work.
- (c) The importance of embedding the mana whenua voice, tikanga and mātauranga Māori in the redeveloped facilities, displays and narratives.

EXECUTIVE SUMMARY

Canterbury Museum's proposed redevelopment is designed in partnership with Ngāi Tūāhuriri, Ngāi Tahu and the local Papatipu Rūnanga. The plans have incorporated feedback from mana whenua and include spatial designs that integrate cultural meanings and symbols. Grounded in the Museum's Cultural Narrative, the proposed redevelopment is a significant step in building design to recognise, understand and share Māori concepts of place, significance and taonga.

BACKGROUND

- 12 Canterbury Museum has ensured genuine partnership and collaboration with iwi Māori since the outset of their planning for redevelopment.
- 13 The Museum's approach is embedded in the thinking outlined in the Cultural Narrative and the five values of whakapapa (identity), mana motuhake (independence), manaakitanga (hospitality), mahinga kai (resources) and ture wairua (spirituality, religion and faith) that the narrative identifies as important to the Museum's redevelopment.
- 14 These values have been skilfully woven into the spatial design in order to express a shared history, integrating a bicultural framework of design in a sympathetic and complementary expression with the existing Gothic Revival architecture. This ensures indigenous people and values are explored in a way that strengthens and harmonises with the Museum's unique identity.
- 15 The Redevelopment of the Museum has the full support of Ōhākī o Ngā Tipuna, the Māori advisory group comprised of representatives of Ngāi Tahu and Ngā Maata Waka.

- 16 Ōhākī o Ngā Tipuna have provided significant guidance for the Museum in their approach to the kaupapa of redevelopment. This has involved full, open and ongoing discussions.
- 17 Mana Whenua, Ngāi Tūāhuriri, supported by representation from the local Papatipu Rūnanga, have also played a significant role in the guidance and incorporation of tikanga and mātauranga Māori in the redevelopment thinking. The Museum is committed to continuing this partnership with mana whenua.
- 18 The Museum has held several wānanga (consultation workshops) with representatives of Ngāi Tūāhuriri, the local Papatipu Rūnanga and ngā mātā waka and has committed to the hapū and iwi that their histories and stories will be written and told by the respective iwi, hapū and whānau, with support from the Museum.
- 19 The Papatipu Rūnanga consulted to date include Te Ngāi Tūāhuriri Rūnanga, Te Hapū o Ngāti Wheke (Rāpaki), Te Rūnanga o Koukourarata, Wairewa Rūnanga, Ōnuku Rūnanga, Te Taumutu Rūnanga, Te Rūnanga o Makaawhio and Ngāti Waewae Rūnanga.
- 20 Te Rūnanga o Ngāi Tahu, the corporate entity for Ngāi Tahu, have been invited to participate in consultation but have appropriately referred the Museum directly to Ngāi Tūāhuriri and the local Papatipu Rūnanga.
- 21 The various wānanga have resulted in the development of a space within the Museum named Araiteuru.
- 22 Araiteuru is at the heart of the plan and offers an opportunity for Ngāi Tūāhuriri and Ngāi Tahu to re-establish themselves in their own takiwā and to rebalance key elements of history in the city, through collaborative displays and stories.
- 23 The opportunity to re-erect the whare tipuna Hau Te Ana Nui o Tangaroa, create Te Whare a Tahu and ensure there is an appropriate ceremonial space and meeting space in the heart of the Museum is significant for mana whenua and iwi Māori.
- 24 The ability for Papatipu Rūnanga, hapū and iwi to tell their story, their history, history which recognises the whenua (land) and people, prior to the settlers arriving and the Museum being built, will complement and strengthen the Museum's unique identity.
- 25 The design elements connect to the five core principles embedded in the cultural narrative and, more broadly, contribute to the rebuilding of a larger cultural framework across the body of the Museum.
- 26 Whakapapa is a key component told in the patterning and design work, in the materials, the spatial layout and the relationship of functions within the facility.
- 27 Manaakitanga (welcome and hospitality) is another key element. For Ngāi Tūāhuriri, embedding cultural values in the design of the entryway and thresholds thereafter,

- demonstrates cultural confidence and celebrates the quality and quantity of local resources, as well as a willingness to share mātauranga.
- 28 The welcoming experience embeds tikanga (custom) in the built fabric to offer manaakitanga (hospitality), wai (water), shelter, pounamu, natural light, thresholds and ātea.
- 29 For Ngāi Tūāhuriri, manaakitanga is closely aligned with ideas of whakamanuhiri; the rituals of welcome. The redevelopment design ensures these rituals of welcome are recognised and elevated. I admire the integration of thresholds within the design that offer distinct points that signal the different rituals of encounter.
- 30 The inclusion of pounamu in close proximity to the main entrance and on the marae ātea in front of the two whare, signal a respectful acknowledgement of the whakamanuhiri process.
- 31 Mana Motuahake is shown in the integration of these cultural values together with the traditions and history of Ngāi Tūāhuriri and Ngāi Tahu. Together they recognise the bicultural history of the land, and the traditions and knowledge of its indigenous people. This story of identity is recognised in the spatial design with the location of the taonga Māori galleries at the heart of the Museum, located immediately beside ceremonial space and with awareness of tapu and noa in those facilities placed nearby.
- 32 Mahinga Kai is demonstrated in the care, respect and treatment of our wai, water and natural resources.
- 33 Wai is central to all life. It is the life essence of Papatūānuku (the Earth Mother) and the source or foundation of life.
- 34 Wai holds importance in light of our creation stories, in relation to transport routes, places of healing, mahinga kai and identity. I, with the support of the local Papatipu Rūnanga, applaud the Museum for integrating wai at the forefront of their entryway to the redeveloped Museum.
- 35 The placement of the water to the left of the main entrance also supports and endorses iwi understanding of tapu and noa and the spiritual and physical cleansing properties of wai.
- 36 Central Christchurch is built upon a network of historical wetlands, springs and waterways. One of those main puna (springs), Waipapa, is located in the vicinity of the Museum.
- 37 Puna are symbolic. They are a source of sustenance for the whenua (land) and the people, they are the bearers of knowledge and wellbeing. It is important that the mauri, life force and sanctity of these puna and waterways are respected and cared for.

- 38 The Museum's Cultural Narrative acknowledges that the Museum rests upon a puna and it is important this connection to landscape and water is recognised within the building design.
- 39 Further, the Cultural Narrative also seeks that the Museum take care to minimise negative impact on the puna and our main mahinga kai, Ōtākaro and encourages the revitalisation of mahinga kai, eco sourced plantings and where appropriate the use of swales and wetlands to filter water.
- 40 Te Ture Wairua is recognised in the acknowledgement of the spiritual essence of the taonga and their stories, the space in Araiteuru to appropriately carry out ceremony, the recognition of the mauri of the wai and pounamu and the acknowledgement of the connection between Papatūānuku, Ranginui and tangata.
- 41 The glass panel, which shows the transition from the historic Gothic architecture to the contemporary, newly built facilities should be celebrated. Not only does it provide natural light into an otherwise dark space, it also provides the opportunity to rediscover and appreciate the original architecture.
- 42 The glass also provides a visible connection to Papatūānuku and Ranginui – the land and heavens, which is again acknowledged in the atrium space which houses Hau Te Ana Nui a Tangaroa and Te Whare a Tahu.
- 43 The Museum's proposal is a beautifully resolved plan embedded in meaningful consultation that speaks to historic and contemporary values, meanings and importance.
- 44 The redevelopment is an opportunity to rebalance the history of Canterbury and provide all manuhiri with an opportunity to connect and engage with the whenua, the people and their stories. The design provides layers of interpretation that speak to elements of importance for mana whenua. It is an authentic bicultural approach based on the kawa (ritual) and tikanga of mana whenua *Mō tātou a mō kā uri a muri ake nei (for us and our children after us)*.

CONCLUSION

- 45 I am in strong support of the redevelopment of Canterbury Museum given the approach to collaboration and partnership with mana whenua and the wider commitment to recognising cultural values in the design.

Nō reira, e te rangatira, kia tau ngā manaakitanga. Thank you for the opportunity to present this evidence.

Puamiria Parata-Goodall

21 May 2021