TE KARAKA

# WAHINE TOA

## A DEFINING MOMENT IN HISTORY

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## NGĀ HAU E WHĀ **FROM THE EDITOR**

Take a close look at the photo on the cover of this issue. The wahine toa challenging the Minister of the Crown as he bends down to pick up the taki. That scenario hasn't been seen for hundreds of years, if ever.

I am picking that it will resonate for years to come. There was plenty of discussion around here about whether or not to put that particular image on the cover but in the end, how could we turn away from something that is likely to endure for years?

Not everyone agrees with the concept of a wahine performing the wero, of course, but when questioned, the usual response is that it is the business of Ngāti Waewae what they do on their marae. And if their tradition is a wahine doing a wero, then that is their business. Of course there are grumbles, mainly from older generations, and more conservative elements.

Does that make it right or wrong? Again, that is the business of Ngāti Waewae and as Tā Pita Sharples says, if the wero is performed correctly, then kei te pai. A taiaha, or māipi, is a weapon of war, he says. Once, everyone would have known how to use one, with varying degrees of skill. Women were adept in the use of taiaha because it was a matter of survival.

Te Amo Tamainu has been training in mau rākau for years. This isn't someone who will prance about waving a māipi around in an unschooled fashion. She knows what she is doing.

She is channelling her tīpuna, and setting an example for future generations. I particularly like her story about being approached in a mall by a little girl who comes up and asks for an autograph. Te Amo isn't bigheaded when she tells the story; more aware of the historic aspect of her challenge.

The pebble has been tossed into the water and the ripples are spreading outwards. Only time will reveal their impact.

**nā MARK REVINGTON**

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

Having applauded the innovative way Ngāti Waewae brought tradition to life through the wāhine mau rākau at the opening of Tūhuru Arahura Marae, I was taken aback to hear criticism of wāhine in these roles. I asked myself, "Is this really the 21st century?" as our history clearly shows wāhine took on these roles far earlier than this.

I don't meddle in areas I know nothing about but I do make a conscious effort to be informed. Having carefully followed the Ngāti Waewae history, I am proud to see the pragmatic way that wāhine took clear responsibility in protecting, preserving, and caring for their whakapapa. Wāhine mau rākau has brought the historical kōrero to life in a modern context.

Recent performances at Te Matatini again featured wāhine mau rākau and when listening to my father translating the kōrero, again it was an expression of caring for their whakapapa. One story told of how male warriors went ashore while the wāhine remained and anchored their waka when it began to drift – another example of pragmatism.

I am bemused by flippant comments labeling this a 'feminist take over' when all one needs to do is scratch the surface to understand the reason. We should applaud this visual demonstration of our historical stories, celebrate it, and preserve it.

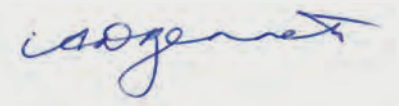
As I watched the opening of Tūhuru, I could imagine how many women (young and old) were inspired right across the iwi and the motu. This also goes for the recent success of Te Matatini.

If we want to engage young people in building their tribal identity, we must embrace these exemplars within a traditional yet contemporary context. We shouldn't be afraid. Instead we should be open-minded, understand the rightful place of this tradition, and champion it, not just look at it through a superficial gender lens.

Sometimes it's easy to be judgmental. To me, this attitude stems from those who fear change, and would prefer to go through life "asleep" rather than make a difference.

Since President Obama came into the White House, I have been more a fan of the First Lady, Michelle Obama, for many reasons. I listened to her recent Mother's Day address, giving an account of her life as First Lady. She didn't hold back. As an African American woman in the spotlight, she faced criticism (both race-based and gender related) and she learnt to cut out the noise and remain true to herself.

Steve Jobs said, "Don't let the noise of others' opinions drown out your inner voice." Don't be invisible. Be humble, kind, and speak the truth and you may be surprised how many will share your views. If they don't, then that is kei te pai as well.





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Courtesy Te Kāea, Māori Television.

Te Amo Tamainu challenges Minister for Treaty of Waitangi Negotiations Chris Finlayson at Arahura Marae; right, Dave Brennan, Te Rūnanga o Ngāi Tahu events manager.

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HE KŌRERORERO
nā KERI HULME

# *Inane Question &*
# A Flag In The Wind

Some stranger stops you in the street and asks, "What do you stand for?"

"Apropos of what?"

"Ummmm... something we can put on a flag?"

"What flag?

"Ur, a new flag for New Zealand?"

"Have you got an hour or two?"

They run away.

You see, I'm really interested in flags. I have a full-size official flag-pole. I have a collection of flags, from the Hundertwasser to several made just for me.

When there was such an entity as the Ōkarito Free Republic, I was its proud Flag Warden...

But I never had the official flag of New Zealand...

It was bland, boring, inaccurate, and – worst of all – almost indistinguishable from Australia's flag.

I know it carries a load of history and memories, especially for older generations. So did the earlier Canadian flag. Ask the next Canadian you meet to describe that one.

I had a friend who served in Vietnam. He had a tiny New Zealand flag on his pack. He got so bothered by being mistaken for an Aussie that he asked his mother to make him a small kiwi pennant. He wore that proudly until some Yank said, "Hey, what's with the fat-arsed chicken?"

I do not recommend any flag that features a kiwi...

Nor do I recommend any one that features the Union Jack as part of its design.

I am a vexillologist manqué, you see. I love flags and learning about them and flying them whenever I can, whenever it is appropriate.

The last time I had them all in the sky was when my good friend and naybore Jude Maloney died. She and her family had made several of them, including my own standard (a light blue number with four whitebait and a bright yellow sun). I'm a baiter, and the community saying was "The sun always shines in Ōkarito – especially when it's raining!"

It'll probably never fly again...

We were a strange but potent group of people and we had many good times together.

The one flag I never flew was the official New Zealand ensign. It is dreary and derivative, and has never spoken to my mind or heart.

*Writer Keri Hulme is southern Kāi Tahu. Among her passions are whitebait and family history. In 1985 Keri's novel* The Bone People *won the Booker Prize.*

# Whenua

**Pareāihe** The extensive volcanic peninsula that juts out from the east coast of Te Waipounamu, southeast of Ōtautahi, has been referred to by successive generations of Māori as "Te Pātaka o Rākaihautū", meaning "the great food store house of Rākaihautū". This name was given as testament to the work of the tipuna, Rākaihautu, and in recognition of the abundance of food and resources found there. Pareāihe, commonly known as Te Oka, is one of the southern bays of Te Pātaka o Rākaihautū, and forms part of the coastline between the outlet of Lake Wairewa and the entrance to Akaroa harbour. The southern bays were all occupied by Ngāi Tahu whānui at various times. The area was also associated with some of the earliest interactions between Ngāi Tahu and Pākehā in the Canterbury region, when whaling stations were established at Pireka (Peraki), Hikuraki, Oihowa (also known as Ohahoa, Goashore, and Oashore) and Whangakai (Island Bay) in the 1830s. The name Te Oka refers to a peak above Pareāihe.

PHOTOGRAPH: TONY BRIDGE

# Drip feed

**Ngāi Tahu has been sidelined for far too long when it comes to management of fresh water, says Tā Mark Solomon.** Kaituhi **MARK REVINGTON** reports.

ANY STARTING POINT FOR A DISCUSSION ON WATER HAS TO BE the health and well-being of waterways, says Kaiwhakahaere Tā Mark Solomon. And any discussion on water should also include people and their relationship with water.

His comments come after a series of hui held by the Iwi Leaders Group to advise iwi on discussions with the Crown to address iwi rights and interests in fresh water.

This Government is determined to change the way in which fresh water is managed, through changes to the Resource Management Act and at a local government level. It is a process which began with then Prime Minister Helen Clark back in 2007.

However, Prime Minister John Key has said water belongs to everyone and iwi shouldn't expect special rights. Tā Mark says iwi have been disadvantaged for the past 150 years.

Tā Mark, who is deputy chairman of the Freshwater Iwi Leaders Group, says certainty is needed on the future of fresh water, and he expects a decision by February next year. The Freshwater Iwi Leaders Group was formed in 2007 to advance the interests of all iwi in relation to fresh water through direct engagement with the Crown.

The group includes the leaders of Ngāi Tahu, Whanganui, Waikato-Tainui, Te Arawa, Ngāti Kahungunu, Ngāti Porou (on behalf of the Horouta Iwi Collective), Raukawa and Tūwharetoa. It reports regularly to all iwi.

There is no doubt that providing for the ability for iwi to access and utilise fresh water would increase value across the board, Tā Mark says.

But he is not in favour of a move away from consents for water use to a market in tradable water rights.

"That is not the view of iwi at all," says Tā Mark. "In fact it's one of the biggest fears, that water becomes a tradable property right like the quota management system. If you look at the deep water quotas now, 30 plus years after the introduction of the quota management system, 80 per cent plus of deep water quotas are in the hands of a few companies.

"If you turn water into a tradable property right, what stops that happening to water? Every Western government has warned that wars will be fought in future over water, so why would you privatise it? It has huge risks in my view."

He welcomes moves at a regional level to involve iwi, but says iwi must be involved in decisions, not just offering advice.

The Ngāi Tahu takiwā, which stretches across nearly all of Te Waipounamu, is the largest area of any tribal authority in New Zealand and includes some of the country's largest hydroelectric schemes. It also includes large-scale irrigation schemes, with proposals for more.

Managing and protecting fresh water within the takiwā is vital for the tribe, Tā Mark says. He says it's a question of balance between economic interests and the wellbeing of waterways. Water quality is paramount and the tribe can take a holistic view.

The current regulatory regime, mostly found in the Resource Management Act, directly affects Ngāi Tahu, yet the resource consents held by stakeholders in the takiwā are mostly held by farmers, irrigators, power companies, and industrial users.

***"The tribe has been sidelined for far too long. We want to enable whānau to make decisions around their waterways, and to have their relationships with their waterways recognised in a much more substantive way than it currently is."***

That regulatory regime hinders Ngāi Tahu and is unsustainable when it comes to looking after the health of the waterways, Tā Mark says. Any reform must recognise and provide for the cultural and economic rights of the iwi alongside the interests of existing freshwater users and the public.

Tā Mark says the key issues for Ngāi Tahu are water quality, sustainable use, a sensible regime for water allocation, looking after customary waterways, and recognition of the tribe's role as a Treaty partner in management and governance of fresh water in the Ngāi Tahu takiwā.

The position and interests of Ngāi Tahu are essential to any consideration of fresh water, he says

"The simplest way of looking at iwi water rights is that the tribes, the hapū, are 150 years behind the rest of the nation. We were stripped of our land assets, with impediments put in place like the perpetual leases. It is only this generation that has the wherewithal to be able to apply for water consents and use water consents to bring our lands into the economy, but we are 150 years behind the rest of the nation. We are only just embarking on the journey that the rest of the nation has been on since the 1800s.

"The tribe has been sidelined for far too long. We want to enable whānau to make decisions around their waterways, and to have their relationships with their waterways recognised in a much more substantive way than it currently is."

PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

# Te Ao *o te Māori*

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI

The Harvey household is a busy one. It's full of noise and movement. It's filled with life, colour, and creativity. It is home to Christine Harvey (Moriori, Ngāti Mutunga, Kāi Tahu) and her five children, Tamāhine (13), Tōmairangi (12), Akeake (10), Kahikatoa (8) and Tuawhakarere (4).

Christine and her tamariki returned to Christchurch and the New Brighton house her father built just before the February 2011 quake. They had just finished a six-month stint going bush in Te Urewera – living off the land in a shelter built from the surrounding bush with no power or running water.

"We loved it there – it was simple, the kids would take off, and I'd only see them again when they were hungry," she says.

Christine home schools all her tamariki. They begin each day with a yoga session, te reo Māori is used as much as English, they take a daily walk along the beach, and in summer the kids more often than not end up in the water. Each of the tamariki have their own work space and direct their own learning, combining computers, iPads, books, and the world outside their door to do their studies.

Last year Tōmairangi turned her hand to film-making for the first time. In December the short animated film she made about the endangered shore plover (tuturuatu) won an award at the Outlook for Someday sustainability film challenge. Now *Te Ao o te Tuturuatu* has been nominated for an award at the Japan Wildlife Film Festival, and in August, Christine and Tōmoirangi will travel to Tokyo to attend the awards ceremony.

Right now, Tōmairangi and her sister are working on a new film about raising and looking after chickens at home. They have three: Fugi, Lan Se and Chooky.

# WAHINE TOA

**When Ngāti Waewae wāhine issued a challenge at Arahura Marae earlier this year, it sparked a debate over the role of women on a marae.** Kaituhi **MARK REVINGTON** reports.

AS TE AMO TAMAINU CHALLENGED THE CROWN AT ARAHURA MARAE, SHE FELT HER ancestors with her and her family, in the shape of her father Jerry, behind her.

"I knew it was a big thing because of tikanga," she says. "But I knew it was time for a change. I had support from my whole family, and the kaumātua were really supportive. On that day I just wanted to get out there and do it.

"I didn't just go out there in the moment. I had my family behind me and my tīpuna with me."

In most tribes, issuing a challenge is a role traditionally performed by men, and the best warrior was always sent out to lay down the taki. Wero literally means "to cast a spear", and a wero was used to find out whether guests came with peaceful intentions or in anger.

In the Ngāti Waewae rohe however, history shows the person issuing a wero wasn't always a man. While Te Amo was the first wahine in generations to perform a wero, Ngāti Waewae has a long tradition of women performing the role.

Te Amo says it was a great opportunity to honour Ngāi Tahu ancestors like Tuhaitara and Papakura.

Te Amo and Ngāti Waewae wāhine Brooke Parker, Zoe Wallace, Chantal Tumahai and Maia Campbell were first seen wielding weapons in public on the marae ātea at the opening of Tūhuru last year, but that day, Jerry Pu, father of Te Amo, laid the final taki at the feet of the manuhiri or guests.

This time Te Amo laid a taki at the feet of Minister for Treaty of Waitangi Negotiations Chris Finlayson as he was welcomed onto Arahura Marae, where the Crown made a historic apology to a large contingent from Ngāruahine, from South Taranaki.

Ngāruahine prisoners were sent to Hokitika after the sacking of Parihaka Pā in 1881. As part of the Crown settlement with Ngāruahine last year, an apology was to be made at a place of the tribe's choosing. That place was Hokitika, where so many of the tribe's tīpuna spent their last years forced to do hard labour for passively resisting the Crown's confiscation of their lands.

The idea of Ngāti Waewae women doing the wero came up before the opening of Tūhuru last year, Jerry Pu says.

"The wero is different even in the traditional sense. It was a male thing especially to the North Island and has remained like that through tradition. The flip side is during the times of war. We saw it as an opportunity to allow our wāhine to come out with us because of what our ancestors did.

"All of Ngāi Tahu whakapapa to Tūhaitara who was a famous chieftainess, through to our tipuna Papakura, who led war parties alongside her husband Tūhuru.

*Above: Minister for Treaty of Waitangi Negotiations Chris Finlayson accepts the challenge from Te Amo Tamainu.*


*Above: At the opening of Tūhuru last year.*

"He had a sister Moroiti and she was a tohunga, who gave him the signs whether it was good to go or not. So our women were prominent in those days. The way we see it, if it was good enough for our women to actually fight, it was good enough for them to stand by us. The wero today is ceremonial. I've seen all the comments up north and I don't see where they are coming from. There is a lot of talk out there about men feeling threatened.

"One good comment that came from one of our whanaunga on Facebook is that we have been colonised too much. And we've actually forgotten about those women who went out and fought. They only had two choices really – flight or fight

"We've forgotten a lot of those old traditions. Women weren't meant just to be in the kitchen. For us it was a great opportunity to honour our ancestors, especially our wāhine."

Te Rūnanga o Ngāti Waewae chair Francois Tumahai says the decision was made collectively by the rūnanga. He approached kaumātua, they thought about it, and permission to go ahead was given.

"There was a lot of discussion when Jerry brought this to the executive. We did have some concerns until he talked to our kaumātua.

"Everyone is really comfortable with our wāhine doing the wero. We have been challenged often and we think it is extremely positive."

The challenge restarted the inevitable debate over the place of women and the importance of tradition. This was especially so on social media, where an argument raged over tikanga. Should Ngāti Waewae be allowed to do what they thought right on their marae? Where does tradition end and evolution begin?

Te Amo wasn't fussed. "Most has been positive feedback. I don't really care about the negative feedback to be honest. That is their problem, not mine."

A reporter from Te Ika a Māui (the North Island) was criticised for daring to question the role of women in issuing a wero. It was politely suggested that he get himself back down to Arahura, where he could explain why he didn't ask that question at the time.

Māori Television carried a short interview with Te Amo and referred to the "historic" wero. Online the story spread around the world, usually with support for the Ngāti Waewae wāhine.

Up north, some were not impressed. Hundreds of years ago, the wero was functional, the first point of contact between tribes. Some critics claims it is now more about ritual and preference.

Tā Pita Sharples, a noted mau rākau exponent and co-founder of the Māori Party and former Minister of Māori Affairs, says time and circumstances dictate the form of a welcome and wero.

***A taiaha is a weapon of war. Once, everyone would have known how to use one, with varying degrees of skill. Women were adept in the use of taiaha because it was a matter of survival. Too many people now wave a taiaha around in welcome with little or no skill.***

TĀ PITA SHARPLES

The Māori Party wasn't the only organisation started by Tā Pita. He is perhaps better known in some quarters for founding Te Whare Tū Tauā o Aotearoa, the National School for Ancient Māori Weaponry. It has been operating since 1983.

A taiaha is a weapon of war, he says. Once, everyone would have known how to use one, with varying degrees of skill. Women were adept in the use of taiaha because it was a matter of survival. Too many people now wave a taiaha around in welcome with little or no skill.

"We see a lot of abuse of the taiaha and people who don't know what they are doing."

He tells a story of how he organised the pōwhiri for Ngāti Kahungunu in 1983 when the tribe hosted Te Matatini. It was the first time 1000 people had performed a welcome in modern times, he says. And he trained seven performers to deliver wero that day.

"The elders approached me to arrange the pōwhiri and the wero, so that is what I did."

But he remembers a hui beforehand at which four elders stood up one by one and told each other they were wrong in their assertions of tikanga. In reality, he says, all four were correct, but for different times and occasions.

It is all about circumstances. Ngāti Kahungunu women have delivered a wero on occasion, he says.

It is important to be trained in the use of taiaha or māipi as it is more commonly known in Te Waipounamu so it is used correctly during a wero, Tā Pita says.

Te Amo has been training in mau rākau, the traditional art of Māori weaponry, since she was five. As she advanced to deliver a challenge to Finlayson, she recited the whakapapa of the tekoteko on Tūhuru, the whare tipuna at Arahura Marae. Her movements came from Ngā Mau Katoa which is based on 124 whakapapa movements which can be traced back to different waka and have been passed on through the generations, Jerry says.

"I learnt it at my father's side," she says.

"What people didn't see was all the hard work that went into training," Jerry says. "When we did the whakapapa and the stories of the whare (at the opening of Tūhuru), everything laid the platform. Out the front of the mahau is the whakapapa of pounamu and the names of the stones are all female, so the kawa was there, the tikanga we practised. We have a pathway called Te Ara o Poutini me Waitaiki, and that relates back to the story of Poutini, and that's where women are allowed to lay the taki.

"So there is a tikanga there which people don't see. And Te Amo recited whakapapa from the tekoteko and she recited whakapapa in her moves."

Ngāti Waewae is comfortable with the kawa on their marae. Others are not so sure. There is no easy answer to the question of how a culture evolves and when it is ok to challenge tradition.

Te Amo speaks of acceptance from her generation and from women, and tells the story of a young girl in a Christchurch mall who came up to her.

"I was in the mall and a little girl came over and asked me for an autograph. Her name was Aroha. Her mum came over and said how Aroha loved the footage of the wero and couldn't stop watching. It was inspiring for her."

In another generation we may know whether Te Amo has indeed changed attitudes. For now, she is comfortable in her role, and wāhine will continue to challenge manuhiri at Arahura Marae.

*Overleaf: Te Amo at the opening of Tūhuru last year.*


*"I knew it was a big thing because of tikanga. But I knew it was time for a change. I had support from my whole family, and the kaumātua were really supportive. On that day I just wanted to get out there and do it."*

TE AMO TAMAINU

## BENEATH THE CLOAK OF

# AORAKI

Kaituhi **NIC LOW** reports.

PHOTOGRAPHS NIC LOW

"JUST GO, BRO."

That's what a friend told Kaharoa Manihera about climbing into the snow and ice of Ball Pass, right beneath Aoraki.

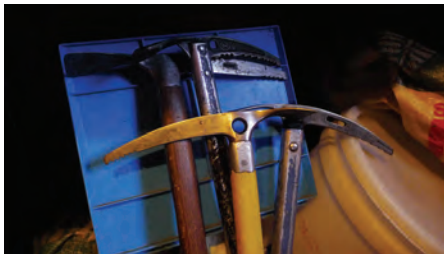
"Anyone who says, 'Ko Aoraki tōku mauka' in their mihi – well, it's different once you've seen him. Just go. You'll understand when you get there."

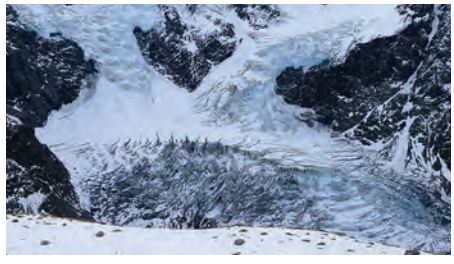
Eight of us bounce around in the back of a troop carrier, on our way up the Tasman Valley. Lurching into strangers' laps is a good way to get to know each other. Allan, Jasmine, and Paulina are tourists on a guided walk. Kaharoa, Donelle, my brother Tim, and I are on a Ngāi Tahu hīkoi to pay our respects to Aoraki. Up front are Elke and Paul. They're guides with Alpine Recreation, the company founded by Elke's parents Anne and Gottlieb Bran-Elwert. Each year Alpine Recreation takes four Ngāi Tahu whānui on the Ball Pass Guided Hike free, to learn basic alpine skills, climb high into the Alps, stand close to Aoraki and look upon his face.

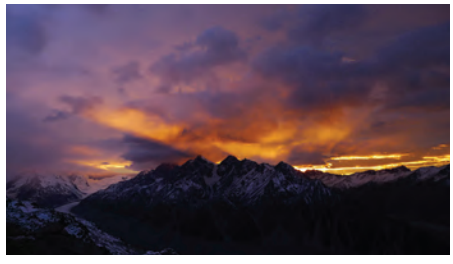
"When Ngāi Tahu ran the first Aoraki Bound trip, there was a big hākari near the airport," Anne told me. "I was a member of the Tekapō Community Board and Gottlieb was on the Aoraki Conservation Board. We were both impressed with what the students had done, and afterwards, in talking with Mark Solomon, Gottlieb suggested that we offer four students each year a free place on the Ball Pass Guided Hike."

Over the next three days we'll walk to Caroline Hut, climb Kaitiaki Peak, then cross Ball Pass and descend the Hooker Glacier. Donelle and Kaharoa are also on a mission to harvest matua tikumu (mountain daisy) leaves for their aunties to use in weaving. First, we've got to reach the start of the track. Huge boulders perch above the road.

***Ball Ridge rises to our left, hiding Aoraki from view. To our right a ragged rock wall drops to the glacier below. In the old days the ice came up to where we stand. Thanks to the changing climate it's melted away.***







"Man," I say. "It'd only take one of those to roll down and the road would be blocked."

"Oi!" Kaharoa says. "You'll jinx us."

We round the corner. There's a boulder in the middle of the road. The truck stops. Everyone looks at me.

"Alright," Elke calls. "Everybody out!"

I'm relieved when Paul says the boulder's been there for years. We untie the packs from the roof and grab our ice axes. There are plenty of ways to meet Aoraki: in kōrero and whakataukī, on postcards and TV, or glimpsed from the car as you speed past Lake Pukaki. We're going to see him the old way – on foot.

Already, Tim and I have journeyed for five days to reach this point. Rather than drive to the base of the mauka we decided to walk there from the West Coast. We crossed the Main Divide via Noti Hinetamatea – Copland Pass – following the route of the Makaawhio ancestor Hinetamatea and her sons Tātāwhākā and Marupeka. We arrived in the village last night with just enough time for a shower and a pub feed. This morning it's straight back on the trail.

Paul leads the tourist party off ahead of us. We pause first for karakia. Kaharoa's voice is deep and rhythmical, asking blessings for the journey, acknowledging Aoraki as an ariki, as a pou. After the rowdy camaraderie of the 4WD trip the karakia brings a sense of stillness and focus.

The first hour is an easy stroll along terraces beside the Tasman Glacier. The valley ahead is an austere but beautiful place: crumbling rock peaks and snow tinged blue with distance and sky. Ball Ridge rises to our left, hiding Aoraki from view. To our right a ragged rock wall drops to the glacier below. In the old days the ice came up to where we stand. Thanks to the changing climate it's melted away. The glacier lake is growing so fast that maps of the area are always out of date.

At lunch beside the cheerful red Ball Shelter, we're warned not to eat all our sandwiches.

There's a big climb coming up, Paul says, and you'll need the energy later.

He's not kidding. We put on helmets and head straight up Ball Ridge. The day is warm and we're soon sweating. Our packs are light, but they seem to get heavier with each step. Paul and Elke offer steady encouragement. An hour passes. Then another.

Not to sound like a whingey little kid or anything, Donelle says, but is there much further to go?

Elke's just told us about a 22-hour climb she did on Aoraki's south ridge. She smiles. A little further, she says.

It's quite a lot further, as it turns out. The banter dies away and all our energy goes into climbing. We hit patches of snow and the going becomes trickier. We concentrate on footwork. The world shrinks, until all we're aware of is the sound of our breathing, the rocks we're clambering over, the packs on our back. We forget where we are. Then we crest the ridge and look up. The sky is filled with Aoraki.

Tim, Donelle, Kaharoa and I stand in awe. This close, the mountain is all we can see. He's gone from an outline seen at a distance to a fully-formed self: ice-faces, rock ribs, a ridged spine leading to his mighty head. It's not just the height, soaring two kilometres straight up from where we stand, but the bulk. Something so vast creates its own gravity, and weather. Manaia-shaped clouds drift over the ridge.

***First light in the high mountains is profound. As Anne told me, "Even for non-Ngāi Tahu it is quite a spiritual experience being this close to such a mighty mountain."***

There's a westerly blowing, yet here in his shadow the air is perfectly still. We call out to him, mihi to him, and our voices echo back. We've just started walking again when a booming roar stops us in our tracks. A torrent of ice and rock avalanches off the Caroline Face.

"Hey," Kaharoa grins. "He's mihi-ing back!"

At Caroline Hut we kick off our boots, pick a bunk and put the billy on for tea. Our new home has one of the best views in the country, perched on a spur looking west to Aoraki. The hut is owned by Alpine Recreation, dating from a time when public conservation land was open to private enterprise. There's a public shelter at one end that looks modelled on a walk-in freezer, but the main quarters are luxurious. At least by tramping standards: it has a pot belly stove, double glazing, and enough biscuits to survive an ice age. Elke's immediately at home, roping people in to help with the kai. She's been coming here since she was a child.

"It's a bit like our bach," she says.

"Or like your marae," Kaharoa says.

That's it, someone else says. It's your marae in the sky!

Sitting round the big wooden table, we feast and swap stories. This is a key reason for the trip: so Ngāi Tahu whānui, the guides, and their guests can share tales of Aoraki. Elke's talked a lot about climbing trips on Aoraki, and I ask her about the mountaineering community's response to our request that people don't stand on the summit. She tells me that while it's up to each individual – there's no one there to see how high you climb – most seem to respect it. What's more, it's safer. After the top fell off, the new high point was dangerously unstable. It's like Aoraki took care of that himself.

Paul asks about the word kaitiaki: tomorrow we're going to climb Kaitiaki Peak to the south of Ball Pass. Kaharoa explains the concept of kaitiakitanga, and before you know it we're off talking about Rangi and Papa, Aoraki and his brothers. We muse on just how close to the mountain our tūpuna might have come; how far into the snow and ice they ventured. Those from the tourist group ask questions and listen intently. It's clear that, to each of us, the mountain means many different things – an ancestor, a mountaineering gem, a symbol of natural beauty, a tipuna, a tourism must-see – but is respected by all. Especially when you're this close.

"You've got to respect him," Elke says. "He demands it."

We wake to a sunrise of fire and mist. We're off to climb Kaitiaki Peak, but first it's time to run through some basic alpine skills. For most Māori, like most of the population, mountaineering isn't common practice. The gear's expensive, it's perceived as risky, and some find the Pākehā culture of "peak-bagging" offensive. But coming to pay your respects to Aoraki is a different kaupapa. It's great to learn the skills in a respectful context.

First up is fitting crampons. If you're not used to walking round with spikes on your feet, it's a strange experience. We march up and down the slope in wonky circles. To anyone watching we'd look drunk. The skill is worth practising though: when you get the knack it's like suddenly gaining 4WD traction.

Next we take turns throwing ourselves down a steep slope. It's called self-arrest, and the goal is to stop yourself with your ice axe. It's an essential skill in case you slip and fall. We hurtle down the ice, wailing and laughing. We all fail to stop. There's a safe run-out into soft snow, but it's scary at first. By the end we're halting as soon as the axe goes in. We're ready to climb, but up here, the mountain dictates our moves. It's too windy and drizzly to attempt Kaitiaki Peak. We head back down to the hut feeling damp, a little scuffed, and happy.

That night we go to bed primed for what's known as an "alpine start". This means getting up before dawn to walk the first easy hours in the dark. It leaves maximum daylight for climbing, and ensures you're somewhere spectacular for sunrise. First light in the high mountains is profound. As Anne told me, "Even for non-Ngāi Tahu it is quite a spiritual experience being this close to such a mighty mountain."

By 5 a.m. though, we're wondering if Elke's slept in. She doesn't seem the type, and as the sky grows light we see rain shrouding the upper Tasman. It's a shame we won't get to cross Ball Pass, but it's hardly the weather for a twelve-hour walk.

We make do with pancakes and coffee, then set off back towards the truck before the rain really sets in. Depending on who you ask, this is "the waterfall route" or "the shortcut". There are ladders to climb, ropes to hang onto. We pick our way through snow, scree, and bluffs. While the tourist party negotiates trickier sections under Elke's expert guidance, we meander along behind, chatting with Paul about alpine plants. Now in his fifties, he's spent much of his life in these parts, and is generous with his knowledge and love of the mountains. We stop to feast on the subtle sweetness of tāwiniwini (bush snowberry), and crush taramea leaves in search of the scent our tupuna prized.

Before we reach the truck there's one final thing to do: harvest those matua tikumu leaves for Donelle's aunties. They'd watched Alpine Recreation's Ball Pass video on YouTube, and kept hitting pause.

There! That one there! Those are the leaves we need!

Each time we pass a matua tikumu, Donelle and Kaharoa crouch down and cut a few leaves. They fill a plastic ziplock bag.

What are they going to weave? I ask.

Hopefully a cloak, Kaharoa says.

Once prepared, the leaves will form a fine pale thread. I look back up the hill. I like the idea of a silvery cloak made from plants gathered at the feet of Aoraki, to be worn like the cloak of cloud that covers his face.

# London CALLING

Twenty-year-old James Buchanan tells kaituhi **BECK ELEVEN** he is off to London to follow his musical theatre dreams.

"**Even though people see Ngāi Tahu as a huge business, there are people there who love the arts** – they might do business by day but at night they'll be talking to people in their kapa haka groups and getting into it themselves.

"They are philanthropic but it's more than that – **they take an interest in their youth, in teaching them so we can have a better future than many of them had**.

"You really feel it with Ngāi Tahu. Modern Ngāi Tahu is unique. It's about being staunch in your Māoridom. Taha Māori has spread its arms wide."

*Right: James Buchanan in concert with New York composer John Bucchino at the piano.*

JAMES BUCHANAN CERTAINLY HAS HIS GEOGRAPHY CORRECT when he says, "Gore is a long way from London."

The 20-year-old, who grew up in Gore, "where there were plenty of men in beards but not a lot of dancing", is heading to London in August to train at ArtsEd, a prestigious musical theatre school with Andrew Lloyd Webber as its president.

"They call it the triple threat," James says. "Singing, dancing and acting. I'm terrified but I can't wait."

James (Kāi Tahu, Kāti Māmoe, Waitaha, Rongomaiwahine) was a shy boy. He's not even sure if his musical talents were noticeable from a young age, although growing up as the youngest of seven siblings means he may not have stood out in such a busy household.

The Buchanan children were educated through Te Kōhanga Reo and Kura Kaupapa Māori. When they moved to Christchurch, James went to bilingual units at St Albans Primary School and Shirley Intermediate. He believes kapa haka brought him out of his shell.

"I reckon that must have been the first time I was brave enough to perform in public. Kapa haka really is musical theatre.

"Mum was my inspiration because she's musical, but I was a shy kid so performing in kapa haka helped me overcome that.

"I remember watching *Riverdance* when I was at intermediate and saying, 'I want to do that', but who can take a kid seriously who just wants to flail their arms and legs about?"

Being gay, early high school years were tough for James. He came out to his mother and family, who were supportive, but he'd also written about his sexuality on his blog, "which I thought only four people read".

He soon became the topic of gossip at Christchurch Boys' High School and remembers being called a few names he won't care to repeat.

"Boys' High didn't go so well for me. I'd known for a long time that I was gay. I was as sure as you could ever be at that age but coming out at high school is not easy. It really affected my self-consciousness. I'd want to perform but I knew people were watching me as 'that gay guy', and I guess I was scared of having cabbages and tomatoes thrown at me."

Coping with coming out at a boys' school was one thing, but being Māori added another twist.

"I feel like there's a real stigma around being gay and Māori. Maybe it's something to do with conversion by European settler missionaries to a Christian-centric belief.

"Being gay is a huge part of my identity now. I don't want any kids to think they need to hide themselves, or believe they are second-rate. For me, it was just teenage boys – they're already adolescent and moody, so you can imagine how it was."

In fact, the situation made him consider leaving school for good. "I didn't want another year of that shock therapy," he says. But a friend in his extra-curricular dance class convinced James that Burnside High School would be more welcoming.

"And it was the best year of my life. They do so much there, the students run musical groups, there's all this youth initiative. It was a mixed school and everyone just seemed so young, fabulous, and talented. I felt more accepted, like being gay didn't matter – you just were who you were."

Soon it was time for James to decide what to do with life beyond the school gates. He enrolled in the newly-created Christchurch International Musical Theatre Summer School.

"It was just for a taste test – I wanted to decide if I was happier doing direction or performance.

"By the end of the nine days there was absolutely no question.

PHOTOGRAPHS LAYNA HUNT

I was downright certain I wanted to perform."

It was there he met Mark Dorrell, who has worked with some of London's West End legends such as Sir Ian McKellen and Dame Judi Dench. Dorrell had retired to Aotearoa and was helping out at the summer school.

"He called me a triple threat – singing, dancing and acting – and I just fell in love with him; he's an amazing pianist and an incredible man."

Dorrell acted as an intermediary between James and the ArtsEd school, helping him put together an audition tape.

So James pressed "send" on his email at 8 pm one evening last November, thinking he wouldn't hear back for weeks. The next evening he was checking his emails and saw a reply from the school.

"I just assumed the file hadn't sent so I opened the email and it said, 'Hi James, we are delighted to inform you…'.

"I couldn't believe it. I read it again and yelled out to mum, and I was sobbing and crying. It was a mixture of exhilaration and relief and a new kind of anxiousness of what was going to come next.

"It was so daunting – I hadn't foreseen it and I had to forfeit plans with NASDA where I was studying in Christchurch.

"I was bursting with pride but I had to keep a lid on it for a while until everything was sorted."

With London on the horizon, James is making contacts and fundraising for the three-year tuition.

He has been thrilled at the way Ngāi Tahu have helped spread the word about the first of its iwi to be accepted to the school.

"Even though people see Ngāi Tahu as a huge business, there are people there who love the arts – they might do business by day but at night they'll be talking to people in their kapa haka groups and getting into it themselves.

"They are philanthropic but it's more than that – they take an interest in their youth, in teaching them so we can have a better future than many of them had.

"You really feel it with Ngāi Tahu. Modern Ngāi Tahu is unique. It's about being staunch in your Māoridom. Taha Māori has spread its arms wide."

James is going to make an impact on stage. He's slim and just pips six foot on a height chart. He wears a heru around his neck but never on stage, "because you can't wear taonga and jewellery while you're leaping about".

His mother Moana-o-Hinerangi is Māori, and his father Graeme Buchanan is Pākehā .

"I've been told I look like an Italian barista with a Māori nose. Having quite white skin does take people aback when you're on a marae or something and you can see people go, 'Who is this white boy speaking te reo?'

"Then on the other side, you'll have people going, 'Oh, you're Māori and succeeding', like it's a big deal.

"I'll just stay being myself. I'd rather be a role model for one person and inspire them to change their life than have to become something I'm not so more people can relate to me. I won't conform just for that."

James is going through a "Mozart phase" and describes himself as a "bit of a snob" when it comes to musical theatre. He likes Rodgers and Hammerstein, Lerner and Loewe, and Stephen Sondheim. He enjoys timeless classics from shows like *Oklahoma*! and *My Fair Lady*, but at the root of it all, kapa haka is what took him there and he'll never forget it. Next stop, London.

For more information visit ***www.getjamestolondon.com***.

# Road to REDEMPTION

**Liam Henry-Tikao's life was at a crossroads. Prison was a very real threat until, unexpectedly, a Ngāi Tahu agriculture course came along and dairy farming saved his life.** Kaituhi **BECK ELEVEN** reports.

LIAM HENRY-TIKAO WAS FAILING IN THE CLASSROOM BUT ON THE streets, he was doing pretty well. At least, that's what he told himself.

Street graffiti was his creative outlet, and he was part of a loose bunch of friends who enjoyed a party.

"Yeah, there was a naughty aspect," he says.

"We were young fellas getting up to mischief – partying, alcohol, fights. When you've got your bros, you create a bit of havoc now and then.

"Being a young Māori fella, you like doing things your own way, so when someone is strict you think, 'Don't start telling me what to do.'"

Liam (Ngāi Tahu) remembers it as "a good life, but every week was the same.

"Sometimes, if you didn't have a job, well, you've got to get money somehow. You could say we were entrepreneurs in our own back yard."

Unfortunately, the 23-year-old's brand of entrepreneurial life involved crime. There were minor assaults and petty thefts. Also, bigger trouble was calling.

Liam's final escapade was stealing from a Christchurch mall. He felt the strong hand of a security guard on his shoulder, so he tried to run. There was a struggle and a stand of shampoo bottles went flying.

"I think adrenaline kept me running. I got out the door and over a fence, but I still got caught. And I got a bracelet for community detention."

Then he breached bail and found himself sentenced to a year of supervision with a special condition that he attend a three-day cultural wānanga.

At Te Taumutu Rūnanga near the waters of Te Waihora, Liam joined other men in similar situations. Led by Te Mairiki Williams (Ngāi Tahu, Kāti Māmoe, Ngāti Tūwharetoa, Te Ātihaunui-a-Pāpārangi, Ngāti Hauiti ki Rata) the men were soon learning the ways of their ancestors.

"The main thing was that Matua (Te Mairiki) made us turn away from distractions. He said us Māori get distracted by too much.

"He'd say, 'Our ancestors didn't stop on the side of the beach for a session, did they?'

"So you live like an old school Māori. You cook off a fire, shower in the sea. It was freezing. Matua would say, 'I haven't seen so many grown men laughing', and that's what brought us together."

The men performed a haka pōwhiri for visitors, including their probation workers; and at graduation Liam gave a speech.

"I said something like this needs to happen to every Māori. Not even just Māori but every person in New Zealand.

"I feel closer to the Māori way now. We might be different iwi but when we get together in a corner, we're just the same."

Leaving Te Taumutu Rūnanga, Liam's father urged him to try the Ngāi Tahu Farming programme, Whenua Kura. Initially Liam couldn't see the point, but with nothing to show in his life except outstanding court fines and debt, he signed up.

"I thought I'd just wing it, but farming was the best thing that ever happened."

In May, Liam was one of the first batch of 11 graduates from Whenua Kura. Manager Renata Hakiwai says the programme teaches more than just the practicalities of farming – it extends to budget training and whānau transformation.

"So, through education, they learn," Renata says.

"And it's not just that one person. The changes they make trickle through their whole whānau.

"Liam is a good example of transformation. He was at a real crossroads, but he's turned his life around and he's found something he's very good at."

Even before graduation, he was employed on a Ngāi Tahu dairy farm and reunited with his partner, Selina Nikora, 19.

So past the macrocarpa hedges and red-flagged letterboxes, out by Eyrewell Forest where the mountains go black as the sun goes down, the couple live with their six-month old baby, Honey-Lee Henry-Tikao. Rent is deducted directly from his wage, and he continues to pay off his debts responsibly.

"It was the big city," Liam says. "There's always trouble in the big cities.

"My family was always more connected to Ngāi Tahu than I was. I was like the cousin or the nephew that didn't attend the gatherings. I had my own agenda, I was always busy – not busy being constructive with my life – but there was always something better I wanted to do. I had a bit of a brain on me, but I wasn't using it."

Initially Selina wasn't keen on moving to the country, but she felt at home on her first visit. There are other couples on the surrounding Ngāi Tahu farms, including one who has a baby the same age as Honey-Lee.

"I love it here too," Selina says.

"As soon as you get into town you can feel the drama. It's a different culture out here."

There is one problem though. She hasn't been able to stop Liam's graffiti art addiction. She has to write "do not doodle" on the corner of all her shopping lists.

Farm life is peaceful but dairy farming is not easy.

Depending on the roster, Liam will be up well before dawn because it's "cups on at 4 a.m." for the cows. As a dairy assistant, it means

PHOTOGRAPH RAOUL BUTLER

scrubbing the shed at the end of a milking session, and there's no easy way to say this – it is literally a crap job.

"I'm more scared of baby spew and saliva," Liam says.

"It's hard out funny. One of the girls got a head plop the other day when she was kinda under the cow checking for mastitis.

"Sometimes the cows cough at the same time and it comes out real powerful. Dairy sheds are crazy. You can laugh if it happens to someone else, because you know it'll be your turn next."

Ngāi Tahu Farming is based in two areas of Canterbury – Balmoral Forest for the sheep and beef, while dairy and grazing crops are at Eyrewell.

It can take seven years to become a farm manager, but Liam has been told that if he works hard, he could make it in about four years.

His parents were disappointed in the path their son had taken in his earlier years but now they couldn't be prouder, he says.

"I've stepped up and that means a lot. I can see this as my future because it's the only future I've got.

"I'm definitely a family man now. I still drink but not out of control – not like us bros used to. When my friends come out here they just have a couple of beers. They're boring now too, they go home to their babies."

One of his best friends from graffiti days, Kent Natsuhara, has his own car sales yard, a baby, and is getting married soon. Liam will be one of the groomsmen.

"Kent and me were always on the same page. We lost a lot of bros along the journey with people not being loyal. You'd meet people and think they were all right but they'd end up doing stuff a mate just wouldn't do. Now I'm out here and really happy.

"We're out of the city loop. I'm free. It's so peaceful."

Whenua Kura seeks to grow Māori leadership in agriculture, and is a Ngāi Tahu-led partnership between Te Tapuae o Rehua, Ngāi Tahu Farming, and Lincoln University. The next intake for both beginners and those already in the industry wanting to learn leadership is July 29.


THE
NINTH
TREE

PHOTOGRAPHS THIS PAGE RAOUL BUTLER

Mahinga kai is often said to be the DNA of Ngāi Tahu. Kaituhi **MARK REVINGTON** reports.

AT 85, GRAHAM "TINY" METZGER STILL MAKES PŌHĀ FROM BULL kelp and tōtara bark every tītī season. The Bluff kaumātua has been making pōhā for as long as he can remember and given that he was first taken to his whānau tītī island, Pikomamakunui, as a baby strapped to his uncle 's back, it's safe to assume he knows what he's doing.

Heading to Pikomamakunui for the birding season is an annual tradition for Tiny (Ngāi Tahu – Ngāti Kūri/Rakiura). So is making pōhā, the large bags made from rimurapa (bull kelp) and tōtara bark. The kelp is split open to form a large pouch, cured and then rolled and dried for transport. The soft tōtara bark of the tōtara tree is collected to wrap the pōhā and flax baskets were made to help carry and protect them. Once it was the only way to transport tītī preserved in their own fat but like so many things these days, pōhā have mostly been replaced by plastic buckets.

Tiny keeps the tradition and has passed it down through his whānau. "My grandmother would have been the one I learnt from the most," says Tiny who stars in a Ngāi Tahu mahinga kai web series due to be launched at the end of July.

The web series (www.mahingakai.tv) will feature 12 eight-minute episodes capturing stories of traditional Ngāi Tahu food gathering practices passed down through generations.

Executive producer Simon Leslie says the series offers a window into the lives of Ngāi Tahu whānau carrying on the traditions of their ancestors – from Tiny Metzger in Bluff to white baiting on the West Coast, tuna and pātiki on the East, medicinal rongoā plants in the north and tītī in the far south.

"The series provides an opportunity to capture and share the knowledge and skill of those who continue to keep traditional mahinga kai practices alive so that they may be preserved for future generations."

Other episodes in the series, funded by New Zealand on Air and Te Māngai Paho, include time spent with Paul Wilson on the West Coast where the river is a way of life for Paul and his sons.

At Karitāne, just north of Dunedin, Khyla Russell and Brendan Flack share a passion for protecting pāua. At Koukourārata, four Croft generations gather cockles.

In Kaikōura Maurice Manawatu takes school groups through the forests and shows them how to make traditional medicines with the plants they gather.

"We need to look after the ngahere (forest), so the ngahere can look after us," he says. " I see myself as a portal, someone who others can use to seek the knowledge."

How important is mahinga kai to Ngāi Tahu? Consider this. When the Smith Nairn Commission sat in 1879-81 to hear evidence that the Crown had not kept its bargain with Ngāi Tahu, a total of 1712 mahinga kai sites in Canterbury and Otago were identified by H.K Taiarioa and Hoani Korehu Kahu for the commission.

***The production of food was essential in the relatively harsh environment of Te Waipounamu and mahinga kai was considered the currency of Ngāi Tahu. Mahinga kai sites, where food was harvested, were integral to the tribe's way of life.***

The production of food was essential in the relatively harsh environment of Te Waipounamu and mahinga kai was considered the currency of Ngāi Tahu.

Mahinga kai sites, where food was harvested, were integral to the tribe's way of life.

They had access to a wide variety of food sources and an abundance of sites from which to harvest food. They travelled widely, following seasonal food sources around Te Waipounamu, hunting and gathering animals, plants and marine life.

Life was lived according to the seasons, following life cycles of animals and plants.

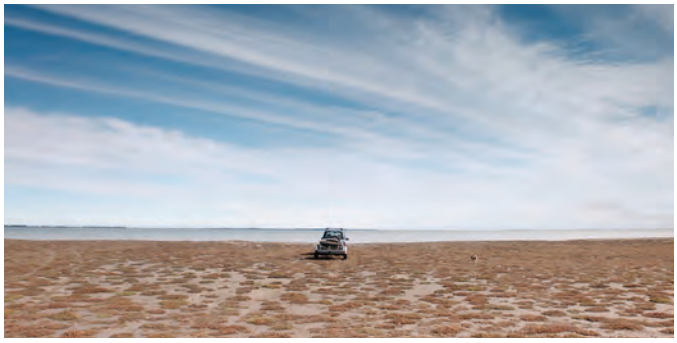
Mahinga kai was about food, where it was sourced, the seasons and who had rights to source particular foods. Because people moved around so much, sourcing and harvesting food and trading the surplus, they had networks all over Te Waipounamu. Often those networks were strengthened by marriage, which meant the rights to different foods in different seasons had to be kept 'warm'.

In his book *The People of the Place: Mahika Kai*, historian Bill Dacker says the most important of Ngāi Tahu traditional foods were preserved for future use or trade as far north as Te Ika a Māui (the North Island).

"These foods represent in large part the wealth of the whānau and hapū of Kāi Tahu. They depended on them and on the exchange between the different rohe of the foods for which they were renowned.

"Tītī were a good example of this. Tītī connected most of Kāi Tahu. Those who had rights to the islands travelled to them from all over Kāi Tahu territory. For instance, people living in Kaikōura would go to the islands by canoe from there. Hapū or whānau members who did not go to the islands were connected to tītī by trade. They provided foods such as dried eels, and materials such as kete, pōhā, and tōtara bark with which to store and transport the preserved tītī.

Some foods were particular delicacies and reserved to honour rakatira (chiefs). Preserved tūī for example were given to Te Whiti and Tohu Kakahi, the leaders of the Parihaka passive resistance campaign who were exiled to Ōtākou.



The rights to work particular food resources or mahinga kai were handed down through generations. But with the coming of the Pākehā and the sale of land to the Crown, Ngāi Tahu found themselves shut out from many mahinga kai which the Crown had promised to make available.

As Harry Evison later made abundantly clear, they were robbed of land they thought had been set aside in the sales, most notably in Kemps Deed, and were often reduced to landless poverty.

Later, Ngāi Tahu whānau would also find mahinga kai affected by polluted rivers and lakes.

The Ngāi Tahu Claim or Wai 27, registered in August 1986, was presented in nine parts, known as the Nine Tall Trees of Ngāi Tahu. Eight trees referred to land sales; the ninth was mahinga kai, often referred to as the DNA of Ngāi Tahu, an intrinsic part of the tribe's identity.

Whānau were still able to feed themselves but often they foraged on land which was no longer theirs. Trevor Howse (Ngāti Kūri) remembers growing up  poor at Tuahiwi, one of five children whose father died when he was young. He was often left to look after his siblings when his mother was sick.

There was no fridge, no vacuum cleaner, just sacks on the windows for curtains, says Trevor. But they knew how to forage for food and the table was never empty.

"When people today say they're poor, they wouldn't bloody know what poor is."

At its most basic, the concept of mahinga kai is about having something to eat, he says.

"It was survival pure and simple. In my time mahinga kai was about having something to eat on the table. It was a way of life and we didn't know any different."

Later, he would take a wider view. Trevor was a member of the A team which negotiated settlement with the Crown. He was particularly responsible for mahinga kai and after settlement, he served as chair of the now disestablished Mahinga Kai Tikanga o Ngāi Tahu Kōmiti and was a member of the Ngāi Tahu fisheries team which developed the South Island Customary Fishing Regulations with the Ministry of Fisheries and the eight iwi of Te Tau Ihu o Te Waka a Māui.

In its widest sense mahinga kai is at the heart of Ngāi Tahu, he says. Mahinga Kai was a corner stone of the Claim, he says, because it was the cultural value of the tribe.

"Manaakitanga, kaitiakitanga, whanaungatanga... all those principles that Ngāi Tahu embrace today. Mahinga kai gives you all those things."

# GLOBAL MANA

**Kaituhi Adrienne Rewi talks to four Ngāi Tahu diplomats about their international experiences.**

## REBECCA ADAMS

WHEN THE MASSIVE MAGNITUDE 9 EARTHQUAKE AND TSUNAMI struck north-east Japan in March 2011, Rebecca Adams was nine months pregnant and working in Tokyo as First Secretary and acting Defence Attaché for MFAT.

Rebecca (Ngāi Tahu, Ngāti Māmoe) quickly sprang into action, working long days providing consular advice to stricken Kiwis in Japan.

Now based in Wellington as senior advisor on MFAT's China desk, Rebecca says she never dreamed of becoming a diplomat, but now can't think of a more enriching or rewarding career path.

She says she is passionate about promoting New Zealand, and the opportunity to showcase Māori culture makes the job very satisfying.

Rebecca has been with the ministry for 15 years and was just 25 when she got her first overseas posting as Vice Consul in Noumea, New Caledonia. A highlight of her time there was having the world-renowned carver Rangi Kipa hold workhops with the indigenous Kanak community.

"I had travelled extensively on short term stints but Noumea was my first time living abroad, and it wasn't easy to begin with. I missed New Zealand and my whānau. I was pretty homesick for the first six months."

Armed with an honours degree in French and English she was at least prepared linguistically, and by the time she left Noumea three years later, she had honed her French considerably.

Rebecca considers Japan her favourite posting, and when her four-year term was extended to six years, she couldn't have been happier.

"There are lots of high points in a job like this. I've met the President of Japan, the Emperor of Japan, and Hilary Clinton for instance; and in Japan, I was involved in launching an education promotion project called 'Game On English', aimed at improving English language skills in Japan in the lead-up to Japan's hosting of the 2019 Rugby World Cup and the 2020 Olympics."

The lifestyle on postings can be stressful and challenging for families though. Rebecca and her husband Jeremy Kells and their two daughters, Ellie, 4, and Hana, 10, always travel and live together overseas. Being away from whānau and friends for four to six years is hard.

"My children identify more with Japan than New Zealand because that's what they know – despite my efforts to educate them using books, waiata, and subjecting them to lots of New Zealand history, television, and sports. But seeing my four-year-old learn the haka at her international school in Japan was great.

"I think being Māori is definitely an asset in this work. It sharpens your understanding and connections to other cultures, and I would certainly like to progress further, as Ambassador or Head of Mission at an embassy overseas. I am passionate about promoting New Zealand, and certainly enjoy the business promotion and commercial components of the job."

## JACQUI CAINE

JACQUI CAINE COMES FROM A FAMILY OF CRAYFISHERS AND muttonbirders in Bluff and Rakiura, and her great-great-great-grandmother, Tini Rahou Rawaho, is one of the wāhine represented on the pou of the wharenui at Te Rau Aroha Marae in Bluff.

It's a lineage and strength that has inspired her to achieve in her own diplomatic career and now, as New Zealand Ambassador to Chile, Colombia, Peru, Ecuador, and Bolivia, Jacqui (Ngāi Tahu, Kāti Māmoe, Waitaha), is still strongly attached to her Ngāi Tahu whakapapa and the strong sense of identity it has given her.

Jacqui, 43, has spent 20 years in the Ministry of Foreign Affairs and Trade (Manatū Aorere) diplomatic service. She began in MFAT's trade negotiations team and legal division, and later took up overseas postings as Deputy Head of Mission in Vanuatu, Mexico, and Singapore. Her husband Victor and children Havana, 15, and Carlos, 13, have accompanied her on every mission.

"In many ways, it is more challenging for my whānau to settle in a new country than it is for me. I go to a job I'm familiar with, I have a ready-made support network; my whānau has to be much more self-sufficient. Changing schools is always difficult, let alone moving countries and having to speak a new language," she says.

Jacqui says they've been fortunate as a family to be able to return home reasonably regularly to visit whānau and go down to their motu tītī, Horomamae.

"I think it's incredibly important for our children to know their whakapapa and to get to spend time with their extended whānau. It's also pretty grounding, after the somewhat surreal life as a 'diplomatic kid', to go back to no running water and a long drop."

Jacqui believes Māori have a lot to contribute to the foreign service.

"It goes without saying that people skills are critical, but I also think whanaungatanga, manaakitanga, and māhaki are all useful skills and values to bring to a diplomatic role. They are concepts that are shared and respected by many other ethnicities.

"Our evolving tangata whenua–Crown relationship is one that many indigenous peoples are interested in, and New Zealand is often looked to as a model. Having Māori represent New Zealand offshore is a tangible demonstration of the Treaty partnership and the unique New Zealand identity."

## MITCHELL BRADLEY

MITCHELL BRADLEY (NGĀI TAHU, TE ĀTIAWA), BELIEVES MĀORI are integral to our foreign service, given their ability to accurately represent New Zealand's bicultural heritage in the international arena.

"The ministry does a good job of incorporating aspects of Māori culture and tikanga into many of its practices, and I would like to see greater representation in the Ministry because Māori have a lot to contribute," he says.

Mitchell, 26, joined the ministry in February 2014 after graduating from Victoria University with a law degree, and an honours degree in political science. He currently works as a rotational policy officer in MFAT's Consular Division, which provides advice and assistance to New Zealanders offshore. By rotating through different roles within the ministry, he aims to build up a repertoire of skills that will serve him as an effective diplomat in the future.

"I had always been attracted to working in the foreign service because of my interest in the world, other cultures, foreign languages, and the ability to travel."

His primary role is to look after the country travel advisories that MFAT publishes on its SafeTravel website, providing security-related information for New Zealand travellers. He has also been involved in the emergency responses to Cyclone Pam in Vanuatu, and the MH17 airliner shoot-down.

Mitchell says he was honoured to attend the Anzac Day services at Gallipoli in April, for the second year running, as part of the consular deployment.

"The role of assisting New Zealanders offshore provides immense job satisfaction, whether it be something as small as assisting elderly attendees to their seats, or as major as providing formal travel advice to attendees and dealing with medical emergencies at the services.

"A hallmark of the Gallipoli commemorations is the strong links built up over time between New Zealand agencies and their Turkish counterparts, to ensure that events run smoothly. One informal highlight this year was the opportunity to join with our New Zealand Police colleagues in a football match against the Turkish Jandarma at their base – showing how strong these links have become. Needless to say... the Turks triumphed pretty convincingly."

Mitchell is keen to inspire other young Māori to consider diplomacy as a career path.

"Young Māori who are clever and driven should apply without hesitation. Back yourself, have confidence in yourself, in the value of your culture and in your ability to add something to the Ministry. Have a crack at it – that's what I did."

## LINDA TE PUNI

FOR LINDA TE PUNI, A DIPLOMATIC CAREER IS NOT A JOB, IT'S A profession and a way of life – one she's been involved in for 27 years plus – more than half her lifetime – since she joined the then Ministry of Foreign Affairs in 1987.

Currently Acting High Commissioner in Tonga, Linda (Ngāi Tahu – Waihōpai, Te Ātiawa – Te Whiti, Taranaki), has had a busy few months. Since she completed her posting as New Zealand Consul General to the French Pacific, based in Noumea, in December last year, she has filled temporary roles, first in Buenos Aires, Argentina as Acting Head of Mission, and then in Mexico City. Her term in Nuku'alofa runs until mid June.

She considers her proudest moment as taking on her first Head of Mission role as High Commissioner to the Cook Islands in early 2010.

"I was the first woman in that role, and I was immensely proud as a Māori to be appointed to that position in the country of our Cook Island Māori cousins. I also felt a sense of responsibility as a role model, and I remember talking to young Cook Island Māori school girls, encouraging them to aim high and assuring them that they could easily aspire to what I was doing," she says.

Linda says there have been many highlights in her career, from accompanying ministers and prime ministers to meeting and engaging with world leaders. She has been Deputy Head of Mission in Paris, New Zealand's Permanent Delegate to UNESCO, and Deputy Head of Mission in Mexico, among other offshore assignments. She has also been Acting High Commissioner to Fiji (twice), and has had secondments to the Forum Fisheries Agency in Honiara and the Canadian Department of Foreign Affairs and International Trade.

She believes Māori bring humility and an almost ingrained respect for other cultures to diplomatic roles.

"That is not to say we have the monopoly on this, as it should be an integral quality for all diplomats; but we know not to get too big for our boots. Whānau is a great grounder," she says.

When it comes to Māori representation within the Ministry, Linda believes there could be improvements.

"I think we need to do better. There are a handful of senior Māori career diplomats, and it is great to see Māori Heads of Mission currently in Rome, Addis Ababa, Honolulu, Santiago, and Port Vila; but that is less than 10% of MFAT's overseas posts.

She adds that work in the foreign service demands a degree of self-promotion that is alien to upbringing and culture of many Māori; but she says Māori bring authenticity to representative roles within the Ministry.

"We are New Zealand walking the talk about its cultural identity, egalitarian ideals, and maturity as a nation. We are a great example for countries with more marginalised indigenous populations of the place that indigenous people should rightly take in representing their homelands. We bring a genuine cultural 'value-add' to the role – what I'd call political savvy and cultural awareness, in all senses of the word.

"We bring the pride and mana of our people and our whānau. We can stand tall and say 'Look how far we've come', and to me that is hugely meaningful, powerful and rewarding." TK

# Long play

**Finding common cultural ground is key for Ngāi Tahu Tourism in the Chinese market.**

Kaituhi **MATT PHILP** reports.

NGĀI TAHU TOURISM BOSS QUINTON HALL DESCRIBES IT AS A "kind of mihi". Whenever he and his colleagues visit China – and they've been doing that a lot during the past four years, tapping into an important emerging market – they talk about where they come from, about the history and values of Ngāi Tahu, and the tribe's identity as tangata whenua of Te Waipounamu.

"We're really seeding our story right up front," he says of the approach to presenting to travel agents and other potential Chinese customers. "It's important to create that point of difference, and convey that level of authenticity."

Clearly, it's working. Of the 300,000-odd Chinese visitors to New Zealand during the past 12 months, 70 per cent were customers of Ngāi Tahu Tourism (NTT), enjoying Queenstown's Shotover Jet, Rotorua's Agrodome, and all points in between. In a short space of time, China has become NTT's single largest market.

Earlier this year, that success was recognised at the biennial New Zealand China Trade Association Business Awards, where NTT won a special award for Excellence in Tourism. Quinton describes it as an acknowledgement of his team's hard work during the past five years, and of the strength of their China strategy.

One element of that strategy has been building tourism products that appeal to the Chinese visitor. In 2011, the iwi subsidiary bought a majority stake in the 40-year-old Agrodome business, which offers a farm show and other bucolic experiences ten minutes from central Rotorua. As well, existing products have been tweaked to fit Chinese tourist' needs. The Dart River jet safaris, for example, previously a full-day trip, now include a half-day experience.

But the other critical part of the equation involves that mihi. It's become an axiom of trading with China that New Zealand companies must show their face up there, and that building strong personal relationships is essential to success. Ngāi Tahu Tourism has taken that requirement seriously, visiting at least four times a year to deepen the understanding.

"When we started this work four years ago, our Chinese counterparts thought we were some sort of government tourism agency," says Steve Lester, general manager of sales and market development. "We've spent a lot of time there since – that's me and Quinton and our two Chinese language-speaking staff – building those relationships. There's been lots of sitting around a table, eating kai and talking."

Trust is key. "They're putting paying clients into the hands of people at the other end of the Pacific. So at one level they want reassurance that we are going to look after them, and that their clients aren't going to come home and demand their money back. But underneath that commercial level, I think they're also saying to themselves, 'Are these guys going to be around next year, or in five years?'"

In that regard, they've found some useful cultural common ground. "There are similarities there in terms of taking the long-term view and building long-term relationships that really resonate with the Chinese," Quinton says, referring to the Ngāi Tahu intergenerational viewpoint. "It's helped us to build trust in the market, and a lot of that goes back to our ownership structure and the fact that we are Ngāi Tahu."

There's also a genuine interest in things Māori among Chinese visitors to New Zealand. To a greater or lesser degree, almost all the Ngāi Tahu tourism experiences weave in tribal stories, history, and values. "We have a number of products that are very strong in that space," Quinton says. "For example, on the Dart River (jet, in Queenstown), we talk about the pounamu trail. On the Hollyford Track – where NTT operates three day guided walks – we also talk about the pounamu trail, and about Ngāi Tahu's travels and the Ngāi Tahu economy. It's a connection they can't get everywhere else, and it's really strong and authentic – and that's part, too, of being owned by Ngāi Tahu: we can bring a level of authenticity to our experiences."

Despite a slowing Chinese economy, Quinton sees China remaining a strong source of visitors, with tourism numbers from China growing at between seven and ten per cent, versus three per cent for the overall market. But NTT isn't resting on its laurels. Recently it bought Queenstown-based Guided Walks New Zealand, among other reasons because it includes a snowshoeing experience that should appeal to the Chinese market. It is also investing in guiding staff with language skills, and in headphone sets with Chinese language options. The company also plans to maintain a regular schedule of visits to China.

Beyond that, the goal is to keep delivering quality experiences to their guests, says Quinton. "It's a core Ngāi Tahu value, manaakitanga, that hosting component. So it's a big responsibility to make sure we get it right."

# COMPELLING EVIDENCE

**The discoveries of two of the oldest waka found in New Zealand offer a fascinating insight into the early occupation of Te Waipounamu.**

Kaituhi **ROB TIPA** reports.

A PREHISTORIC TŌTARA WAKA EXCAVATED FROM A SAND DUNE AT Papanui Inlet in October is believed to be close to 500 years old, and is the first waka unearthed on the Otago Peninsula. It is the second-oldest waka ever found in Aotearoa, after the Anaweka waka, found near Nelson in 2012, and thought to be more than 600 years old.

Tāngata whenua from Te Rūnanga o Ōtākou, archaeologists, and historians are excited by the significance of this discovery because the waka was built with stone tools more than 200 years before Europeans landed on these shores. Most waka displayed in museum collections today were built with steel tools after the period of first European contact.

Rūnanga kaumātua Edward Ellison says the Papanui waka ties in with Ngāi Tahu oral traditions of the area, bonds the iwi more closely with its past, and adds another chapter to its history.

Papanui Inlet was the site of a populous village occupied over a long period by successive waves of Waitaha, Ngāti Māmoe, and Ngāi Tahu settlement. Stone from other places was brought back to this large settlement on the Ōkia sand flats, leaving a wealth of archaeological evidence of occupation over a long period.

Some famous tales of bravery, disputes, fierce battles, and bloodshed between Ngāi Tahu identities like Tarewai and Te Wera and their Ngāti Māmoe contemporaries have been preserved in oral legends passed down from generation to generation.

"In our traditions we always knew there were people located over there in that village," Edward says. "Around Ōkia Flats there are oral traditions of various incidents and skirmishes that occurred between people from the Ngāi Tahu stronghold at Pukekura Pā on Taiaroa Head, and Ngāti Māmoe settlements near where the waka was found."

The two tribes co-existed side by side in an uneasy truce, but disputes and disagreements broke out between them over fishing rights. In *The Welcome of Strangers*, Ngāi Tahu anthropologist and author Professor Atholl Anderson recounts the story of a Ngāti Māmoe tohunga at Papanui Inlet raising a storm which destroyed some Pukekura fishing waka, and in retaliation Papanui waka were broken up by Ngāi Tahu.

Initially, iwi and researchers were excited by the prospect that the tōtara waka recovered from Papanui Inlet in October may have been connected to those tribal skirmishes, but Ellison believes the waka may be older than that.

Compelling evidence of its age comes from a large quantity of dressed braided harakeke (flax) fibre found inside and under the waka hull, believed to be ropes associated with fishing or rigging of the canoe.

Radiocarbon dating of three of the fibre samples has given researchers an accurate estimate of the date the waka was last used as some time in the late 15th century (circa 1450 to 1500).

University of Auckland Senior Research Fellow Dilys Johns believes it is the second oldest waka found in New Zealand, "unless anyone knows of an older one."

Edward Ellison says it was exciting to find the waka, "but to see this plaited material sitting there in the hull, I was flabbergasted to think that the hands that made that and used that lived 15 generations or more ago".

He believes the age of the waka may actually pre-date Ngāti Māmoe settlement of Otago Peninsula. In *The Welcome of Strangers*, Anderson wrote that Ngāti Māmoe did not begin to settle in the South

*Right: Volunteers lend a hand to extract a prehistoric tōtara waka from a sand dune at Papanui Inlet in October. It is the second-oldest waka ever found in Aotearoa.*

PHOTOGRAPH SHAR BRIDEN

*Above: The hull clearly shows distinctive adze marks typical of construction using stone-age tools.*

Island until late in the 16th century.

"I think (the waka) is probably earlier than Ngāti Māmoe," Ellison says. "They may have arrived at the top of the South Island... just... but I don't think they were here that early."

He says the waka is more likely connected to the Waitaha people, who were definitely living on Otago Peninsula at that time.

Many human remains and taonga have been recovered from the Papanui area, but only a few taonga, including pounamu and adze tools, have been clearly identified as coming from the Waitaha period of settlement.

"I think this is the first time we've been able to accurately relate (an artefact) to that era," Ellison says.

Given the dates of the braided fibre, he believes the Papanui site could be as significant historically as a major prehistoric moa-hunting village at the mouth of the Shag River.

Department of Conservation archaeologist Shar Briden was the first to identify the Papanui waka, in October last year. She and two colleagues were monitoring coastal erosion in the estuary when she spotted a piece of hardwood.

"I knew it wasn't an old fence post, even though only a bit of it was showing above the sand," she says. She dug away the sand, revealing a section of curved timber she recognised as a section of a waka hull. She covered it up and six weeks later was granted approval by Heritage New Zealand to excavate it.

DOC, the Yellow-Eyed Penguin Trust, members of the Ōtākou Rūnanga, and volunteers had been monitoring the Papanui site since 2007, when a volunteer found 56 pieces of tōtara from a waka that appeared to have been fashioned into a trap of some sort. Researchers also found an outrigger float that sparked considerable scientific interest, because not many of those have been found anywhere in New Zealand.

"We've found hundreds of artefacts eroding along that foreshore since 2007," Briden says. "The channel has changed its course and is cutting through the sand dunes further north than it used to. Two occupation layers have eroded on the foreshore, so it's hard to tell its context once the sea has mixed up artefacts from different cultural layers."

A large team of volunteers turned up to help excavate the ancient relic and were amazed when the hull continued into the sand dune, one end buried under 1.6 metres of sand. The hull measures 6.17m long, 59cm wide, and 26cm deep. It has clear adze marks in the timber, confirming it was built with stone rather than steel tools.

The hull was supported on a seven-metre long ladder, and volunteers in wetsuits carefully floated it across the estuary to the nearest

road access point on pontoons used to rescue whales. From there, the waka was hoisted on to a truck, and moved to a safe location for conservation.

"To find something in its original state is fascinating," Briden says. "Here we could see exactly where it was laying." A cockle layer was clearly visible under the hull, and many waka parts have been found along this foreshore. Some human remains have also been found in the vicinity.

"It was a really lovely find that gives us some amazing information from that period," Briden says. However, she says the find is secondary to her work of recovering kōiwi (human remains) that are being steadily exposed by coastal erosion of all the main early Māori settlement sites along the Otago coast.

Papanui Inlet offered early Māori a sheltered location for settlement. It had a wide range of shellfish and other kaimoana from the inlet, a reliable deep water fishery just offshore, and seals and penguins along the coast. The surrounding hills were covered in bush with abundant bird life, timber, and other resources necessary to support a large village.

Briden says locally-sourced stone is of particular interest to archaeologists. Trachyte from the southern side of Papanui Inlet was used to make some stone adzes. Opal flakes were found at Puddingstone Rock near Cape Saunders, the eastern-most headland of Otago Peninsula. Imported stone artefacts in the form of obsidian, pounamu chisels, orthoquartzite, and silcrete have also been found on this site and other occupation sites in the vicinity.

Archaeological evidence confirms early Māori settlements on either side of the Papanui estuary, Little Papanui, Allans Beach, and Sandfly Bay. These were probably fishing villages in close proximity to rich blue cod and hāpuka fishing grounds just off Cape Saunders.

The excavation of eroding midden sites at Sandfly Bay gave scientists their first radiocarbon dates of settlement on the peninsula, with samples aged 500–600 years old. The Papanui waka dates were just the second recorded on Otago Peninsula.

Dilys Johns says the construction of the Papanui waka is unusual. It has a long ledge down one side of the hull below the gunwale that then tapers out into the hull. When researchers plotted the co-ordinates to recreate an image of the other side of the hull, she says it appeared to be bilaterally symmetrical.

From preliminary analysis she says it looked like the ledge helped the waka keep its rounded shape and offered strength throughout its length, but more analysis would be required to confirm that.

"The ledge feature is quite unusual in ethnographic waka around New Zealand," she says.

Coincidentally, the Papanui waka is the second waka unearthed by coastal erosion in the last few years. A large section of a sophisticated East Polynesian voyaging canoe was exposed on a remote beach near the Anaweka estuary on the north-west coast of Nelson during a major storm in 2012.

"Frequently a lot of work comes to my laboratory after storm events, because these storm surges uncover material buried for some time," Johns says.

The Anaweka waka was carved from mataī, and radiocarbon dating of tōtara bark used to caulk the hull has dated its last voyage at approximately 1400 AD, making it the oldest waka known in New Zealand.

In a published paper, Johns and co-authors Geoffrey Irwin and Yun K. Sung reported that a unique feature of the Anaweka waka was a sea turtle carved in raised relief at the shaped end of the canoe. Turtle designs are rare in Māori carving, so the use of this motif may relate to the canoe's early age and cultural associations with tropical east Polynesia.

Other striking features of this vessel are four transverse ribs carved at intervals along the hull, and a longitudinal stringer running along its length.

Johns says the Anaweka canoe's complex composite construction may represent the technology available in the Pacific Islands at that time. Because builders only had small trees to work with, they had to build canoes in sections and lash them together.

"It is possible that when they got to New Zealand, the technology changed because they had bigger trees to work with, so they simply hollowed them out and attached side strakes to increase the freeboard."

She says canoes built in the last 200 years have been almost, but not exclusively, built from tōtara or kauri.

"About 50 per cent of the canoes I've conserved in the laboratory or off-site have been mataī," she says. "I find that rather interesting, because mataī sits a bit low in the water."

The Anaweka canoe, and others recovered from Doughboy Bay on Rakiura, Paekākāriki, and near Tauranga were made of mataī, while the Papanui waka and an outrigger found just 30 m away were both made of tōtara.

Johns says analysis of the Papanui waka indicate it is very degraded, and that it will take three to four years for its conservation to be completed. It is currently housed under covers on the Ōtākou Marae, and decisions about its future housing and display will rest with the rūnanga.

***Tangata whenua from Te Rūnanga o Ōtākou, archaeologists, and historians are excited by the significance of this discovery because the waka was built with stone tools more than 200 years before Europeans landed on these shores. Most waka displayed in museum collections today were built with steel tools after the period of first European contact.***

# Quentin's journey

**Quentin Hix runs a growing law practice, holds governance roles for Ngāi Tahu, and has two boys who keep him on his toes. Despite those commitments, he's on a journey to learn te reo Māori.** Kaituhi **SAMPSON KARST** reports.

QUENTIN HIX (KĀTI HUIRAPA) REMEMBERS A CHILDHOOD where te reo Māori was only heard on formal occasions. His tāua and pōua, Rosina and Kaahu Selwyn, who had a hand in his upbringing, were native speakers of te reo Māori, but the language was not passed on to him.

Quentin is currently the rūnanga representative for Arowhenua and has been chairman and secretary at various times, and is a board member of Ngāi Tahu Holdings. These roles have motivated him to gain a greater understanding of te reo Māori.

"When I was young, I spent weekends with my tāua and pōua right up until the age of seven or eight. They lived in a house behind the marae. My pōua was the upoko of the marae, and I remember watching him stand and speak on the paepae"

After his tāua and pōua passed away when he was a teenager, Quentin only had Arowhenua Marae as a touchstone for te reo Māori, and even then it was only sitting and listening during tangi. He went to a mainstream school and not Arowhenua Māori School, which put greater distance between him and opportunities to hear, learn, and speak te reo Māori.

While Quentin was in his senior year at Temuka High School and contemplating university in Christchurch, he recalls an incident where an educator tried to offer him some guidance about his Māori heritage.

"I was pulled aside before leaving school one day, and word must have got around that I was heading up to Christchurch to attend university. I was told that if I wanted to be successful I had to stay away from the Māoris – because they're bad".

After university, he started his law career in Christchurch in 1989 and then moved back to Timaru in 1992 for the next stage in his professional career. He lives there with wife Kathy and their two boys, Abraham, 12, and Solomon, 9.

Almost six years ago, Quentin was elected as representative for Te Rūnanga o Arowhenua, an event that would set his te reo Māori journey into motion. He recalls a conversation with Tā Tipene O'Regan, who offered insights about the most fundamental aspects of Ngāitahutanga.

"He spoke about the way our culture was our identity; that without our culture and our traditional practices we would cease to exist, essentially."

This was about the time when Quentin started to entertain the idea of learning te reo Māori.

"I had an aunty, Libya (Foote) who was taking te reo Māori classes at Aoraki Polytech, and she would tell me how good they were, and would let me know about upcoming intakes."

Quentin enrolled in night classes. After a year, his confidence had grown and the basics were starting to stick.

"The one thing I had going for me was a handle on pronunciation, and I would put that down to those weekends with Tāua and Pōua, or the bits of waiata I knew."

Before he could get comfortable with his newfound skills, he was presented with a challenge he felt obligated to meet head-on.

"My aunty passed away, and it dawned on me that we needed someone to speak and represent the family at the tangi. I spoke with Tewera (King) and we drafted a kōrero that I could use at the poroporoaki."

Quentin remembers how nervous he felt before standing to deliver that mihi, but says it helped a lot with his confidence. Since that first formal delivery Quentin has attended Kia Kūrapa and Kura Reo Kāi Tahu – workshops organised by Kotahi Mano Kāika. The events are a great way to refine language competency, but that's not the only reason to take part.

"The boys come with me and they love it. They spend their days meeting and building relationships with kids their own age, and form bonds with their whanaunga. Even though they don't spend time with me in the classroom, they inevitably pick up the reo."

Quentin admits that being a second language learner is not always smooth sailing.

"You can't avoid those uncomfortable times in class when the lesson is over your head, or the anxiety that you feel when you're put on the spot and pushed forward to speak at formal occasions."

But the challenge of balancing a career, family life, and night classes are all worth it if his boys can see him facing the challenges and pushing through. He also says that it has enhanced the relationship he has with his marae and the people who run it.

"I didn't set out with a goal to reach complete fluency – I just hope I can foster an interest in my boys, so they don't have to start from scratch."

He sees encouraging signs of language growth every time he attends iwi events, and admits to a sense of envy when he hears our rangatahi "speaking with such confidence" on the marae.

PHOTOGRAPH SAMPSON KARST

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

# Winter a time to *recharge*

Winter is providing a nice relief for us as we finally slow down after the hectic process of moving back into our new home.

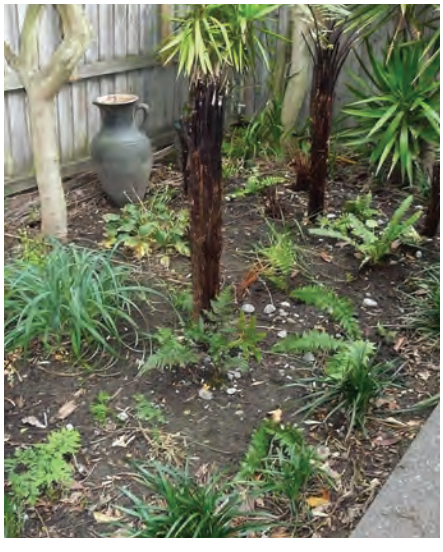
Our new house is great but the section was devastated by the building process and we have had to carry out vigorous reorganisation and replanting. Fortunately, we remembered not to go overboard and plant a whole lot of trees and plants that will need constant pruning. Instead we focused on pongas and ferns to create a Poutini West Coast feel to the garden.

The māra has now been fully re-established on the remediated soil area and the old māra area with the toxic soil (heavy metals) has been put into grass. From my research into heavy metals I have found that in general, fruiting plants do not take up dangerous levels of heavy metals from the soil. We left our old fruit trees (apples and cherry) where they are, and we are keeping and replanting the feijoas we had to move for the rebuild. It is primarily leafy vegetables that are at risk of taking up dangerous levels of heavy metals from soil.

To be on the safe side I have had some of the silver beet, spinach, kale, and broccoli tested by Hill Laboratories for both heavy metals and multi-residue chemicals. Fortunately, the heavy metal tests showed that all the residue levels are well below the safety limits, and that there were no unexpected nasty chemicals in the vegetables either. The cost for a heavy metal test is $127 and the multi-residue chemical test is $253 per type of plant, which has been well worth the expense for me for the peace of mind that it brings.

However, history still has lessons to teach us about safe food production. Once lead arsenate insecticide was thought to be safe, but its residues (lead and arsenic) are still poisoning soil and food 70 years after it was last used. It was replaced at the time by the safe new wonder chemical of its age, DDT.

*History still has lessons to teach us about safe food production … [It] can sometimes read like people doing one dumb thing after another.*



*Top: Old toxic garden now in grass. Above: New pungas and ferns area. Above right: Silverbeet and kale.*

So too we are now officially learning, thanks to the World Health Organisation, that the herbicide glyphosate (commonly referred to as Roundup) will now be "classified as probably carcinogenic to humans (Group 2A)".

Specifically, researchers found that "there was limited evidence of carcinogenicity in humans for Non-Hodgkin lymphoma", as well as also causing "DNA and chromosomal damage in human cells", and that "there is convincing evidence that glyphosate also can cause cancer in laboratory animals."

As an example, they cited that in one community the "residents reported increases in blood markers of chromosomal damage (micronuclei) after glyphosate formulations were sprayed nearby." Just to get the record straight, the International Agency for Research on Cancer (IARC) has classified glysophate in Group 2A (probable carcinogens), meaning "that the agent is probably carcinogenic to humans" with "sufficient evidence of carcinogenicity in experimental animals."

The IARC is the world's leading authority on identifying causes of cancer, and not surprisingly, their report caused a stir in the media and a backlash from major producers like Monsanto. Glyphosate was first patented in 1964 by the Stauffer Chemical Company to be used as an industrial metal pipe cleaner. Monsanto took out a patent on glyphosate

PHOTOGRAPHS: TREMANE BARR

as a herbicidal agent in 1974, based on its ability to negatively affect the production of the EPSP synthase enzyme in plants, thus causing them to die. Monsanto claims that glyphosate products do not affect the EPSP synthase enzyme in humans. However, a class action lawsuit in America claims otherwise, as they believe glyphosate also has a negative effect in the human gut where it affects our overall health, stating:

*"Just like it inhibits backyard weeds from producing EPSP synthase, glyphosate also inhibits our gut bacteria from producing it, and in both cases, the end result is the same; inability to produce the enzyme spells death for both backyard weeds and gut bacteria. The same chemistry that kills backyard weeds likewise kills gut bacteria, and this bacteria kill-off compromises our digestion, metabolism, and vital immune system functions."*

Independent scientists have for some time been warning that glyphosate could be responsible for a whole host of human illnesses that have sprung up over the last 20 years, coinciding with the introduction of genetically engineered crops whose main trait is that they are resistant to glyphosate herbicides.

Recent changes in conventional farming practices now also result in farmers spraying non-GE crops like wheat with glyphosate just prior to harvest to "desiccate" (kill off unwanted plant material) to help ripen the crop. This also results in a large increase in glyphosate residues in the wheat used for human consumption.

At the recent Food Matters Aotearoa talk held in Christchurch, Professor Don Huber, Emeritus Professor of Plant Pathology at Purdue University, explained how soil testing being done in almond orchards in California is now showing that glyphosate does not break down as readily in the soil as once claimed. He said that when used season after season, glysophate does build up in the soil, resulting in negative impacts on soil life and plant health.

History can sometimes read like people doing one dumb thing after another. In the examples given above, there can be seen a consistent pattern with toxic chemicals approved for use – lead arsenate insecticide, DDT and now glyphosate – only for evidence of toxicity and damage to soil, the wider environment and people to accumulate over time. Independent scientists are criticised and marginalised for questioning the status quo, until finally the evidence from the damage done is clear, and the true nature of the danger from the formerly "safe" pesticide is widely accepted. Over the past 100 years, the industrial chemical pesticide production treadmill has produced toxin after toxin. There is probably another "wonder chemical" lined up to replace glyphosate. As gardeners we are on the front line of protecting and promoting the health of our whānau. With history as our guide, I believe that that future can only be organic farming. Only then can we avoid repeating the same toxic chemical pesticide behaviour over and over, yet expecting a different outcome each time. So remember that as winter starts to turn to spring, it is time for compost to go into the māra, as healthy soil equals healthy plants and healthy people, just as it has done for thousands of years.

WEBSITES

Hill Laboratories: *http://www.hill-laboratories.com/*

American Class Action Lawsuit against Monsanto/Glyphosate: *http://www.monsantoclassaction.org/*

International Agency for Research on Cancer: *http://www.iarc.fr/en/media-centre/iarcnews/pdf/MonographVolume112.pdf*

Glyphosate "Probably Carcinogenic to Humans": Latest WHO Assessment: *http://www.i-sis.org.uk/Glyphosate_Probably_Carcinogenic_to_Humans.php*

A Roundup of Roundup® Reveals Converging Pattern of Toxicity from Farm to Clinic to Laboratory Studies: *http://www.i-sis.org.uk/Roundup_of_Roundup.php*

Glyphosate and cancer: *http://www.i-sis.org.uk/Glyphosate_and_Cancer.php*

Glyphosate and infertility: *http://www.i-sis.org.uk/Glyphosate_Roundup_and_Human_Male_Infertility.php*

Scientist warns of dire consequences with widespread use of glyphosate: *http://www.non-gmoreport.com/articles/may10/consequenceso_widespread_glyphosate_use.php*

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

HE AITAKA A TĀNE
PLANTS nā ROB TIPA

# The binding powers

## of Akatorotoro are easily overlooked

PHOTOGRAPH WWW.RODMORRIS.CO.NZ

Akatorotoro is a Ngāi Tahu taonga plant that is easily overlooked in the bush, because of its habit of clambering all over its neighbours on its climb into the forest canopy.

Its thin young vines, when green and pliable, are strong and extremely durable, a primary natural resource used by Māori for all manner of lashings and bindings. Sometimes vines were selected, trimmed, and steamed in an umu to make them more pliable, as the lashings dried hard and rigid.

Akatorotoro *(Metrosideros perforata)* is one of 11 or 12 *Metrosideros* tree, shrub, and climber species endemic to New Zealand. The climbing rātā, collectively known to Māori as aka, are unique to this country, often starting life as an epiphyte in the branches of their host and sending aerial roots down to earth.

Historical references use several different names to identify red and white-flowering members of the aka family – among them akatorotoro, akatea, aka tokai, akakora, akatawhiwhi and whakapiopio – all with different characteristics, growth habits and ranges throughout New Zealand. The specific Ngāi Tahu reference to akatorotoro in its taonga plants list suggests that this variety was more available in Te Waipounamu.

Akatorotoro is found in coastal and lowland forests and forest margins from Three Kings Island (Manawatawhi), throughout Te Ika a Māui and as far south as Banks Peninsula and South Westland. Normally it grows as a slender liane, but its thick woody stem can support a vine 15–20 metres in length. On exposed sites it sometimes grows as a bushy shrub with a tangle of branches. Early explorers often used rātā vines to scale steep cliffs.

The distinctive features of Akatorotoro are its compact, almost circular leaves – dark green above and light green below – the undersides of which are covered with conspicuous oil glands. Dense clusters of generally white flowers appear between January and March, but occasionally the colour varies with a pink or yellowish hue.

Southern Māori ethnographer Herries Beattie recorded numerous references of his Ngāi Tahu informants using aka vines for all sorts of construction purposes, generally for lashing timbers in whare, pātaka or waka construction, but also for finer crafts such as making hīnaki (eel pots). His northern counterpart Elsdon Best specifically describes akatoki being used to bind an adze head (toki) to its timber shaft. Some references suggest it was the preferred material for binding footrests to digging kō or binding different parts of weapons.

Aka or pirita (supplejack) vines were sometimes fashioned into a framework to support babies learning to walk, perhaps a prototype baby bouncer of its day.

Resourceful bushmen learnt to quench their thirst by cutting a wedge or slit in the woody bark of a rātā vine and tapping a flow of clear, pinkish juice said to taste just like cider. Historical records often don't identify which specific variety sources were talking about, but it seems the red-flowering rātā such as akatawhiwhi *(Metrosideros fulgens)* were certainly tapped for this liquid.

In *Māori Healing and Herbal*, Murdoch Riley records the extraordinary healing powers of the red and white-flowering rātā. The vine was cut into short lengths and the sap literally blown on to an open wound or haemorrhage to stop the flow of blood. The wound was then bandaged and left to cure.

One early advocate wrote in the *Taranaki Herald* in 1871 that he had tried this treatment himself, and said: "I cannot give it sufficient praise. I have seen very serious arterial bleeding stopped by this means, the juice of aka being very rich in tannin."

This treatment appears to have been as effective on hunters and trampers as it was on pig dogs ripped open by a cornered porker.

One account records trampers catching the sap of the rātā vine in a mug and pouring it directly on to a wound to stop the bleeding of an injured person.

Riley records several instances of the sap of aka vines used as an antiseptic. It was used to treat cuts, festered or poisoned wounds, gunshot wounds, and even to ease the pain of a troublesome shrapnel wound of a First World War veteran. The same technique of blowing sap from the vine was used to extract enough juice to bathe sore or inflamed eyes.

The inner bark of rātā vines was cut into strips and boiled until it turned black, then applied to sores and to stop bleeding, also with very good results. Like many Māori bush remedies using the bark of trees, experts say it is very important the bark is taken from the side of the tree facing the rising sun.

Chemists have subsequently found the bark contains ellagic acid, which has been used as an astringent in the treatment of dysentery and diarrhoea.

## BOOKS

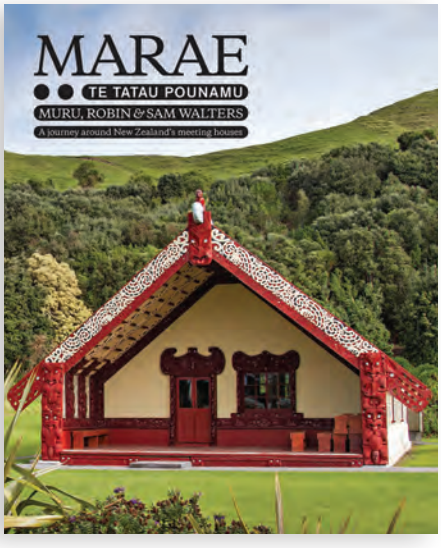
### MARAE – TE TATAU POUNAMU: A JOURNEY AROUND NEW ZEALAND'S MEETING HOUSES

Nā Muru Walters, Robin Walters and Sam Walters
Random House
RRP: $80.00
Review nā Huia Reriti

The dust cover notes that this book is a journey around New Zealand's meeting houses. The journey doesn't cover all the meeting houses of New Zealand... but it does cover quite a few!

The journey features 414 pages of photos and images interspersed with text from Muru, Robin, or Sam Walters – the three authors. Bishop Muru Walters is an Anglican Minister, master carver, and former Māori All Black. His son Robin and daughter-in-law Sam are both photographers. Each recites a story from a whānau view with thoughts, discoveries, musings, and impressions from their travels over three years.

I liked the book. The text is easy-to-read and emotive. I had occasion to smile often when reading a text and relating to my own experiences. One can certainly read it in its entirety in an afternoon.




The text had such a personal weave that it allowed me to feel or imagine that I was there, transported to that place or to inside that house – fascinating. It must be noted that I have visited only a few marae in my time but am now thinking... I really should get my ass into gear and get out to see more!

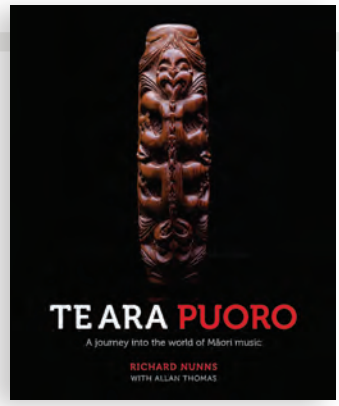
The photos show an array of exterior and interior shots, making the book visually very appealing. The marae are simply beautiful – no matter that some are pretty run down.

There is no ultimate definition of marae here. The content relates as much to place and people (who are very involved and live a marae life), rather than a building. The marae here represent an environment to be shared by all. Unfortunately, for me at least, the content is mostly of North Island origin.

The book is more suited for a coffee table than an architecture library. Having said that, I found that the simple descriptions regarding marae and tikanga are probably as good an explanation for non-Māori as I've ever read. I give it an excellent eight out of ten.

### TE ARA PUORO: A JOURNEY INTO THE WORLD OF MĀORI MUSIC

Nā Richard Nunns with Allan Thomas
Photography of instruments nā Daniel Allen
Hardback with dust jacket, CD included
Craig Potton Publishing
RRP: $69.99
Review nā Moana Tipa




*Te Ara Puoro* by Richard Nunns with Allan Thomas is a landmark publication including a CD that charts a 40-year revival of puoro – the traditional musical instruments of Māori.

The late ethnomusicologist, Allan Thomas initiated and crafted the first drafts. He was a strong supporter of the marae-based methodology to research and trial instruments.

A major contribution by the late ethnomusicologist, Allan Thomas, initiated and crafted the first drafts. He was a strong supporter of the marae-based methodology to research and trial instruments.

Nunns acknowledges the generosity and role of Māori elders, in particular the critical guidance of Wharehuia Milroy and contributions from elders of Te Waipounamu.

He also remembers an article in *The Auckland Weekly News* in the 1970s about the musical instruments of Māori. It raised questions – how were the instruments played, what were their sounds, and what was their role in Māori society?

The questions undergirded the thinking of the newly-forming trio of Nunns (musician, school-teacher), Brian Flintoff (school teacher, master carver), and the late Hirini Melbourne (Ngāi Tūhoe and Ngāti Kahungunu musician-composer, linguist, and senior lecturer). Hirini was "the lynchpin and the heart of the group". For the two other men, he would provide the sanction and point of entrance into the Māori world.

Pūoro opened new pathways of sound that shifted thinking wherever they were played. On marae, in wānanga, schools, universities, museums, and galleries, there was interest amongst composers, musicians, producers, and especially instrument makers – those who would carry the traditions on.

The included CD, *Mahi*, reveals the moods and resonances, the timbre and tone, the brushings, tapping, and rhythm of the Māori world. The tracks *Raureka* (Richard Nunns), *Wai* (Hirini Melbourne), *Te Hekenga-a-Rangi* (Aroha Yates-Smith), and *Takutaku* (Whirimako Black) are immediately evocative.

Through the skillful musicianship of

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

*Moana Tipa (Ngāi te Aotaumarewa, Hine Matua, Tūāhiriri) is a writer, researcher and painter.*

*Mark Revington is editor of TE KARAKA.*

Richard Nunns, puoro engage easily with the orchestral and jazz compositions of Gillian Whitehead, Judy Bailey, Dave Lisik, Tim Hopkins, The Chris Mason-Battley Group, Paul Dyne, and others.

"...Puoro are brought into new contexts in classical, popular and jazz music and are presented in a lot of ways in everyday life in contemporary New Zealand; in television programmes, commercials, documentaries and feature films, in museums, art galleries, in pōwhiri and kapa haka performances, in government and diplomatic exchanges. It is a treasure and national symbol, increasingly finding an international voice..."

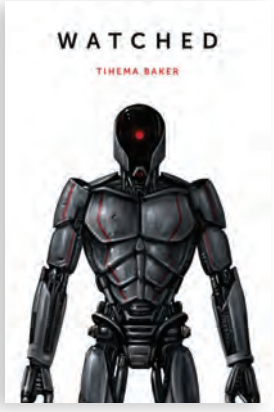
*Te Ara Puoro* – an extraordinary journey into the world of Māori music, that unwraps and reflects the soundscape of a land and its people, and those who caught the vision to carry it out.

## WATCHED

Nā Tihema Baker
Huia Publishers
RRP: $25.00
Review nā Mark Revington

There are a couple of things you need to know about Tihema Baker. *Watched* is his debut novel, developed under the eye of mentor Phillip Mann after Tihema was accepted into the Te Papa Tupu Māori Writers' Programme in 2012.

The following year he won the award for Best Short Story written in te reo Māori at the Pikihuia Awards for Māori Writers, and his story was included in *Huia Short Stories 10* later that year. Clearly a young author to keep an eye on then.




*Watched* falls into the category of teen fiction, and is a science fiction story with a slight dystopian air. It follows two boys, Rory and Jason, who have superpowers and are selected for training with a secretive group which is supposedly about saving the world. Is this kaupapa for real? The friendship of Rory and Jason is tested to the full as we are taken on a dark dystopian journey through events in the training camp and later out in the "real" world. It has plenty of energy, and while the backstory of the two central characters is a little clichéd, the pace of the story and the energy of Tihema's ideas more than makes up for it.

## HEKE-NUKU-MAI-NGĀ-IWI BUSBY – NOT HERE BY CHANCE

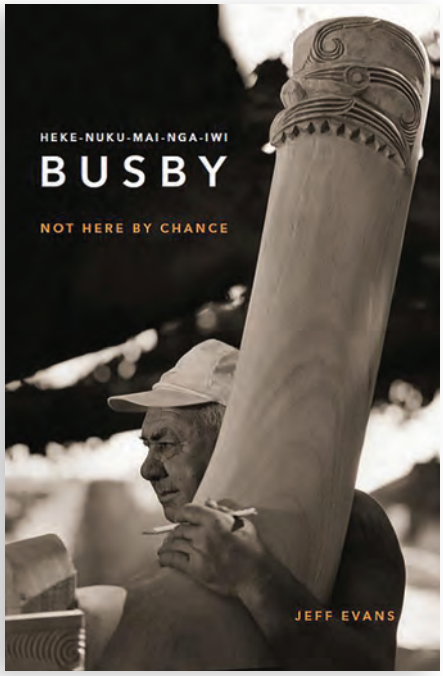
Nā Jeff Evans
Huia Publishers
RRP: $45.00
Review nā Maatakiwi Wakefield

"He Atua, he tangata..."

*Not here by chance* is the life story of Heke-nuku-mai-ngā-iwi "Hec" Busby, a highly-regarded and well-respected Te Rarawa elder, widely known as a master traditional navigator, master waka builder, and waka expert.

The book is well-written and an easy read, providing the backstory for a man many consider a living legend. That claim seems well founded when one learns of his many accomplishments over his 83 years, in spite of health issues and personal setbacks. He is best known for building more than 20 various traditional voyaging waka, and circumnavigating the South Pacific more than 20 times from 1992 to 2013.

"Pāpā Hec" gives an honest account of his life, both the highs and the lows. He is a hard taskmaster who strives for excellence in all he does, expecting nothing less from those he tutors or works with. His dedication




is not only commendable but inspirational. I would recommend this book to anyone who is interested in the preservation of traditional knowledge, waka voyaging, or just wanting a good read on a winter's afternoon.

Komingomingo nei te aroha mōhou e Pā mō tēnei taonga nāhau i waiho mai nei mā mātou, a, mā ngā uri a muri ake nei e manakohia ki ēnei mātauranga. Mei kore ake koe hei mahi āu mahi, ki te kore koe, kātahi ka ngaro ki te pō, auare hoki mai. Nō reira e te huia kaimanawa, naia te whakamiha...

## PATIENT: PORTRAITS FROM A DOCTOR'S SURGERY

Nā Dr Chris Reid
Craig Potton Publishing
RRP: $39.99
Review nā Phil Tumataroa

Chris Reid is a doctor and photographer working in Kerikeri, Bay of Islands.

His book *Patient* is a collection of colour and black and white photographs, mostly shot as head and shoulder portraits.

*Reviews continue over.*

*Maatakiwi Wakefield (Waitaha, Kāti Mamoe, Kāi Tahu, Ngāti Mutunga, Te Ati Awa, Ngāti Toa) has started a news broadcast on Tahu FM and is assisting Matapopore with arts and cultural advice.*

*Phil Tumaturoa (Ngāti Kahungunu, Ngāti Pahauwera) is group communications manager at Te Rūnanga o Ngāi Tahu.*

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


The photographs were compiled over a two-year period when Reid asked his patients if he could photograph them following their consultation.

Reid's work varies from beautifully rendered sensitive studies to the more pragmatic-looking portraits you might expect to achieve on a decent handheld device these days. For my eye this doesn't detract from the book; rather, it helps to set its pace and adds another layer, hinting at the relationship between the photographer/doctor and his subjects/patients.

For the most part Reid's portraits have the subjects/patients making direct eye contact with the camera. It works effectively for the book, as you can't help but pause and search for the story that lies behind. The captions and a smattering of short stories that append the photographs neatly reveal the heart of ongoing health issues, or reasons why the subjects/patient has ended up in Reid's surgery and in front of his lens.

From arthritic hips to ear infections, cancers to itchy bites, we all understand how our state of health affects our lives. The real beauty of *Patient* is the diversity of the Kerikeri community and humanity captured within its pages that will leave you both touched and feeling a little bit more connected to the world.

## MĀORI ART FOR KIDS

Nā Julie Noanoa
Photography nā Norm Heke
Craig Potton Publishing
RRP: $34.99
Review nā Liz Brown

This is a fantastic resource book whether you are a primary school teacher, a parent looking for holiday activities, or a budding young artist looking for inspiration.

The book provides a collection of 15 different art projects focused on Māori art and culture. With each project there is a brief resume of the leading contemporary artist (including our own Areta Wilkinson) and the taonga that inspired the project. An explanation of the taonga and its use in both the past and the present enhances the educative value of this book. The traditional and contemporary materials used are also described. Norm Heke's wonderful photography of each of the taonga adds another dimension, making it more than just a "how to do it" type of book.

Step-by-step instructions are supported by illustrations of young artists undertaking the projects, and the taonga that they finally create. It provides enough detail so even those who are not confident would find it easy to follow. The projects use everyday art and craft materials along with recycled and found objects, making it budget friendly. It also provides variations either for using alternative materials or different applications of the art form.


So whether you are interested in collage, design, painting, sculpture, photography, or mixed media there will be something to appeal to you. The projects are suitable for both boys and girls, and the whole whānau can be involved too!

## KEI HEA TAKU MĀMĀ? (REO MĀORI)

Nā Julia Donaldson te pakiwaitara.
Nā Axel Scheffler kā whakaahua.
Nā Brian Morris kā kupu Māori.
Nā Huia Publishers i tā
RRP: $34.99
Review nā Fern Whitau

Auē, kua karo tana māmā i te punua makimaki, "E maki, kāti te tangi. Whakamutua." Ka āwhinatia a Makimaki e Pūrerehua kia kitea tana māmā. Tērā pōhēhē tērā. Nā te takarepa o ā makimaki whakaahuataka me te pōhēhē o Pūrerehua i hē te kimihaka. He pukapuka pikitia pai tēnei mā kā tamariki.

## NĀ WAI TE WAKA I TOTOHU? (REO MĀORI)

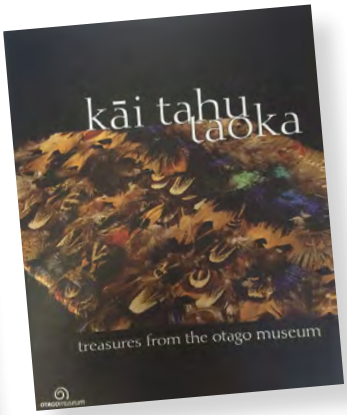
Nā Pamela Allen te pakiwaitara.
Nā Kawata Teepa kā kupu Māori.
Nā Huia Publishers i tā
RRP: $34.99
Review nā Fern Whitau

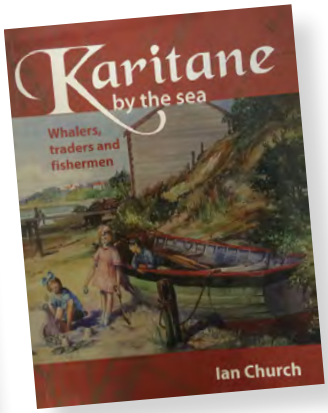
He rawe te kite i tēnei tino pukapuka-pikitia kua whakamāoritia, te pai hoki o te reo Māori. Kāore e kore ka mōhio koutou te huka mātua ki te kaupapa o te pukapuka nei. I tētahi ata mahana ka haere ētahi hoa ki te hoe i te whaka. Ka ekea te waka e te kau, te kaihe, te hipi, te poaka me tētahi punua kiore. Ko wai te kararehe taumaha rawa? Nā wai te waka i totohu?

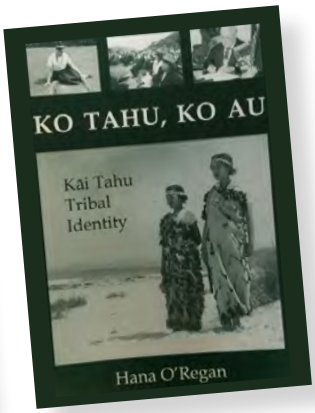
It's terrific to see these two picture books translated into te reo rakatira. They are wonderful stories to be read to and by your tamariki/mokopuna. They will enjoy figuring out which animal Pūrerehua thinks is being described in *Kei Hea Taku Māmā?* and the differences between it and Makimaki's mother. In *Nā Wai Te Waka I Totohu?* your tamariki will have fun thinking about which animal will sink the boat. The translations are delightful and you will have fun reading them aloud.

*Liz Brown (Ngāi Tahu) is Kaiārahi Māori for the College of Education and the College of Science at the University of Canterbury. She has an extensive background in Ngāi Tahu and Māori education and is involved at all levels at Te Taumutu Rūnanga.*

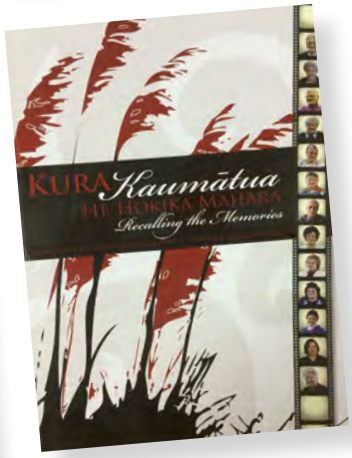
*Fern Whitau (Kāi Tahu, Kāti Māmoe, Waitaha) is a te reo Māori advisor at Te Rūnanga o Ngāi Tahu. Moeraki is her tūrakawaewae and she is a proud tāua who loves to read to her mokopuna.*

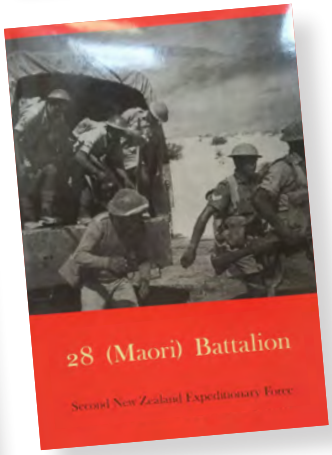



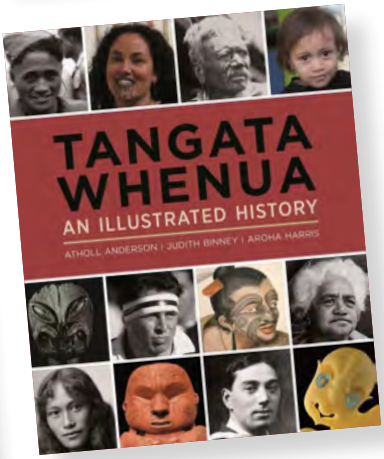



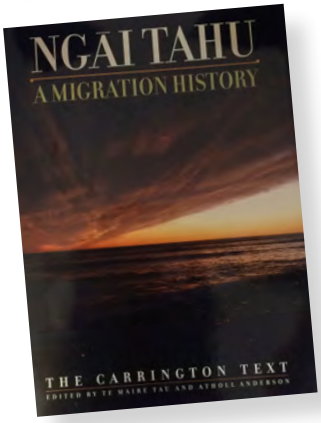



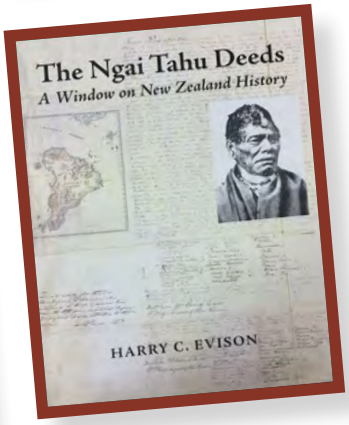






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HE WHAKAARO
OPINION nā TOM BENNION

# The end of the beginning *for Te Waihora?*

Te Waihora (Lake Ellesmere) has for decades been heavily polluted by farming practices that draw off groundwater in the summer, diminishing flows into the lake, and by contamination through nitrogen runoff, lead to algal blooms.

As a site of great importance to Ngāi Tahu, Te Waihora was a focus of the Treaty settlement, which returned the bed of the lake to the iwi. Efforts to clean it up have been ongoing for many years.

In April 2015 a hearing panel of the Canterbury Regional Council issued its decisions on the Te Waihora/Lake Ellesmere catchment plan, which goes by the technical name of "proposed Variation 1 to the proposed Canterbury Land and Water Regional Plan". The plan has a significant vision: "To restore the mauri of Te Waihora while maintaining the prosperous land-based economy and thriving communities."

We are used to river and lake settlement legislation such as the Waikato-Tainui Raupatu Claims (Waikato River) Settlement Act 2010 and Te Arawa Lakes Settlement Act 2006 providing that iwi views should be given a high priority over water bodies. However, this is perhaps the first time that a community has collectively arrived at a similar outcome without legislation directly requiring it.

The vision was drafted and approved by a community committee made up of representatives across 12 community and industry sectors, with Ngāi Tahu one of those sectors. Federated Farmers, with the support of Ngāi Tahu, even asked the hearing panel to turn the vision statement into a specific objective for the plan (the hearing panel declined to go that far, on the basis that the wording was not specific enough to be an objective under the Resource Management Act 1991).

The catchment plan applies stringent limits on water takes, and forbids new water takes in some parts of the catchment. In terms of contamination, it requires most farms in the catchment to implement nitrogen measuring plans immediately. Over a period of roughly two decades they will be expected to manage nitrogen levels down to a limit of 15 kg of nitrogen per hectare per year. Te Waihora, its margins, and tributaries are recognised as a cultural landscape and Value Management Area, and there are accelerated timeframes for nitrogen management in that area. Existing farms that do not meet the 15 kg of nitrogen per hectare limit will be put on a clean-up schedule that involves "implementing management practices that are at least halfway between good management practice and maximum feasible mitigation." The plan has one major "gap" in that it allows existing farms to argue on a case-by-case basis for an extension of their timeframes for compliance potentially as far out as 2037. However, new irrigation in the catchment, expected to be around 30,000 hectares, will have to meet the new nitrogen limits almost immediately. There is a rule absolutely prohibiting existing and prospective farm operations over certain high nitrogen limits.

Big issues remain, such as the fact that most of the existing ground water consents in the catchment don't come up for renewal for some years, and some of the rules on minimum river flows don't take effect until 2025. There are also issues about how quickly the existing farming operations can be cleaned up, how much new intensive dairy farming in the catchment is really possible, and whether the expected increase in droughts from climate change will require even tighter limits on water use (technical evidence before the hearing panel noted that climate change had been poorly modelled). Appeals on the decision closed on 29 May 2015, and they will have to be worked through.

Water quality problems, particularly those caused by farming, have been known about since at least the 1950s. At that time, proposals to put milking shed effluent to land were discussed in the newspapers. This latest plan is a further sign that the very long delay in even beginning to seriously address the problem is over for most of the country. As Winston Churchill put it, this is, "...perhaps, the end of the beginning". It is also a testament to what can be achieved by Māori and non-Māori communities working together within the Resource Management Act framework.

*[The Te Waihora/Lake Ellesmere catchment plan] is a testament to what can be achieved by Māori and non-Māori communities working together within the RMA.*

*Tom Bennion is a Wellington lawyer specialising in resource management and Māori land claim and Treaty issues. Formerly a solicitor at the Waitangi Tribunal, he is the editor of the Māori Law Review. He recently wrote a book titled Making Sense of the Foreshore and Seabed.*

nā DIANA CLEMENT

# What financial coaching *can do for you*

Sometimes we all need a little hand-holding to manage our money better. You know the whānau would be better off if you made changes, but it's hard to get started.

The answer for some is to get a financial mentor, someone who works with you over time to change your ways financially. Being accountable to someone else and taking small regular steps is proven to work.

Nik Randle (Ngāi Tahu), an authorised financial adviser, helped deliver a mentoring programme to Ngāi Tahu whānau a few years back.

Some wanted to pay off their mortgages or other debt, and others needed to stop money leaking from their budget.

For Randle, those who really stood out were people who gave up smoking when they realised what a financial drain it was on the family finances.

The mentoring programme started by taking a snapshot of the financial situation of a whānau, recording goals, and looking for realistic steps to achieve those goals. The other steps included learning how to budget, manage debt, get appropriate insurance cover, set up savings, and begin legacy planning to ensure tamariki and other descendants are looked after.

A mentor is someone who doesn't judge, but is there to help. Quite often whānau know what they need to do, but need that extra little bit of motivation that meeting with a third party can give them.

Mentors come in many guises. A mentor could be someone from your whānau, or a friend who is good with money. At the other end of the scale it could be a financial mentoring company. However, it's not always necessary to pay money to access mentoring.

A good starting point if you don't have someone in mind to mentor you is to go to the local budget advice centre. Whānau often present with a short-term crisis, says Linda Ngata, Executive Officer of Te Rūnanga o Ngā Maata Waka. The multi-disciplinary education and social service agency, which also provides budget advice, often finds a Pandora's box of problems within the whānau, Linda says.

If the whānau is willing, a kaitoko whānau worker will meet with them every week for the first two months. The meetings then decrease in frequency to monthly for the rest of the first year, and less regularly after that. Mentoring is done at the whānau's own pace, and whānau are encouraged to find their own solutions to issues.

"We don't tell them what to do," Linda says. "They have to discover it for themselves."

The whānau worker encourages brainstorming sessions in which the entire whānau may be invited to find solutions. Ngata cites one example where a solo mum of four children engaged in a brainstorming session with her 12 and 14-year-old tamariki. The oldest tamariki said she would have been happy to cook for the whānau whilst mum was out at work, but she couldn't do it because there was no food in the cupboards.

The solution involved the 14-year-old taking on responsibility for shopping with the whānau's food budget, and the whānau worker helped by educating the two older tamariki in the art of affordable meal preparation.

The CAP (Christians Against Poverty) Money Course run by churches across Aotearoa is another option for whānau who can't make ends meet. The courses teach budgeting skills, and how to live week-to-week using cash rather than credit. The courses are DVD-based, and then CAP Money advisers work with whānau to pay off debt and make long-term changes.

It's the 21st century, and sometimes technology assists in every aspect of our lives. Ngāi Tahu is piloting Tairākau, a four-step online financial mentoring website and app. Tairākau builds on the concept of the tuakana–teina relationship or traditional Māori buddy system. As young people work their way through the programme, they're encouraged to seek out a tuakana to mentor them along the way. Tuakana means "older sibling", but a tuakana could be another member of the whānau, or a friend. It's a way of building a trusted relationship, says Teone Sciascia, programme adviser for Whai Rawa. "Tuakana can offer a different perspective and have a more meaningful conversation than might come from a bank." Sciascia hopes that the programme will help to reignite values that can get overlooked in our modern world. "We are trying to build manaakitanga, kaitiakitanga, and rangatiratanga around financial wellbeing," he says.

*Diana Clement is a freelance journalist who writes on personal finance, and property investing. She has worked in the UK and New Zealand, writing for the top personal finance publications for over 20 years. In 2006 and 2007 she was the overall winner of the New Zealand Property Media Awards.*

DR KARYN PARINGATAI
Ngāti Porou

# HE TANGATA

## WHAT CONSTITUTES A GOOD DAY?
A good day is when I have the time and motivation to get to the gym. It relaxes me and challenges me physically, which is perfect after sitting down and thinking all day.

## ONE THING YOU COULD NOT LIVE WITHOUT?
My reo. I made a life-long commitment to learn and develop my reo skills, and it has opened up a whole new world of insight and opportunities. I cannot imagine my life without it.

## WHO OR WHAT INSPIRES YOU AND WHY?
My family. I am the daughter of a freezing worker and a cleaner. My older brother and sisters left school without any qualifications and have been working ever since. They epitomise what hard work can achieve, and they have inspired me my whole life to do exactly the same.

## HIGHLIGHT IN THE LAST YEAR AND WHY?
Winning the Prime Minister's Supreme Award for Tertiary Teaching Excellence in July last year. It was a huge honour and it was a recognition of not only my efforts, but it was also a reflection of everybody who had taken the time and effort into developing me as a person and as an academic. For me it is also about the recognition of Māori knowledge and its growing importance nationally and internationally.

## WHAT IS YOUR GREATEST EXTRAVAGANCE?
I'm not one for extravagant things but I do enjoy treating myself – monthly trips to the hairdresser's and massages is an absolute must for me lately. It gives me time out, and it's nice to be pampered.

## FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?
On a mattress in the lounge with a glass of wine, watching my programmes.

## DANCE OR WALLFLOWER?
Wallflower. I prefer to let others have the limelight.

## WHAT FOOD COULD YOU NOT LIVE WITHOUT?
Chocolate. I went without it for a month – it was the longest month of my life!

## WHAT MEAL DO YOU COOK THE MOST?
I don't really cook that often, mainly because I'm never home. But my forté is cooking for the masses. We always have whānau, friends, and orphaned students who don't go home for the holidays come over for dinner. And it's usually up to me to cook a roast with all the trimmings for everyone.

## GREATEST ACHIEVEMENT?
Completing my PhD. I had to overcome some major obstacles when I was doing it (stomach removal and the death of my father), but finishing it showed me what I am capable of. He upoko mārō au!!

Dr Karyn Paringatai is a lecturer in Te Tumu – School of Māori, Pacific, and Indigenous Studies at the University of Otago, where she teaches Māori language and Māori performing arts. Karyn also has a research interest in identity development, particularly amongst those living away from their tribal areas. Karyn recently pioneered a pre-European Māori methodology of teaching Māori performing arts in the dark, to enhance the aural receptive skills and memory retention of her students. Last year she won the Prime Minister's Supreme Award for Tertiary Teaching Excellence for her pioneering work in teaching.

Karyn will be speaking at Tuia Te Ako, the national Māori Tertiary Educator's Hui, which brings together prominent leaders in Māori tertiary education, iwi, Māori tertiary education providers, individuals from the broader tertiary sector, learners, and whānau in a hui dedicated to supporting future success of all Māori in tertiary education.

This year Tuia Te Ako will be co-hosted by Te Tapuae o Rēhua and Ako Aotearoa (the National Centre for Tertiary Teaching Excellence), at Lincoln University, July 8-10.

# Ngāi Tahu Fund Hui-ā-Iwi 2015

# ĀRAITEURU

*Hui-ā-Iwi 2015 - A celebration of all things Ngāi Tahu. An opportunity for whakawhanaungatanga and celebration of our Ngāi Tahutanga.*

*The Ngai Tahu Fund will support Ngai Tahu whānau, hapū and iwi to contribute to Hui-a-Iwi 2015.*

Hui-ā-Iwi 2015 is a great opportunity to reconnect with whānau, meet new people and celebrate being Ngāi Tahu. There will be a huge variety of things to do and see. Entertainment, information, laughter and fun for all ages. It's also an opportunity for you to get involved to showcase your interests, passions and talents to whānau and whānui.

## Applications for Ngāi Tahu Whānau Cultural Projects at Hui-a-Iwi 2015 - Closing date 14th August 2015

This funding is for whānau and hapū to prepare, participate and represent Ngāi Tahutanga at the Hui-ā-Iwi 2015. Applications that will be considered;

- Kapa Haka Rōpū directly involved in the event
- Interactive workshops and wānanga for whānau
- Other projects that will enhance Ngāi Tahu Cultural Revitalisation
- Usual Ngāi Tahu Fund Criteria applies (Full criteria is available at Ngāi Tahu website or in application form)
- Please note that funding is not available for stallholders
- Please use the attached Ngāi Tahu Fund application form
- A letter of support from the Hui-ā-Iwi Planning Group is required

Ngāi Tahu individuals and groups by the closing date of Friday 14th August 2015. Applications up to the amount of $30,000.00 will be considered by the Ngāi Tahu Funds Committee in September 2015 and confirmed funds announced shortly thereafter.

**Ngā kaupapa iti Small Projects – up to $5,000**

- Individuals who are registered Ngāi Tahu whānau may apply.
- Legal entities with Ngāi Tahu association may apply.

**Ngā kaupapa nui Medium Projects - $5,000 to $30,000**

- Legal entity required.
- Individuals cannot apply for this funding.
- Ngāi Tahu association.

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