

TE KARAKA



NEW SHOW TIMES



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NGĀ HAU
E WHĀ
FROM THE
EDITOR

When TE KARAKA first landed in letter boxes in the mid-1990s, Ngāi Tahu was in the midst of Te Kerēme. The magazine played a pivotal role in ensuring whānau not only kept up-to-date about this very complex and critical process, but were also able to gain an insight and understanding into the history of how it came to be. Throughout the years TE KARAKA has continued to evolve. In every issue we are privileged to share the rich and diverse stories that celebrate what it means to be Ngāi Tahu. These stories help connect whānau with their whakapapa, their whenua and with each other.

In this issue we feature the story of Melissa Vining (page 20), the leading voice in the creation of the Southland Charity Hospital. An admirable cause and one made all the more poignant given the profound loss and grief that spurred Melissa's journey.

Restoring Ngāi Tahu rangatiratanga of wai māori is the driving force of Te Kura Taka Pini, the Freshwater entity established by Te Rūnanga o Ngāi Tahu. Given the growing degradation of Te Waipounamu waterways, this is an issue of increasing urgency and was the catalyst for the statement of claim to the High Court in Christchurch earlier this year.

Our cover story *Mana whenua rising – Tui, tui...* celebrates the recently erected cultural artworks along the Kaikōura coastline (page 13). These pieces are markers of the rich and deep history of the area. Our gratitude to Maurice Manawatu for sharing the whakapapa and the captivating stories that sit behind every artwork. Maurice's knowledge and ability to recount these stories is priceless.

Nā ADRIENNE ANDERSON WAAKA

Correction: In the previous issue of TE KARAKA we featured a story on the Malcolm whānau – *Talent Runs Deep* (Page 34). We have been advised by a whānau member that Gordon's aunt referred to in the story was Lottie Cowie, not Charlotte Cowie as reported. Further, the whānau are descendants of Anne Williams (File 349) not Hinepū. Our thanks to Gaye Ramsay for providing this information.

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

A WALK DOWN MEMORY LANE

For the past nine years I have brought this column to you in a way that has reflected the day-to-day reality of my multigenerational whare in Tuahiwi.

Recently we bid farewell to our dearly loved father, William Ruwhiu QSM, who was the centre and life-force of our whānau. With his effervescent personality he would begin each day with “mōrena” and when I would ask “how are you today”, his cheeky reply would be: “Well, I’m still alive.” Dad was a quick-witted social character who easily brought humour to any situation. It was easy to see how he could build rapport with anyone as he made you feel like you were a star no matter who you were.

As I look to the months and years ahead it will be these moments that I will cherish forever knowing that our whānau choice to live together, looking out for one another, in essence was the right thing to do. In a full household of three to four generations there is bound to be a wide range of views and in our home we would all make sure our opinions were heard, but it was usually our mother who would have the last say.

We will miss the many stories that our father would tell us about growing up on the East Coast, or life as a freezing worker on the “chain” before making that infamous journey into the world of teaching.

Through the eyes of a child, life seemed easy growing up. Back in the 70s our parents would every now and then host a party at the weekend, we would spend long summer days at the beach (apart from Sundays when we went to kapa haka with Uncle Tip and Auntie Myra followed by a boil-up at Te Rangimarie before we headed home), and every other spare moment was taken up with sport.

Our parents seemed to love working and dad always had several jobs – maybe that was because they had to pay for all those private school fees. Still in the 70s they had a bright idea to buy the corner dairy which is where we learned the work ethic and built our own whānau tribal economy as we all had to play our part in the store. This lasted well into the 80s, and after the freezing works closed and the dairy was sold, dad turned into the reo speaking “E Pā”. No-one was exempt from the Ngāti “coming out” and watching our native-speaking father find his natural place is something that has touched many, far and wide.

His legacy is deep, personal, and far-reaching as even years after “Pā Tosh” retired from Hato Ōpani he would always have visitors at home. Teachers would bring their classes out for a visit while former students would bring their whānau. Dad thrived on the interaction; he loved to see the language flourishing and he was gifted in the art of whaikōrero. He loved life at Tuahiwi where we were all together and would always give thanks to our mother for being the whānau architect.

These words capture a heartfelt walk down memory lane – everlasting experiences that now set the scene and shape the next phase for our whānau in Tuahiwi.

To our Narn and Pop
Thank you.

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FRONT COVER

Hinekura, one of the four recently erected pou along the Kaikōura coastline.
Photograph: NCTIR

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An aerial photograph of a vast mountain valley. In the background, a range of rugged mountains is covered in snow. A wide, braided river flows through the center of the valley, surrounded by green fields and brownish hillsides. The foreground shows more of the valley's terrain, with a winding road and a small pond.

WHENUA

MĀTAKITAKI is the correct spelling for the Matukituki River, which flows from Kā Tiritiri-o-te-moana (the Southern Alps) into the west side of Lake Wānaka. Both the West Branch and the East Branch of the Mātakitaki River originate from the Main Divide mountain ranges near Tititea (Mount Aspiring) and their largely glacier-fed waters flow for approximately 20 kilometres each before joining near Camerons Flat. During the 1879 Smith-Nairn Royal Commission of Inquiry into the Ngāi Tahu land claims, Ngāi Tahu kaumātua recorded Mātakitaki as a kāinga mahinga kai (food-gathering place) where tuna (eels), kāuru (cabbage tree root), and aruhe (bracken fernroot) were gathered.

2019-0660. TE RŪNANGA O NGĀI TAHU COLLECTION. NGĀI TAHU ARCHIVE / PHOTOGRAPH: TONY BRIDGE



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The spaces we will fill

We are two young wāhine who have grown up often being called on to be the “rangatahi Māori advisors” in the many spaces we find ourselves in. There is seemingly a rising need for a rangatahi perspective. To have our voices heard has been validating, especially at a young age, and the experience that we have gained due to being a part of those conversations has been invaluable. This is not to say we have not experienced times where we have been asked to take a seat at a table so the Māori box could be ticked, or the rangatahi or wahine box.

We have both been part of kaupapa where we share our whakaaro, fight for our communities and whānau, and at the end of the day we are just in the room to appease the pale, stale males looking back at us.

Our pakeke and kaumātua have fought on numerous fronts to have Māori faces and voices at decision-making tables. In the late 1900s, Treaty settlements, the rise of the Māori Party, and the establishment of Māori wards created a space for tangata whenua perspectives to be recognised at tables where important decisions are made. As rangatahi Māori, we have inherited those spaces to fill, and are now faced with the question of what those spaces should look like.

Within a rangatahi Māori space we can look to Te Akatoki and Te Rōpū Māori, the Māori Students' Associations at Canterbury and Otago which have publicly criticised their Pākehā counterparts for inequitable pay and treatment. Rosa Hibbert-Schooner resigned as the Māori student

Our inherited legacy is one of being visionary, committed to our people, and unapologetically Māori – the space has been created for us to fill, and now we get to decide how that space will best serve us as tangata whenua.


representative from the UCSA for these reasons and stated, “Not one more minute will be undervalued”.

While Karamea Pewhairangi raised issues at the OUSA SGM and got their pay raised to be more reflective of the time and mahi they contribute, both rōpū advocated that unequal pay is just a symptom of the larger issue of systemic and institutional racism that our taura continue to face. We have personally been inspired by these wāhine, who have decided how they believe their seat at the table should be best utilised rather than allowing it to be dictated for them by others. They have created a ripple effect where rōpū Māori nationwide are challenging the tokenistic role they have historically played.

While there have been battles, there have also been many opportunities to better define what Treaty partnership looks and feels like. News of a Māori Health Authority was met with visions of hope for a future our tīpuna had long dreamed of: an institutional body, borne out of colonial policy, which recognises and solely serves

our needs as Māori. While we are ecstatic and hopeful over this independent Māori authority, we also know from experience that merely having a space isn't enough. The spaces that are made for us must be made by us, and we are relieved by news that a Māori steering group will lead the design and implementation of this body.

We look forward to a future where we are given full autonomy to lead solutions for our own. To us, Treaty partnership is more than just another seat at the table – we must be at the forefront of making decisions that impact us most. As our pakeke, kaumātua and tīpuna were once bold, so must we be. While the initial fight was to have our voices heard, our fight today is to have our voice valued as equal to its mainstream counterpart.

Our inherited legacy is one of being visionary, committed to our people, and unapologetically Māori – the space has been created for us to fill, and now we get to decide how that space will best serve us as tangata whenua. As we mihi and acknowledge those who have come before us, we must also ask what is expected of us, as tīpuna-to-be for the generations to come. 

He uri a **Madison Simons** nō Poutini Ngāi Tahu, Ngāti Whātua, Te Roroa, me Ngāti Kahungunu. He uri a **Hinepounamu Apanui-Barr** nō Poutini Ngāi Tahu, Ngāti Porou, me Ngāti Hine. He kaimahi rāua tahi ki Tokona te Raki hei Kaiārahi Auaha (Madison), hei Kairangahau Rangatahi (Hinepounamu) anō hoki.



Do you have to be a racist to do racist things?

When I think of the future I want for my mokopuna, I imagine one free of racism, prejudice and the barriers that have kept us in the headlines of all the bad statistics and rarely in the good ones. Whether it is Judith Collins playing the racial division card to get votes, Tauranga Ratepayers Alliance's booring of a mihi, or the online rants of keyboard warriors like Eagle Brewery's David Gaughan, it's clear we still have work to do in Aotearoa. A big part of the challenge is that most people don't see themselves as racist despite exhibiting racist behaviour.

Have you ever had someone come up and rant to you? In my experience, they always seem to start with the words, 'You'll probably think I am a racist, but ...' and always seem shocked when they see my blank face staring at them before answering, 'Yes, yes I think you are a racist'.

Part of the issue is how we view racism. Many liken racism to hate speech between individuals (like a skinhead screaming racial abuse). Educator Ann Milne describes this as overt socially unacceptable racism. Although unacceptable, it is not the only kind - nor the most damaging, in my opinion.

What is more common, but harder to identify, are the less visible types of racism within our schools, workplaces, government agencies and society in general. I am talking about covert racist practices that impact our everyday lives and have become so normalised in society they are almost invisible.

I recently heard Dr Hana O'Regan speak on the whakapapa of racism in our education system going back to the 1890s, when - after seeing the successes of educated Māori leaders such as Sir Apirana Ngata, Sir Maui Pomare and Te Rangī Hiroa (Sir Peter Buck) - successive governments deliberately created policies to lock Māori into 'menial labour'. These ideas were purposely embedded in the culture, policies, structures, and practices of our institutions and a one-day Treaty course or unconscious bias workshop doesn't magic them away. Racism needs to be surgically removed like the cancer it is.

A concrete example of socially

acceptable racism is the practice of streaming in our schools - the grouping of taura into classes based on their perceived ability. Research shows streaming is a hugely damaging practice that disproportionately impacts Māori and Pasifika. In 2019, one third of taura Māori were not in a full NCEA mathematics course, locking them out of higher education, higher incomes, and the jobs of the future before they have left school - breaching our rangatiratanga as they are told 'you cannot' rather than 'you can'.

As frustrating as the fight to end racism is, the recent commitments to teaching the history of Aotearoa gives us the opportunity to educate the next generation about the injustices of the past and give them the tools to move into the future.

Streaming is a concrete example of a racist practice that has touched every whānau in Aotearoa, yet despite being recognised as such internationally, it is still very much the norm here today.

If you are sustaining a racist practice (consciously or not) it doesn't really matter because you are actively holding racism and inequality in place. That's just not fair. I recently heard unconscious bias (a trendy new term for racism, to make racists feel better) compared to a rangatahi getting run over by a car and having both their legs broken. Whether the driver was conscious or not was an important distinction for the driver, but didn't matter much to the rangatahi with two broken legs. You don't have to have racist intent to have a racist impact.


Judith Collins, the Tauranga Ratepayers' Alliance, and David Gaughan are all examples of overt socially unacceptable racism in Aotearoa: the last of a dying breed threatened by efforts to right the wrongs

of our past and address inequalities.

As Ruth Bader Ginsburg said, 'When you're accustomed to privilege, equality feels like oppression'. Despite their defence, they seek to continue treating unequal people equally. That's a form of oppression, and it needs to stop.

Our outrage at overt racism is justified but we need to be just as careful of the covert forms racism takes, which have become so normalised we struggle to recognise them for what they are. Part of our challenge is the words we use to identify racism; inter-personal racism (between individuals), internalised racism (when we the oppressed believe in white supremacy), institutions, structural and systemic racism (when racism is operating at a societal level and embedded in the cultural norms, values, rules, and regulations at large).

Maybe we should turn our heads to our own reo for inspiration. Kaikiri is the Māori word for racism, which literally refers to the devouring of one's skin - a good description for the overt inter-personal racism, but what of the sneakier kinds? Mauhara is perhaps a better term for the covert racism as ultimately it is about sustaining historic injustices and holding prejudice, racism, and inequality firmly in place.

As frustrating as the fight to end racism is, the recent commitments to teaching the history of Aotearoa gives us the opportunity to educate the next generation about the injustices of the past and give them the tools to move into the future. Personally, I am sick of hearing bad statistics and the racist rhetoric that holds them in place. I believe we, too, need to prepare our next-gen leadership to tear down racist ideas, practices and structures and replace them with our own mana motuhake solutions. With mana motuhake intent, we can achieve our own mana motuhake impact. 

Dr Eruera Tarena (Ngāi Tahu - Ngāi Tūāhuriri, Ngāti Porou, Te Whānau-a-Apanui is the Executive Director of Tokona te Raki - Māori Futures Collective.

Kia kuru pounamu te rongō – Treasuring our mokopuna

Nā ALANA DIXON-CALDER

IT'S LEADING THE WAY IN MAKING MĀTAURAKA MĀORI THE RULE, NOT THE exception with a clear vision of ensuring Aotearoa is a place where all mokopuna can thrive. Independent from the Government, it advocates for the interests, rights and wellbeing of children and young people, while also serving as a watchdog of sorts – monitoring spaces where young people are detained, from care to youth justice residences.

While 2021 has seen a slew of changes announced within the public sector that signal a deeper commitment to embracing Māori, for Māori models – the announcement of a Māori health authority, for instance – the Office of the Children's Commissioner (OCC) has long been a vocal, and visible, proponent of fully realising the intention of Te Tiriti o Waitangi. Last year, Children's Commissioner Judge Andrew Becroft – formerly New Zealand's principal Youth Court judge – was joined by Glenis Philip-Barbara (Ngāti Porou, Ngāti Uepōhātu, Clan McDonald), who stepped into the newly-created role of Kaikōmihana tuarua Māori mō ngā tamariki o Aotearoa/assistant Māori commissioner. The creation of this role cemented the importance of embedding the principles of Te Tiriti o Waitangi into all aspects of the organisation's kaupapa.

The OCC's landmark report, *Te Kuku o Te Manawa*, has played a pivotal role in its commitment to embracing the values of mātauraka Māori. The report considered changes needed to enable pēpi, aged up to 3 months, to remain in the care of their whānau when Oranga Tamariki had been notified of care and protection concerns.

It called for Oranga Tamariki to end its uplifts of pēpi from hospitals, urged the Government to commit to a transfer of power to Māori, and detailed a slew of alarming allegations from whānau and health professionals, including midwives, with firsthand experience of its uplift policy.

Many of the OCC's strategic areas of focus – voices, anti-racism, mental wellbeing – trace their lineage back to the *Te Kuku o Te Manawa* report.

That authentic approach to enshrining the principles of mātauraka Māori was a self-professed drawcard for several kaimahi now working within the OCC. Among them is Kerri Cleaver (Kāti Huirapa ki Puketeraki, Ōraka Aparima and Waihōpai), principal advisor Māori –

“I've always had an interest in how, as a wahine Māori and social worker, we make change, from grassroots and in our communities, through to governments and policy changes. I am a mokopuna for life. In my role here I get to grow and learn, and then my plan is to take that back to my hapū and the iwi.”

KERRI CLEAVER Kāti Huirapa ki Puketeraki, Ōraka Aparima, Waihōpai

strategy, rights and advice, who made the move north after playing an integral role in the formation of Tiaki Taoka in Ōtepoti.

(With a mandate from Te Rūnanga o Ngāi Tahu, Tiaki Taoka works with Oranga Tamariki to provide care and support to mokopuna, whānau and caregivers in Ōtākou. With its structure firmly steeped in Kāi Tahu, Tiaki Taoka is the foundation from which it is hoped an entirely new model of care will grow throughout the takiwā).

“The opportunity to work in this model of partnership for me is important. From Tiaki Taoka, I needed to go to a place where I could keep growing my knowledge – it needed to be a place where kaupapa Māori is respected and mātauraka Māori is actioned,” she says.

Kerri's own experiences within the foster system, from the age of 13 to 17, fueled her decision to become a social worker and it continues to serve as a draw to work with whānau and mokopuna. *Te Kuku* was a “major reason” in the pull to being part of the OCC.

“I've always had an interest in how, as a wahine Māori and social worker, we make change, from grassroots and in our communities, through to governments and policy changes,” she says. “I am a mokopuna for life. In my role here I get to grow and learn, and then my plan is to take that back to my hapū and the iwi.”

For fellow kaimahi Martini Miller-Panapa (Kāti Waewae, Kāti Māhaki), who works as an advisor in the development, monitoring



“Having the opportunity to work in a professional space unafraid to explore what the Tiriti partnership and devolution might look like was a huge drawcard. Just being able to be present to witness history being made in this regard is amazing. For me, I would have applied for this role if there was even the smallest chance that I might be able to tautoko just one of the aspirational kaupapa coming out of the office.”

MARTINI MILLER-PANAPA Kāti Waewae, Kāti Māhaki

Left: Office of the Children’s Commissioner kaimahi Kerri Cleaver and Martini Miller-Panapa.

PHOTOGRAPH: SUPPLIED

and investigations space within the tari, that authentic approach also played a crucial part in his desire to be part of the kaupapa.

“Having the opportunity to work in a professional space unafraid to explore what the Tiriti partnership and devolution might look like was a huge drawcard. Just being able to be present to witness history being made in this regard is amazing. For me, I would have applied for this role if there was even the smallest chance that I might be able to tautoko just one of the aspirational kaupapa coming out of the office,” he says.

With Judge Becroft’s public support of Māori and for Māori approaches, he “modelled what it is to be an ally and acknowledged the importance of being committed to an ongoing Tiriti journey”, Martini says. Along with the Māori Children’s Commissioner more than a third of kaimahi at the OCC are Māori and having people such as Glenis and Kerri in Māori-specific roles ensures Māori “a louder voice at the leadership table”. That, in turn, means kaimahi are able to advocate successfully for mokopuna Māori, and bring mātauraka Māori into spaces which had, in the past, been reluctant to embrace its philosophies and perspectives, he says.

The value of the principles of mātauraka Māori, unchanged for generations, has been seen time and again – from responses to the Covid pandemic, the Christchurch mosque shootings, and more. Those principles are adaptable and universal – and enshrining them in the social fabric of Aotearoa would have a massive impact.

“I think we would see an Aotearoa New Zealand that our tūpuna would understand,” Martini says. “To be brutally pragmatic, the success of Māori is the success of wider Aotearoa New Zealand.

That is success in every sense of the word – socially, economically, environmentally, whatever.

“As a country we are only as progressive and safe and loving as the country our least supported whānau live in,” he says.

It’s a perspective Kerri is quick to tautoko.

“We have a moemoeā at the OCC, ‘kia kuru pounamu te rongo’ (which roughly translates to, ‘all mokopuna feel as treasured as they can be’), which really speaks to how our mokopuna feel in our world: that they feel like the most treasured, and the most important, in their whānau and their communities. That’s the aspiration – that systems are no longer representing patriarchal, paternalistic systems of oppression that create intergenerational barriers preventing our whānau and mokopuna from realising what was promised in their whakapapa and in the intent of te Tiriti.”

Long-term, dismantling a system that – by its very design – was set up to disenfranchise Māori would benefit all young New Zealanders, she says.

“What we need to do now is be brave in pulling it down and building systems that are designed to meet Māori needs. What works for Māori will work for all, because the core starting point is around the principles of manaakitaka, aroha, tika, pono and rakatirataka, which enable unity,” she says. “Te Kuku talked about the need to stop tinkering around the edges and embrace a vision of power-sharing models. In the interim, we will need a plan around how we get the best outcomes for our mokopuna – so we need Māori communities to be given opportunities to build their responses.”

Freshwater – rangatiratanga versus ownership

Nā BEN THOMAS



When Wiremu Potiki stood before the Smith-Nairn Royal Commission in 1880 he made it clear he had claimed Te Aunui waterfall twice when accompanying Walter Mantell in his negotiations with the Crown for Murihiku in 1851.

‘Ka kōrerotia anō e ahau tētahi atu rāhui e hiahiatia ana e ahau ko Te Aunui he rere ki Mataura ...

... E rua aku tononga kia rāhuitia a Aunui

I also asked for another rāhui to be placed on Te Aunui, a waterfall at Mataura, I asked twice that Te Aunui be reserved ...

HE HAD GOOD REASON FOR THIS CLAIM. THE MATAURA RIVER AND

Te Aunui waterfalls were sectioned off among the hapū of Murihiku as it was a prime place to take the kanakana. Herries Beattie wrote,

[o]nly certain hapū (families) had the right to fish there, and each family had a strictly defined pā (fishing spot), the right of which had been handed down from their ancestors.

There’s an old black and white photograph of Te Aunui (Mataura falls) that gives a sense of what has been lost. Showing a man, legs dangling off the rocks, over the roaring spray of the river underneath the colossal waterfall, the home of plentiful kanakana and tuna, it was taken before the area was blasted with explosives to make way for a pulp and paper mill and an abattoir in the late 19th century.

The face of the river changed forever.

Although the kanakana have survived against the odds, the river remains degraded. Environment Southland says this classification is based on E.coli and dissolved inorganic nitrogen levels in the water.

The photograph of its former glory is part of the evidence that Te Rūnanga o Ngāi Tahu and 15 traditional tribal leaders will present in support of their application to have Ngāi Tahu rangatiratanga over wai māori (freshwater) in the takiwā recognised by the High Court.

A statement of claim in the name of traditional leaders, and Te Rūnanga o Ngāi Tahu as the representative, was delivered to the High Court at Christchurch and served on the Crown in November last year.

“We are asking the courts to recognise the rangatiratanga that Ngāi Tahu has, and has had since time immemorial, over the wai māori of the takiwā,” says Dr Te Maire Tau, co-chair of Ngāi Tahu freshwater



group Te Kura Taka Pini, and who is also representing Ngāi Tūāhuriri as Upoko in the application. “And following that, a declaration that the Crown should recognise and provide for Ngāi Tahu rangatiratanga by working with us to design a new system for freshwater management.”

He says Ngāi Tahu has been forced to take action by the Crown’s continuing failures to address freshwater issues and, crucially, not including iwi in solutions as partners.

“We want to stop the deterioration of our waterways. The most overallocated waterways in the country are in the Ngāi Tahu takiwā,” says Kaiwhakahaere and Te Kura Taka Pini co-chair Lisa Tumahai. “Many of our streams and rivers are in a shocking state, with severe pollution in Canterbury, with Southland and Otago not far behind. This is the result of consistent Crown failures, across many governments, to protect wai māori.”

Rangatiratanga is not the same as ownership, Lisa Tumahai says.

“It includes rights, but also responsibilities and obligations. So our understanding of rangatiratanga incorporates the right to make, regulate, alter and enforce decisions about how wai māori is allocated, used, and managed. It also encompasses the responsibility to see that this is done in a way that puts the environment first, ensures the wellbeing of communities and allows for economic development.”

“Our application comes from our particular circumstances,” Te Maire Tau says. “It comes from the history and practice of Ngāi Tahu.”

Ngāi Tahu rangatiratanga is recognised and guaranteed by the Treaty. The Crown again recognised that Ngāi Tahu is tangata whenua of, and holds rangatiratanga within, the takiwā of Ngāi Tahu whānui in the legislation, giving effect to its Treaty settlement in 1998.

However, Ngāi Tahu rangatiratanga is not derived from Parliament



Above: Waimakariri River; left: Ōtira River.
Previous pages: Lake Māhinapua, and Te Aunui (Mataura Falls)
in the 19th century. PHOTOGRAPHS: SUPPLIED

or the Treaty. Ngāi Tahu rangatiratanga existed before Parliament, and before the Treaty.

Prior to 1840, Ngāi Tahu exercised fully the rights, responsibilities and obligations of rangatiratanga over wai māori throughout its takiwā according to tikaka.

The statement of claim describes representative water bodies in the areas of each of the named tribal leaders. They are “representative” because the application is in relation to Ngāi Tahu rangatiratanga in general, not any specific stream or lake, but together they paint a detailed picture of how Ngāi Tahu ensured the responsible management of natural resources in Te Waipounamu.

It also describes how rangatiratanga was established over Te Waihora. The water levels of Te Waihora were regulated by digging trenches and drains and by opening the lake to the sea. Mantell was aware of Ngāi Tahu authority and tikanga over the lake when he visited in 1848, writing,

Waihora is – continually discussed – the existence of legal right inconveniences.

Mantell knew tribal tikanga was the equivalent to legal rights which he saw as an “inconvenience” to the Crown. Those tikanga or what Mantell calls “legal rights” were to be protected under the Treaty of Waitangi as it represented their rangatiratanga – their authority.

Nearly 20 years after the 1848 Canterbury Purchase a good part of Te Waihora had been drained and Pākehā farmers were grazing their stock on the new pasture. Ngāi Tahu held their position telling local government,

... kāore hoki tērā moana i riro i roto i te mahika a te Kepa rūua ko Matara, kai a mātou anō kai kā tākata Māori.

... that lake was not ceded in the Deed made with Mr Kemp and Mr Mantell; it is still ours, the Māoris.

Ngāi Tahu were also aware of the economic stealth that was in play wherein the Crown had managed to drain their lake and convert it into pasture for the Pākehā economy. Our people wrote: “It is being drained off by the Government, so as to be a source of emolument for them – kai te pakarutia tonutia e te Kāwanataka hei utu moni māna.”

This is an old story of colonisation. ‘Taonga’ such as wai-māori were converted into a western form of capital (pasture) which generated revenue for the Pākehā community. Māori were reduced to a labour pool for the white New Zealand economy. In other words Māori





became another form of capital in the way cheap labour and our rights to water were marginalised to reserves and fishing easements. This was the Crown's way to manage the "existence of legal right inconveniences".

Ngāi Tahu has continued to exercise rangatiratanga over wai māori to the extent possible given limitations created by the Crown through legislation such as the Resource Management Act. Te Maire Tau believes the tikanga and rangatiratanga are self-evident. "When Iwikau charged a French whaling ship for water in 1842, he did so because he was the rangatira and that was an act of rangatiratanga".

That rangatiratanga was assured in the Treaty of Waitangi that he signed two years earlier and reconfirmed in the 1998 Ngāi Tahu Claims Settlement Act that states the Crown,

ka whakaae te Karauna ko Ngāi Tahu whānui anō te tāngata whenua hei pupuri i te rangatiratanga o roto i ōna takiwā.

... in fulfilment of its Treaty obligations, the Crown recognises Ngāi Tahu as the tāngata whenua of, and as holding rangatiratanga within, the takiwā of Ngāi Tahu whānui.

Separately from the court action over freshwater generally, Ngāi Tahu has also been involved in talks with the Department of Internal Affairs about the possible co-design of a new public delivery entity for "three waters" (drinking, storm and wastewater) in the takiwā.

The Ngāi Tahu goal, agreed by tribal leaders, is a water entity within the Ngāi Tahu takiwā that gives effect to rangatiratanga, allows for local solutions, and ensures all communities have equitable access to safe and resilient "three waters" services.


These discussions were wrongly portrayed last month by the Opposition National Party as a plan to give ownership of water infrastructure to Ngāi Tahu, rather than to a new (proposed) independent entity. However, those false allegations provided a good opportunity to openly discuss the benefits that partnership could bring iwi, councils and the community.

"Co-governance with the tribe is actually an effective safeguard against any attempts by future governments to privatise the water infrastructure assets paid for by ratepayers over the years," says Lisa Tumahai.

"The information about ownership wasn't true, but it was a reminder of the challenges we have faced, where sometimes people prefer to use Ngāi Tahu as a political football rather than engage with our aspirations which ultimately benefit everyone by instilling environment-first values," she says.

And it is a message that is becoming more widely known. When the statement of claim seeking recognition of rangatiratanga was filed last November, the respected ecologist Mike Joy told RNZ: "If Māori had more involvement and control over freshwater they would handle it completely differently and make a real positive move in the right direction."

Lisa Tumahai agrees.

"Ngāi Tahu has centuries of connection to the whenua and resources of Te Waipounamu, and we benefit from the immense knowledge and awareness and wisdom that such a connection sustains. We are forever connected to these lands. It is our only place to stand. With this comes immense responsibility and a genuine concern for the well-being of our takiwā and those it sustains." 

Mana whenua rising – Tui, tuia...

Ngāti Kurī bind whakapapa to whenua with Coastal Art Package

Nā ARIELLE KAUAEROA MONK



PŪRĀKAU AND WHAKAPAPA. EMBEDDED IN THE LANDSCAPE, BROUGHT to life once more with transmission through whakairo and mahi toi in ways to fit our modern context. The large-scale artworks standing sentinel along the coastline from from Ōaro to Matariki/Clarence serve as a clear reminder of the history, presence and permanency of mana whenua.

The project officially known as the Cultural Artwork Package evolved from a design hui in late 2018. The Cultural Advisory Group, with representatives from Te Rūnanga o Kaikōura, NZTA, KiwiRail and NCTIR, sketched the idea of a pouwhenua and artworks at safe stopping points along the coastline highway.

Three years later, four pouwhenua and more than 20 artworks weave together many strands of whakapapa that inform Ngāti Kurī identity, then and now. The weaver of pūrākau throughout this process has, of course, been Maurice Manawatu. Mandated by Te Rūnanga

o Kaikōura to lead the project, he immediately set about lining up artists, designers and identifying tūpuna to feature.

“A guy named Colin Knagg from NZTA suggested we put a pouwhenua up to celebrate the surrounding area. I just pushed it further not knowing what the budget was, and we ended up with four, two to the north and two to the south,” Maurice says.

“Riki Manuel was always going to be the lead carver. His father lived in Kaikōura and Riki went to Kaikōura High School – it was a given for me, because of that connection. I went and saw Rik and told him the plan, then he goes ‘I’ll bring Fayne Robinson on board aye?’ I was trying to play it cool, but I was sitting there jumping up and down inside because all of a sudden, we had the two big guns on the project. Two for one deal!”

Both known for pushing boundaries in their respective mahi toi, Riki and Fayne took a departure from traditional carving, instead opting for a more indestructible concrete version. The two tohunga whakairo worked closely to create castings for the concrete pouwhenua, ensuring longevity against coastal weathering.

**Above: Hinekura pou at Ōmihi, facing the ancient pā site as you drive north;
right: Tūteurutira pou, overlooking Papanoa Point.**

PHOTOGRAPHS: NORTH CANTERBURY TRANSPORT INFRASTRUCTURE RECOVERY (NCTIR)



Maurice says the tūpuna pouwhenua were easy to select – “it was just natural” – and that his process was to honour both tāne and wāhine. He also knew they needed to reference the strong whakapapa links back to the North Island.

“For example, Hinekura is Ngāti Ira. Her pou is at Ōmihi facing the ancient pā site there as you drive north.”

He tells of Tahu Pōtiki as he lived in Whāngārā with his brother, Whatiua Te Ramarama. The story goes, (in Ngāi Tahu circles, which many a Ngāti Porou would debate), that Whatiua Te Ramarama was betrothed to Hemo, which became glitchy as she developed an attraction for Tahu. Seeing the risky electricity, the old people told Tahu to leave. Maurice admits the story has many versions, but believes the clearest explanation for Tahu’s whereabouts is in Aropaoanui in the Wairoa district. There, he had a son named Ira Tūroto who was to become the eponymous tupuna of Ngāti Ira, an iwi which eventually migrated from Wairoa down to the Wairarapa.

“Hinekura descends from Ira Tūroto. The people at Ōmihi Pā were known as Ngāti Hinekura, after her,” Maurice says.

He also notes Ngāi Tahu have strong connections with Ngāti Ira and points to the two wives of Maru Kaitātea, as well as the Horomaka ancestress, Irakehu, as examples of this hononga.

“Our next pou is Te Ruahikihiki, whom we would mostly think of as being from Taumutu, but he actually lived in Kaikōura before migrating to Taumutu. He lived in a cave for a time and so we have his pouwhenua as close to that landmark as we could get, while facing it back towards Taumutu.”

His father was Manawa-i-Waho, who came down from Te Whanganui-a-Tara to the Marlborough Sounds and then Kaikōura at a time Maurice places at 11 generations before him. One of the first Ngāti Kurī in the takiwā, along with Maru Kaitātea (namesake of the wharenuī at Takahanga Marae), he was also of chiefly status.

As a side story, when Maru Kaitātea was presented with a captured rangatira of Ngāi Tara to kill in utu for his own father’s death, he surprised many by keeping Rapa Te Kurī alive as a mōkai for his tamariki. Apparently, Maru saw this as a fate worse than death – “because each day could have been his last, and he would never know how long he had.”

Maru’s great-uncle Waitai was disgusted with this perceived lack of utu and left their territory in the Marlborough Sounds, migrating south to war with Ngāti Māmoē and Waitaha for territory and resources. He took 300 men and did well, until Māmoē decisively vanquished their force leaving only four men. Only two made it back to Kaikōura where they then spoke of the abundance they had seen. Peketā Pā was a place where the younger rangatira tended to reside – “all the big land already having been taken from all the big guys” – and so young Te Ruahikihiki was at that hui where the survivors reported their adventures back to the people. It was at this time he claimed Taumutu for himself and left Kaikōura to establish a new kāinga.

“It’s a good story to tell – and it’s the connection between us and Taumutu,” Maurice says.

“Now the first pou you come to heading north of Kaikōura is Tūteurutira, an ancestor. Tūteurutira descends from Pito, the brother of Kurī, and because of this he’s not really Ngāti Kurī either.”



Right: Te Ruahikihiki pou at Raramai, facing back towards Taumutu; far right: Hinerongo pou, looking up the coast towards Matariki Pā.



Hinerongo, the celebrated wahine puhi who married Tūteurutira, became the natural choice for the fourth pouwhenua. She stands in her mana, a symbol of “duality, yin and yang” reflecting the balance between taha tāne and taha wahine. She is looking up the coast towards Matariki Pā where she and her lover lived, north of the Clarence River.



Tūteurutira was a young rangatira living in the Marlborough Sounds and took part in a raid on Rangitāne ki Wairau in retaliation for the assassination of Pūraho, father of Maru Kaitātea.

“We attacked the pā at the mouth of the Wairau, we took some prisoners and one of them was this woman. Tūteurutira could see by the way she carried herself that she was someone special. He put her in his waka, turned north out of the Wairau River to go back towards the Sounds and this wahine saw Te Parinui o Whiti; she started to tangi. He goes, ‘ko wai koe?’ She explained who she was to her Māmoe people, whom Rangitāne had kidnapped her from.

“He asked, ‘If I take you back will we be OK?’ And she replied: ‘to you I am nobody, but to my people I am above and they are below’. Tūteurutira took the gamble and returned her to Waipapa, north of Kaikōura, where they ended up marrying.”

Tūteurutira’s pou stands overlooking Paparoa Point, atop a staircase emblazoned with the names of his descendants. The rest area below shares kōrero of connection between Kaikōura and the East Coast of Te Ika a Māui, two lands on separate motu connected by the Hikurangi Trench beneath the sea. Artists Hori Mataki from Ariki Creative and Morgan Matthews from Kaitiaki Studios led design in the safe stopping points and illustrated this hononga between the East Coasts with the story of Paikea. There are seven formal safe stopping areas, each featuring their own kōrero.

Hinerongo, the celebrated wahine puhi who married Tūteurutira, became the natural choice for the fourth pouwhenua. She stands in her mana, a symbol of “duality, yin and yang” reflecting the balance between taha tāne and taha wahine. She is looking up the coast

towards Matariki Pā where she and her lover lived, north of the Clarence River.

The Creation panels

“Initially, I was unsure how big their [NCTIR] budget was, so I just thought I’d see how far I could get with it. We had these big concrete tunnel walls we had to do something with and I thought, ‘why not our creation story, the Ngāi Tahu version?’”

Maurice worked with Hori and Morgan to unpack the Ngāi Tahu creation story as told by Matiaha Tiramōrehu in 1849, mapping it across nine enormous panels. Once the artwork was designed, Christchurch based sand-blasting company Art Fe’tiche began the process of cutting large-scale stencils into a light aluminium relief which were then screwed in place against the railway tunnels. Work took about a month for each tunnel and used a mixture of fine grit and water to vapour-blast the designs into place.

“We start right from Te Pō, Te Kore, Te Ao, Mākū and Mahoranuiātea – who had Ranginui. This section features on the first wall. And I guess where it’s different [from northern versions] is that Ranginui married Pokohārua Te Pō and she was the sister of Tangaroa, according to Matiaha. They had many children, who were all the winds, this is the second wall. From this union there were also atua who were the origin of confusion or evil.

“The third tunnel is Ranginui and Papatūānuku. Papatūānuku was actually married to Tangaroa first, she had a child and he went to take the afterbirth away. That was when she left him and went with Ranginui.



Left: The last three murals are essentially one – these sections tell the story of the separation of Rangi and Papa, Tāne and his brother Paea; far left: The sixth mural represents the fight between Tangaroa and Ranginui; below: Tekoteko sit atop posts, to act as markers of places significant to Ngāti Kuri.

Maurice Manawatu worked with artists Hori Mataki from Arika Creative and Morgan Matthews from Kaitiaki Studios to unpack the Ngāi Tahu creation story as told by Matiaha Tiramōrehu in 1849, mapping it across nine enormous panels.



“The fourth mural is Ranginui and his third wife, Hekehekeipapa. From this union, there were many children and one in particular is of note, Tamanuiārangī, from who we get a whakapapa line down to mankind. These are the four murals south of Kaikōura and they are all vapour-blasted into the walls.

“To the north, we have Ranginui with his fourth wife, fifth wife and sixth wife. Hotupapa, Maukuku, Tauharekiokio and from Hotupapa we have a whakapapa line down to Hotu Māmoē. Now with the sixth mural comes the fight between Tangaroa and Ranginui. Tangaroa comes back from burying the afterbirth, steps him out and they have a go.”

The last three murals are essentially one. The design was cut for these in corten steel instead of aluminium and these stencils were left fixed in place against the tunnel wall.

“These sections tell the story of the separation of Rangi and Papa, Tāne and his brother Paea, who were the two main figures in the separation, and then we have the stamping of the ground by a lot of the children of Rangi. The next wall is Rūaumoko with his story, and the last one is Tāne and how he retrieved the stars from his brother, Wehiniuamamao. So they are the three stories that feature at the end of the murals.”

Tekoteko

Tekoteko sit atop posts – several of which are along the Peketā palisade to act as markers of significant places to Ngāti Kuri. Each pouwhenua stands on a plinth two metres high with their own height of about two metres making formidable additions to the landscape. The nine tekoteko are less imposing in size, but have no less kōrero to share about the tūpuna they each represent. Te Rūnanga o Kaikōura have chosen not to make their stories public to protect the whakapapa and stories that are embedded within them.

Erasure of mana whenua from this landscape has never been possible, much as the might of colonialism has tried. This mahi toi is very much a piece of that enduring presence; to hold and stay fast to the whenua. It asks for reflection on the place Ngāti Kuri, and indeed the wider tribe Ngāi Tahu, are in now. 🗣️

Fighting the good fight in the face of adversity



After a shock cancer diagnosis, Blair Vining did what few others could – he spent his final reserves of energy fighting for the rest of us. Blair Vining’s *Epic Journey* became a leading voice for equitable cancer care throughout Aotearoa, as he fought for an end to the ‘postcode lottery’ that sees many in the deep south face a long wait to access specialist care and treatment. His wife, Melissa Vining (Kāi Tahu – Ōraka-Aparima), has carried on his battle to save the lives of those living throughout Murihiku and Ōtākou. Kaituhi **ALANA DIXON-CALDER** sat down with the driving force behind the Southland Charity Hospital to discuss what this kaupapa will mean for the community.

IT WAS A REGULAR AFTERNOON, A REGULAR LIFE, UNTIL IT WASN'T ANYMORE.

Blair and Melissa Vining had been together for 16 years. Based at Limehills, in Murihiku, their lives together revolved around the simple things: work, school, sports, friends, whānau. Parents to two daughters, Della-May and Lilly, life for the Vinings was about as good as it gets.

Then it all crumbled.

After a handful of days feeling unwell, Blair left work early one afternoon and drove to Southland Hospital in Waihōpai. He rang Melissa, just to let her know what he was up to but told her not to go with him – he knew he would be one of many in the emergency department's waiting room. Blair was not somebody who made a fuss. Melissa knew that and for her husband to head to the hospital meant something was seriously wrong.

She jumped in her car and went to meet him. By the time Melissa arrived at the hospital, the blow had been dealt. Blair had undergone an x-ray, and it showed blood clots and tumours laced like a spider web across Blair's lungs and liver. The disease was unfurling throughout his body: a colonoscopy showed the cancer had spread from its primary location in his bowel. Blair was told he had just six to eight weeks to live. He was 38.

Blair and Melissa spent three days in Southland Hospital in a state of shock before he was discharged. They were assured he would see a specialist. Urgently. Soon. But shortly after they returned to Limehills they received a letter that said his urgent appointment was up to eight weeks away.

Eight weeks of agony, of uncertainty, before they would see another doctor. In the meantime, Blair's life would hang in the balance.

"I don't even have the words to explain how that felt, to think that somebody who was only 38 who had just been told they were dying of cancer, would have to wait longer than their prognosis before they might see a specialist. Devastating isn't big enough," Melissa says.

So, Melissa took the first step on what would become an unrelenting path. She turned her focus towards finding a solution, securing an appointment with Dr Chris Jackson, medical director of the New Zealand Cancer Society. A week after that initial appointment, Blair underwent his first round of chemotherapy. The next day he ended up back at Southland Hospital – this time with a bowel obstruction. The Vinings found themselves enduring their second traumatic event in less than three weeks.

"We had a thirteen-and-a-half hour wait, and still nobody – no surgeons, no nurses, nobody – available who could perform the procedure he required. Blair was in agony. I was begging the doctor to do something, but nobody could."

Finally, they were flown to Ōtautahi, where Blair underwent the emergency procedure.

"Right from the start, it was one trauma after another; one thing that should have been available that wasn't, to the next. It never stopped," Melissa says. "Time after time, we saw countless examples of the system just failing people, people like us."

The Vinings quickly learned about the inadequacy of resources



Top: Melissa cracks in to demolition day at the Southland Charity Hospital site in Waihōpai; above: Melissa speaks to media on the inaugural 'Buy a Brick Day' – the campaign has generated tens of thousands of dollars for the hospital's cause.

PHOTOGRAPHS: BACK 9 DESIGN

Left: the Vining whānau (left to right) – Melissa, Della-May, Blair and Lilly.

PHOTOGRAPH: STUFF LIMITED

in the public health system, and the 'postcode lottery' that sees those in the deep south – the region with some of the most alarming statistics around bowel cancer – confronted by appalling delays to access the care they need.

Aotearoa has one of the highest incidences of bowel cancer in the developed world. According to Bowel Cancer New Zealand, more than 3,000 New Zealanders are diagnosed with the disease every year and almost half that figure – 1,200 people – will die as a result. However, if detected early, bowel cancer is largely curable.

The southern region has some of the highest incidences of bowel cancer, spread beyond the bowel at the time of treatment, and rates



Above: an entire community has banded together to back the cause. Right: Blair Vining's "bucket list" after his diagnosis included playing one last game of rugby with his friends. PHOTOGRAPHS: BACK 9 DESIGN

of emergency surgery because of bowel cancer recorded in the country. It also has one of the lowest rates of colonoscopies.

Bowel cancer screening programs often place additional strain on an already under-resourced capacity. Reports of delays in accessing care – from diagnosis to treatment – have become an almost daily occurrence in local Murihiku media. During a recent Southern District Health Board discussion around diagnostic imaging backlogs and wait times for cancer care, radiation oncologist Dr Lyndell Kelly called it “criminal” to ask patients to wait two months to discover the extent of their cancer.

Melissa never intended to be a loud voice in the chorus of people decrying the state of Aotearoa’s public health system. But when faced with the harsh reality of its failings that quickly changed.

“I think before you, or somebody you love, is told they’re sick – really sick – you have this idea that healthcare in New Zealand is fair, and it will be there to help you if you ever need it. It’s not until you or your family finds themselves in a position, the way we did, that you realise that’s just not the case at all. You learn the hard way that the system is just completely failing our community,” she says.

“We were lucky; we had medical insurance. But so many people don’t have that option available to them. To Blair, it was just so wrong.

“He never once said ‘why me’ – he just accepted his diagnosis and tried to make the most of the time he had left. But what Blair couldn’t accept was that where you lived, or how much money you had, determined whether you lived or died, or had more time with your whānau. He wanted to fight, to try and make it fairer for other people.”

Blair Vining’s *Epic Journey* – shared on social media, to keep family

One of the lessons Melissa believes can be incorporated into the Southland Charity Hospital approach to healthcare is embracing the Māori philosophy of hauora – taha tinana (physical wellbeing), taha hinengaro (emotional wellbeing), taha whānau (social wellbeing) and taha wairua (spiritual wellbeing). Each of the four dimensions of hauora influences and supports the others.

and friends updated with what he was going through and how he was chipping away at his ‘bucket list’, his must-dos while he still had time to do them – quickly morphed into something much larger.

In sharing their own experiences of the system’s failings, the Vinings were soon inundated with messages – dozens of them every day – from people whose stories were shockingly similar to their own. Blair, and by extension Melissa, became a loud voice condemning the current state of New Zealand’s public health system.

Blair Vining loved big. Melissa thinks that’s why his story captivated so many people.

“It was like people could see themselves, or their brother, or their best mate, in him,” Melissa says. “I think the way he was, so naturally warm, just made people feel a connection to him whether they knew him or not. I think they admired the way he spent his last bit of time on Earth trying to help them.

“Blair was never going to see the benefits of what he was doing. It was too late for him. But I think people could feel how hard he was fighting for them, and their families, so they didn’t go through what he did.”

The Vinings’ fight gained traction, and their petition to create a national cancer care agency was signed by more than 140,000 New Zealanders. The pair were in Auckland when the Jacinda Ardern-led Government announced its Cancer Care Action Plan. The plan included an extra \$60 million for Pharmac funding, the establishment of Te Aho o Te Kahu (national cancer control agency), and the appointment of Professor Diana Sarfati as national director of cancer control.

But Blair and Melissa knew the people of New Zealand, especially in the south, needed real change. They needed it far faster than the wheels of politics would turn. It was Blair’s idea to just get on with what needed doing.

“I just hear his voice, all the time, in my head saying – ‘you just need to build your own hospital, babe’. He’d say if everybody in Southland bought a brick, we could just build a hospital ourselves. When it gets really hard, and it gets hard a lot, I just hear Blair. That’s what keeps me going,” Melissa says.

“To me, building a hospital sounded crazy. But it didn’t to Blair. So that’s what we’re doing.”

What seemed like an almost impossible promise is now – almost – a reality.

Blair Vining lost his battle with cancer in October 2019.

That same month the first public meeting to discuss the idea of a charity hospital drew hundreds, all keen to help drive the project forward and create an enduring legacy to a man whose courage had connected with their hearts.

Some of the best and brightest minds in the deep south have taken on governance and clinical roles, and the team behind the Canterbury Charity Hospital in Ōtautahi – the inspiration for what is being replicated in the south – has been instrumental in guiding the development of its Murihiku-based counterpart. The charity hospital will be available to all those who live within the boundaries of the Southern District Health Board zone.



In little more than a year complete strangers, businesses, kura, rural rugby teams – people from all around Aotearoa – have together raised more than \$2.2 million to build the Southland Charity Hospital. Melissa is, unintentionally, the driving force behind the project.

“It makes me feel extremely emotional. I just can’t explain the feeling I get, of how proud I am, to be part of such a strong community. They’ve seen a problem and solved it themselves in such a short amount of time,” she says. “I knew if any community could pull something like this off, it would be ours. But to have people from places like Auckland, the Waikato, Australia, the United States and even Norway, hear their voices, and lend their support to our hospital, blows my mind.

“This journey has shown me the very, very best of humanity: right from little kids, who have saved up their pocket money, to the people who are in a position to make really substantial donations without wanting any recognition for their kindness. I have so much gratitude for all of them.”

That support is going to create real, tangible change for the people of Murihiku and Ōtākou.

Initial estimates to get the build started came in at about \$4.5 million. Thanks to in-kind offers from tradespeople and suppliers, the donation of an entire site courtesy of the ILT (formerly known as the Invercargill Licensing Trust), and hundreds of hours of volunteer time, that cost has been revised to a little more than what is currently in the bank. Building at the site is set to begin soon with the hospital expected to be operational by April 2022.

With a vision to provide free care to those in Murihiku and Ōtākou, who are unable to access the public or private health systems, the hospital will take care of the mahi needed most urgently now – treating those with colorectal cancer. Needs of the community will continue to be assessed by the hospital’s clinical team and services will change accordingly over time.

Melissa is keen for the Southland Charity Hospital to do things differently.

“I think when it comes to the Southland Charity Hospital, a solution needs to be found by the people, for the people. I don’t want our hospital to fall into the same pitfalls evident in the public

health system, where decisions that do not cater to the real needs of the communities it serves, are implemented. The Southland Charity Hospital’s got to take a different approach, because this top-down decision-making is just not working.

“I want our people to be coming up with solutions that work for them. It’s a really good opportunity to learn from the failings of the public health system, which we know is failing our communities, in particular Māori and Pasifika.”


One of the lessons Melissa believes can be incorporated into the Southland Charity Hospital approach to healthcare is embracing the Māori philosophy of hauora – taha tinana (physical wellbeing), taha hinengaro (emotional wellbeing), taha whānau (social wellbeing) and taha wairua (spiritual wellbeing). Each of the four dimensions of hauora influences and supports the others.

“I’m only in the infancy of my own journey in learning about this philosophy, but right from the beginning it’s been crucial to me that the perspectives of our whole community are interwoven into the way the Southland Charity Hospital operates,” she says.

“I really want to ensure that tikanga Māori is not only respected and followed, but forms an authentic and integral strand of the way we do things. To me, the importance Māori place on the concept of whānau and looking at the holistic, bigger-picture approach when it comes to a person’s health and wellbeing aligns with my own values. That really connects with my heart.

“I also think that approach, taking a holistic overview of a person’s wellbeing, is not just right for Māori – it’s right for our whole community.”

Melissa Vining has no plans to stop criticising what she sees as a slow, bloated, and ineffective system responsible for the deaths of many – or to ease up on her plans for the hospital.

“The hardest part of doing what I’m doing is managing my grief. I’ve had to adjust to not only being a single mum, but to living without Blair here. But I can’t just stand by and do nothing, when there is such inequality in the community. Plus, I promised Blair. It’s what Blair started, and it’s what I have to finish.” 

The inaugural He Pūrongo Mate Pukupuku o Aotearoa 2020, The State of Cancer in New Zealand 2020 report released by Te Aho o Te Kahu is just one in an ever-longer list of reports detailing the inequities faced within the New Zealand health system, particularly for Māori.

Among its findings:

- Māori are 20 percent more likely to develop cancer than non-Māori (the most commonly diagnosed cancers among Māori being breast, lung, prostate and colorectal).
- There is compelling, and growing, evidence of the role of racism – systemic, internalised, interpersonal, or otherwise – as a determinant of health outcomes.
- Māori are twice as likely to die of cancer than non-Māori.

The report also identifies the positive impact kaupapa Māori and mātauraka Māori approaches have on addressing inequities within the health system (a view supported by myriad other health reports, such as the Ministry of Health’s New Zealand Cancer Action Plan 2019 – 2029).

It’s a philosophy Melissa Vining says is lacking within the country’s mainstream public healthcare framework. While she hopes the Government’s April announcement, to create a Māori health authority, will go some way in addressing this, and the clear inequities within the health system, she is not content to rely on others. There is simply too much at stake to do that.

A human compass:

Ruby Mae Hinepunui Solly on finding her way



Kāi Tahu are multi-faceted; this we know. But Ruby Mae Hinepunui Solly (Kāi Tahu – Waihao, Kāti Māmoe, Waitaha,) takes multi-faceted to the next level. At just 25, Ruby has had more success than she's willing to admit. Kaituhi **RACHEL TROW** (Kāti Māmoe, Kāi Tahu, Ngāti Hine, Ngāti Tūwharetoa) spoke to Ruby about her Kāi Tahutaka and the next generation of Māori storytellers.

WITH AN IMPRESSIVE ARRAY OF CREATIVE TOOLS IN HER KETE, RUBY IS adamant she is Kāi Tahu before anything else. Poet, writer, cellist, taoka puoro practitioner, doctoral candidate, artist, music therapist: every part of Ruby is informed by her Kāi Tahutaka.

"Hearing people think of me as a Kāi Tahu writer before they think of me as any other kind of writer, I think that's really beautiful," she says. "It also gives you a scope, as in, I'm writing Kāi Tahu writing. I'm not writing poetry, I'm not writing fiction, I'm not writing non-fiction, I'm writing Kāi Tahu writing."

Ruby is flattered to be thought of in this way – as a young wahine

Māori she looked up to Hinemoana Baker as a writer who was Kāi Tahu first. Ruby is always quick to acknowledge the mana wāhine that came before her – from literary ancestors to her own tūpuna.

Life for young Ruby was based in the Central Plateau. Whakapapa Village, Raurimu, Rotorua and Taupō-nui-a-Tia were her schools, playgrounds, and resting places. She grew up away from her marae at Waihao, but recalls it fondly. This bittersweet emotion is a theme in Ruby's poetry collection, *Tōku Pāpā*, published earlier this year.

Her book's namesake, her Kāi Tahu father, feeds many important memories from her childhood.

It is woven with heartwarming experiences with her Dad, many involving native manu, although no experience was quite as memorable as the time her Dad befriended a ruru and brought it home as a pet.

Ruru are a recurring theme in Ruby's book, and life. She wears a pounamu ruru hei tiki around her neck. It looks heavy, handmade, powerful. The pounamu wasn't crafted for her, but made for her. She notes a kupu Kāi Tahu for ruru, 'kougou', was also the name of a tupuna wahine. It bears moko kauae, similar to a design she's been mulling over for herself for some time. Carvings in the piece relate to the story of Māui and her namesake tupuna, Hinepunui.

The pounamu is perfect for Ruby, and the children she works with as a music therapist.

"It's a really special kaitiaki when I'm working as a music therapist ... kids are always holding it or playing with it," she says. It's easy to forget that, with all these other artistic pursuits Ruby follows, she's also pursuing a PhD in health. This is where taoka puoro and the cello weave into Ruby's story.

Ruby is whakamā about admitting she "really enjoyed lockdown", partly because she managed to finish a taoka puoro album after reclaiming the art she was first taught as a child. Her "main instrument in te ao Pākehā" was the cello. On the album, she layers the two as a way of decolonising her own music practice. The album, titled *Pōneke* (a reo Māori name for Wellington) is also Ruby's tribute to the Kāti Māmoe and Kāi Tahu movement southward from Wellington hundreds of years ago – a history that is sometimes forgotten.

Whakapapa is a consideration in all of Ruby's work, whether it's telling the stories of our ancestors or honouring her storytelling forebears. When Ruby talks about this new generation of storytellers


she is part of, she's sure to mention those who have come before, like Patricia Grace and Witi Ihimaera. "There's not just a whakapapa within your whānau, there's a whakapapa within the things you do.

"That's a reason to keep you writing. They've put so much work in to enable us to have this platform where people are interested in what we have to say ... you have to keep writing for Uncle Witi and Aunty Pat."

And write she has. With one collection published before the age of 25, and another simmering away in the background, Ruby and her peers are living up to their ancestors' wildest dreams. The popularity of other young indigenous writers, like essa may ranapiri and Tayi Tibble, shows these stories are more sought after than ever – but it's because people like Patricia and Witi brought them to the table.

Being visible in her mahi and her Kāi Tahuata is "really special, it's like being a human compass." By virtue of her work and who she is, she's been able to connect people from around the motu who are lost, or want to know more about where they come from.

Connecting the dots for people, for whenua and whakapapa, fits well with the next project on Ruby's horizon. She's researching star kōrero – from a uniquely Kāi Tahu perspective, of course. She keeps the gist under wraps but says she hopes to "create something that people are going to be able to use to connect into who they are. As long as I'm helping people connect into who they are, that's what success looks like."

There are lots of bright, shiny things in Ruby's future. Some things are clear, like her plans for moko kauae. Some things aren't so clear, like when audiences will be lucky enough to read her next poetry book. 



Whakapapa is a consideration in all of Ruby's work, whether it's telling the stories of our ancestors or honouring her storytelling forebears.

PHOTOGRAPHS: SEBASTIAN LOWE

Strategic wetland returned to iwi ownership

Nā ROB TIPA



AWARUA RŪNAKA HAS TURNED THE CLOCK BACK ON LAND LOST TO THE Crown with the strategic purchase of a pivotal 404-hectare sheep and beef farm in the heart of the internationally-recognised Awarua/Waituna wetlands, widely regarded as one of the last remaining expanses of relatively unmodified wetlands left in Aotearoa.

The Awarua Rūnaka, through its Te Wai Parera Trust, has been in negotiations for several years with the Waghorn family, which for two generations drained, developed and successfully farmed the land. The sale was secured in time for the 2021 Waitangi Day celebrations at Te Rau Aroha Marae in February.

The new purchase was christened Pikiraaurahi, Te Pā Mahika Kai in recognition of the work by Awarua upoko Tā Tipene O'Regan to secure the Ngāi Tahu Settlement Claim during the 1990s, and his ongoing work for the rūnaka.

Unveiling the new sign at the entrance to Te Hāpua Waituna, Tā Tipene explained the significance of the name. Pikiraaurahi (also referred to as Piki) was the first-born child of Whakatitiro and Pipiriki

of Takapūneke in Akaroa. She was married to Tutupahi, rakatira of Western Murihiku, while her sister Te Wairua was married to Te Marama, the rakatira of Eastern Murihiku. Their younger brother was Tamaiharanui, Upoko Ariki of Ngāi Tahu. John Boulton's journal of the 1820s described Piki as "... a stout woman of amiable disposition".

Tā Tipene is a descendant of Tei Tei, the second daughter of the union between Tutupahi and Pikiraaurahi, "which is why I'm in a position to tell you this story."

His first memories of Waituna Lagoon were fishing there as a small child.

"I remember the lagoon as it was then, and it has certainly deteriorated over time with changing patterns of land use, but its

Above: Members of the Awarua Rūnaka, Whakamana te Waituna Trust and partners gather at the entrance to Te Pā Mahika Kai, which was officially opened by Tā Tipene O'Regan (fourth from the right) on Waitangi Day. PHOTOGRAPH: ROB TIPA

present management is functionally useless as a mahika kai site because there is no regular tidal flow.”

Tā Tipene says the return of land at Waituna into Ngāi Tahu ownership was an opportunity for the iwi to get ahead of the curve on climate change, and for the Awarua Rūnaka to return to the front foot its tūpuna once held in the region before the whenua was lost to Crown ownership.

By the time children at the 2021 Waitangi Day celebrations are middle-aged, Waituna would be fully tidal again, he predicted.

“It will be a bay and, as I keep reminding the relevant authorities, Bluff will be an even deeper, deep-water port.

“The point that I want to make is that we have an opportunity here to recognise the future and identify the way the overall environment is going to shift and change, and to get ahead of the curve.

“I see this exercise today bringing to fruition a marvelous set of events and relationships, and I feel hugely appreciative of all the forces that have combined to bring us to this stage.

“I look forward to the next flowering as the replanting and next change of land use takes place.”

The Awarua/Waituna wetlands are an internationally-recognised network of lagoons, estuaries, swamps, peat bogs, scrub and remnant patches of native bush covering 132 square kilometres of low-lying coastline between Bluff and Fortrose.

As part of the Ngāi Tahu Claims Settlement Act in 1998, the iwi negotiated with the Crown to secure statutory acknowledgement of its traditional rights over the wetlands.

One of the last remaining expanses of relatively unmodified wetlands left in New Zealand, it was highly valued by Ngāi Tahu whānui for the wide variety and reliability of mahika kai it provided for travellers and permanent settlements scattered around its fringes.

The lagoon, its waterways and feeder streams are an important spawning ground for several indigenous fish species.

Tangata whenua traditionally harvested a wide range of mahika kai, including giant and banded kōkopu, several varieties of tuna (eels), flatfish, kanakana (lamprey), īnaka (whitebait), waikākahi (freshwater mussels) and waikōura (freshwater crayfish) from these waters.

Its wide diversity of wildlife includes several species of ducks and gulls, white herons, spoonbills, kōtuku, oystercatchers, dotterels, terns and fernbirds.

The lagoon also provided vast resources of industrial materials including harakeke, raupō, mānuka, tōtara, tōtara bark, pīngao and paru (black mud), all used for a wide range of cultural purposes.

As a result of a long history of occupation in this region, southern Māori retain knowledge of traditional walking trails and tauranga waka (landing sites) as well as wāhi tāpu and wāhi taonga sites along its extensive shoreline.

In recent years intensive farming around the fringes of the Waituna catchment has caused a steady decline in water quality, triggering a warning from Environment Southland in February 2011 the lagoon was dangerously close to “flipping from relatively good health into a turbid and toxic algal soup”.

The Awarua Rūnaka stepped in, placing a rāhui banning further development of dairy farms in the catchment until the lagoon met guidelines on nutrient loadings, phosphates and nitrate levels set by authorities.

For Steph Blair, the newly appointed manager of Pikiraurahi, Te Pā Mahika Kai, securing the property was strategically important

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for the Awarua Rūnaka, with support from the three other Murihiku Papatipu Rūnaka (Waihōpai, Hokonui and Ōraka-Aparima) and Ngāi Tahu whānui.

“We’re all on board with Awarua taking the lead,” she said.

Since Environment Southland’s warning the lagoon was on the verge of “flipping”, there had been a huge multi-agency effort to improve it, she says.

With several dairy farms bordering the lagoon’s fringes, the Waghorn property was pivotal because it backs on to a Department of Conservation reserve and flanks the Waituna Creek, one of the main waterways feeding the wetlands.

Farming is not part of future plans for the land. Instead, the rūnaka intends to develop a network of ponds. They will then replant them with natives and restore the mahika kai resources the wetlands were historically renowned for.

Aerial maps of the property show traces of traditional waterways, which the rūnaka is keen to reinstate by reflooding developed land – allowing the lagoon to return to its natural state.

“Long-term, the aim is for Ngāi Tahu whānui to be able to harvest traditional mahika kai foods like tuna and waikōura. We are hoping whānau will have beehives situated on the whenua that will provide honey,” Steph says. “I am passionate about tuna and in the future I would like to tame them for the whānau and visitors. Boardwalks could be situated throughout the ponds as an attraction for visitors, as well as having the ability to harvest kai.”

Harvesting mahika kai has been a lifelong passion for Steph. Her whānau has a long association with the wetlands, which stretch from Toitōi Harbour at Fortrose to Tiwai Point and Bluff.

“I can only speak for my own whānau and how they utilised this area. It’s one of our special places. I come from The Catlins and



Above: Tā Tipene O'Regan at Te Rau Aroha Marae, Waitangi Day 2021; above right: Steph Blair with her mokopuna, Ataahua. PHOTOGRAPHS: HOLLY MAITLAND

“It’s part of who I am and where I come from. This place was used extensively by our Ngāi Tahu tūpuna and many of the wider whānau. It was a thoroughfare for our whānau on the southern coast; there are traces of old trails through the wetlands and landing places for waka.

“Awarua Rūnaka will drive this development with help from other funders and agencies. I’m guessing there will be a lot of people wanting to help out as much as they can. We’d like to see a community project with everyone on board.”

STEPH BLAIR Newly appointed manager of Pikiraorahi, Te Pā Mahika Kai

Waituna was the place where my grandfather came to fish for tuna, kanakana, whitebait, pātiki, elephant fish and shark, which can be caught from the shore.

“It’s part of who I am and where I come from. This place was used extensively by our Ngāi Tahu tūpuna and many of the wider whānau. It was a thoroughfare for our whānau on the southern coast; there are traces of old trails through the wetlands and landing places for waka.”

Steph says Southlanders have a strong commitment to environmental restoration and a genuine appreciation of the wetland. Te Pā Mahika Kai has an important educational component for schools in Murihiku and outside.

“I have a teaching background, so it’s going to be a really different role for me, but I’m excited and really keen to get moving with our aspirations.”


Steph and her whānau have been running Rangatahi Tumeke, an outdoor programme that has passed on traditional mahika kai skills to Ngāi Tahu rangatahi for the past nine years. “This kaupapa and property fits in with all of that,” she says.

The property comes complete with two woolsheds and a house

that will be used as a residence for the on-site manager. The rūnaka is considering refurbishing a large woolshed into an education centre and will develop offices and facilities for staff and visitors.

“Awarua Rūnaka will drive this development with help from other funders and agencies,” Steph says. “I’m guessing there will be a lot of people wanting to help out as much as they can. We’d like to see a community project with everyone on board.”

The rūnaka currently co-chairs Whakamana Te Waituna Trust alongside Environment Southland. Together with their partners – the Department of Conservation, Te Rūnanga of Ngāi Tahu, Fonterra (Living Waters) and the Southland District Council – they work to improve catchment waterways, enhance access to mahika kai and undertake lagoon restoration.

With such a strong emphasis on the management of New Zealand’s waterways and national efforts to restore water quality in delicate catchments like Te Hāpua Waituna, Te Rūnanga o Ngāi Tahu will be watching closely what its southernmost rūnaka can achieve in this internationally important and ecologically sensitive catchment. 



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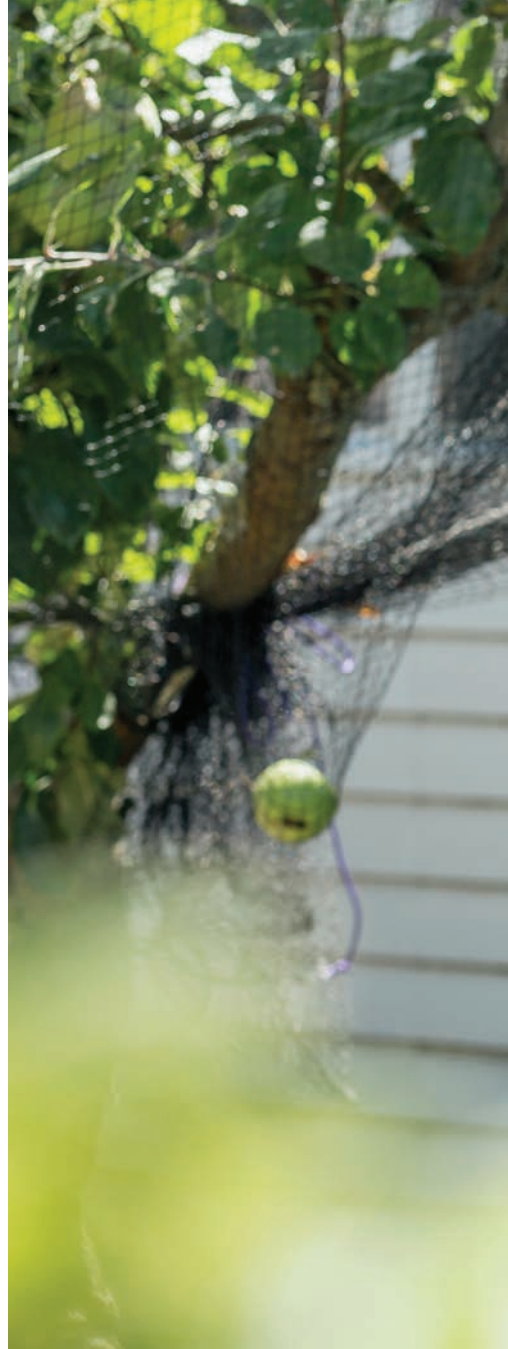


Whai Rawa 15 years on

KiwiSaver launched to much fanfare in 2007 with the promise of setting New Zealanders up for retirement or helping them get on the property ladder. But before KiwiSaver there was Whai Rawa, the investment scheme launched by Te Rūnanga o Ngāi Tahu the previous year. As the iwi investment scheme celebrates its 15th birthday, we look back at the journey that has seen the scheme grow to 30,000 members, with over \$112 million invested. Kaituhi **JAMES HARDING** reports.



PHOTOGRAPHS: SUPPLIED



THE GENESIS OF WHAI RAWA CAME FROM THEN RETIREMENT

Commissioner Dame Diana Crossan, who originally approached the government about a plan called 'FUNZ' to assist rakatahi to get through tertiary education without being saddled with crippling debt.

While there was no buy-in for the initial plan, Dame Diana was eventually directed to Te Rūnanga o Ngāi Tahu CEO Tahu Pōtiki, who immediately jumped at the idea. It was quickly embraced by Te Rūnanga o Ngāi Tahu representatives and senior leaders who saw the opportunity to provide whānau with, in kaumātua Jane Davis' words, "a hand up, not a handout."

Sadly, Tahu and Aunty Jane died in 2019, but in talking to key people within the iwi, Tahu's name remains intrinsically linked to the kaupapa.

"When I think about Whai Rawa, I think about Tahu Pōtiki. It's one of his legacy pieces for our people," says Te Rūnanga o Ngāi Tahu Kaiwhakahaere Lisa Tumahai.

"I had a hand in bringing this idea to Tahu, but he did the hard

work on it. I give him the credit for that," says Tā Tipene O'Regan with a slight smile. He was a key founding supporter.

Current Whai Rawa Board Chair Fiona Pimm was also involved in the scheme's establishment.

"I was part of the group that had the initial discussions on the design of Whai Rawa. We knew the Government at the time was probably going to do this thing called KiwiSaver, but we didn't know what that would look like and what the rules would be. We identified that tertiary education, owning a home, and having retirement savings from a younger age were the outcomes we wanted to achieve for our whānau."

While 30,000 members is a considerable milestone, it is worth noting that with Ngāi Tahu iwi membership ticking over the 70,000 mark in late 2020, over half of Ngāi Tahu whānau are still not Whai Rawa members.

Lisa is unreservedly proud of the scheme's success, but pragmatic about growth.



“It is a flagship initiative, I think people would rather we put more money into it, but you have to weigh up how our 70,000 whānau members have engaged in Whai Rawa. It has not hit the numbers I’d have hoped or that many people had predicted. That said, 30,000 is a significant number that we can be very proud about.”

Much research has gone into why so many whānau members are yet to join. Whai Rawa Executive Director David Tikao believes it comes down to several factors.

“It’s not one particular reason. Our whānau don’t wake up in the morning and say ‘I’m going to start investing some money today’. Like everyone else on the planet, they have busy lives and commitments and sometimes it’s just not a high priority until later on in life.”

David says providing technical information is another barrier to entry.

Strict regulations on financial institutions have also created challenges. Legislative changes occur periodically, and more

regulations mean more costs to the scheme. Anti-money laundering laws also mean all whānau must now get their identification certified.

“We know the forms can be challenging, particularly when whānau get to the tax questions. Unfortunately, we don’t have any way around that. It’s just one of those things as a financial provider that we require.”

Like many other financial institutions, Whai Rawa was not immune to the impacts of the 2008 global financial crisis. “Lots of people lost money, including our own whānau.”

The scheme had been running for about two years when the GFC hit, which saw the number of new members signing up drop drastically. On top of this, Te Rūnanga o Ngāi Tahu had to respond to the crisis by tightening its belt, meaning distributions were cut back.

“I think at one stage the annual distribution was \$20, and that’s not going to make a difference to someone’s life,” says David.

In spite of this, the scheme weathered the storm, and since 2006 Te Rūnanga o Ngāi Tahu has contributed \$47 million in contributions,



“You can put your mokopuna in there for nothing, and by doing so you’re setting them up early ... They’ll have an account from birth, so by the time they get to a tertiary level, if that’s something they choose to pursue, they’re going to have a really good support mechanism there.”

LISA TUMAHAI Ngāi Tahu Kaiwhakahaere

including some taxes, matched savings, newborn and annual distributions.

“We’ve got amazing support from the organisation, who know that everything Whai Rawa does is for a reason. After 15 years we’ve had almost \$20 million come out of the fund for withdrawals to help support whānau for those key financial goals in their lives. That shows the success in action.”

Since the beginning, financial capability has been a huge focus for Whai Rawa, but getting the message through about the power of saving remains challenging.

“All the research shows that improving financial capability is most effective when you are focusing on a particular life event. If people are buying a house and someone takes them to a financial capability programme, then that’s going to be of immediate benefit. If you went along and then didn’t look to buy a house for five years a lot of the knowledge is gone. So, it really needs to be targeted,” Fiona says.

Whai Rawa is continuing to evolve and respond to the different needs and circumstances of Ngāi Tahu whānau, as well as ensuring there is greater alignment to Ngāi Tahu values. There are now options for whānau to choose which fund they want to invest in – the Rātā-Growth and Matai-Balanced Funds have been added to the Tōtara-Conservative option. All three are socially responsible.

Also central to Whai Rawa is its clear alignment to iwi values and to the Ngāi Tahu whakataukī – mō tātou, ā, mō kā uri ā muri ake nei, for us and our children after us. In speaking to those closely involved with the kaupapa, it is clear the ability to set up their tamariki and mokopuna for their own future is what matters most.

“The average balance of our tamariki is the highest of any members in the scheme,” David says. “We know that parents want their children to have a better start than they did. That’s what an intergenerational focus is all about.”

David says initiatives like Ngā Kaitiaki Moni provide further financial capability support for our tamariki to better understand the scheme. “It’s a way for our younger members to engage with Whai Rawa, but also with the concept of saving and investing from an early age. There are regular pānui plus games and activities for tamariki to complete

alongside whānau. Plus the engagement with the club and exposure to both Whai Rawa and the monetary system just help to forge a relationship with the kaupapa.”

“My greatest joy is when we get more tamariki joining up,” Fiona says.

Fiona’s daughter Portia (23) was recently able to buy her first home, in large part thanks to her Whai Rawa account.

“I am so grateful that my mother started putting money into my Whai Rawa account years ago, and then she encouraged me to contribute once I was working part-time while studying. That money has grown over time and contributed massively to my first home deposit,” Portia says.

“It’s really difficult to get onto the property ladder, so any additional savings help. I am so fortunate to be 23 years old and paying off my own mortgage rather than renting like most of my peers.”


And there are other benefits too: “Mum’s happy I’ve finally moved out of home!” Portia laughs.

Lisa echoes Fiona’s sentiments and says she is looking forward to joining other whānau members in contributing funds for her grandchildren.

“You can put your mokopuna in there for nothing, and by doing so you’re setting them up early. I’m really excited to get my moko – who are not yet born – registered with Whai Rawa! I know so many grandparents who put money into their grandkids’ Whai Rawa accounts and I’m going to be one of them soon.

“They’ll have an account from birth, so by the time they get to a tertiary level, if that’s something they choose to pursue, they’re going to have a really good support mechanism there.”

Tā Tipene says, “It has worked tremendously well for the most part. All my grandchildren are now members, and my own children, and that’s something that pleases me greatly.”

David’s message to whānau who are on the fence about becoming a Whai Rawa member is simple. “I always say the same thing to whānau, it’s really not about whether you can afford to be in Whai Rawa, but whether you can afford not to.” 



“We identified that tertiary education, owning a home, and having retirement savings from a younger age were the outcomes we wanted to achieve for our whānau ... my greatest joy is when we get more tamariki joining up.”

FIONA PIMM Whai Rawa Board Chair



“We’ve got amazing support from [Te Rūnanga], who know that everything Whai Rawa does is for a reason. After 15 years we’ve had almost \$20 million come out of the fund for withdrawals to help support whānau for those key financial goals in their lives. That shows the success in action.”

DAVID TIKAO Whai Rawa Executive Director



Road to Recovery – a hard fought battle for mana whenua

After the 2016 earthquake, restoring and reopening the highway into Kaikōura was crucial. Resources to make some areas safe were mobilised quickly, but the initial road reopening still meant multiple delays for travellers. Today, the journey to Kaikōura is almost uninterrupted by roadworks, with the exception of one final piece – the installation of a rock canopy. The stop gives travellers the chance to stretch their legs and enjoy the sea view.

The serene coastal landscape, and the smoothness of the new road, gives no indication of the struggle faced by Te Rūnanga o Kaikōura as once again they fought to defend their whenua, and their tīpuna buried beneath it. Kaituhi **TAMARA BISSEKER** reports.



IN LATE 2017, WHILE TE RŪNANGA O KAIKŌURA HAD POSITIVE POST-earthquake milestones to focus on – such as re-opening Whalewatch Kaikōura – ever-increasing tension around the reconstruction of State Highway 1 loomed. The project was continuing at pace, and the rūnanga – while understanding the importance of this mahi – were tiring of the pressure to continually compromise. After their manaaki in the immediate earthquake response and significantly contributing to the recovery phase, Te Rūnanga o Kaikōura executive chairperson Hariata Kahu says it felt like the rūnanga was pushed aside when the rebuild reached a critical point.

The rūnanga felt it was being pushed to accept a design that threatened to disturb sacred burial sites and severely restrict, or in some locations completely cut-off, access to mahika kai sites.

“There were a lot of things that happened in terms of tikanga and customary practices that we disagreed with, but we gave them the leeway because we knew the road had to be opened,” Hariata says.

Some of that involved practices around kōiwi tangata. Normally, within 24 to 48 hours of remains being discovered, whānau would decide to either re-intern on site or elsewhere. But during this time, kōiwi tangata discovered after falling from the mountainside or in digging the carriageway were simply picked up and put into containers on-site.

Whānau still wanted to pay their respects, even if their ancestors could not be properly laid to rest for some time. However, they were told that because of health and safety regulations, these locations were under the authority of the North Canterbury Transport Infrastructure Recovery (NCTIR) – so the process around how and when was up to them.

Hariata explains this was hard for many of their people: it was seen as a challenge to their status as mana whenua. “This was a process that didn’t gel with Māori. Ultimately, we just wanted the respect of our kōiwi tangata.”

Looking back now, Hariata acknowledges aspects of this process had to happen. Literal mountains had been shaken by the quakes and there were genuine safety concerns, but at the time it was yet another thing the rūnanga had to give up. “At the time I was thinking how much of our tikanga and kawa are we having to give up again, to enable this to happen?”

To Hariata and the rūnanga it felt like they had lost control and decisions were being made around them.

Mahaanui Kurataiao (MKT) had been working with the rūnanga throughout this time and were also struggling to have their voices heard. This was the final straw for them to dig deeper and to advocate for the perspective that, even in the name of engineering and health and safety, mana whenua had the right to be heard. This led to the formation of the Cultural Advisory Group (CAG).

A shared use cycling and walking path (SUP) was part of the initial plan for the rebuilt highway from Clarence to Kaikōura. Of the original 22 kilometres planned, only three were constructed. Work was scrapped after it was accepted that NCTIR and their Crown partner agencies were never going to have the blessing of mana whenua.



“For a lot of the workers, coming to the marae was an emotional time ... they came to an understanding that we weren’t trying to hold work up, but instead saw why these places were so precious to us.”

HARIATA KAHU Te Rūnanga o Kaikōura executive chairperson



From top: Being hosted by mana whenua at Takahanga Marae marked a positive turning point for the NCTIR teams, and their understanding of the whenua they were working on; Hariata Kahu, Te Rūnanga o Kaikōura Executive Chairperson, proud of the relationships and friendships that were eventually formed; Tony Gallagher, NCTIR Project Director, aka ‘Number 5’, oversaw the highway rebuild through the final stages.

Previous pages: The new State Highway 1 along the Kaikōura Coastline.

PHOTOGRAPHS: NORTH CANTERBURY TRANSPORT INFRASTRUCTURE RECOVERY (NCTIR)

This area is rich in wāhi tapu and wāhi taonga sites, to the point that it would be practically impossible for earthworks without disturbing them. It was an emotionally-fuelled time, one that required persistence. Throughout consecutive generations, despite their pleading, Te Rūnanga o Kaikōura has seen its wāhi tapu sites desecrated without thought or care. It was tired of replaying the same fight; with similar, recent stand-offs still in living memory this added to the resolve not to give up.

Around this time of the highway rebuild, NCTIR had recently welcomed their fifth project director. Scotsman Tony Gallagher was quickly given the nickname ‘Number Five’. His tenure was expected to be as short-lived as that of his predecessors.

Hariata laughs as she remembers thinking ‘where have you been?’ when Tony came on board.

For Tony the answer was simple. If mana whenua didn’t want the work to happen, then it wouldn’t happen. With a mandate from the then Minister for Transport, Phil Twyford, all works on the SUP halted.

On paper the design of the SUP was something that would provide great value. It was a dual-purpose utility that served as a safe, scenic transport route as well as a sea wall defence. But Tony rapidly saw there were more important things happening and realised at some point, it was either the SUP or a relationship with the rūnanga that had to give.

When he took up the position as project director, Tony felt it was a natural time of change: not just for the construction, but for the entire Kaikōura rebuild. The road reconstruction was heading into the final stages, but there was still a large amount of work to complete. Re-setting the team culture to focus on finishing the job was important for Tony. He wanted his team to realise the reputation of the work and the people that carried it out was the legacy, rather than the physical end result.

But this process required time and understanding, and Tony knew a big part of understanding required listening.


Working together over five days, Tony and Hariata brought together more than 500 NCTIR staff with Te Rūnanga o Kaikōura whānau through a pōwhiri at Takahanga Marae in 2019. They shared kai and kōrero, with rūnanga members telling stories of their whare, their whakapapa, and how these related back to the narrative of the whenua.

This was something Hariata and Te Rūnanga o Kaikōura had sought with NCTIR since 2017.

“For a lot of the workers, coming to the marae was an emotional time,” Hariata says. “I think there was a lot of regret that this didn’t happen in the early stages of the project. For many of the workers, they came to an understanding that we weren’t trying to hold work up, but instead saw why these places were so precious to us.

“Once they realised that significance, it just made them work even more carefully and for a lot of them, when the SUP work stopped, some of their contracts ended early, but they got it. They got why,” she says.

When the NCTIR teams officially decamped at the end of 2020, the send-off was one of comradery and restoration. There was a real sense of pride in the navigation of an honest and true iwi-Crown relationship, one with authentic conversations that acknowledged struggles, but ultimately celebrated the connections made.

The natural beauty of the Kaikōura coastline has been retained, and a gentle, calm spirit welcomes visitors to the rohe. There is a sense of peaceful approval from the spirits of tīpuna, finally allowed to remain at rest, undisturbed and protected by their descendants. 

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Missing Connections:

how closed adoptions created generations of 'ghosts' within our whakapapa

Dr Erica Newman has been awarded the Marsden Fast Start Grant to further her research into transracial adoption in Aotearoa. Over the next three years she will gather accounts and experiences of Māori adoptees and their descendants and document their efforts to connect to their taha Māori. Crucial to her work is understanding how hapū and iwi currently support adoptees and their uri on their whakapapa journey, and in what ways her own experience as the daughter of a Māori adoptee might assist in the future shaping of those processes.

Kaituhi **ILA COUCH** talks to Erica about the intergenerational effects on Māori of European adoption practices on Māori, and why a te ao Māori approach is needed to help those searching out their whakapapa and tūrangawaewae.

PHOTOGRAPH: ILA COUCH





I AM THE LAST ONE THROUGH THE DOOR OF DR ERICA NEWMAN'S WHARE in Ōtepoti. Ahead of me is Qiane Matata-Sipu, the powerhouse behind NUKU, a multi-media project featuring '100 kickass indigenous wāhine'. Together with her right-hand woman and beauty expert, Melissa Harema, I am part of the all-wāhine Māori crew here to capture Erica's story.

A researcher and lecturer at the University of Otago's Te Tumu – School of Māori, Pacific and Indigenous Studies, Erica has received a prestigious and highly competitive grant. Today, there will be hair and makeup, a photoshoot, behind-the-scenes video, and a podcast interview – all things the average person would find daunting, let alone an academic who likes to let her work on transracial adoption speak for itself. I hope the sound of laughter filling the house helps soothe the nerves of my childhood friend.

I grew up with Erica in the cul-du-sac of a brand-new subdivision in Papakura during the late 1970s and 1980s. We spent a lot of time together choreographing dance routines, roller-skating like we were Olivia Newton John in *Xanadu*, and playing with our blonde dolls. We never talked to each other about our Māori identity. I think I knew back then Erica's mum Beverly was adopted, but I never thought about it beyond that. Bev was as Māori as my own Dad, and our lovely neighbour Harry, but for Erica, not knowing her mother's true identity and their shared whakapapa, haunted her. It also led to her life's work.

When considering adoption in Aotearoa the common default thinking is Māori have their own system, whāngai.

"Some people use those terms interchangeably, adoption and whāngai being the same thing," says Erica. "They are not. Whāngai is the kinship system that Māori have always used for a child who, for whatever reason, might be placed with whānau rather than their birth parents. They would always know who their birth parents were, whether those arrangements were temporary or permanent."

In comparison, the first European settlers to New Zealand brought with them the view that adopted children belonged to their adoptive family, as if they had been born to those parents. Laws were put in place to enforce those beliefs. The 1955 Adoption of Children's Act created a closed stranger adoption for a Māori child raised in a non-Māori household. "Māori know that the backbone to identity, to knowing who you are is your whakapapa, so if you are denied your whakapapa then ..."

Erica trails off. For her own mother and countless others like her, this law is directly responsible for creating missing people or 'ghosts', within te ao Māori. It is the unwanted inheritance of future generations, which now includes Erica's adult children. What the Marsden Fast Start Grant will enable Erica to do is examine the impact of the 1955 Act on the descendants of transracially adopted Māori and uri when it comes to identity, follow their search for tūrangawaewae, and learn about the ways hapū and iwi participate in the process of reconnecting people back in. "There are a lot of people who are not connected to their taha Māori. Some of it is their choice, some of it their ancestors who may have decided to move away and break those connections. That is a whole other kaupapa altogether. That is a choice by someone in the family, but for adoptees this choice has been made for them."

Erica says her own mother rarely spoke about being adopted. "It was not a subject that was forbidden, just one that did not come up in conversation often," she says. In 1997, following a move to Australia, Bev requested her adoption file. The 1985 Adult Adoption Act made it possible to access information about her Pākehā birth mother, but there was nothing on file about her Māori father. What they got was an unpleasant glimpse into how this unknown part of Bev's whakapapa was viewed by potential adoptees. "She got returned a couple of times because she was too dark. She was classified as a Pākehā because her birth mother put the father as half-caste Māori. Blood quantum wise, Mum was more Pākehā than Māori. You see photos of mum as a baby and you think, 'How could you not have wanted to keep her, she is beautiful'. It says a lot about 1948 Auckland."

"The main thing, especially with adoptees and children of adoptees making connections, is they just want identity ... to know where they have come from, their tīpuna and what events have happened in the past to help form their identity to be able to talk about their people."

ERICA NEWMAN Researcher and lecturer at Te Tumu – School of Māori, Pacific and Indigenous Studies, University of Otago

Below: Behind the scenes of NUKU shoot, Erica being photographed by Qiane, PHOTOGRAPH: ILA COUCH; **right: A montage of early photos of Erica and her mum Beverly.** PHOTOGRAPH: SUPPLIED



Bev was able to make contact with her half-siblings who had no idea of their sister's birth. Erica says there was one tantalising but heartbreaking clue the family shared. "They realised when they were cleaning out their mother's house that there was a photo of her with a Māori gentleman. They wondered who he could be, and threw it out."

Erica and her whānau continue to search for their whakapapa and their stories will be amongst those willing to take the journey with her. "I just want people to feel confident in telling me their stories." She knows the first step on the journey to finding your birth parents might be difficult. "There is a lot of negotiating that goes on for adoptees: 'What is my adopted parent going to say? Am I going to upset them? Should I wait until later or should I do this behind their backs?'"

The adoptee is put in the position where they don't want to upset anyone, but they are the ones who have been denied their birthright. They are not really asking for anything other than what they should have been entitled to when they were born."

To build up that community Erica has set up a Facebook page for Māori adoptees and descendants of adoptees. The page is a safe space to ask questions, share stories and support each other on the journey to finding their tūrangawaewae. The page also provides a way for anyone who is interested in participating in the research to get in touch with Erica.

Organisations like Oranga Tamariki have reached out to Erica to begin a dialogue about the work she is undertaking. "It is important to work with different parties so that everybody can get an understanding of what the current processes are and how that might impact adoptees and their uri. For example, it is written on the



Oranga Tamariki website that when you request your file it is sent to a counsellor and they review it with you. If you are out of the country that file is sent directly to you. In my mind it puts another barrier up for someone who is not willing to jump through more hoops for something that is their birthright.”

Building relationships with hapū and iwi throughout the country is significant to the project, says Erica. “The main thing, especially with adoptees and children of adoptees making connections, is they just want identity. They are not actually interested in assets and ownership of land. They just want to know where they have come from, their tīpuna and what events have happened in the past to help form their identity to be able to talk about their people.”


Erica is keen to learn what levels of support hapū and iwi offer adoptees and their descendants, while sharing some of the concerns those coming forward might have. She understands that for people raised in te ao Māori, this is not something that is necessarily on their radar. “Having issues with your identity affects you,” says Erica. “If you are going to use Te Whare Tapa Whā model as an example, you don’t have four straight walls. You have cracks and your whole mauri is out of balance.”

Anything to do with adoption is hard, but there is hope the project will spark a conversation about the ways te ao Māori can reimagine kinship systems in response to the effects of colonisation. In looking to our own pūrakau, Māui was able to gain acceptance because he could prove his relationship to his mother. European concepts like birth certificates do not always work when, for whatever reasons, the birth mother omits the father’s information.

Erica has already heard from people who know who their family are and have those whakapapa connections but are not acknowledged by their own iwi because of the requirements of iwi registration. “Adoptees and their whānau are in such a vulnerable place. I am trying to think how we can make things better for everyone and part of my research is about how iwi do that, and how that process affects everyone involved. Whanaungatanga, manaakitanga and aroha is what we need,” says Erica.

The podcast portion of the day has been going on for well over an hour and after that Qiane will be diving straight into the photoshoot with Erica while I shoot a behind-the-scenes video. The kōrero must be good ... the light is fading. When Erica emerges, she looks relieved. Melanie moves in to touch up hair and makeup, and Qiane has Erica laughing and smiling for her portraits.

It has been a good day and I am glad, because I was the one who nominated Erica to be a part of the NUKU 100 project. It was totally selfish of me because I want her to be acknowledged as wāhine Māori, something she feels she can’t claim until she has whakapapa.

I hope te ao Māori will awahi Erica as she undertakes this important mahi. I hope all those people looking for whakapapa find their way back to us. I hope this for Bev, for Erica, and her children, and the generations to come. 

Dr Erica Newman’s audio interview can be found at [nukuwomen.co.nz/nuku100/](https://www.nukuwomen.co.nz/nuku100/)

To connect with Erica and other adoptees and uri in their search of whakapapa <https://www.facebook.com/groups/377407636901022>

A New Chapter

The redevelopment of the old Māori Trades Training hostel at Rehua Marae into the new Te Koti Te Rato apartments marks a new beginning.

Officially opened by the Minister of Māori Development, Willie Jackson (Ngāti Maniapoto, Ngāti Porou), on May 12, the apartments are the realisation of a 10-year dream for Rehua whānau, and for Willie Jackson they act as an exemplar of what the government is trying to achieve in terms of new papakāinga housing developments. Kaituhi **ADRIENNE REWI** reports.



Above, from left: David Ormsby, Te Whatu Manawa Māoritanga o Rehua Marae Trust Board Chair, Willie Jackson, Minister of Māori Development and Bill Bush, Rehua board member and ex-All Black. PHOTOGRAPH: PHIL TUMATAROA



“THESE SIX NEW APARTMENTS ARE A FINE EXAMPLE OF WHAT IS NEEDED around Aotearoa,” says Willie Jackson.

“This might be a small development but it is proof of what can happen when mana whenua and the marae community work together. It’s a wonderful kaupapa and it’s an honour for Te Puni Kōkiri to be here to cut the official ribbon.”

Te Whatu Manawa Māoritanga o Rehua Marae Trust Board Chair and Regional Director of Te Puni Kōkiri, David Ormsby (Maniapoto, Waikato, Ngāti Tūwharetoa), is excited about the new, modern rental apartments and he is delighted all six are already tenanted.

“After sitting largely idle since the closure of the Māori Trades Training Scheme in the late 1980s, the old hostel now has a new life. It’s the start of a new chapter for Rehua,” he says.

“I’d like to acknowledge both mana whenua, Ngāi Tūāhuriri, for their korowai of aroha and manaaki that keeps Rehua and its manuhiri protected and nurtured, and the founding kaumātua of Rehua, to whom we owe a debt of gratitude and thanks for their foresight in establishing the marae.

“We hope the apartments will bring whānau back to the marae and by encouraging them to participate in marae events, we’ll amplify the overall health of Rehua.”

For mana whenua spokesperson Dame Aroha Reriti Crofts CBE (Ngāi Tahu – Ngāi Tūāhuriri), the apartments signal an exciting new direction for Rehua. Keeping the name of Te Koti Te Rato alive is an acknowledgement of tīpuna and the contribution they have made.

“It’s part of our whakapapa, a part of the longstanding relationship between Ngāi Tūāhuriri and Rehua, and it’s important his name is there,” she says.

“The new development is now a living kāinga that acknowledges our tīpuna. We have the kaumātua flats at the rear of the marae and now, in the apartments, we have new tenants of all ages. That’s part and parcel of papakāinga life and I’m very proud of the Rehua board and all those who were involved in developing the new apartments.”

David says the apartment building will contribute not only to the economic sustainability of Rehua, but will also improve the social, cultural and environmental wellbeing of the Māori community.

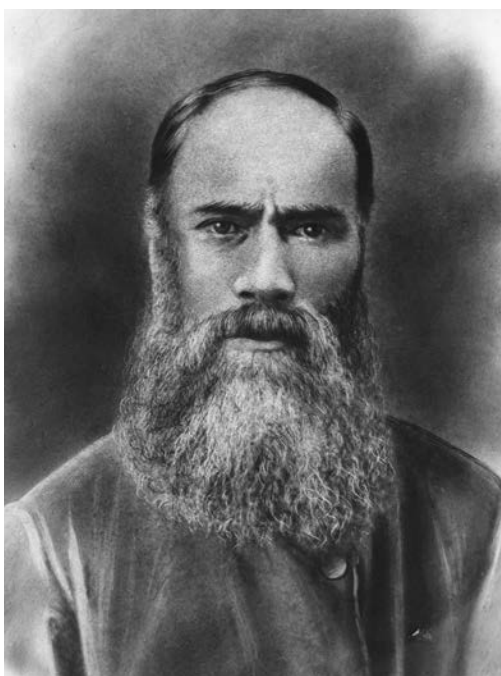
“Community is at the heart of Rehua Marae and this style of living will allow whānau to be on urban marae grounds and engage in a wide variety of marae activities,” he says.

In 2011, after the earthquakes, and with the support of Te Puni Kōkiri, the Rehua Trust Board developed a marae development plan and whānau housing was identified as a priority. Increasing whānau participation at the marae was a No.1 priority.

Te Puni Kōkiri has had a longstanding relationship with Te Whatu Manawa Māoritanga o Rehua and committed \$2.4 million to the project. The Marae Trust committed a further \$400,000, a Department of Internal Affairs Lottery Grant provided \$350,000, and the Rātā Foundation, \$200,000.



Above: Manuhiri being welcomed as they gather to celebrate the opening of the newly completed apartments. PHOTOGRAPH: MIHIATA ALBURY
Top: the completed new apartments. PHOTOGRAPH: PHIL TUMATAROA



“The Couch and Riwai whānau were great supporters during the establishment of Rehua Marae and they gifted the name of their tipuna to this building because of his significant and lasting legacy through his service to the church and Māori of Te Waipounamu. It is an honour for us that he ‘lives on’ in this new building. Given where Te Koti Te Rato came from and how he spread the faith of the Wesleyan Church throughout the South Island, I think he would also be honoured to know his deeds continue to be acknowledged today.”

CATHERINE STUART Ngāi Tahu; Rehua Marae board member and great-great-granddaughter of Te Koti Te Rato (Ngāti Kahungunu)



The repurposed building houses two 2-bedroom, two 1-bedroom and two 1-bed studio apartments, with a common area on the ground floor to be used for wrap-around services including whānau rooms, nurses’ clinic, offices and rongoā services, available for Rehua whānau. Whānau of mixed ages can rent apartments at 70 percent of market rate.

Designed by architects WSP Christchurch (Opus International), and built by Simon Construction (Simon whānau, Wairewa), the project has largely been driven by Māori businesses.

“That’s been critical for us,” says David.

He is also eager to see the new apartments continuing the tradition of wrap-around care and service.

“We wanted to create a comfortable, supportive environment for whānau who want to reconnect with the marae. It’s been a well-planned, well-managed, on-time and on-budget project and we’re excited about its future,” he says.

Catherine Stuart (Ngāi Tahu), is also happy that – over 150 years after he arrived at Rāpaki – Te Koti Te Rato and his fine achievements will live on.

Catherine, a Rehua Marae board member and the great-great-granddaughter of Te Koti Te Rato (Ngāti Kahungunu) and his wife, Irihāpeti (Ngāi Tahu – Ngāi Tūahuriri, Ngāti Wheke), says the gifting of his name to the Māori Trades Training Hostel in 1966 – and now carried over to the modern apartments built within the old hostel – is testament to the respect and esteem he was held in during the 30 years he spent based at Rāpaki; she is proud his name and achievements will continue to be recognised.

Wiremu Te Koti Te Rato was born in the Wairarapa around 1820. He entered the Wesleyan Native Institute at Three Kings in Auckland in 1854, and after time spent as a missionary in the Chatham Islands (1859-1863), arrived at Rāpaki where, on his marriage to Irihāpeti in 1864, was gifted 20 acres near the current church to live on.

Catherine is today the proud caretaker of a copy of the extensive records of all Ngāi Tahu births, deaths and marriages that Te Koti Te Rato compiled, as he travelled widely on horseback throughout Te Waipounamu.

He was prominent in Rāpaki affairs, often speaking at formal occasions, and played a big part in church and iwi affairs in Canterbury and Otago. His position and mana made him an essential participant in any event involving Māori interests.

It was in honour of that contribution that the new hostel of 1966 was gifted the name, Te Koti Te Rato, by Catherine’s grandmother, Hinerua Couch (née Riwai) and her sister, Kiato Riwai of Rāpaki and Wharekauri.

“The Couch and Riwai whānau were great supporters during the establishment of Rehua Marae and they gifted the name of their tipuna to this building because of his significant and lasting legacy through his service to the church and Māori of Te Waipounamu,” she says.

“It is an honour for us that he ‘lives on’ in this new building. Given where Te Koti Te Rato came from and how he spread the faith of the Wesleyan Church throughout the South Island, I think he would also be honoured to know his deeds continue to be acknowledged today.”

When registered nurse Kylie Walker (Te Arawa, Te Rarawa) moved into her new clinic on the ground floor of the Te Koti Te Rato apartment block, she immediately felt at home.



Top: Trades training old boys on the steps of the new apartments, from left – Tipene Scoon Ria (Te Whānau-ā-Apanui), Hori Poi (Ngāti Porou) and Ash Leatherby (Te Atiawa, Ngāti Porou). PHOTOGRAPH: PHIL TUMATAROA


Above: Tamariki from Te Kura Whakapūmau performing a haka at the opening of the new apartments. PHOTOGRAPH: MIHIATA ALBURY

Left, top: Te Koti Te Rato; left, below: opening of the original Māori Trades Training Hostel at Rehua in 1966. PHOTOGRAPHS: SUPPLIED

“There’s such a warm, inviting feeling to the building and it has a very uplifting wairua. I’m sure kaumātua in particular are going to feel very safe and comfortable here,” she says.

Kylie is onsite two-and-a-half days a week offering a range of services including health checks and health education to kaumātua, apartment tenants and the wider Rehua whānau and community. She says being close to the marae will mean a lot to the Rehua whānau.

“We’ve waited so long to be back in Te Koti Te Rato and it’s such a welcoming environment to return to. Plus we all have history with this building, so that makes it even more special.”

The continuation of history is also important for mana whenua. The strong connection between Rehua and Ngāi Tūāhuriri goes back a long way and this new building bearing the name Te Koti Te Rato acknowledges the contribution he made to the iwi and to South Island Māori. Now his descendants are layering on another generation of experience. 



Taylor Tuhaka, pictured here with her youngest daughter, Harper Tuhaka (3) is excited about the possibilities for her children once they have settled into one of the two-bedroom apartments in Te Koti Te Rato.

“Seeing Kiara (5) and Harper integrating into marae life at Rehua and knowing they have the support of the marae and that they’ll learn about their whānau connections is a big thing for me,” she says. “I never experienced that so I’m really grateful to Rehua for giving me this opportunity.”

Taylor, who lost her job in backpacker administration when the pandemic hit, has struggled to save for her own home. But the combination of high rents and high house prices has made her all the more determined to succeed, and she is confident being at the new Rehua apartments will give her the chance to save for a home deposit.

“When I lost my job it was back to week-to-week living and I wasn’t able to save. I cut our costs down as much as I could but it felt like I wasn’t getting anywhere. Once we’re settled here and I get another job, it won’t be such a struggle.”



PHOTOGRAPH: ILLA COUCH

Indigenising psychotherapy

In the mid-1990s, the New Zealand Association of Psychotherapists (NZAP) began exploring the ways psychotherapy could be guided by the articles and spirit of Te Tiriti. A decade later Waka Oranga, The National Collective of Māori Psychotherapy Practitioners, was born. Kaituku Haumanu Hinegnaro Verity Armstrong talks to kaituhi ILA COUCH about the impact of colonisation on our collective mental health and the importance of indigenising psychotherapy.

VERITY ARMSTRONG (KĀI TAHU, KĀTI MĀMOE – ŌRAKA APARIMA) ROLLS up her sleeve. We are chatting through computer screens, but I lean in instinctively as she turns her arm to show me the detail and design of her tā moko. “Was it painful?” I ask. The irony of her response was not lost on the psychotherapist who makes a living encouraging people to talk: “The actual tattoo felt like it happened in a second. The hardest part was the talking.”

When Verity went to get a tattoo with her daughter Eve there was no real talk of tā moko, until artist Josh Paki asked Verity what was holding her back. “I just didn’t know the way in,” she says. “Some of the stories in our family have been around distancing and denial of our Māoriness. My grandmother never talked to my mother about her Māori mother, and my mother’s generation had no knowledge of their cultural background.”

The “way in” came through whakawhanaungatanga during the consultation process and actual tā moko. “Josh really opened the door for me. He shared stories about his whānau, we connected through whakapapa. The care, understanding, taking time for him to hear my story and for us to connect – all of it was just so powerful.”

In psychotherapy, European words like inter-subjective describe what is going on between a therapist and a client, but Verity says for her it is about wairua. “When you are working with people you become connected. Aroha mai, aroha atu.”

A specialist in treating sexual trauma, Verity spent 15 years as a social worker providing services to families in West Auckland dealing with domestic abuse and sexual violence. Transitioning into psychotherapy has enabled her to invest time in long-term care. “Psychotherapy offers people a supportive, gentle way to start delving into beliefs, thoughts and feelings that have often built up from negative experiences. It provides an environment to think about those things together.”

Psychotherapy was developed in the late 1800s by Austrian neurologist Sigmund Freud, whose theories and therapeutic techniques aimed to bring thoughts or unconscious memories to the surface through dialogue. Verity believes whakaaro hinengaro works well for Māori and fits within the framework of te whare tapa whā. Backing up this belief is the work of Ngā Ao e Rua – a group

of Māori, Pākehā and tauwiwi psychotherapists who, in 2004, began exploring a bicultural approach to hauora hinengaro. By 2009 – with the guidance and mentorship of Dr Haare Williams – Waka Oranga was created. “The primary purpose of Waka Oranga is to remind NZAP of biculturalism, the impacts of colonisation and how to find a bridge between te ao Māori and te ao Pākehā,” Verity says. Beyond its role as NZAP’s treaty partner, the kaupapa of Waka Oranga lies in recovering indigenous knowledge and providing support for Māori psychotherapists, including training, practice, and research. The organisation has created He Ara Māori, a pathway for registering kaiwhakaruruahau.

In recent years He Ara Māori paved the way for pioneer healer Hinewirangi Kohu-Morgan to become a registered kaiwhakaruruahau. In 1984, Hinewirangi rejected her studies in psychology at the University of Waikato because they did not serve the needs of Māori suffering the impacts of sexual, drug and alcohol abuse and violence.

“Hinewirangi is an incredible indigenous practitioner,” Verity says. “She established the Māori Women’s Centre in Kirikiriroa and uses taonga puoro to work with Māori men in Te Ao Mārama – Waikeria Prison. On the day of her registration, whakapapa whānau came to speak about and support her work. Hinewirangi had a message: ‘Here I am coming over the bridge, doing the things I need to do for my registration. Why don’t you come over to te ao Māori!’”

Psychotherapy was not introduced to New Zealand until 1947. NZAP was established in Ōtautahi by a London-trained psychiatrist who had seen the benefits of a ‘talking cure’ in the treatment of returned servicemen suffering from what is now called PTSD (Post Traumatic Stress Disorder). That same year Earnest Beaglehole was appointed as the country’s first professor of psychology.

In 1946, Beaglehole and his wife Pearl published a psycho-ethnographic study entitled *Some Modern Māori*, an account of a small Māori community in the Kapiti Coast District. The study was controversial at the time because it gave an honest account of the detrimental effects of post-colonialisation on Māori including poverty, isolation, and the enduring negative attitudes towards their language and culture. When full integration happened, Māori lost the layer of protection provided to them by whānau, hapū and iwi.

“Māori students coming through the programme still struggle because the training itself is very eurocentric and doesn’t always reflect their worldview. We are also in a bit of a crisis because our registration regulation board is in the process of potentially saying other paths to training are not going to be valid for registration. We are governed by the Health and Disability Act and that does not have anything in its charter about honouring Te Tiriti. It is pretty shocking.”

VERITY ARMSTRONG Kāi Tahu, Kāti Māmoe – Ōraka Aparima

The period of assimilation, and the physical and spiritual divorce from whakapapa and whenua, have created a flow-on effect on Māori that has continued for generations, resulting in the types of trauma Verity finds herself working through with clients today. “Whenever we sit with clients in Aotearoa, we sit with someone who has been impacted in some way by the colonisation of this country. Realising the impact colonisation has had in previous generations, and how that is playing out, is a huge part of what comes up during our sessions.”

Self-awareness is crucial to the therapeutic relationship, so when it came time for Verity to write her dissertation as part of her Masters in psychotherapy, she chose to dive into the origins of disconnection within her own whānau.

Born in Dannevirke and raised in Auckland, Verity says she was largely unaware of her whakapapa until her teenage years in the 1980s when whānau began to piece information together. “Even then I didn’t claim my whakapapa,” she says. “I kind of thought of myself and talked about myself as Pākehā with Māori ancestry.”

It was during her training and through the support of Waka Oranga that Verity was able to fully experience herself as Māori. She began using the pūrākau of her whānau to begin her dissertation, titled *Our Māori Connection: The impact of colonisation on one Southland whānau*. The process took around 18 months of connecting with cousins and discovering stories she says some of the older generations didn’t want to know.

“My great-grandmother got preferential treatment because she was paler than the other kids she went to school with.”

Verity describes her dissertation as a lived experience of the trauma of disconnection and colonisation, as well as the pain of the decolonisation process.

“One of the thoughts of psychotherapy is that we split off painful parts of ourselves, whether that be sexual or cultural. What comes to mind for my mum and her generation is that splitting off from that part of themselves.”

Verity says psychotherapy gently brings those parts back into

view so we can think about them, integrate them and have compassion for ourselves. “It’s not talked about much in our country, but we carry it in our psyches. From personal experience within my work, that healing process through connecting in with your whakapapa has to happen. It’s not a sort of blaming victimhood, it is actually a really empowering process.”

With the number of indigenous psychotherapists in New Zealand still very low Verity would like to see the barriers that still exist within the system addressed, especially since COVID and its aftershocks have seen a demand for support around mental health.

“Māori students coming through the programme still struggle because the training itself is very eurocentric and doesn’t always reflect their worldview. We are also in a bit of a crisis because our registration regulation board is in the process of potentially saying other paths to training are not going to be valid for registration.”

Verity says this thinking is out of step with the current climate behind supporting Māori health and honouring Te Tiriti. “We are governed by the Health and Disability Act and that does not have anything in its charter about honouring Te Tiriti. It is pretty shocking.”

In a move echoing Hinewirangi Kohu-Morgan’s stance in the 1980s, some of Verity’s colleagues have chosen not to register – effectively making ACC funding out of reach. “ACC funds long-term therapy where people experience sexual assault or abuse in New Zealand. This is remarkable; however, psychotherapy is expensive and that is something that is frustrating. A lot of Māori aren’t able to access some of the long-term therapies because they are involved with the DHB mental health services, which are primarily about medication.”

Recent budget announcements dedicating \$242 million for Māori health along with ACC’s decision to begin registering and funding rongoā Māori practitioners, give reason to be optimistic.

“To refer clients for mirimiri, rongoā or other tohunga practices, is really exciting. There are multi-disciplinary teams that work together in all organisations, and I would love to learn more from other strong Māori healing practitioners.”

CONNECTION

“To people, place and my own identity.”

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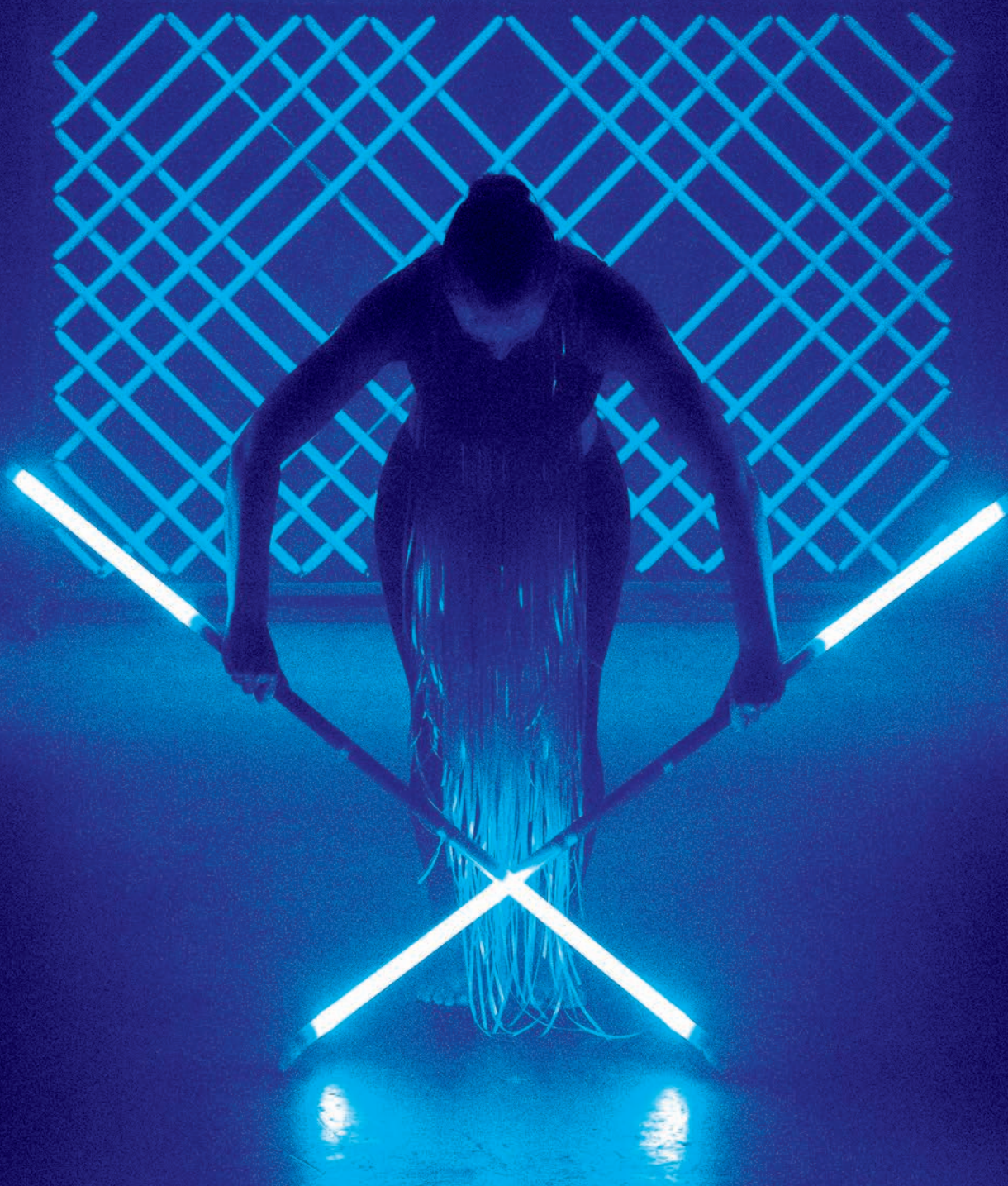
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Wairua

– a labour of love

Nā ALANA DIXON-CALDER



ASK RUA MCCALLUM TO DESCRIBE HOW HER RETELLING OF THE KĀI TAHU creation narrative came about and you quickly draw parallels between the birth of her immersive performance piece and the stories it weaves.

To call *Wairua* a labour of love is to understate the obvious. Theatre practitioner Rua (Kāi Tahu – Kāti Hāteatea ki Moeraki) has chiselled away at the bicultural, multimedia work in one form or another for 13 years, although it is within the last five that the story really began to take shape. The result is a work that explores a distinctly Kāi Tahu viewpoint and the whakapapa that connects us all.

Audience reactions run the gamut of human emotion – something Rua says reinforces her desire to create an artwork that could connect with those who see it.

“I set out for it to be an immersive, visceral experience,” Rua says. “From the comments that people have shared with me I think it has been different things for different people, but it has touched their hearts. On opening night, one person couldn’t speak – she just touched her heart and beamed at me. My response to her was that if I have touched one person, then I am happy.”

Rua left school at 15. After having children of her own and making the decision to leave her then partner, she returned to Dunedin to enrol in Māori Studies at the University of Otago. After the death of her parents she decided to pursue her interest in performance and eventually graduated with her Bachelor of Arts, complete with a Māori Studies major, minor in Performing Arts, and a postgraduate diploma in Theatre Studies.

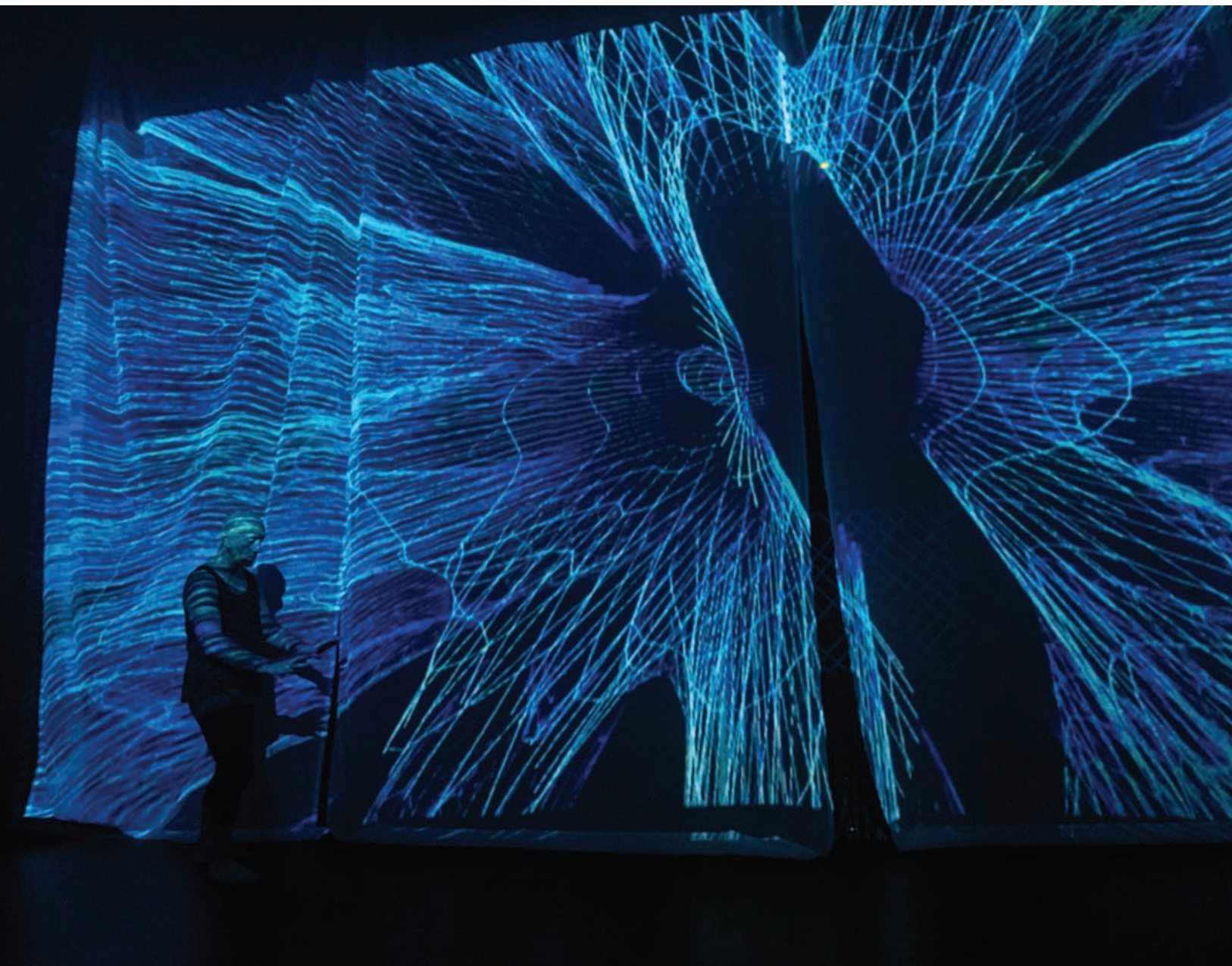
Rua is a well-known face in the cultural scene in Ōtepoti, in no small part thanks to a variety of roles – including co-teacher of a bicultural theatre paper at the university for 10 years and a stint working at Toitū Otago Settlers Museum. Her newest venture has seen her take on the position of kaitoko at Kāti Huirapa Rūnaka ki Puketeraki.

Wairua can trace its genesis to her desire to explore Kāi Tahu whakapapa, and the themes of identity and connection.

Rua calls the performance an “evolutionary process” that links back to a university internship in the summer of 2008. During that time she was involved in the creation of a theatrical piece exploring creation whakapapa, titled *Rarotimu*. In 2016, she joined forces with award-winning lighting designer Martyn Roberts. The duo had borne



PHOTOGRAPHS: ALAN DOVE



performances that explored the story of creation and decided to collaborate. The rest – as they say – is history. *Wai=Rua A Line=Near* was born. That year the performance was recognised with not one but two nominations at the Dunedin Theatre Awards, for outstanding innovation and lighting design – winning the latter.

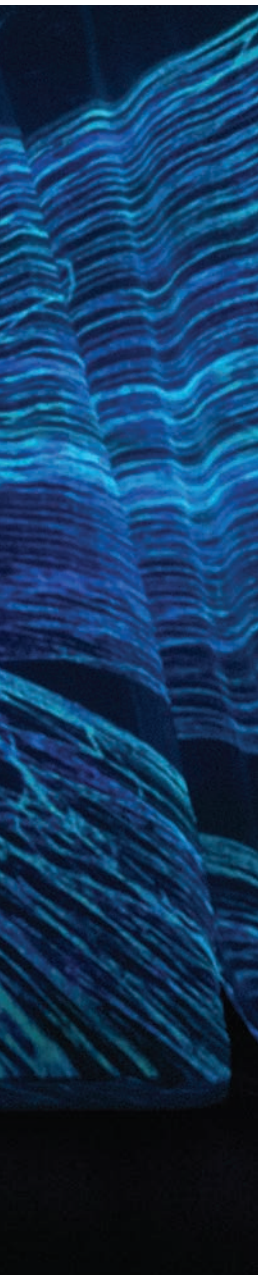
Since then, in a case of life imitating art, the performance has been reimagined once more, and was seen, for the first time, at this year's Dunedin Arts Festival. Piecing *Wairua* together has involved an entire team, all of whom have drawn on their considerable talents to boost the work.

"Shannon van Rooijen was involved in *Wai=Rua A Line=Near* and stayed on with me, working on a series of workshops for *Wairua*, but due to work commitments left before we went into production this season. Taiaroa Royal and Louise Pōtiki-Bryant have worked with me through two workshops and a gruelling rehearsal period. Sound designer Paddy Free was there through two workshops and an intensely short rehearsal period, and Stephen Kilroy worked with

us on the lighting. Over and above these people, Emere Leitch-Munro left her home in Taranaki with three children, to return to Ōtepoti to work on this season's show, and then there was Ariana Tikao and Moana Wesley, who did many of the waiata vocals, and taonga puoro musician Alistair Fraser. Finally, Rangimoana Taylor helped me to conceptualise some of the underlying themes seen in *Te Ao*. All of these people need to be acknowledged. The ideas may have been mine, but without them *Wairua* would not have been what it was."

Carved into four distinct acts, each representing different stages within the Kāi Tahu creation narrative, *Wairua* melds together dance, sound and light to touch all the senses.

The first stage, *Te Korekore*, begins by ushering the audience into the space. Drawing on elements of *te ao Māori* – *karanga*, *karakia*, a blend of original and traditional waiata – its heady mix of contemporary dance and movement, visual projections and surreal lighting states gives its viewers an immediate introduction into what to expect throughout the performance.



“I don’t want the audience to intellectualise it, or try to work out what it was about; I want them to know it and feel it. To be transformed, to be blessed, not by seeing it but by engaging with something that helps them engage with themselves.”

RUA McCALLUM Kāi Tahu – Kāti Hāteatea ki Moeraki

The second act, Te Pō, is more stylised. This act represents the femininity of the universe giving birth to itself – in stark contrast to Te Korekore, which introduces the concept of matter versus non-matter, and what exists within the nothingness of the dawn of the universe. Te Pō, then, is a representation of life beginning. It is mysterious and intuitive.

Te Ao, or the state of light, is in direct opposition to Te Pō: this part of the performance reflects a more masculine stage, and the balance between the mental and physical aspects of the universe. Te Ao is heavier on dialogue, and is more actor-led than the preceding two acts; reflecting the juxtaposition between the mental and the physical and their coming into being.


The final scene, Te Kore, is the performance’s dynamic culmination. Reincorporating aspects seen throughout the first three stages of *Wairua* while also introducing elements such as poi and mau rākau, the final scene again weaves contemporary dance with sound and light – images, shadows and silhouettes projected onto a gauze

veil create a three-dimensional effect. This act represents a state in which all elements of the universe have woven together and are now intertwined as one consciousness capturing all the senses.

The impact on the audience can vary.

“I hope the audience is touched by it. Aroha, connection – not just spiritual, but a connection that their whole body, mind and spirit feels.

“One person told me she loved it, but didn’t understand what it was about. I replied, ‘That’s your first problem’. Another person sat on the edge of her seat for the whole 90 minutes and, at the end of it, she just said: ‘That’s what I needed’. She never justified that with why she needed it, or what exactly she received that she needed, but for her she went away so happy that weeks later, when I saw her, she still felt that same happiness.

“I don’t want the audience to intellectualise it, or try to work out what it was about; I want them to know it and feel it. To be transformed, to be blessed, not by seeing it but by engaging with something that helps them engage with themselves.” 

GMO

A matter of rangatiratanga

In 2016, TE KARAKA published *Environmental Watchdogs*, an article about the crucial but largely unseen work of the Hazardous Substances and New Organisms (HSNO) Komiti. Five years later, and with the renewed threat of GMO on the horizon, we return to the topic as the komiti calls on Ngāi Tahu whānui to make sure their voice is heard, writes ANNA BRANKIN.

“BACK IN THE 90S YOU ONLY HAD TO MENTION GMO AT HUI-Ā-TAU AND people would be on their feet, because that was the passion that was around at the time,” says komiti chair Edward Ellison (Ngāi Tahu – Ōtākou). “Most of our people back then immediately saw the potential impact of genetically-modified organisms on our rangatiratanga, kaitiakitanga, on our taonga species and our whakapapa.”

These days, Edward says the komiti struggles to get anywhere near the same level of engagement from the iwi – but this does not mean risk is no longer there.

Te Rūnanga o Ngāi Tahu established the HSNO Komiti in 2003, in the wake of national controversy surrounding GMOs that led to the passing of the Hazardous Substances and New Organisms Act 1996 and the Royal Commission on Gene Modification in 2001.

The iwi made a submission opposing GMO to the Royal Commission, whose report ultimately led to strict regulation of the import, development, testing and release of GMOs in Aotearoa. These activities must be approved by the Environmental Protection Authority (EPA). The HSNO Komiti was created to work with the EPA on behalf of the iwi, drawing on mātauranga Māori to influence its decision-making. As the-then Deputy Kaiwhakahaere with an existing environmental portfolio, Edward was the natural choice as chair.

“We principally work with the Environmental Protection Agency on behalf of Te Rūnanga, to engage on applications for the import of hazardous substances and new organisms,” Edward explains. “We make submissions and attend hearings, we put pressure on the EPA to ensure that they notify us of all applications.”

Edward describes the work of the komiti in terms of trying to foresee and prevent “unintended consequences”. He uses the example of rabbits being introduced to New Zealand in the 1830s to provide game for British settlers. Less than 40 years later, their numbers reached plague proportions and they were recognised as an ecological threat. The solution? The introduction of ferrets, weasels and stoats to control the rabbit population – leading to the predation of our native bird species.

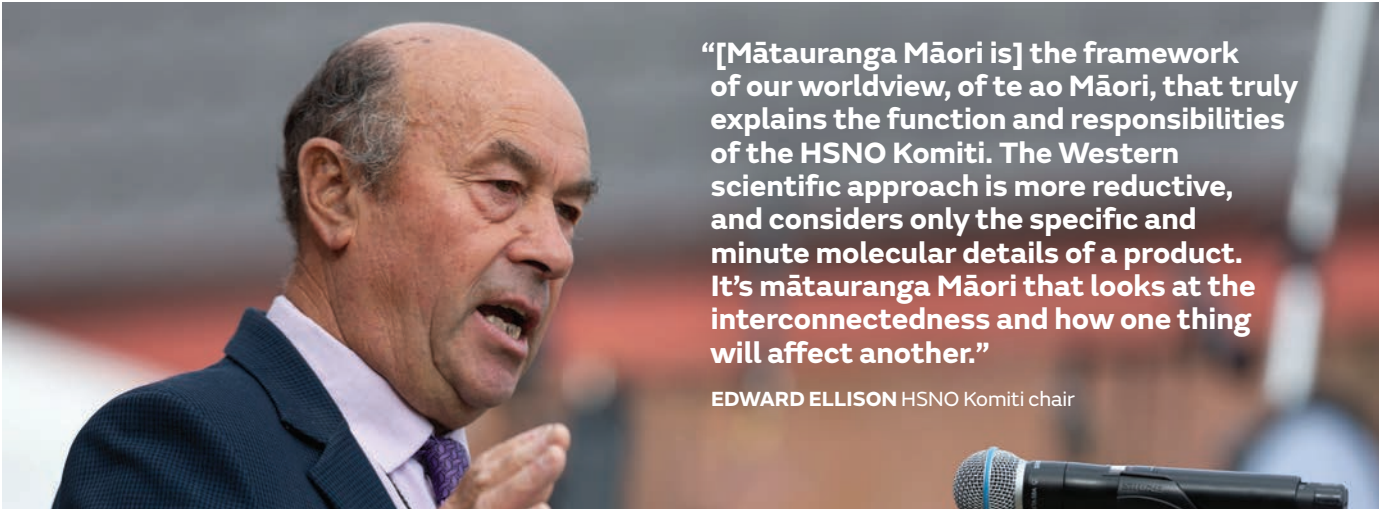
“What we do now is different, in that it is very technical in detail and a wee bit intangible,” says Edward. “The point of it is to have a komiti who are familiar with these unintended consequences, so they can identify cultural elements that might be at risk.”

Today the komiti consists of Dr Emma Wyeth, Dr Benita Wakefield, Stephanie Dijkstra, Kyle Davis, Nicholas Denniston and Gail Gordon,



“One of the things that came out of my thesis and the discovery of my Ngāi Tahutanga was a sense of activism – wanting scientists to understand what it means to work within Te Tiriti and that it’s not a detriment. Having access to mātauranga and a dataset that is hundreds of years old is only a value-add.”

STEPHANIE DIJKSTRA Hazardous Substances and New Organisms (HSNO) Komiti member



“[Mātauranga Māori is] the framework of our worldview, of te ao Māori, that truly explains the function and responsibilities of the HSNO Komiti. The Western scientific approach is more reductive, and considers only the specific and minute molecular details of a product. It’s mātauranga Māori that looks at the interconnectedness and how one thing will affect another.”

EDWARD ELLISON HSNO Komiti chair

PHOTOGRAPHS: SUPPLIED

bringing together a wealth of technical knowledge, scientific expertise and mātauranga Māori.

As one of the newer members, Stephanie (Ngāi Tahu – Ōraka Aparima) says it is a privilege to be part of the team, and acknowledges the immense progress that has already been made.

“Edward has been an amazing rangatira of this komiti, as well as [former member] Oliver Sutherland and Dr Emma Wyeth,” says Stephanie. “They’re the ones who have done the hard work to get us to where we are and continue to be a driving force for future changes.”

Stephanie joined the komiti in 2018 after completing Aoraki Bound and searching for other ways she could connect and contribute to the iwi. There was a vacancy on the HSNO Komiti and, with her background in plant cell biology, she immediately saw it as a way she could give back.

“It fits in perfectly in terms of my aspiration to see mātauranga Māori more widely accepted by the scientific community,” Stephanie says. “One of the things that came out of my thesis and the discovery of my Ngāi Tahu tangata was a sense of activism – wanting scientists to understand what it means to work within Te Tiriti and that it’s not a detriment. Having access to mātauranga and a dataset that is hundreds of years old is only a value-add.”

This sense of activism is shared by Edward, who first became involved in environmental advocacy in response to proposals in the 1970s to build an aluminum smelter at Aramoana or Ōkia Flats in Ōtākou. “We got active on it and ultimately the proposals were blocked, and then along came the Conservation Act and the RMA. I just gravitated into the environmental space and I’ve been there ever since,” he says.

Although it largely goes unseen, the work of the HSNO Komiti has been significant in terms of preventing further degradation to our waterways and whenua. “It’s a fulfilment of our role as kaitiaki, and of the EPA’s obligation to consult with us as a Treaty partner. We can determine what chemicals are coming into the country, and look for opportunities to remove older and more toxic chemicals as well,” Stephanie says. “I see us as the gatekeepers. When you look at all the other conservation boards and committees, we are the first stop – we can try and stop the substances coming in in the first place, that then cause the harm that makes it necessary to have taonga species and environmental recovery boards further down the line.”

Through the years, the komiti has had many successes in hearings, from small wins in placing specific controls over the import of certain chemicals, or bigger issues such as blocking a chemical from the country altogether. But Edward and Stephanie agree its most important work is helping improve the cultural competency and mātauranga Māori of the EPA.

“When we talk about mātauranga Māori, it takes us right back to the creation traditions and our various ātua. It’s the framework of our worldview, of te ao Māori, that truly explains the function and responsibilities of the HSNO Komiti,” says Edward. “The Western

scientific approach is more reductive, and considers only the specific and minute molecular details of a product. It’s mātauranga Māori that looks at the interconnectedness and how one thing will affect another.”

Stephanie agrees, saying the EPA and several companies they encounter are starting to change their attitudes, realising that it’s better to consult with iwi early rather than risk their application being denied at a hearing. “Bayer Agrichemical is an example of an organisation that has started coming to us six months to a year before they’ve even put in their application. That means before they even apply they have often accepted mitigation measures that we would be happy with,” Stephanie says. “Sometimes we will still oppose something if the environmental cost is too high, but it’s really gratifying to see them start to consider things like effects on taonga species, (and) effects on juvenile fish.”

Thanks to New Zealand’s stringent GMO policy, the komiti mostly finds itself operating in the hazardous substances field. But with changes on the horizon, it believes it is time to revisit the tribe’s stance on GMO – and it needs our help.


“There are a couple of GMO issues on the back burner at the moment, and we really want to hear from mātauranga holders from within our iwi, who have any knowledge relevant to these issues,” says Stephanie. “GMO was the reason our komiti was founded in the first place, but attitudes and technologies have evolved so our existing policy can’t really be applied to the issues we’re dealing with now.”

The komiti expects GMO to re-enter the national conversation on several fronts, particularly in conservation and medicine. Gene editing is a potential approach for pest control, and one Edward believes will be considered in light of New Zealand’s Predator Free 2050 aspiration. Essentially, this approach would use a gene-drive to target the viability and/or fertility of a pest species, thereby reducing its population over time.

Meanwhile, medical researchers continue to explore xenotransplantation – procedures that involve the transplantation of animal cells, tissue or organs into humans. While there are obvious health benefits, historically Māori have been hesitant around the tikanga of this approach.

Gene editing and xenotransplantation are still strictly regulated by the Hazardous Substances and New Organisms Act 1996, but Edward urges Ngāi Tahu whānui to prepare a stance.

“We should be arming ourselves with information and knowledge now, in this window where we’re not immediately threatened by the prospect of GMO coming into the country,” he says. “That way when it does start to get some momentum we’re not running, we’re in front and influential.”

The HSNO Komiti will be presenting at Hui-ā-Iwi and want to hear from Ngāi Tahu whānui about their views on GMO. You can get in touch by emailing teaoturoa@ngaitahu.iwi.nz. 

PHOTOGRAPHS AND WORDS
Nā PHIL TUMATAROA

Te Ao o te Māori

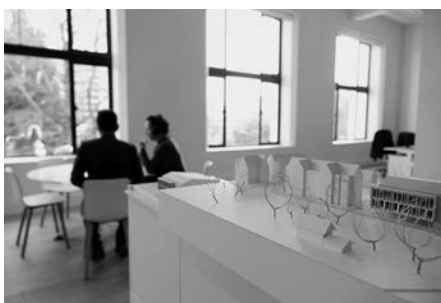
A WINDOW INTO THE
RICH LIFESTYLES OF
CONTEMPORARY MĀORI







Keri Whitiri is reluctant to give the work she does a label, instead she has a collection of words that when combined, help to describe it: public realm design, seeding, facilitating, scoping, building of understanding, developing, interpreting and maintaining design strategies – lining things up! But whatever word or combination of she chooses, the results of her labour are clear to see throughout Christchurch city and further afield.



Maumahara, a whāriki made from paving stones that forms part of *Ngā Whāriki Manaaki*, a series of 13 paved mats conceived by Reihana Parata and Morehu Flutely-Henare; and *Paepae Kanakana* a collaboration by Matapopore, Walkspace and Ōtākaro, a large concrete fanciful depiction of lamprey ‘bones’ in brass on top. Situated in Victoria Square on the banks of the Ōtākaro (Avon) River, these are just two examples of public art and design works that she helped line up.

Her contribution is ultimately for Ngāi Tahu whānau, hapū and iwi working through organisations such as Matapopore in Ōtautahi and Aukaha in Ōtakou, engaging with local councils to ensure Ngāi Tahu and mana whenua cultural values and history is reflected in our built and natural environments.

Keri (Ngāi Tahu, Ngāti Kahungunu, Nederlandse) was a practising architect, but grew dissatisfied with the work she was doing and yearned to bring “a kaupapa Māori taiao approach” to her practice – so she retrained as a landscape architect.


“I thought I’d just segue sideways and try landscape – it’s just a really cool area to work. It’s very holistic.”

She also completed a Master of Arts at Auckland University in film, television and media studies; saying “it helped with critical thinking”.



At the moment Keri also works one day a week at Architectus in Christchurch but is mostly kept busy working with Matapopore, Aukaha and, more recently, with Waihōpai.

“I really just make sure that processes keep ticking over, feeding in at the right points so that things line up, making it easier to get people involved, scoping things, developing briefs, and grounding cultural strategy in design.

“I feel very fortunate to work along side some incredible creative practitioners, and cultural experts as well, who have a real depth of understanding and integrity in what they do.” 



HEI MAHI MĀRA

A beginner's guide to growing organic vegetables nā TREMANE BARR

Plasma: the future of agriculture

Matariki is a time of relative quiet in the māra, providing space for reflection on the past growing season and what can be done better in preparation for spring.

Previously I wrote about how I was going to conduct an experiment in my māra with new GANS plasma products, developed from the theories of Iranian nuclear engineer, Mehran Tavakoli Keshe.

For the past three years I have used GANS plasma products in my māra and I've had astounding results, with health and productivity boosted by between 50 to 100 percent. This could be a real game-changer for organic agriculture, making it more productive than conventional farming practices. In fact, I was prompted to write about my findings after a conversation with an experienced market gardener, who was shocked by the productivity of my potatoes. I had just come to expect productivity like this - broccoli now produces prolifically for five or six months; my freezer could not



The Keshe Foundation claims plasma technology in agriculture will herald a new age of enhancing the health and productivity of soils, plants and food. From my experience, I have to agree with them.

take the excess of tomatoes this summer; we had cucumbers galore. My cherry, apple and feijoa trees are now producing bigger, and more fruits than ever. These products have even allowed me to grow kūmara in Ōtautahi.

The gains didn't happen overnight, and the basics of organic gardening still need to be applied to individual crops and their particular needs - it's science, not magic.

PLASMA

Keshe's theories are based on the hypothesis that everything, from the largest galaxies to the smallest organisms, has its own electromagnetic gravitational field. These combine different types of magnetic and gravitational fields of the same strength. The coexistence and interaction of these fields leads to the creation of a toroidal (ring-shaped) magnetosphere for all entities - whether it be a galaxy, the sun, a worm, or bacteria.

GANS

According to Keshe, plants grow primarily by interacting with the magnetic and gravitational plasma fields. Based on this theory, plasma products to support and promote the energy fields of plants and soil life, through using liquid GANS, have been developed. A new state of matter - consisting of a molecule of gas ("GA") which becomes a nano ("N") of itself and appears as a solid ("S") state of matter - GANS can be





Above: Groglobe in broccoli crop; left, bottom: GANS plasma essentials; Tremane in the māra harvesting kūmara; below: An abundance of cherries and tomatoes. PHOTOGRAPHS: TREMANE BARR



created in many ways. Largely, this is done through the interaction of different types of metal plates in a water solution to produce the desired type of GANS.

Plasma ecosystem GANS products

Early on I tried to make my own GANS, but gave up when I realised how much time it would take to perfect the right type of blends. Instead, I've turned to buying products from Jim and Lisa MacDonald in Australia (<https://plasmainnature.com/agriculture/>). The four main plasma products I have used are:

1. *Super Leaf* – plants get 80 percent of their energy requirements through their leaf structure. I mix this in with the liquid fertiliser I spray regularly on the plants in the garden.
2. *Root Boost* – helps encourage soil microbes and biology to thrive. Used when preparing the soil for new plantings and when transplanting seedlings.
3. *Germinate* – enhances the growth of seeds when they are soaked in this solution four to 24 hours before planting.
4. *Garden GroGlobes* – plastic containers filled with a GANS gel, these can be placed around the garden to help create a positive dome of energy in the māra.

These products are somewhat similar to those used in biodynamic farming, in that they promote biological soil fertility, reduce

pest and disease problems and enhance nutrient content in plants and crops. However, the plasma products can be used at any time regardless of the biodynamic moon calendar, making them easier to work with in addition to a greater level of productivity

One thing I have learned is how vital it is to follow the instructions on the quantity of plasma GANS used: if the recommended dose is exceeded, or applied too often, it can actually reduce plant health and productivity. There is a real sweet spot between too much and too little, and it can take experimentation to get it right.

The Keshe Foundation claims plasma technology in agriculture will herald a new age of enhancing the health and productivity of soils, plants and food. From my experience, I have to agree with them. However, the experience from my māra is not scientifically-conclusive proof and, in an ideal world, scientific research would be done to test the claims for plasma in agriculture. Until that happens, give them a go in your own māra – and be prepared to be pleasantly surprised. 🌱

Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 30 years. Tremane is currently a self-employed mauripreneur whose whānau owned and run business sells essential oils and natural skin care products containing native plant extracts: <https://zurma.co.nz/>

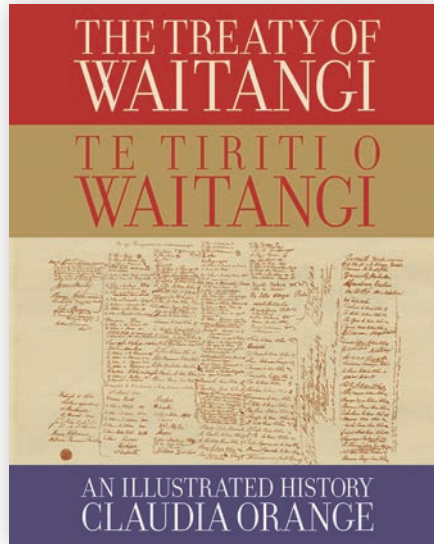
REVIEWS

THE TREATY OF WAITANGI/ TE TIRITI O WAITANGI: AN ILLUSTRATED HISTORY

Nā Claudia Orange
Canterbury University Press
RRP: \$39.99
Review nā Michael J. Stevens

The year 1987 was significant for Māori and New Zealand as a whole. Parliament passed the Māori Language Act, thereby giving te reo Māori official status, while the New Zealand Court of Appeal defined the principles of the Treaty of Waitangi in a case centred on the State-Owned Enterprises Act 1986.

This legislative development was key to normalising and revitalising te reo after more than a century of state efforts committed to precisely the opposite. The judicial development, on the other hand, laid the foundations for the Treaty settlement process and is the basis of the Right of First Refusal mechanism that has greatly benefitted Te Rūnanga o Ngāi Tahu over the last 20 years. Serendipitously, 1987 was also the year when historian Claudia Orange published *The Treaty of Waitangi*. This book was more than simply well-timed. Based on a PhD she had completed three years earlier at the University of Auckland, it was thorough, scholarly and meticulous; picking up where the brilliant Ruth Ross had left off in the 1970s. Awarded the G. F. Wattie Book of the Year Award in 1988, the book has sold over 50,000 copies. Dame Claudia, as she would become, built on this success with a condensed and illustrated version of the text in 1990, coinciding with the Treaty's sesquicentenary. A second edition of *An Illustrated History of the Treaty of Waitangi* was published in 2004 and Bridget Williams Books (BWB) has now released a third edition. This latest iteration – *The Treaty of Waitangi/Te Tiriti o Waitangi: An Illustrated History* – which will almost certainly be the last, brings the chronological narrative up to 2020 with three substantially new



chapters (out of a total of 11). This additional material is shaped by 21 interviews with key participants over this period, including successive Ministers of Treaty Negotiations, Sir Michael Cullen and Christopher Finlayson, former Prime Minister Sir Simon William (Bill) English, Māori legal academic Carwyn Jones, and member of Parliament for East Coast, Kiritapu Allan. These voices add considerable value but are Pākehā-heavy and Wellington-centric.

However, that is offset by the book's evocative and elaborately produced images – in colour and black and white – which centre Māori people and encompass most corners of te ao Māori, including Ngāi Tahu. We encounter the Ruapuke Declaration on which Tūhawaiki skilfully rendered his moko; a portrait of Matiaha Tiramōrehu; the pivotal 1907 Te Kerēme hui at Arowhenua; eeling at Wairewa; the Deed of Settlement signing at Kaikōura in 1997; the third reading of the Ngāi Tahu Claims Settlement Bill and Crown Apology at Ōnuku in 1998, and the 2017 Hui-ā-Iwi hosted by Ngāi Tūāhuriri.


Cleverly, a representative image for our

small suite of legally-recognised mātaimai is not of a pristine looking tītī island or a coastline fringed with virgin podocarp forest. Instead, it is the industrialised and degraded Mataura River: a powerful reminder of the multiple demands made of freshwater and subsequent difficulties facing our mahika kai.

The Treaty of Waitangi/Te Tiriti o Waitangi: An Illustrated History also has a large and detailed set of appendices. These draw on research Dame Claudia first undertook on Treaty signatories in the late 1980s but has continually extended, including Te Kōngahu Museum at Waitangi and the permanent “He Tohu” exhibition which opened at the National Library in 2017. This was a consequence of the Treaty sheets being digitised as well as her growing engagement with several iwi and hapū, especially in the Far North. In terms of the book, this results in high-quality reproductions of each sheet and particularly useful outlines of each signing.

Like the Treaty itself, though, this is work without end. “Kaikōura”, whose name was one of three added at Ruapuke Island in June 1840, continues to be solely identified as Kaikōura Whakatau. However, a compelling case can be made for the rakatira Kaikoareare, who signed the Wentworth-Jones Deed a few months earlier. Similar debate surrounding Tairāoa and Korako is also absent. This part of the book also includes maps of (declining) Māori land ownership between 1860 and 1939, a timeline of the Waitangi Tribunal's first 40 years, and a summary of Māori claimant group progress with settlement negotiations up to June 2020.

Clearly, this book will be an invaluable resource for kaiako and taura as a compulsory New Zealand History curriculum is introduced into kura for Years One to 10.

However, it is worth highlighting this publication was in train well before the government signalled its policy shift. The latest investment in *An Illustrated History* is further evidence of BWB's longstanding efforts to build a better New Zealand through honest, but accessible reckonings with our colonial past. Put differently, this is not just a book for schools, universities or libraries. As with Dame Claudia's earlier work, and so much of the BWB catalogue, *An Illustrated History* can and should find a home in all our homes, from Te Rerenga Wairua to Rakiura. It should be read by parliamentarians, plumbers and pā kids. 



Michael J. Stevens is the Alternate Representative to Te Rūnanga o Ngāi Tahu for Te Rūnanga o Awarua. An independent historian, he is currently co-editing volume 2 of *Tāngata Ngāi Tahu* and completing a book on Bluff as the 2020 Judith Binney Fellow.

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

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AUKAHA



He kōrero is a new series of digital pūrākau, produced by the team at NAIA and supported by the Ngāi Tahu Fund and Te Mātāwai. Led by Chief Storyteller Rocky Roberts (Ngāi Tahu, Ngāti Rarua, Ngāti Hinematua), the short 2D animations capture the stories of our tīpuna and their incredible exploits, with the intention to educate, inspire and encourage connection.

“Basically we just wanted to tell stories about how amazingly clever our people were,” says Rocky. “We saw an opportunity to reach an audience who are not likely to read old manuscripts and books, or perhaps don’t live close to their marae – people who are more likely to turn to digital content.”

The idea to use 2D animations came after noticing this style of educational resource seemed very popular with tamariki and rangatahi.

Ultimately, our stories belong to our people, and NAIA places paramount importance on gaining the trust and confidence of whānau. The first pūrākau in the series is the story of Makō at Ōpōkihi. The involvement of local mātanga Maurice Manawatū (Ngāti Kuri) and laean Cranwell (Ngāti Makō) provided better insight into the pūrākau and tested the veracity of cultural content.



Above: Project lead Rocky Roberts meeting with Florida-based animator Brett Underhill.

Top left: The title slide for this episode of *He kōrero*.

Top, top right and far right: digital renderings of Maru designed in collaboration by Morgan Mathews-Hale and Brett Underhill..

PHOTOGRAPHS: MIHIATA RAMSDEN



Ngāti Makō designer Morgan Mathews-Hale was also brought in to work with Florida-based animator Brett Underhill to incorporate an authentically Māori look and feel, advising on appropriate clothing and weaponry as well as supplying kōwhaiwhai and stylised designs.

Rocky reached out to Brett after watching hours of his videos online. “We knew nothing about making 2D animations, and he knew nothing about our world, but we both wanted to learn from one another. This attitude and openness was a big factor in our decision to work together.”





Above: Ngāti Makō descendant laean Cranwell has played a crucial role in developing the narrative for the first episode of *He kōrero*.

Right: Storytelling dream team Joseph Hullen, Maurice Manawatū and Rocky Roberts brainstorm the next episode of *He kōrero* over a feed of whitebait.

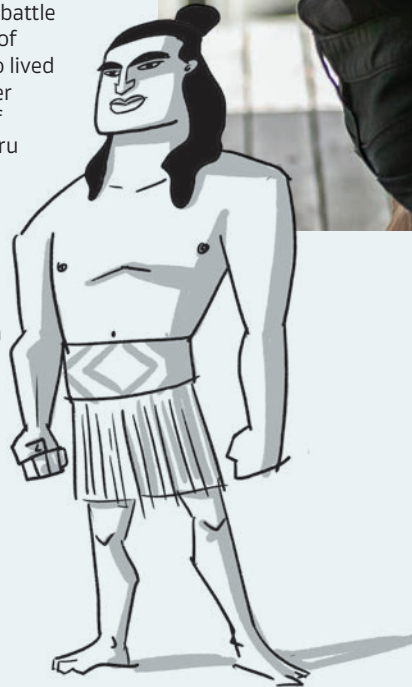
Below and below right: digital renderings of Makō designed in collaboration by Morgan Mathews-Hale and Brett Underhill.

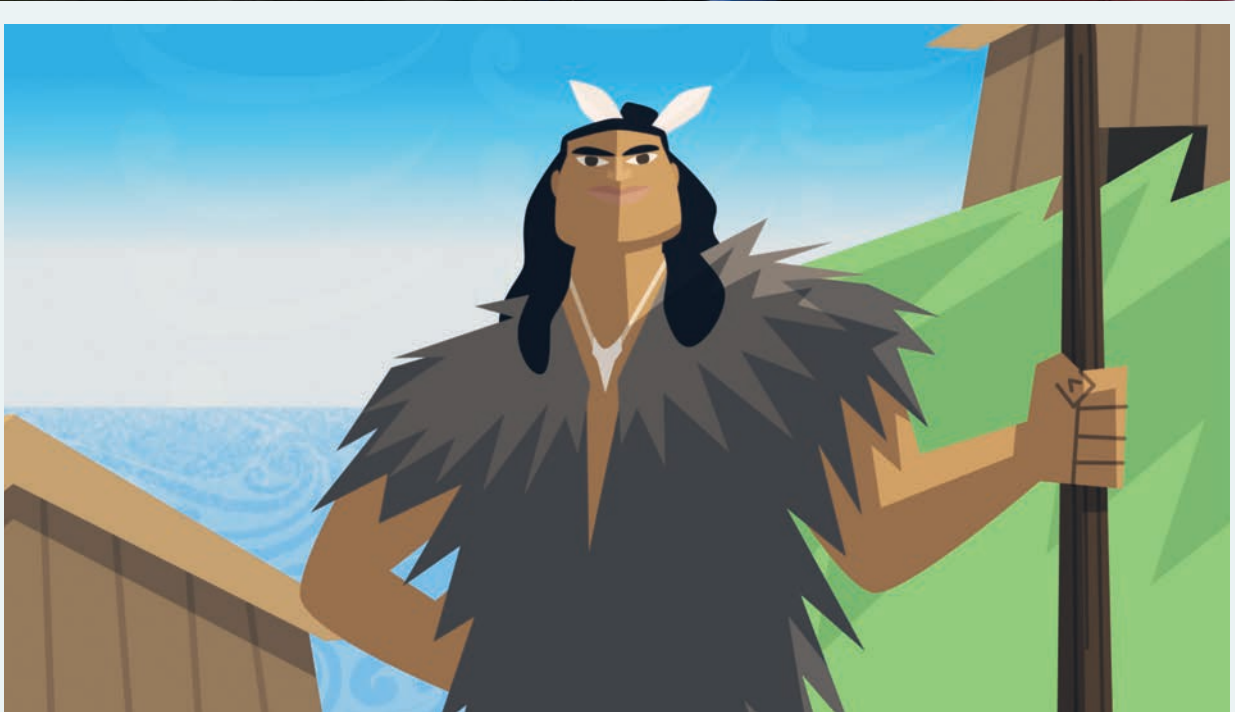


The first episode of *He kōrero* tells the story of Makō, who rose to prominence at the battle of Ōpōkihi. He was the younger brother of Maru, the leading chief of Ngāti Kuri who lived at Kaikōura. When the brothers and other Ngāti Kuri warriors ambushed a group of Ngāti Māmoë, fighting broke out and Maru took a spear to the shoulder and was badly injured. Makō saw his brother in trouble and rushed to protect him, fighting off his attackers and dragging him to safety along with their younger brother, Kahupupuni. It was thanks to this act of bravery that the reputation of Makō as a great warrior was born.

Each episode of *He kōrero* will be available bilingually. The English version is narrated by Rocky and te reo Māori by Joe Waitoa (Ngāti Porou).

“I hope these stories make people feel proud about themselves and learn how amazing our tīpuna were,” says Rocky. “Once this episode has been launched, I hope we can help other hapū celebrate their history and ancestors in this way.”





He Tangata



PHOTOGRAPH: SUPPLIED

Ko Aoraki te maunga Ariki
 Ko Tūtoko te maunga tupuna
 Ko Makaawhio te awa
 Ko Uruao te waka
 Ko Rākaihautū te tangata
 Ko Ngāti Māhaki te hapū
 Ko Poutini Ngāi Tahu te iwi
 Ko Caleb Robinson tōku ingoa

I was born in Christchurch in 1984, but raised in Hokitika. I spent my adolescence between Levin and Wellington, before returning home to Westland in 2004. I worked in a fish and chip shop and sawmill, until I was given the chance to train in traditional wood carving under Ngāi Tahu master carver, Fayne Robinson. I assisted in the construction and carving of the whare tupuna Tūhuru at Arahura marae. After this I worked for Ngāti Waewae as a carver for a short time before carving in Ōtautahi. In 2017, I started a new job working for my rūnanga in Makaawhio as the marae maintenance and general marae guy. I currently reside in Makaawhio and look after our marae and urupā.

WHAT CONSTITUTES A GOOD DAY?

Waking up. Honestly, there was a time in life when this wasn't the case, but now I really appreciate life and each day I get to share with my whānau.

ONE THING I COULDN'T LIVE WITHOUT?

My kuri Jug. He's my best mate and is always a happy ball of energy. He turns a dull day into an adventure and he's always super happy to see me - or anyone for that matter. He keeps me sane.

WHO OR WHAT INSPIRES ME?

Our kaumātua - mainly our fierce taua and aunties. I grew up surrounded by strong, determined women who worked tirelessly for the betterment of our people as a whole and often at their own cost. It's those selfless kaumātua who really inspire me and remind me what it's all about.

HIGHLIGHT IN THE LAST YEAR?

Recently I was lucky enough to take part in Te Ara Whakatipu, a wānanga focused on connecting young Ngāi Tahu to their whenua and Tahutanga. I was part of the first wānanga into the Hollyford in 2009 with amazing facilitators such as Auntie Ranui Ngarimu, Eruera Tarena and Susan Wallace. This year on the hikoi my eyes were opened to the impact the wānanga has had on many of our rangatahi and how life-changing the connections they made on the wānanga have been for them. I came home feeling motivated with a new sense of energy and focus.

WHAT'S MY ONE EXTRAVAGANCE?

I don't live a very extravagant life. However, I really enjoy dressing up in a suit for any occasion. You will often see me in the bush on a kiwi release, or riding my quad on the beach, in a full suit in some outrageous colour. I have collected a few suits and have impulse-purchased several.

WHAT'S MY FAVOURITE WAY TO CHILL OUT?

Hit the river. I'm lucky enough to be born into Poutini Ngāi Tahu. I grew up on the rivers here in Te Tai Poutini, looking for pounamu, and there is nothing I enjoy more on this Earth than walking up a river with Jug and my cousins in search of the elusive greenstone.

DANCE OR WALLFLOWER?

Dance - definitely dance, and like no-one is watching too. I'm that nephew that goes and gets all the aunties up for a dance. I love seeing smiles on people's faces and dancing always makes people smile or laugh. I have no shame - so laugh.

WHAT FOOD COULD I NOT LIVE WITHOUT?

Eggs. I eat a lot of eggs - fried, poached, boiled. I smash a tray of eggs a week. Definitely not my favourite food - that's titi - but eggs are my go-to if I'm hungry, for sure.

WHAT MEAL DO I COOK THE MOST?

A roast. You can't beat a good roast.

GREATEST ACHIEVEMENT?

This is a really hard question to answer. I have been so lucky in life to get where I am and to have been a part of some amazing projects. I feel like it's a privilege for me to live the life I do. One real highlight for me was the opening of the whare tupuna Tūhuru at Arahura in 2014, running out onto the ātea with Karara Kōpae a Tūhaitara and standing side by side with our wāhine for the mata take (wero).

DO I HAVE AN ASPIRATION FOR NGĀI TAHU?

Wow - how not to sound political in this question. My aspiration is that our iwi becomes stronger culturally. I grew up in a generation trying to reclaim their identity and culture. I hope our moko, and their moko, don't have to know the shame of not knowing something like we did. I hope that our moko don't have to mourn what we have lost, and that they can stand here, on this island, confident in who they are as Tahu.





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