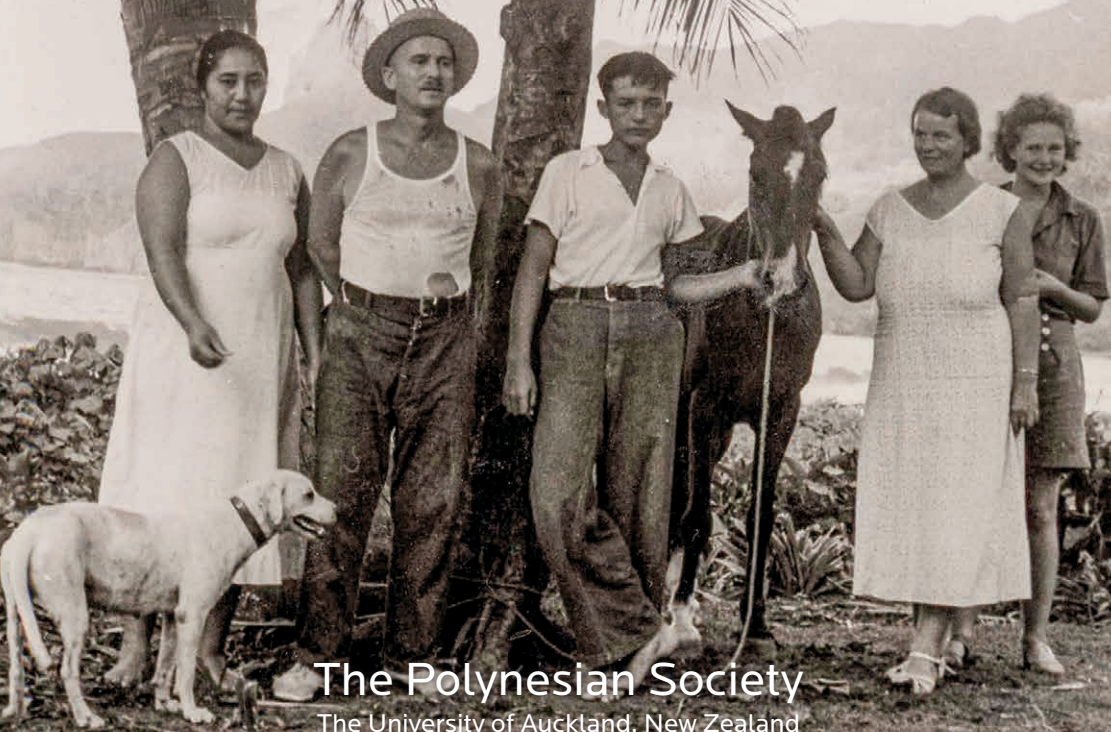
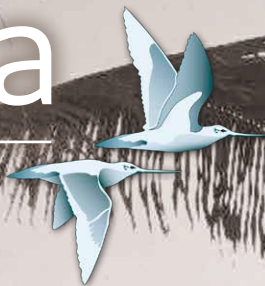


waka kuaka

The Journal of the Polynesian Society

VOLUME 132 No. 3, SEPTEMBER 2023



The Polynesian Society

The University of Auckland, New Zealand

CURATORIUM

CURATORIUM: AN INTRODUCTION

NINA TONGA

Museum of New Zealand Te Papa Tongarewa

ANDREA LOW

Tāmaki Paenga Hira Auckland War Memorial Museum

Keywords: Pacific collections, co-collecting, curating, exhibitions, Indigenous communities, curatorial activism, decolonisation, talanoa, PCAP

Waka Kuaka is a rich repository for scholarship on Pacific arts and culture. Throughout its history, scholars, including museum professionals, have shared their museum-collection-based research in this publication. Curatorium builds on this long-standing tradition as a dedicated feature that will focus on scholarship that emerges from the gallery and museum sector in the Pacific. The feature will be coordinated by Dr Nina Tonga and Dr Andrea Low.

We have titled this regular feature Curatorium to pick up on a common advisory model used across our sector to bring together diverse curatorial, disciplinary and leadership expertise. Following this model, we aim for the Curatorium feature to create a curatorium of Pacific museum practitioners that give insight into how Pacific peoples are shaping museum collections and the museum sector. The Curatorium will introduce readers to the vast network of practitioners across the Pacific including curators, conservators, collection managers, public programme specialists and directors. It will also be a space for critical dialogue on the offerings of museums and galleries across the region and the ongoing challenges of cultural representation and display.

For our first feature we share a talanoa (conversation, sharing of ideas) between us both where we reflect on our practices as museum curators. We consider how our work is informed by our experiences as Pacific women and as members of our respective Pacific communities. We explore the concept of curatorial activism and how it manifests in our curatorial practice. In addition to our own work, we also highlight visionary projects such as the

Pacific Collection Access Project at Auckland Museum and the series of co-collecting projects at Te Papa that enlist Pacific communities to take an active role in shaping the development and interpretation of Pacific museum collections. Below is an abridged and edited version of our talanoa that we offer as the beginnings of the Curatorium.

Andrea:

Aloha mai kākou [hello everyone]. I'm Associate Curator, Contemporary World, and I'm in the Human History department at Auckland Museum. When I first started there, I was Project Curator Pacific on what's called a permanent exhibition, called *Tāmaki Herenga Waka*, and I curated the Pacific content for the exhibition. Permanent in this case means a 10-year exhibition timeline.

After that, I shifted into acting Curator Pacific, and then recently I became a Contemporary World curator. I continuously ask myself what contemporary means, and I answer it in lots of different ways through the acquisition of different types of measina [treasures]—you could almost say I curate entanglements because of how people negotiate their place in the world, through diaspora, gender, Indigeneity, for example—they are just some of the vectors that determine identity, which I see as continuously emerging. While I work in the World Collection, I don't exclude the Pacific because I know that world very well.

So, what about you? What's your role at Te Papa now?

Nina:

Mālō e lelei [hello]. I'm the Curator of Contemporary Art at Te Papa. In terms of my pathway to this role I was hired initially as the Curator of Pacific Cultures and after several years moved into the art team as Curator of Pacific Art. Across all these curatorial roles, I've been able to focus on the Pacific. In terms of my current role as Curator of Contemporary Art, I have brought a specific Pacific focus to the job for the first time in its history. I'm also the first Pacific person to hold this role.

Te Papa is our national museum, and we are a bicultural institution. I work in the Collection and Research directorate of Te Papa and I am part of the Art curatorial team. Our directorate also has curators of Natural History, New Zealand History, Pacific Cultures and Mātauranga Māori. So, Art at Te Papa sits alongside all those disciplines and exists within a broader museum offering.

Now I am one of two Pacific curators at Te Papa. The other Pacific curator is Dr Sean Mallon, Senior Curator of Pacific Cultures. At Te Papa there has been a long history of Pacific curators and museum professionals working across the museum in other areas such as conservation and collection management.

As Pacific women, I believe our roles as museum curators can at times differ from our non-Pacific curatorial colleagues. Would you agree?

Andrea:

Yes, I think we both have a sense of obligation to our communities and to represent communities and collections that, institutionally, have relegated Pacific lives and told stories through collections that are culturally averaging. Each Pacific curator that comes along disrupts that in their own way—sometimes just through being Pacific in a museum context! The notion of curatorial activism comes to mind as we find ways to decolonise museum experience for both our collections and our communities.

What do you think about that term?

Nina:

I truly believe that curating is political. You and I, and in fact all curators, have political views. They influence what you collect, how you curate and what you say about something. What I like about curatorial activism is it is an empowering concept that recognises your agency as a curator.

Curatorial activism in an art context I often associate with the writings of curator and scholar Maura Reilly. One aspect of her definition of curatorial activism is to centre the practices and artists that are often sidelined in mainstream history or culture. I think finding ways to do that in a practical sense as a curator is the challenge. How do you be an activist within the museum space?

Curatorially, one of the ways I've been able to do that is through exhibition making and centring Pasifika art histories. These art histories are very well known to you and I, but within the broader art history of Aotearoa, they are often sidelined. So, for me, curatorial activism is taking that history and placing it in the centre, placing it in our national museum. I believe it is a way of recognising the work of Pacific artists that has shaped art and culture in this country.

The retrospective exhibition of the Pacific Sisters collective, *Pacific Sisters: Fashion Activists* (2018–2019) is an example of my curatorial activism. The

exhibition recognised the national impact of the Pacific Sisters collective, whose groundbreaking art practice brought the lives of a generation of urban New Zealand-born Pacific peoples into the mainstream spotlight. Their fashion activism of the 1990s was highly influential in repositioning Pacific people to be seen as style icons for the first time. The exhibition also highlighted the widespread influence they had on art, fashion, music, graphic design and photography in Aotearoa. The exhibition was about celebrating and centring this art history.

So, for me, curatorial activism occurs in every part of our work and perhaps most visibly in our exhibition making. How does curatorial activism manifest in your practice?

Andrea:

One of the ways in which I approached that notion of curatorial activism is through an exhibition space in the museum called Case 100. We are doing yearly change-outs in the case around the mid-December point when we install new work, which we have done twice so far. My thinking around the case itself is that, as you know, as readers may know, the museum is built in the neoclassical architectural style. At the front of the museum are two galleries, Pacific Masterpieces and Pacific Lifeways, two of the most popular galleries that we have as far as visitor numbers go, but they are each linked by corridors to another gallery that is structurally at the heart of the museum: Māori Court. The corridors have become a focus for me in that they divide and link important spaces. It also conjures for me the idea of the museum as a kind of body, and the corridors are interstitial spaces that connect massive stories of the Pacific and Indigenous Aotearoa.

Case 100 sits in one of the corridors—you look one way and see Pacific Masterpieces and if you look the other way, there is Māori Court West. My intention is to use Case 100 as a place to emphasise a dialogue between these spaces. The first show that I curated was with Rowan Panther, an artist and lace maker who works with muka [prepared flax fibre], which is a taonga Māori [Māori treasure]. Rowan has Samoan, Irish and New Zealand heritage. Case 100 was a space for her to show how she navigates her place as a person who is not Indigenous to Aotearoa but also, from my perspective, for a wider conversation to be generated about who we are (Figs 1, 2).

In addition, I wanted to place contemporary work in there to address the sense that Pacific visitors have at times, which is that the cultures that we are looking at in the Pacific Lifeways and Pacific Masterpieces galleries are located in the past. Whereas someone like Rowan is not only in conversation with materials that are held in the collection and ways and processes and concepts that are prevalent in our collections, but she's also creating work that



Figure 1. *A Triad of Safekeeping* (2021) by Rowan Panther in Case 100. Photo courtesy of Tāmaki Paenga Hira Auckland War Memorial Museum (2021.36.1-3).



Figure 2. One of three lace pieces that make up Rowan Panther's *A Triad of Safekeeping* (2021). Materials: muka (prepared from harakeke (New Zealand flax)), wood, sterling silver. Tāmaki Paenga Hira Auckland War Memorial Museum: 2021.36.2. Photo courtesy of the artist.

is a contemplation of those things, and it is not a finite or closed conversation. It's an open-ended one and something that I plan to do as much as I can within Case 100 and other spaces in the museum so that we can continue to generate and multiply subjectivities about colonialism, about belonging, identity and the ways that makers navigate these issues.

One of the things that is present in our collections, but not confronted, is the notion of discontinuity. My intention is to highlight those discontinuities, because there are many objects in our collection that have taken knowledge away from the communities that they've come from. There is a need to address the gaps and create continuities where they've been ruptured.

I would like audiences to be able to think about the placement of Rowan's work and what relationships and histories her works evoke through the materials, forms and processes, but also the relationship with the past as it is represented in the structure of the museum.

The way that she draws on her heritages may encourage others to think about their place in Aotearoa as well. Rowan's use of muka is in a sense a question: What does it mean to be from here but not Indigenous to this place? What is belonging? Each of the taonga in our collections is contemporaneous, in and of its time. Rowan speaks to that. We are not located in the past—we are still here.

Nina:

I like that we are both talking about specific artists in the museum. That leads me to ask you about the role of Pacific communities in the museum. What role do Pacific communities play in your work at Auckland Museum?

Andrea:

That brings to mind for me a project you would have heard of, the Pacific Collection Access Project or PCAP. It was a project initiated by Curator Pacific Fuli Pereira, with a team made up of largely Pacific staff at the museum. It involved looking at our Pacific collections and inviting community members, community knowledge holders, to address some of the issues that have arisen around the collection, disconnection from community most importantly, but also to invite communities in and establish relationships. By inviting knowledge holders into the museum, we were able to host them and communities to enable people to feel connected to their treasures. PCAP also drew on the expertise of our communities to help expand on the understandings of materials, naming makers in some situations, adding locations, correcting misnamed material or correcting

usage details, trying to build up a sense of the history and the knowledge and epistemologies and ontologies that emanate from the measina in the collection and creating continuities not only in the stories of the treasures in the collection but continuity between the museum and communities.

PCAP made a remarkable transformation both to our collections and the museum's relationships to communities. I think it's had a ripple effect for other collections around the world as well. So, there's a lot to be thankful for in terms of the innovation and initiative shown in this project.

What about Te Papa? Do you do something similar?

Nina:

At Te Papa we were interested in the PCAP project because it acknowledged the need to draw on the expertise of our community. Curatorially, we have expertise in particular subjects, and while that is deep knowledge, it is not encyclopaedic, and we often draw on external subject experts and community knowledge holders.

PCAP really affirmed for us that we were not alone in terms of our aspirations to share our curatorial authority with our Pacific communities. At the same time as PCAP, we were starting to create collaborative projects that were focused on building our collection in partnership with our Pacific communities.

From 2016, we started to develop a co-collecting methodology through co-collecting projects that focused on building our Pacific Cultures collection. For our co-collecting projects we collaborated with Pacific communities who became co-collectors for the museum. For each project we provided training, resources and support for our co-collectors; however, the choices about what would be collected was entirely up to them. To encourage our co-collectors to take curatorial authority, we asked that they design and name their respective co-collecting projects and, for some projects, what their title would be.

To date we have completed five co-collecting projects around the Pacific including in Guåhan (Guam), Hawai'i and Tokelau (Fig. 3). I led the Tonga co-collecting project with Tongan communities in Auckland.

There were many learnings from each co-collecting project. Perhaps one that stands out is how integral relationship management is to our work as curators. What became obvious through the course of the project that I led was that we were not just building a collection; rather, we were building and nurturing relationships between our communities and the museum. A



Figure 3. Meaalofa Faleasiu, weaver from Fakaofo, Tokelau, 2017. Photo by Michael O'Neill. Courtesy of Museum of New Zealand Te Papa Tongarewa (106196).



Figure 4. Elisapeta Fononga, youth agent for Project 83: Small Things Matter. Photo by Amanda Rogers, 2019. Courtesy of Museum of New Zealand Te Papa Tongarewa.

lot of our co-collectors had preconceived notions of the museum and of what museums value. One of the goals of the project was to find ways to empower our co-collectors to see themselves as valued by our museum. We had to work hard at this and rethink everything from how we train our co-collectors and how the project would operate in terms of timing and the tasks associated with acquisition such as registration. I'm very proud that for the Tongan youth co-collecting project Project 83: Small Things Matter, the narratives written by our self-defined youth agents from Sir Edmund Hillary Collegiate are included in the catalogue records of the objects they collected. Many of the objects expanded our collection, such as Elisapeta Fononga's uniform from Toby's Seafood, where she held a part-time job during her final year at high school (Fig. 4). The humble cap and hoodie jumper embodies Elisapeta's sacrifice for her family and is our very first representation of the working life of a Tongan high school student.

For us co-collecting is a methodology that we're continually developing through each co-collecting project. It's also important to note that we are not the first project of this kind. We were inspired by the Vanuatu Cultural Centre and their Fieldworker Network programme that has been going since the 1970s. So, this idea of Pacific people having agency in archives and museum work to create collections and meaningful histories is alive and well in the Pacific.

We are seeing more Pacific concepts and philosophies employed in the museum space. Do you see this in your museum?

Andrea:

Yes, I do. We have concepts like *teu le vā* [nurturing relationships] underpinning relationships in the museum. We have Olivia Taouma, whose role is *Pule Le Vā*,¹ and we have a Pacific Advisory Group. Repatriations are ongoing. Community engagement is ongoing with concepts and structures like *Te Aho Mutunga Kore*, a textiles and fibre centre created within the museum, with curators Kahu Te Kanawa and Fuli Pereira leading it.

Representation is key in these transformational moments. Without the innovation and the sense of support we feel from increased Māori and Pacific staffing it would be much more difficult to develop such projects. Allies are important too, of course—Angela Davis talks about representation rather than diversity, for example, but also the importance for representation to be transformational. There are ways for us to help shepherd staff into our museums and to change and challenge the infrastructure to allow for that to happen.



Figure 5. Pare tō (hat made from processed kākā'o) from Mangaia, Cook Islands, ca. 1957. Materials: kākā'o (fernland reed, *Miscanthus floridulus*). Tāmaki Paenga Hira Auckland War Memorial Museum (958088, 958114). Photos courtesy of Jimmy Ma'ia'i.

One of the things I've acquired recently for Auckland Museum is a collection of 27 pare [hats] (Fig. 5) that were collected by an anthropologist, Donald Marshall, in 1957 when he was working on the island of Mangaia in the Cook Islands. Marshall's descendants have asked for them to come to the museum, so their guardianship has been gifted to us, in a way, and what we can do in the meantime is knowledge repatriation. We can take excellent photographs to share with the source community, we can conserve the hats, describe them, make them available for any visitors that come in both online and in person and develop relationships with communities in Mangaia, a process that is in motion through our connections to the Mangaian History and Cultural Society. When we alerted people on Mangaia that the collection existed and was being donated to the museum, it sparked important research by the society to retrieve information from knowledge holders who still knew how the reed—*kāka'o*—that the pare are made from was gathered and processed. Plantation forestry has destroyed the habitat of *kāka'o*, and loss of habitat has an impact on epistemologies.

These materials are integral to what creates community, and the notion of textiles as community. We are in a position to help conserve and assist with the revival of those Indigenous knowledges that are represented in the pare from Mangaia, through the collection. That's one example of how we can privilege Indigenous perspectives in our acquisitions and hold something for future generations and consult with communities about the future of their collections.

Do you see yourself in a position like that?

Nina:

While listening to you describe your work with the Mangaian pare, a word that keeps coming to my mind is *kaitiaki* [guardian]. As curators, we are the *kaitiaki* of collections for our communities. From my experience, one of the key responsibilities of being a curator of Pacific collections is creating access for our communities. This has given me a relational perspective on our collections as being connected to much bigger networks of peoples. So, while we are charged with the care of our collection, we also need to care for the many communities that are directly connected to them.

This relational perspective informs my curatorial work at Te Papa. Within our bicultural institution, we apply the principle of *mana taonga*, which at its core is the recognition of enduring spiritual and cultural relationships between *taonga* and *iwi* [tribe], *hapū* [sub-tribe] and *whānau* [peoples who share common ancestry].² *Mana taonga* as a guiding principle has allowed us to Indigenise our practice as Pacific curators. This has included facilitating

cultural protocols and ceremonies within our museum activities as well as using Indigenous terms and Pacific language in our work. The principle of *mana taonga* has also embedded an understanding in the museum that Pacific communities play an active role in informing how we care for, display and interpret our collection. For my exhibition *Tivaevae: Out of the Glory Box* (2017) (Fig. 6), we worked with local *vainetini* [women's sewing groups] in Wellington to create a video that captured the process and symbolism of making *tīvaevae* [Cook Island quilts]. We also worked with members of the Cook Island community to develop exhibition labels in the Cook Islands language.

I think another interesting perspective we bring to our roles as Pacific curators is that we are members of the community we are charged to represent in the museum. In saying that, our community and familial networks are integral to our work; however, this also means that as curators we must navigate the dynamics of cultural life and cultural politics. It is a privilege and responsibility to be able to do this, and part of our value in the museum is defined by how our communities see and engage with us.



Figure 6. Installation view of *Tīvaevae: Out of the Glory Box*, 2017. Photo by Kate Whitley. Courtesy of Museum of New Zealand Te Papa Tongarewa.

Andrea:

Yeah. Those senses of obligation and respect and service are integral to having the privileged positions that we have in museums. One of the things that we often say to the Pacific team and say to one another when we're not feeling it about giving a public talk or something similar is a reminder to one another that "it's not about you". It's about something bigger than you, and you can't ever let that go. It doesn't matter what specific position you hold within a museum or gallery. It is an obligation that you carry and you have to serve. I'm not really interested in a job that doesn't have that dimension either. It's something that brings meaning and connection. You know that you're part of a long line of people, and my whakapapa, mo'oku'auhau, gafa [all words for ancestry] gives my job, my role at the museum meaning.

I love to do what I do even though I never imagined myself working in a museum. I thought that I would be an artist after I left art school. I never thought that when I finished my studies I would find my dream job, but it gives meaning to all of my research that came before this in both art and ethnomusicology. I also get to play a part in creating a scaffold for other people to come through. Providing access, however, is still the most important thing.

The numbers of Pacific people in museums now is really starting to have an impact on the way that museums have been considered, what the place of museums is in relationship to specific audiences, that it was often seen as a preserve of histories that were not ours, that told stories about the Pacific that came from colonial perspectives. The burgeoning numbers of Pacific people involved in museums, in art galleries in Aotearoa is really changing that understanding. The museum is still founded on colonial infrastructures, but I see all of us working for our communities and working hard on behalf of the histories that the materials in our collection represent. Returning to the idea of curatorial activism, these are spaces in which radical work is taking place, and while I've spoken of burgeoning numbers, it's still a political act to be a person of colour, a Pacific person in a museum.

Nina:

I agree. I think that we're in a place of growth in terms of Pacific peoples in the gallery and museum sector. If we look at Aotearoa as an example there has been a steady growth of Pacific art curators over the last decade, with several now holding key curatorial positions in regional art galleries. In museums, projects such as PCAP and co-collecting have also played an important role in training and developing new Pacific museum professionals. I think growing our numbers is going to be an ongoing challenge for all of us.

As museum practitioners a lot of our research feeds our exhibitions and collection work but may not find its way into publications. I often say a lot of our research is “in the doing”, and so I hope that with *Curatorium* we have a regular place to document our work, whether it is about exhibitions or conservation projects.

What are you looking forward to with this new feature *Curatorium*?

Andrea:

One of the things that I’m really inspired by is the ability to foreground different people that are working in our sector and the kinds of work that they’re doing there. For example, Leone Samu Tui has been working at Auckland Museum as Documentary Heritage Curator Pacific, and she’s worked on a collaborative project with the Centre for Pacific Languages, where they’ve produced a series of booklets and online resources for families wanting information about caring for their measina at home. So that might be tapa [decorated barkcloth], it might be photographs or family papers. The booklets are available in 11 different languages. Projects like this are so inspiring.

The *Curatorium* will be a place to highlight the people and the projects that make a difference for our communities.

What about you, Nina?

Nina:

I’m really looking forward to opening our collections through *Curatorium* and to highlight the cultural material research of museums across the Pacific. I’m also interested in sharing stories from museum collections that have been surfaced by curators, collection managers or conservators.

Through our future contributors I hope that we profile the work and research of a large network of Pacific museum professionals. I also want to show the wide range of people who access and engage with museum collections. We have lots of visitors that are researchers and academics, but increasingly we see artists engaging with our collections. Artists have a wonderful way of looking at the materiality of museum objects, and this might inspire ways of making that could also be featured here.

Andrea:

Rowan Panther said to me at one point that she sees some of the work in the adornment section, for example, in specific collections as being made by kindred spirits, and that that's something that can be easily forgotten, that there's this collapsing of time and methods and histories in the way that artists relate to different materials and the collections, that they are not looking at a historical object—they are looking at something that's made by a practitioner, just like them.

And the expertise that a practitioner like Chris Charteris, for example, brings to his practice is, as you know, incredible, so I like those kinds of conversations that we can highlight through this, through the potential of this curatorium.

Nina:

In closing, I hope that Curatorium becomes a place to put our thoughts, and a space where we can debate too. I'm hopeful that we create a dialogue that spans the Pacific, and we gain insights from museum researchers and practitioners from across the region.

KO WAI MĀUA?



Andrea Low is Associate Curator, Contemporary World at Auckland War Memorial Museum, where she co-curated the permanent exhibition *Tāmaki Herenga Waka: Stories of Auckland*. Andrea traces her mo'oku'auhau to the ahupua'a (customary land divisions) of Kahana and Kualoa on the island of O'ahu, Hawai'i; to the village of Fasito'otai, in Sāmoa; and to Tongareva/Penrhyn (Northern Cook Islands), Fanning Island/Tabuaeran (Kiribati) and Fiji. With ties to Ayr and Montrose in Scotland as well, the entanglements of history, colonialism, Indigeneity, biography and diaspora are central to her research interests. She is a frequent contributor of articles and exhibitions that trace histories of Pacific peoples in Tāmaki (Auckland) and the wider Pacific. Andrea is a council member of the Polynesian Society and Book Review Editor for the Society's journal, *Waka Kuaka*. She is also on the advisory board of *Marinade: Aotearoa Journal of Moana Art* and a board member for Te Uru Waitākere Contemporary Gallery in Tāmaki.



Nina Tonga is an art historian and Curator of Contemporary Art at Museum of New Zealand Te Papa Tongarewa. She is from the villages of Vaini and Kolofo'ou in Tonga and was born and raised in Aotearoa New Zealand. She curated the acclaimed exhibitions *Pacific Sisters: Fashion Activists* (2018–2019) at Te Papa and *To Make Wrong/Right/Now* for the second international Honolulu Biennial (2019). Her solo exhibitions include projects by Lemi Ponifasio, Nike Savvas, Chiharu Shiota, Dame Robin White and Mataaho Collective. Her interdisciplinary PhD research (Art History, Waipapa Taumata Rau University of Auckland) focuses on the ways that Internet platforms have shaped and influenced contemporary art practices. Nina is a council member of the Polynesian Society and serves on the editorial board of the *Pacific Arts Journal* and *Artlink* magazine. She also serves as an advisor to the arts organization Hawai'i Contemporary.

NOTES

1. The title *Pule le Vā* was created for the museum and gifted to Olivia Taouma by Pakilau Manase, then chair of the Pacific Advisory Group at the museum. “The words ‘pule’ and ‘vā’ individually hold deep meanings in their own right for many Pasifika cultures, especially for Tonga and Sāmoa. Pule means to have dominion or authority over someone or something; vā is the sacred space that relates or defines people or things. Together, *Pule le Vā* means one who has authority over the Pasifika spaces or realms of the Museum in this context” (Olivia Taouma, pers. comm., 22 Aug. 2023).
2. In 1992 Te Papa’s board endorsed the concept of *mana taonga* following the recommendation of Ngā Kaiwawao, the Māori advisory group to the Te Papa board. Broadly speaking, the concept as practised by Te Papa recognises the enduring spiritual and cultural connections of taonga with their people through whakapapa. The concept of *mana taonga* as defined by Te Papa is central in laying the foundation for Māori participation and involvement in Te Papa.

GLOSSARY

ahupua'a	customary land division (Hawaiian)
aloha mai kākou	hello everyone (Hawaiian)
gafa	ancestry (Samoan)
harakeke	New Zealand flax (<i>Phormium tenax</i>)
hapū	subtribe (New Zealand Māori)
iwi	tribe (New Zealand Māori)
kaitiaki	guardian (New Zealand Māori)
kāka'o	fernland reed (Cook Islands Māori) (<i>Miscanthus floridulus</i>)
ko wai māua?	who are we (two)? (New Zealand Māori)
mālō e lelei	hello (Tongan)
mana taonga	A concept defined and practised by Te Papa that recognises the spiritual and cultural connections of taonga with their people through whakapapa (New Zealand Māori)
measina	treasures (Samoan)
mo'oku'auhau	ancestry (Hawaiian)
muka	prepared flax fibre (New Zealand Māori)
pare	hat (Cook Islands Māori)
pare tō	hat made from processed kāka'o (Cook Islands Māori)
talanoa	conversation, sharing of ideas (Tongan, Samoan)
taonga	treasure (New Zealand Māori)
tapa	decorated barkcloth (many Pacific languages)
teu le vā	nurturing relationships (Samoan)
tīvaevae	Cook Island quilt (Cook Islands Māori)
vainetini	women's sewing groups (Cook Islands Māori)
whakapapa	ancestry (New Zealand Māori)
whānau	a collective of people that share common ancestry; extended family (New Zealand Māori)

