

TE WAIHORA YA BOOZE, YA LOSE!

TE KĀRĀKA

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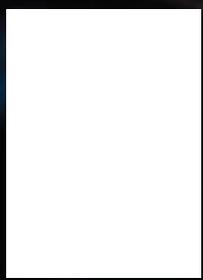
CUSTODY WITH CULTURE

INCREASE YOUR KA\$H

K vs NG
THE LANGUAGE
OF IDENTITY

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FROM THE ACTING CHIEF OPERATING OFFICER,
TE RŪNANGA O NGĀI TAHU,
ANAKE GOODALL



Ahakoia he iti, he pounamu.

Although it is small, it is precious.

The statistical representation of Māori is frequently a portrayal of ethnic disparity – Māori as enjoying, in comparison to Pākehā New Zealand, less health, wealth, education, a greater proclivity for criminal pursuits and perhaps a “warrior gene” or two. The aesthetic of this picture has been consistently unpalatable, routinely criticised and variously addressed. Those in the pakeke bracket have witnessed attempts to eradicate disparity through integration, devolution, biculturalism, a brave new era of “by Māori for Māori”, and most recently, the rapid retreat driven by the “needs not race” rhetoric. This quickstep approach to Māori policy has distorted the frame, obscuring the true picture. The pattern emerges not by comparing Māori to Pākehā, but by contrasting policy against result.

The United Nations recently refocused the picture by tracing the journey between cause and effect. The Committee on the Elimination of Racial Discrimination, as indicated by its name, exists to protect and promote the right to racial equality. In mid August, the committee reported on the Government’s efforts over the past five years to realise this foundational right in Aotearoa New Zealand. Continued disparity was an object of criticism and compliment. The committee diplomatically rebuked the Government for the “needs not race” review, the misrepresentation of Māori rights as privileges and the “political climate unfavourable to the rights of Māori”. The narrowing of gaps was however, positively recognised – and perhaps the congratulations should be directed to Māori. “By Māori for Māori” service delivery has matured over the past five years, and the value is only just becoming measurable within our communities. At this stage in our history, small advances are significant advances because they are cumulative and mutually reinforcing. It is timely to elaborate on the findings of the United Nations, to celebrate the successes of those who have pioneered kaupapa Māori, revitalising our health, wealth and longevity of life.

Te Rūnanga o Ngāi Tahu, represented by the Treaty Tribes Coalition, was instrumental in shaping the findings of this committee. We have engaged with the United Nations a number of times over the past three years – going global is intended to protect the space in which Ngāi Tahu is lived – to support and affirm the rights and dreams of all Ngāi Tahu now and into the future. This issue of TE KARAKA, like the pounamu trails, traverses the interwoven dimensions of that future – from our rangatahi through to the regeneration of the foodbasket of Rākaihautū.

TE KARAKA



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Front cover photograph: Dennis Viera



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* Please note: Elective members are not eligible to receive any annual distribution or matched savings from Te Rūnanga.

Elective members are generally those members who have attained age 65 and elect to remain in Whai Rawa and also those over age 65 who choose to join Whai Rawa.



TE WAIHORA

The shallow, salty waters of Te Waihora (Lake Ellesmere) have always provided an abundant food source for Ngāi Tahu. The challenge now is to restore this degraded lake to its former glory.

12

CUSTODY WITH CULTURE

A kaitiaki prison programme reunites Māori offenders with their heritage to help rehabilitate them and curb re-offending.

24

YA BOOZE, YA LOSE!

Excessive drinking by youth today is a serious issue in our society. Attitudes to alcohol need to change before progress can be made.

30



12



24



30

LETTERS

Letters to the editor.

7

AHAKOA HE ITI HE POUNAMU

A regular column about people and events.

8 & 11

INCREASE YOUR KA\$H CONTROL

A programme to help people achieve greater financial freedom through knowledge, attitudes, skills and habits (KA\$H) has been developed by Ngāi Tahu and Te Puni Kōkiri.

22

CLIMATE CHANGE

Tom Bennion worries that climate change may have a devastating effect on some low-lying Māori communities and diminish the impact of Treaty claims and settlements.

28

OAR-SOME!

Storm Uru has just added another world rowing championship medal to his collection – he is Māori Sportsman of the Year for 2007, he's only 22 years old and he's Ngāi Tahu.

33

K vs NG – THE LANGUAGE OF IDENTITY

Ngāi Tahu or Kāi Tahu, kāinga or kāik? We canvas a range of opinions on whether to use the "k" or "ng" to distinguish the Ngāi Tahu dialect from that of northern iwi.

36

COCKLE CORNUCOPIA

Chef Jason Dell delights kaumātua with some mouth-watering cockle recipes during his recent visit to Ōtākou marae.

41

SIMON KAAN

White bread with his rice.

44

WHEN BULLYING BACKFIRES

Rosemary McLeod takes a dim view of people who hide bullying behind a joke.

47

KOROWAI MEMORIAL TO TRAGIC LOSS OF FAMOUS ALL BLACK

The sad loss by accidental drowning of Jack Tairaoa, a famous former All Black, eventually led to two fine korowai (cloaks) finding their way into the Otago Museum's Southern Māori Collection.

48

TARAMEA – FIERCE AND FRAGRANT

Who would believe the sharp, lance-like leaves of mature taramea, also known as speargrass or spaniard, could produce such a fine scent?

52

SONGBIRD

Singer/songwriter Ariana Tikao's arresting voice carries with it her knowledge of te reo and her heritage.

55

TE AO O TE MĀORI

Tim Suddaby's love of wood and machinery led him to a career as a timber machinist in Waimate, but he still enjoys returning to Rāpaki for family holidays.

56

KING OF THE ROAD

Four-year-old Kiringau Cassidy won't let spina bifida hold him back from doing what other kids do, as he cruises around on his specially designed trike.

58

REVIEWS

Music, television, book and performance reviews.

60

NGĀ TAKE PŪTEA

Neville Bennett begins to explore how to provide for a comfortable retirement.

62

HE TANGATA

Pio Terei.

63



Every generation has a role to play in saving our language.

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Letters

TE KARAKA welcomes letters from readers. You can send letters by email to tekaraka@ngaitahu.iwi.nz or post them to: The editor, TE KARAKA, PO Box 13 469, Christchurch.

TE KARAKA reserves the right to edit, abridge or decline letters without explanation. Letters under 300 words are preferred. The writer's full residential address (not for publication) is required on all letters and emails. A telephone number is helpful.

CULTURE INSIGHT

I just picked up the winter issue of TE KARAKA on my lunch break at work, and found it very interesting! My partner is Māori, and this magazine gives me an insight into his culture, and many other aspects of Māori issues. It is interesting to learn about the country that I live in without feeling like I am reading out of an encyclopaedia! The clear and colourful layout makes for easy reading and keeps me intrigued. I want to commend you on this great magazine, and am look forward to reading future issues!

Patricia Waugh Napier

A POSITIVE FOCUS

Firstly let me commend you and your staff for producing a top-notch publication dedicated to the current and upcoming issues of the Māori society of today.

Something I would like to touch on regarding the issues displayed in TE KARAKA and other related Māori magazines is the

constant reminder of problems our people face in today's world.

It is understandable we need to address the familiar issues which we face, but for a young male Māori like myself, picking up an issue of any magazine with a leading story about a disease, e.g. diabetes and the magnitude of its effect on Māori people, is one of the last things I want to read about.

Where is the glamour and mana of our people? I'm constantly overwhelmed with media about Māori involvement with the P epidemic, foreshore issues, domestic violence, the list goes on. This is not a representation we deserve, with plenty of successful Māori, whether it be in the entrepreneurial sense, sporting heroes, or as of late, our sterling achievements in public service with prestigious awards like the Victoria Cross being awarded.

It is these types of articles that inspire our rangatahi and encourage Māori that we aren't as hard done by as we are always led to believe, and that if we want

something we have to go out there and get it. It is this type of attitude that our European counterparts adopt and excel with, why not us?

Ihaka Rongonui Ngāti Tūwharetoa, Morehu

THE K FACTOR

The last edition of TE KARAKA had a letter to the editor about the "ng" or the "k" in relation to the Ngāi Tahu dialect. Far from being confusing, I find it is a great way to assert the uniqueness of Kāi Tahu and it is totally up to the individual whether they use it or not.

I am aware that some people have picked up on the "k" dialect and are now treating it as though Kāi Tahu are a separate tribe from Ngāi Tahu. Recently I read an article in the *Otago Daily Times* about the Talla Burn dam, where a project manager was talking about Ngāi Tahu and Kāi Tahu as if they were two distinct iwi. Although all this confusion may seem like an argument for standardisation, to me it feels more

important to have the choice to distinguish our difference, just as in the "wh" sound in Taranaki.

Rangatahi seem more comfortable with the "k" than kaumātua, but perhaps that is just more about the whole thing of youth wanting to make their mark – either way it's another way we can celebrate our identity. It's our differences that make all the difference and show how much we care and are involved with our iwi and "Kāitahutanga".

Nāhaku noa Trevor

BOOK PRIZEWINNER

Congratulations to Tania Rangiheuea, Te Arawa, the winner of *Ocean Roads*.

WHIRIMAKO DVD

We had a great response to the giveaway. Congratulations to Patricia Wylie, Auckland and Darlene Adams, Milton. You have won copies of *An Evening with Whirimako Black Live at the Holy Trinity Cathedral*.

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AHAKOA HE ITI HE POUNAMU

Best on the tube

The big winners in Māori broadcasting this year were Waka Huia (TVNZ) with an award for Best Māori Language Programme for its show Te Tau Whakamahara i a Tūmataunga. Best Event Broadcast went to the Screentime (Māori Television) team for Nā Rātou Mō Tātou (They Did It For Us).



Code (Māori Television), which attracts 30,000 viewers each week, beat major network shows to win Best Sports Programme. Pictured above are Tawera Nikau and Bailey Mackey.

Ellison in new role

Edward Ellison (Ngāi Tahu, Te Ātiawa and Ngāti Mutunga) has been appointed to the board of the Queen Elizabeth II National Trust, the leading organisation involved in landscape and biodiversity protection on private land in New Zealand. Ellison was the deputy chair of Te Rūnanga o Ngāi Tahu from 1996 to 2004. He also was a member of the New Zealand Conservation Authority during that time.



Māori writers up for awards

The Māori Literature Trust and Huia Publishers have announced finalists for the Pikihuia Awards for Māori Writers 2007. Twenty-five of the stories will go on to be published in two short story collections later this year. Among the finalists are Ngāi Tahu's Arihia Latham-Coates, Tina Nixon, Paul Gilbert and Meihana Durie. The awards ceremony will be the finale of the Festival of Māori Writers 2007 at Wellington in September.

Tūhoe is launching the first iwi-focused wireless broadband scheme. It will link about 2,000 homes in a \$1.5 million, three-year project.

Leading Māori contemporary dance company Atamira Dance Collective performs Whakairo as part of the NZ Festival of Dance in Auckland in October.

Mount Inspiring

Louise Potiki Bryant performs Aoraki at:

SOFA Gallery

Performances: October 3 to 5 at 8pm

Installation: October 4 and 5 from 11am to 4.30pm

Entry by koha

Aoraki is a multimedia performance created during Louise's Wild Creations residency at Aoraki earlier this year. Film, dance, installation and video design are used to honour the mountain.



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AHAKOA HE ITI HE POUNAMU

Artists honoured



Above: Master carver Arnold Manaaki Wilson.
Right: Actor, director and film maker, the late Don Selwyn.

Arnold Manaaki Wilson (Ngāi Tūhoe and Te Arawa) and the late Don Selwyn (Ngāti Kurī and Te Aupouri) were honoured for a lifetime of significant artistic achievement at the recent Arts Foundation of New Zealand Icon Awards Whakamana Hiranga, held at a gala event in Auckland on August 7.

Retail Therapy

The ancient games come to the fore at the National Māori Games at Turangi in October.



Clockwise:

Clutch by Shar Morelli \$480
2007 flax / harakeke 300 x 160mm
Kura Gallery, Wellington

Set of three Gordon vinyl chairs \$1800
Tuatara Design Store and Gallery, Whāngarei

Hope! \$1800
By Annabelle Buick
2007 harakeke / flax 390 x 1630mm
Kura Gallery, Wellington



The "Take Up the Challenge" Young Māori Leaders' Conference 2007 kicks off in October in Wellington.

New Māori channel

Māori Television will launch a second channel in 2008, broadcasting entirely in te reo Māori on the Freeview platform. It will broadcast daily from 7.30pm to 10.30pm. Its time on-air is expected to increase over time, and it will be advertising-free.

Leading Māori contemporary dance company Atamira Dance Collective performs Whakairo as part of the NZ Festival of Dance in Auckland in October.

Bettering Thorpe

Twelve-year-old Te Haumi Maxwell from Wollongong, Australia, is making a splash in the swimming world by breaking age-grade records set by the great Ian Thorpe. Earlier this year his swim of 25.52 seconds in the 50m freestyle was almost three seconds faster than Thorpe's district record and was more than half a second faster than the New South Wales age record, also held by Thorpe.

Palmer appointed

Former Black Ferns captain Farah Palmer (Ngāti Mahuta and Ngāti Maniapoto/Waiora) has been elected as a new independent director of the New Zealand Māori Rugby Board. Palmer captained the Black Ferns to three consecutive IRB Women's Rugby World Cup titles in 1998, 2002 and 2006. She succeeds Bill Osborne.

Rotorua group Fearless placed third at the recent Hip-Hop championships in Los Angeles.

AlterNative site launched

Ngā Pae o te Māramatanga celebrated two years of bringing groundbreaking Māori research to global audiences with the launch of a new website for their journal AlterNative: An International Journal of Indigenous Scholarship. www.maramatanga.co.nz/alternative.

Shannon Wafer (Te Ātiawa, Taranaki, Ngāpuhi) is off to Canada as Toi Māori Aotearoa's inaugural artist in a new carving residency at the Freda Diesing School of Northwest Coast Art in Vancouver.

nā HALINA OGONOWSKA-COATES

Te Waihora

When European settlers arrived at the shores of Te Waihora, a vast treasure trove of plants, fish and birdlife, they named it Lake Ellesmere. They also set about changing the landscape and harming the lake with swamp reclamation and farming methods.

Tuna (eels) used to be so abundant that nets would be full, remembers Terrianna Smith, chair of the Te Waihora Management Board. “The tuna were monsters. My father was a big man and he struggled to hold them.

“It has got to the stage now that when my children go floundering – and they only go in up to their waists – they come home and have a shower.”

Now a complex task is under way – bringing the lake back up where it belongs.

Ngāi Tahu own the lakebed now. Te Rūnanga o Ngāi Tahu programme manager, David O’Connell, says it is time for the tribe to take the lead in restoring its values “rather than it being used as a convenient sink at the end of the drains”.

Malcolm Wards – keeping Ngāi Tahu fishing traditions alive on Te Waihora.

Te Waihora is an outstanding landscape lying between the vast areas of Ngā Pākihi Whakatekateka o Waitaha (Canterbury Plains) and Horomaka (Banks Peninsula).

This large, salty and shallow lake is New Zealand's fifth largest. It covers about 20,000 hectares and has 75 kilometres of shoreline.

Separated from the sea by an extensive and remarkable shingle bank – the Kaitōrete Spit – Te Waihora is a landscape of significant cultural importance to Ngāi Tahu. Its rich natural resources have provided for more than 48 generations of whānau, hapū and iwi who have lived there and visited for more than 700 years.

Stories of the landscape and the people who lived with its ecosystems are ingrained in lore and tradition.

Te Waihora once teemed with fish, birds and plant life used by the entire Ngāi Tahu whānui. Forty-three species of fish have been recorded from Te Waihora. It was a gathering place for plants, with swamps providing raupō and harakeke. Kaitōrete Spit offered fish, but also pingao and other plant species.

So it has been a revered mahinga kai (food gathering) in the past and remains central to the lives of Ngāi Tahu who live in the area.

“From the Ngāi Tahu perspective, Te Waihora is a hugely important mahinga kai resource,” says David O’Connell.

“It was Te Kete Ika o Rakaihautū – the fish basket of Rākohaitū – and this is what really sets Te Waihora in place in Te Waipounamu histories and food resources.

“We couldn’t really get a bigger name for a place like this, which refers to what the lake provided not just to Taumutu, but to the whole tribe,” says O’Connell.

Rākohaitū was the legendary ancestor who used his kō (digging stick) to form the remarkable geographical features of Te Waipounamu. The atua responsible for guarding the lake was Tūterakiwhānoa, a taniwha who preserved the area and its valuable food sources.

As a source of mahinga kai, the lake’s abundance was legendary. Its waters included tuna (eels), pātiki (flounder) and awa (mullet).

Te Waihora was also known as a mahinga manu wai Māori (place for taking waterfowl). In pre-European times, the level of the water in the lake was held at an optimum for birdlife and the provision of mahinga kai. When it was deemed necessary for the lake to be opened, kōrari (flax stalks) were dragged across the sand to make an initial opening to the sea. This careful use of the water ensured that the supply of mahinga kai was maintained.

But after years of European farming, Te Waihora’s waters were degraded. Significant areas were drained to develop farmland and pasture. “First there were the great pioneering arrivals who set out to drain the wetlands,” says O’Connell. “This process drained all the land around the lake, the biggest parts being Halswell, Ladbroke and Greenpark, which were once huge lake flats, wetlands and a vast area of swamp.

“With this huge draining you have an intensification of land use and agriculture, and basically the lake switches from being a hugely productive, healthy wetland to being a dumping ground and cesspool for all the dairy run off and the direct discharges.”

The abundance of mahinga kai and the water quality of Te Waihora dramatically declined.

“As children we would swim in the lake and Mum would always say ‘Make sure that you have a shower afterwards’,” says Terrianna Smith, a representative of the Taumutu Rūnanga and chair of the Te Waihora Management Board.



Te Waihora wetlands extended as far as Halswell before settlers started converting it to farmland changing the lake forever.

“It has got to the stage now that when my children go floundering – and they only go in up to their waists – they come home and have a shower. It’s just the way that I feel about it.

“The lake is not pristine – that’s what I see and taste when I go out there. And that’s my personal opinion.”

The remaining lake was managed largely for introduced trout and game while drained areas were cultivated for farming purposes. The settlers’ focus and economic impetus took hold with no regard for Treaty obligations or the contractual obligations of land sales.

At Waitangi Tribunal hearings, the Ngāi Tahu case in relation to the lake focused on the argument that the Canterbury Kemp Purchases and the purchase deeds for Banks Peninsula excluded the area of Te Waihora, exempting it from sale, and highlighted Ngāi Tahu’s intention to retain important mahinga kai.

People who have lived alongside the lake over the years took these issues and grievances to heart. Many meetings were held to gather and present information for the Waitangi Tribunal.

Terrianna Smith remembers Trevor Marsh, her father, and Donald Brown as two of the many people involved in the discussions, as were Auntie Cath Brown and Auntie Mary Hamilton, who approached the tribunal and fought for the future of Te Waihora and the Ngāi Tahu people.

“In those days they had night meetings, day meetings and phone calls until two in the morning,” says Smith. “People did it because they loved Te Waihora. They did it because they saw that the work needed to be done. Some of this work was going up against the local community.

“It is because of this work that we have what is here today, because if the older generation had not done this for Te Waihora, it would not have got fiercely defended at the tribunal.”

Tribunal findings were reflected in the Ngāi Tahu Claims Settlement Act 1998. They recommended the return of Te Waihora to Ngāi Tahu, acknowledging that it was a major mahinga kai and important source of mana.

The tribunal also commented that this “needed to be accompanied by



significant and committed Crown action to restore Te Waihora as a tribal food resource”.

Although the lakebed was returned to Ngāi Tahu, ahead was a complex management task which provided as many challenges as past grievances had presented.

“The recommendation of the tribunal gives specific recommendations around the grievance relating to Te Waihora,” says David O’Connell. “It gives a good context as to setting the way forward. Partly, then, it also established the expectations of the direction Ngāi Tahu would take in going forward.”

As part of the Treaty Settlement, a joint management plan process with the Government was established. The Te Waihora Management Board, first established to advise the Ngāi Tahu Māori Trust Board on issues surrounding Te Waihora, was re-established on the basis of work which was starting on a joint management plan.

For many who had been associated with Te Waihora over the years, this process was about restoring and renewing an area of cultural, natural and commercial importance.

“We want to look at returning Te Waihora to something that is evidenced by the early associations of Ngāi Tahu with the place,” says fisher and kaumātua Donald Brown, “so that those customs and stories, whakataukī and proverbs about why Ngāi Tahu bothered with the place make sense.

“What values did they see in Te Waihora? My personal view is that it is not something modern ... no matter what the time of year you could get food at Taumutu. Why would you leave this basket of fish?”

Lakebed management and establishment of the joint management plan have required complex and continuing discussion.

“With Ngāi Tahu owning the lakebed and the surveyed boundary to that lakebed, we take care of a piece of land that is largely under water,” says O’Connell.

“The lake is like a shallow soup dish, really. You get a good blast of southerly wind and the lake will shift onto the flats, and then it will come back with the easterly or will shift around into the Kaituna Lagoon. It slops around

according to the wind, and it is the wind that largely keeps the water alive.

“But a lot of the time you don’t know where the actual boundary is. There is no fence, so you don’t know if you are standing on the Ngāi Tahu lakebed side or if you are standing on DOC land. The idea of the joint management plan was to get one suite of policies that related to the whole lake area.”

A partner in developing those policies is Environment Canterbury (ECan), whose chief executive, Bryan Jenkins, has been closely involved with the work.

“If you look at the requirements that we have under the Local Government Act, there are four pillars of sustainability that we have to address,” says Jenkins. “Clearly, we have a prime responsibility for what is called the environmental wellbeing of Te Waihora. We also need to be cognisant of the economic, social and cultural wellbeing.

“Clearly, we see cultural health from a Ngāi Tahu perspective as being one of the fundamental inputs to determining broader community wellbeing.”

Issues that arose first were based on the lake opening, a process which had been established on a historical relationship based on a Conservation Order and interpreted by ECan. When the lake reached a certain level it was opened to the sea.

“Environment Canterbury has the responsibility for the operational management of the lake mouth, and there is a consenting requirement for that,” says Jenkins. “The consent ran until about five years ago.

“We sought renewal on the same basis as had been operating previously – and this was where a lot of dialogue started with Ngāi Tahu, who suggested that we should be looking at the lake opening in terms of catchment management for the whole lake system.

“Having had a series of discussions with Ngāi Tahu, both at management level and at the technical level, agreement was reached in terms of having a short-term continuation of the consent while we work together in a collaborative fashion with other stakeholders to develop a catchment management plan. This is the work that is really starting now, and I think that it does

“We mainly caught flounder and eels when we were young, and swan eggs. When the weed banks used to be there, the swans just built their nests on them and you could help yourself.”

wetland of international significance for migratory waders, so if you try to balance all of the ecological processes and the management of the lake, there is not a unique form of management that will satisfy all objectives.”

As a fishery, Te Waihora has offered a rich resource over many years. “The tuna used to be so prolific here,” says Terrianna Smith. “As children we’d pull up eel nets and they were full. The tuna were monsters. My father was a big man and he struggled to hold them. This is no exaggeration. And this is in my time. We heard as children about the decline in fishing, so imagine what it used to be like.”

Fisherman Malcolm Wards was born at the Taumutu Commonage and raised at Taumutu as one of 13 children.

“We used to just put out a flounder net out for meals,” he says. “We mainly caught flounder and eels when we were young, and swan eggs. When the weed banks used to be there, the swans just built their nests on them and you could help yourself.”

Large-scale fishing has been part of Te Waihora since pre-European times. Intensive commercial flounder fishing began in the early years of European settlement. Large-scale commercial tuna fishing was strongest in the early 1970s.

Today, Te Waihora has three main commercial fisheries. They focus on freshwater eel, flounder and yellow-eyed mullet. The Ministry of Fisheries manages them all under a quota management system.

“The numbers of eel in the lake have fallen,” says Wards. “With the quota management system it will stay healthy for quite a few years.”

represent a new way of approaching the issue.”

David O’Connell agrees: “As a consequence of discussion, we agreed to a revised five-year consent, and out of this five-year window, ECan will undertake an intense research programme to actually look at what is going on with the lake in terms of water quality and monitoring ... and start taking a lead in getting the lake managed for the values that it has, rather than it being used as a convenient sink at the end of the drains.”

Co-operation between all statutory agencies was essential to restore the natural values of Te Waihora as an internationally important wetland as well as restoring the area as a source of mahinga kai.

“We got all the players around the table – Fish and Game, the district and regional councils, the Department of Conservation and the Ministry of Fisheries – and basically we looked at the strategic issues with the aim being that we get an agreed strategy going forward for the lake and via our respective statutory powers we work to implement that strategic plan,” says O’Connell.

“This could be described as one of the challenges resulting from the Settlement Act, finding a way to work with all the statutory agencies involved in this management process.”

“If you wanted to pick a difficult lake system to balance competing values, then Te Waihora is a classic,” says Bryan Jenkins. “There are clearly multiple values and objectives, and there are tangata whenua values that Ngāi Tahu is seeking to be recognised.

“The area is a commercial fishery, it is a recreational fishery, it is also a

NGĀTI TŪWHARETOA AND LAKE TAUPŌ

The tribal territory of Ngāti Tūwharetoa is in the central North Island, around the Lake Taupō catchment area. With boundaries to the north near Mihi’s bridge south of Reporoa and to the south at the Tongariro National Park.

This was once an area rich in natural resources. Native fish including kōkopu, manga and kōura were abundant in Lake Taupō, and there were tuna in the rivers. Rainbow and brown trout were introduced to the lake in the early 1900s. This had a detrimental effect on the native species to the extent that there are very few of the native species left today.

In 1926 Ngāti Tūwharetoa made an agreement with the Crown that ceded the lakebed and its tributaries to the Crown under the Māori Land Amendment and Māori Land Claims Adjustment Act 1926.

Under this Act the tribe received 50 percent of all Lake Taupō Fishing License sales, 50 percent of all fees and fines under the Harbours Act 1950 and 200 Lake Taupō fishing licences for the pur-

poses of sustaining Tūwharetoa marae.

At the time of the 1926 agreement, the Ngāti Tūwharetoa Trust Board was set up: “To optimise the tribal resources to maximise benefits for beneficiaries and provide leadership to aid the spiritual, cultural, intellectual and social development and solidarity of Ngāti Tūwharetoa”.

Among the foundation Board members were Hoani te Heuheu (Chairman) Werihe Te Tuiri (Deputy Chair) and Puataata Alfred Grace (Secretary).

This 1926 agreement with the Crown established a relationship with the Crown and enabled Ngāti Tūwharetoa to have a funding resource for tribal development.

However, discussions continued. In 1988 negotiations were started with Helen Clark, Minister of Conservation around key issues surrounding the lakebed.

The Government changed, and under National lakebed discussions were developed further.

“Jim Bolger was involved back then – he was

a local boy and enabled us to have discussions around lakebed ownership. The National Party back then went down a committed avenue of discussions about the lakebed,” says Rakei Taiaroa, secretary of Ngāti Tūwharetoa Māori Trust Board.

Lake Taupō is one of the physical representations depicting the status of the tribe and the kaitiaki role carried by Ngāti Tūwharetoa is clear in its obligation to ensure that the lake is kept in good condition.

After years of longstanding discussion and negotiations with the Crown, the lakebed and its tributaries were returned to Ngāti Tūwharetoa in 1992.

“Really the Crown got out of Lake Taupō all that it wanted which was access to the lake for hydro electric schemes,” Taiaroa says.

With the establishment of the ownership of the lakebed under the Certificate of Title Ngāti Tūwharetoa had the ability to charge for use of Lake Taupō but also had to allow recreational

“But with the dry weather, the eel are dying up the creeks and not coming into the lake. It’s not as good as it used to be. This has a lot to do with the creeks drying up. I put it down to irrigation and runoff. It’s having an impact on the eel fishery.

“But the quota management system is there for a reason, and if [the lake] looks as if it’s getting over-fished, [the quota] will be cut,” he says

Customary fishing also extends a right to be part of commercial activity on Te Waihora. These customary rights were recognised in the Sealords Settlement, and Te Rūnanga o Ngāi Tahu have re-established their position as part of the Te Waihora fishery.

The Te Waihora eel fishery has 12 permit holders with a total allowable commercial catch of 122 tonnes a year. As a result of the Sealord Settlement, Te Rūnanga holds 20 per cent of this quota, which it on-leases to fishers.

These eels are caught in fyke nets held in place by stakes that are driven into the bed of Te Waihora.

“The fishery chugs along,” says David O’Connell. “If you look back historically, the 70s were really the peak of the Waihora fishery, when they extracted about 600 tonnes of eels. Catching fish in those days was very, very easy.

“I remember talking with Uncle Ben, and he said that if his Mum needed some eels they would go down to the lake in the daytime, push aside one of the boats in the lagoon and there would be a seething mass of eels. You would gaff them there and then.”

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Te Waihora 1947 – (from left) Wally Cunningham, Sid Vince, Jack Vince and Dave Vince (with an eel weighing 32lb). The Vince-Cunningham partnership was described by The Ellesmere Guardian, 19 April 1947, as “unrelenting in their attack on the eel”.

access for public good.

“Basically if anyone makes money on the lake, Tūwharetoa has an ability to charge. The public has free access for recreational use but not for commercial use,” Taiaroa says. “When we came into the ownership of the lake we looked to identify what an owner of land in New Zealand can do and what rights you have. We then transferred those rights to Lake Taupō and there are a lot of nuances... even such a simple thing as a bridge is a concrete structure over your land.”

However, as part of the deal 50 percent of the revenue from the lake goes to the Crown, and the rest is retained by Ngāti Tūwharetoa, much of which goes towards education.

“Education is a big focus for our revenue,” Taiaroa says. “I myself was a recipient of an education grant. Under the 1926 Act we give out educational grants, kaumātua grants, marae and cultural grants. Since the 1940s the Board has focused on land development and the Board is an advocate for using the revenue to develop tribal

lands. We are land rich and cash poor. More and more we are facing the limitations of the use of the land. We are significant farmers and foresters. Owning the lake creates a bit of a dichotomy at times.”

Among other issues that came up for Ngāti Tūwharetoa was the liability of the lakebed for rates payment.

“This was no problem for us,” Taiaroa says. “We are New Zealanders and we are happy to pay rates on our land. However in this case the local council remitted our rates... road and kerbside maintenance and rubbish collection is not applicable to us.”

There are many issues facing Lake Taupō and its future.

“Lake Taupō is the North Island’s Queenstown,” Taiaroa says. “It is a very popular place. There are possibilities of subdivision and accommodation on the lake. We have developers lining up to work with us but there is no rush.”

Other issues facing the Tūwharetoa Māori Trust Board in terms of the lake are about sustainability and environmental protection. “Issues include the sustainability of the lake resources,” Taiaroa says. “We are looking at how far can we continue to harvest sustainable species and also considering the possibility of commercial harvesting of kōura on the lake. We are also looking at different options of exotic fish farming, though this will not be in the foreseeable future.”

Water allocation is a big issue, as is water quality.

“Over the years we have faced nitrate leaching in the water,” Taiaroa says.

For Ngāti Tūwharetoa, the ownership of the lakebed is an ongoing challenge.

“We are always making plans according to the internal parameters that we have set for ourselves,” Taiaroa says. ■■

nā STAN DARLING

NO BETTER PLACE



Malcolm Wards steers the boat into the channel at Fishermans Point. Doing a quick loop right, then another left, he enters the open lake.

“It’s pretty tricky going out of here, so hold on,” says the veteran Ngāi Tahu eel and flounder fisherman as he motors out on Te Waihora.

It wasn’t this tricky years ago, before a hooked sand and gravel bar built up between the mooring place and the lake outlet. Things have changed. But not enough to ruin the eel fishery, says Wards. Not enough to dampen strong feelings about his boyhood home.

“I wouldn’t like to be anywhere else,” says the 60-year-old Taumutu resident, who grew up on the shore nearby. Wards fishes the Ngāi Tahu eel quota, 20 per cent of the annual commercial catch. He’s been doing it for six years, since the quota started.

“If I thought the eel season wasn’t any good, I’d be the first to say.” The quota system has made things “really quite better – it’s different when you’re on the lake from being on shore and talking about it. You see it in a different way.

“The eel fishing has always been good here,” he says. “It might have gone down a wee bit in the past few years, but you still catch your quota. We got all ours this year in two months.”

He works with Clem Smith, who owns the specially designed boat *Hua Marie II*, and 67-year-old Logan Bowis, who has been fishing the lake for 50 years.

“It’s said about ‘Bowie’ that he takes lake water in a bottle to drink when he goes away,” says Wards with a smile. “So he can feel at home.

“All up, the three of us take about 70-odd tonnes of eels a year. The Ngāi Tahu quota is 24-something tonnes of that.”

Wards is quick to add that his real interest lies in customary fishing rather than commercial.

“I fish the Ngāi Tahu quota because no one else was interested in it and we have got to get our own people back into fishing – so it is there for them. That way I can pass it on to my children and grandchildren.”

This year Wards has helped catch and process four and a half tonnes of eel via customary

fishing rights – which is used to keep the freezer full for the whānau, for tangi, hui, weddings and other occasions. He is one of several tangata tiaki able to issue customary fishing permits on Te Waihora.

“I was taught how to fish and prepare eel by my mother and people like Riki Ellison – I want to keep those traditions alive. I teach my children and my nieces and nephews and I pass the knowledge on to the Ellisons as well. It’s important.”

The lake water may be khaki-coloured, but its murkiness hides life. Wards says, “A lot of people say the water quality is no good, but the eels are looking better than they have in a long time. Good flounders, too. No, there’s nothing wrong with the water.”

Wards had taken 20 or 30 flounder that morning from a net in the lake. They were for a cousin’s tangi at the Taumutu marae the next day.

“It hasn’t been a good flounder season this year,” he says. “They seem to think they’ll come later on. There’s been a lot of good years and a lot of bad years.

“Years ago, full-time flounder fishermen would go away to get jobs during poor years until things came right again.”

The lake is bulldozed open near Taumutu when its level is too high. “Fishermen need to have the lake opened in October or November. It’s best to have at least six weeks opening to let the stock in,” says Wards. “But the opening only goes by lake level. How it might affect the fishery doesn’t come into it.”

About five boats work the entire lake for flounder. In the 1960s there were some 40 fishermen.

He sweeps an arm toward the Taumutu lakeshore, which is Māori commonage land. His father farmed 400 acres of that land. Since the fierce Wahine disaster storm in 1968, the shoreline has eroded faster. It has receded about 100 metres since the 1960’s. The big storm ripped out the lake’s weed beds, which have never recovered.

“A nor’easter just pounds away and pounds

away and erodes everything,” says Wards. “They reckon the weed banks before Wahine cushioned everything. The beds were massive. You could nearly walk on top of them.”

Swans laid eggs on the weed beds – a lure for children growing up on the lake. Wards remembers, “You could see the lake bottom where the weeds were. The water was clear. We used a horse from home to ride out and lean over to get the eggs – quite illegal. I think you had to be caught in the act.

“It’s a dying thing, swans’ eggs. There’s too many things for young people these days, like McDonald’s.”

Wards invites people to come out fishing. Most never do.

“You get some fishing days when it’s real cold – your hands just freeze up. I think that puts a lot of people off. And when the midges are in season, they’re like smoke around here – you end up swallowing them.

“Kids are always on cellphones these days. I sometimes say to my grandchildren, ‘You want to go fishing?’ And they’re not even listening, but they always end up coming out in the end.

“When we were kids, you all went eeling at night. There was nothing else to do. No TV or anything.

“That’s the thing – getting the younger ones interested. On rough days, you can say, ‘What am I doing here?’ But on good days, you couldn’t get a better place.”

Eels need weeds as shelter. Years ago, farm ditches were cleared of weeds by hand. It was hard work and not as thorough as today’s excavators. Some weed was always left behind. “We did 20 yards a day cleaning a creek,” says Wards. “We cut off squares of weed with a hay knife.

“They’ve had guys trying to get the lake weed beds going again. They just won’t take.”

The drying of streams that feed into the lake, such as the Irwell River, is not a good sign. “In the old days, you could go 100 yards up the Doyleston Drain and get 100 trout.”

Born in 1947, Wards went to Leeston and Southbridge schools. He trained as a boilermak-

er, working at Andersons in Christchurch until the firm closed in 1986. From 1969 to 1971, he was in the New Zealand Army, serving with an artillery unit in Vietnam on a tour of duty. After leaving Andersons, he worked as a fitter-welder in Christchurch before taking up the Ngāi Tahu eel quota.

“Being a boilermaker, that was the thing in those days,” he says. “There was a lot of engineering around. I learned through the Māori trade-training scheme.”

One brother became a train driver through that scheme, another a panelbeater and a third a coach builder. Wards was one of 13 children. Two brothers and one sister live in Christchurch and regularly come out to Taumutu.

His late mother was born in 1911. During the two world wars, when the men were away, women did the eeling. They used everything on an eel in those days, including the bones, for soup.

“Clem Smith still eats eel livers. I don’t think I would,” says Wards.

Although there’s something to be said for old ways of doing things, the work was hard, he says: “If I did things the way they did then, I’d be really strugglin’.”

One floundering method used a dragnet from a rowboat. A large U-shape was made with the net. “They used to get 20 cases of flounder in one drag.”

Wards has been a commercial fisherman since the Ngāi Tahu quota started, but has been helping out on commercial boats for years. “As kids, you’d always try to jump on a boat to help someone. That was the fun of it, being kids.

Back on shore, he takes out an old steel fence post, curved at the end. “I still have this genuine Taumutu patu,” he says with a laugh. “In place of a spear, it would stun the eels quite good. Everybody had one when we were kids.

“But you sort of had to work your way up. If you wanted to use one and the older kids didn’t want you to, they’d send you to get the stunned ones. They’d say, ‘No, you get down there and pick the eels up!’”



The southern end of Kaitōrete Spit is opened to the sea by Environment Canterbury annually.

As part of the Te Waihora Joint Management Plan for the Ngāi Tahu-owned lakebed, Te Rūnanga o Ngāi Tahu plans to introduce a licensing system for commercial fishers and all other commercial users of Te Waihora. Fees will be based on a method that takes account of the frequency of use or access to the lakebed and the amount of benefit derived from that access. All revenue generated from the system will be directed towards lake restoration.

“The commercial permit concept was basically born out of looking at all the commercial activities on the lakebed and considering that if people are making commercial gain from using Ngāi Tahu property then we need to ensure that those activities are permitted,” says David O’Connell. “We also have to consider that there is wealth and revenue being generated by using our land, and that needs to be recognised in a transaction between the fishers and Te Rūnanga.”

Rose Grindley, southern inshore fisheries manager of the Ministry of Fisheries supports these sentiments. She looks to future co-operation in Te Waihora management.

“The Ministry of Fisheries’ view on Te Waihora is that there does not appear to be any impediment under the Fisheries Act to Ngāi Tahu imposing management measures in relation to types of fishing that use, interact with or affect the Te Waihora lakebed,” she says. “This could include a licence system.”

For Te Rūnanga, the licensing system recognises the expression of rangatiratanga. It was discussed by the Te Waihora Management board as part of developing the management plan.

“The point that came up for discussion with the Board was how do you best exercise rangatiratanga,” says O’Connell. “There are wider questions when you really look closely at rangatiratanga and self determination. This is about deciding for ourselves what it is that we are going to do with this resource and how we are going to set up policies that decide how this resource is utilised or not.

“And really, this is it! If the tribe is ultimately fixed on being able to exercise rangatiratanga, then we shouldn’t be afraid of standing up and saying that we are exercising our chieftainship and our ownership of this resource.”



Jason Arnold and Craig Pauling carrying out electric fishing, near the mouth of Boggy Creek, as part of on-going monitoring and cultural health assessment at Te Waihora.

Terrianna Smith agrees: "I think that the licensing system is a property right. If I owned a piece of land I would expect a return for it. To me, Te Waihora has been used for years and years and little has been given back to the lake. For a privileged few there has been a good return and a good living. Why shouldn't people who use the lake give back to Te Waihora?"

Any licensing system would not affect recreational users and all revenue would go towards lake restoration.

Before the Ngāi Tahu Claim Settlement, the involvement and participation of Ngāi Tahu in natural resources management and decision-making was varied. In general, there was insufficient involvement concerning rights, from a tribal perspective.

One of the most challenging of these rights is that of rangatiratanga, which determines the way in which Māori wish to manage natural resource taonga.

In the years when Ngāi Tahu had no publicly-recognised property rights to Te Waihora, policy statements had no impact. Consultation processes very rarely delivered the iwi's wishes. Return of the lakebed in 1998 provided this tangible right of ownership. With it came the management responsibilities.

"It is a huge shift for Ngāi Tahu," says David O'Connell. "In the past we have had to go to the minister and seek the minister's approval to do something. In the case of customary fisheries and putting in place systems for these, we still have to go to the minister. But in this case with the lakebed of Te Waihora we could just do it because we have those rights that every New Zealander who owns a piece of land has – we have the rights to decide what to do with it."

Sacha McMeeking, part-time lecturer in law at the University of Canterbury, agrees: "All the licensing regime of Te Waihora means is that there is a different decision-maker. We are all quite comfortable with local authorities and central government imposing licensing – licensing per se is not a problem.

"But I think there needs to be a conversation which provides practical understanding of what a regulatory regime based on Māori values looks like. I think that a large section of New Zealand does have quite a strong resonance with Māori values," she says

"Implicitly, the concepts of sustainability are quite consistent with our national identity, so when they are translated into a regulatory regime which gives effect to a whole range of aspirations, I believe people will think, 'This is good; this does actually work; we believe in this, too.'" So there just needs to be time and the conversation to allow that to happen."

The Te Waihora Joint Management Plan is considered by Ngāi Tahu as one part of its Kī Uta Kī Tai (mountains to the sea) aspirations. The Kī Uta Kī Tai management approach is based on a traditional Ngāi Tahu concept of resource management that recognises how all resources, including people, are interconnected.

"The issues lie deep within our consciousness as a nation," says McMeeking. "The Ngāi Tahu statement of tribal aspirations 2025 was a declaration of long-held values and aspirations. It wasn't a transformative statement ... the ethic contained in that statement is an enduring one and will remain and continue to be threaded through as many undertakings as possible.

"The real issues are about deeper conceptions about who we are as a nation – it's about ethical perspectives, about shared sense of community and about how that might work."

In working with the joint management plan, all agencies agree that conserving and protecting one of Canterbury's most treasured biodiversity sites is vitally important. Efforts will be concentrated on preserving resources

"The real issues are about deeper conceptions about who we are as a nation – it's about ethical perspectives, about shared sense of community and about how that might work."

that contributed to the 1990 National Water Conservation Order, which declared Te Waihora an outstanding wildlife habitat.

The Ministry of Fisheries will focus on conserving the lake's fish resources.

"The Ministry of Fisheries represents the interests of aquatic life, and in the multi-agency approach we are interested in doing our bit," says Rose Grindley. "As part of a fisheries plan, we will be embarking on a study in 2008 that will include eels, flatfish and mullet, and this process will involve consultation with tangata whenua."

Key future issues will be water quality, lake levels in terms of opening, protection of the fish and other aquatic species, and preservation of the wild-life habitat.

"It does require a collaborative effort," says ECan's Bryan Jenkins. "Management of Te Waihora is uniquely complicated ... and it is not something that one organisation can resolve. It is only by working together with the various stakeholders and the statutory agencies that we can get a solution that will satisfy most concerns."

ECan will focus on developing scientific information required to inform management and on water quality issues so that the lake ecology, the catchment land use, the water level and the lake-opening regime mesh.

"It is getting that mutual understanding that is needed if you are going to get integrated management," says Jenkins. "One of the key things in any process is that people understand the science behind the agencies' actions in trying to deliver management. But it is just as important for the scientists to understand the cultural interests, whether they be Ngāi Tahu or Pākehā, in terms of the interests and values that they have for a system."

The vision for Te Waihora's future keeps Terrianna Smith active. "I don't believe that the current environment or money should constrain thoughts about where we want to see Te Waihora," she says. "I'd love to see her back to what she was, but it can't happen. I'd love to think that I could go there and drink the water."

The vision is reinforced by Bryan Jenkins: "The key thing is trying to get an integration of the lake ecology, to consider its long-term dynamic geomorphology, the interests of the multiple stakeholders, and giving all of that reinforcement through the statutory powers that exist.

"If we can achieve that, then I think that we have a future for Te Waihora ... and I certainly think that the approach that we are taking has a greater chance of success than any alternative that I am aware of."

A large part of this success will depend on implementation of the Te Waihora Joint Management Plan. A licensing system for commercial fishers on the lake will be an integral part.

"I think that the licensing system will be important for Te Waihora in setting up the groundwork for what it means to own a lakebed, and the relationship that we then have with all the people who use and engage with that lakebed," says David O'Connell.

"From a broader Ngāi Tahu perspective – and the whole issue of rangatiratanga, and what it means to have rangātiratanga in 2007 – this move is pushing those bounds as Ngāi Tahu builds its capacity as an owner of assets, an owner of resources and as a Treaty partner to the Crown.

"Rangatiratanga is when you can stand on your own two feet and make those decisions, take those responsibilities, and accept the liabilities and costs that go with it.

"This is where you are taking up that role as a chieftain. You are making the decisions for yourselves and your people, which is what we are stepping up to do." ■■

TE WAIHORA MANAGEMENT BOARD

The Te Waihora Management Board was established at the time of the Waitangi Tribunal hearings to advise the Ngāi Tahu Māori Trust Board on the Te Waihora issues and grievances.

The board contributed to the lengthy process throughout the Settlement and introduction of the Resource Management Act in 1991.

It is made up of eight members, three appointed by Taumutu Rūnanga and one member each from Ngāi Tūāhuriri, Wairewa, Koukourarata, Ōnuku Rūnanga and Te Hapū o Ngāti Wheke.

Taumutu Rūnanga appoints the board chair in recognition of their ahi kā status.

Board composition recognises whakapapa, kaitiaki and the flax-roots local knowledge of the Te Waihora environment held by members and their respective papatipu rūnanga.

Original members include Anake Goodall, Donald Brown, Trevor Marsh, Jill Marsh, Monty Daniels, Te Maire Tau, John Bond, Manaia Rehu and Bill Gillies.

After Settlement negotiations were concluded, the board went into a period of recession, then re-emerged in the year 2000 to provide advice in preparation of the joint management plan. Board members worked with the Department of Conservation and Te Rūnanga o Ngāi Tahu to establish a common approach for management of the plan area, providing advocacy about the Te Waihora environment that could be shared by all key parties and individuals involved in the area.

Fisherman and one-time board member Donald Brown says, "As the Te Waihora Management Board members came to understand the opportunities available to us, we endeavoured to maximise these through the plan. Our aim was to support those initiatives which will reinstate the Te Waihora environment so that the descriptive

name Te Kete Ika a Rākaihautū and its associated whakataukī have relevance to the full."

The management plan involved several development stages and lengthy consultation, culminating in the plan being signed by Mark Solomon, Te Rūnanga o Ngāi Tahu Kaiwhakahaere, and the Hon Mahara Okeroa, Associate Minister of Conservation, in December 2005.

With the Te Waihora management plan now a legally binding document, the board continues to evolve in its new role of implementing it. The board is now represented by the six papatipu rūnanga, and present representatives include Terrianna Smith (chair) and Joe Nutira (Taumutu), Tim Manawatu (Ōnuku), Rei Simon (Wairewa), Clare Williams and Joan Burgman (Tūāhuriri), Yvette Couch-Lewis (Te Hapū o Ngāti Wheke) and Peter Ramsden (Koukourarata). ■■

AORAKI BOUND

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Aoraki Bound is a cultural and personal development programme combining Ngāi Tahu cultural knowledge and the expertise of Outward Bound in a 20-day journey-based course that builds leadership, cultural awareness and personal development for all New Zealanders.

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For further information contact:
 Henrietta Latimer – Project manager ph. 0800 KAI TAHU (0800 524 824)
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Te Rūnanga o NGĀI TAHU Te Puni Kōkiri Outward Bound

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Imagine a life where your credit cards are paid off, your bills are paid on time and there is even something put away for a rainy day – the security of having a little fat to cover the unexpected bill or tangi. The good news is it is all within your reach. Understanding how to manage money is a skill you can learn.

Project leader Blade Jones says the project grew out of community need. More than 49 per cent of all working Ngāi Tahu earn under \$20,000 per year.



“New Zealand is a low-income economy. Young Ngāi Tahu families can really struggle to make ends meet, and this programme can really help people make the most of their income.”

Joan Baker

Almost everyone knows that uneasy feeling of where am I going to get the money from to pay an unexpected bill, deal with a crisis or in some cases just pay for the rent or groceries. But life does not have to be a series of financial hiccups.

Once a person realises money is a tool to allow more choices in their life, and not something to avoid, then they are on their way to financial understanding.

That's why over the past year, Ngāi Tahu and Te Puni Kōkiri have developed the Financial Independence Programme, which aims to help people achieve greater financial freedom through a combination of knowledge, attitudes, skills and habits (KA\$H).

The programme targets whānau with an annual household income of up to \$65,000. Over the next two-and-a-half years, the programme will deliver a series of wealth-creation seminars, work with 72 Ngāi Tahu families to set goals and create and implement financial plans, and conduct a feasibility study that aims to assist 10 Ngāi Tahu families to potentially own their own home.

Well-known financial planner and author Joan Baker is a key part of the project. She will work one-on-one with individual whānau and present seminars around the rohe.

Baker coined the KA\$H acronym as an easy way to understand what it takes to manage money better. “Money can be too serious, and changing your attitude to it is a great start to empowerment. When you ask yourself the question, ‘How am I already rich?’ money soon becomes only a resourcing issue,” she says.

Baker cites GlobalRichList.com where, if you compare your net worth or income to a world standard, a person earning NZ\$35,000 ranks in the top 11% of world incomes.

Project leader Blade Jones says the project grew out of community need. More than 49 per cent of all working Ngāi Tahu earn under \$20,000 per year.

“Young Ngāi Tahu families can really struggle to make ends meet, and this programme can really help people make the most of their income,” says Jones.

Knowledge of money and how to make it grow is not a new concept to Ngāi Tahu or Māori. The 2005 Global Entrepreneurship Monitor (GEM) report shows Māori to be one of the most entrepreneurial people on earth.

- For New Zealanders, both Māori and non-Māori, wealth creation is not as important as independence. Māori have twice as many independence-driven entrepreneurs as wealth-driven entrepreneurs.

- Māori women have the world's third-highest rate of opportunity entrepreneurship and only a moderate rate of necessity entrepreneurship.

Ngāi Tahu's early contact with Europeans featured many examples of great entrepreneurs. Māori were so successful they controlled a large share of the commerce throughout the country. In the South Island Ngāi Tahu rangatira controlled the rights to the sealing and whaling industry. In the 1830s, Tūhawaiki was selling land to sealers and whalers and conducting trans-Tasman business dealings.

GEM study director Dr Howard Frederick notes Māori were involved in exporting produce to Australia and various other countries, and to some degree Māori entrepreneurial abilities were the subject of envy by Pākehā.

“Māori were also fervent adopters of technology. Māori were so adept at technology their rapid uptake spawned a Māori saying: Ka pū te rūhā ka

hao te rangatahi. (The old net lies in a heap while the new net goes fishing.)

Thirty years ago people believed by paying their taxes the government would look after them from ‘the cradle to the grave’. Post-settlement tribes, in an effort to achieve tino rangatiratanga, have made the same assumption that iwi corporations would supplement the State by providing education, health and cultural programmes for their members.

The lesson for this generation is that tino rangatiratanga will only come through an individual's own contribution to change, and no government or tribal body can better that. However, what iwi can do is provide opportunities and support structures for the individual to access programmes that will improve their life choices.

Development of the Whai Rawa savings scheme is an example of this shift in thinking. The scheme by Te Rūnanga o Ngāi Tahu aims to encourage tribal members to save by adding the incentive of matched savings for every dollar saved up to \$100. This may seem a small amount, but marry the habit of saving with compound interest over a period of time and the amount becomes significant. Add to this mix the strength of the whānau in operation, where tāua, pōua, aunts and uncles open accounts for their moko when parents are not in a position to do so, and the ripple effect of change widens.

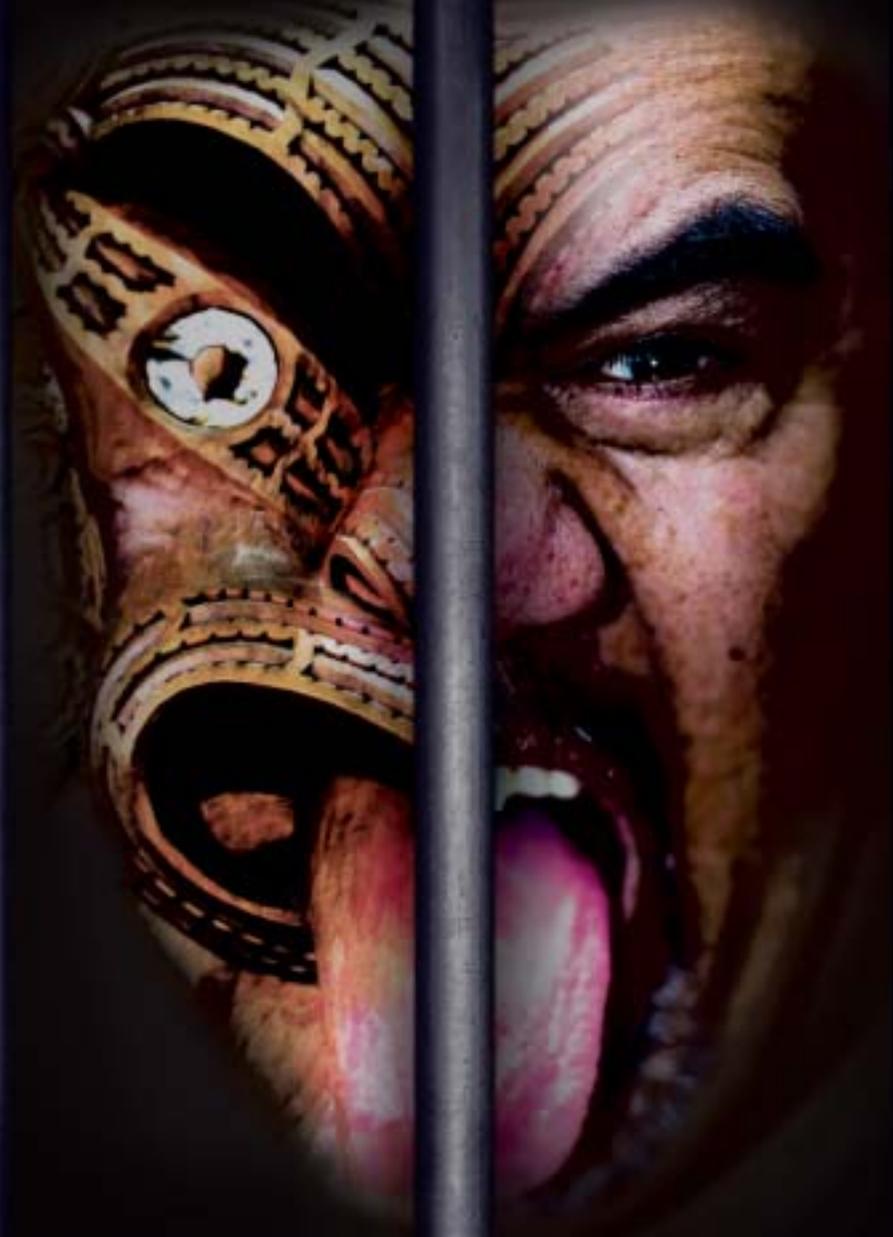
The Financial Independence Programme complements Whai Rawa by helping whānau create the space where they can save: set your goals, develop a plan, and your dreams can become a reality. The programme also aims to champion other programmes and services (such as access to KiwiSaver) that will assist whānau in getting the best from their financial plans.

If you are interested in being part of this programme and have an annual household income of less than \$65,000 please contact Blade Jones at 0800 524 8248 for further information. Check the September issue of TPR for a list of dates and venues for the free financial seminars.



Custody with Culture

For the past 50 years, Māori have made up around half the prison population in Aotearoa. But now with prisons becoming more about rehabilitation than containment, an innovative kaitiaki scheme aims to reconnect Māori with their culture so they can build a new future.



Prison statistics speak volumes about the relationship between Māori and the law.

In July this year, 8,052 criminals were detained in New Zealand's 19 prisons. More than half of that total (50.2 percent) identify as Māori, an extraordinary figure considering less than 15 percent of the total population is Māori. The situation is even worse for women, where 70 percent of all inmates identify as Māori.

Between 9 percent and 10 percent of Māori prisoners now in custody identify as Ngāi Tahu, but these figures are misleading. Proportionally, they may represent as many as 60 percent of offenders because of a smaller population base in the south. If all Ngāi Tahu offenders were held in one place, they would easily fill a new prison like the 335-bed Otago Corrections Facility at Milburn.

Even these figures probably understate the number of Māori offenders in the system. Not all Māori prisoners choose to identify as Māori, so actual figures could be worse, not better.

However since the mid-1990s, the Department of Corrections (Corrections) has made a major philosophical shift away from the simple containment role of older-style prisons to a new focus on rehabilitation and reintegration of prisoners back into society. This shift may be able to change what has been a bleak pattern with the proportion of Māori prisoners fluctuating between 45 percent and 55 percent during the past 50 years.

The Government has taken a bold step by investing in the simultaneous construction of four new prisons – one each in Northland, Auckland, Waikato and near Milton in South Otago. Three of these facilities are now up and running and the fourth, Spring Hill Corrections Facility in Waikato, is due to open later this year. These are the first new prisons built since the Auckland Central Remand Prison in the 1990s. They add 1,600 beds to prison capacity and are expected to cope with continued growth in prison numbers until 2009.

The social cost of building these prisons is huge. Recent reports indicate a budget blow-out from \$400 million in 2002 to \$890 million in 2007. In May of this year, prison numbers hit a record high of 8,076, which translates into a projected cost to the taxpayer of \$253 a day, or over \$92,000 per annum, for each prisoner for the 2007-8 year. That is a 63 percent increase in prison running costs on 2001 figures.

A key factor contributing to the cost overruns was the increase in capacity, which was necessary to cater for the rapid growth in prisoner numbers for the new prisons.

These new facilities reflect changes of thinking internationally in relation to the safety, security and rehabilitation roles of modern prison design. Essentially, they offer a range of separate units within a large, secure enclosure surrounded by a perimeter fence or wall.

They offer a better environment, less stress and more interaction between prisoners and staff. Prisoners are encouraged to take more responsibility for their daily routines, with freer movement between work, recreation, training and health activities. They now include purpose-built facilities that support the delivery to prisoners of rehabilitation and reintegration programmes, educational and vocational skills programmes and employment.

Perhaps even more important for Māori, Corrections has recognised the importance of encouraging a strong Māori cultural component in these new prisons, to change the attitudes and behaviour of Māori offenders.

The new facilities allow prisoners to serve out their sentence closer to whānau and other support networks. The key goals are to protect the public and reduce reoffending, but the new prisons are also designed to be more effective in the rehabilitation and reintegration of prisoners.

Māori communities are aware Māori offenders are failing under the existing corrections system, and they want more say and more involvement in the organisation of prisons to address their concerns.



Alby Ellison and Anne Robertson

“It might take a hundred years, but we believe we can do it. There’s nothing to stop us succeeding, except ourselves.”



Jack Harrison
Prison Manager
Otago Corrections Facility

“This is an opportunity for us to work together to address the shocking statistics that prevail in our environment.”

Corrections has introduced an innovative kaitiaki programme, which involves local rūnanga in the design, staffing and daily running of these new facilities.

Treaty relationships manager for Corrections in Wellington, Charlie Tawhiao (Ngāiterangi, Ngāti Ranginui, Ngāi Tai) says the kaitiaki scheme is a modest initiative with huge potential to change attitudes and behaviour of Māori offenders.

The kaitiaki scheme is based on the simple premise a positive sense of identity as Māori is essential for the wellbeing of Māori prisoners, he says.

Many young Māori men serving prison sentences are strangers in both Pākehā and Māori worlds. They don’t know what being Māori means. Many offenders are visibly identifiable as Māori, desperately want to belong, but have lost contact with their culture and traditions.

In the absence of any positive role models, their identity is often based on negative stereotypes like “Jake the Muss” out of *Once Were Warriors*, Tawhiao says.

When offenders are locked up, obviously they are a drain on society, but there is an even greater social cost that snowballs through their family. Most Māori offenders have wives and children. When prisoners are serving a sentence, it puts huge pressure on their wives or partners to carry the financial and emotional burden of supporting themselves and their children, let alone supporting partners in prison as well. It is the women and children who suffer the consequences of that, Tawhiao says, not the men.

“If we can reconnect Māori to positive concepts of Māori culture, it gives offenders a reason to change their behaviour and embrace that culture,” he says. “Māori culture is not the cause of the problem, but it does offer the most effective tool in bringing about change in the behaviour of Māori offenders.

“I’ve seen some remarkable turnarounds,” says Tawhiao, who believes culture is not enough on its own, but that helping offenders find their identity is the best way to deter them from returning to prison and encourage them to become better husbands and fathers.

The New Zealand Police is also serious about reducing the imbalance in Māori crime statistics, according to its strategic plan through until 2010. Their records suggest Māori represent just 14 percent of the population but are responsible for 65 percent of all crime.

So why are Māori conspicuously over-represented in our prisons? Experts put it down to huge social changes for Māori since the Second World War. A whole generation of Māori men lost their lives on the battlefields of Europe and Africa during that war, and those who were lucky enough to return home were often badly affected by their experiences. Many respected leaders, soldiers and role models for younger generations simply vanished.

The population drift from smaller rural communities into towns and cities started in earnest in the 1950s. Many young Māori men lost contact with their whānau, marae and kaumātua when they left their rural villages for work and a new life in the cities. Not only did they lose touch with their culture and traditions, many lost their identity as Māori and positive examples of how to behave.

Prison numbers have grown steadily in the last 50 years. The proportion of Māori prisoners has fluctuated between 45 percent and 55 percent during that time, with the mean hovering around half the total prison muster.

Increasing pressure on existing prisons reflects a lot of other social changes, such as demand for stiffer sentences, less tolerance of crime, and public perceptions and fears of a perceived crime wave – often fed by the media.

In the last decade, New Zealand Police have shifted their focus to working closely with iwi through crime prevention plans and iwi liaison officers, says the national manager of Māori, Pacific Island and Ethnic Affairs, Superintendent Wallace Haumaha.

There is a greater understanding of some of the cultural factors causing crime, and police are now developing stronger partnerships with iwi to reduce Māori offending.

Iwi groups are starting to strengthen their infrastructure to deal with a range of social issues affecting Māori offenders and develop the capacity to deliver services to their own people, Haumaha says. Police are ready and willing to help iwi create their own crime prevention plans.

“Custody with culture.” That is how Alby Ellison (Te Ātiawa, Ngāti Toa Rangitira, Kāti Māmoe, Waitaha), the Otago Southland regional adviser for Māori service development of the Prison Services, describes the new 335-bed Otago Corrections Facility at Milburn.

He sees the new prison as a perfect opportunity to introduce some fundamental changes in the way the corrections system deals with Māori offenders.

“Our simple charter is custody with culture ... and the culture is us. We bring the culture to the world of custody through law and lore,” he says. “We’ve brought that kind of tikaka (culture) and mātauraka (knowledge) to an environment where we believe we can effect that change.

“What we have here is a prototype,” he says, “where iwi, hapū and rūnaka have a chance to set up a restorative, rehabilitative, integrated justice model that has the potential to bring national change in reducing reoffending for Māori.”

Ellison has a strong cultural background working with youth, Māori Access programmes at Ōtākou and as a founder member of Tautoko Tane, a Māori men’s network. He is also a member of the Ōtākou Rūnanga executive. When he was first approached to take on his current job four years ago, he declined, but was persuaded to apply and is now glad he took up that challenge.

He admits it has not been an easy journey. The kaitiaki programme has its critics who were keen to shut it down before it got off the ground, he says. There have been challenges every step of the way, but the programme has the full support of the chief executive of Corrections in Wellington, the regional manager in Christchurch and prison managers in Milton and Invercargill.

The number of Māori in prisons is not the fault of the corrections system, he says. If offenders had not committed crimes against society they would not be in prison now.

“Prisons are not the enemy,” Ellison says. “It’s very easy to criticise from

the outside, but the harshest critics wouldn’t have the mental stamina or the humility to work in this industry and suffer some of the hard knocks we go through.”

Ellison and colleague Anne Robertson (Kāi Tahu, Kāti Māmoe, Waitaha) are passionate about their mission – an integrated approach to a restorative justice process for the individual. They are confident of bringing about change by applying their traditional knowledge in a modern way. “It’s a healthy integrated model that works extremely well for Ōtākou,” Robertson says.

“We are the mana ki te whenua – we are the heart of the land we are in,” Ellison says. “Our kawa is to uphold the mana of our hapū, iwi, ko Kāi Tahu. That’s the baseline. Our feet do have roots and we do know who we are and we do stand tall with humility.”

Historically, recidivism rates show 37 percent of released prisoners return to prison within two years. “That’s where it’s been breaking down and we want to stop that,” Ellison says.

“A big part of the problem with Māori men in prison is that they don’t know how to behave as men of their iwi,” Ellison says. “If they did, they wouldn’t be here. I guess we need to be able to put that faith back into our Māori men that being Māori is a living treasure and a pleasure. It’s not a crime. We call it polishing the pounamu. That’s our mahi for our men in here.”

He believes one of the main reasons Māori are failing under the current corrections system is because they are isolated from their whānau, hapū and iwi. The new facilities have been built in their chosen locations to enable mauherehere (prisoners) to serve their sentences closer to whānau, hapū and iwi and the positive support that comes with that.

“If you isolate Māori from their whānau, from their hapū, what are they? Lost. Isolate them from their hapū and iwi and what are they? Lost and displaced.

“What we’ve got here is a captive audience, if you’ll excuse the pun,” he says. “They’re clean and it’s a safe environment. It’s all positive and conducive to effecting change.”

Inside the wire, the kaitiaki programme has a direct influence on setting up the cultural component of programmes, such as history, te reo, waiata and computer skills modules offered on site. These can help prisoners reclaim their identity and educate them in mātauranga (traditional knowledge), tikanga (culture) and the kawa (responsibility) that goes with that.

Outside the wire, the prisoner’s family goes through similar programmes organised by Māori service providers so they are on the same wave length and able to support the prisoner when he is released.

Anne Robertson, who has whakapapa links to the Karetai and Taiaroa whānau and a solid background of experience in management and staff training with the public service, was also persuaded by whānau to return south as part of the Te Rūnaka o Ōtākou project management team to work on the development of the relationship with Corrections about 18 months ago. She is employed on a fixed-term contract for five years now that the new prison is up and running.

The Ōtākou pair was involved from the outset in the development of the new prison, starting with a karakia to bless the site and “put the mauri into the whenua” before construction even started.

Buildings are named after birds of the neighbouring Waihola, Waipori and Tokomairiro wetlands. The function of each building is reflected in the characteristics, migration patterns and traits of the bird it is named after.

They have developed a Māori responsiveness manual – a cultural code of conduct, if you like – for staff and prisoners on site.

“Our main philosophy here for kaitiaki is supporting, mentoring, teaching and making sure both staff and prisoners are safe on site,” Robertson says.

“We have an exceptional prison manager who wants the philosophy to work and has picked the best staff to make it happen. He set the standard for the prison and that standard has never been lowered,” she says.

The aim of kaitiaki is to influence and change a prisoner’s way of thinking, help them find out who they are, where they are going, and support them to get qualifications to find a job and break the cycle that brought them back to prison.

“It may be as simple as sitting and talking to them,” she says. “The aim is to turn on a light, so when they are rehabilitated, if they are put in the same situation that brought them in here, they may realise it takes a bigger person to turn away.”

Prison manager of the Otago Corrections Facility, Jack Harrison, is a strong advocate of the relationship between Corrections and Ōtākou Rūnanga as kaitiaki for this site.

“This is an opportunity for us to work together to address the shocking statistics that prevail in our environment,” he says. “Throughout the 18 months leading up to us moving to the site and the few since we have been here at the prison, the joint resolve of both kaitiaki and ourselves to make that positive difference has been without question.

“I know that kaitiaki will have access to whānau and the wider community that we as a department may not have on our own, so working together to improve reintegration back into communities will be an area where I am confident we can effect positive changes.

“Very few of the men we are charged with looking after won’t be released to be our neighbours, so a primary focus for us has to be about releasing men better prepared to be good neighbours and members of our communities. Our relationship with Ōtākou is a critical element in making this a reality.”

The kaitiaki philosophy has been introduced in the four new prisons just completed or now under construction. Each rūnanga has a different concept, its own interpretation of its role as manawhenua. If the kaitiaki model succeeds, the older prisons may take up the philosophies being tested and trialled in these new prisons.

“It could take 10 years, it may take 20 years, but that’s fine,” Robertson says. She is confident the philosophy behind the model that has been set up here will filter out to older prisons throughout the country.

In the shorter term, Robertson and Ellison say it is not unrealistic to expect a reduction in Māori reoffending by up to 5 percent in five years and 10 percent over the next 10 years. At Milton, those figures translate into changing the behaviour of seven or eight prisoners in the first five years and 17 prisoners in the first ten years. Those targets are not ambitious, they say.

Ōtākou Rūnanga is updated every month with progress and financial reports, which are then reported to Te Rūnanga o Ngāi Tahu through the Ōtākou representative.

Corrections is now looking at setting up a regional South Island Māori advisory group with representatives from Waihōpai, Oākou and Taumutu to take the kaitiaki philosophy a step further.

Ultimately, for Alby Ellison and Anne Robertson, their long-term goal is “to perform a pōwhiri at this prison as we shut it down and walk away”.

“We said this from day one,” Alby Ellison states. “It might take a hundred years, but we believe we can do it. There’s nothing to stop us succeeding, except ourselves.”

Corrections’ kaupapa, or mission statement, is quite simple: Kotahi ano te kaupapa; ko te orange o te iwi – There is only one purpose to our work; it is the wellness and wellbeing of the people. ■■

Turning up the heat on climate change

We are hearing about climate change so often I think we have half convinced ourselves that an extra raincoat and waterproofing the basement of the house will see us through. But I am worried about how relentlessly bad the news is getting.

Recently there seems to have been an escalation in concern. George Monbiot, the well-known English writer and activist on climate change, who published *Heat, How We Can Stop the Planet Burning*, wrote this in *The Guardian* on 3 July 2007: "Reading a scientific paper on the train this weekend, I found, to my amazement, that my hands were shaking. This has never happened to me before, but nor have I ever read anything like it. Published by a team led by James Hansen at Nasa, it suggests that the grim reports issued by the Intergovernmental Panel on Climate Change (IPCC) could be absurdly optimistic."

The "absurd optimism" referred to is the IPCC's conclusion sea levels would rise at most by 59 centimetres this century, on the basis the Antarctic ice sheets will take thousands of years to melt. Whereas Hansen and his colleagues are pretty certain, with current increases in carbon dioxide levels, the ice sheets will be gone within a hundred years, and when that last happened, sea levels quickly rose – by tens of metres!

In other words, very senior, very mainstream scientists – the type of people who put men on the moon, spacecraft on the surface of Mars and Titan, and predicted the existence of the ozone hole years before measurements actually confirmed it – are saying we should be very, very frightened.

Even if you don't believe them (and who does on a bright, sunny day such as the one on which I write), as a lawyer I can't help thinking about the impact on our society and economy if the IPCC adopts any of this analysis in its next report. Frankly, if we think things are getting strange now, with the Prime Minister warning communities may have to move, be prepared to watch all hell break loose in terms of property values, rates and local authority powers – and that's even before the coastlines start to seriously disappear.

In the face of these predictions of a planetary crisis, we are all reacting with admirable calmness. Monbiot says: "I looked up from the paper, almost expecting to see crowds stampeding through the streets. I saw people chatting outside a riverside pub. The other passengers on the train snoozed over their newspapers or played on their mobile phones ... blissfully detached from their likely termination, we drift into catastrophe."

That calm was evident when I recently attended a Waitangi Tribunal hearing at Pūtiki Marae, beside a very swollen Whanganui River. The pōwhiri took place in a rainstorm that threat-

ened to blow away tarpaulins under which people were vainly trying to shelter. During a break, as a particularly heavy downpour lashed the marae, I spoke to a woman from Northland. She said, in the wake of recent floods there, a hui had been called to discuss whether to move their marae to higher ground.

It made me wonder what will be the point of Treaty claims and settlements if, in the next few decades, iwi face enormous financial and social costs from storms, and the need to manage risks from them. How many marae and low-lying Māori communities will be zoned flood-hazard areas, and will anyone come up with the funds to protect or relocate them when all sectors of the community are facing pressure from climate change?

The first round of reports on this issue has suggested, for Māori, the storm clouds of climate change may have a silver lining. The Ministry of Agriculture and Fisheries, for example, says rules to discourage deforestation might prevent Māori making best use of some farmland, but tree planting on marginal land to create carbon sinks will become a growth industry. Some Māori landowners have also been approached about wind-farm developments; test masts have been placed on some blocks.

But we are already getting notice that the few financial benefits which might arise from climate change are likely to be overwhelmed by the costs. And if the overall social and economic costs are going to be negative, it's a fair bet some sections of the community – notably those who are currently under-resourced and won't be able to buy protection from the climatic extremes – will probably fare worst. ■■

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 currently the editor of the Māori Law Review, a monthly review of law affecting Māori, established in 1993. He recently wrote a book, Making Sense of the Foreshore and Seabed.



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YA BOOZE, YA LOSE!



The statistics surrounding teenage drinking are frightening. The Alcohol Advisory Council of New Zealand (ALAC) Youth Drinking Monitor (2002-2003) showed the average age for teens to start consuming alcohol is now 13, and that 88 percent of 14-17-year-olds have tried alcohol by age 15; 44 percent of teenage drinkers have vomited after drinking, 27 percent have become involved in arguments or fights and one in 11 has been in trouble with the law because of drinking.



We continue to ignore the hard facts, despite evidence that 80-90 percent of people arrested on a Thursday, Friday or Saturday night have been drinking, 80 percent of weekend admissions to hospital accident and emergency departments are alcohol or drug related, over 40 percent of family violence is attributed to alcohol use, and more than half of New Zealand prisoners are Māori. Alcohol abuse is a serious problem at large, and increasingly is becoming a significant problem among Māori youth.

Both Tuari Potiki (Kāi Tahu, Kāti Māmoe, Waitaha), southern regional manager of ALAC, and Sergeant Al Lawn, acting national liquor licensing co-ordinator for the New Zealand Police, admit it is a complex problem and there are no short answers, but they both see there is an urgent need for Māori whānau to present positive role models in drinking behaviour. Alcohol abuse may not be one of the top three health issues for Māori youth, but Potiki and Lawn believe it is already a significant issue for a large number of young Māori, with wide-ranging impacts, from poor educational performance and difficult family relationships to employment, career, health and mental health issues.

"With Māori, it's more than just encouraging parents to role model positive drinking behaviour – it's about good role models across the whole

whānau. And we need external role models who aren't necessarily macho sportsmen, like rugby players for instance. We need 24-hour-a-day role models who display consistent behaviours, whether they are wearing their suits, piupius or track pants," says Potiki.

"We need to put the whole 'warrior' taiaha thing in its place. The taiaha is a strong symbol for Māori men, and it's a great thing, but it means more than 'angry man with stick'. It's also about discipline and strength and the role of Māori men as nurturers and providers. It has strong values attached, and if you have those values they will impact on how you behave and how much you drink."

Lawn says one of the saddest things he sees as a member of the police is the way alcohol leads good kids into doing bad things. "I've been in a cell block with a 17-year-old kid who, in a drunken rage, stabbed and killed his best mate. In a matter of seconds his life changed forever.

"We know the damage alcohol is causing – the problem is how can we change our social fabric and get people to change their attitude towards drinking. We need people to take responsibility for their actions and their family.

"In some ways Māori culture has a huge advantage in the way it is built around a whānau, or extended family structure. That to me is the touch-

stone for creating change among Māori youth. Whānau can give kids a sense of belonging, a sense of their roots. When kids have that, they have a greater perception of where they're from and where they can go. As a Pākehā, I envy that. It's an incredible heritage to draw on," he says.

Statistics show that, if there is an addiction within the family, youth of any culture have a much higher chance of ending up the same way. Māori are twice as likely to have substance-use disorder, says Potiki, so Māori youth are more likely than Pākehā youth to encounter problems with alcohol.

At the same time, the problem is exacerbated by youth's own attitude – by a culture of bravado and boasting about how drunk they got, showing off about their idiotic drunken behaviour and laughing about the fact they can't remember what they did or who they were with.

"Society as a whole is not just tolerant of drunken behaviour, we glorify it," says Potiki.

"But it's not just the drinking, it's how we're drinking; it's the binge drinking culture we need to fight against. Bingeing is about people drinking to a point of drunkenness and intoxication; it's about kids getting tanked with their mates before they even hit the bars or hotels."

He says Māori youth drinking patterns are similar to non-Māori in places like Christchurch,

but across-the-board the pattern has always been that Māori drink less often than non-Māori but drink more when they do. "Māori are much more likely to drink Thursday through Saturday and to go really hard."

Lawn agrees that as a society we have not only allowed alcohol to be a social lubricant, we have allowed it to become a form of medication. If life is going well, we use it as a celebration; if life is not going well, or if we're bored, we use it to numb the pain.

"We've taught our kids through our own negative role modeling – in all cultures – that it's okay to drown our sorrows. But when people drink to the point of having no control over their emotions, that triggers violence, suicide and drink-driving that often has disastrous consequences.

"We tend to say, 'the alcohol made me do it.' But we have to get past that – we can't use that as an excuse anymore, no matter how old we are. We all need to take on the challenge of positive role modeling, and the kids aged 20-30 are just as important as adult role models; we need to ask where they are – they have a huge influence on kids."

Potiki says that as a society we have diminished the detrimental effects of alcohol.

"It's not until there is a tragedy like the Edgeware Road party (in Christchurch), for instance, or when Dad comes home drunk and kills his partner and kids, that we take notice. But we forget about the nights when Dad comes home drunk and belts the kids, or the times when the kids come home from school and find Mum drunk on the couch."

It is estimated that alcohol harm in New Zealand costs between \$1 billion and \$4 billion a year. ALAC suggests that when we see numbers this big they are alarming in scale but they don't have a meaning on a personal level.

"If this is what getting drunk means to the country, what does it mean to us? It means having a hangover and feeling like hell and missing a day's work. It means doing really stupid things and knowing that, even if you can't remember them, other people can. It means loud words and loud opinions. It means arguments and slammed doors and broken marriages – even broken bones and worse. It means this is where our children learn to drink the way we hate them drinking. Just like us," Potiki says.

Lawn believes parents should be held financially responsible for the cost of crimes their children commit while under the influence of alcohol. "There is no simple answer to how we deal with alcohol-related damages and harm, but parents and those who supply teenagers with alcohol need to be held responsible. If I give a 16-year-old a gun, I have to take responsibility – yet more people are killed through alcohol than firearms."

Ngāi Tahu mother of three, Patricia*, agrees. "Whether you're a responsible parent teaching your kids good values or not, if your teenager does damage then you should be held financially responsible – or, as a family, the child should be made responsible. Otherwise they'll never learn."

At the same time, as a parent of three daughters aged 18, 20 and 22, she appreciates how difficult it can be to control teenage alcohol use.

"I've always tried to instill responsible alcohol use into the girls, but I remember when we had a 16th birthday party at our place for Amy*. We specified that no alcohol was allowed and we supervised the party, but some of the invited kids were sneaking alcohol in and a whole bunch of kids we didn't know were turning up. Pretty soon we had a crisis on our hands. I can see how easily situations like the recent Edgeware party can happen – especially if there's no parental supervision."

Amy, now 18, says she personally feels no pressure to drink when she chooses not to, but she

GETTING HELP

ALAC website
www.alac.org.nz

Under the help section you'll find practical advice, information on alcohol and a test on your own drinking habits.

Alcohol Drug Helpline

For free advice and details of alcohol services in your area. Call free 0800 787 797 or visit www.adanz.org.nz

Citizens Advice Bureau

CAB staff can put you in touch with the appropriate services in your area. Call 0800 367 222 or visit www.cab.org.nz

Fair Centre of Barnados

Offers support for families and whānau. Call free 0800 222 345 or check www.faircentre.org.nz

Personal Help Services

Listings in the front of your telephone book detail help agencies in your community.

Relationship Services

For advice on building successful relationships within your family. Call free 0800 735 283 or visit www.relate.org.nz

ToughLove

Visit www.toughlove.org.nz





“...It’s important that Māori realise that alcohol can stop you achieving your dreams, that one drunken incident can affect you for life.”

Tuari Potiki
Southern Regional Manager of ALAC

agrees that many of her mates are under a lot of pressure from their peers.

“I’ll have a few drinks if I’m in the mood, but I’m always careful because Mum’s lecturing has made us aware of the dangers. But a lot of my friends – especially the guys – are into that whole showing off thing. If their mates are drinking, they have to drink as much, or more. That’s pretty typical. I think girls tend to listen to their parents more than guys, but that depends on what’s going on in their lives. If they’ve had some sort of emotional crisis of their own, all that goes out the window.”

Patricia says her biggest concern is that too much alcohol means kids can easily lose any sense of responsibility their parents have taught them and quickly end up in trouble. “If they’re drinking to excess, their standards drop very quickly and one wrong decision, like getting into a car with a drunk driver, can end in tragedy. I’ve always told my girls never to get into a vehicle with kids who’ve been drinking and that if they need to get home they only have to ring us.

“I think all teenagers go through stages of drinking – it’s just part of growing up. I think the key is making them aware of the dangers, teaching them to be sensible and always being available to help them out of difficult social situations if they ask for help. The reality is they’re probably going to drink anyway, so it’s much better to communicate with them and let them try it for themselves in a safe setting.

“If they don’t get that family support, they’re much more likely to end up drunk and in trouble – or worse, in prison, and they’re never going to

learn there. As a parent you need to start talking to them early. There’s no point in waiting until you get a major wake-up call.”

Lawn says there has been no tangible change in youth attitudes in the aftermath of the Edgeware Road party, “although there was a strong feeling among local youth that they’re not all bad”.

“The trouble with modern communications – with texting and cell phones – is that it allows large numbers of kids to get together very fast. They’ve all got good cars and with six kids per car you can have over 600 kids in one place within half an hour. Mix in alcohol and drugs and you’ve got a recipe for disaster. Some kids may not necessarily get really drunk but alcohol often leads to decisions they would not normally make. They do dumb things or bad things and within a split second their lives can change forever.”

So what is the solution? Potiki says a variety of solutions have been put forward. Some would like to see the age for legally purchasing alcohol raised from 18 to 20. Others believe there should be abolished and penalties for alcohol-related crimes should be increased. Others want stricter controls on advertising and promotions, especially for things like ‘alcopops’, and some want the number of liquor outlets to be restricted.

“All of these things need to be addressed, but the problem is more fundamental than what the law can control. We have spent a long time as a society and as a culture learning to drink the way we do, and that can’t be turned around overnight. Initiatives like ALAC’s drinking culture change programme have to be seen as long-term cam-

paigns. But like the drink-driving and safety-belt campaigns, I believe they will bring about change. Monitoring of the first stage of the programme has shown that 96% of the population has heard and understood the message. That’s a good start,” says Potiki.

He believes it’s all about raising awareness by making parents and youth conscious of their own behaviour and how they can change that behaviour to reduce harm to themselves and others.

“Ultimately it has to be about what’s best for Māori youth. Māori are achieving in so many ways now. They’re staying in school, getting into tertiary education and making the most of the increasing number of opportunities open to them. It’s important that Māori realise that alcohol can stop you achieving your dreams, that one drunken incident can affect you for life.”

Lawn says it’s estimated that culture change takes 12 years. “That’s why it’s important to start. It may be a complex and difficult problem to address, but if you aim for nothing you get nothing. If you aim high you’ll always get something. Kids drink for the same reasons their parents do – to relax, wind down, for confidence, for a buzz, or to forget. As a result, the chances are high that your teenager will be involved with alcohol at some stage. Helping them deal with it is all part of being a parent.

“As a society we are starting to take notice of the damage alcohol causes. There is no silver bullet, no easy answer. Each of us has to take responsibility for ourselves and for our families, and if we do that we will collaboratively bring about change. It is achievable. We just have to aim high.”

* Not real names

SAFETY TIPS

- If you are supplying alcohol for your kids to take to a party, or the party is at your place, make sure there are responsible adults to supervise and be ready to help if things get out of hand.
- Set some ground rules for safe alcohol use and stick to them.
- Discuss what will happen if your kids break the rules – will they be grounded, given extra chores, no pocket money? And make sure you follow through.
- Talk, talk, talk to your teenagers. Make sure you know what’s going on in their lives – who they hang out with, where they go, what they do.
- Encourage them to talk to you or a whānau member about their problems.
- Give them money for a taxi home, or a phone card so they can call you for help.
- Make sure they know they can come to you for help and that you will be there no matter what.



nā SIMON CUNLIFFE

Oar-some Storm Brewing

Meet Storm Uru, two-time, under-23 lightweight single sculls world rowing champion who is, well, rowing up a storm.

Sometimes it takes a very special occasion to bring home to you where you come from and what matters most. For Storm Uru (Ngāi Tūāhuriri) that moment came at the World Rowing Under-23 Championships last year in Belgium.

“I didn’t really realise what it meant to be a New Zealander until I was standing up on the podium listening to the national anthem, having achieved a lifelong goal.”

Knowing if everything clicked he would have an even chance to improve on the previous year’s third placing in the lightweight (under 72.5kg) single sculls, Uru persuaded his parents to make the trip to Europe.

“Just to get a medal at that sort of regatta is awesome. To share it with whānau and family adds that little bit extra.”

At 22, Uru has the world at his feet. This year the 2007 Māori Sportsman of the Year completes a Bachelor of Science degree majoring in chemistry, a Bachelor of Business Studies majoring in finance.

If the thought of all that leaves others a little breathless, Uru seems to take it in his stride. “I like to challenge myself. Rowing is not going to last me forever. I’ve always had a goal of running companies and being a high-flying businessman.”

But first things first. Following his world championship title in Belgium, Uru’s profile as a sportsman has taken off. We catch up during a brief respite in his punishing training schedule aimed at the world championships in Munich in August. To qualify, he had to compete against two times World Cup winner Kiwi Duncan Grant in Lausanne in July, the last international regatta before Munich. That regatta saw Grant take top honours with Uru claiming silver. However, Uru easily won his second successive World Under-23 Championship title in Strathclyde, Scotland last month.

At this elite level, there is no such thing as a free ride. Based at the New Zealand Rowing Training Centre at Waikato, he trains about 16 or 17

“I didn’t really realise what it meant to be a New Zealander until I was standing up on the podium listening to the national anthem, having achieved a lifelong goal.”

times a week, on each occasion for about two hours. “We’re racing every time we’re on the water. Our coaches push us real hard, especially on Wednesdays and Saturdays, when we get absolutely hammered.

“The Saturday session lasts about four or five hours, and that’s after a hard week ... it’s about building mental toughness,” he says. “It’s so competitive, and that level of competition really keeps you on your toes.

“Rowing is my life. It’s what I focus everything around.”

It wasn’t always so. Uru was born and bred in Invercargill to a Pākehā mother and Ngāi Tahu father, from the Rangiora area of Canterbury. He has a younger brother. He is upfront about his immersion in Māoritanga – or the lack of it. “I haven’t really had a lot of exposure to my heritage – living in Invercargill, it wasn’t a huge part of it, but I’m starting to get more into it now.”

He moved through Waikiwi School, Collingwood Intermediate and on to James Hargest High School where, he confesses, he could have done better. “I’ve always liked my maths and my science, but I didn’t put in too much work and I wasn’t exactly the best student.

“Rowing has taught me so many awesome life skills. From dedication and knowing that if you really set yourself goals and put your mind to something you can get yourself through all sorts of barriers. Nothing’s impossible.”

It’s an attitude that was affirmed from a young age by his parents. “They taught me that there

should be no hurdles in your way and there’s nothing that can’t be overcome with a bit of determination and smart thinking.”

Both his parents were very sporty. “They were always giving me a bit of a nudge in the right direction, but never pushing me ... the environment I grew up in got me to where I am now.”

Uru says he was something of a late starter in his chosen sport. “I went through a lot of sports (swimming, underwater hockey, soccer) before I really settled on rowing, and it wasn’t until I left school that I gave it a really good push.”

By that time his academic aspirations had taken him to the University of Canterbury. His sights were set on engineering, until the rowing began to take over. So he settled on science, majoring in chemistry.

His continued elevation in rowing took him to Waikato, where he has been for the past three years – time enough to navigate his way through an extramural business studies degree from Massey University, in between those exhausting training sessions. He has Sundays off, which he really looks forward to, and fits in a bit of surfing and golf for relaxation.

Beyond this year’s world championships, Uru has his sights set on the Beijing Olympics in 2008. “It is definitely a big goal on the horizon. It’s not easy to get in, but I’ll give it a good nudge.” And perhaps he will have a spare half an hour here and there to progress another of his long-term ambitions: an application for a place at Harvard Business School, where he hopes to study towards an MBA.

Already a tremendous example to the country’s youth, he looks set to go from strength to strength.

“I think it’s really important to have strong role models for young Māori growing up ... and I think it is important to give back to the community – to put yourself out there.

“It comes with the territory of achieving. The more I can give back the better.”



Was last night really worth it?

It's not the drinking It's how we're drinking

ALCOHOL ADVISORY COUNCIL OF NEW ZEALAND
Kaitiaki Whānauatira He Pūtea o Te Atahanga



THE LANGUAGE OF IDENTITY

K vs N G

The question whether to use the “k” or “ng” to distinguish the Ngāi Tahu dialect from that of northern iwi is not new, but the debate appears to be gathering momentum. TE KARAKA asked four Ngāi Tahu te reo Māori speakers for their opinions.

*Ka ngaro te reo, ka ngaro taua i te ngaro o te moa
If the language is lost, man will be lost like the moa.*

Language has always played an important role in the formation and expression of identity. For a language to survive there needs to be the desire to maintain the language and the means to transmit it to the next generation.

Huirangi Waikerepuru (Taranaki, Te Ātiawa, Ngā Rauru, Ngāpuhi) from Ngā Kaiwhakapūmau i te Reo (the Wellington Māori Language Board) realised this when he lodged its Treaty of Waitangi Wai 11 Te Reo Māori Claim, seeking official recognition of the Māori language in 1979. By using the above whakatauki, the board argued the Crown had breached its responsibility under the Treaty to protect and nurture te reo Māori.

The Waitangi Tribunal acknowledged this, stating, “In the Māori perspective the place of the language in the life of the nation is indicative of the place of the people.”

By 1987, te reo Māori was made an official language and the Crown established Te Taura Whiri i te Reo Māori (the Māori Language Commission) to empower iwi Māori to maintain and generate reo development in their communities.

For Ngāi Tahu today, the consequence of nearly four generations of English as the common language of communication is that only 1 percent of the iwi is fluent in te reo. Despite being at the leading edge of iwi autonomy, Ngāi Tahu face a monumental challenge to rejuvenate the use of te reo as well as distinguish the linguistic features that convey the tribal identity important to the region.

Eruera Tarena, culture and identity project leader at Te Rūnanga o Ngāi Tahu, believes it will be an organic process of ongoing change.

“In the 1970s we had the Māori renaissance. In the 1990s we had an economic renaissance. I believe this century has heralded an iwi renaissance, where tribal identity and authenticity has language as the marker.

“We are coming from a weakened position because we cannot immerse ourselves, as other iwi do, with older native speakers; we can’t yet provide those natural environments where our tikanga is a norm in our society. Therefore our primary concern is to invest in growing opportunities for the language to emerge.”

Ruakere Hond (Taranaki, Ngāti Ruanui), founder of Te Reo o Taranaki, understands the need for a strategic approach. He has been campaigning for the rejuvenation of the Taranaki dialect for a number of years, organising reo wānanga to build that capability within the tribal region.

“Dialects are the identity marker that demonstrates your regional authenticity. When you speak your reo specific to your tribal region, you are asserting your knowledge of the history and tikanga of your people. It is not a status symbol;

rather it is recognition of your membership to your people, your right to assert your integrity.”

His position is supported by Hana O’Regan and Tahu Potiki. They are at the forefront of the debate and actively promote the use of the k as opposed to the ng, to celebrate a distinctive Ngāi Tahu dialect.

Tarena believes the debate highlights the trend amongst younger Ngāi Tahu living in Te Waipounamu to assert their tribal identity. The embarrassment of not having a strong language base from which to learn motivates them to seek that distinctiveness.

Annabelle Lee-Harris (Ngāi Tahu), a reporter for Māori Television, agrees with Tarena. She recently presented a segment in the Native Affairs programme at the end of Māori Language Week about Ngāi Tahu reo, and thinks it is healthy that people care enough to engage in this debate.

“I did the programme to show how our language loss came about as a commentary on the fact that Ngāi Tahu didn’t choose to grow up bereft of their language. It’s difficult to live in Tāmaki Makaurau as a minority within a minority, and be surrounded by other iwi who have a perspective about Ngāi Tahu that is unfounded.”

When it came to the debate around the use of the k and ng, Lee-Harris was clear on her position. “I am influenced by my mother Sandra’s experience, which is based on her relationship with her pōua Tame Whakamaua Pihawai, a proficient Ngāi Tahu speaker. All power to those who use the k, but that is not how I define myself.”

Being exposed to native Ngāi Tahu speakers appears to condition people’s responses to the debate, as noted by Michael Skerrett, who is concerned about how Pākehā historians have contributed to the confusion.

Kukupa Tirikatene is concerned the substitution of the k in Māori words such as tangihana could diminish their meaning. He believes there should be an open debate on how to apply both practices.

Looking on, Huirangi Waikerepuru understands the dilemma the debate creates, and encourages Ngāi Tahu to recognise the validity of both views.

“At the end of the day, it will be established traditional practices that will influence people’s perceptions and experience. For myself, in the late

1970s, when I attempted to write our language in Taranaki as it sounds, to create teaching resources, I found that with the dropped h it was hard to read back. My kaumātua saw this and told me off.

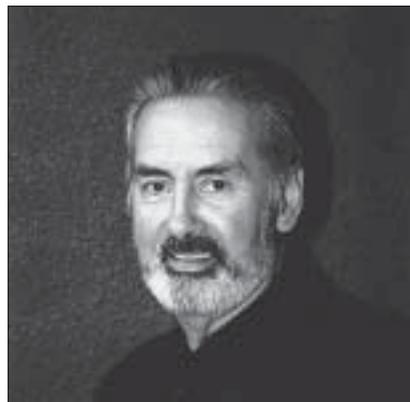
“I wondered then how Pākehā historians responded to our causative prefixes, such as whaka. To their ears, the sound would have been rude, and it is well acknowledged that their influence and interference has impacted on dialects in the north, where the wh was dropped to an h as in haka.”

It is misleading, however, to say the debate is essentially one of an academic view drawn from historical records against a view based on exposure to traditional language use. If anything, the debate about the role of language and dialect for Ngāi Tahu demonstrates the maturity of the iwi as they attempt to invest in what is of real value to their cultural identity.

Māori language expert Katerina Mataira’s (Ngāti Porou) message at the end of Māori Language Week is clear: “Let’s get the reo to be more a part of everyday life – the rest will take care of itself.”

MICHAEL SKERRETT DON’T TĀHAE OUR REO
TE RŪNANGA O NGĀI TAHU, WAIHŌPAI REPRESENTATIVE

“This matter needs further discussion with all of our people who want to be involved in the development of Ngāi Tahu. We need to find a way in which we can apply both the k and ng to our language, to reach common agreement about our practice.”



Everyone from my parents’ generation I have spoken to were adamant the k sound was only heard occasionally and only in some words, it was subtle, not a hard k. It is interesting, if you look at Banks’ observations in Cook’s journals, he heard the same sounds right throughout the country... b for p, l for r, v for w, g for k and so on.

In (Matiaha) Tiramorehu’s paper on the creation of woman, the same word is sometimes written with an ng and other times with a k, e.g. tonga and toka. There is no pattern – it is obvious he dictated the story and it was written as the writer phonetically heard it. A key thing is that early writers said it “sounds like a k”.

A good example of the frequency of the k sound is found in the book written by Hone Waiti in 1886, which contains mainly Ngāi Tahu stories

– Ko ngā tātai kōrero whakapapa a te Māori me Ngā karakia o nehe a ngā tōhunga o Takitimu, arā o Horouta. My pōua and tāua, who were born in the 1860s, had a farm at Motu Rimu and they brought up my tuakana Ramon, who is now 80. When he was growing up, Māori from all over Murihiku visited the farm. They often stayed for a weekend, and the kōrero would mainly be about whakapapa and the Claim, speaking Māori the whole time. Ramon is adamant the kōrero was exactly as in the Waiti book, the k being heard only sometimes and subtly, not hard.

Our tāua Hannah was born in Ruapuke in 1864. Her mother Kurukuru was born in Whenuahou, and her father Te Here West was born in Ōtākou. The north had not influenced these people.

Eruera Tirikatene once brought Tā Apirana

Ngata to hear tāua Hannah speaking in the southern dialect. Up until his death in 1992, at the age of 100, Uncle Sonny (George) was still speaking proudly of that visit and how Tā Apirana had commented Hannah was one of the most beautiful speakers of te reo he had ever heard.

There are many other aspects of the dialect that need to be addressed. The p should be very soft so as to be almost indistinguishable from a b. The r should be almost indistinguishable from an l, and the t should sound almost like tch.

The fixation on the k eliminates other sounds too. Sometimes Ngāi sounded like Gāi and k sounded like g. The problem is these are the sounds the Pākehā (whose ear wasn’t tuned) heard and wrote down. Much work needs to be done to interpret these sounds correctly.

Sixty years ago almost everybody in Murihiku, especially Pākehā, would say Waikivi and Waikava. This was the influence of the German missionary, Reverend Wohlers. An interesting article in the Southland times in 2007 noted everyone taught by Wohlers spoke English with a German accent.

However one chooses to speak, the kupu should be spelled correctly, as changing ng to k can change the meaning of the word, with serious consequences. The meaning of place names can be lost, e.g. Waitaki and Waitangi are two totally different things.

We definitely had our own dialect. Don’t let the Pākehā tāhae our reo. Let’s get it right.



“This matter needs further discussion with all of our people who want to be involved in the development of Ngāi Tahu. We need to find a way in which we can apply both the k and ng to our language, to reach common agreement about our practice.”

HANA O'REGAN (AND MANUHAEA) TĀTOU MĀ – IT'S OKAY TO 'K'
DEAN OF TE PUNA WĀNAKA (CPIIT)



For some to say however, that as a tribe, we should not use the k over the ng is to have complete disregard for a significant proportion of our rohe who choose to retain their distinctive dialect, and never let go of its value and relevance to them and Kāi Tahu. To assert the northern form as the only valid dialect is an affront to our treasured cultural heritage.

One of the ongoing discussions in Te Waipounamu about te reo is the use of ng or the use of k as its substitute.

There have been theses written by well-known people supporting the use of one or the other. I have done my own research, though it is not as extensive as others, I have come to my own conclusions. If there are people who prefer to use one or the other, that's their choice.

From Picton to Bluff is approximately the same distance as from Te Rerenga Wairua to Poneke. There are many dialectal differences in the North Island, so it is not such a major point that there should be some in Te Waipounamu too.

Because research has shown the k dialect used in the South Island was of the pre-Waitaha era, so perhaps it should be called pre-Waitaha. It is less accurate to call it the Ngāi Tahu dialect, especially when the very name of the iwi comes from the name of ancestor Tahu Potiki, who came from Te Tairāwhiti, where there was no k used as such.

One of the reasons given for the retention of the k is because it may be lost. I think through open discussion we could come to some understanding, and I suggest, for those who favour the k, use it as long as it does not change a word to something else.

The use of Aoraki instead of Aorangi is an interesting example. While the name in the Act is written as Aoraki, it will always be Aorangi to those who have always called it Aorangi in song

and story. Just like it is accepted some people will choose – because of colonial history – to refer to the mountain Taranaki as Mt Egmont.

This matter needs further discussion with all of our people who wish to be involved in the development of Ngāi Tahu. We need to find a way in which we can apply both the k and ng to our language and reach common agreement about our practice. To me, te reo teaching incorporates more than just the ability to communicate in te reo Māori. It also includes the values handed down, like:

- Mana motuhake – focusing on respect and courtesy.
- Arohanui – the sharing and the caring
- Manaaki tangata – caring for people
- Te whānau – in all its sense
- Te taha wairua – spiritually and all its connotations
- Te reo – how it is said
- Mana – although there are many, the one I want to focus on is the mana you earn from others.

Therefore, when attempting to classify our Ngāi Tahu dialect we should ensure (in seeking ways to retain our distinctive identity) this is not done at the expense of te reo Māori generally. ■■

of a people in the process of language change. In his writings we can see strong evidence of his native k throughout his text, and then appear his attempts to put the conventional ng into his kōrero, which was the dominant spelling in written Māori texts of the time. What we end up with are words like ngaraka for karaka (to call), which would be karanga in the northern form. Here Matiaha is attempting to replace the k with an ng without knowing which one represents the southern dialect.

The point I'd like to make is it is okay to change from the k to the ng – there were reasons why some of our tūpuna did and reasons why others did not. The same applies today. To simply use the justification that “I never heard my tāua or pōua use the k” and, on that basis, claim it didn't exist is not supported by the evidence. Language, like any aspect of culture, is susceptible to trends and popular culture.

Our tribe has undergone devastating language loss over the past 150 years or more, with a significant proportion of the tribe not having te reo as the language of communication in the home for more than four generations. We need to recognise how the impact of colonisation – such as English language dominance, cultural dislocation, scat-



“Evidence in support of use of the k is seen in what has continued to be passed orally from generation to generation, with many traditional settlements still referred to as the kāik.”

Kāi Tahu is recognised as having a distinct dialect, with the pronunciation of the k as opposed to ng giving us words such as Kāika and Kāi as opposed to Kāinga and Ngāi.

In 1840 Reverend James Watkins established the first South Island mission station at Waikouaiti, using his knowledge of the dialect to have prayer and Bible documents printed. However, for the next 20 years, all educational and religious material used by southern missionaries used the standard Māori alphabet.

This posed problems for many Kāi Tahu because their spoken language differed from the written word. Documentation, reproduction or publication of the Ngāi Tahu dialect tended to be generalised. With limited resources available and a general assimilationist attitude, little value was placed on localised variations in dialect.

The Reverend J. F. H. Wohlers (resident missionary on Ruapuke Island 1844–1885), who collected and published many southern traditions, was representative of the attitudes of that period. Printed in modified Māori, his works used the Murihiku dialect, but the pronunciation kept to the general Māori orthography, which he perceived as “better for the understanding of the meaning of the words”.

The dilemma of the ng is also noticeable in manuscript material written by Kāi Tahu members. In 1849 the Reverend Charles Creed (Watkins' successor to the Waikouaiti mission) encouraged Matiaha Tiramorehu, a noted tohuka from Moeraki, to write down the Kāi Tahu cre-

ation tradition. His kōrero uses the dialect, but there is confusion with the use of ng and k.

One exception was Taare Wetera Te Kaahu of Otākou. In 1906 he published an account of the Kāi Tahu wars against Te Rauparaha in the Journal of the Polynesian Society. Writing entirely in Kāi Tahu dialect, he utilised not only the k but also the kai for kei, pounemu for pounamu, and other recognisable characteristics of the southern language.

Evidence in support of use of the k is heard in what has been passed orally from generation to generation, with many traditional settlements still referred to as the kaik.

Other examples that show the enduring presence of the k include Nihomakaa; Maukatere; Akaroa and Whakaraupō; Kā Pakihi Whakatekateka a Waitaha; Puketeraki; Rakipipikao; Kā Makamaka a Makaati; Te Rakitauneki; and Rakiura.

Although the k is a Kāi Tahu icon and acts to immediately inform other iwi of the speaker's origins, it is the turn of phrase, colloquial idiom and vocabulary that holds the depth and beauty of the language. Many of Kāi Tahu's proverbial sayings arise from the deeds of our own ancestors, and in a few words whole chapters of our tribal histories can be captured.

Kāi Tahu vocabulary has been a millennium in the making and is the best tool available to us to describe our environment, our interactions and our practices as an iwi. ■■

tering of communities and intermarriage – may have influenced the choices more recent generations made in terms of their language use, including the dialect.

There was a point where the balance of power between dialects shifted from the ng to the k, and then, in some regions and households, from k to ng. This would undoubtedly have been the case with each wave of migration of our tūpuna into the region. It is quite clear, however, the k did exist as a component of what we now refer to as the southern dialect, and that shifts towards ng happened over time.

As a language teacher and second-language learner of Māori myself, I believe the argument we should choose one over the other to make it easier for the learner is flawed. I speak only Kāi Tahu dialect to my children, only using the northern form when reading selected books to them or explaining non-Ngāi Tahu versions of words. At three and four years of age, their use of k or ng is not an issue, as they are able to comprehend what is being spoken in either form and respond accordingly in the dialect of their choice.

I have made a point of exposing my children to as many dialectal words and phrases as possible, explaining their respective origins, and this isn't

simply limited to the k debate. They can therefore tell me a Kāi Tahu word for cloud, paiao, or the more generic term kapua. They know Kāi Tahu can call a potato a mahetau or taewa and others often use the word rīwai. They also make choices about which dialect they speak to others, switching without an effort. This is not unique – most people in the world do the same daily with two or more languages and then dialects on top of those. Our children are sponges for knowledge, and we should not limit the breadth of language we expose them to.

I believe we should be encouraging our Kāi Tahu people to celebrate our unique dialect characteristics. I believe it is a part of our history that is worth reclaiming. We don't lose anything by it – we only gain. At the same time, we should expose our children to other dialects and broaden their knowledge about the variations of this language we call Māori. We need to set our sights high and not be limited by the challenges we face.

I also believe we need to have choice, at an individual level, as to which dialect we choose to use and teach. If people choose to reject the k in favour of the ng, then that is a legitimate decision, which should be respected.

For some to say that as a tribe we should not

use the k over the ng is to have complete disregard for a significant proportion of our rohe who choose to retain their distinctive dialect and never let go of its value and relevance to them and Kāi Tahu. To assert the northern form as the only valid dialect is an affront to our treasured cultural heritage.

We are the only ones who will preserve this emblem of our cultural heritage; no other tribe or group will do it for us. The sole responsibility for our dialect is ours. Elements of our rich heritage of mahika kai, along with our unique southern dialect, are perhaps the only distinctive markers of our identity we have readily at our disposal. They are an important part of our history that should be celebrated, treasured and developed. There is too much evidence to deny their existence in our tribal past. We need to embrace them – it is okay to k. ■■



Endangered. species



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nā ADRIENNE REWI



PHOTOGRAPHY: PHIL TUMATAKOK

Cockle Cornucopia

Matenga Taiaroa has been gathering tuangi or tuaki (cockles) on the Otago Peninsula from the time he could first walk. He's lived close to the Ōtākou marae for 73 years and has always considered tuaki an integral part of his diet. He still gathers them "once a fortnight at least" and puts them in a bowl in the microwave for a minute – "just to release the muscle" – and then he eats them raw.



Ōtākou kamātua Matenga Taiaroa (left) and Paul Karaitiana.

“When we were kids, we’d take a bucket down to the harbour at low tide to gather tuaki for the whānau, and we’d always crack a few open and eat them there and then.”

Tuaki are also known as New Zealand little-neck clams (*Austrovenus stutchburyi*). They are the most abundant large invertebrate animal found in intertidal sand flats in sheltered harbours and estuaries throughout New Zealand. They have been an important food source for Māori (Otago Peninsula Māori) for generations, and their shells have commonly been found in centuries-old middens. The area was speckled with many kāik (villages), and Pukekura (Taiaroa Head) was an important fortified pā. From early times, the peninsula provided a wealth of resources – from tuaki and seals, to fish and birdlife.

Now, sitting on a wide bench-seat outside Ōtākou marae, overlooking the ocean and village below, Matenga talks about his great-grandfather, who walked the same soil, and he is proud of the fact that his family still owns land on the peninsula. “We’re the caretakers here; that’s what I like – the sense of continuity through generations and the fact that we have always only ever taken what we need from the land and sea,” he says.

Tangi Russell is another person who feels passionately about maintaining the peninsula’s natural resources. He and others from the Ōtākou Rūnanga are keen to put paid to possible plans for the commercial harvest of the harbour’s tuangi. Commercial harvest already takes place at Pūrākanui, on the southern side of the peninsula, and at Blue Skin Bay, north of Taiaroa Head. The rūnanga has put up a petition to stop commercial inroads into the harbour itself.

“We want to set up a rūnanga management committee to try to document everything we know about the tuaki resource,” Tangi says. “Traditionally our knowledge has been accumulated verbally; now we want to get everything down on paper – tuaki numbers, where they’re flourishing, what is sustaining them, how they move, and why, where and when they bloom. Māori have been harvesting cockles for over a thousand years in this area, yet just 10 years after the start of commercial harvest we have others who believe they know more.

“There used to be 12 large cockle beds in the harbour; now we have just four sustainable beds. So we’re setting up study groups among the locals

who harvest them. What we’re saying is, if you alter any part of the ecosystem – and that includes the over-harvest of tuaki – you alter the whole harbour. And the harbour is our taonga – for all of us, not just Māori. We just want to put a stop to plundering so there will always be tuaki for everyone to enjoy. We’re only ever the caretakers of these things, and I’d hate the tuaki to become another Bluff oyster.”

Seventy-six-year-old Paul Karaitiana lives around the corner from Wellers Rock, at Te Rauone Beach. He’s been there 30 years – ever since he moved down from his childhood home at Tuahiwi, near Rangiora. In that time, he too has noticed a decline in the local cockle beds.

“When they started deepening the harbour shipping channel, some of the cockle beds dried up and they’ve never really come back to their former numbers.”

That aside, he still gathers tuangi at Te Rauone, as he has always done. “We used to dig for cockles at the Ashley River mouth, up north; we were great gatherers as kids. We were Depression children of course, born in the 30s – I was one of 14. We gathered everything we could: a lot of what we ate came from the land and the sea. Both of my grandmothers came from this area, so I’ve always felt a nice connection to the history of Ōtākou. It’s a lovely quiet spot and I gather a lot here too – blue cod, crayfish, tuaki. We have great seafood here.”

Paul reveals that his favourite way of eating cockles is steamed, straight out of the shell. Right on cue, Blanket Bay chef Jason Dell announces lunch is prepared. The Ōtākou team sit down to cockle risotto with spinach and parmesan cheese; steamed cockles with linguini and garden vegetables; grilled cockles with pancetta, garlic and herb crumbs; and cockle chowder with kūmara and assorted vegetables. It’s a far cry from the simplicity of raw or plain, steamed tuangi, but the men are enthusiastic about their introduction to new flavours. With paradise ducks honking in the background and steely grey clouds creeping across the cold winter skies, they work their way through Jason’s modern take on a traditional favourite.



CLAMS

Clams are such a delicious, healthy food and so simple and fast to cook. Be sure to wash them well to remove sand and dirt. The little-neck clams enjoyed on our tiki tour around the Otago Peninsula were small, so simply adjust your portioning to suit because clams can be quite big. The first recipe of grilled clams makes an attractive presentation by serving them as a starter. Clams lend themselves well to many flavours, but as I usually do on these journeys, I have endeavored to showcase these little morsels of the sea in all their glory – keeping the ingredients and methods as simple as possible. Enjoy!

Jason Dell

Jason Dell (Ngāi Tahu/Ngāti Wheke)
Executive chef, Blanket Bay,
Glenorchy, New Zealand



GRILLED LITTLE-NECK CLAMS

This is a warm salad which should be served immediately after it is prepared. Do not be tempted to prepare it in advance as it will not taste the same.

INGREDIENTS

12	fresh little-neck clams
2 tbsp	extra-virgin olive oil or melted butter
1	small clove of garlic, finely chopped
2 tbsp	roasted yellow pepper, chopped
1 tbsp	fine breadcrumbs
2 tsp	fresh Italian parsley, chopped
2 tbsp	dry white wine
2 tbsp	streaky bacon, finely chopped
1	lemon, cut into wedges

METHOD

Wash the clams and scrub well to remove all sand and grit. Shuck the clams open, leaving the whole clam meat in one of its shells, collecting any juices in a bowl and discarding the other shell. Preheat the grill. In a mixing bowl, combine the oil (or butter), garlic, yellow pepper, breadcrumbs, parsley and wine, and mix well. Spoon equal amounts of this mixture on top of each clam. Place a small amount of chopped bacon on each clam and drizzle the reserved clam juices over the top. Place the clams into a baking dish and position rocm under the grill. Grill for about 6 minutes until hot and well coloured. Serve with lemon wedges. *Serves 6.*

STEAMED CLAMS WITH LINGUINI

This is a simple pasta dish that can easily be prepared at short notice. All it requires is some store-bought fresh linguini, fresh clams, a little white wine, fresh herbs and a touch of olive oil. To make this a more substantial dish you can add your favourite vegetables, like finely sliced courgettes, chopped tomatoes, sweet peppers and wilted-leaf spinach.

INGREDIENTS

24	fresh little-neck clams
1/4 cup	olive oil
3	cloves of garlic, minced
3 tbsp	parsley, chopped
1/2 cup	water
1 pinch	salt and pepper
250g	linguini, cooked
1/4 cup	fresh herbs, chopped (chives, basil, etc)

METHOD

Wash the clams and scrub well to remove all sand and grit. Heat the oil in a large pot that has a lid. Add the garlic and parsley and simmer for a few minutes. Add the water, salt and pepper. Add the clams, cover the pot and steam over a medium heat until the clams open. Discard any clams that don’t open. Place the clams into a large bowl, toss with the cooked linguini pasta and pour over any cooking juices. Sprinkle with your favourite herbs, and serve in deep bowls. *Serves 6.*

Thank you to Ngāi Tahu Seafood for its generosity and support.

NGĀI TAHU SEAFOOD

SPINACH, CLAM AND PARMESAN RISOTTO

INGREDIENTS

36	fresh little-neck clams
1/2 cup	olive oil
2	garlic cloves, minced
2 tbsp	white onion, minced
2 tbsp	Italian parsley, chopped
1/2 cup	dry white wine
2 cups	risotto rice
4 cups	water or fish stock
2 cups	chopped spinach
1/2 cup	parmesan cheese, grated salt and pepper

METHOD

Wash the clams and scrub well to remove all sand and grit. Steam open the clams as above, remove from their shells and chop the flesh, reserving the cooked clam juices. Bring the water or fish stock to a steady simmer and keep separate. Heat the oil in a large covered saucepan. Add the garlic and onion and sauté until just beginning to colour. Add the rice and parsley and stir until the rice is well coated with the oil. Add the wine and carefully stir until it is absorbed into the rice. Add the reserved clam juice and stir until it too is absorbed. Add the water or fish stock a cup at a time, until the rice is done and all the liquid is absorbed. Wilt the spinach in a separate sauté pan, stir it and the chopped clams through the cooked risotto. Lastly, sprinkle over the Parmesan and add salt and pepper to taste. *Serves 6.*



nā SIMON KAAAN



The coal bed
A worker's bed
Making your bed to lie on
The coal sucks in the light and
spits it back out twice as fast
The chair is there
You can sit on it and watch,
we can watch
Watch the bed ... dream



BEIJING 2007

Simon Kaan is of Kāi Tahu, Chinese and Pākehā descent. He first travelled to China in 2004. He was the inaugural recipient of the Creative NZ Asia residency programme in 2005.

The following work was produced on Simon's third trip to Beijing in February 2007. Simon's grandparents emigrated from Guangzhou, China to Dunedin in the early 1900s.

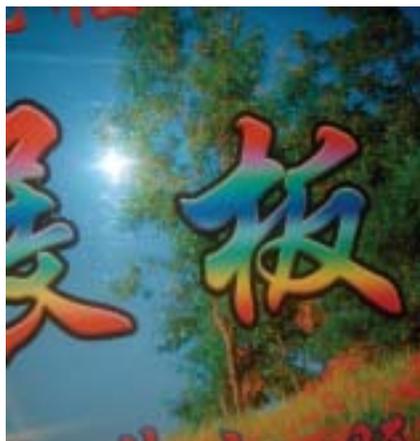
He also likes white bread with his rice.



These are lines on linen
The lines have rules
I just let them be
Four coal lines
One, two, three, four ... coal lines



The seven strokes make up my rainbow
Without colour
Coal and ink on wood
Black coal ... black ink
Coal rainbow.



This work in colour
It is healthy ... oranges
They are listening to spitting
The oranges are part of my whakapapa
Son of a fruiterer
And the rain is spitting



OPINION nā ROSMARY MCLEOD

When Bullying Backfires



It's the media's job to show – and tell – what happens in the world, warts and all.

When is a joke not a joke? When it's bullying. A real joke makes everybody laugh because it tells a kind of truth they all recognise, but bullying "humour" is the rough art of putting someone down – I'm not sure that's ever funny.

Tariana Turia raised the issue of this type of bullying in late June, when she reminded Parliament of a bit of history – the poster campaign Sir Robert Jones ran in 1975 against Māori Affairs Minister Matiu Rata. Jones was not yet a knight at that time; that would come in 1989 with another Labour government. He had adventures in politics as a sideline to his main business of property development.

Jones's campaign was against the third Labour government led by Bill Rowling, in which Rata, in his role as Māori Affairs Minister, was architect of the Waitangi Tribunal. Rata wisely said a few years later that, "You and I, and I mean every New Zealand citizen, is a beneficiary of the Treaty of Waitangi." Some people still don't believe that, and maybe they never will.

Turia recalled media coverage of the billboard campaign created by Jones and captioned, "Mat Rata reads comics." She continued, "... that a man of mana, a leader of his people, was put up as a figure of fun, tormented by the popular press of his day, reflects badly on all those in-

involved in such a shameful incident."

I remember those posters. Surely it wasn't Jones's intention to venture into "coon" humour – the mockery of coloured people – but the posters did feed into racist stereotypes. The caption suggested, to be blunt, Rata was a "dumb Māori". Only dumb people, was the drift, read comics, and they do so because they're too dumb to read books. It was a caption that was neither witty nor true.

Such a campaign would be widely deplored today, which shows how much race relations have changed, maybe in part due to the efforts of Rata.

I don't go along with Turia's anger at the media for covering this matter, though, just as I don't go along with her support for the new parliamentary rules that govern the use of images of politicians in the debating chamber. She was ruled at the time. The Dominion Post had run a group of unflattering pictures of politicians in the House, and half were of Māori – a statistically unfair proportion.

It's not the media's job to make people look either good or bad, however. In my experience, press photographers make everyone look heinous; they take a perverse pride in it. It's the media's job to show – and tell – what happens in the world, warts and all.

In another of his political pranks, Jones ran a campaign to have the famous Māori transvestite Carmen voted mayor of Wellington. That campaign, too, made me uneasy. Carmen is a likeable person, I believe, and essentially unsophisticated. I worried at the time that she was being used, and subtly made a fool of. No doubt Jones would tell me I'm wrong about that.

It may be that Jones still says the Rata posters were a joke, and he even believes Rata thought they were funny. Rata isn't alive to tell us. But as another person who's been on the receiving end of Jones's humour, I have my doubts. One of his novels has a character, subtly called Rosemary McLeod, who is described as fat and ugly. I feel no need to read the book, and yes, I do resent being slagged like that. What I look like – what Rata looked like – has very little to do with anything.

Fate linked Rata and me together in this unexpected way, and it may be that even Jones looks back in embarrassment at what he did in a former time and in a different social climate. Rata lost no mana in that campaign. It was Jones who did because I believe it backfired against him. As for me, it doesn't matter either way. I'm not making history.

Rosemary McLeod is a Wellington-based journalist, who is noted for her social comment. Her weekly columns feature in a number of newspapers around the country. She is a descendant of missionaries who arrived here before the signing of the Treaty of Waitangi, and of other colonist families who arrived here in 1840. Her early childhood was spent in the Wairarapa.

Korowai memorial to tragic loss of famous All Black

Among the Otago Museum's Southern Māori Collection are two finely woven korowai, flax-tag ceremonial cloaks with tāniko (embroidered) borders.

How they came into the museum's collection is a fascinating but tragic story involving one of the country's first and finest Māori All Blacks from one of the most influential Ngāi Tahu families of the 19th and 20th centuries.

Both korowai are stunning examples of the weaver's craft. One is believed to be the last "old-style" cloak made in Otago using traditional materials and techniques. The harakeke (flax) warps have been beaten to give a soft texture, and the collar has been decorated with black-dyed tassels (huka huka), which hang like corkscrews. Yellow, black and natural-coloured loops are all worked into the weave of this cloak, which was made by a Mrs Potiki of Ōtākou.

It was donated to the museum by a Miss J Spence, whose father Captain David Spence, a master mariner and former Otago Harbour pilot, was presented the cloak by the Tairaroa family, of Ōtākou, in 1908 for his part in the search for Jack Tairaroa, a famous All Black, "splendid all-round sportsman" and eldest son of the influential Ōtākou chief, Ngāi Tahu leader and Southern Māori Member of Parliament Hori Kerei Tairaroa.

On New Year's Eve 1907, Jack Tairaroa, as he was commonly known, and three friends were returning to the kāik (village) at Ōtākou at night by motor launch from Portobello. When the launch came alongside the jetty, Tairaroa either tripped on the bowline, which had just been fastened, or slipped on a plank on the jetty, and fell overboard between the boat and the jetty.

At a later inquest, a witness (George Cox) said he caught a brief glimpse of Tairaroa as a strong flood tide swept him under the jetty towards Port Chalmers, but that was the last Cox saw of him. He called out to Tairaroa to keep inshore, to which Tairaroa called back: "It's all right George, I am coming in."

His friends were unable to restart the engine of the launch, but the night was so dark and the

tide so strong the crew knew mounting a search then was futile. A watch was kept overnight and a search mounted at daylight, but no trace of Tairaroa was found until 15 days later when a fishing boat from the Seacliff Hospital recovered his body floating among kelp beds near Karitāne.

The body was identified by his brother George as John Wiwi Tairaroa, also known as Teone Wiwi Tairaroa or "Jack", age 44, a widower and father of six children. The inquest returned a verdict of accidental drowning but added a rider that the Otago Harbour Board be notified of a need for better landing facilities at the quarry wharf at the kaik where the accident occurred.

Ironically, Jack Tairaroa was renowned as an outstanding athlete and a strong swimmer. He was well educated, an old boy of Otago Boys High School and a distinguished scholar at Otago University. He graduated as a solicitor and later practised law in Hastings.

He learnt the art of rugby at high school, represented Otago between 1881 and 1884 and was selected in the first rugby team to represent New Zealand overseas on a nine-match Australian tour in 1884. He played all nine matches on tour as a five-eighths, scored nine tries and a conversion, and was famous for his dazzling, fleet-footed flair on the paddock.

Glowing reports of his physical presence and ball skills on the field appeared in newspapers during that Australian tour. Like his cousin Tom Ellison, who followed in his footsteps and later captained the All Blacks, Jack Tairaroa is fondly remembered in the annals of All Black rugby as a highly sophisticated man of chiefly rank with a thorough understanding of the game's laws.

"Jack Tairaroa, it will be remembered, was in his day not only one of the best footballers in Otago, but in New Zealand," his obituary in the *Otago Witness* read. "In those days it was the chief ambition of the rising generation to be able to play football like Jack Tairaroa."

As an all-round athlete, Tairaroa also represented Hawkes Bay in rugby between 1887 and 1889

and in cricket in the 1890s. In 1893 he was runner-up in the national athletics championships in the long jump, for which he held a national record.

The inquest into Jack Tairaroa's accidental drowning and his tangi at Ōtākou Marae were well documented in the *Otago Witness* of 22 January 1908, but there is no specific mention of Captain Spence's actual role in the subsequent search for his body.

Captain Spence was the master of the Otago Harbour Board's tug SS Plucky around that time, according to historical records, so it is likely he was involved in the search for Tairaroa's body. The gift of such a prestigious taonga as a tag cloak suggests he played a pivotal role in that search.

The second finely woven korowai was presented by the Tairaroa family to Mr Abernethy, the skipper of Seacliff Hospital's fishing boat, for recovering Jack Tairaroa's body 15 days after the accident.

This cloak is believed to have been made at Taumutu, on the shores of Te Waihora (Lake Ellesmere) in Canterbury, and is now also part of the Otago Museum's Southern Māori Collection, thanks to descendants of Mr Abernethy.

The Tairaroa family has ancestral connections to Taumutu, and Jack's father, Hori Kerei Tairaroa, built the historic home Āwhitu House there in 1879. This property was a central focus for Tairaroa family gatherings, until it burnt down in April 2003.

The Taumutu korowai has a distinctive taniko border of bright-coloured wool in deep blue, with red, green, black, white, pink and yellow colours woven into the bottom of the cloak. Above this border and along the sides is a band of peacock and matuku (bittern) feathers. The body of the cloak is harakeke with 19 vertical rows of black flax tags, with a fringe of longer tags around the neckline.

Both taonga are stored in temperature-controlled vaults at the museum to preserve these priceless examples of Ngāi Tahu traditions for generations to come. **TK**

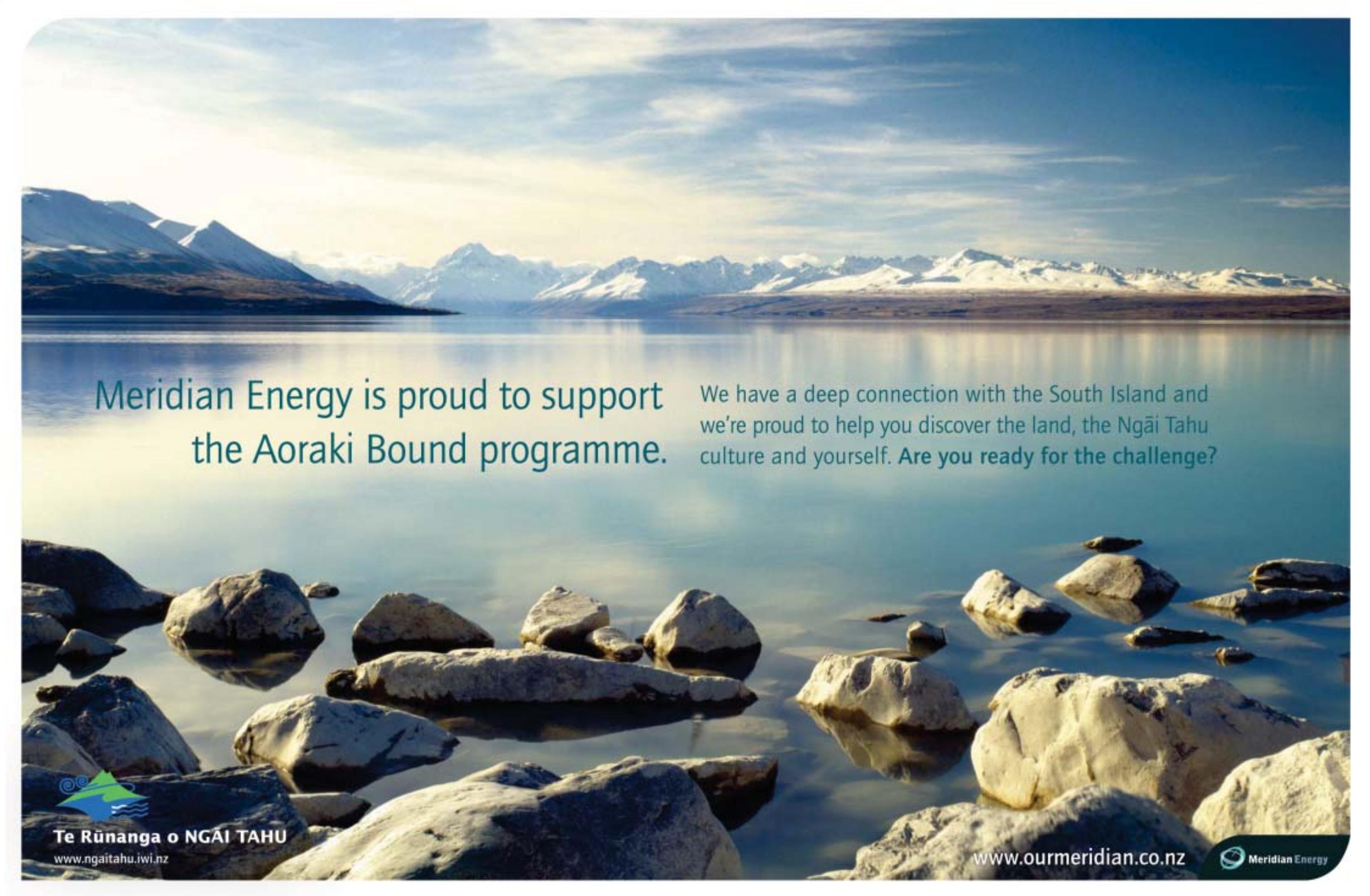


Clockwise from top
This korowai (flax-tag ceremonial cloak) is believed to be one of the last "old-style" cloaks made using traditional materials and techniques in Otago. It was made by a Mrs Potiki of Ōtākou, and presented to Captain David Spence, a former Otago Harbour pilot, by the Tairaroa family in 1908.

This korowai, which was presented to the skipper of the vessel that recovered Jack Tairaroa's body near Karitane, is believed to have been made at Taumutu on the shores of Te Waihora.

The distinctive taniko border uses vibrant-coloured wool and a band of peacock and bittern feathers worked into the harakeke body.

PHOTOGRAPHY: OTAGO MUSEUM, DUNEDIN, NEW ZEALAND



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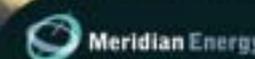
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Taramea *fierce & fragrant*

Speargrasses have a fearsome reputation among those who venture into the high country, owing to their needle-sharp, lance-like defences.

Little wonder then that many species have such evocative names as wild, fierce, giant or horrid-Spaniards. There are a few with slightly more benign labels, such as golden, pygmy and feathery Spaniards, but most are still capable of piercing clothing and inflicting real pain on unwary trampers and climbers who stumble off the beaten track.

Māori knew this notorious pincushion of a plant as taramea (literally “spiny thing”). It was celebrated in song and proverb as the source of a highly prized perfume that was sometimes presented as a prestigious gift or traded for food, ornaments, tools and precious resources such as pounamu.

In fact, southern Māori recognised two types of speargrass: the larger ones were known as taramea and the smaller ones as papaī. In Murihiku, the smaller papaī, distinguished by their white roots, were apparently eaten as a vegetable, but the larger taramea had red roots and were generally regarded as too bitter to eat.

Surprisingly, speargrasses belong to the carrot family. Their aromatic roots and shoots are actually edible, but they are not easily harvested because of their formidable defences. Early accounts record Māori hauling the plants out with a rope and either cooking the roots and the sweet-smelling stem of the flower stalk in an umu, or eating them raw. Some claimed the roots tasted better than English turnips. Bitter or not, history suggests this plant saved many early miners from starvation.

But the plant’s most important use for Māori was as a key ingredient in the manufacture of a compound affectionately known as “the grand Māori perfume”. One of few detailed written records of its harvest and manufacture comes from James Herries Beattie, who recorded its importance to southern Māori from his interviews of kaumātua for the Otago University Museum Ethnological Project in 1920. His field notes were

eventually published as *Traditional Lifeways of the Southern Māori* in 1994.

Beattie stated taramea was the most common perfume prepared in Murihiku. “It was the work of the women to prepare it and they went about this in the old time-honoured way,” he wrote. The whole process was subject to tapu and the tia, or gum, was only collected by young girls after appropriate karakia were performed. Collectors of the gum had to sleep with their knees drawn up (moe-tuturi or moe-pepeke) according to custom. If they slept lying straight (moe-whārōrō), the gum would flow from the plant and be lost.

The plant was cut in the evening and the gum was collected at dawn while the dew was still on it. If the resin did not flow fast enough, sometimes a fire of dry grass was lit under the plant to hasten the flow. The base of the leaves could also be singed over embers of a slow fire and the semi-transparent, aromatic resin squeezed out through the tip into a collection vessel.

This fragrant gum gives off a pleasant and lasting scent. It was then “fixed” in various bird, animal or vegetable fats, such as weka, tuī, kererū or tītī, kuri or kiore hinu, depending on what was available.

In the south, Beattie records, the gum was usually mixed with hinuweka and used to dress the hair or rub directly on the body. Sometimes the scent was used to anoint bodies before burial. When the oil cooled, it hardened and was sometimes suspended around the neck in a scent bag (hei-taramea), a hollow piece of wood or bone, or a bunch of feathers. The wearer’s own body heat slowly melted the scent, known as hinutuhi or kakara, wafting a pleasant perfume up to their nostrils.

Scent recipes were many and varied, depending on locality and availability. Taramea gum could be blended with oil from miro berries, pia tarata (gum extracted from the lemonwood stem), mokimoki (an aromatic fern), karetū (fragrant

grass), hioi (New Zealand mint), kōpuru moss collected from rocks in the dampest and deepest part of the forest, or the fragrant flowers and roots of pātōtara.

Larger quantities of scent were stored in a tahā (gourd) or perhaps a pāua or kina shell.

Botanists tell us there are actually 40 species of speargrass (*Aciphylla* genus), all but one of which are common in New Zealand between sea level and up to about 1,800 metres. They were once common on open country up to subalpine areas, but have now disappeared from lowlands through predation by browsing animals. The plant starts life as a tender seedling with drooping, grass-like foliage that is very palatable to foraging cattle, sheep, pigs and rabbits, and develops its defences only as it matures.

Plants range in height from a few centimetres to over a metre high, with some magnificent spiny flower spikes towering up to four metres tall. Most varieties flower in the summer between November and January. They are very hardy, surviving in almost arid conditions, and their stiff, leathery leaf spikes are well-equipped to stand up to the elements.

The larger taramea speargrasses are usually seen in open, dry, rocky, subalpine scrub and tussock grasslands. If you happen to stumble across one before you see it, you’ll certainly never forget it. It is hard to believe a plant as fierce as taramea could produce such a fine fragrance. ■■

More information about taramea can be found in the following sources used to research this article:

Traditional Lifeways of the Southern Māori, James Herries Beattie; *Māori Healing and Herbal*, Murdoch Riley; *A Field Guide to the Alpine Plants of New Zealand*, J. T. Salmon; *A Field Guide to the Native Edible Plants of New Zealand*, Andrew Crowe; *The Welcome of Strangers*, Atholl Anderson.



PHOTOGRAPHY: ROB TIPĀ



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nā ADY SHANNON

SONGBIRD

Ariana Tikao's zeal for music originates from her passion for Māori language and heritage. So it seems fitting her career successfully blends that passion and her remarkable voice.

The first time I heard Ariana sing was at the Christchurch Convention Centre, where she managed to bring the crowd of several hundred to a complete standstill within moments of opening with a haunting waiata. Despite a major problem with the sound system that evening, she was remarkably composed, and delivered a stunning performance.

When we meet some months later, at her home below the Port Hills in Christchurch, I am again struck by the overwhelming sense of calm and grace that she exudes. If her music leaves a haunting and lasting impression, this wahine in person is equally as arresting and memorable.

Last month Ariana (Ōnuku, Wairewa, Tūāhuriri and Kaikōura) joined a group of fellow artists at the Christchurch Arts Festival to bring life to many of the original songs on her soon-to-be-released album *Tuia: Lullabies and Laments*. She worked with award-winning producer Leyton, who provided a perfect electronic accompaniment to her soulful chants and songs.

This was her third Christchurch Arts Festival. She performed first in 2003, and then in 2005 supported Prime Minister Helen Clark's speech at the opening ceremony with an unaccompanied waiata.

When Michelle Harrison and Brent Thompson, curators of the Mauriora Series, proposed including Ariana as the opening act for a series that celebrated Māori artistry, music and te reo Māori, festival director Guy Boyce agreed: "I knew Ariana's work, and she was a worthy inclusion for the festival programme."

Many others have shared that sentiment in recent years as the Ngāi Tahu singer/songwriter continues to achieve recognition for her contribution to Māori music.

Growing up as the youngest in a whānau of seven, it was not until she attended Lincoln High School that her musical ability flourished during her involvement with school productions and the kapa haka group.

On leaving school, Ariana went to the University of Canterbury, where she studied Māori and French. A year later, she moved to Dunedin, dropping French studies to concentrate on Māori arts and writing. The course required a piece written in Māori, and during this time Ariana wrote her first songs.

When she returned to Christchurch two years later to complete her degree, a notice seeking female songwriters for a women's festival provided the impetus for her to pursue her interest in singing and song writing.

A meeting with fellow students Leigh Taiwhiti and Jacquie Hanham resulted in the formation of the trio *Pounamu*. They played gigs at rallies, the Arts Centre and the university.

"Our music was original and often issues-based," says Ariana. Leigh eventually left the group, leaving Jacquie and Ariana to continue performing their bilingual, bicultural arrangements.

In 1995, *Pounamu* caught the attention of organisers for a Body Shop-sponsored initiative preparing to take a Pacific delegation to Europe to perform in protest over French nuclear testing in the Pacific. Over two weeks, Jacquie and Ariana performed at festivals and functions in London and Paris. The following year, they recorded their first album, *Mihi*. It was their last major collaboration because Jacquie returned to England following the album's release.

Ariana was based in Palmerston North at the time, pursuing her interest in Māori heritage, to complete a post-graduate diploma in museum studies. During this time, an old friend from Canterbury University days sent her an unexpected letter, mentioning he was learning Māori. This sparked an exchange of letters in te reo Māori.

Ross Calman, her Wellington-based "pen-pal", eventually became her life partner.

Ross and Ariana lived in Sydney, then Auckland, where Ariana was engaged in a number of curatorial and liaison roles, often with a Māori component. The arrival of children – Matahana in 1999 and Tama-te-ra two years later – provided a welcome diversion from her own career pursuits.

She recorded her first solo album, *Whaea*, in 2002 as a tribute to motherhood. When asked if her children are showing signs of their mother's talent, she is typically understated. "Matahana is in the school choir and Tama-te-ra is always singing – with him it is like living in a musical."

More than a decade after her trip to perform against nuclear testing, her newly recorded song *Rainbow* has been chosen to open a compilation album called Nuclear Free Nation. The album features many of New Zealand's most popular musicians and was produced to mark 20 years of New Zealand being nuclear free.

"The song is a kind of plea for us to see the beauty and significance of the rainbow, as historically the Kahukura – the god of the rainbow – was one of Ngāi Tahu's most revered deities, who often helped determine the outcome of significant events."

Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.



For all of his working life Tim Suddaby (Rāpaki) has worked with wood. Not in the traditional sense as a carpenter or cabinet-maker, but he has always been around trees, pruning and picking fruit in orchards fresh from school, then as a viticulturist and, for the better part of his career, working in timber mills.

Born in Tuatāpere, the eldest son of Rangimarie and Heydon, with a will and determination to make more of life, Tim seized on an opportunity to learn a trade, and in 2002 he began a three-year apprenticeship as a timber machinist. Based in Riverton at the time with his wife Colleen, a teacher and former New Zealand hockey representative, the move paid off, and not long after completing his apprenticeship a position at Hunter Hills Lumber in Waimate came up. With the addition of newborn baby Mitchell, they uprooted their lives and relocated north, and have never looked back.

Fifteen months on, they have a second son Jacob and are happily ensconced in the town more famous for its wallabies than its timber mills.

Tim is very passionate about his work and relishes the responsibility that comes with keeping the planer, which can chew through 16,000 lineal metres of timber a day, operating day-in and day-out.

“The best part of my job is the people I work with, but I like machinery and wood and the transformation which occurs at the planer. It changes the character of the timber by gauging and giving it a smooth finish.”

Tim spent a lot of time growing up at Rāpaki and remembers well the family holidays, pipsis on the beach and Sunday services in the old church. He still returns there now as often as he can with his own family, and says it feels like going home.



nā SIMON CUNLIFFE



KING OF THE ROAD

PHOTOGRAPHY: DENNIS VIERA

Kiringaua Cassidy keeps his whānau on their toes (from left) Te Atarau (10 months), Paulette Tamati-Elliffe, Kiringaua (3), Komene Cassidy and Tumai (5).

On a small street in St Kilda, South Dunedin lives a small boy with a very big heart. Right now he's seated proudly on his pride and joy, helmet atop his head, a steely glint in his eye, determined to take on the world and anything it might throw at him.

His hands grip the "pedals". At the command of his short, rotating arms, the highly geared, specially designed trike begins to move. And as the arms begin to whirl like miniature windmills, the three-wheeler picks up speed.

The steely glint broadens into a wide smile, the breeze tugs at his dark, unruly locks, sounds of encouragement and small noises of effort and joy form a low-key slipstream of pride.

King of the road Kiringaua Cassidy is in his element.

I've known him for not much more than an hour and I'm captivated. This kid is a tonic – bright as a button, not yet four but more articulate than most eight-year-olds, possessed of an irresistibly cheeky smile.

When I arrive, he is sitting at the dining table enjoying a post-daycare snack with two of his brothers, Tumai, five, and Te Atarau, ten months. Only Taikawa, 13, is missing.

Kiringaua greets me with an announcement: "You're going to take a picture of me and my bike, aren't you?"

Before I can tell him about the photographer, due any minute, he adds proudly, apropos of nothing in particular, "I can speak two languages."

"Oh," I say. "Aren't you clever. And what languages would they be?" "Māori and English," he says, as if it were the most natural thing in the world.

Welcome to the bilingual household of four gorgeous boys and two proud and doting parents, Paulette Tamati-Elliffe and Komene Cassidy.

Kiringaua will be four in September. He has come a long way from the unwell baby who had several operations in the first years of his life. When he is sitting behind the table, his effusive good nature on show, you would not pick he was born with spina bifida.

He is paralysed from the hips down because of his three bottom vertebrae not forming properly. He has severely clubbed feet and wears splints every day. He cannot stand unaided, is unable to use a walking frame and, until recently, relied on his wheelchair for mobility. Not that he lets any of this hold him back.

"Now he's the boss of us all," says Paulette. "We call him the pirate because he is such a strong character."

Paulette works with the Ngāi Tahu te reo revitalisation strategy team.

"Over the past three years, I've been a regional facilitator working with families, organising, trying to get more te reo used in homes. My focus now is in the same broad area, but working round the South Island, helping to get initiatives up and running. It's about funding and support and helping to get people started in their various communities."

Komene Cassidy is a community development and funding officer for the Department of Internal Affairs. He, too, is involved in grassroots initiatives.

"We give advice to community groups about structure, governance and management. We deliver funding, through a couple of different mechanisms, to organisations involved in community service but which don't have a Government contract."

"We're pretty much community-based people," says Paulette.

Which probably helps explain how Kiringaua came to be the proud owner of his high-tech, individually designed trike.

"Kiringaua began showing a real interest in biking, desperately trying to climb up onto the trikes at daycare," says Paulette. "Through his physiotherapist, we found a guy in Levin from Trikes NZ who could custom-design hand trikes for children."

Her son "was going down to the park and seeing all the other kids on bikes and he'd be freezing in his wheelchair, but not giving in – he really did want to get on a bike.

"Unfortunately there was no funding assistance available for children under eight years old ... and we felt that Kiringaua could not wait that long."

If Kiringaua's cheerful determination not to be curtailed by his medical history is an inspiration, then so, too, is the community and tribal spirit that clubbed together to provide the three-year-old with a way to feel that much more at ease with the world.

"It all started in October last year at the te reo summit at Puketeraki," says Paulette. "I was talking to Hana O'Regan and saying how Kiringaua would love to have this bike, but we would have to come up with \$3,000.

"And she stood up and said, 'Right, we are going to fundraise for this bike.' And I thought, 'Oh, God'."

Unknown to Paulette and Komene, the fundraising continued elsewhere. Karina Davis, Jeanine Tamati-Elliffe and Iranui Stirling began running raffles in the Christchurch office of Te Rūnanga o Ngāi Tahu. It continued at the hui-ā-tau at Moeraki in November.

"On the last day of the hui-ā-tau, it was announced that \$2,000 had been raised," says Paulette. "And then Arihia Bennett stood on behalf of Barnardos offering to meet any shortfall towards the trike."

In the end, the support proved of incalculable value.

"One of the reasons we wanted to talk about this was the tribe," says Komene. "It was the wider tribal community, the generosity of the people. We wanted in some way to thank them and give them an opportunity to see the end product, which is that Kiringaua got the bike and he's very happy about it."

The bike was paid for by Christmas. NZ Trikes reduced the price to about \$2,800 because so much fundraising had been done. The company wanted to wait for some new technology, so the bike was ready in May.

Back out on a South Dunedin street, the winter sun has fallen and a chill has settled ahead of the dusk. A young boy is in his element, unhindered by the physical hurdles he faces.

He races spiritedly up and down the footpath.

Note to self: Next time I'm feeling a little blue, put upon, or out of sorts with the world, pop by and see young Kiringaua Cassidy, king of the road, in St Kilda. He could teach us all a thing or two. ■■■

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REVIEWS

BOOK REVIEWS

LUMINOUS

Short stories by ALICE TAWHAI

Published by Huia Publishers

RRP \$35.00

Review nā ELIZABETH O'CONNOR

Alice Tawhai writes post-colonial stories about wounded people wounding and loving each other over generations. Most characters are younger, working-class and relatively ignorant of their cultural heritages – and Tawhai explores a considerable mix of these – in a New Zealand that is curiously timeless. Many stories could be set any time from the 1960s on, apart from whichever drugs people are doing. Many are slices, without defined beginnings or resolved endings.

If time is vague, place is explicitly evoked: nightclubs, cities, roads, fields, decaying houses, provincial skies and towns. The voices of characters are (usually) equally distinctive and authentic, expressing the naivety of the disempowered, and their vague fantasies of escape.

It would be easy to call these characters victims, but Tawhai's portraits are not simplistic. Her people are stupid, cruel, vulnerable, yearning, proud, enduring, loving and able to appreciate beauty ("Oh, thought Glory. The world is beautiful, and I'm swimming in it." - Butterflies and Moths).

Some stories (*Is This the Promised Land?*, *Lola Leaning Forward*, *Māori Art*) seem schematic. Most have a humane, dispassionate irony that recalls Annie Proulx's *Accordion Crimes*. Well worth reading.

THE GRUMBLE RUMBLE MUMBLER

By MELANIE DREWERY

Published by Huia Publishers

RRP \$22.95

Review nā TE MIHINGA KOMENE

Baby girl cannot sleep – the scary noises she can hear from her bed sound like monsters. Mama is ready with help and love, and together they go to seek out what those noises really are.

The Grumble Rumble Mumbler is a fun, colourful and brilliantly illustrated children's book with picture flaps that hide, and a glossary that explains, the cheeky cast of Māori monsters, like the maero, taipā, taniwha and ngārara. It is one of those storybook gems filled with humour and little discoveries that your tamariki will



enjoy and want to read over and over again – so be prepared!

Best known for her *Nanny Mihi* series, Melanie Drewery (Ngāti Mahanga) is definitely making her mark as a prominent children's author. Here she uses all the right elements that engage new readers and make te reo inviting, if not exciting too. Simply delightful.

TAIĀWHIO II: 18 NEW CONVERSATIONS WITH CONTEMPORARY MĀORI ARTISTS

General editor HUHANA SMITH

Photographer NORMAN HEKE

Published by Te Papa Press

RRP \$49.99

Review nā ELIZABETH O'CONNOR

This could be seen as a beautiful coffee table book, containing as it does exquisite photographs of fine artworks by outstanding Māori artists, established and emergent, from Shane Cotton to the Atamira Dance Collective (who performed Ngāi Tahu 32 in Christchurch last year). The photographs are superb, although all show artworks in the artists' studios or in museum or display spaces; there are no "real life" photos.

I was enticed by the word "conversations" in the title, to hope for relaxed, raw or probing insights from the artists concerned. The text, mainly sophisticated art talk about what makes work Māori and important to Māori, doesn't deliver on that expectation. The vocabulary is cerebral, the tone one of self-conscious yet unconditional praise.

Most Māori phrases are translated into English for non-speakers of te reo, yet the text remains inaccessible in a more important way: it is refined, exacting and esoteric – largely about, for and by specifically educated people.

The artworks are amazing, but I am not sure how many people outside the art-educated will get to appreciate them via this book. I hope I'm wrong.

TE KARAKA has a copy of *Taiawhio II* to give away. The winner will be chosen from contributors to the letters page.

IHENGA

By LYONEL GRANT & DAMIEN SKINNER

Published by Te Papa Press

RRP \$34.99

Review nā DONALD COUCH

Quietly, there is another major and significant change happening within Ngāi Tahu.

Unlike today, the majority of the 18 Ngāi Tahu marae soon will have whare whakairo.

It is not because that was the traditional Kāi Tahu style. It is because they represent evidence of Māori cultural identity. They are an important example of cultural taonga. They help demonstrate whakapapa and the network of our relationships. They provide opportunities for artistic growth and expression. They reflect a dynamic people.

And a growing number of Ngāi Tahu people now want them on their marae.

For those hapū and whānau in the planning stages for whare whakairo their marae, this new book, *Ihenga*, is strongly recommended. It is primarily the story of how a master carver, Lyonel Grant, was trained in traditional carving techniques at the NZ Māori Arts & Crafts Institute, Rotorua. But after 10 years there, he has since been responsible for the carvings at two whare whakairo: Te Matapihi o te Rangi in Tokoroa, opened in 1987, and *Ihenga*, Waiariki Polytechnic, Rotorua, opened in 1996. Grant has built substantially on his traditional training and moved to incorporate contemporary Māori art into his whare whakairo work – especially at *Ihenga*.

Author Damien Skinner's PhD thesis was on Māoritanga and Māori Modernism in the 20th Century. He skilfully places Lyonel Grant's work in the context of all Māori art.

Early on, the book indicates a "preference for the term 'customary' rather than 'traditional' because ... it evokes the weight and responsibility of the past as a model," but also allows for change

and adaptation to new situations. *Ihenga* is the record of how Lyonel Grant has done that in his carvings for whare whakairo.

The key roles played by Raharuhi Rukupo's Te Hau ki Tauranga (now at Te Papa), Tā Aparina Ngata and the Taiapa brothers at the Rotorua School of Māori Arts & Crafts (established 1927) in re-establishing the fundamentals of traditional Māori carving is succinctly but well described. So too, the contemporary developments – especially the murals by Cliff Whiting, Para Matchitt and Tuti Tukaokao.

In the whare whakairo *Ihenga*, master carver Lyonel Grant brings all these styles and techniques together. This is an excellent story, well-told and well-illustrated. Highly recommended.

TELEVISION REVIEW

ITI POUNAMU

MĀORI TELEVISION

Directed by Michele Bristow

Producer Mechele Harron

Review nā PIRIMIA BURGER

Iti Pounamu connects New Zealand films with New Zealand people; not just beret-wearing, latte-sipping artists, but everyone who likes a story. Each week a homegrown short film (8-12 minutes) is played, analysed and discussed in an accessible and informative half hour.

The "short film 101" rundown before each film suggests highlights and explains jargon. Afterwards, an interview with the director elicits further insights: "Why is it black and white?" "Is it a true story?" "How did you simulate the car crash?"

The presenters are a welcome change from Māori Television's usuals. Ainsley Gardiner, especially, has a refreshingly casual yet authoritative style. Both hosts are established industry professionals, but young enough to be visibly inspired when interviewing film-makers who have been in the game for years. Perhaps so much so they forget to play Devil's advocate once in a while. However their passion is infectious.

To join overseas audiences in their respect for New Zealand films, you don't have to fly to Cannes, find a festival programme or shell out for tickets – just put your feet up on Monday nights at 9.30pm and watch *Iti Pounamu* on Māori Television.

PERFORMANCE REVIEWS



STRANGE RESTING PLACES

Directed by LEO GENE PETERS

for Taki Rua Productions

Christchurch Arts Festival, July 2007

Review nā ELIZABETH O'CONNOR

Paolo Rotondo welcomed the audience with expert patter, pastry bites and stovetop espresso; Italian food and hospitality offered in a generous and naive manner, befitting the wartime countryside inhabitants near Monte Cassino in 1944.

This play celebrates such naivety and a concern with the basic necessities/pleasures of life (food, wine, music and family), which became common ground between Italians and the soldiers of the Māori Battalion during this period of the Second World War.

The story of a Māori soldier and an Italian deserter holed up together in a barn, on the eve of the aerial assault on Monte Cassino, is told largely through comic devices, but with a dramatic close and tragic aftertaste.

This production is dominated by the amazing performers – Rob Mocaraka, Paolo Rotondo and Maaka Pohatu, each of whom plays several roles.

The whole production is a celebration of theatricality. It would benefit from dramaturgy, to pull the historical story to the forefront, but even in its present form, it is assured and exuberant and superbly successful theatre.

THE MAMAKU PROJECT

CHRISTCHURCH ARTS FESTIVAL:

MAURIORA SERIES

Saturday 28 July - TelstraClear Club

Review nā LISA REEDY

The Mamaku Project is a dub jazz band fused with a French middle-eastern sound. The group, headed by founders Tui Mamaku and Monsieur Escargot, has a smooth style that successfully weaves people, landscapes and languages into the performance. Mamaku Project's delivery incited its audience to break the no-dancing rule in the TelstraClear Club – a sure sign the music was going down well.

I went to hear this group play as part of the Mauriora Series, and here's my gripe: great jazz band, nothing whatsoever to do with Māori. I waited all night: apart from a token "Kia ora" to start the set, and at least one band member being Māori, nothing.

The Festival's Mauriora series is advertised as a "... celebration of Māori artistry, music and Te Reo Māori timed to coincide with Māori Language Week 2007."

I felt ripped off. This is the first time the Arts Festival has included a programme completely devoted to Māori artists, and I applaud them for that, but there are many other kaupapa-based artists who deserve to be showcased in such a series.

ALBUM REVIEW

TUKUNA MAI

By ADAM WHAUWHAU

Māori Music

RRP \$29.95

Review nā LISA REEDY

Tukuna Mai is the second album released by accomplished musician, singer and songwriter Adam Whauwhau.

Adam has a legion of fans throughout Aotearoa who will be pleased that this album shows no departure from his characteristic vocal quality – distinctive, strong and charismatic.

Between his 2003 debut release *Te Hua o Roto*, which scored a nomination for the New Zealand Music Awards Best Māori Album, and this year's *Tukuna Mai*, Whauwhau's style has developed and become more assured. The one thing that remains constant is that impressive voice.

Damian Porima and Chub Renata lend their skills on lead guitar and bass respectively, blending their sounds with the taonga puoro instruments used throughout the album.

Adam Whauwhau is one of my favourite Māori musicians, so I found it extremely difficult to choose a couple of favourite tunes from the 16 songs available. My standouts are *He mea Whakareretanga* (which sounds a lot like *He mihi nei ki nga iwi o Maniapoto*) and the cruisey *Kimihia*.

Fans will not be disappointed. If you haven't listened to Adam Whauwhau before, try this album.



Elizabeth O'Connor has worked in theatre for over 20 years and combines this with writing, editing, reviewing and voice coaching.



Donald Couch is pro-chancellor of Lincoln University and deputy kaiwakahaere of Te Rūnanga o Ngāi Tahu.



Te Mihinga Komene (Ngāpuhi, Waikato-Maniapoto, Ngāti Porou, Ngāti Tamatera) studied theatre at Victoria University and has worked with several theatre companies. She also teaches te reo Māori.



Pirimia Burger (Ngāi Tahu me Rangitāne) works as a freelance writer, presenter, researcher and co-producer for both mainstream and Māori television productions.



Lisa Reedy (Ngāti Porou) has spent the past 13 years working in the music industry and has a wide spectrum of musical interests. Lisa is an MC and works as a radio announcer on Tahu FM.

THE IMPORTANCE OF RETIREMENT PLANNING

I want to challenge the accepted wisdom that the retired should invest in income-producing assets. This view is extremely dominant, but it fails to deal with crucial problems, namely the growing longevity of retirees, the persistence of inflation, the prevalence of taxation, and the need to take depreciation into account.

Let us start with longevity. As I explained in my last column, “How long will you live, Daddy?” current statistics indicate average life expectancy at 65 is another 20 years for women and 16.7 years for men. People incorrectly assume this is a predictable death sentence: women will be dead at 85, men at 81. They do not fully appreciate that these are averages. Half of those women who reach 65 will die by the time they reach 85, but the other half will live longer – some will live to 100 or more. The same scenario applies to men.

I also believe that if we extrapolate the gains in life expectancy in the last 30 years, and assume similar gains will accrue in the next 30 years, then we can add at least another four years to current expectancies.

So the big question people have to ask is, “How can I ensure I will not outlive my financial resources?” There are no guarantees, but I suggest it cannot be done by following the typical advice of financial advisers.

Inflation is a real killer. It is about three per cent per annum at present, which doesn't seem a lot, but at a compound rate it destroys savings. House values have recently exceeded the rate of inflation, but over a longer period they stay close to it. The average house cost \$98,000 in 1988, only 20 years ago. What will the average price be in 20 years? Two million, minimum, I suspect.

It is possible inflation is higher for goods and services older members of our society buy or are liable for. For example, they pay dearly for medical services because most district health boards seem to regard anything wrong with you as “elective”, requiring private treatment and high drug charges. Then there are council rates on property, which have increased by close to 10 percent. Depreciation is also a problem. At what intervals do you replace a car? Most of us struggle with this issue. Nevertheless, depreciation is more insidious than the problem of ageing cars: houses need painting; carpets, drapes, furniture and white-ware need replacement; computers and televisions quickly become outmoded.

Here is a hypothetical example of how a retiring couple is pounded by inflation, taxation and

depreciation. Mr Smith retires at 65, his wife is 60. They sell their family home in Auckland and buy a less expensive townhouse by the sea. They combine their savings with the capital released from downsizing their home. After moving in, they purchase a new car. They have \$400,000 invested in a diversified portfolio of fixed-interest securities. Mr Smith gets government superannuation of about \$8,000 net. Life is good. They are in good health, play plenty of golf, do a bit of fishing, enjoy walking, going to the library and socialising.

The Smiths' investment portfolio yields 8 percent. Therefore, they get \$32,000 gross in interest, less 20 percent tax, leaving \$29,000 in the hand. Life looks good when they sip a nice sauvignon blanc on the first anniversary of retirement. But they are actually on a slippery slope. The rate of inflation is 3 percent, so the real value of the capital is \$400,000 less 3 percent, or \$388,000. The next year the real value will be \$376,000. It will halve in real value in 25 years or so.

Meanwhile, the price of the goods and services they require increases by at least 3 percent. Their medical, dental and veterinarian bills seem very stiff. The rates keep rising. So do the club fees. After a few years, they feel ashamed of their car, and now it requires a \$3,000 overhaul. The computer is dead. Depreciation bites: the carpet needs replacing, some redecoration is needed, their clothing is dated and the golf clubs look tatty. They would like to go with the club to play

in a friendly tournament in Brisbane. They also want to visit a daughter in London. They make a “one-off” capital withdrawal. Their capital is shrinking. After a few years, the economy goes into recession and interest rates fall, so their income shrinks too.

The Smiths appear quite well-off today, but their investment capital will seem meagre in 20 years.

Theoretically, the Smiths could improve their situation by consuming less. Perhaps they should buy shares and grow their capital. More painfully, they could have reinvested the first \$12,000 of their interest payments (i.e. 3 percent of \$400,000) and grown their capital to \$412,000 in the first year. But reinvesting interest would have left them with a low income, at least until Mrs Smith also qualified for Government superannuation. I have some other suggestions that are less painful, and will return to this in my next column. 

Dr Neville Bennett is a senior lecturer in the School of History, University of Canterbury. Neville has a PhD in economics, writes financial columns and is a director of a number of companies and a trustee of the New Zealand Universities' Superannuation Scheme. He is married with two teenagers at home.



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PIO TEREI

ACTOR/ENTERTAINER
NGĀPUHI, TE RARAWA

HE TANGATA



WHAT CONSTITUTES A GOOD DAY?
Fishing, whānau, food and friends.

WHICH NEW ZEALANDER DO YOU MOST ADMIRE? WHY?

Kevin Milne – host of Fair Go. I listen to him on the radio. I find him incredibly intelligent, hugely funny, and a champion for the people.

ONE THING YOU COULD NOT LIVE WITHOUT:

Whānau. If you lose your house, money, and your car – if you have whānau, it'll all come back.

IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?

I live on five acres in the Henderson Valley, just outside of Auckland. At the moment I am where I want to be and need to be. I don't want to live in a different country 'cause they aren't as good as ours.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?

It has to be me. I know that sounds weird but if I keep myself mentally and physically healthy then I will be able to love and cherish the people around me.

FAVOURITE SONG:

Let's get it on, by Marvin Gaye.

ON WHAT OCCASION DO YOU TELL A LIE?

When it's to do with anyone's weight and appearance.

WHAT CONSTITUTES A BAD DAY?

As a Māori, when I read something in the paper that goes right through us as a people – stuff that looks bad and stuff that hurts us. Also, not getting any bites when you're fishing.

WHAT IS YOUR GREATEST FEAR?

To not outlive my children. I hope to check out around 80-84. I want to be in a position to borrow money off my children for overseas trips and Viagra. When I am on my deathbed and I can see all my children and mokopuna and they are all taken care of, then it's time for me to move on. I've done my job.

DO YOU HAVE A DISLIKE FOR SOMETHING YOU SHOULDN'T CARE LESS ABOUT?

I have dislike for people that have strong opinions about topics they know nothing about.

DO YOU HAVE A FAVOURITE SUPERHERO AND WHY?

Gigantor – a cartoon robot in the 70s. Second is Adam Ant.

WHAT IS YOUR WORST CHARACTER FLAW?

My eyes are too big for my stomach.

WHAT TALENT WOULD YOU MOST LIKE TO HAVE?

Memory and recall.

WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?

Camping with Mum and Dad, sleeping together, eating together and falling asleep to the sound of the sea – feeling so safe.

WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?

South America.

DO YOU BUY LOTTO?

Yes.

SHORTLAND STREET OR THE NEWS?

The News. Shortland Street doesn't exist for me.

DO YOU BELIEVE IN REINCARNATION?

I'll tell you after I die.

EVEN IF YOU DON'T, WHAT WOULD YOU COME BACK AS IF YOU COULD?

Sir Tristram – you have glamour, you earn a good quid, you have lots of lady friends and you're brown! Plus, I always wanted to be a little taller.

WHAT IS THE BEST GIFT YOU'VE EVER RECEIVED?

Aside from my three sons, my 1956 Chevrolet, and now I'm angling for a boat.

Pio's appearances as a comedian, actor, radio show host, musician and performer over the past decade have established him as one of New Zealand's most popular television and radio entertainers. He has twice won Best Comedy Performer at the New Zealand Film and Television Awards. His series, Pio, has won Best Comedy Programme, and his show, Te Tutu, has become New Zealand On Air's highest-rating comedy programme.

Pio hosts his own small fishing show and is spokesperson for the New Zealand Coastguard. He is also the Parenting New Zealand spokesperson, and over the past three years has enthused, entertained and informed parents from all walks of life. Pio and wife Debbie have three – as he puts it – “full-on boys” who are at the centre of all they do.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

Swimming pool – last year and I'm still paying for it, but it will keep my teenage boys at home.

FAVOURITE WAY TO CHILL OUT?

Sitting on a boat in the Bay of Islands with my wife's bacon and egg pie, watching the end of my rod dip as a lovely snapper is entertaining taking my bait.

LOVE OR MONEY?

Love, the money will come.

WHAT IS YOUR MOST ADMIRABLE QUALITY?

Loyalty.

DANCE OR WALLFLOWER?

I dance like a wallflower.

WHAT IS THE LAST BOOK YOU READ?

A Fine Balance, by Rohinton Mistry.

WHO IS YOUR FAVOURITE AUTHOR?

Witi Ihimaera.

IF YOU HAD TO WATCH SPORT ON TELEVISION, WHAT WOULD IT BE?

Rugby league – go the Warriors. It's an underdog sport in this country but it's the best entertainment you can get with your clothes on.

WHAT IS YOUR GREATEST ACHIEVEMENT?

Moving another step up the rung. My people came from humble beginnings. I want to move my family and tūpuna name forward – financially, education and health wise – and then it's my boys' turn.

MĀORI OR GENERAL ROLL?

Māori.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Red meat.

HOW MANY PAIRS OF SHOES DO YOU OWN?

Only about five.

IF YOU HAD TO REGRET SOMETHING, WHAT WOULD IT BE?

Leaving school too early.

HAVE YOU SEEN A KIWI IN THE WILD?

No.

WHAT IS YOUR FAVOURITE PLACE IN NEW ZEALAND?

Mourees Bay, north of Whananaki in the Bay of Islands. 

WAKA REO

WHO WILL TALK THEIR WAY INTO \$10,000?

MĀORI
TELEVISION

TUESDAYS 8PM



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