

PROJECT MAUNGA

BI-LINGUAL SIGNAGE & ARTWORK

**A JOINT PARTNERSHIP WITH
TE WHARE PŪNANGA KŌRERO
&
TARANAKI DISTRICT HEALTH BOARD**



**Final Report
WRITTEN BY: TE REO O TARANAKI**

CONTENTS

Executive summary	3
1. Project Mobilization:	4
1.1. Identifying project scope	4
1.2. Engaging required skills and personnel	5
2. Concept Design	7
2.1. Development of motif	7
2.2. Implementation of design into marketing collateral	8
2.3. Sign example of motif	8
3. Artwork strategy	10
3.1. Artwork for atrium	10
3.2. Photo exhibition	11
3.3. Engaging the Western Institute of Technology at Taranaki	12
4. Signage translations	14
4.1. Translation issues and process	14
4.2. Welcoming statement	15
4.3. Completed signage	15
5. Ministerial Funding application	16
5.1. Generic funding application	16
6. Financial projections	17
7. Recommendations	18
8. Appendices	
8.1. Signage Examples	

Executive Summary

*“Ka mate rū kaihoru
Ka ora rū kaiwhakatonu”*

The following will summarise the key outcomes and issues produced as a result of the completion of the bilingual signage and artwork phase of project Maunga. Underpinning this report and the following recommendations – Te Reo o Taranaki will:

- Highlight the strategic imperative of language revitalization as a fundamental part of a wider community engagement process through bilingual signage¹.
- Emphasize the need to redefine project parameters to ensure securing new financial opportunities will align with decided outcomes for future phases of the project.
- Provide examples of completed signage and motif designs and translations.
- Promote the strategic importance of encoding the theme of the trinity of the motif and the welcoming statement: *“Piki tū piki kaha piki ora ko Pīpiko tēnei”*.
- Identify potential pathways to pursue as an artwork implementation strategy.
- Stress the importance of sustaining and enhancing the relationship with *“Te Whare Pūnanga Kōrero”*

¹ Developing a New Māori Language Strategy: (2013) Te Puni Kōkiri. In addition there is potential for the Project Maunga bilingual signage to be submitted as an award contender for the Annual Māori National Language awards organized by Te Taura Whiri – The Māori Language Commission.

Project Mobilisation:

Recognising the strategic direction of Te Reo o Taranaki and the role it plays in the revitalization of Taranaki dialect as a mechanism of self-empowerment for communities - the opportunity of increasing community awareness of the Taranaki dialect, through hospital bilingual signage directly aligns with the Trusts aspirations.

Crucial to meeting the language revitalisation objectives of the Trust are the principles of stewardship, clear methodologies, the maintenance and employment of “*tikanga*” as a “*process of engagement*” and identifying the most optimum way forward to ensure project goals are completed and delivered on time.

Identifying project scope:

Key to understanding the approach Te Reo o Taranaki has taken within the scope parameters of project Maunga has been in reflection – a process managed by the chain of pre-existing workflows, navigating a route through a range of diverse opinions, while maintaining the vision of our own strategic imperatives of building community awareness of dialect revitalization. Initially, the project scope was reshuffled to meet resource consent deadlines, specifications of sign manufacturers, and the impending time off work for staff during the Christmas break.² The corollary for Te Reo o Taranaki was to focus on ensuring that the required skill set for motif design and translations would be prepared in time to meet the requirements above.

Critical to fulfilling the wider objectives of project Maunga was to secure ministerial funding from the Ministry of Culture and Heritage. The aim of this approach was to secure funding external to the current financial objectives of the time as an additional source of revenue to support the completion of the bilingual and artwork phase of project Maunga. Although incomplete, the integration of the bilingual signage into current expenditure for project Maunga has delivered a tangible outcome where external signs with the translations and motif has been erected without the need of external funding.

The development of new signage regardless of bilingual content maintained the axiom of way-finding methodologies as part of the wider communication strategy of the Taranaki District Health Board (TDHB). Encountering the guiding principles set out in the brief for the development of signage guided the signage discussions.

² It was identified at the time the Minister of Culture and Heritage would also be unavailable during Christmas break so this objective in the wider scope was reprioritized in order to gather more ideas on the best approach to the Minister.

Guiding Principles – Signage for Project Maunga, Base Hospital Redevelopment should:

- a) Be in simple, easy to understand language – ('plain English/Te Reo).
- b) Be unambiguous in presentation – (clear colours & fonts etc).
- c) Be effective in fulfilling its purpose – (able to accurately & quickly inform or direct the reader).
- d) Use international symbols where appropriate – (pictures that everyone can understand).
- e) Reflect a commitment to effective bilingual, Te Reo o Taranaki, signage.
- f) The commitment in (e) should be consistent with, and not detract from principles (a-d).

To a certain extent the above principles presumed an existing readership of the Māori language and the outcome of the translation process. It inadvertently presupposed that the way-finding principles was the primary methodology as a measure of quality assurance for both languages. In addition to the translation process, Te Reo o Taranaki and Te Whare Pūnanga Kōrero (TWPK) both agreed to adopt a naming process for the main external signs instead of providing translations. The concept of unifying the region through the naming of the 3 main external signs was based on the 3 traditional “*waka*” who journeyed from Hawaiki to Aotearoa, the *Tokomaru*, *Aotea* and *Kurahapō* *waka*. The fourth sign is based on a prominent ancestor, Rua Taranaki. Despite these reflections Te Reo o Taranaki did not sway from the above and has remained committed to delivering within the ambit of the way-finding principles for signage and translation.

The implementation of permanent art pieces and semi-permanent art has also been factored into this phase of development for Project Maunga, however, the extent to which this outcome will be readily met depends on reconsidering financial opportunities germane to the options presented in previous reports.

Engaging required skills and personnel

Each critical phase required different personnel to complete the significant stages of the project. They were selected according to their skills and experience of Taranaki reo and traditional art forms, availability, and knowledge of applying and designing appropriate Māori and Taranaki cultural forms into different institutional settings.

Translation team:

Chief Editor: Huirangi Waikerepuru
Translators: Ruakere Hond
Keri Ōpai
Tonga Karena
Mitchell Ritai

Art Design Team: B.J. Hetet
Glenn Skipper
Rūmātiki Timu

Paramount to meeting phase 1 of the project was to ensure each team was available to meet and agree on proposed concepts and translations that met their own professional standards and the pre-Christmas deadline. It was understood at the time that this phase would be eventually factored into external sources of funding if was to be completed to meet the opening of the new redevelopments of the hospital.

Concept Design

The design principles focused on generic and traditional forms local to this region, institutional relevance, and resonance to the trinity of the welcoming statement, and its adaptability to be incorporated into marketing collateral.

Development of motif

Initially, prior to the development of the concept sketch of the motif a meeting was arranged with the artist team to view the temporary motif, proposed area for a permanent art piece, and to discuss potential overall theme(s) connecting the concept of the motif to the chosen permanent art piece.

The following specific areas helped the artists to focus on the concept for the motif design:

- The name “*Pīpiko*” betokened to the new building in the hospital.
- To not duplicate other local forms already incorporated into other organisations such as the “*Matakupenga*” in Puke Ariki.
- Generic enough that it could be adapted to various mediums.
- Architectural design of the building.
- Contextual relevance to present colour schemes throughout the hospital.

The artists were then able to develop their sketch designs for motif based on their knowledge of the above. A range of motifs were suggested with the current accepted design being the “*Te Kurarau*” This motif was agreed to collectively by the Te Whare Pūnanga Kōrero as an appropriate design to encapsulate the values inherent in the Taranaki world view. The aforementioned values can be described as:

- The trinity of the Mother, Father and Child.
- The 3 major waka *Tokomaru*, *Kurahaupō*, and *Aotea*.
- The organising principle of the “*whenu*”, each strand uniting peoples and culture into a higher quality of life.
- The concept of the “*whāriki*”, or woven mat, which as an interlayer can weave different floors, and functions of various departments.

- Connecting the statement to the welcoming role of the “*karanga*” - “*Piki tū, piki kaha piki ora, ko Pīpiko tēnei*”³
- Growth of the principle of life.
- NB: given the above, it is recommended that the *Te Kurarau* always maintain the trinity number (ie, always in 3’s or multiples of 3’s) as this has emerged as a consolidating principle for the art and the signs as well as the welcoming statement.

Mock ups of signs with the *Te Kurarau* motif design already being incorporated into the boards has been completed and will be factored into current resource consent and financial requirements, ready for the opening of the redeveloped areas of the hospital (refer to appendix). This unexpected outcome has reduced the total of the last proposed budget and can allow project aims to be redirected to other proposed ideas.

Implementation of design into marketing collateral:

Central to achieving this outcome was to view the current colour scheme, forecast potential ideas for permanent art pieces so as to connect imagery, and theme to the marketing collateral, and propose an idea as to how they possibly could all connect. The most viable idea was revealed through the interlacing of the colour scheme into the permanent piece where its form reaches into each floor and then connects into each departmental colour design.⁴

Recent proposals⁵ of design implementation has seen Te Reo o Taranaki advise against increasing the amount of fronds of *Te Kurarau* to pass the trinity number as this has emerged as a consolidating principle for the art and the signs as well as the welcoming statement, as noted above. Other signs that required extensions were deemed acceptable due to size specifications. In this respect Te Reo o Taranaki recommends that this becomes a non-negotiable in regards to implementing this motif throughout marketing collateral.

Sign example of motif

Of the received motif designs that were seen by Te Reo o Taranaki the chosen concept focused more on the integrated forms where the motif fit more within the background and selected colour palette. In this instance the communications manager⁶ was inquired as to which form would be ideally

³ Piki can be translated as: ascend as well as represent the feathers of the albatross.

⁴ Refer Glen Skipper design sketch.

⁵ Refer to appendices showing finished signs with the suggested motif and various colour palettes.

⁶ Craig Ashworth: Marketing Coordinator for Te Reo o Taranaki.

suited to achieve the marketing aims of the hospital, while maintaining the integrity of the form. It was generally agreed that the less intrusive and understated design would fit within the agreed colour palette better than the bolder forms that overshadowed the way-finding function and the departmental colours of the hospital.

Important to the view of Te Reo o Taranaki is the maintenance of the trinity form or the 3 fronds (refer to appendix), ensuring that any permanent piece to be installed is able to promote the above as well as establish a credible connection to the agreed colour palette.

Artwork strategy

Currently the integrated motif into the signs has set a trail with which other creative ideas can flourish and engender future artworks. Different initiatives can take place that will usher into the hospital a range of relationships that will foster and encourage the right approach to celebrate local art. Short, medium to long terms goals (refer to progress report 2) within the scope provided has focused on the suggested available spaces:

- The atrium space
- The boardroom
- Wall spaces in the wards, including the family rooms.
- Outside water feature close to the new main entrance.
- Hospital marketing collateral.

Prospective partners in this venture have been approached and have agreed in principle to build this relationship. They include:

- Puke Ariki with the New Plymouth District Council
- The art department at WITT
- Local architect Murali Bhaskar
- Local artists such as Albie Tamati

Other pathways to engage more artists are not limited and can be easily sought out depending on the range of thematic approaches that may be adopted in the near future.

Artwork for atrium

The atrium has been a major focus of deliberation since the outset of this phase of project Maunga. An area that is conducive to holding a significant piece of art work that can achieve many objectives in relation to the function of art – in this case, showing a convergence and sharing of wider community values, promoting local forms and designs, while being integrated within the focus and aims of positive health outcomes for everybody. Without doubt a robust appraisal of close and relevant values for this piece and its depictions will be selected according to the above with appropriate expertise employed to help.⁷ Previous reports have provided some examples that have

⁷ The Toi Māori area in Creative New Zealand has tribal representatives and is widely utilized to help organizations to manage projects that may involve the acquiring of skilled carvers.

a different artistic focus, different price ranges, as well as different size dimensions (refer to progress reports 1 & 2).

Presenting the various options above has raised some intriguing issues:

- Structural readiness of atrium area to safely hold and receive a piece of major weight and size dimensions.
- Selection and description of central theme to emerge from the chosen art piece.
- Coordinating the financial planning and right personnel to ensure project for permanent art piece will be achievable within timeframes.
- Securing genuine support from “*Mana whenua*” that may perceive it as a risk to their own ventures of increasing traditional art in their region. The ground support of the community and the attendance at the dawn blessing ceremonies was a tangible expression of the region coming together as well as showing the potential backing for an idea of the same fortitude.
- Realising the role and function of *Te Whare Pūnanga Kōrero* is to represent *each* individual “Iwi” of the 8 “Iwi in Taranaki. Their combined membership **does not** presume regional authority, it allows for this notion to grow through discussion and sharing of ideas and projects while maintaining the autonomy of the 8 Iwi they represent. It is fundamental to understand this paradigm as decision-making and sharing of tribal knowledge is premised on the above.

Whatever the selection of the art piece may be, the level of impact and atmosphere it will create can only enhance the atrium space and offer to patients and family members some level of respite and comfort away from the clinical and sterile environments that pervades the hospital.

Photo exhibition

The extensive database collection of historical images held by Puke Ariki is breathtaking in that it crosses a lot of space/time boundaries, cultural and economic differences, poignant and bittersweet memories of Taranaki’s past, some iconic yet hard to swallow images but still manages to intrigue the viewer as to events maybe forgotten, it retraces the footsteps of local and regional ancestors, but all in all, showcases the rich and diverse history of the Taranaki region.

Selected images for the proposed photo exhibition was based on a certain amount (25), with no specific thematic parameters (refer to progress report 2). As searching of images commenced the historical themes started to emerge showing the tumultuous times of colonisation being depicted as well

as areas of modern development. Many of the images are rich in their depiction of the times at Parihaka, and settler occupation of the region and promote wider understanding on the role of history and education to better understand the present.

Puke Ariki prefer to develop a more formal relationship directly with TDHB to ensure a smooth process and have agreed to help with the following:

- They are able to provide the high quality image files through the image service for \$26 each.
- They can also provide standard label information for these as well and each standard label would be a cost \$4 each.
- Printing services of images was advised to approach Derek Hughes <http://derekhughes.derek.co.nz/>. He is able to tailor the printing to match the size/formats depending on chosen locations for the photos.
- To have the printed images framed it was suggested that Steve Phelps at The Framing Shop would be the best to suggest the appropriate style and format and advise on cost as well. His contact details are: 121 Brooklands Rd New Plymouth Contact: 06-753 9601
- The appropriate contact person within Puke Ariki is Andrew Moffat and can be contacted at moffata@npdc.govt.nz.

Whether the TDHB and TWPK would like to continue with suggested images provided as an initial launch phase for building this particular relationship with Puke Ariki, is of no real concern. Effectively this can present and showcase the potential experience of onlookers and passersby as each image is viewed and can reflect on their own social lens.

It has been suggested that the exhibition can last up to a 6-month or an annual turn around depending on the aspirations and budgets of the artwork strategy committee. The cost is relatively small to have high quality images; some are unpublished, and unashamed in their portrayal of Taranaki regional history.

Engaging the Western Institute of Technology at Taranaki (WITT)

Possibly the most cost effective option and key to engaging community input while raising the portfolio development of new and local artists. Profiling of student work that can be planned around combined themes of differing institutions and offering a different location for public exhibitions as well as showing the fruits of cross sectoral relationships for the wider New Plymouth education and health community. Ged Guy (ged.guy@witt.ac.nz) is the Head of Department for art and has agreed in principle to the idea of building the relationship with the TDHB.

Approaching the senior leadership team to create a Memorandum of Understanding (MOU) with the TDHB to raise the profiles of students and their portfolio development would be a compelling case to forge the relationship.

Signage translations

All translations have been completed within the timelines set at the commencement of project Maunga. Currently, it is expected to see the erection of the translated signs at the opening date of the redeveloped part of the base hospital. The 4 main external signs have been given a name instead of a translation; and translations for all internal signs provided at the start of this project have had their translations provided.

In this instance the uniting factor of the 3 main external signs will be the migration story of the Taranaki tribes to Aotearoa represented by the names of the “*waka*”.

Important to note in reading the given translations is the dialectal platform that helped spurn the phrases and terms; the quality assurance process that is part of Te Reo o Taranaki operational policy; an awareness of the complexity of the translation process, and realising the role translation can play in the revitalization of local dialect and language.

Translation issues and process

Those who possess the faculty of both languages being translated can only measure true quality of any translation process. The blind or postured acceptance of those who are only versed in one of the languages shows the extent to which the translation process for 2 languages belongs more to the bilingual readers and listeners than the monolingual speakers. The appreciation for shared nuances, meanings and concepts despite huge geographical and linguistic difference within the languages, is how the process of translation can channel and construe a new paradigm of membership that is geopolitically connected.

The struggling existence of the local Taranaki dialect and lack of a speaking community to support its growth is why the opportunity of bilingual signs in the local idiom will be a major support to pillar future areas of growth in this area. A project of bilingual signage for all district hospitals on a domestic scale would require an understanding of the same issues raised above; and would follow a similar route to that traversed by Te Reo o Taranaki, Te Whare Pūnanga Kōrero and the Taranaki District Health Board through project Maunga⁸. Most of the issues presented above have focused on wider political and ideological barriers that can affect all translators, however ensuring that the individual bias is removed, a rigorous process of editing and scrutiny by native speakers helps ensure that all perspectives are discussed; any inaccuracies and mistranslations are corrected; dialectal perspectives maintained; creating new words is expeditiously done; other generic phrases from other “*iwi*” are avoided; and important that the knowledge of content in the subject area represented by qualifications and experience are explicit in the translation decisions.

⁸ Supra at n 1.

Te Reo o Taranaki follows a quality assurance process for all prospective clientele wanting translation services from Te Reo o Taranaki.

Welcoming statement

A welcoming statement or call is described as a “*karanga*” or the welcoming role of women on a marae during a *pōwhiri*. It is always the first voice to be heard preceding the ascent onto Taranaki marae by the visitors. Reaffirming the locality, the blessing ceremonies that occurred that betokened the name “*Pīpiko*”, and the theme of celebrating life in the trinity phrase of “*Piki tū piki kaha piki ora*” the *karanga* chant ensures all who arrive are made to feel welcome into the domain of the hospital.

Important to note, is the generic phrase of “*Haere mai*” was avoided due to over usage and the lack of creative difference. The longer phrase has space implications however, literary devices such as alliteration, the metaphor of the “*rau*” or “*piki*”, which is connected to the “*Te Kurarau*”, the hospital motif – while playing on the dual meaning of “ascend” and “feather” at the same time. The other aspect of this phrase is that it can also extend to be used as a possible “*Pepeha*” for staff of the hospital especially in regards to connecting to “*Pīpiko*” the specific name of the locale.

Completed signage

To date the completed signage has shown an integration of the motif, the engraving of the welcoming statement with an accompanying storyboard explaining both of the above. Issues included the maintenance of the trinity form; ensuring the full *karanga* phrase would continue to be utilised despite its length, the initial understanding that the bilingual signs would be budgeted through external sources then changed and absorbed into current funding regime. This effectively reduces other funding projections for other future art projects.

Ministerial Funding application

Achieving a successful outcome for project Maunga was regrettably founded on the premise that a single pathway of external funding would attain the financial support and would corridor the signage, the artwork and motif into a single pool of funds. Moreover, the approach was based on the prospect of gaining a face-to-face meeting with the Minister and submitting the project Maunga brief as a business plan in order to secure the funds. Key to accomplishing the above:

- Was to ensure that political support at the appropriate level was explicit, and clear about the project brief.
- Reporting lines between Ministries understood the implications of cross-sectoral enquiries for funding.
- To be clear about current aspirations stated or otherwise, regarding the same type of heritage development being proposed by “Iwi”
- Contingencies and more strategies for securing extra funding if the above isn't achieved.

This area of project Maunga became high risk and the concern for Te Reo o Taranaki at the time was to generate a path forward to at least signpost further funding opportunities and also provide a generic funding application showing how to recut the cloth if funding avenues have their own criteria. Consolidating this phase and preparing it to be linked to other potential future parts of project Maunga yet to be financially supported would be the most expedient way forward.

Generic funding application

This process basically extracted the main headings from different funding applications, and demarcated the specific areas for any project developer to focus their writing on (refer to progress report 2). As stated previously, forging new paths will require the writer to fully understand the cultural significance of the project, being able to coordinate the expectations of investors to show credible political support of the idea, comprehending the thematic principles sown in this phase of the project, and committed to maintaining the “*mana*” of local forms and customs of Taranaki. A recent inclusion into the current scope has been the suggestion of a water feature close to the new main entrance, which will extend project and financial parameters if this going to be pursued.

Financial projections

Project goals	Cost (Range only)
Carved pou for atrium	\$500,000 to 750,000 (estimation)
Photo exhibition	\$2000 – 3000 (estimation)
Albie Tamati waka carving	\$12,000 (actual)
Water Feature	To be confirmed by Murali Bhaskar
Fibreglass pou	To be confirmed by Murali Bhaskar

In the previous report the bilingual signage was forecasted to the range of \$100,000 - 120,000. This has been effectively been absorbed into the current running budget and can free up more time and money to refocus on the outstanding areas of the project.

Recommendations

The following will show the areas that have been completed since the presentation of the second progress report delivered on 10 February 2014:

Recommendations	Complete	Issues/Concerns
That <i>one sign only</i> is used to display the messages to promote a bilingual environment.	√	This area has had a lot of deliberation but has now been achieved; this will only continue depending on size and how “busy” the English sign looks.
Any overall theme of the atrium permanent art piece must be connected to the motif.	√	Enshrining the storyboard option and viewing the integrated motif into internal signs has shown the thematic connection that will provide the “ <i>tāhu</i> ” or ridgepole function of a traditional meetinghouse.
The TWPK/TDHB partnership is to determine the permanent art piece option (refer to appendices in progress report 1) based on the chosen overall theme.	Incomplete	Tightly bound to funding prospects and determining the actual art piece has seen this phase needs to be reconfigured to meet new funding criteria.