

# TE KARAKA

TE HAPA O NIU TIRENI





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NGĀ HAU  
E WHĀ  
FROM THE  
EDITOR

On flicking through the pages of this issue for the first time, what initially struck me was the important and varied role marae continue to play for whānau and their local communities – the beating heart. Nowhere has this been more apparent in recent times than Takahanga Marae in Kaikōura – the extraordinary effort of whānau, themselves suffering the effects of the catastrophic earthquake, opening the doors of the whare and their hearts to awhi their local community. On Page 4 we pay tribute to efforts of our Kaikōura whānau with a collection of images that provide a small snapshot of the days following 14 November.

Just two days earlier on a wet cold Saturday more than 500 people gathered in Arowhenua to celebrate the “new dawn” for Te Hapa o Nui Tireni with the opening of the modernised facility. What makes this new whare most special is that the original iconic building has been retained and forms the centre of the new, larger modern structure – paying tribute to the important history of Te Hapa o Nui Tireni while creating a purpose-built whare for the future. Takerei Norton and Mark Revington provide a detailed account of its history (pages 18 – 25) while encapsulating the recent celebrations.

And in Moeraki, the marae is at the heart of a powerful whānau journey of cultural revitalisation and connection through te reo, waiata and stories that breathe new life into the traditional wharekura of tipuna Matiaha Tiramorehu back in the late 1800s (pages 28 – 31).

As we fast approach 2017, it seems pertinent to reflect not only the year that's been but more importantly on the 20 years since the signing of the Ngāi Tahu Deed of Settlement at Takahanga Marae in Kaikōura, a hugely significant milestone in the history of Te Kerēme. Over the upcoming issues we look forward to celebrating the journey thus far – the achievements, the challenges and the people. Our Kana/Spring issue 2017 will be a special Settlement edition to recognise this milestone.

Wishing you a relaxing, happy festive season.

**Nā ADRIENNE ANDERSON**

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**CHIEF EXECUTIVE OFFICER,  
TE RŪNANGA O NGĀI TAHU  
ARIHIA BENNETT**



**REFLECTIONS ON 2016**

As I sat down to reflect on this year my initial thought was how quickly time has rushed by – is that a sign of aging, or is it that I have become so fixated on packing so many things into my life that I have created a new norm? Recently, a wise young person said to me that is OK, as long as they are the right things!

If I think about the successes of this year, above all there are two clear winners that stand out for me. The first is whanaungatanga, with the recent overwhelming collaborative response to support Kaikōura whānau after the devastating earthquake on 14 November. The other is rangatahitanga, the rise of young people stepping forward, engaging, and participating in technology innovation across the wider iwi.

The learnings from the 2010/11 Christchurch earthquakes enabled Te Rūnanga to plan its role in assisting our Kaikōura whānau almost immediately. The response from staff across the whole of Te Rūnanga was awesome. With no hesitation they volunteered, despite the ongoing shaky conditions. I can truly say that I am inspired by this extraordinary demonstration of whanaungatanga that is underpinned by the act of caring for one another. He mihi aroha.

If you didn't get a chance to tune into this year's Hui-ā-Tau, you missed a great opportunity to see the rising stars of youthfulness strutting their stuff, and I don't mean the corporate leaders who can indeed celebrate the annual achievements of a progressive iwi. I mean the line-up of rangatahi (beaming in from across the world) as well as the small group who recently returned from Silicon Valley and NASA to tell us about their future aspirations.

While rangatahi may be hard to get out of bed in the morning, this doesn't slow them down in their curiosity for connectivity. These days young people are wired – and it is not just for the social connection – we now see an interest in creativity, design, coding, and technology creation in general, and its applicability across a broad spectrum that is not just geeky stuff. I listened with intent as the group of 13 and 14-year-olds presented to the iwi, and watched as they articulated their future innovative aspirations, and at that moment I thought about what I was doing at that age. I remember that I was working in our family-owned corner dairy listening to the American Top 40 with Casey Kasem (which probably explains why I know the words to most of the 1970s hits). These young people are well ahead. Their learning is rapid and exponential. We are breeding inventors, designers and innovators, and it is among them that we will find the creative leaders who will weave our Ngāi Tahu tangata fabric well into future. If we nurture and grow these rangatahi, the future of the iwi will be in good hands.

Enjoy, relax, and care for one another over the Christmas break.

# TE KARAKA

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**FRONT COVER**

Celebrating the redevelopment of Te Hapa o Nui Tirenī, Arowhenua. Photograph by Sarah Fulham.

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# Marae manaaki

When a massive magnitude 7.8 earthquake struck North Canterbury just after midnight on November 14, Takahanga Marae in Kaikōura opened its doors to distraught locals and visitors with characteristic manaaki, promptly setting itself up as a welfare centre for the community. This was the third largest earthquake in New Zealand in a century and it took the lives of two people. It wasn't only the marae that showed whanaungatanga to Kaikōura – within hours Te Rūnanga o Ngāi Tahu staff also set out to help whānau in need.

In one week the marae distributed over 10,000 meals to the community, and Te Rūnanga o Ngāi Tahu sent in more than 50 helicopters to carry supplies and volunteers, and to evacuate people desperate to leave.

Henare Manawatu, Chairman of Te Rūnanga o Kaikōura, says that is just what the marae does.

"We are there to support the needs of the community and that's what we did," says Henare.

"The marae is centrally located on the hill and we knew the marae could support Kaikōura and keep whānau safe, so we set up as a centre to support the community," he says.

Tā Mark Solomon, Kaiwhakahaere of Te Rūnanga o Ngāi Tahu and Te Rūnanga o Ngāi Tahu Representative for Kaikōura, says he is immensely proud of the people of his home town and marae.

"Hearing about the damage in Kaikōura I was immediately worried for whānau and friends. The marae has become part of the community and the manaaki they have shown to those affected by the earthquake was no surprise to me," says Tā Mark Solomon.

"The situation would have been much more stressful had it not been for the efforts of Takahanga Marae, Te Rūnanga o Ngāi Tahu, and the wider Kaikōura community.

"Uncle Wiremu Te Haere (Bill) Solomon would have been proud of our marae and our people for their efforts," he says.







PHOTOGRAPH ANDREW SPENCER



PHOTOGRAPHS NGĀI TAHU STAFF, NEW ZEALAND DEFENCE FORCE AND NEW ZEALAND RED CROSS UNLESS STATED OTHERWISE



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# Studying abroad

In the last five years I've gone from being a student who happens to be "part Ngāi Tahu" (whatever that means) to a Ngāi Tahu person who happens to be a student. Other than learning about myself and those who came before me, an important part of this never-ending journey is discovering that some things I've been taught are "wrong". One of these things is how to "do research". This is all in the context that I'm trying my best to conduct a Kaupapa Māori research project in a city which is almost as physically far away as you can get from our takiwā. From where I am in Sheffield, Ōtepoti and Ōtautahi are the two farthest-away cities in the world.

I'm doing a PhD in Management, but specifically in social accounting. Broadly, this area of study explores ways to hold ourselves, others, and organisations "to account" for wider social, environmental, cultural, and economic impacts. I believe that because Ngāi Tahu is guided by the whakataukī "Mō tātou, ā, mō kā uri, ā muri ake nei", the members and organisations within will hold wisdom and insight towards more holistic and long-term accountability processes. The title of this project is *Indigenising the concept and process of accountability*, and it is inspired by Dr Eruera Tarena's project on "indigenising the corporation", which he discussed here previously (TE KARAKA, Issue 70). I also hope to do another study with an indigenous organisation in a different country. But why on Earth am I over here if the wisdom that I'm exploring is back home and abroad? To be honest, I'm not completely sure. There are benefits to studying in the United Kingdom – the proximity to other students, scholars, countries, and cultures to learn from and with, and cheap cheese. But there are challenges – being far from whānau and the whenua that I draw inspiration and knowledge from.

So what's it like trying to do a kaupapa Māori project at a business school in a UK university? Lots of people think it must be a challenge, and while this is true, it has also been a pleasure. I have the support of super-


***I've met little resistance to the suggestion that certain methods of research and instruments of business – i.e. accounting – use assumptions that could have a negative effect on others who don't share those assumptions.***

visors and staff at the University of Sheffield and mentors back home to investigate things that they know are important to me. They leave enough room to explore this, and sometimes get lost, but still provide guidance on how to fit this into a UK programme. I've also met little resistance to the suggestion that certain methods of research and instruments of business – i.e. accounting – use assumptions that could have a negative effect on others who don't share those assumptions.

In fact, I've met less resistance to this project here than I might at home. I think here this kaupapa is seen as new, intellectually stimulating, and an alternative to some of the ills we are all aware of. At home it is seen by some, particularly in the accounting world, as a threat to presumed superiorities – a challenge to the existing order and a questioning of certain ways of knowing, behaving, and discharging accountability that should not be questioned. I also sometimes doubt my own identity and whether I know enough about tikanga or mātauranga Māori to be able to do this, which is exhausting. So I expected my identity to come into question a lot here because of my ... "fair" complexion, but the only time I've been asked the classic "how much" question is when a non-Māori Kiwi came to visit.

But this year has been the easy part. The real challenge is next. I'm coming home. I don't know exactly what I'll ask, but I know it's something to do with account-



ing and accountability, and making these systems more responsive to social, environmental, and cultural aspirations. According to certain strands of Western research this is bad practice – "You don't have well-defined questions or models to test." But for me and many others who want to create knowledge that is useful for their communities, it is the only way. How could I know what is important to the communities I want to work with before I've had a kōrero kanohi ki te kanohi? Research is about asking communities what is important to them, creating that knowledge, and then trying to fit it into the narrow metrics that academic careers are now measured and evaluated on afterwards. This is controversial for some, but I couldn't sleep at night if I was putting my "research career" ahead of the people who are sharing their knowledge with me. I have always been a student and I always will be. Humility and reflection are crucial. 

**Matt Scobie** is Kāti Huirapa – Ngāi Tahu. He is currently completing PHD study at the University of Sheffield. His research is focused on exploring ways to hold business and government accountable for their wider social and environmental impacts. He is particularly interested in engagement around the operations of extractive industries in areas of importance to indigenous groups.



# Youth custody in New Zealand



***When you've had so many negative influences on your life and so many poor role models, what else do you know?***

With the year winding down, I thought I'd reflect on something I've been involved in over the past 12 months – I have been part of a team, including Te Aotahi Rice-Edwards, that has worked on the Youth Custody Index. The Index is a compilation of facts, figures, and information regarding youth custody in New Zealand. I also visited the youth wing at Christchurch Men's Prison and met a few of the boys I had collected information on.

It became obvious to me that we need to have a hard look at the way we deal with prisoners, youth, and our justice system in general. Before I get into what I mean let me say this: there are many initiatives in place in New Zealand prisons like opportunities to obtain trade skills and NCEA qualifications. The staff are incredible people with genuine care for the boys, and this is in no way a criticism of them or the work they do. It is more my opinion on our society and the current way we do things.

In prison I met a boy who broke into an 80-year-old man's house and beat him to death. My immediate stuff.com comment section, reptilian-Nuku reaction was that if

it were my pōua who had been attacked, I'd think the boy should be taken out and shot immediately. But, of course, things aren't so simple. The boy grew up in a gang and from the get-go things had been rough. Drugs, violence, alcohol, and numerous other vices had marred his childhood and formative years. This doesn't excuse his actions but it does help us to understand why. What hope does a child have when raised around all of that? Yes, he made a terrible choice, and personal responsibility and justice rightly demand that he pays for that choice. But when you've had so many negative influences on your life and so many poor role models, what else do you know?

When asked what he will do when his sentence ends, he said that while he doesn't want to, he will most likely be returning as a prospect for their gang – probably the worst outcome I could imagine.

All the rehabilitative practices learned in prison will go to waste, the guidance of the prison guards and therapists will go, and the knowledge or skills he has gained will be wasted. Instead, he will now be better

connected to other criminals and know more about crime. I'm not joking when I say the boys in the youth prison had many MacGyver-influenced ways that they shared between themselves (and us) of making drugs and committing crimes. To simply release this boy into the world and back to his old life seems like a terrible idea. But to impose some sort of capital punishment seems equally wrong. This is a human life with human dignity. I feel like, as much as people say that we should bring back the death penalty, shoot paedophiles on the spot etc., not many could actually take a life and in their hearts support it. No one should be allowed to say who lives and dies. It's a tragedy that I certainly don't have an answer to, and neither, it seems, does our community.



Seventeen-year-old **Nuku Tau** (Ngāi Tahu, Te Ngāi Tūāhuriri) is a Year 12 student at St Thomas of Canterbury College.



An aerial photograph of a scenic landscape. In the foreground, a dirt road curves through a grassy field. Two white SUVs are parked on the road. To the right, a large, deep blue lake is nestled between steep, green mountains. The sky is a vibrant blue, filled with wispy white clouds. The overall scene is bright and clear, suggesting a sunny day.

WHENUA



**Manuhaea** was traditionally a kāinga mahinga kai (food-gathering settlement) and kāinga nohoanga (settlement) on the eastern side of “the Neck” – the narrow isthmus of land separating lakes Hāwea and Wānaka. It was renowned as a small lagoon where tuna gathered. Manuhaea was also the site of a whare wānanga (traditional place of learning). The Ngāti Tama leader Te Pūoho and his travelling party attacked Manuhaea during their 1836 southern raid on Ngāi Tahu, and the inhabitants escaped over Ōmakō (Lindis Pass) and down the Waitaki River. One of the people to escape was Rāwiri Te Maire, who was to become an invaluable source of information on the Ngāi Tahu history of the interior of Te Waipounamu. In 1868, a 100-hectare fishery easement was allocated at Manuhaea abutting the lagoon, due to its significance as a food-gathering area. However, the lagoon and part of the fishery easement were drowned when Lake Hāwea was artificially raised to store water for hydroelectric power generation in 1958.

PHOTOGRAPH: TONY BRIDGE







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The ongoing adventures of Ranui Ellison-Collins in Shanghai

## Eat noodles, find husband...

A while back I caught up with a group from Waewae Pounamu who were here on business. Luckily for me, this coincided with my summer holidays, which meant I was able to jump on board the journey, apply all I had learnt in classes, explore some new areas of China, and soak up everything I possibly could about the jade industry.

I remember when asking locals which places are best to visit to learn about the Chinese jade culture, they directed me south to an area where jade is commonly sold. Not to where you source or those who have the rights to collect it, or even to those who carve, but to where the finished product was sold. Perhaps I was asking the wrong question, used words they were unfamiliar with, or they wanted to protect their industry. In any case, out of the numerous people I asked and countless internet searches, only one person suggested that I go one province south to Hangzhou and Liangzhu.

As I later learned, these two places have a long history of jade carving and have maintained a unique style that differs vastly from modern-day carvings. We had the privilege of meeting the only female master carver, Master Zhang, and her husband, Mr Zeng, who run a small-scale carving studio in Liangzhu, just outside Hangzhou. We then jetted up to Beijing where the Chinese Jade Culture and Research Association is located, along with the top two master carvers in China, Master Tian and Master Zhang. Not only was it a privilege just to meet these prestigious carvers, but they also opened their workshop to us, allowing us to observe their work in action at various stages and their private collections ranging from fine jewellery to massive sculptures. With over 8000 years of jade history it's no surprise that their craftsmanship has continually evolved. The sheer detail of some of the work we saw was amazing, detail carved into detail, things carved from the inside out, and connecting links being carved from the same piece of stone, as opposed to being carved then stuck together.

As expected, very few people we encountered throughout this journey spoke English, and although I do indeed study Chinese my vocab was not quite up to scratch when it




*With over 8000 years of jade history it's no surprise that their craftsmanship has continually evolved.*



comes to this particular area. Nevertheless, it was an opportunity to practice my speaking, become accustomed to the dialectal difference in pronunciation, the crazy fast pace they talk, and how to reword what I think I heard using words I know. Thankfully, they were all very kind and looked past my jumbled grammar and tonal errors, and simply applauded me for continuing to study their language.

Keeping in mind that although six months is a decent amount of time to be fully immersed, the extent of my language abilities largely remains focused on casual conversation. I was certainly not equipped to be a translator, but I was more than happy to provide amateur translations during our down time. Emphasis on "amateur". Despite having upwards of 1000 characters under my belt, there are still many ways to say the same thing, in every language, but especially in Chinese. More often than not I would find myself missing the key word in the sentence, usually the verb or the noun, so my trans-

lations became something similar to 'first we are going somewhere to do something, and then we will have some Chinese tea and something to eat'. Not so helpful, right? So at times when the correct translation was imperative, I was ever so grateful there was a real translator.

This trip was by far the best language practice I have had so far. Every day of the trip I was forced to put all I had learnt into practice, ask questions on behalf of the group, and clarify important points within questions, combined with extending my knowledge on Chinese jade and our pounamu practices. Personally, I was simply happy to be a part of another adventure, and what better reason than to learn about the stone that sits at the heart of both our cultures. 

Ranui Ellison-Collins (Ngāi Tahu - Ōtākou) is a recipient of an Agria-Hōaka scholarship and is currently in Shanghai learning Mandarin.



PHOTOGRAPHS AND WORDS  
Nā PHIL TUMATAROA

# Te Ao o te Māori

A WINDOW INTO THE  
RICH LIFESTYLES OF  
CONTEMPORARY MĀORI











Tiaki Coates (Kāti Huirapa) is a young Ngāi Tahu man carving out a life for himself and his family in the lush bush-clad hills of Whaingaroa.

Tiaki has a wry smile as he reflects on the journey that has led him away from Te Waipounamu to the rugged Raglan west coast, where he has lived for the past four years with partner Madi Watson and their two-year-old son, Tāwhai.

He is sincere when he says Aoraki Bound, the 20-day leadership course run by Te Rūnanga o Ngāi Tahu, changed his life. “Aoraki Bound was my rite of passage into Ngāi Tahu and feeling Māori.”

Aoraki Bound launched him on a journey that has led him to become an instructor on the course, sail the Pacific for a year on waka hourua, learn te reo Māori, meet the love of his life, and start a family.

His personal transformation has also manifested itself into a career path. Working under the umbrella of the Te Mauri Tau Trust, Tiaki offers rites of passage programmes designed for rangatahi. They are linked strongly to cultural identity and the environment. There are also programmes for fathers and sons.

Tiaki leads a small group of facilitators in activities that immerse participants in the environment and Māori culture, presenting challenges and learnings that offer opportunities for transformational life changes.

“I’m proud to be Ngāi Tahu. I love it here – tangata whenua have embraced me and my whānau – but I would love to return home and work with my people one day.”















# New day rising

The Kāti Huirapa marae at Arowhenua has been a focal point for Kāi Tahu for more than 100 years, and has entered a brand new dawn with its redevelopment. Kaituhi TAKEREI NORTON and MARK REVINGTON report.





“KO WAI TE INGOA O TE WHARE NEI?”

“Ko Te Hapa o Niu Tirenī.”

It has always been known as Te Hapa o Niu Tirenī. The name means “The Broken Promises of New Zealand”, and refers to the Crown not fulfilling their promises made to Ngāi Tahu when purchasing the majority of Te Waipounamu from the iwi during the 19th century.

For more than 100 years, the marae at Arowhenua has been a focal point for Ngāi Tahu, especially in the tribe’s struggle to get redress from the Crown. The original marae on the present site was opened in 1905. Two years later, Te Hapa o Niu Tirenī hosted its first major tribal hui. Tribal representatives gathered from around the takiwā to discuss the recently-passed South Island Landless Natives Act. This hui became pivotal in regenerating tribal efforts to continue to advance the Ngāi Tahu Claim, with a new fighting-fund and committee established.

In the 1980s and 90s, the marae continued to be a central point for the iwi, hosting important tribal hui as settlement with the Crown became more likely. Its history and geographic location, more or less in the middle of the Ngāi Tahu takiwā, made it an ideal gathering place.

The renewed marae was opened in early November this year, starting with a dawn ceremony on a cold, wet morning, followed later by a pōwhiri. It marked the end of 10 months of construction and around 15 years of kōrero and planning for the \$3.3 million redevelopment.

The original, distinctive entrance of the whare, its face, has been retained. Behind it is the redevelopment, which is centred on the historic whareniui and includes a modern kitchen and a kaumātua lounge. The legendary cookhouse is to be relocated.

Te Hapa o Niu Tirenī is the principal marae of Kāti Huirapa, standing between the junction of two rivers: Te Umu Kaha (Temuka) and Ōpihi. The original pā, Te Waiateruati, was situated near the mouth of the Ōpihi River and was home to Te Rehe, the influential Kāti Huirapa





It has always been known as Te Hapa o Niu Tireni. The name means “The Broken Promises of New Zealand”, and refers to the Crown not fulfilling their promises made to Ngāi Tahu when purchasing the majority of Te Waipounamu from the iwi during the 19th century. For more than 100 years, the marae at Arowhenua has been a focal point for Ngāi Tahu, especially in the tribe’s struggle to get redress from the Crown.

rangatira. Traditionally Arowhenua was the site of a large forest and cultivations. After Arowhenua Māori Reserve 881 was allocated in 1848 as part of the Canterbury Purchase, people began moving to Arowhenua from Te Waiateruati.

The first whare was opened in 1875. Located directly across the road from the present marae, it was also named Te Hapa o Niu Tireni. It was destroyed by fire in 1903, and a meeting was soon held to consider the next steps following this catastrophe. It was agreed to build a new hall. A building committee was soon elected, and work began on raising the necessary 400 pounds.

In 1904, Premier Richard Seddon visited the Arowhenua Native School during his South Canterbury tour. Local Māori apologised for not being able to host the Premier at the existing hall, due to the recent fire. Premier Seddon promised to provide 200 pounds towards building a new hall if the hapū raised the other 200 pounds. The money was raised and a new hall was built.

The official opening was a glamorous affair. The grounds surrounding the hall were covered in marquees. Manuhiri were welcomed with a pōwhiri, and flags were raised as part of the official proceedings. Following the banquet, Colonel Pitt, who represented Premier Seddon, took questions from the floor. Not surprisingly, they all focused on the Ngāi Tahu land grievances.

Over the next 100 years Te Hapa o Niu Tireni continued to be the central hub for Arowhenua. Originally the marae did not have a dining room. On a nice sunny day, trestle tables were placed outside between the hall and the cookhouse, or dining occurred inside the hall itself, even for tangi.

Shortly before he passed away in 2015, Te Ao Hurae Waaka, affectionately known as Uncle Joe and influential in the development of the new marae, vividly recalled those early days. “If you had a tangi, you had to use the stage where you put the tūpāpaku, but you had to use the hall itself for a meal, cos we had no backroom.”

Cooking was done by the men over large open fires in the cookhouse using heavy cooking pots collected from around the pā. “I inherited the job of going around the pā picking up the big pots on a horse and cart. They all had their own names and marks on them, you know, these great big cast iron pots. I used to take them down to the marae where they did the cooking with them in the open fire,” Uncle Joe had recalled.

“And when the hui or tangi or whatever was finished, they had it all spotlessly clean again, and I’d load the horse and cart up and deliver them back home to the other houses. They all had a little mark on them to say where they’d come from. If you mixed them up, look out.”

*Above: Photograph of the original Te Hapa o Niu Tireni Marae at Arowhenua (Reference: South Canterbury Museum, 5389).*

*Left: Hon. Colonel Pitt addressing the crowd during the opening of Te Hapa o Niu Tireni Marae in 1905 (Reference: Canterbury Museum, 1923.53.365).*

*Previous pages: Arowhenua Upoko, Tewera King at the dawn blessing.*





Above and right: Whānau gather for the dawn blessing despite the weather.

“They had a thruppence and a box thing for the power, but it only gave you light. We never had anything to cook with, you know, unless we went out to the big cookhouse and lit up the big fire. We had no money then. We used to run euchre if we wanted to buy anything to use – we would save every bloody penny we could and buy something.”

**TE AO HURAE WAAKA (UNCLE JOE)**

Mattresses were also collected from around the pā on the tractor. In the back room behind the hall was a small kitchen. In those days there was no water system, so water was carted up from the river.

“We went down on a horse and cart and filled up milk cans with water from the river. Take it up to the hall and they’d tip it into the water tank. That was a job for young people like me,” said Uncle Joe. “And the other thing was carting wood from the riverbed to light the fire to cook with. We used to cut that up and take it up to the marae, and used it in the open fires out in the cookhouse.”

There was no heating in the whare. Hay was laid down on the floor to keep everyone warm overnight. “Uncle Burt Leonard had this great big tractor where they’d bring in the hay,” recalls Mateka Pirini, née Anglem. “They’d scatter all this hay along on the floor, and they’d put the forms down and then they put the mattresses on top of that where you slept. They would also pick up bowls, blankets, different bits of kai, and whatever else that people had.”

“They had a thruppence and a box thing for the power, but it only gave you light. We never had anything to cook with, you know, unless we went out to the big cookhouse and lit up the big fire. We had no money then. We used to run euchre if we wanted to buy anything to use – we would save every bloody penny we could and buy something,” said Uncle Joe.

For tamariki growing up in the pā, it was a great life. Days were spent swimming down by the old Temuka Bridge, bobbing for eels, playing in the hedge at the marae, and gathering blackberries and watercress around the pā. In front of the marae there was a great big pond that would freeze over in winter – a great spot for ice skating.

The marae was like a sports venue. Table tennis, netball, basketball, and tug-of-war were all played inside the hall or out on the grass in front. “Yeah, it was really cool because we used to have Weka Hopkinson. Him and his family used to come over and set up table tennis,” says Mateka. “I think they’d set up about three lots of table tennis tables, and then they’d have that going, then they’d also have netball going or basketball, but we’d just be running up and down screaming, throwing the ball around and everything like that.

“They had a ladies great tug-of-war team here, and Benny Benson and Pōua Reuben used to let us kids all play – they had little tug of war teams for us young kids to learn, we played table tennis, they were marvellous, absolutely,” recalls Rita Heke.

By the 1980s the marae was in need of a major renovation. A team made up of Joe Waaka, Kevin Russell-Reihana, Mana John Wilson, Donnie Rewiti and Mokie Reihana set about sanding, scraping, and painting the hall inside and out.

Then under the leadership of Aunty Kera Browne and Michael O’Connor the dining room, new kitchen, and ablution block were added to the back of the marae. This work team included Glen (Timo) Timothy, Loraine Reihana, Margaret Home, and Brian Goodman. Later on Uncle Michael supervised two new workers, Colleen Fowler and Ernest Johnston, to add the patio between the cookhouse and hall.

While all that was happening, George Russell had a team of young men, under the guidance of a retired landscape designer simply known as Pop, who created the large veggie garden in the paddock next door, as well as the gardens surrounding the marae. Pipi Waaka ran the weaving classes over in the old school hall, teaching our wāhine tāniko and tukutuku panels.

Funding came from a mixture of MACCESS work scheme resources, funding from the government on a dollar-for-dollar system, and local fundraising. “We didn’t have any money – well the Ngāi Tahu thing didn’t exist, and we used to run card tournaments. People would donate prizes, make a few bob, and pay the power bill,” Uncle Joe said.

The new redevelopment takes into account the future needs of Kāti Huirapa while acknowledging the increasing demands on space by whānau, hapū, iwi, and the community. It also recognises the unique history of Te Hapa o Niu Tireni in relation to Te Kerēme, and the culture and history of Kāti Huirapa as the hapū looks towards the future. The new renovation will nurture current and future generations while retaining the face of the old whare, and its distinctive name will help preserve many years of history.











PHOTOGRAPH SARAH FULLHAM





PHOTOGRAPHS SHAR DEVINE



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# A rangatahi voice with impact



**Ngā Manu Kōrero is an annual speech competition for secondary school students throughout Aotearoa. With categories for te reo Māori and English, as well as prepared and impromptu speeches, it challenges rangatahi to demonstrate their fluency in both languages and their ability to perform under pressure. Kaituhi ALICE DIMOND catches up with this year's winner, Hinepounamu Apanui-Barr.**



HANGING UP THE PHONE FROM HINEPOUNAMU APANUI-BARR (Ngāi Tahu – Kāti Māhaki, Ngāti Porou), I could not help but feel inspired. Despite being only 17-years-old, she managed to beautifully articulate her musings about this world and her place within it as a young Ngāi Tahu wahine.

As I stumbled over each question, having been caught up in her previous answer, her ability to listen carefully and communicate her responses clearly showed maturity beyond her years.

Hinepounamu's ability to weave words into powerful discourse saw her take out the annual Māori speech competition, Ngā Manu Kōrero Nationals earlier this year.

Having competed annually throughout High School, this was her fifth and final shot. "I have competed in the Te Reo Māori section every year at regionals, so this was my first year competing in English and also my first year making it through to nationals."

Hinepounamu says the decision to compete in English this year was "just for a change", but it was a decision that paid off. She placed first in Senior English Prepared, first equal in Senior English Impromptu, and first place overall.

"It was pretty surprising. I really wasn't expecting anything," laughs Hinepounamu. "Making nationals was a big deal for me and I just wanted to deliver a really good speech having made it to the finals, so yeah, I was really shocked when it came to prizegiving."

Hinepounamu's impromptu speech topic was "Rangatahi voice can make an impact", a topic perfectly suited to her and her passions. Watching her speak, you wouldn't know that she had only been given the topic five minutes before walking on to the stage. Her eloquence could inspire any young person to start making a difference.

In her speech, Hinepounamu talked about the importance of rangatahi being politically aware. "At the age of 18 we have the right to vote, and it is so important that we exercise the right to do so. We have the worst voting turnout in all of New Zealand. If we actually represented ourselves in the polling booths, perhaps we could also represent in government."

Hinepounamu's own political interest saw her take up the opportunity to be a Youth MP earlier this year, working alongside Māori Party list member Marama Fox. "It was really awesome being able to see what she does each day. She is such a role model to me," Hinepounamu says.

"I learnt a lot about what politicians actually do for our people, and it made me realise if more Māori got involved in politics, we could have a much bigger say in the legislation that is getting passed. I think there is a vast misconception that parliament is not a place for Māori, but it really should be and can be."

Common misconceptions about Māori have at times meant Hinepounamu has struggled with self-identity. "I was confronted with identity issues when I first moved from a small Māori school in Porirua to a predominantly Pākehā mainstream college", says Hinepounamu, "That was hard, and I think it probably has been the biggest transition in my life."

However, this has not deterred her from being anything but proud of her Māoritanga. "I think the fact I struggled with it slightly was really good for me because it made me assert who I am and what I believe in. I am now really proud of my identity and who I am. I am able to be myself, my Māori self, in whatever environment I am put into."

Being secure in her Māori identity is something that Hinepounamu believes is important. "Being a Māori leader at school, and strongly Māori, it kind of normalises it. I really want to show the Māori girls at my school that there are possibilities anywhere."

The most important advice Hinepounamu says she could give to these young people is to stay connected with their whānau, their marae, and their iwi. "I think that that really carries any person through life, to have appreciation for who you are and where you came from."

Hinepounamu's connection with her Ngāi Tahu hau kāinga has at times been difficult, being based in the North Island. "I am from Kāti Māhaki on the West Coast. It is a really special place for me. It is a big trip though, so I sometimes struggle to get down there as much as I would like." She has also been involved in other Ngāi Tahu opportunities while growing up, including Te Ara Whakatipu, Manawa Hou, and Kura Reo Kāi Tahu.

Next year Hinepounamu intends to move closer to her Ngāi Tahu whānau by relocating to Otago, to begin a Bachelor of Laws. From here she is unsure what she will do, but says that she wants to work in an area that is advocating and improving outcomes for Māori. "I don't really know what that looks like yet to be honest, I haven't worked that out, but I do know I want to help people and make some sort of difference."

PHOTOGRAPH TE HIKU MEDIA

"I think the fact I struggled with [my Māoritanga] slightly was really good for me because it made me assert who I am and what I believe in. I am now really proud of my identity and who I am. I am able to be myself, my Māori self, in whatever environment I am put into."



# Te Kura o Te Tira Mōrehu Reo o **Moeraki**



For the last six years the whānau of Te Rūnanga o Moeraki have been on a journey of cultural revitalisation and reconnection. Through a series of intensive wānanga they have been learning te reo as well as traditional waiata, customs, and stories that are unique to their takiwā. Kaituhi ANNA BRANKIN reports.





THE WĀNANGA REPRESENT A REVITALISATION OF THEIR OWN, as they emulate the renowned wharekura Ōmanawharetapu that Matiaha Tiramōrehu held in Moeraki until 1868. Tiramōrehu, widely known as the father of the Ngāi Tahu Claim, was also a renowned scholar with extensive knowledge of Māori traditions and whakapapa. He sought to share this with others, and in his wharekura taught Ngāi Tahu tamariki the traditional knowledge and customs that had been handed down for generations.

Unfortunately, in a tale that is all too common throughout Aotearoa, Moeraki whānau lost a lot of this knowledge as colonisation and the pressure to participate in a settlers' society overwhelmed them. As the years passed the wharekura of Tiramōrehu became a distant memory, as loss of land and financial hardship meant that whānau were forced to leave the takiwā in search of opportunities elsewhere. Over time, this led to a real sense of disconnect: with the land, the language, and the stories of the area.

Moeraki kaumātua Joseph Tipa (Uncle Darkie) reflects on his childhood. "I was born here in the early 30s when it was quite tough. There were no shops, there was no money, and no jobs. You know what our supermarket was? The sea." He never learnt te reo, and was told by "the three wise men" (the kaumātua of his time) that "if you want to get anywhere in this world, you must be educated. If you want to compete with the Pākehā you've got to go to school." The desire to pursue better opportunities, as well as a social stigma towards traditional Māori practices and language, meant that Uncle Darkie's generation were taught to prioritise adapting to Pākehā ways over their own culture.

While he grew up during this period of loss and disconnect in Moeraki, Uncle Darkie is pleased to see that the tide is beginning to turn with these wānanga, which were initiated by his own son and daughter-in-law. When Patrick and Nola Tipa made the decision to learn te reo six years ago, they wanted to do more than just learn the language. "We wanted to go home," Nola says. "We saw it as an opportunity for us to come home and to bring others with us."

Patrick and Nola approached the Christchurch Polytechnic Institute of Technology (now Ara) and Kotahi Mano Kāika (KMK), who were able to come up with a way to deliver content to Moeraki whānau in a series of block courses held at Moeraki Marae over several weekends throughout the year.

The wānanga were even more successful than they had hoped for. "We realised it was growing into something that was more than just the reo," says Nola. "We were coming home, we were learning the stories of our whakapapa and visiting our culturally significant sites. We wanted to share it with more of the whānau."

Sarah-Jane Paki, Patrick's younger sister and a regular attendee of the wānanga, came up with a way to make it more accessible for whānau. She had always wanted to attend kura reo, which are week-long immersion courses, but struggled to juggle this with her parenting responsibilities. "On most kura reo, children can only come if they're fluent in the reo. That was the reason I suggested we start our own in Moeraki, so that my children can come, they can see mama learning, and it gives them an incentive to learn as well."

With the assistance of Te Pūtahitanga o Te Waipounamu and Ngāi Tahu Funds, the Moeraki kura reo was launched in 2015. Held in the September/October school holidays, whānau are encouraged to bring their tamariki for a week of learning and whanaungatanga. The correlation between this kura reo and the traditional wharekura of Moeraki is clear, and this inspired the name Te Kura o Te Tira Mōrehu Reo o Moeraki.

This year's wānanga ran from 27th September to the 1 October, with nearly 70 whānau members. During the day the adults attended classes at nearby Hampden School, led by kaiako Hana O'Regan, Kare Tipa, and Fern Whitau.



Left: Mary-Anne Tipa and Jennifer Brookes taking part in a learning activity. Top: Allie Foot, Betsy Williams and Maria Mako listening in class; above: Nola Tipa, Sarah-Jane Paki and Patrick Tipa laughing as they explain how the wānanga came about.

PHOTOGRAPHS: PHOTOGRAPHIX

"We were coming home, we were learning the stories of our whakapapa and visiting our culturally significant sites. We wanted to share it with more of the whānau."

**NOLA TIPA**



This year was the first time that a class was offered for absolute beginners, which proved to be a popular choice. Ranui Ryan says, “I’ve been to other wānanga, and this is the best. It just feels like a family hui and it’s much more relaxed. I think it’s a more realistic programme because it caters to the absolute beginner.” Taone O’Regan agrees, saying “It’s nice to have the option to come in at beginners’ level. I feel supported to do it, it’s just fantastic.” Students who have felt intimidated by the prospect of attending classes in the past now say that Te Kura o Te Tira Mōrehu Reo o Moeraki is a safe learning environment where they can learn in the comfort of their papa kāika, with the encouragement and support of their whānau.

For Allie Foot, who travels from Christchurch for the wānanga, this couldn’t be more true. “It means everything to be able to learn here. It’s actually quite emotional.” The opportunity to spend time at Moeraki as part of her te reo journey is of special significance to Allie. “My mum wasn’t allowed to speak Māori. She was one of those ones who was punished at school for it.” Allie never learned the language as a child, but her mother ensured that she had a strong connection to Moeraki and her whānau there. They would take the early bus from Ōamaru to the Hill Grove stop every weekend, and walk into the village of Moeraki from the highway. “We learned about the families and the trees and the birds on our walk in. We used to come here every weekend until Mum died in 1964.”

Allie has also been able to take advantage of the tamariki-friendly kura reo by bringing her mokopuna Josh to Moeraki for two years running, an opportunity that means a lot to her. Seeing him spending time on the marae connecting with his heritage and gaining confidence in his reo is extremely rewarding for her.

Young parents Mara Tipa Te Kahika and Jessie Moss have also drawn motivation from their tamariki, Kaahuia (six) and Irihāpeti (two). Mara spoke te reo as a child, but says, “I feel like I had a complete break between the age of about 16 until our first daughter was born.” The couple made a conscious decision to raise their kids with te reo as their first language, so opportunities to bring them back to Moeraki as part of this journey are greatly appreciated. With the support of KMK the couple have been able to access the Kāika



Reo grant to make travelling down from Wellington possible, and are grateful that they are able to give this experience to their tamariki.

“We feel super fortunate that for our kids being at their marae most holidays is just the norm, it’s what they’ve always known,” Jessie says. “All the history of loss and heartache and the effort that has been put in to getting things back, they’re just oblivious. And that’s the ultimate result really, that it’s just totally normal for them.”

This year, while the adults attended their language classes the tamariki were occupied with a coding club, a new initiative run by Tracey Henderson of Coding Aotearoa. This gave them the opportunity to learn about their history in a different way, using stories shared by Moeraki upoko David Higgins to write code for a quiz about the marae. For Arabella Paki (eight), these stories were the highlight. “Uncle David was telling us a story about Aoraki and his brothers and the stairway to poutama. It was just such a cool story. Today we’re going to go for a walk and he will tell us another story.”

Most of the tamariki had never done anything like this before, and enjoyed the challenge. Te Rautawhiri Mamaru-O’Regan (12) is one of them.

“This is the first time I’ve done code – it’s a really exciting experience. We’re making a little skit on the computer about how great our marae is.”

Some of the older children have been accompanying their parents since the first wānanga, and throughout this time have acted as kaiāwhina, taking on more responsibility at the marae while their







Left, top: Hana O'Regan leading the advanced class. Her commitment and tireless efforts in support of these wānanga have been a big part of their success; left, centre: Aimee Kaijo, Jessie Moss and Mara Tipa Te Kahika in class; left, below: Judy and Uncle Darkie Tipa. Above: The whānau reo award, presented this year to Sarah-Jane Paki; below: Tamariki brainstorming ideas for the coding club in the whareniui.



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**JESSIE MOSS**


parents attend classes. This year their efforts were rewarded, and they were presented with cultural awards, unique pounamu badges carved by Gavin Thompson that they can wear on their school blazers, in celebration of their leadership in te reo and manaakitanga on the marae.

This year was also the inaugural presentation of a whānau reo award that recognises commitment to reo. This was awarded to Sarah-Jane in recognition of her effort to revitalise te reo for her whānau. The presentation of these awards add a special touch to the kura reo, as they celebrate progress and above all the commitment that each student has made to attend.

Whānau have travelled from as far south as Awarua and as far north as Palmerston North to attend these wānanga, but all say the effort was worth it. A profound gratitude for the opportunity to engage with stories and places unique to Moeraki is universal. James Buchanan in particular has appreciated the chance to revisit his roots while taking a break from his studies in London. “Moeraki is really special – it’s got that kind of feeling that I don’t experience in many other places.”

For James, these wānanga represent a turning point in the story of Moeraki, as the whānau begin to reclaim their heritage after years of loss. For him, the comparison to the wharekura of Matiaha Tiramōrehu could not be more apt.

“It’s really special that Moeraki has that history so accessible. It is very special to be coming to something called the Tira Mōrehu wānanga, harkening back to that original wharekura.

“There’s a real poignancy when you think about the literal meaning of tira mōrehu – a group of survivors. We are the survivors of those who were here before, his pupils and his friends, and we have that very important job before us to uphold the legacy he represents.” 





# Warming the South

What makes a Māori business? Awarua Synergy chief executive and co-founder Sumaria Beaton posed the question at a conference recently.  
Nā MARK REVINGTON.

*Above right: Shanan Kapene, Team Leader (Ngāi Tahu – Awarua).*

IT SEEMS THERE IS NO ONE SINGLE ANSWER. AWARUA SYNERGY grew out of the Bluff Healthy Homes project run by Awarua Research and Development, which is a subsidiary of Te Rūnanga o Awarua Charitable Trust. The project was launched at Te Rau Aroha Marae in 2005.

“The Bluff Healthy Homes Project proved to be so successful that we were encouraged to offer some of its best products, services, and ideas to the great people of Southland with the Southland Warm Homes Trust, and that’s how Awarua Synergy was born”, says Sumaria (Ngāi Tahu, Te Āti Awa, Ngā Puhī).

Awarua Synergy is owned by the Awarua Rūnanga and is a thriving example of what is possible with a rūnanga-owned business.

“It makes a difference,” says Sumaria. “I think the staff understand we are owned by the rūnanga, so there is a bit more pride.”

But back to that question again. When Awarua Synergy carries out projects like installing a wind turbine at Te Rau Aroha Marae as part of a long-term plan to increase the energy efficiency of the marae, everyone knows where it originated. But out there in Southland, the distinction is not made. Eighty per cent of Awarua Synergy’s staff is Māori, and that can sometimes cause confusion in the minds of its customers.

“I’ve never had Māoris in the house before,” was the comment from one customer reported by Sumaria. Actually that sort of comment occurs often. And that sort of casual racism exists in the





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**SUMARIA BEATON (Ngāi Tahu, Te Āti Awa, Ngā Puhī)**

Awarua Synergy has now brought better insulation and energy saving to more than 6000 home owners and tenants in Southland. That kaupapa instils pride in its employees, says Sumaria, and has a massive impact on the community.

“Insulating homes is holistic, although I don’t like that word. But by insulating homes we create multiple outcomes for families. There is a warmer, dryer atmosphere in a house, people get sick less often, they are able to work more often... it has been estimated that every \$1 spent on insulation generates \$5 return on investment for the community through better living conditions and quality of life.”

But home insulation relies on subsidies, often from central government, and Awarua Synergy works hard on offering alternative solutions and revenue streams. The marae energy efficiency plan at Te Rau Aroha Marae, for example, includes a small-scale turbine, solar PV system, insulation, replacing lighting with LEDs, and replacing old fan heaters with heat pumps. The marae gets around 10,000 visitors a year, and every little bit will reduce its energy bill.

The same kaupapa extends into domestic homes, with the company constantly looking for innovative energy efficiency solutions. Plenty of homes still need insulation though, says Sumaria, but government policies change and subsidies change. At present, the government operates a scheme offering landlords a subsidy to ensure rental properties are insulated. Sometimes it’s not an easy business to be in.

As a rūnanga business, Awarua Synergy often feels more like a family, says Sumaria, with the good and bad that brings. At present there are 16 staff, mainly from Bluff, and the culture reflects the community.

It’s a different atmosphere, with family values and Bluff banter, says Sumaria. The company also ensures its staff get training. She takes particular pride in having several former freezing workers on staff who have learned to install installation and are knowledgeable about solar power and energy efficiency.

The Awarua Synergy team recently completed a lean management training programme run by Venture Southland. Businesses who have completed the programme report a 30 per cent productivity increase on average. Lean management is a Japanese initiative which focuses on areas where more efficiency can be achieved.

“We have a sense of pride in the company which stems from being owned by the rūnanga,” says Sumaria. “In turn, that creates high expectations from partners and the community which the company has to live up to.”

Sumaria comes from a long line of Bluffies, with four generations currently living in the town. Business is in the blood, she says. Her grandmother, mother, and aunt ran the local bakery, and various family members have run their own business.

She left high school in the fifth form and was sent away to live with an aunt in Australia. She didn’t plan to return and stay in Bluff, but somehow the town and its people have a real hold on her.

communities Awarua Synergy services as it seeks to broaden its customer base.

How do they deal with it? By offering everyone the same professional service and otherwise ignoring it. What other option is there?

“I don’t think people even know it is racism,” says Sumaria. “It’s just that they don’t know otherwise. They are usually saying it in a nice way.”

The company began by insulating homes, and that kaupapa is still important. The Bluff Healthy Homes Project has celebrated 10-years of successfully offering protection against the cold winter climate, insulating more than half the homes in Bluff and offering advice on energy efficiency at home.

PHOTOGRAPH SUPPLIED



# Tāku Kupu ki te Ao

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**The WORD Christchurch Writers & Readers Festival is a biennial literary event that brings together writers and performers, local and international, in a celebration of storytellers and telling. Kaituhi NIC LOW attended this year's festival in late August.**

IT'S A GREAT DAY FOR A WALK. NGĀI TAHU STORYTELLER JOSEPH Hullen (Ngāi Tahu – Ngāi Tūāhuriri) leads off through the sliding glass doors of the new arts venue The Piano, out into pelting Ōtautahi rain. The audience follows, jacking open their umbrellas one after another. Clack, clack, clack. The warm buzz of the WORD Christchurch Festival fades. They head west into teeming, empty streets.

“We’re starting here because this was one of the first places where Māori and Pākehā met regularly in Christchurch,” Joseph says on the brick forecourt of Victoria Square. “This used to be known as Market Square, and it’s where Ngāi Tūāhuriri came to sell various goods to the early settlers. But long before that, from up there by the hospital, all the way down along both sides of the river, this was Puari Pā. We know because of our oral traditions, and the fact that burials and various artefacts were found in this area.”

The audience huddles round in a curious circle. Rain and history soaks into their skin. Joseph’s “Oratory on the Ōtākaro” is a tour of the early life of Ngāi Tahu in central Christchurch, and a central part of WORD 2016. The festival brings together more than a hundred writers, storytellers, and performers for readings, talks, debates and walks. Ngāi Tahu had previously collaborated on the festival, but this time the partnership expanded, beginning with a pōwhiri hosted by Ngāi Tūāhuriri at Tuahiwi.

“This year there was more kōrero before the festival,” says the festival’s Executive Director, Marianne Hargreaves. “That led to a mutual collaboration which we hope to build on for future years.”

“The feedback from the international writers after their visit to Tuahiwi Marae made it clear that it was a fantastic experience for







them,” adds Programme Director Rachael King. “We are so appreciative of the incredible hospitality shown to our writers by Ngāi Tahu.”

The festival is one of the success stories of the recovering city. And an ongoing part of the city’s recovery is the Ōtākaro riverfront redevelopment, in which Ngāi Tahu is playing a key role. It makes sense, then, that Ngāi Tahu are also part of the city’s storytelling festival, telling tales of the river and its banks.

“This area was used because it’s situated on higher ground,” Joseph says. “There was a flood channel of the Waimakariri River that came out through here. When you got a big nor’-west weather system, the Waimakariri flooded lower-lying ground.” He looks up at the clouds and grins. “Kind of like today.”

The group splashes through puddles to stand opposite the law courts. Joseph points to a stand of tī kōuka trees across the river.

“See those?” he says. “In the old days, large groups of tī kōuka could be likened to a flashing neon sign saying MOTEL, because of the food, fibres and shelter they offered. Have you ever run over the leaves of a tī kōuka with your lawnmower, and had to stop and fish them out?”

The locals in the crowd laugh in recognition.

“Well, don’t throw them away. Wrap them up in bundles of ten and use them to light your fire. They burn really hot – perfect for lighting a hāngi.”

Joseph runs through the other uses of tī kōuka: chewing on the stalks, roasting the stringy white pith to make kāuru, even roasting the tap root, though you could only do that once because it killed the tree. He tells people that stands of tī kōuka were also markers for urupā, and aids to navigation. “Whenever I see an old one out in the countryside I think, ‘Hello, what used to be here?’”

It told people that there was a settlement here. The audience blinks in the rain and nods, and you can see the meaning of the trees across the river shifting. Tī kōuka aren’t just decoration. And walking isn’t just walking – it’s storytelling as well.



Above: Joseph Hullen leads the WORD walking tour ‘Oratory on the Ōtākaro’.

PHOTOGRAPHS: JOHANNES VAN KAN / WORD CHRISTCHURCH



“They told us [the Kāi Tahu dialect] has to evolve if it’s going to survive. ‘Don’t just sing the old waiata’, they said, ‘write new ones. Don’t just recite the old whakataukī, write new whakataukī’.”

**HANA O’REGAN (Kāti Rakiāmoa, Kāti Ruahikihiki, Kāti Tūāhuriri, Kāti Waewae)**

It’s a great day for a story. The gala event at the WORD Festival is called *The Stars Are On Fire*, at the beautifully renovated Isaac Theatre Royal on Friday night. The evening presents a highlights package from the programme, and representing Ngāi Tahu is Tā Tipene O’Regan. He opens the show, coming on stage to bold applause with hei matau and scarf around his neck, and tokotoko in hand. He holds the crowd with the Ngāi Tahu tale of creation, from long darkness to the world of light, to Mākū, to Rakinui and Pokoharuatēpō, to Aoraki and his brothers turning to stone, and then Tūterakiwhānoa, Marokura, and Kahukura who made the wrecked Waka o Aoraki habitable for us humans. With a hint of a smile, Tā Tipene tells how this southern land was where Māui stood when he fished up the North Island, thus giving the tribes up there somewhere to stand. Creation tales aren’t just story-telling – they’re where everything begins, and a playful way of asserting mana over our cousins up north.

It’s a great day to host cousins from up north – North America, Canada, and Australia. On Saturday morning Te Rūnanga o Ngāi Tahu hosts a workshop with and for indigenous writers at the festival. Led by Hana O’Regan (Kāti Rakiāmoa, Kāti Ruahikihiki, Kāti Tūāhuriri, Kāti Waewae), around 25 people, young and old, gather on couches and chairs at Te Whare o Te Waipounamu.

Sitting facing them are special guests including Ali Cobby Eckerman, a Yankunytjatjara/Kokatha poet and memoirist from Adelaide and the central desert in Australia. Next to her is Elissa Washuta, also a writer of memoirs, of the Cowlitz and Cascade People from Washington State. On the end is Ivan E. Coyote, who is Irish and Roma, and a world-renowned storyteller from the Yukon in the Canadian far north.

Ivan, who identifies as neither “he” nor “she” but “they”, stands to share a story of their grandmother’s death. They begin by telling us about all the different people who were there at the bedside, and how they were related to one another.

“Most audiences wonder why I’d list everyone,” Ivan says, “but I was told I wouldn’t need to explain why it’s important to Māori people!”

The hours fly by with sharing different ways of writing and getting published, and what it means to be an indigenous writer today. Hana guides the discussion, and talks about her mahi to revitalise the Kāi Tahu dialect. When she finished her studies she and her friend and long-time collaborator Charisma Rangipunga were challenged by







Above, left to right: Ivan Coyote, Hollie Fullbrook, Tusiata Avia, Stephen Daisley, Tā Tipene O'Regan, Steve Hely, Rachael King, Caitlin Doughty, Kim Hill. Backstage at the Isaac Theatre Royal.

their mentors to do something new with the language.

“They told us it has to evolve if it’s going to survive. ‘Don’t just sing the old waiata’, they said, ‘write new ones. Don’t just recite the old whakatauki, write new whakatauki.’”

When the workshop wraps up and everyone heads out for kai, we’re thinking about how to write new stories. Storytelling isn’t just about retelling the past, it’s about envisaging the future too.

It’s a great day for thinking about the future of Christchurch. At the WORD Festival there are sessions on climate change, on the future of the media, on how people want the city to look once the rebuild is done. Joseph Hullen and the walkers on the Oratory on the Ōtākaro tour stand in Tākaro ā Poi, Margaret Mahy Family Playground, around a beautifully patterned Whāriki Manaaki, a stone weaving pattern paved into the ground. The creation of Morehu Flutey-Henare and Reihana Parata from Ngāi Tūāhuriri, it’s part of the Ngāi Tahu contribution to the Ōtākaro river-front park. When the project is finished there will be 13 of these patterns gracing different sites, each representing an aspect of the Ngāi Tahu story in the city.

“My favourite is the one beside the Bridge of Remembrance,” Joseph says. “Nowhere on that bridge is there any reference to

Ngāi Tahu soldiers. So the weaving pattern is a way of reminding us of those soldiers who fought and died for the country.”

Another change to the future river will be to bring it closer to a natural state. The channel has been variously widened and narrowed to create deep pools, shallows, and rapids, forming different habitats for mahinga kai and other species: the lifeblood of the local ecosystem and the kai of our tīpuna. Joseph points down river, “Near the Kilmore Street fire station was another pā,” he says. “This was the pā of Tautahi, where the city gets its Māori name, Ōtautahi. We think he was buried on the other side of the river: the skeleton of a tall adult male was uncovered during the digging the foundation for the St Luke’s vicarage on Kilmore Street.”

St Luke’s is long gone. By now the crowd have been out in the rain for a while, and are starting to look more than a little damp. They head back to The Piano for tea and scones and to continue the conversation. As the audience files inside they fold their umbrellas one after another, clack, clack, clack. The grey day fades and the buzz of the festival takes over again. Written, spoken, or performed, stories aren’t just entertainment on a rainy day – they’re the lifeblood of a city as well.





# Waka revival



**From traditional voyaging to contemporary racing, from a means of transport to the fastest growing water sport in the country, kaituhi ANNA BRANKIN meets two wāhine embracing the resurgence of waka in Aotearoa.**

WAKA PLAY AN INTEGRAL PART IN OUR MIGRATORY HISTORY, as the means by which our tipuna voyaged here from the ancestral homeland of Hawaiki. They are woven throughout our mythology, with Ngāi Tahu stories asserting that Te Waipounamu itself is the waka of Aoraki, our tipuna mauka, capsized in the ocean with he and his brothers turned to stone along its back as the principal mountains of the Southern Alps.

The historic significance of waka is strong, so it is fitting that in recent years the popularity of waka has reignited. Paddlers around the country have been turning a traditional mode of transport into a popular water sport.

I spoke to waka enthusiasts Suzi Flack of Kāti Huirapa Rūnaka ki Puketeraki and Karina Davis-Marsden from Ōraka Aparima about the waka initiatives that are taking place within their respective takiwā.

Suzi's waka journey began six years ago when her husband Brendan got hold of native timber and decided to build a single-hulled waka using instructions he'd found in a book. The couple had never paddled before, so when Suzi saw that the Dunedin waka ama club

Fire in Ice were hosting an open day, she decided to go along with her daughters. "We got hooked," said Suzi. "We'd go into town twice a week, learned how to paddle a waka, learned all our skills. Meantime, Brendan was still under the house toiling away every night carving his waka."

As the waka neared completion, interest in the project grew and in 2011 Hauteruruku ki Puketeraki Waka Club was formed. And, as Suzi says, it just snowballed from there. "We somehow caught the attention of HEHA, an organisation funded through the Ministry of Health – Healthy Eating, Healthy Action. They loved what we were doing and asked if they could fund a second hull for us."

Promoting this philosophy was easy because from the outset, the waka club was about getting whānau together and active. "It wasn't just about getting on the water and racing," says Suzi. "Our whānau fitness increased, people gave up smoking, and we just embraced the lifestyle of being healthy around waka. There was a seat on the waka for everybody. Our kaumātua could paddle, our little pēpi could sit in the waka, and our youngsters could learn how to paddle."



This sense of inclusiveness is one of the reasons that Karina believes waka has been so successful for Ōraka Aparima as well. “I like that it’s a cool sport for all ages. If you really want to go for it and compete, that’s great, but if you just want to enjoy it you can do that as well.

“In summer we have the waka out at the marae, and I love that we can drive it down the road and some whānau sticks their head out of the gate and says ‘oh yeah, let’s go for a paddle!’” she laughs.

Waka came to Ōraka Aparima by way of Karina’s nephew, Kayne Davis. He learned to paddle while studying in Christchurch and quickly realised that it would be an awesome rūnaka initiative. He presented his case to the executive, and as Karina says, “it was just one of those days where everyone agreed. We were pretty lucky that they had the foresight to think outside the box and let us go ahead. It was a new initiative that got us moving and got us out on the water.”

In return, the crew have been able to increase awareness of Ōraka Aparima over the seven years they’ve been paddling. “We have the capacity to let people know who we are,” says Karina. “Because we’re on the water, we’re quite visual and people ask about us. So we can tell them where we’re from, what we do, and what we’re about. It’s good for the rūnaka to have us out there.”

They were the first crew to start paddling on the Ōreti River just outside Invercargill, but as the popularity of the sport has increased, four new clubs have started up. The Ōraka Aparima crew see this as an opportunity to expand the sport in the deep south, and to foster some friendly competition.

“It’s a small area down here so we have to support each other,” says Karina. “Last year we ran our own 5km and 10km races, just for the little clubs. We thought if we can do this together and we still like each other, then maybe we can do something else. And we still liked each other!”

For both clubs, the concept of traditional voyaging and the chance to walk (or paddle) in the footsteps of their tipuna is the ultimate goal. With that in mind, earlier this year each club underwent their own unique journey. On Waitangi weekend, the core members of Hauteruruku ki Puketeraki travelled to Lake Pūkaki to paddle its length towards the base of their tipuna mauka, Aoraki. “It was a very cool trip for our club,” says Suzi. “We give a lot to other people, so what was really lovely about this haerenga was that it gave to ourselves – it gave us the chance to grow a bit more.”



The Ōraka Aparima crew’s haerenga came by way of rūnaka member Nic Low, who travelled from Piopiotahi (Milford Sound) to the Ōraka Aparima marae, Takutai o te Titi, via the trails of his ancestors. Most of his journey was on foot, but he asked the crew if they would paddle across Lakes Te Anau and Manapouri with him, and they leapt at the chance. “It was absolutely incredible,” says Karina. “It gave me an understanding of what our tipuna felt when they were out there on the water, understanding the natural elements – the same ones we deal with today.”

For both crews, it is this sense of connection that makes waka so meaningful: connection to one another, to the environment, and to their tipuna. Hopefully, as the sport increases in popularity, more whānau will have the opportunity to paddle and to experience that unique connection. Because, as Suzi says, “there’s nothing like sitting on Takaroa, flying through the water in the wind, in the rain, in the sun. You’re all working together, your hearts are all beating at the same time, you’re in time with each other, and you’re in time with your world.”

Left: Whānau and friends of Hauteruruku ki Puketeraki Waka Club gather at Waikouaiti. Above: Members of Hauteruruku ki Puketeraki on their haerenga to Lake Pūkaki, paddling towards Aoraki. Below: Ōraka Aparima waka ama crew competing at the 2015 Icebreaker competition in Dunedin.



PHOTOGRAPHS SUPPLIED



# Te Pōkai Tara o te Ao





**They first met on their way to a noho marae at Wairewa. Ten Ngāi Tahu taiohi or rangatahi, preparing for the trip of a lifetime to Silicon Valley to hopefully become part of the next generation of Māori innovators, scientists, and entrepreneurs.**

They had been chosen from 69 applicants, by a panel of four including Te Rūnanga o Ngāi Tahu Chief Executive Arihia Bennett.

All applicants were asked to submit a video describing their objectives, and panel members were impressed by the desire of those chosen to contribute back to Ngāi Tahu. Kaituhi **MARK REVINGTON** reports.

ON THE VAN RIDE OUT TO WAIREWA MARAE FROM THE AIRPORT, they were heads down, ear phones on in some cases, not ready to make eye contact. That night and the following morning they were drilled in Ngāi Tahu waiata and haka by Gaynor Hakaria (Ngāi Tahu, Ngāti Porou, Ngāti Kahungunu, Te Whānau a Apanui) and Te Rau Winterburn (Ngāi Tahu, Ngāti Raukawa ki te Tonga, Ngāti Kahungunu), with the help of Corban Te Aika (Ngāi Tahu – Ngāi Tūāhuriri).

Gaynor and Te Rau, both teachers and fluent speakers of te reo Māori, would be supervisors or kaiāwhina on the trip, along with Madison Henry (Ngāi Tahu, Ngāti Māmoe, Waitaha, Ngāti Rarotonga), a Bluff boy who practises graphic design at Maui Studios, and Jess Templeton, who works part-time for Te Tapuae o Rehua while finishing a PhD in Māori Entrepreneurship.

By the end of the weekend, the taiohi and their kaiāwhina were already like whānau. A few weeks later and they were on a flight to San Francisco.

It is often said that travel broadens minds. The ten Ngāi Tahu taiohi and their kaiāwhina got the chance to test this as part of Āmua Ao, a design-thinking boot camp organised by Callaghan Innovation and the New Zealand Qualifications Authority (NZQA) with the aim of encouraging more Māori students to take STEM subjects (Science, Technology, Engineering, and Maths) in NCEA.

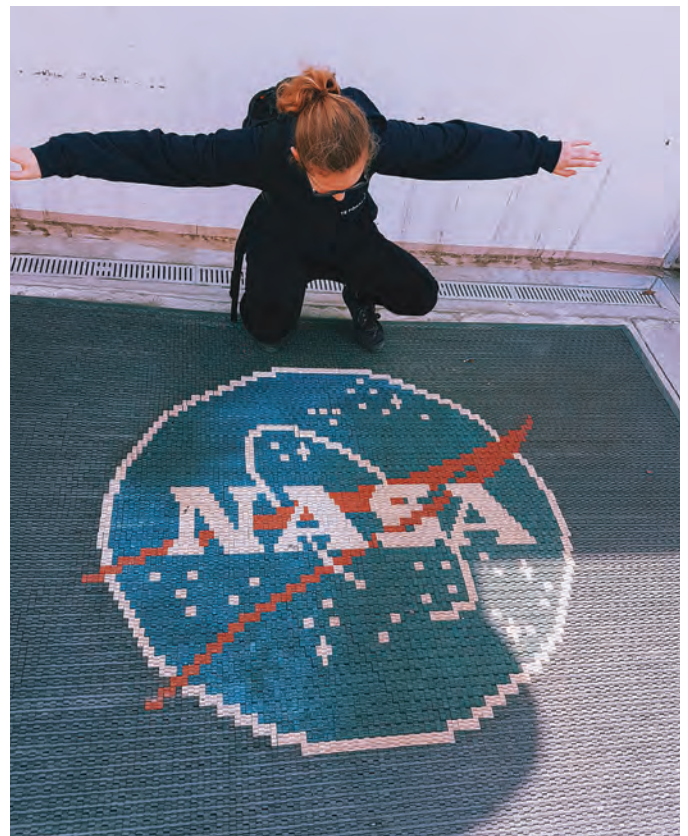
The Ngāi Tahu panel had been looking for innovative, creative thinkers and leaders, “and most importantly, taiohi with open minds and willing to learn from new experiences.

“We want our taiohi to rekindle the creative spirit of our tūpuna by carving out new ways to express our culture and create opportunities for our whānau to prosper in the digital world.”

As Sam Wixon said in a letter afterwards, “I am writing to give a huge thank you to Te Rūnanga o Ngāi Tahu for the amazing opportunity I have been given through Te Pōkai Ao. This has really opened my eyes up to the world around me and all the different routes I can take.”

The Ngāi Tahu rōpū, travelling as Te Pōkai Tara o te Ao, which literally means “a band of warriors of the world”, worked hard, with up to four sessions a day, from workshops on careers, entrepreneurship, and building growth mindsets, to finding out what makes Uber tick and why it has become one of the fastest-growing tech companies in history.

“Our rakatahi represented Ngāi Tahu and Te Waipounamu with honour,” says kaiāwhina Te Rau Winterburn. “The amount of acco-



PHOTOGRAPHS/MADISON HENRY

lades that have come our way due to their respectful behaviour, their intelligence, their engagement, their confidence, and the quality of their questions and their pride to be Ngāi Tahu has been astounding.”

It was an exciting haerenga, rated 10 out of 10 by our Pōkai Ao ambassadors who will help shape the future path.

What impressed them most? We asked some of the taiohi for their memories.

*Left: Chilling under the Golden Gate bridge.*

*Above: Katherine spreading her wings at NASA.*





### Sam Wixon

(Hāteatea, Kāti Huirapa, Kāi te Pahi, Kāi te Ruahikihiki, Kāti Taoka, Kāti Moki)

We were given pounamu to koha to someone who inspired us. I gave my koha to Gary Bolles, the co-founder of eParachute, a San Francisco Bay Area-based startup focused on helping job-hunters and career changers.

He helped me massively in understanding my interests and how I could make a living out of them. I had been wearing the pounamu before I gifted it to him, so it was as if I was giving him a piece of me and my essence.

Maia Wikaira, who is studying environmental law at Stanford, opened my eyes to different possibilities. I had never contemplated studying overseas and I am now aspiring to do postgraduate study at a university like Stanford.

A very important and special part of the trip for me was Hui Rakatahi at the end of each day where we passed round a pounamu and took turns talking about kā taero a Tūtekoropaka (our obstacles, barriers, and negatives for the day) and kā aho o tama-nui-te-ra (our positives and achievements for the day).

The whole experience has helped me so much with understanding what I want to do. I am now more inspired and motivated to work hard in all my subjects and especially in STEM (Science, Technology, Engineering, and Maths) areas. This has been a life-changing experience.

I am now even more proud and connected to my Ngāi Tahu roots and a goal of mine is to become a fluent speaker of te reo Māori.



### Abraham Hix

(Kāti Huirapa, Ngāi Tūāhuriri, Hāteatea, Kāti Huirapa, Kāi te Ruahikihiki)

I made heaps of progress in my technological skills and I think some of te reo Māori being spoken rubbed off on me as well.

It was an awesome way to learn and grow and it helped me figure out what I want to do later down the track, and that's a cool feeling to have. The whole "we're in America" buzz



was so fantastic and I still haven't gotten over it. At the noho marae we had got rid of the "I'm alone" feeling you get at the start of any group trip, and I found when we met again at the airport I was greeted with a hongi (and a hug in some cases) instead of the awkward "Hi" I received at the noho.

I'll end on a whakatauki that I picked up on the trip and incorporated into my mihi to Dara at Filemaker: "E rere te huata kapohia – When the spear flies, catch it!"

### Nathaniel Cashel

(Ngāti Huikai, Ngāti Wheke, Ngāti Irakehu, Ngāti Makō)

We rangatahi came from Auckland, Napier, Wellington, Christchurch, Dunedin, and Timaru. We met as strangers for the first time at our noho marae at Wairewa back in August, and have now become whānau.

At the beginning of the trip, Ngāi Tahu gave each rangatahi a piece of pounamu to gift to someone whom we thought was an inspiration. I chose to gift my taonga to Graham because he really pushed all of us to go further than our mindset allows us to go! "If you love what you do with a passion, then you will never fall short of your potential."

It was a life-changing experience and I owe it to Ngāi Tahu. What inspired me the most? Failure is good! Fail to the top!



### Bethany Kaye-Blake

(Ngāi Tahu, Te Atawhūia)

Two experiences were highlights for me. The first was going to Uber, the ride sharing company which has grown around the world. I got to see how almost every job in this day and age is involved with technology and how a company like Uber isn't just focused on the technology side but also the human side.

The message that all three speakers there had was that you don't need to know what you want to do when you leave high school or college. With the right attitude you will find something you are good at and really enjoy.





“Our rakatahi represented Ngāi Tahu and Te Waipounamu with honour. The amount of accolades that have come our way due to their respectful behaviour, their intelligence, their engagement, their confidence, and the quality of their questions and their pride to be Ngāi Tahu has been astounding.”

**TE RAU WINTERBURN**  
Te Pōkai Tara o te Ao kaiāwhina



The other highlight was meeting the group and the speakers. We all bonded so well. It was also really special for us to be able to say, “We are Māori in the United States”. And the speakers had such different backgrounds and opportunities, and yet all got to a position where they were doing something they loved and were getting paid to do it. It was incredibly inspiring.



### **Kathrine Wiki Arapeta**

(Ngāti Irakehu, Ngāi Tarewa, Ngāi Tūāhuriri, Ngāti Irakehu, Ngāti Makō)

On June 21, I submitted my application form and video to Ngāi Tahu. I was so nervous and even more so, as the phone call came. Three months later, after an amazing noho marae meeting people I will never

forget, there I was running around Stanford University, walking through the Facebook campus, and meeting all these amazing, inspiring people.

Now that I’m back, I have massive insight as to where I want to go, who I want to be and what I want to achieve.

I’ve never really thought about what it is to be Ngāi Tahu, but this trip not only taught me about my future, it taught me about Māori leadership, Māori empowerment, and the massive family I have.

What am I going to do with this information? Information always needs to be shared and my goal is to share it with my whānau as well as schools and high schools around my area.

None of this could have happened without Ngāi Tahu, Callaghan Innovation, and all the sponsors who gave rangatahi from around New Zealand this amazing opportunity.

I’ve always been scared of the future but with the knowledge I have gained and the people I have met, I now have an idea. Ideas to me are seeds. All I need to do is plant them, and watch as they grow before me.

### **Kiliona Tamati-Tupa’i**

(Kāi Tahu - Kāi Tūāhuriri, Kāi Te Ruahikihiki, Kāi Te Pahī)

I was raised in the reo Māori at home, educated in Te Aho Matua and te ao Māori. Despite growing up away from my own papakaika of Ōtākou, I have a strong connection to my home and my iwi. However I know that I am one of the lucky ones and that many others have little, or no connection whatsoever.

I made it my own personal mission to keep this take in my sights and see if there are ways that I might be able to help strengthen the connection of more of our rakatahi to our iwi and from our iwi to more of our rakatahi out there using ways that I know well and that I am passionate about - te taiao, te reo me ōna tikaka, mahi toi and mahika kai.

In America, visiting some amazing start-ups and getting to hang out with some inspirational and determined people who made it their job to problem-solve reinforced that whatever the solution, we as young people and as an iwi need to look at how we can problem-solve for ourselves while sustaining ourselves culturally, economically and environmentally.

Part of the problem-solving needs to be about creating jobs and opportunities for each other so that we ‘bounce the dollar’ amongst our own iwi, hapū and whānau - first, making our own smaller communities and hapū thrive before we can even begin trying to fix bigger, more global issues. I don’t know how to do this (yet), but for me being part of Te Pōkai Ao has pushed me to think about the things that I can do to make this happen.

Being part of Te Pōkai Ao has got me thinking more about how growing up and maintaining connection to tikaka Kāi Tahu while living away from the iwi isn’t always easy for everyone. Especially for those who haven’t been exposed to te ao Māori at all.

How can we help them strengthen their hinengaro Māori? How can we as an iwi help our people to do this? ... especially our rakatahi, and how can we do this in ways that might give our people income and opportunities?



Above, from left to right: Hanging outside the Ames Research Centre; Nathaniel and Kiliona check out the super computer at NASA; rolling in style, rangatahi arrive into San Francisco.



# Ngā Ringa Toi o Tahu

Ngāi Tahu has a strong artistic tradition, stretching from traditional rock art and carving to contemporary practices of sculpture and painting, and Te Rūnanga o Ngāi Tahu is celebrating this in the upcoming web series, *Ngā Ringa Toi o Tahu*. This eight-part series, created with funding from Te Māngai Pāho, will highlight the lives and practices of prominent Ngāi Tahu artists. Filming is underway and the series is scheduled to be completed mid-2017.

NGĀ RINGA TOI O TAHU FOLLOWS ON THE HEELS OF NGĀI TAHU Mahinga Kai, a twelve-part web series that showcased the traditional food gathering practices of the iwi. Released in September 2015, this series generated an extremely positive response and in November 2016 it was awarded Best Web Show at the New Zealand Web Fest Awards.

This national accolade suggests that great things can be expected from *Ngā Ringa Toi o Tahu*, which was also awarded Best Pilot or Trailer at the same event. The web series is an opportunity to give recognition to a number of prominent Ngāi Tahu artists and discuss how their work contributes to an ever-developing Ngāi Tahu aesthetic.

Executive producer Julian Wilcox says the series is multi-faceted.

“*Ngā Ringa Toi o Tahu* not only celebrates the work of Ngāi Tahu artists and looks at what a Ngāi Tahu art aesthetic is – it also gives recognition to people for the work they’re doing on the ground to encapsulate the sense of what it is to be Ngāi Tahu in a solid form for future generations to look back on.”

The artists featured in *Ngā Ringa Toi o Tahu* are Simon Kaan, Fayne Robinson, Areta Wilkinson, Priscilla Cowie, Lonnie Hutchinson, Fiona Pardington, Nathan Pohio, Reihana Parata and Morehu Flutey-Henare, and Ross Hemera. Their crafts range from traditional practices such as weaving and carving, to contemporary fields such as photography and multimedia installation. The common thread running through all of their work is a profound connection to their Ngāi Tahu whakapapa, and the desire to contribute to the development of iwi visual arts.

*Right: Simon Kaan at work in his studio with director of photography Richard Sutcliffe and series director Simon Leslie.*







PHOTOGRAPHS: ALAN DOVE





For many of these artists, inspiration comes from traditional stories of our *tīpuna*. With this in mind, Dr Te Maire Tau and others researched and wrote *Grand Narratives*, a comprehensive history of Ngāi Tahu in Canterbury. These narratives have acted as a starting point for many of the works incorporated into the Christchurch rebuild, as artists strive to use symbols and stories to express our unique identity throughout the city. Te Maire, who is the director of the Ngāi Tahu Research Centre at the University of Canterbury, says the secret to a Ngāi Tahu aesthetic is simple. “I’ve always said we need to design around our values,” he says. “You can only design for what you are, and we are our values.”

Dunedin artist Simon Kaan agrees, saying that his sense of what it is to be Ngāi Tahu is rooted in the example of *manaakitanga* and *whanaungatanga* demonstrated by his *pōua*, George Simon. He has continued to explore his Ngāi Tahutanga throughout his work, and says he has gained a greater understanding of it in the process. Simon was the first artist to be interviewed for Ngā Ringa Toi o Tahu, and feels extremely privileged to be part of the *kaupapa*. “I would love for this web series to raise awareness of and increase engagement with Ngāi Tahu visual arts. Art isn’t created in a vacuum, and we need engagement from the *iwi* to be sure that what we’re doing is even relevant.”

The web series offers an alternative insight into Ngāi Tahu visual arts, enabling the viewers to hear directly from the artists about their influences and creation processes. For Simon, this is a welcome change from the status quo of gallery showings, which restrict viewers from actually engaging with the artists. He believes that this relationship between artist and viewer is crucial to an understanding of the work. “Historically, artists were revered as *tohunga*,” he says.

“They were our historians, they were the source of knowledge and culture. Ngāi Tahu visual arts are just as important as the *reo*, they’re a part of our culture that we need to protect and develop.”

When asked what makes Ngāi Tahu visual arts unique, Simon says it is the symbols and underlying philosophies. “We’re a migratory people and that comes through in the aesthetic, as well as the connection to the land and the sea,” he explains. He refers to the Ngāi Tahu creation story, which states that *Papatūānuku*, the earth mother, was married to *Tangaroa*, god of the sea, before she married *Ranginui*, the sky father. “That brings in our connection to the sea, which I really love. I spend a lot of time in the water; I love the rhythms, and that influences my work.”

Above all, Simon is excited by the opportunity Ngā Ringa Toi o Tahu provides to explore the Ngāi Tahu aesthetic, which is something he thinks about on a daily basis as part of his work. The web series seeks to uncover what a Ngāi Tahu aesthetic is, but according to Simon, there is no right answer. “What’s important is that we are continuing to develop, and not just recycling what has been done already. We need to engage with our philosophies and draw on the past to create something new.”

In a way, Ngā Ringa Toi o Tahu does exactly that. The web series draws on a long history of storytelling within Ngāi Tahu culture, using modern technology to share our stories with a widespread, contemporary audience. And as Simon hopes, the highly anticipated series will offer Ngāi Tahu *whānui* around the world the ability to participate in the ongoing development of our visual culture. “I think there’s a really exciting potential there, to engage, to enrich the culture, to inspire. We need collaboration with *whānau*, with *rūnaka*, with the *iwi*.”





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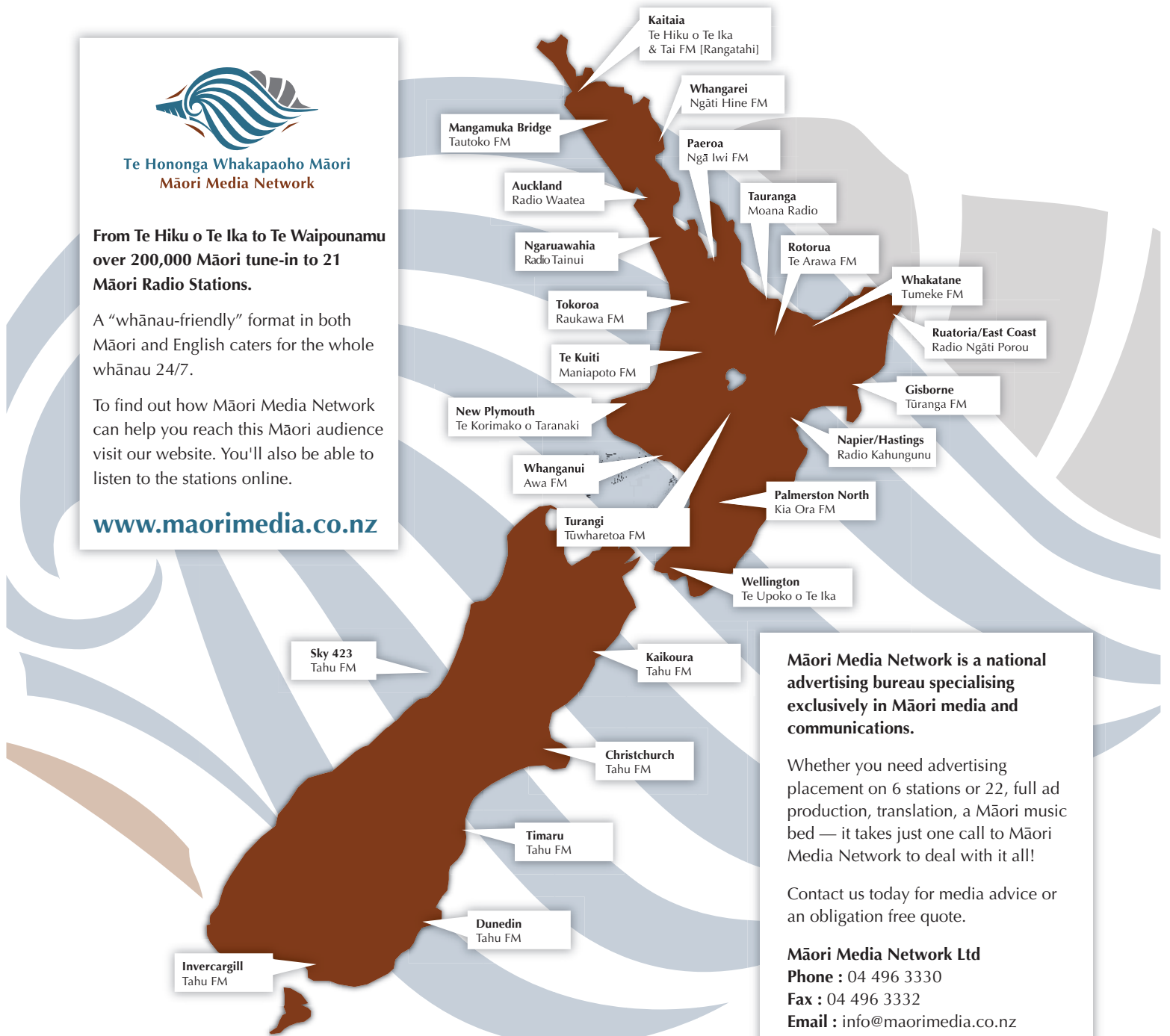
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## HEI MAHI MĀRA

A beginner's guide to growing organic vegetables **Nā TREMANE BARR**

# Summer Sweet Stevia

One of the treats from last year's māra growing season was my first attempt at growing Stevia (*Stevia rebaudiana*) as a low-calorie sugar substitute to sweeten up some of my food. Being diagnosed with a large cancer tumour in my pancreas in 2012, it was expected that if I survived for any length of time then one of the side effect symptoms would be diabetes. Recent studies have shown that diabetes is a growing health problem in Aotearoa, with the number of people with diabetes high and rising, particularly among Māori and Pacific Islanders.



***Sugar has a GI rating of 80, while stevia has a 0 rating. As such, stevia does not increase blood sugar levels, and therefore does not put any stress on the pancreas or liver.***

### NZ adults aged 15 years and over

Overall diabetes prevalence	7%
Men	8%
Women	6%
Māori – diabetes	10%
Māori – prediabetes	20%
Pacific-diabetes	15%
Pacific – prediabetes	24%

Source: <http://www.maoridiabetes.co.nz/about-diabetes/what-is-diabetes-prediabetes-video/diabetes-rates-rising/>

I have successfully avoided getting diabetes by excluding cane sugar and foods that have a high glycemic index (GI)\* rating from my diet. Sugar has a GI rating of 80, while stevia has a 0 rating. As such, stevia does not increase blood sugar levels, and therefore does not put any stress on the pancreas or liver. In spite of its zero GI rating, leaves from the stevia plant are 200–300 times sweeter than the equivalent amount of cane sugar, which makes it a great substitute sweetener for those either wanting to avoid diabetes or those who have been diagnosed with diabetes. Stevia leaf does have a licorice after-taste, but the processed stevia products sold in stores do not.

Stevia originates from the sub-tropical highland areas of Paraguay, and as such it doesn't like cold weather and frost. In the temperate climate of Te Waipounamu it is usually best to grow it in pots which can be taken under shelter for the winter months to



Above: Stevia, the perfect natural sugar substitute. Right: Tremane's flourishing summer māra kai.





PHOTOGRAPHS TREMANE BARR

avoid frosts. Either that, or cover your stevia for the winter months until the frosts have passed.

There are two main varieties available in New Zealand, one of which has a narrow leaf and the other a broad leaf. The narrow leaf variety is difficult to grow from seed, whereas the broad leaf type can be grown from seed quite easily. This season however, I bought a broad leaf variety from a Farmers' Market and a narrow leaf variety from an Oderings garden store. With the ones I planted in spring 2015 I made the mistake of assuming stevia is an annual, and pulled them all out in autumn once the leaves had been harvested to make room for other crops. I have learned since that the narrow leaf type can last up to 10 years while the broad leaf type will last for around four years; however, they are at their most productive in their second year and gradually decline in productivity from then on.


Stevia needs to be grown in a light sandy soil that has good drainage, as it does not like becoming water logged. It doesn't like to be dry either, so frequent light watering in the summer months along with a layer of compost as mulch on the top is recommended. The plant grows to about 30 cm in height and needs to be kept in a sheltered spot away from cold winds.

Stevia matures on average in 100 days

from first being planted. While the plant is growing it is possible to pick the fresh leaves and use them, for example, to sweeten up hot and cold drinks. The main harvest however is best left until autumn, as the cooler temperatures and shorter days intensify the sweetness of the leaves. The longer the harvest can be postponed the better, so long as the plants can be covered to protect them from any light frosts. This will allow for a bit more growth and sweetness to build up.

At harvest time the branches of the plant need to be pruned and the leaves stripped from them, although being a perennial it is best to leave enough branches on the plant of around 10 cm in length to support the next season's growth. It is best to harvest the leaves in the morning of a moderately sunny and warm autumn day, so that they can be left out to dry in the sun. The drying process can be finished inside in a sunny spot the next day if need be. Once the leaves are dried they can be stored in an airtight container. The stevia leaves can be used by crushing the leaves into a powder. I use a fine sieve for this process when using it in any quantity (e.g. for baking), as this way I can remove any of the plant material that does not turn into powder.

With the thin leaf stevia variety a clump will build up at the base of the plant over time, and when the plant is four years-old,

it can be dug up and split with a spade to form new plants in the early spring. With the broad leaf variety, a cutting can be taken from the plant and dipped in rooting hormone, and grown on from there also in the spring. 

### Glycemic Index

\*The Glycaemic Index (GI) ranks food on a scale from 0–100 according to the effect they have on blood glucose levels. Foods with an index number of 70 or more are considered to be high GI, with an index number between 55–70 medium GI, and 55 or less low GI.

### Diabetes

<http://www.maoridiabetes.co.nz/about-diabetes/what-is-diabetes-prediabetes-video/diabetes-rates-rising/>

[http://www.diabetes.org.nz/food\\_and\\_nutrition/glycaemic\\_index](http://www.diabetes.org.nz/food_and_nutrition/glycaemic_index)

<http://www.glycemicindex.com>

Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 20 years. Tremane is currently a Research Fellow based at the Ngāi Tahu Research Centre at the University of Canterbury and is working on the Raumanga Rōnaki Mahinga Kai project.





HE AITAKA A TĀNE  
Nā ROB TIPĀ







# Korokio

## as tough as wire-netting

Māori name: **Korokio**

Common name: **Wire-netting bush**

Botanical name: ***Corokia cotoneaster***

If ever there was a plant that defines “an impenetrable thicket” it must be korokio, appropriately known as the wire-netting bush.

*Corokia cotoneaster* is a tough evergreen shrub from the dogwood family that grows in lowland hills, lower mountain scrublands, river flats and rocky places throughout the country and outlying islands.

It actually prefers drier sites, and in Te Waipounamu is not found naturally west of the Southern Alps. It is almost impervious to gales or drought, cold temperatures, salt-laden sea air, and poor soils.

In sheltered places it can grow up to three metres in height, but on exposed sites it remains a tight compact bush with its distinctive zig-zag tangle of densely interlaced and tortured branch-lets.

It would be hard to find a bush better designed to snag an angler’s hook, and it can take an age to retrieve your gear, usually only by cutting it free.

The hardiness and dense foliage of korokio make it ideal for shelter or for clipping into a compact hedge as a deterrent to keep small domestic animals out of your garden.

Small silvery-grey leaves on black wiry stems are covered with a soft felt underneath. The shrub flowers profusely from October to January with bright yellow star-shaped flowers, and the red, orange, or yellow drupes ripen in late summer or autumn.

In Māori tradition, the leaves of either korokio or karamū were used in a ceremony to lift the tapu from foods. The hard wiry wood from its intertwined branches was fashioned into fish hooks, and also made into knives to pierce the skin in treating battle wounds or injuries.

Ngāi Tahu used fine twigs of korokio as tinder when making a fire (hika or hinga), using a hardwood rubbing stick (kauati) of kaikōmako or tōtara in a grooved base (kaueti) such as the softwood māhoe.

When a spark was generated from this process it was fed with wisps of twigs of a dry flammable timber such as mikimiki (prickly mingimingi), korokio in scrubland, or tūmatakuru (matagouri) on open flats.

In *Māori Healing and Herbal*, Murdoch Riley records that several shrubs of the dogwood species have medicinal value as a tonic. The leaves of korokio were boiled and when cooled, the liquid was drunk as a treatment for stomach complaints and ulcers, which some sources said gave instant relief.

PHOTOGRAPH ROB TIPA



## REVIEWS

### THE GREAT WAR FOR NEW ZEALAND: WAIKATO 1800–2000

Nā Vincent O'Malley  
Bridget Williams Books  
RRP: \$79.99

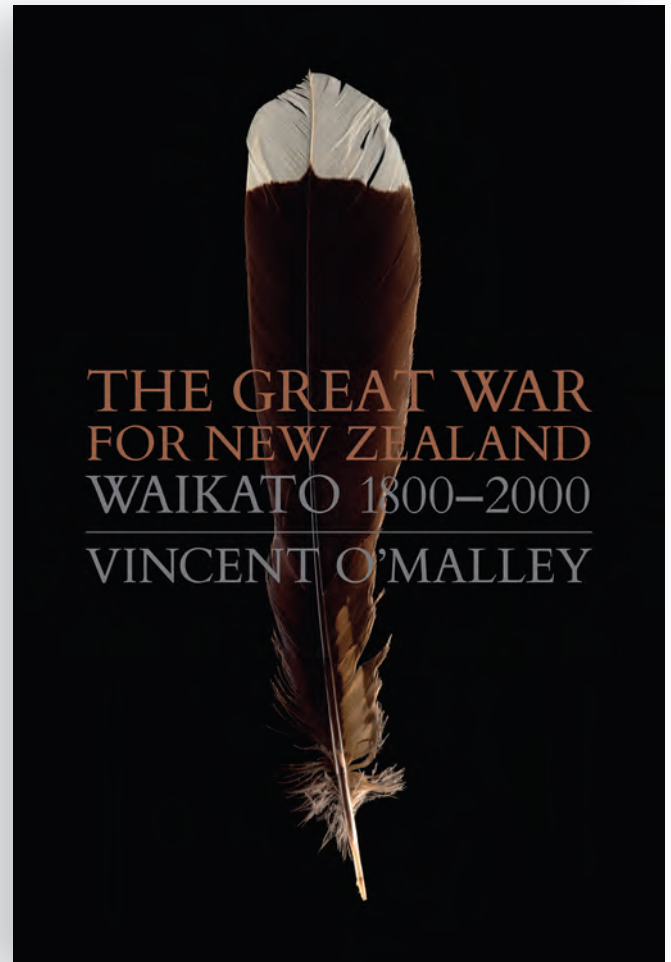
Review nā Gerry Te Kapa Coates

This is a big and lavishly illustrated book (almost 700 pages) on the topic of conflict between Māori and the settler government, sweeping from pre-Tiriti times in 1800 to the present day. Of course its focus is ostensibly on the “defining conflict in New Zealand history”, the relatively brief engagement from 1863 to 1864 between the invading British imperial troops and Waikato Māori. It also covers the 200 years surrounding the “war” to explain the origins of the conflict from the first encounters of Māori with tau iwi to the Tainui Raupatu Claims Settlement Act in 1995, which then set the scene for the Ngāi Tahu Settlement of a similar monetary amount. Vincent O'Malley's style is very readable, and he achieves his aim of encompassing the lead-up to what was essentially racial conflict in Aotearoa, the consequences of which are still being felt today by all New Zealanders, despite the redress of individual “settlements”. His is the first major book to deal with the Waikato wars since James Cowan's more narrative history was published in the 1920s.

Tainui's relationship with the British Crown lagged behind that of Ngā Puhī in the North. On a more formal basis, Waikato Tainui ariki Te Wherowhero – later to be the first Māori king – added his signature belatedly to the 1835 Declaration of Independence, seen by Busby as a precursor to formal annexation of New Zealand. I have heard Moana Jackson give great emphasis to this, saying that this document did not prevent the British declaring sovereignty over Aotearoa in typical racist colonial fashion, despite Te Tiriti o Waitangi. Tainui had rapidly become a major agricultural producer and transporter to the settlers in

Auckland, with European visitors being surprised by the “English” appearance of the neat wheat fields stretching as far as the eye could see. However, the Taranaki land wars and the potential for future land confiscations gave Tainui cause for concern over the Government's intentions, since they also laid claim to Taranaki lands from their conquests during the earlier “musket wars”. That they were also well-armed provided a reason for Governor Grey to prepare for war with Waikato, by constructing forts and roads to facilitate this in 1861.

The invasion, when it came on 12 July 1863, announced by a belated proclamation, was where “a professional standing army was pitched against a civilian population with all too predictable results.” About 10,000 British soldiers were deployed against a Māori force that never exceeded 2000. By the end of the war, the British had dubiously confiscated the lands they had “conquered” – virtually all the lands of the Waikato – although the ability of the Kingitanga forces to strike back remained a continued source of fear for new European settlers. While the Crown maintained that the “rebels” had “forfeited all rights to their lands”, there was still a need for a political settlement. Negotiations began in earnest in 1869 and were still going on in the 1880s. The Government wanted the “opening up” of the King Country, but would not oblige



with a precondition over the return of confiscated land. It was not until the 1995 Raupatu Settlement and Apology the long Tainui search for redress was satisfied, although their request that the Queen personally deliver the apology was deflected to her merely signing the Bill during her visit to attend a CHOGM meeting in Auckland in 1995. As O'Malley says: “It was the great war for New Zealand, with consequences that continue to be felt – if not always remembered – in multiple ways today.” Our challenge is to remember and commemorate it as a major – but not defining – event in the history of Aotearoa.



**Gerry Te Kapa Coates** (Ngāi Tahu, Waihao) was born in Ōamaru, and is an author of poetry – a collection of poems and short stories called *The View From Up There* (2011) – and widely varied non-fiction. He is a consultant working on hearings as a commissioner and Māori advisory work.



**Huia Reriti** (Ngāi Tahu) is a partner in Modern Architect Partners in Christchurch.



## THE MĀORI MEETING HOUSE: INTRODUCING THE WHARE WHAKAIRO

Nā Damian Skinner  
Huia Publishers  
RRP: \$49.99  
Review nā Huia Reriti

Damian Skinner is an art historian, a writer, and the curator of Applied Art and Design at the Auckland War Museum. The inside cover notes that Skinner, who is Pākehā, is interested in the cultural contact between Māori and Pākehā – a theme that runs throughout the book, underlying its content.

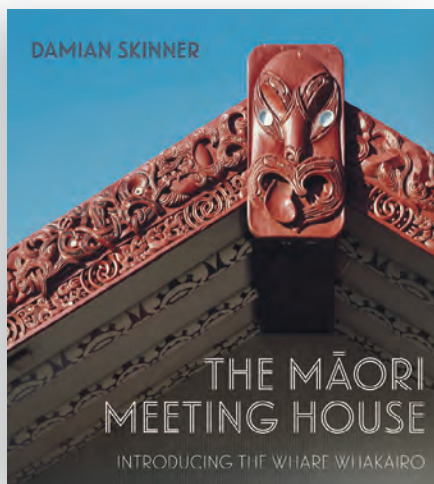
It was quite revealing ... I had no idea how important the coming of the Pākehā was to the development of the meeting house. So it stands to reason that a Pākehā has as much to say about our taonga as we as Māori do. Interesting, especially within the context of the latter part of the century.

As the title states, this book is an introduction to the Māori meeting house, celebrating every aspect of these magnificent taonga – their history and art forms, symbolism, and cultural significance. It breathes respect and admiration for the artists and communities who produced these masterworks.

The book is richly illustrated with more than 100 historical and contemporary photographs (they could have edited out the watercolours – they're pretty average in my opinion). Damian writes with personal narrative along with his obvious scholarship on whare whakairo, and delivers a clear, informative, and thought-provoking read. He writes using his personal reflections as a Pākehā art historian and curator trying a new way of seeing these taonga.

As with his first sentence on the first page, he writes: "I talk to Māori carvings". Crazy, you may think? Finding insight? After I had finished reading my thoughts were that I might do the same!

I agree with Dame Anne Salmond's note



on the back cover – it is an eloquently written, deeply felt, and deeply researched book.

The late Dr Ranginui Walker also rightly described this book as "a welcome addition to the growing body of literature on the modern meeting house as a statement of Māori identity, culture, and mana" – difficult to argue with that. I would definitely look to read more from Damian Skinner and give this one a 9 out of 10.

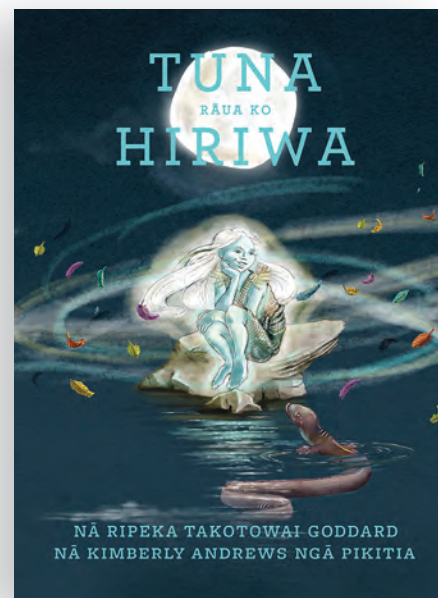
## TUNA RĀUA KO HIRIWA

Nā Ripeka Takotowai Goddard  
te kōrero i tuhi  
Nā Kimberley Andrews kā pikitia  
Nā Huia Publishers i tā  
RRP \$20.00

He pukapuka pikitia tēnei mō te whiwhika o Tuna i tōna puku hiriwa.

Tērā tētahi tūrehu ko Hiriwa tōna ikoa. Pō atu, pō atu ka tūapa, ka kanikani ia i te atarau o te marama me he whetū e kohiko ana i te raki. Ka mīharo, ka hiahia a Tuna ki tō Hiriwa āhua pūrātoke; nāwai rā ka kaika a Hiriwa e taua tuna tūmatarau kia tīramarama mai tōna puku. Kāti, ko Marama te tipuna o Hiriwa nō reira he utu kai te haere.

He whakamārama tēnei pakiwaitara mō te puku hiriwa o Tuna, he tohutohu hoki mō te wā tika hai hopu tuna.



Nāia te pukapuka pikitia tuatahi i tuhia e Ripeka Takotowai, ko te tūmanako ia kauraka ko te pukapuka whakamutuka. Nā Kimberley Andrews kā pikitia koea o te ao tipua, ā, ka pai mā te tamariki te kimi i kā mea maha ko āta peitatia pērā ki kā manu o te wao.

Mā kā tamariki mokopuna mai i te pēpi tae atu ki te ono tau pea tēnei pukapuka rekareka.

Ka tūtohutia.

## TUNA AND HIRIWA

Nā Ripeka Takotowai Goddard  
Illustrated by Kimberley Andrews  
Huia Publishers  
RRP: \$20.00  
Review nā Fern Whitau

This delightful picture book tells the story of how eels (tuna) came to have their silver bellies.

Once there was a beautiful water nymph named Hiriwa (a reo Māori word for "silver"). Every night she would flit along the river and dance under the light of the moon. Hiriwa was watched by Tuna, who longed to glow as she did and thought that if he played with Hiriwa in the moonlight, he would eventually glow like her. When that didn't happen, Tuna ate Hiriwa in his anger and disappointment. His wish came true, but there was a price to pay – Marama, the moon, was the grandmother of Hiriwa and commanded him never to swim in her light again.

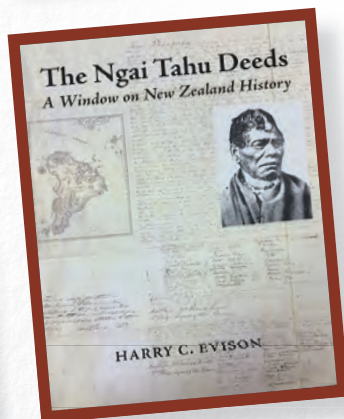
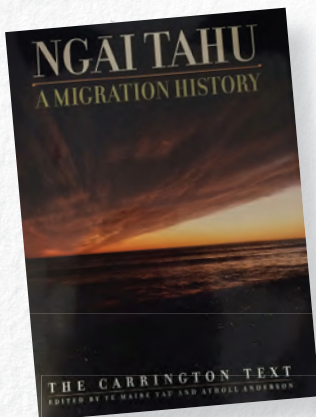
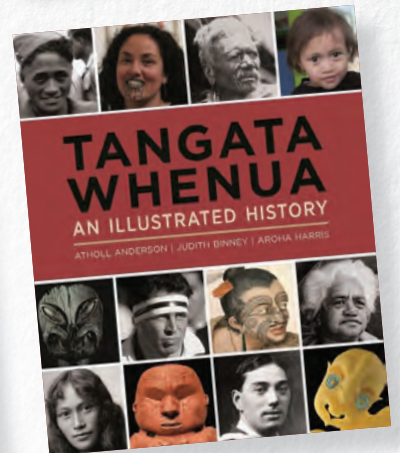
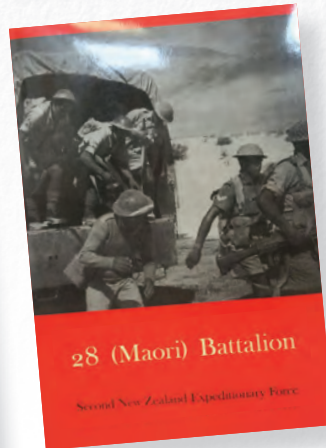
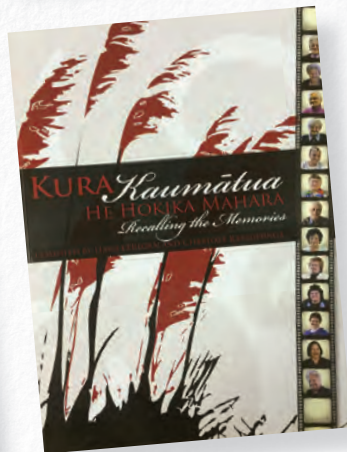
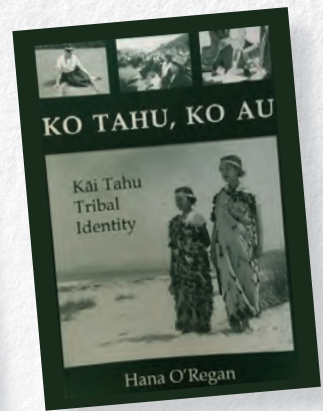
Reviews continue over.



Fern Whitau (Kāi Tahu, Kāti Māmoe, Waitaha) is a reo Māori advisor at Te Rūnanga o Ngāi Tahu.

Opinions expressed in REVIEWS are those of the writers and are not necessarily endorsed by Te Rūnanga o Ngāi Tahu.





Check out the books available online at the [tahufm.com](http://tahufm.com) shop



MURIHIKU 99.6 // ŌTAUTAHI 90.5 // TIMARU 89.1 // KAİKŌURA 90.7 // ŌTĀKOU 95 // SKY 423



## REVIEWS

This engaging story gives an explanation of how Tuna acquired his silver belly, and why the best time to go eeling is on moonless nights.

This is the first children's book to come from the imaginative pen of Ripeka Takotowai – let us hope it isn't the last. The exquisite illustrations by Kimberley Andrews will draw your tamariki and mokopuna into an ethereal fairyland where they will enjoy spotting surprise details such as manu and shells.

This captivating story is aimed at zero-to-five-year-olds, but it is bound to enthrall older tamariki. Highly recommended.

### ARTEFACTS OF ENCOUNTER: COOK'S VOYAGES, COLONIAL COLLECTING AND MUSEUM HISTORIES

Edited nā Nicholas Thomas, Julie Adams, Billie Lythberg, Maia Nuku, and Amiria Salmond

Otago University Press

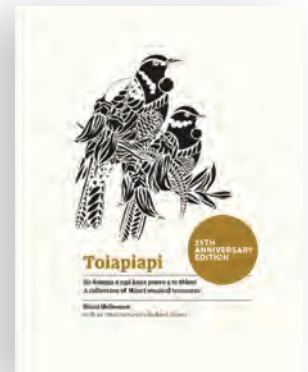
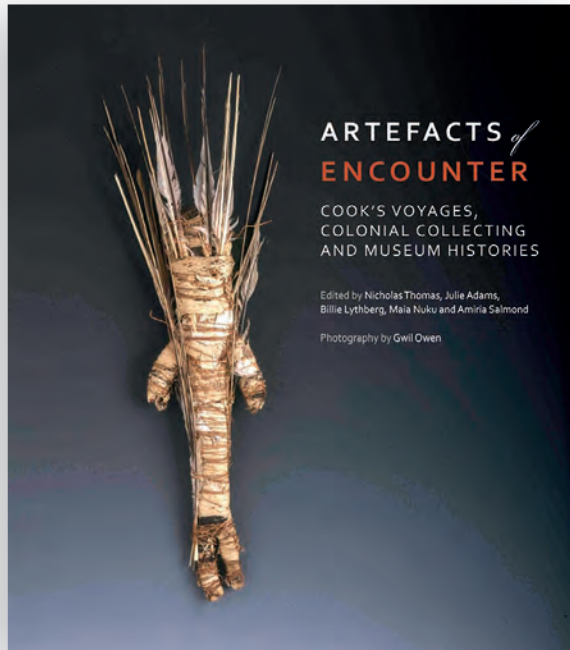
RRP: \$70.00

Review nā Maatakiwi Wakefield

This amazing book is a collaborative work providing new interpretations of artefacts collected by Captain Cook during his three Oceania voyages. Departing from the standard catalogue formatting, the book lends itself to a more descriptive narration. Reflecting on extensive research, the reader is provided with new insights into the artefacts and their true meaning and uses.

Well-written passages interwoven with beautiful photography provide the reader with a time and place of technologies and belief systems, but also, and more importantly, “of indigenous cultures at formative stages of their modern histories”. It is an insightful read, revealing little-known facts about the collectors and these historic items.

There are some very beautiful, intricate, and delicate pieces within the collection, many of which I believe would be difficult, if not impossible to replicate, even in this day and age. With such knowledge sadly having



been lost, we can only be grateful not only for the collection, but for those who curate and continue to research such collections. Without such people, many of these taoka would be lost to the world forever.

*Artefacts of Encounter* is a worthwhile read. It is not an overnight read, but rather a book that you will return to over and over, finding something new to marvel at each time.

### TOIAPIAPI – HE HUINGA O NGĀ KURA PUORO A TE MĀORI A COLLECTION OF MĀORI MUSICAL TREASURES

Nā Hirini Melbourne –book and CD  
Introduction nā Richard Nunns  
Shearwaters/Whitireia Publishing  
RRP: \$34.95

Review nā Maatakiwi Wakefield

\* only available to purchase on line:

<https://toiapiapi.wordpress.com/shop/>

Composer, singer, writer, and teacher Hirini Melbourne (Ngāi Tūhoe, Ngāti Kahungunu)

passed away in 2003. Released by the Melbourne whānau to mark the 25th anniversary of the original sound recording's release in 1991, *Toiapiapi* has lost none of its original magic. Considered a pioneer of its time, it was not only the first Māori traditional music compilation, but also the first collection of Māori poetry and waiata put to a backdrop of traditional Māori musical instruments.

*Toiapiapi* continues to provide the missing whenua often referred to by ethnomusicologist Richard Nunns, of the whāriki of traditional Māori knowledge. It was and remains the inspiration for the rejuvenation of taonga puoro. If not for *Toiapiapi* and the work of Hirini Melbourne and Haumanu (“breath of birds”, the revival movement for these instruments), these taonga may have been lost forever.

Liberal enhanced with information and illustrations of taonga puoro, *Toiapiapi* is a bilingual book suitable for readers of all ages. The accompanying CD (and soon-to-be-released downloadable MP3) makes the reading experience even more enjoyable. A “must have” for any Māori music lover, appreciator of history, or those who enjoy the harmonic sounds of nature.

Ka pupuhi te hau a mihi ki a koutou te whānau Melbourne mā tēnei taoka nā koutou i tākoha ano ki te Ao kia rere te hau, kia hau te ora kia rangonahia anō tā rātou reo...



Maatakiwi Wakefield (Waitaha, Kāti Māmoe, Kāi Tahu, Ngāti Mutunga, Te Āti Awa, Ngāti Toa) is Kaitakawaenga Māori for the Christchurch City Council Library Services, and a contractor with Te Rūnanga o Ngāi Tahu.



**WARWICK TAUWHARE-GEORGE**  
Ngāi Tahu, Ngāti Hikairo

# He Tangata

## WHAT CONSTITUTES A GOOD DAY?

Having enough time before work to have breakfast with my wife Cherie and our three young wāhine: Jana 9, Ariane 6 and Niamh 4 who are full of life and a real handful. Getting to eat my favourite salad and smoothie at Tank for lunch and smashing out a 10 km run in under 55 minutes after work.

## ONE THING YOU COULD NOT LIVE WITHOUT?

The nachos and sour cream my wife makes every Friday evening – awesome!

## WHO OR WHAT INSPIRES YOU AND WHY?

From a well-rounded life perspective, my kids and Michael Jordan inspire me. My kids because they are my barometer for ensuring I remain grounded, and realise that life is to be enjoyed with family and friends. Michael Jordan because he continually strived for improvement and realised that hard work and humility played a huge part in his success – just wish I could shoot hoops like him!

## HIGHLIGHT IN THE LAST YEAR AND WHY?

My pōwhiri at Muru Raupatu Marae in Taranaki.

## WHAT IS YOUR GREATEST EXTRAVAGANCE?

The number of shoes I own. My wife is always winding me up about how many pairs I own.

## FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

At home reading a story to the girls at bedtime. I usually end up falling asleep with them getting an extra 30 minutes playtime while Dad is snoozing.

## DANCE OR WALLFLOWER?

Wallflower, although if pushed by my wife to participate, can cut loose if need be!

## WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Whitebait. Nothing comes close to a great whitebait fritter.



PHOTOGRAPH QUENTIN BEDWELL / STUDIOS

Newly-appointed CEO of Parininihi ki Waitōtara Incorporation (PKW) Warwick Tauwhare-George is the son of Wi Riwai Tauwhare and Bernadine George. He spent his early years in Napier before moving to Hawera as a teenager. His love and talent for rugby saw him represent Taranaki from secondary school through the age grades to Taranaki Māori and the Taranaki B team.

In 2001 Warwick and then partner, now wife Cherie, moved to United Arab Emirates (UAE) where they lived and worked for 10 years before moving to Auckland in 2011 with their three daughters, Jana (9), Ariane (6), and Niamh (4).

Warwick was a recent associate director on the Ngāi Tahu Farming board as part of the Manawa Nui associate director initiative.

## WHAT MEAL DO YOU COOK?

I don't cook, which probably makes me a shocking husband! When it's my turn to cook on Saturdays guess what we have – fish and chips or Indian!

## GREATEST ACHIEVEMENT?

Meeting my wife and convincing her to marry me. She is an awesome girl and puts up with me.

## DO YOU HAVE AN ASPIRATION FOR NGĀI TAHU TO ACHIEVE BY 2025?

To be the (or one of the) economic powerhouses of New Zealand business, and achieving this through adhering to our key value imperatives of: kaitiakitanga, whanaungatanga, tohungatanga, kaitiakitanga, tikanga, and rangatiratanga.

