

NGĀI TAHU FELLOWS LEADING THE NATIONS

TE KARAKA

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ISSUE 38



IN HOT WATER

CHANGING OUR WATER WAYS

KĀTI HUIRAPA MARAE UNEARTHING PEGASUS

ANAKE GOODALL RICHARD KING ARETA WILKINSON JARRAD MARTIN TIKI TRADE



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



**Ngā mea i hanga ai te tangata,
mā te tangata anō, e whakaaro a tu**

What man has created – man must resolve

Indigenous identity, it seems, provokes the crystallisation of identity in others and the pursuit of a dynamic one for ourselves.

Political parties, the world over, partially define their place on the political spectrum by their responses to Indigenous issues. The most recent example is the long awaited, often abated, apology to the Aboriginal Peoples of Australia. The apology expands the growing international chorus recognising historical injustices and professing a profound commitment to a new age of national reconciliation, bedded in respect, equality and mutuality. It is remarkable, not for its content or ostensible contrast to the recent “police state” intervention in the Northern Territories, but for its subtle assertion of a moral identity for the new Government. The apology offered appears, at first blush, as a poignant signal of changing contours in the Australian political landscape – a principled righteousness lacking from Howard’s pragmatism. But is it?

Transitioning from recognition to reconciliation is not, as we well know, a palliative care process of incrementally closing the gaps of social deficit through carefully phrased platitudes – it is, or should be, a process of repatriation that is premised on vigilant remembrance. An apology that concedes only the actions of the Crown, without acknowledging the agency of the Indigenous peoples concerned, is an exercise in therapeutic absolution for the majority rather than recognition of the lived realities of Indigenous peoples.

Equally, an apology that is not followed by the repatriation of the things lost through historical injustice; land, family, taonga, and economic opportunity, to name a few, is a parade in the emperors new clothes, revealing on this occasion that the new Government voted only months ago in favour of the intervention in the Northern Territories.

The Ngāi Tahu Settlement contains many tools that translate aspects of our identity into effective legal mechanisms. The repatriation of pounamu is a compelling example that recently enabled the courts to render convictions for theft of this taonga from Te Rūnanga o Ngāi Tahu, determined with reference to tribal laws, which is in itself a meaningful reconciliation of the criminal and customary laws of Aotearoa New Zealand.

The settlement is however more exhaustible than exhaustive in its effect: the tools it contains pertain to only some of the taonga with which we have significant relationships and some tools will endure only for a limited time. There is an ongoing need to restore and perhaps repatriate taonga inaccessible at the time of settlement, the most visible national example being freshwater, the malaise of which is disturbingly documented in this issue.

The form of that restoration and repatriation, the precursors to reconciliation, will need to successfully navigate the dynamism of our modern identity, expedient political oscillation and a loose sense of nationhood, which appears desirous of absorbing all that typifies Māoridom into a national identity comprised of one collective containing difference without distinction.

The task of translation and pursuit of reconciliation will fall to those such as the Fellows participating in the First Nations’ Futures Programme – the “now generation” charged with maintaining the conscious traditionalism enabling our identity to proliferate with diversity and authenticity, and serving as intermediaries between the past and future, the tribe and the nation, and, ourselves and ourselves.

TE KARAKA



EDITORIAL TEAM

Phil Tumataroa	Editor (above)
Felolini Maria Ifopo	Assistant Editor
Stan Darling	Sub Editor

CONTRIBUTORS

Joan Baker	Mary Baycroft
Sally Blundell	Tom Bennion
Donald Couch	Stan Darling
Jason Dell	Katherine Gordon
Felolini Maria Ifopo	Jarrad Martin
Dr Wharehuia Milroy	Elizabeth O’Connor
Halina Ogonowska-Coates	Charisma Rangipunga
Ady Shannon	Charlotte Squire
Rob Tipa	Phil Tumataroa
Will White	Areta Wilkinson

DESIGN

La Fábrica Design Studio

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PUBLISHER

Ngāi Tahu Communications Ltd
PO Box 13 469 Christchurch
Phone 03 366 4344
Fax 03 371 3901

Contributions and letters to the editor should be sent to:

The Editor
TE KARAKA
PO Box 13 469 Christchurch
tekaraka@ngaitahu.iwi.nz

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Front cover photograph: Matura Falls in the 1800s,
courtesy Southland Museum.

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SAVING OUR LANGUAGE STARTS WITH YOU

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.

BE READY

I read with interest your article on “to fish or not to fish”. I’m a commercial fisherman in Hawkes Bay of Ngāti Kahungunu and Ngāi Tahu descent. My company owns and operates two fishing vessels. We have problems getting access to quota and it is our number one problem. We are more than willing to pay market prices or higher to secure quota. Catching and selling the fish is not a problem as our quality is good and we do not sell fish to the companies who do not pay well. I suggest you get in behind your fishermen and let them take the risk of catching the stuff. They are the experts; they just need the security of the quota. Get some switched-on wholesalers/exporters to market the product and form a relationship so everyone from the CEO to the cadets gets a

share in the profits. Most fishermen fish for the opportunity of making big money. The quota system has taken that away, and as you know fishing vessels need lots of money. Let the fishermen train your young people so in the future you have lots of your own professionals – it doesn’t cost you a cent. The problem with concentrating on the high-value species is that it does not last forever. You are better off having your effort spread over all areas so you can cash in on opportunities that come up within the fishery. Leave the bean counters to do bean counting. They should not be making strategic decisions. I have brought my company through some very difficult times in the past few years and I am looking forward to the future.

We are making good money on some of our species now and

the white gold they talk about will not only be milk.

We have to be ready.
*Matt Douglas
Napier*

McSTAKEN

Though tempted to not dignify it with a response, I nonetheless write in reply to C.C. McDowall’s letter in the last edition of TE KARAKA. Firstly, like too many other contributors to the K v Ng “debate”, McDowall commits to a false binary whereby southern Māori is essentially held to be either entirely different to, or exactly the same as, the standardised North Island language. My reading of a variety of 19th century archival manuscripts during postgraduate research, combined with words and idioms that still prevail in my hometown of Bluff, leads me to believe that the truth lies

somewhere in between. I regret the way in which this area of our tribal knowledge has been reduced to a screaming match of mantras and one-liners, as I do the absence of comprehensive dispassionate scholarship that could inform and clarify things greatly. Mostly though, I want to address McDowall’s audacious claim that Kāi Tahu are in effect not authentically Māori by virtue of our long history of intermarriage and European acculturation, and that it is only mistaken “Pākehā law” which deems us Māori. This is patently ridiculous. Iwi membership, and thus being Māori, is rightly determined by whakapapa, which is not a Pākehā concept. Furthermore, for the better part of its existence, the settler state steadfastly opposed this idea. To my mind, “[o]ur Pākehā-ness” is only an “inconvenient truth”

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if one believes in the validity of notions of authenticity that nourished British colonial cosmologies – notions that held Māori and other indigenous people to impossible standards of historical cultural purity for ideological and material needs of settlers. Finally, unlike McDowall, I believe that harvesting tītī and other mahika kai – usufructuary rights accessed by whakapapa – are authentic and important components in what it means to be Kāi Tahu, and therefore, Māori.
*Michael J. Stevens
Bluff*

ACCEPTANCE

As Te Ātiawa (Te Waipounamu), I have to accept my grandfather’s iwi Muaupoko were decimated by them on their way south. I have also to accept my Te Ātiawa ancestor took a Ngāi Tahu wife.

As Ngāti Apa Ki Te Rā Tō, I have to cope with differing views on Crown claims and settlements. As Te Arawa (Hinekura hapū), our problems with the Crown are enormous. As Kāti Māmoe, I have to view all other iwi in Te Waipounamu as invaders, and rather than fighting talk from Ngāi Tahu, I hope reason and good sense will prevail over the Kurahaupō claim. As my exciting whakapapa proves, my omni tribal ancestors made love, not war!
*Christopher Y. Johnston
Tamaki Makaurau*

ANGER, FRUSTRATION

C.C. McDowall, I cried when I read your letter. I cried with anger, hurt and frustration at the stereotype you painted of us southern Kāi Tahu, because this is a stereotype that we have been battling for longer than my life-

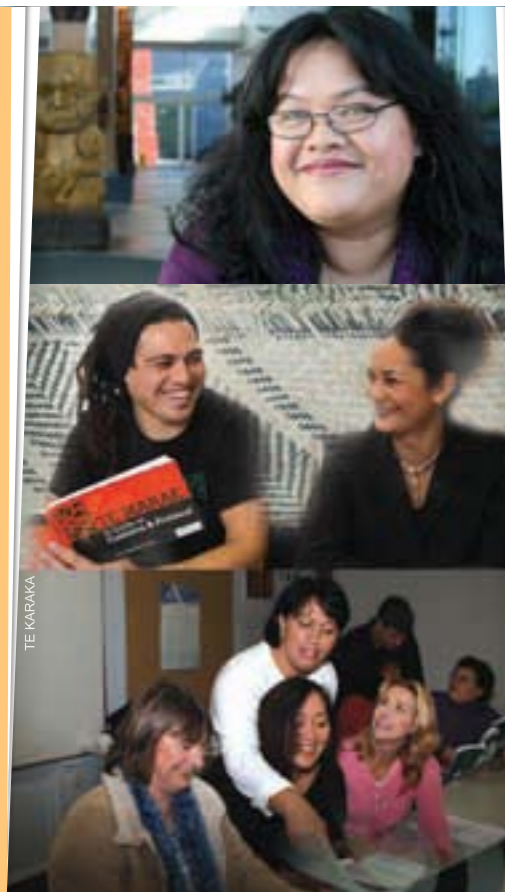
time anyway. I’m angry at the idea of someone who is supposedly our whanauka who resides in Rotorua judging our “Māoriness” based on our skin colour, and is so dismissive of some of our traditional mahika kai practices, which despite colonisation and environmental degradation, have managed to survive into contemporary times because of our “Māoriness”. I’m hurt that someone who shares whakapapa with us would call us “poseurs” because we speak what little of the reo that has survived in the same manner as our tāua and pōua did. Most of all, I’m angry that one of our own is wanting to colonise us in denying our history, our whakapapa, and our culture in general, just because we are not of the right skin colour. Sound familiar, anybody?
*Rachel Wesley
Ōtākou Kaik*

CORRECTION

In the Raumatī issue of TE KARAKA, the article *Damned if we do, damned if we don’t* featured an inaccuracy. Oliver Sutherland was not former chief executive of Manaaki Whenua (Landcare Research) as published. He was science manager for biodiversity and ecosystems research and also Lincoln regional manager at Manaaki Whenua. He was also deputy chairman of the Environmental Risk Management Authority. TE KARAKA apologises for this error.

BOOK PRIZEWINNER

Congratulations to Ihaka Rongonui, Ngāti Tūwharetoa, the winner of *Island of Shattered Dreams* and *Joseph and the Vu*.



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Death of a great poet ▶

Dearly loved poet Hone Tuwhare died 16 January. He was 86. Born near Kaikohe, Northland in 1922, Tuwhare was of Ngā Puhī, Ngāti Korokoro, Tautahi, Uri o Hau, Te Popoto and Scottish descent. No Ordinary Sun, his first collection of poetry, followed in 1964. It became a sellout for the first Māori poet's book of poems in the English language, and is now into its 10th reprint. He won two Montana New Zealand Book Awards, and received an honorary doctorate from the University of Otago in 1998. In 2001, Tuwhare was named the second Te Mata Estate Poet Laureate. In 2003, he was named an Icon Artist by the Arts Foundation of New Zealand, and received one of the inaugural Prime Minister's Awards for Literary Achievement for poetry. In 2005, the year his final collection of poetry, Oooooo.....!!! was published, Tuwhare was awarded an honorary Doctor of Literature degree by the University of Auckland.



Te Pihi Mata – The Sacred Eye ▶

William Partington's 100-year-old photos of Whanganui iwi are on show, six years after iwi protests stopped an attempt to sell the pictures. In 2001, the 750 glass-plate negatives and previously unseen vintage prints were found in an old suitcase by a Partington descendant in the Bay of Islands. The photographs were purchased for the Whanganui Regional Museum using funds from local community and iwi organisations. The exhibition runs until September next year.

Mega Māori Memory ▶

Otago University researchers have found Māori mothers appear to talk with their children in richer ways about significant events involving them, such as their birth. They say discussing past events in richer detail during early childhood has previously been linked to children more effectively storing their early memories. Previous Otago research from 2000, showed on average, young Māori adults' earliest memories reached back to 2½ years of age, while New Zealand Europeans' memories went back to 3½ years.



Ki champs off to Italy

Kerikeri High School's Ki-o-Rahi Akotanga, who hold the national ki title, has been invited to the 28th Cervia International Kite Festival in Italy from April 25 to May 4. Ki is a fast-running contact sport played on a circular field using a round ball called a ki. Historically, Māori ball games were linked with kite flying, the kites signifying to neighbouring tribes that games were in progress.

Did you know?

Did you know that Te Heke Hau Kai Tīti, the muttonbird season, begins in April?

Retail Therapy

Multi-skilled broadcaster and mother Amber Bridgman (Kāi Tahu, Kāti Mamoe, Waitaha and Rabuwai) is the backbone of Kahuwai Kākahu. She has been making and designing clothes for the past 10 years for friends and family. Kahuwai Kākahu ranges from urban streetwear to formal wear, tamariki clothing as well as accessories and mahi raranga. For stockists see www.kahuwai.co.nz



Coates appointed

Te Rūnanga o Ngāi Tahu board member Gerry Te Kapa Coates has been appointed to an international panel of renewable energy and business experts. The panel will evaluate applications for funding to develop marine energy in New Zealand. Coates is also part of Wise Analysis Ltd (NZ), and chairman of the New Zealand Wind Energy Association.

Ngāti director dies ▶

Pioneer Māori film-maker Barry Barclay (Ngāti Apa and Ngāti Pākehā) died on February 19. He worked on The Tangata Whenua series of 1974, with the late John O'Shea and the late Michael King. In 1987, he directed Ngāti, in which he became the first Māori to direct a dramatic feature film. His most recent work was a book published three years ago, *Mana Tūturū: Māori Treasures and Intellectual Property Rights*. He won many accolades for his work, including being made an Arts Laureate by the Arts Foundation of New Zealand in 2004.

Te Atakura '08

The last Te Atakura Kapa Haka Festival was so much fun, it's going to happen again. This year the host hapū is Ngāti Mako (Wairewa). So mark 11 October on your calendar as an event not to be missed.

He Kupu

He Kupu Kāi Tahu

Kai-te-haere – April (Paenga-whāwhā)
Kahuru – Autumn (Ngahuru)

He whakataukī mō te tīti

Some proverbs relating to muttonbirds

He tīti huatahi

A single offspring of a muttonbird
Metaphor for an only child. Could be used to express uniqueness, or, all the eggs in one basket.

He tīti rere ao ka kitea, he tīti rere pō e kore e kitea

Muttonbirds which fly by day can be seen, those that fly by night cannot.
Do not chase shadows, or don't be shy.

He manawa tīti

A muttonbird's heart.
A metaphor for a person of great endurance or strength.

Money Matters

Rāpaki Māori Women's Welfare League is holding a Home Loans and Savings Information Day for the whānau on April 12. Register with lynere@inet.net.nz

Record Haka ▶

North Canterbury performed with mana masse to gain them a place in the Guinness Book of Records. The register was signed by 2174 people at the first Waitangi Day festival held in Kaiapoi.

Did you know?

Did you know that 2008 is the International Year of Languages? The United Nations General Assembly aims to promote unity in diversity and to highlight the importance of promoting and preserving languages.



Waka Ama ▶

For the first time at the national waka ama champs, a South Island crew has won gold. Team Dogfish from Christchurch Club Te Awa Haku blitzed the competition in the W6 1500m finals, winning by more than 12 seconds. They also teamed up with Te Waka Pounamu in the W12 500 to win a bronze. That team featured Ngāi Tahu kaihoe (pictured left to right) Eru Tarena, Adrian Tukaki, Iaeon Cranwell and Craig Pauling.



Tana's tino pai

Visit Tana the taniwha on www.kmk.maori.nz to write your own book in Maori. Tana is the online creation of Te Rūnanga o Ngāi Tahu. His task is to help personalise a set of four story books by prompting writers to enter their own text and images. The books are: I taku ruma moe (In my bedroom); Te wā hararei (In the holidays); He taniwha i te kāpata (There's a monster in the closet); and He haereere (A journey).



Engineering recognition

In a first for Māori, the Institution of Professional Engineers of New Zealand (IPENZ) has recognised Ruapekapeka Pā as a national site of engineering significance. Māori warriors built the pā more than 160 years ago. The gun fighter pā, 30 minutes north of Whangarei, has a unique arrangement of rifle trenches, bunkers, tunnels and double stockade representing an ingenious indigenous response to European firepower. It was engineered and constructed by warrior chief Te Ruki Kawiti and his allies in late 1845, and was the site of the last "Northern Campaign" battle of the New Zealand wars. It withstood a two-week artillery barrage before being captured by British and allied Māori forces on January 11, 1846.

Sorry to be cynical

Australian Prime Minister Kevin Rudd's February 13, 2008 apology to the indigenous people of Australia sounds good on paper. It's certainly long overdue. But is just saying "Sorry" enough?

Unfortunately, the post-apology experience in other countries has been disappointing, to say the least. While Rudd's words of regret sounded convincing on the day he said them, the sincerity of the apology will be proven only by the Australian Crown's future actions.

Until then, judgment should be reserved on its value.

Rudd emphasised the intent of the apology was to right the wrongs of the past perpetrated by the Crown and to move forward into the future with confidence. "Parliament is today here assembled to deal with this unfinished business," he said, "[And] to remove a great stain from the nation's soul."

But it is highly debatable whether an apology can be isolated in a moment of time, as Rudd's words imply. It does not "finish the business" or obliterate the past. It realigns the future relationship between the parties in a positive direction.

Any subsequent wrongdoing or bad faith on the part of the Crown therefore quickly extinguishes its value.

In other words, apologies must be accompanied by a commitment to honourable action by the Crown. What meaning does "regret about the past" have if there is no future improvement to the quality of life of indigenous peoples, or a continuing lack of respect for their rights? That simply demonstrates that the words of regret given, no matter how beautifully crafted, were meaningless right from the beginning. Talk, as they say, is cheap.

That is the unfortunate experience of First Nations in Canada. In 1998, the Canadian Minister of Indian and Northern Affairs (INAC) issued an apology for decades of mistreatment at the hands of the Crown. The British Columbia government has also extended an "expression of regret" to First Nations in that province.

However, a decade later First Nations continue to struggle against an almost insurmountable wall of bureaucracy in attempting to defend their constitutionally protected aboriginal rights. Negative statistics on health, longevity and poverty remain grossly disproportionate by comparison to non-aboriginal citizens. First Nations communities in remote areas lack adequate infrastructure and suffer high rates of

What meaning does "regret about the past" have if there is no future improvement to the quality of life of indigenous peoples, or a continuing lack of respect for their rights? That simply demonstrates that the words of regret given, no matter how beautifully crafted, were meaningless right from the beginning.



disease and malnutrition as a result. Native men continue to die at the hands of Canadian police under inexcusable circumstances.

In New Zealand, apologies delivered under treaty settlements also appear to have diminished in value. The apology given in the Ngāi Tahu Deed of Settlement stated: "The Crown recognises that it has failed to act towards Ngāi Tahu reasonably and with the utmost good faith in a manner consistent with the honour of the Crown."

Like the Australian apology, it was intended as the basis for "a new era of co-operation".

But there appears to be no policy guide supporting consistent treatment of Settlement provisions by all government departments, and in the 10 years since the apology was given for historical breaches of agreements between Ngāi Tahu and the Crown, loss of institutional memory in the bureaucracy has led to contradictions in the interpretation of the contemporary Settlement.

At a more fundamental level, the Crown's inexplicable actions in the foreshore and seabed issue have probably caused the most serious damage in Crown/iwi relations since governments first started breaching the Treaty of Waitangi almost immediately after it was signed.

In addition, failure of the New Zealand Government (like Canada and Australia) to subscribe to the draft United Nations declaration on the rights of indigenous peoples remains a major irritant.

It is safe to say that trust in the Crown's honour is well and truly lacking as a result of a litany of such issues. It is hardly surprising that some iwi in treaty negotiations are uninterested in receiving an apology they do not consider will be sincere.

In the face of such experiences, what can Australian aboriginal people expect from Kevin Rudd's apology? Given that broken promises have been the stuff of political history since politics were first conceived, they could be forgiven for thinking it is simply a matter of time before this apology, too, becomes worthless.

There is, of course, room for optimism that Rudd will take a different route in Australia, not least of all because he is correct when he describes the gaps in quality of life between indigenous and non-indigenous Australians as appalling.

Māori will no doubt be watching what unfolds with hope in their hearts for a better future for their Australian brothers and sisters at the hands of the Crown.

It would also be nice to think that there will eventually be no need for apologies or analyses of their value. After 150 years of oppression, it is difficult to believe change will or can occur quickly. But perhaps apologies will be replaced in due course by a seamless social fabric in which good faith collaboration between the Crown and indigenous peoples has become the norm, and the relationship between all citizens is one of equality and mutual respect.

In the meantime, we can all only wait for governments to mean what they say. Until then, simply saying "sorry" can never be enough. ■

Katherine Gordon has worked extensively on land claims in both New Zealand and British Columbia, Canada, and was involved with negotiation of the Ngāi Tahu treaty settlement in the late 1990s. Now an award-winning freelance writer, she contributes to numerous publications in Canada, New Zealand and the US, and has published four books. She can be reached at ksgordon@telus.net.

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nā ROB TIPĀ



Quiet achievements and patience mark a cultural revival for a Karitāne community and their marae.

RESTORATION

It was history in the making, the fusion of carvings strongly based in tradition with the vibrancy of contemporary design.

For the first time in living memory, Kāti Huirapa Rūnaka ki Puketeraki marae has carved a meeting house on a site that overlooks the peaceful coastal Otago village of Karitāne.

The stunning whare tipuna was opened on November 10 last year by Kāti Huirapa Rūnaka, which has been involved in this DIY marae restoration project for several decades.

Rebuilding of the wharekai Maririhau spurred the rūnaka on to look at long-term objectives to create something distinctive, especially for the new wharenuī. At a special hui, the rūnaka agreed to go ahead with a whare tipuna and to proceed with the carvings on the front of the house.

Project manager Suzanne Ellison says the rūnaka ran numerous hui and wānaka to encourage as much local participation as possible in the rebuilding process. The aim has been to try and reach a broad consensus on development ideas. That has not always been possible, so work often focussed on what people could agree on.

“We want to ensure the quality of the finish is maintained, but we want to encourage the involvement of locals as well,” says Suzanne.

Many traditional art forms had been lost, so the entire whānau has been rediscovering its cultural identity through the revival of the traditions and skills required to decorate the whare and marae.

The rūnaka commissioned professional Ngāi Tahu artists to interpret the stories told in carvings, taoka, rock art and artefacts and to incorporate their ideas into contemporary works. They include Port Chalmers painter Simon Kaan, master carver James York, Careys Bay potter Phyllis Smith and Massey University artist and lecturer Ross Hemera.

For James, completing the new face of the Huirapa whare tipuna was a challenge and a privilege. He is in the vanguard of young classically trained Ngāi Tahu carvers reviving this art form in the south.

“It’s a dream for me,” says James. “I’ve always wanted to carve a whare and I’m very grateful to have the opportunity to do it.”

Years ago, James helped the rūnaka select three tōtara logs from the West Coast that were held in storage at Tuahiwi. He then ran a series of eight



The entire whānau has been rediscovering its cultural identity through the revival of the traditions and skills required to decorate the whare and marae.

wanaka to guide local carvers through the process of carving Tiakitaka, a carved archway over the entrance to Huriawa Peninsula, which was opened in November 2002. The gateway turned out to be a stepping-stone towards the rūnaka's longer-term vision to decorate the whare tipuna.

Carving for that started at the old Karitāne School on October 14, 2006. It was completed more than a year later by James, fellow carvers Chris Nixon and Steve Wright and apprentices Te Kore Chisholm and Alex Whitaker. It was an intense but hugely rewarding experience for all involved.

One defining moment of the project came while James was out surfing at Karitāne. When two Hector's dolphins joined him in the surf, he was inspired to incorporate dolphin symbols into the design of the koruru. The dolphins fitted with the kaupapa of Huirapa as peaceful kaitiaki (guardians) of the coast, but in Māori mythology dolphins are also regarded as ancestors from the sea.

James had never carved a dolphin. But when he took up his tools, the design "just flowed".

Other highlights have been the way the design has evolved for the pare, the five-metre pattern board above the doorway to the whare tipuna, and the raparapa, the three-dimensional hands carved from both sides.

A two-day workshop to make ceramic tiles for decorating the curved marae entrance was all about local participation. Between 20 and 30 people, from toddlers under five to an 80-year-old, turned up ready to get their hands dirty.

Under the supervision of Phyllis Smith, the group discussed the migration theme tracing successive voyages of the ocean-going canoes Uruao, Takitimu and Araiteuru along the southern coasts, then set to work etching the story in clay.

"The main aim was to involve people on the marae," says Phyllis. "We wanted a community project so people had some part in the decoration of the marae."

"Everyone thoroughly enjoyed it and on the second day even more people arrived to help out," she says. "The little ones just loved it. We were blown away how it all came together. It was amazing how well it worked."

Simon Kaan was contemporary artistic adviser to the project. About six years ago he was asked to create a series of images to illustrate interpretative panels at key sites on Huriawa Peninsula to explain their cultural significance to visitors to the site. Since then his contact with the rūnaka has evolved into a broader holistic enhancement of the marae and its surroundings covering the tracks, entrance, gardens, carvings and interior decoration of the wharenui.

From as early as the 1840s the Puketeraki marae has been the focal point of the community, both Māori and Pākehā. The "Puke Hall", as it was affec-

tionately known, was used for everything from Māori Land Court sittings and public meetings to school concerts and silent films. It was the meeting place for weddings and tangis, 21sts and dances, Girl Guides and Boy Scouts, women's groups, table tennis and roller-skating.

It was the glue that bound a close community together.

Kuia Mahana Walsh recalls going to a function with her grandmother to Puke Hall in the 1920s. "I remember watching people dancing. They dressed up really nicely in those days. I fell asleep apparently and as I was being carried home, I woke up and saw the stars for the first time."

She still has vivid memories of the warmth and atmosphere of the old kitchen. "The early kitchen had a huge whaler's-style fireplace with a bar across it and big, black oval boilers were hung over the open fire to cook the food. They were so heavy, the men had to lift pots on and off the fire," she says.

And then there was the food. Suppers at the Puke Hall were legendary: boil-ups of mutton, veges, manu tītī, crayfish, cod, fish heads and sometimes steam puddings.

"We used to have wonderful feeds of crayfish, pipis and cockles. I remember that so well – great piles of empty shells on the end of the table."

Because there was no other public hall the whole community, Māori and Pākehā, used the hall for any and every social function. And that continued until well after the war years, Mahana recalls.

Concerts were a major attraction on the community social calendar, drawing people from Seacliff, Waikouaiti and Waitati as well as Puketeraki and Karitāne.

For children, the annual school concert was the biggest event of the school year. There were film evenings with a lot of westerns, but the movies Mahana remembers best were the musicals featuring dancers like Fred Astaire and Ginger Rogers.

"The Country Women's Institute held an annual birthday party that was the highlight of the year," Mahana says. "They used to put on songs, dances, plays and recitations. It was wonderful to see all the local women dressing up and doing their thing on stage."

Anyone who played an instrument was encouraged to get up on stage and perform, whether it was the piano, a banjo, cornet or saxophone.

"Our girls who went to Te Waipounamu College would come home in the holidays and teach us all the action songs they had learnt and we had practices there."

"In between dances, when dancers wanted to sit down, someone would call for the ladies to do an action song and everyone would stand up. In those times *Pā Mai* was the great favourite. When the boys came home from the war, they sang old wartime favourites like *Hoki Mai*."



PHOTOGRAPHS: KAITI HUIRAPA RŪNAKA KI PUKETERAKI

Top left: Whānau gathering on the marae atea during the whakamoemiti; top right: Te Ara Taki o Nga Atua – ceramic tile wall; centre left: Detail of the pare showing Manawatakitu as the central figure; centre right: James Bull giving his kōrero about the carvings; above: Close view of the amo showing Puhirere, Waitaha Nui and Maeroero

In 1951, Betty Kent hosted the legendary Dame Whina Cooper, founder of the Māori Women's Welfare League, who stayed with her for the weekend when the league opened a new branch in Karitāne.

The kuia remembers the league's first meeting at the Puketeraki Hall. The national secretary of the organisation, a Miss Baker, drove Dame Whina, Mrs Kent and company up the Puke hill when the car stalled and the passengers had to jump out and chock the wheels with books to stop it rolling backwards down the hill.

It may have been a shaky start for the organisation, but the Māori Women's Welfare League soon played a pivotal role in Karitāne's social structure. It provided an important support network for rural women. The league met once a month and had equal numbers of Māori and Pākehā members.

The branch started up a fortnightly dance to raise funds, and the event took off as the highlight of the district's social calendar, regularly attracting people from Seacliff, Waikouaiti, Warrington and Dunedin.

"We used to have three or four busloads of people coming up from Dunedin on the Saturday night," recalls Betty Kent. "Daisy Parata and Mutu Ellison played the piano. We had fun. They really enjoyed it. It was a great crowd, a really happy crowd."

Ann Duff recalls spending more time at the Puke Hall as a child than she did at home in the 1960s. "Huirapa always had an amazing reputation for feeding the people," she says. "We were taught when I was younger always to cater for more people than you were expecting. We catered for hundreds of people at a time. We were going like the clappers, but people always left us full, happy and content and couldn't wait for the next shindig."

Whenever there was a function at the hall, food appeared from everywhere. Farmers killed sheep, there were rabbits and fresh fish, eels and crayfish, everyone had gardens and there was always fresh baking and Māori bread, and everything was given on a koha basis.

However Suzanne Ellison says by the 1970s, money was lacking to maintain the hall. Committee members were expected to pay for the privilege of attending a meeting by making a donation to cover the cost of electricity.

Any work done on the hall at that time was entirely voluntary. Materials were sourced from various benefactors. Luckily, the rūnaka had a pool of handymen – painters, decorators, carpenters, plumbers and other tradesmen – to draw on. Everyone did what they could to keep the hall going.

By the late 1980s, both the old Puke Hall and Hui Te Rangiora Church were in a sorry state. Fortunately, through the late 1980s and 1990s funding was made available through Māori Access schemes to catch up with deferred maintenance and a major five-month restoration of these buildings started in 1989.

The ablutions block was the top priority in the early 1990s, when increasing pressure from numbers using the old hall's facilities caused on-going problems with its water supply and sewerage system.

In 1992, the rūnaka received community board funding to connect with the Karitāne sewerage system, and the following year received a marae subsidy for the first stage, to rebuild the ablution block, which was completed in 1995.

The year after, plans were drawn up for the second stage, to extend the dining room, progressively increasing its capacity to seat 40 people, then 80 people up to its present capacity of 120 people.

Stage three was construction of the new whare. Plans took shape in early 1998 when the rūnaka applied to the Lotteries Board for funding and received \$50,000 to proceed. After an injection of funds from the Ngāi Tahu Claim Settlement, tenders were called for this project in late 2000.

The old hall was dismantled in March 2001. Building proceeded through the winter, and the new wharenui opened on September 16 that year.

The rūnaka is now trying to source wood for the next stage of the project. It has a strategic plan to place pou whenua as markers of the rohe, complete the porch of the whare tipuna and waharoa (gateway), further develop Huriawa Peninsula, and restore native bush.

Looking ahead, Suzanne Ellison says the executive is keen to build on the rūnaka's major strengths: a creative community with broad interests in the arts, environment, education and heritage.

IN HOT WATER



YOU CAN'T DRINK THE WATER WITHOUT TREATMENT, AND OFTEN YOU CAN'T SWIM IN IT. SO SHOULD WE BE GATHERING OUR KAI FROM IT?
A Ngāi Tahu survey looks at the quality of our treasured waterways.

Water. It's the hot topic of the day, possibly the century.

Quantity and quality are at risk. First comes the growing pressure on waterways to supply the country's thirsty agricultural and horticultural industries. Then comes the way they have been used as drains for pesticides, industrial waste and effluent.

New Zealand has enjoyed a green image, but the reality is something else when it comes to waterways. They are contaminated.

Many places are too toxic to dip your toe in, let alone catch your kai for supper. As for eating it raw? Gulp.

A new survey of Te Waipounamu waterways shows Ngāi Tahu awa (rivers and streams) fail most scientific as well as cultural criteria used. None of them are fit for drinking, but more than that, evidence of human and farm animal effluent was found in three rivers which had passed the national recreational standard for swimming.

All the awa surveyed are still used for mahinga kai (food gathering) even though their water quality is questionable.

Craig Pauling, author of *State of the Takiwā: Ngā Wai Pounamu*, says while more than 100 sites were tested, only 17 in 17 different catch-

ments were analysed because "we just had too much material to work with".

Monitoring took more than a year. For almost all the site tests, Pauling went out with the rūnanga. "I'd ask people if they wanted their rivers monitored and if they said yes we'd get a map out and they would pick the places."

Five assessment criteria were used in the takiwā survey: the *State of the Takiwā* assessment, the Cultural Health Index, Stream Health Monitoring assessment kit (SHMAK), E.coli water testing and electric fishing surveys.

The Takiwā assessment was developed by Te Rūnanga o Ngāi Tahu and focuses on gathering cultural information about key sites across different ecosystem types and areas.

First the team defines and assesses a site using GPS co-ordinates and photographic records. Then the Cultural Health Index is applied.

Developed by Ngāi Tahu's Gail Tipa and Laurel Tierney, that index rates the significance of freshwater sites to Māori, the cultural use value of the sites, and the health of the streams or rivers.

SHMAK was developed by the National Institute of Water and Atmospheric Research and measures such indicators as water flow/velocity, streambed composition, riparian vege-

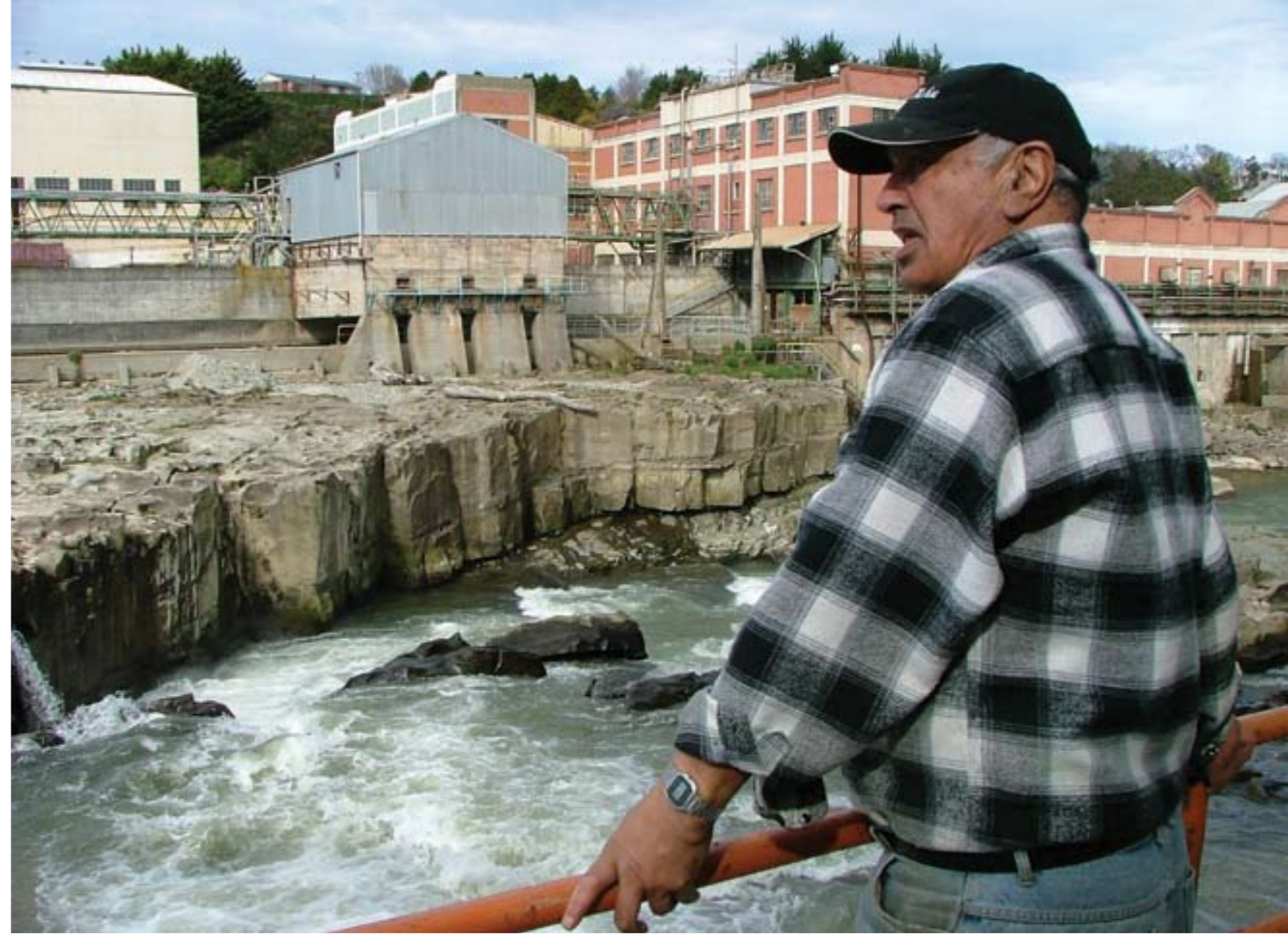
tation and catchment activity, and importantly stream invertebrates, which provide an indication of the availability of food for fish life.

Then an E.coli water test using a single rooml water sample is collected from each site. The presence of E.coli indicates faecal contamination from the intestinal tract of a mammal or bird.

Antibiotic resistance in E.coli is also analysed. Specific antibiotics are uniquely associated with agricultural use. Resistance to antibiotics used solely by humans shows contamination from human effluent. Generally, if water is found to have one E.coli in rooml of water, it is deemed unfit for drinking.

Electric fishing is the final test. This surveys the fish within wadeable rivers and streams. A specially designed machine creates an electric field in the water which temporarily stuns the fish, allowing their capture in nets for closer study and inspection.

E.coli tests revealed disturbing results. Mataura Falls (1086 E.coli/100mls) and Ōmaru Stream (1354 E.coli) had extremely high results. Only two of the 13 sites tested (Ōpihi and Waianakarua) were under the shellfish/food gathering standard, while three sites (Mangai Piri, Mataura Falls and Ōmaru) failed the recreational standard for water quality.



PHOTOGRAPH: MATAURA EXPRESS

Three sites that passed the recreational standard showed E.coli resistance to antibiotics, with ampicillin being the most common. Ampicillin is commonly used by humans to treat bacterial infections. The other antibiotic identified was nalidixic acid, used to treat urinary infections and also extensively in agriculture. No streams were fit for drinking.

At each site, native species were surveyed for their abundance and dominance. Overall results were poor.

Forty-six per cent of the sites had less than 15 per cent of the area dominated by native vegetation, with a further 24 per cent having less than 35 per cent dominance. Only Mangai Piri and Tuatapere had greater than 50 per cent native dominance.

The most common plants or animals encountered across all sites were exotic pasture grasses and weeds (15 sites), followed by willow (13 sites), broom (nine sites) and gorse (seven sites).

While all the waterways function in some form, Pauling's report says they are highly modified and under continual pressure from surrounding land use, particularly along the margins.

Only three of the 17 sites gained a good rating. All assessments point towards significant issues with streamside management and importance

"Now the old paper mill is on one side of the river and the freezing works is on the other. When I look at the old photos, I don't see why we can't get the river back to that state."

REWI ANGLEM, KAIWHAKAHAERE HOKONUI RŪNANGA, MURIHIKU.

Above: Rewi Anglem stands on the Mataura Bridge over the Mataura River in Murihiku (Southland).

of the habitat for native fish, plants and other wildlife, and as a buffer zone from negative impacts of surrounding land use.

A number of sites had visible and direct discharges entering the waterway.

Larger river sites such as Rakahuri (Ashley River), Waimakariri, Waikare (Selwyn River), Ōpihi and Waianakarua completely lack native vegetation. However, Waipapa (Little Hagley Park), Ōmaru (Rāpaki), Ōkana and Te Pā o Moki (Taumutu) did show promise with efforts being made to restore such vegetation. These projects are mostly led by the local marae.

Before the survey, no systematic data collec-

tion method existed for tangata whenua to record, collate, collect and report on the cultural health of significant sites, natural resources and the environment within their takiwā. Pauling worked with Ngāi Tahu Papatipu Rūnanga to design a process that would take into account Māori cultural values as well as standard scientific measures of environmental health.

The State of the Takiwā is an environmental monitoring approach developed as part of the Ngāi Tahu Ki Uta Ki Tai – Mountains to the Sea Natural Resource Management framework. It is also part of the tribal vision, *Ngāi Tahu 2025*.

Pauling says the main focus for Takiwā is the quality of water for mahinga kai. With many surveys, scientists would select the worst sites, and then select good sites as a reference. But he chose sites based on their significance as places where kai was collected.

"My perspective is that you base the study on sites of significance to us, and if the study says, 'Yes this place is healthy', then we can get our tuna (eel) from there," he says. "Conversely if you find out that the site isn't so good, we know that we can't rely on it for mahinga kai."

Even an abundance of eels is not an indication of water quality. He cites some areas within Opawaho or Christchurch's Heathcote River as

“If you don’t look after your waterways, how can you expect people to be healthy? Our waterways are a real indicator of quality of life, and we just haven’t treated our waterways with enough respect.”

CRAIG PAULING, AUTHOR *State of the Takiwā: Ngā Wai Pounamu*



Above: Manaaki Whenua scientist Jamie Ataria (right) and his team haul up a hinaki (eel trap); right: Waikirikiri (Selwyn River) near Coalgate.



PHOTOGRAPHS: MANAĀKI WHENUA AND TE RŪNANGA O NGĀ TAHU

sites where tuna are plentiful but not necessarily good to eat.

Current microbiological water quality guidelines for marine and freshwater recreational areas are based only on swimming safety standards. Pauling says Māori expect water to be clean enough to eat from, not just swim in.

This issue concerns Rewi Couch, who helped in the takiwā testing at Rāpaki.

“A few years ago I witnessed raw sewage being discharged from the Governors Bay sewage outlet right on the end of our mātaītai (reserve). The local council was testing the water quality at Rāpaki purely to make sure that it is okay for swimming. They were not interested in water quality in terms of seafood gathering. The existing situation is a cultural abhorrence, with no consideration to the local iwi.”

Although the Christchurch City Council argues the water is clean because the sewage outfall is treated, Couch says it can’t guarantee the sewage treatment system won’t fail on a day when the hapū may have 300 people sitting down to eat shellfish at the marae.

“If I took that water and sprayed it over their food in the supermarket, there’d be an outcry.”

The report provides evidence of river degradation that Ngāi Tahu people have been witnessing and reporting to councils and the Environment Court for many years, but with little hard evidence to support their words their reports are largely overlooked.

Pauling says he is interested in how agricul-

tural consents around water are being issued and how anecdotal evidence from the iwi is being treated.

“Some people were already saying, ‘Well this isn’t good, our rivers are already degraded and we feel that this resource consent is only going to make things worse.’ So you go to the hearing and oppose the consent and then you go to the Environment Court and you say ‘50 years ago my poua used to go to this river and catch 50 eels a night. Now when you go there you can only get two or three,’ and the judge says, ‘Where is your evidence?’ All we’ve got is my pōua’s story and what he told me.”

“In the eyes of the court there is no quantification of his story except perhaps for the 50 years of life. It’s good enough for me because that’s what happens in our culture, the passing down of stories, but it’s not good enough for the court. So I thought that we have to have some way of quantifying this sort of traditional information.”

Manaaki Whenua scientist Dr Jamie Ataria agrees. He says courts that make environmental decisions require specific types of data. “They do listen to anecdotal stuff, but when you weigh up quantitative against qualitative evidence then quantitative evidence will take the day.”

“Certainly I think that there is absolutely a place for quantitative evidence such as kōrero and anecdotal stories and if you can use things like the Takiwā tool that is fantastic. There is also a place for our scientific work in the envi-

ronment, and together they form a powerful tool and work together for the future.”

The tool “is starting to give some weight to that anecdotal knowledge which, as Māori, is about who we are. We are observers, we are tasters, and we are smellers.”

The Mataura River in Murihiku (Southland), is one of the Te Waipounamu waterways that has undergone noticeable degradation and change.

“To me the river is a living thing” says Rewi Anglem, Kaiwhakahaere of the Hokonui Rūnanga, Murihiku.

He stands on the Mataura Bridge and looks upriver, where two large factories dominate the riverbank.

“I was brought up around rivers. I remember the time when you could go down to the banks of any river and lie down and have a drink of water. Those days are well over.”

The 190km Mataura River flows south from its headwaters in mountains south of Lake Wakatipu. Entering the Pacific Ocean at Toetoes Bay, the river was an important mahinga kai and well-known as a traditional fishery.

One of the legendary river sites where Māori gathered tuna and kanakana (lamprey) was Te Au-Nui (Mataura Falls). Only certain hapū had the right to fish there, and each family had a strictly defined pā (fishing spot).

“The connection to gather kanakana comes down through our ancestral rights,” says Anglem. “I have gathered kanakana as recently as last year ... we used to get bags full. They come



TAKIWĀ SITE ASSESSMENTS

Step One:

The site definition form:

- recording information on the site name, referring to both traditional and current names
- the location
- legal protection issues
- the traditional significance and condition of the site
- the exact geographical details using a GPS receiver

For takiwā assessments, a site is defined as the area within 100 metres of the point of monitoring.

Step Two:

Visit-specific details:

- the individuals involved
- the date and time
- weather conditions
- other information relevant to the visit, including photographic records

Step Three:

The site assessment form:

The first part of the site assessment form involves ranking the following aspects of site health using a one to five scale, where one is the least/worst score and five is the highest/best score:

- amount of pressure from external factors
- levels of modification/change at the site
- suitability for harvesting mahinga kai
- access issues
- willingness to return to the site (yes or no)
- overall state/health of the site

The second part of the site assessment form involves undertaking abundance and diversity counts for:

- native bird, plant and fish species
- other resources (such as stone, bone or driftwood)
- introduced plant and animal species

This is achieved via visual and aural identification of individual species along with a weighting given to their relative abundance (few/some/many) at the site. The assessment of fish species is undertaken at all river sites through electric fishing.

The assessment of taonga plant species also looks at the relative dominance of native species versus exotic or weed species at the site. This is represented as a percentage of the total site area covered by the taonga plants and gives an important indicator of change at the site over time.

From this information, index scores are quantified for overall site health (total averaged factor scores out of five) and species abundance (an open ended number, which can be positive or negative and where higher is better). The site health score is then assigned a rank from very good to very poor and used in the overall analysis of the catchment.

The Results

Takiwā assessment results across the monitoring sites ranged from good to poor, with the majority being of moderate health (47 per cent). A further 35 per cent of the sites were rated as poor and only 18 per cent (or 3 sites) achieved a good rating. No sites rated as very poor or very good.



Far left: State of the Takiwā author Craig Pauling (front) helps pull in a net at Waikawa in Southland, as part of the Mataura mātaaitai project; top left: Tuatapere; left: Ōaro Mouth; above: Onuku.

up the river and cling to one another with their sucker-like mouths. You can see them bubble up in the water.”

If you look at the old 1870s photos of the river, a long time before the factories came, everything was different. “Now the old paper mill is on one side of the river and the freezing works is on the other,” says Anglem. “When I look at the old photos, I don’t see why we can’t get the river back to that state.”

In the old days, waterways were used as drains. This was the thought pattern of the times, says Pauling.

“They would have started with a little factory on the side of the river and not realised that they would make an impact on the waterway. Slowly the factories would have grown and taken over the river till now the river is a minimal part of the picture. It’s sad, really.”

To maintain and protect traditional values as well as trying to maintain the river as a traditional food source, scientists have worked with the Hokonui Rūnanga and Te Ao Mārama in taking active steps towards conservation.

The Mataura River has been in worse shape, and is actually improving according to the Government’s 2007 Environment New Zealand report, which says in 1975, 15.5 tonnes of organic waste was discharged into the river each day. By 2000, because of improvements to effluent treatment at the meatworks, the organic waste discharged decreased to just over three tonnes a day. Similar reductions in the amount of suspended-solid material were achieved over the same period.

The river still has elevated nutrient and bacterial levels from non-point sources. There is still surface scum and foam, but apparently less than before.

“One development of the project that I am particularly proud of is the evolution of a do-it-yourself E. coli testing kit,” says laboratory scientist John Aitken of the takiwā process. The prototype kit can be used by anyone and can provide a rough count of the level of contamination in the water.

“The demystification of science is extremely important if those directly affected by pollution wish to take the initiative in cleaning up the environment,” he says

Te Taiao Tonga/Environment Southland manager environmental information Chris Arbuckle was involved in the first mahinga kai project on the Taieri River, and was also part of the recent study.

“This project opened my eyes from my pure science focus to consider what I describe as more down-to-earth measures of my environmental values. In this case it was water and streams. This has helped me complete a picture of how I view the environment.”

Colleague Aaron Leith (Ngāi Tahu) agrees. He was involved in the Waikawa catchment assessment – still an important mahinga kai area for Murihiku whānau.

“The work is the first step for us (the whānau) to understand the health and factors that may be compromising cultural values, particularly mahinga kai. The results have been mixed, and the catchment is certainly not pristine.”

He wants to see the monitoring continue, and maybe extend to the estuaries and coasts.

Arbuckle says the regional council is looking at its State of the Environment programme and expects to include parallel State of the Takiwā monitoring at sites in association with local rūnanga.

Pauling advocates a 10-metre streamside buffer zone with fencing where appropriate. Such zones change not only the river bank ecology but also the look of the land. “This is what the waterways deserve,” he says.

Although councils and rūnanga have worked to create such zones, Pauling’s recommendation would make them a requirement for farmers, industry and any property that borders a waterway.

“This project has shown that it is really the riverbanks that need the work,” says Pauling. “When we go to some of the sites this is the first thing that we notice. The riverbanks are devoid of native species and sometimes of plants alto-

gether. There can even be land use going on right down to the edges of the streams where you can see that the cows and sheep have been. This isn’t right.

“There is obviously value in the land, but there is also value in the stream that isn’t getting taken into account. And this is where we come in. We want to go and gather tuna or whitebait out of that stream, and that is a value for everyone. So we need to get together as communities and think about the waterways and their inherent values.”

In Mataura, Rewi Anglem would like to see Te Taiao Tonga take more responsibility for protecting the river from cattle and sheep.

“It is not only the big river but also all the little streams and tributaries that make up the river. Some farmers fence off their cattle from the river, but other farmers don’t care. What happens when the banks give way? I’d like to see native plantings about a chain wide alongside our river and every river.”

For Rewi Couch, Ōmaru Stream is vital: “Here the issues are about our farming practices with cows in the waterways and dead carcasses near the stream. In this case it is our land so it is our responsibility and is about our contract with the farmer who leases the land.

“Personally, I’d like to see the native bush reinstated, but we definitely need to do something about the water quality.”

Work is being carried out there and on Waikekewai Stream. In 2004, Te Rūnanga o Ngāi Tahu won a Canterbury Resource Management Award for its riparian planting guidelines project.

In another major recommendation, Pauling champions a national freshwater standard for gathering food.

In the 2007 Government report on the environment, a hefty 458-page document, mahinga kai is mentioned only nine times, including the index.

Both the State of the Takiwā process and report and the Cultural Health Index are referenced, and have been supported in the past, but

NEW ZEALAND’S FIRST FRESHWATER MĀTAITAI

The Mataura River’s Te Au Nui Falls were once known as a significant mahinga kai for Ngāi Tahu. This was a resting place for people travelling south to the Titi islands or journeying west for pounamu. It was a thriving waterway, a rich habitat for fish and other wildlife. The Tuturau was on the river’s left bank, about three miles south from Mataura.

Led by the vision and work of Hokonui Rūnanga Kaiwhakahaere Rewi Anglem (Ngāi Tahu) and Manaaki Whenua/Landcare scientist Dr Jamie Ataria (Rongomaiwahine Ngāti Kahungunu, Ngāti Tūwharetoa), the Mataura River could recover from its degraded condition. In August 2005, after a 19 month application and consultation process a section of the river became New Zealand’s first and only freshwater mātaaitai reserve. The reserve covers 10km of the 240km Mataura River and includes both the Mataura and Tuturau Falls as traditional lamprey and eel-fishing grounds.

A combination of local knowledge and scientific analysis makes work on the Mataura River project special.

“I think that we have to be reasonable about the state of the water,” says Rewi.

“There are economic factors. A lot of our people work at the freezing works and that is where they get their income. But we are making the industries aware that we are here and we have standards that maybe don’t gel with their standards.

“If we maintain our standards, then this will influence what is happening with the river. I think that the mātaaitai is very important because it gives us a share in the management,” he says. “We’ve never had that before. It also gives us a responsibility in caring for the river.”

For Jamie, there was some interest in the actual selection of the mātaaitai site.

“I said to Rewi ‘What the heck do you want to put a mātaaitai in this part of the river for. It’s probably the worst part.’

“He told me that Te Ao Mārama and the four Papatipu rūnanga wanted to make some positive impacts on river management and what goes into the water.

Much of the former industrial effluent problem is gone now, but one challenge for the river is the growing input of non-point source contaminants such as nitrogen, sediment, phosphorus and bacteria from the intensively farmed landscape.

Jamie and his team compared results from the Mataura with data from the Waikawa River.

“The suggestion was made to us that the Waikawa would be a suitable catchment

there seem to be no serious national initiatives coming from the Ministry for the Environment for cultural monitoring.

The ministry was heavily criticised for holding back a chapter of its 2007 report. Greens co-leader Russel Norman was leaked the chapter last year, before the report’s release. He says the chapter says “land-use intensification, particularly pastoral land-use intensification, is ‘arguably the largest pressure today on New Zealand’s land, freshwaters, coastal oceans and atmosphere’.”

Pauling says a national standard would provide some protection and “peace of mind to



PHOTOGRAPH: TE RŪNANGA O NGĀI TAHU

for a reference or clean site for our study,” says Jamie. “We were down there and started talking with a commercial tuna fisherman and he said, ‘Have you heard about all the drums of chlorine on the old Government farms?’

“This serves the point that while you are in your waders in the river thinking that this is a really pristine environment you just don’t know, particularly with regard to chemicals. Given some of our poor waste management practices in the past you never know what is buried in the ground.”

Jamie is in a second stage of sampling.

“We have had this amazing support from the community. The project is very heavily reliant on people’s time, effort and passion. We are very lucky to have that, and we hope to produce something that will in some way help to pay them back.”

The community’s commitment to the river is so strong that Rewi is considering work to extend the freshwater mātaaitai: “It would make more sense to include the whole river.”

“When you look at the management plan we have issues both sides of us – we only have seven kilometres downstream and three kilometres upstream from the Mataura Bridge, but it’s a start.”

“All the projects I have at the moment are on Māori issues with respect to the environment, and more specifically with contamination concerns,” says Jamie. “There is a whole range of solutions. We need our people at home working from that angle as well as people coming in to gather information..

“If we are able to join the dots and get people involved, then this provides a really robust way of addressing issues and we can come up with some of the answers.”

those who continue to practice the gathering of food and other resources from freshwater environments, as well as other users of freshwater.

“If you don’t look after your waterways, how can you expect people to be healthy? Our waterways are a real indicator of quality of life, and we just haven’t treated our waterways with enough respect.”

For Couch, it is the heritage of growing up at Rāpaki that fosters his focus on water. “As a kid I grew up eating pāua, cockles and mussels. I came back in my 50s and what little is left is polluted.

“I wanted to come home to access traditional kaimoana like I thought I could, and now I’m

home I want to sort out the water quality in my own back yard. I want my children to enjoy the water quality that I had as child, even if this is a long-term goal.”

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Ko Te Reo te whakaata reo Māori tuatahi o Aotearoa,
ka whakarewahia a te rua tekau ma waru o Poutūterangi

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nā ADRIENNE REWI



Southern Harvest

Above: Mateka Pirini knows just where to go: “Turn left here,” she says. “Then right, then left again and drive 4.5km along the wet sand. That’s where we’ll find them.”

She’s right. Within minutes of sinking our hands into the low-tide sands of Invercargill’s Ōreti Beach, we have half a dozen fat toheroa in our hands.

Robyna Boulter bites into one of the raw, sweet, fleshy toheroa tongues. “This is the best way to eat them by far,” she laughs, salty juice running down her wrists and her feet sinking in the wet sand. “Half the joy of eating toheroa is coming out in the fresh air and hunting for them – especially as we won’t be able to do it at all soon.”

Robyna, 63, has a host of happy childhood memories that centre on riding horses along the beach at Rowallan, near Tuatāpere, stopping to gather and eat toheroa along the way.

“They were so plentiful back then and we ate them frequently. They were one of our main seafoods at Rowallan,” she says.

Ōreti Beach has the most significant population of toheroa (*Paphies ventricosum*) in the South Island, and it’s one of the few places in New Zealand where these large shellfish are still found in substantial numbers.

Along with beds at Te Waewae Bay, they are still an important food source for Southland Māori.

Because they have always been universally prized, toheroa throughout New Zealand (including Northland and the Kāpiti Coast in the North Island) were intensively harvested – commercially and recreationally – from the 1800s up to 40 years ago. But with the decline in numbers, they can now be gathered only via customary Māori take, which requires permits from tangata tiaki.

The last recreational one-day take was held at Ōreti Beach in 1993. It had a bag limit of just five toheroa per person and a minimum shell length of 10cm. During the nine-hour low tide “season”, it was estimated that 15,000 to 20,000 were gathered.

Mateka Pirini remembers the abundance of earlier times. As a seven-year-old, she enjoyed school holidays with her cousins at Rowallan.

“The Boulter family were the experts at getting toheroa. We’d all go down to the beach at low tide as a big family group and dig in the sand together. The secret is to look for two little holes created in the sand when the toheroa withdraw their feeding filters.

“The toheroa were much larger then. Even now they’re still bigger out that side of the coast – and we’d only ever get enough to feed ourselves for the day. It’s one of my favourite seafoods and we loved eating them raw, straight out of the sea. All shellfish are precious to Māori, of course, but toheroa have top priority – along with pāua – as long as you know how to cook them properly.”

And Mateka is the undisputed champion of toheroa soup-making at Murihiku. Ask anyone there who has the best recipe and Mateka is always mentioned.

“She always makes the toheroa soup for any functions we have here at Murihiku,” says Dawne Watkinson.

“All shellfish are precious to Māori, of course, but toheroa have top priority – along with pāua – as long as you know how to cook them properly.”
Mateka Pirini



“She’s got a secret recipe, and it’s the best toheroa soup I’ve ever tasted.”
“I should be doing something right,” laughs Mateka. “I’ve been making it for 40 years or more. I learned by watching others and adding my own ideas, but I won’t ever give my recipe away.”

According to Mateka and Robyna, the secret to cooking toheroa successfully lies in their preparation. There’s a trick to it.

“It’s a fiddling job, but you’ve got to get rid of the sandbag,” says Robyna. “Leaving the shells in a bucket of water gets rid of some of the sand, but you’ve got to cut them open and pull the fine grit out, otherwise it’s a waste of time eating them. There’s nothing worse than ending up with sand in your mouth.”

Rodney Trainor, knife in hand, works his way through the shucking of a bucket full of fresh toheroa for Blanket Bay executive chef Jason Dell, who has arrived at Murihiku to prepare lunch for the marae kaumātua. Rodney makes short work of the task, levering the knife into the shells and then, with a flick of his wrist, he disconnects shell and fish.

“It doesn’t take long when you’ve been at it as long as I have,” he says.

Rodney, now 48, was born at Tuatāpere and was gathering toheroa with his parents and grandparents from the time he was about four.

“Back then we had a toheroa season, usually during the winter months. I always remember being wet and cold,” he adds with a laugh.

“Right from the start we were shown how to look for the two holes in the sand. Toheroa are filter feeders, and if there’s any movement on the sand, they retract their filters, leaving those two telltale hollows. That’s how you know where to dig.”

Like Robyna and Mateka, Rodney is convinced toheroa at Tuatāpere are bigger and sweeter than those at Oreti Beach. He also prefers them fresh and raw, straight from the sea.

“They’re always good in patties too, or fritters, and toheroa soup is an all-time favourite. But if I’m cooking them I like to stir-fry them with a bit of lemongrass and ginger. They’re pretty good like that.”

Jason Dell has had a similar idea. He prepares a toheroa stirfry with chilli and garlic – accompanied by bacon and tomato toheroa soup (“It’s differ-



Toheroa, sweetcorn and parmesan gnocchi.

ent,” declares Mateka); and handrolled gnocchi with toheroa, vegetables and parmesan cheese – all served with salad and bread.

“This is the first time I’ve ever cooked toheroa given that they’re not a commercially available product,” says Jason, “so I decided to try a combination of Kiwi, Italian and Asian dishes for a variety of flavours.”

As the kaumātua chat over lunch, it’s easy to pick up on the fact toheroa hold a special place in the heart of most Māori. Ask any one of them about the future and their voices become wistful.

Mateka Pirini sums it up: “Sometimes we get an abundance of toheroa, other times you have to walk for miles before you get a single one. The numbers are nothing like they used to be, and even with conservation measures in place I don’t think they’ll ever come back to the strong populations we once enjoyed. That of course, makes toheroa taste all the sweeter when we have them.”

TOHEROA

Resembling a giant pipi with two rather unusual-looking valves protruding from their shell, toheroa presented an intriguing challenge for a chef who had not tasted these delicacies. I soon became very aware there’s a high level of preparation involved. Patience is a virtue, and you could go hungry just waiting for these goodies to be purged, cleaned, shucked and cleaned again. So allow yourself some time.

As tales began to unfold at Murihiku marae, some of the assembled kaumātua were insistent the only way to enjoy toheroa is raw, straight from the shell, although others prefer them minced and cooked as patties with a little beer batter. I set about experimenting with a couple of simple cooking techniques and came up with a few other combinations for you to try.

In the first recipe below, the gnocchi (a handmade type of pasta made from potato and flour) can be substituted with store-bought pasta shapes like penne pasta, seashells or giant macaroni, to the same effect. The toheroa soup can easily be frozen for use another day – if there are any leftovers.

On the day at the marae, I also cooked up a kind of Asian stir fry. This involved a selection of fresh vegetables stir fried in a wok with a little chilli, ginger and fresh coriander, to which I added some of the leftover toheroa meat at the end and simply warmed it through. Delicious!

Kia wakea mai.

Jason Dell

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



PHOTOGRAPH: PHIL TUMATAROA

TOHEROA, SWEETCORN AND PARMESAN GNOCCHI

INGREDIENTS

18	toheroa, chopped into 3 pieces each
1/4 cup	vegetable oil
2	garlic cloves, minced
1	onion, thinly sliced
2 cups	fresh spinach, chopped
2 cups	sweetcorn kernels, cooked
1 cup	pumpkin, diced small, cooked
36 pieces	store-bought gnocchi
3/4 cup	parmesan cheese, grated
1/4 cup	olive oil
	salt and pepper

METHOD

Ensure the toheroa are cleaned of all sand and grit. To cook the gnocchi, drop them into a pot of boiling, salted water and cook until they rise to the surface. Remove to a dish, moisten with a little vegetable oil and keep warm. Heat the olive oil in a large frying pan and cook the onion and garlic until soft. Then add the toheroa flesh, saute for a few minutes, and transfer to a dish. In a clean frying pan, soften the spinach leaves with the pumpkin and sweetcorn, add the toheroa mixture. Return the cooked gnocchi into the pan, sprinkle over the parmesan cheese, drizzle with a little olive oil, season with salt and pepper and serve. *Serves 6.*

TOHEROA, BACON AND TOMATO SOUP

INGREDIENTS

18	toheroa, chopped into 3 pieces each
1	onion, chopped small
2	garlic cloves, minced
6	ripe tomatoes, chopped
1/4 cup	vegetable oil
1 tsp	ground cumin
1 tsp	ground fennel
1 tbsp	brown sugar
1 tbsp	red-wine vinegar
2 385g	tins of chopped tomatoes
1 cup	water or white wine
1 cup	fresh herbs: basil, Italian parsley, chives

METHOD

Heat the vegetable oil in a saucepan. Add the onion, garlic and chopped ripe tomatoes. Cook for 3 minutes. Add the spices, sugar and vinegar. Simmer for a few minutes before adding the tinned tomatoes and water or wine. Cook on low to medium heat for 10 minutes. Add the toheroa meat to the soup. Simmer until the toheroa are just cooked through. Stir through the fresh herbs and serve. *Serves 6.*

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

NGĀI TAHU SEAFOOD



nā FELOLINI MARIA IFOPO

It's all good

Boringly responsible is how he describes himself. His wife agrees. She says he is boringly responsible, but not boring. After interviewing him, two other words come to mind. **Inspiringly humble.**

The man is Anake Goodall. The woman, Puamiria Parata-Goodall.

He is the new chief executive officer of Te Rūnanga o Ngāi Tahu. She is the woman beside him and mother of Awhioraki, their eight-year-old boy.

Before sitting at a table inside his Hereford Street office, Anake glances at his computer to see he has 202 emails in his inbox.

Dressed in a shirt and a black polar fleece that says the word TAHU, he's not your typical suit running a \$500 million company.

But the polar fleece is just window dressing on this 48-year-old, who has a Masters degree in public administration from Harvard University's John F. Kennedy School of Government. He went there with his family on a Harkness Scholarship. He also has an MBA, and a BA in Māori from the University of Canterbury.

When asked where it all started, he says Makarewa Freezing Works in Southland. Born in Dunedin, Anake moved to Invercargill with his mother, Margaret, when he was two.

When high school finished, his mates all went off to university and he went to the slaughterhouse.

"It was there as union delegate I felt the power of collective action," he says. During this time he helped set up the Makarewa Credit Union and the Makarewa Farm Trust. He and his work-mates teamed up and bought a dairy farm.

Later he moved to Mossburn and set up a plant nursery. He recalls living in a tent and scraping ice off the walls in winter. He says it was "bloody hard work", but slowly he built it up, hired staff and managed to acquire some solid walls.

It was now the mid-1980s and the era of Rogernomics. Without warning, Anake received a call from his father, Maarire.

"He said, 'Boy, if you ever do just one thing with your people then come up to the opening of the Ngāi Tahu Claim hearings at Tuahiwi.'"

So the 26-year-old drove up to the hearing, and although he did not understand everything being said, Anake says he "got bit. There was something about our people and their story that

grabbed me."

From then on he attended almost all the monthly hearings. Meanwhile, his father left his position as a cancer researcher in Dunedin to become the Waitangi Tribunal's first research director.

At the hearings, Anake did his best to stay in the background, preferring to listen and help out in the kitchen, but his constant presence caught the attention of claims team Trevor Marsh, David Palmer, Rakihiia Tau Snr and Tā Tipene O'Regan. He became their assistant and ended up selling the nursery in 1986, and enrolling at Canterbury University.

His main team role was on the photocopier and helping assemble the documents that made up Ngāi Tahu's evidence to the Tribunal. This was done at the former MAccess offices in Christchurch. At the end of a working day, when MAccess workers walked out, Anake walked in.

He says it was a wonderful time. The team had no resources but did have "direction – a pure view and dedication".

It was there Anake met Puamiria, who was working at MAccess. They married in 1995 at Taumutu, which is also Puamiria's marae. It was a momentous occasion, and Anake took two days off work.

Eventually he became Ngāi Tahu claims manager. The former freezing worker found himself sitting across the table from then-Prime Minister Jim Bolger.

"It was a great burden of responsibility. I am boringly, seriously responsible. After three years of hearing our people's stories, I wasn't overwhelmed, but I did take it all very seriously."

The same approach re-emerged when Goodall was offered the Ngāi Tahu CEO role.

"I've always thought of myself as a second-fiddle man, frankly. This was a challenge to stand on the paepae. I thought long and hard about it and, despite some serious neglect of Puamiria during the time of the settlement negotiations, she said 'Don't you dare not do it.' With that, my escape route closed, I guess."

So last November, Goodall moved from acting CEO to take over the reins.

His work goal is simple: to do his job the best he can.

"It's sort of a sacred trust. This is not a job or merely convenient or about the pay – we are the next stepping stone. If we do this well, it will constitute a real gift for those who follow."

Another goal is life balance – and to model it for his staff. "Life balance is a pretty novel idea to me. I'm a 110 per cent character, so I'll have to work hard to find the personal discipline. But collectively we need to learn sustainable habits. We always drive ourselves so hard."

He remembers the year he spent as a house husband, when Puamiria was collection services manager at Canterbury Museum. It was a wonderful experience. He got to teach Awhioraki how to fish, and learned to just spend time relaxing at home watching a *Star Wars* movie with his son.

"He's a fantastic father and very patient," says Puamiria. "He's always teaching, always learning."

When the family relax, they sometimes go to Tokomaru Bay so they can unwind, although among Anake's holiday reading material is bound to be the latest management book. Reading and art are much loved in their Westmorland home in Ōtautahi. The house is lined with books and art from their travels abroad and in Aotearoa.

Anake's shelves would challenge the management and leadership sections in any public library. Their volume would be challenged only by his eclectic CD collection that ranges from classical to blues to heavy metal music.

Puamiria is no longer with Canterbury Museum. She gave up the long hours to freelance as a consultant so she can be there for Awhioraki and Anake. "Our son is so important to us, and my husband needs his world to be safe and stable."

It has given her the opportunity to spend time with her father, Pura, and to finally learn weaving from her mother, Doe. She also has the time and energy to return to another love of hers – kapa haka.

And, it turns out, Puamiria is right about Anake. Responsible, yes. Boring, no. **TK**

PHOTOGRAPH: MARY BAYCROFT



"My wife's savings philosophy and excellent budgeting skills has enabled us to achieve many of our financial goals. However, we needed additional advice regarding investing, particularly in property – this is where Joan Baker came in – thanks Joan."

Dali Waaka

**Do you have dreams and goals but don't quite know how to achieve them?
Do you have unpaid debts that you just never seem to be able to get on top of?
Does your money not stretch quite as far you need it to?**

If you answered 'yes' to any of the above you may well benefit from engaging with the Ngāi Tahu Financial Independence Programme.

For more information call 0800 KAI TAHU and ask for the Financial Independence Programme or visit the 'What's Happening' section on the Ngāi Tahu website: www.ngaitahu.iwi.nz

 **Te Puni Kōkiri**
REALISING MĀORI POTENTIAL

 **Te Rūnanga o NGĀI TAHU**



PHOTOGRAPHS PHIL TUMATAROA

LEADING THE NATIONS

IT'S FOR THE BEST AND BRIGHTEST. IT'S FOR NATIVE AMERICAN, HAWAIIAN AND MĀORI. IT IS THE FIRST NATIONS' FUTURES PROGRAMME AND IT SEEKS TO MOULD FUTURE LEADERS CAPABLE OF DEVELOPING BEST PRACTICE – INDIGENOUS STYLE.

Pictured above, left to right: Mawae Morton (Kamehameha Schools); Rangimarie Parata Takurua (Ngāi Tahu fellow); Mehana Blaiach-Vaughan (Stanford fellow); Mahinapoeopoe Paishon Duarte (Hawai'i fellow); Dave Mammix (Snuneymuxw First Nation); Kari Moana Austin (Ngāi Tahu fellow); Anake Goodall (Te Rūnanga o Ngāi Tahu chief executive officer); Gerard te Heuheu (Ngāti Tūwharetoa fellow); Nalani Dahl (Hawai'i fellow); Esther Kia'aina (Hawai'i fellow); Hokua Pellegrino (Hawai'i fellow); Aimee Kaio (Ngāi Tahu fellow); Neil Hannahs (Director of Land Assets Division, Kamehameha Schools).

When a group of indigenous people from Aotearoa, Hawai'i and America gathered in a lecture theatre at Canterbury University in February, their aim was to discuss leadership. What set the group apart from just another management conference for high achievers was these people have been chosen as future leaders for their people. Among the group of representatives from the First Nations' Futures Programme (First Nations), were three Ngāi Tahu fellows.

An ambitious scheme initiated by Kamehameha Schools, First Nations is a not-for-profit institution dedicated to educating children of Hawaiian ancestry. Kamehameha Schools derive revenue from their considerable land assets in Hawai'i to build and maintain schools.

Since the First Nations was launched in 2005, Kamehameha Schools has worked in partnership with Te Rūnanga o Ngāi Tahu to set up a world-class fellowship programme focused on building First Nations' capacity by developing values-based leadership and solutions for managing tribal assets and resources.

So far, six Ngāi Tahu fellows have taken part in the three-phase programme that sees graduates visit Stanford University in California, Hawaii and Aotearoa. The fellows take part in a learning programme and field trips that deliver as much from the lecturers as from the fellow participants.

Stanford University and the University of Hawai'i, Manoa provide support for academic aspects of the fellowship.

Last October Ngāi Tahu sent three fellows to San Francisco. Aimee Kaio, 29, Awarua (Bluff), Kari Austin, 23, Ngāi Tahu, Kāti Māmoe, Rapuwai and Waitaha and Rangimarie Parata Takurua, 42, Ngāti Wheke and Kāti Huirapa, and Ngāti Kahungunu. They attended lectures at Stanford, sharing wisdom and experiences with colleagues and course facilitators in a programme intended to develop their leadership potential.

Kaio, Austin and Parata Takurua were chosen from 17 applicants to join the programme funded by Te Puni Kōkiri and Te Rūnanga o Ngāi Tahu, as part of the Ngāi Tahu leadership programme.

Ngāi Tahu chief executive officer Anake Goodall, Brett Ellison, a business analyst at Ngāi Tahu Holdings, and Te Maire Tau, a senior history lecturer at Canterbury University sat on the interview panel. Tau says the candidates impressed the selectors with their diversity of skills, their experience, their cultural skills and their connection with their community.

Brett Ellison agrees. "The candidates were outstanding, all very strong. Aimee, Kari and Rangimarie stood out for their ability to be mentored into the future. And there was a good connection between the three."

Ellison was a fellow from the initial First Nations intake in 2005 when the programme theme was water. From that year, *Wai Ki Uta – Wai Ki Tai: A Ngāi Tahu leadership initiative to sustain the freshwater resources of Aotearoa/Te Waipounamu* was produced.

First Nations was the brainchild of Neil Hannahs, a native Hawaiian who has worked for Kamehameha Schools since 1974. As a graduate of Kamehameha Schools and Stanford University, he has strong associations with both educational institutes.

In 2000, he was developing a new strategic plan for the Kamehameha Schools land assets division under his jurisdiction – more than 145,000 hectares of agriculture and conservation land held in perpetual trust.

Considering options to determine the most effective long-term way to manage those assets, Neil could see all the best-practice models were based on ownership structures where people had no affiliation to their land.

"We recognised that our land was more than just land. It was treasured landscapes, it was important culturally, it shaped our identity. We started to look at other indigenous populations and recognised many were ill-equipped to handle the new opportunities that came with land ownership."

An idea was born to tailor a programme to create opportunities so indigenous populations could manage their assets in a way that represented their values. For over five years, Hannahs developed the First Nations programme, undertaking extensive research to identify tribes and indigenous populations faced with similar challenges.

He visited Aotearoa several times and discussed his vision with representatives from Ngāi Tahu, Tainui and other iwi.

The decision to create a partnership with Ngāi Tahu was an easy one,

RANGIMARIE PARATA TAKURUA

I had the information (about this programme) sent to me five times before I applied. At first I was not too sure who it was targeting; the "young and the restless" or the more mature fellow, like me. I was on my first board when I was 27; that was 15 years ago. Of all the boards I am on, I am always the youngest by far. For example, when I started on the Fisheries Commission I was working alongside Archie Taiaroa, Koro Wetere and June Jackson. I am used to being "the girl".

This was different, and it gave me a wake-up call. I realised, Oh God... I am no longer the next generation, I am the now generation.

Part of the appeal for me for the First Nations' Futures programme was that it was international and indigenous. Sometimes you have to go away to realise what we have here in New Zealand.

One of the most powerful sessions I attended was jointly run by Judge Joe Williams, from Aotearoa, and Jon Osario, a native Hawaiian historian and popular singer. Their presentation involved telling a parallel story of how colonisation affected each indigenous population.

The Hawaiian story is quite a sad one. At first we faced the same challenges but where we parted ways was in New Zealand we have retained our tribal links. That has been lost in Hawai'i. They no longer have tribal groupings or structures. Therefore, when it comes to indigenous issues, they are challenged by the lack of mandate for the group they are representing.

We identified two practical outcomes. The first is to host an international forum on tribal economics to look at the way we are performing, now that we are 10 years into settlement. On a standard Western model, we are doing well. Ngāi Tahu has a reputation as being successful in the way we manage our resources, and we are making money, but what about our other indicators and where do we want to take that from here?

Second, we want to develop a Ngāi Tahu research model, perhaps even an indigenous research centre linked to Stanford. In general, the quality of information and data that we make decisions on is just not good enough. We need to expand our protocols, to set our own table rather than us always going to someone else's when it comes to making decisions.

At Stanford, they are not just teaching students what's in the textbooks. They are preparing students to write the textbooks.



Rangimarie has strong connections with Ngāi Tahu through Ngāti Wheke and Kāti Huirapa, and Ngāti Kahungunu. One of her roles is chairing Te Pūtea Whakatupu Trust. Set up under the Te Ohu Kaimoana (Māori Fisheries Commission), their primary purpose is the training and education of Māori, targeted at growing Māori leadership.

Rangimarie lives in the Hawkes Bay. Husband Tauira is principal at Te Aute College. They have three beautiful children, Hera Putiputi, 11, Paratene, 7 and Anaru, 5. She also sits on a number of boards, including Te Ohu Kaimoana, Poutama Māori Business Trust, Ngāti Awa Group Holdings Ltd and Nōku Te Ao Early Childhood.

KARI AUSTIN

I met Rangimarie and Aimee for the first time last October – I vaguely knew of them through the tribal network – at the Ngāi Tahu offices. We had a briefing and a poroporoaki before flying to San Francisco. At Stanford University we were met by the directors of the programme, Neil Hannahs and Mawae Morton. We were joined by two other fellows (Jamie Tuuta, Ngāti Mutunga, and Gerard te Heuheu, Ngāti Tūwharetoa) from Aotearoa and five fellows from Hawai'i.

Initially I was not too sure of what to expect, of how the programme would pan out. The focus was on cultural leadership, global economy, environmental issues, communication and business culture.

As part of the programme we were able to do a case study on Kamehameha Schools. The Kamehameha Trust is the biggest landowner in Hawai'i. Their land assets alone are worth in excess of US\$9 billion, so they are very successful commercially. I was particularly interested in their asset management system. They have developed a multi-values metric system to assist in the management of their assets. As they acquire and alienate assets, they consider not only the economic consequences of their decisions, but the impact they will have on the overall wellbeing of the native Hawaiian community.

The system they have developed helps their asset managers to balance the values they have identified as being important to them. Those values are culture, community, education, wellbeing, the environment and economics. This document was of huge significance to me. I hope we are able to develop something as effective here at home. To me, it shows that it is not just about the bottom line, or even a triple-bottom line. It is about viewing asset management holistically, and ensuring that our core values are not lost in pursuit of economic success. We can be commercially successful while still holding fast to our core values. Many issues faced by the native Hawaiian community are similar to ours, and I believe there is a lot we can learn from each other.

I found my experience at Stanford hugely valuable. It is my hope I will be able to bring the information I have learned to my workplace. Hopefully we will see the benefits further down the line.



Kari Austin is of Ngāi Tahu, Kāti Māmoē, Rapuwai and Waitaha descent. She was born and raised in Temuka, up the road from her marae and papatipu rūnanga, Arowhenua. She recently started working at Te Rūnanga o Ngāi Tahu as a policy advisor on the strategy and influence team. Her goal has always been to embark on a career where she would be working with Māori people.

She is of the generation born at the beginning of the Kōhanga Reo movement, and has been immersed in te reo Māori from birth. Last year she completed a conjoint degree at the University of Waikato – Bachelor of Laws, and a Bachelor of Arts through the School of Māori and Pacific Development, majoring in te reo Māori with the Treaty of Waitangi as a supporting major. She spent her first three years studying at the University of Canterbury but transferred to Waikato for her final two years to gain more Māori content in her two degrees.

says Hannahs: “We knew that Ngāi Tahu seized opportunities. Their Whale Watch operation was a great example of their ability to do as others mean to do – protecting their taonga, creating employment opportunities for their people and generating a return on their investment.”

Mawae Morton, a Honolulu-based Māori with affiliations to several iwi, including Ngāti Tūwharetoa, Ngāti Pukenga, Te Ātihaunui a Pāpārangi and Ngāti Maniapoto, has been interim programme director since the programme began. He is the strategic resources manager within the endowment group for Kamehameha Schools and lives in Hawai'i with his native Hawaiian wife and two young sons.

Morton was initially involved in preparing a draft concept for the First Nations. His links with Aotearoa and Hawai'i, combined with his successful career in business planning and Māori governance, made him ideal for the role. He was closely involved in bringing Ngāi Tahu to the partnership.

The size of Ngāi Tahu's asset portfolio, its mission, its vision and its corporate infrastructure contributed to a programme that sought partners to share a common goal: to improve the well-being of their communities and act as steward of their assets, including natural and cultural resources, in perpetuity.

“We tried to create a peer group of indigenous people responsible for asset management,” says Morton.

The initiative was launched three years ago as part of a three-year pilot scheme that Morton sees as expanding and improving as it evolves. “We had some fairly qualitative expectations for year one, setting the level although we were not sure where that would be. Feedback has been really encouraging based on reports from the fellows, the faculty at Stanford and ourselves. It has come across that it (the programme) has been a highly valuable experience.”

Considering its future, he is keen to see the exchange continue to offer place-based learning and community interaction rather than becoming an academic, research-driven, higher-learning forum; although he concedes there is an opportunity to use the programme to recruit fellows interested in pursuing academic goals.

“There are layers of involvement with academic infrastructures and organisations interested in benefiting by jointly developing the academic partnerships. It must be driven by the indigenous population. We see it supporting the development of leaders rather than [offering] a qualification.

“Part of our goal is to merge indigenous knowledge with world-class intellectual communities and the knowledge they represent,” says Morton.

One option being considered is to extend the programme as a base with more than one initiative, creating a separate track for academic achievements and another programme focusing on leadership development.

“There are so many moving parts right now we want to get through this pilot. Many foundations are interested in the model.”

Peter Vitousek, is also a director with First Nations. Born in Hawai'i, he is professor of population and resource studies in the department of biological sciences at Stanford University. He spends his time between the university campus and Hawai'i, where he does most of his research. In 2001, he was voted America's Best Ecologist by Time/CNN.

He has worked with faculty staff and First Nations fellows from the start. “The fellows (from Hawai'i and Aotearoa) have been superb. They bring an eagerness to teach as well as to learn, and I'm sure that their perspectives have influenced the parts of the university that they've touched (the Environment Programme and Native American Cultural Centre in particular) at least as much as we have influenced them.”

Hannahs agrees there have been unexpected benefits from the exchange programme. There have been significant changes in the way Stanford works with Muwekma Ohlone, the Native American tribe from the San Francisco Bay area.

“I knew Stanford was interested in establishing an institute for the environment and of their desire to be recognised as a school for diversity – not just for the well heeled. What we did not anticipate was the degree of change the interdisciplinary approach would bring in reaching out to the native people here. It has been an unintended but gratifying consequence to bring change in this institution.”

Rangimarie Parata Takurua, a veteran “leader” at 42, has been particu-

larly impressed by the international focus of the programme. She feels a renewed sense of responsibility to bring about change “that enables us to succeed economically and retain our culture”.

Along with some of her cohorts, she is keen to pursue more research to get a deeper learning approach to many issues discussed briefly during the two-week programme last year.

“The culture of the university is so extremely open to world views. They are challenging norms, they are innovative and they have no stereotypes about the diverse cultures. It is a space to thrive, but the real test for us is how we can effect change for our people.”

The South Island portion of the three-week tour of Aotearoa included a stay on Aimee Kaio's Te Rau Aroha marae in Awarua (Bluff), where the group was addressed by Tā Tipene O'Regan. Before returning to Christchurch, the fellows went to Rakiura (Stewart Island) to look at its unique environment, and spent time in Queenstown visiting property developments and tourism operations.

“The programme provided a graphic illustration of our tribal development: sustainability, the people, the environment, the economy,” says Parata Takurua, “but I was aware of the thin thread connecting the themes. Each part is operating in isolation. This goes against the holistic approach.”

“Our tribal economy is being developed away from our people, our environment. That is our challenge. In Hawai'i, there are similar challenges, tension between the social, commercial, cultural imperative. In Hawai'i the environment is the loser. In New Zealand, culture.”

Parata Takurua is particularly keen to implement a multi-dimensional model in managing tribal assets, one that recognises cultural values along with economic dividends. “Tā Tipene has been on this journey for a long time. We cannot continue to be imitators. We need to develop our own economic model.”

She says at Tā Tipene's lecture the fellows became so engaged that one “just leaped up and said, ‘That's it. I am going home to resign and take up the challenge for my people. I have got to do more.’”

During a three-day series of workshops convened by Te Maire Tau at the University of Canterbury, fellows were addressed by a range of lecturers and social commentators including Robert Nicole, a research scholar with Macmillan Brown, Charles Royal, a leading scholar on indigenous knowledge, and Donna Awatere. John Gourley, respected educationalist and colleague of Tau, conducted a leadership awareness profiling exercise as part of his workshop.

Each person scored highly on “teamwork” and “ability to influence” indicators. Many fellows commented on the importance of learning from each other.

This year Thom Massey, associate dean for diversity and cultural education at Stanford, came to Aotearoa along with his colleague, Winona Simms, associate dean and director of the American Indian, Alaska Native and Native Hawai'i Programme. Enterprises they saw in Queenstown provide a good comparison for their Native American counterparts, where money from gaming is being used to provide infrastructure and resources for their tribes.

The visit has helped us expand our view on leadership styles, leaders and economic strategies, says Massey.

From Christchurch the group travelled to the North Island. Their itinerary included a meeting with Minister for Māori Affairs Parekura Horomia and other politicians, a visit to Te Papa Tongarewa Museum to see the Ngāi Tahu Mō Tātou exhibition, and time with fellow Gerard te Heuheu and his Ngāti Tūwharetoa iwi in the Turangi/Taupo region.

Later this year, the group will reconvene in Hawaii to spend time looking at community-focused projects and issues faced by their American colleagues.

Already, close friendships established between the fellows has determined the next time they meet will be as firm friends sharing a common interest and background, as well as a shared vision for their future. ■■

AIMEE KAIO

When I heard about the First Nations' Futures programme, I was initially reluctant to apply. I thought it would be too much of a commitment, but then I discussed it with my partner, my aunty Hana and whānau. They all said “Go for it.” When I was selected, my large, extended and supportive whānau all offered to help.

I'm thrilled that I did go for it. Stanford University was amazing. It was really good to be back in the academic world – especially at a prestigious university like Stanford. The programmes they offer are amazing. The university is extremely well resourced academically, socially, culturally, environmentally, and in capital terms as well.

We had the pleasure of being lectured and spoken to by many amazing people – key figures in the business and science world. They shared their knowledge and encouraged us to act on our visions, to see an opportunity in everything, to broaden our horizons. I have brought that message back to my own business and for my whānau, marae and rūnanga.

This experience was such a spirit lifter. The highlight for me was meeting the people, the fellows. We all have similar values and

backgrounds, and we all bonded really well. I guess you could say our fellowship has become a whānau.

I am extremely lucky. On my marae I am surrounded by many talented and supportive people, so this programme has been a motivator and booster for me to encourage more development in all areas. I certainly stepped out of my comfort zone. I am now on my next journey: first and foremost to be a loving partner and mum, to continue my study, to work towards my masters degree, and to carry out further mahi for our future generations.

Aimee Kaio is originally from Awarua (Bluff) and has strong iwi/whānau connections with Te Rau Aroha Marae. After she gained her Bachelor of Science in biochemistry at Otago University, she returned to Christchurch in 2000 to have her first daughter. Since then, she and partner Jason have had two more children.

For the past four years she been employed as co-manager and research co-ordinator of Awarua Research and Development, a subsidiary of Te Rūnanga o Awarua. She and business colleague Sumaria Beaton created Awarua Research and Development as a means of supporting and researching Māori cultural, environmental, economic, health and educational interests.

Awarua R&D works on projects that specifically target better outcomes for the Māori community. Their research projects range from the aquatic environment to people and education on a local and national scale.

Pictured above: First Nations fellows experience the Shotover Jet, one of Ngāi Tahu's tourism ventures in Queenstown.

PHOTOGRAPH: SHOTOVER JET



MĀHOE

HOLDER OF THE SECRET OF FIRE

In Māori legend, māhoe was one of the trees in which the element of fire was cast by the goddess of fire Mahuika, an ancestor of Māui, who he tricked into giving away the secret of making fire.

There are as many versions of this popular myth as there are storytellers, but generally Mahuika is regarded as Māui's grandmother, who lives in a cave at the edge of the underworld. Some versions say Mahuika is Māui's grandfather.

Briefly, when Māui deliberately extinguishes the home fires of his kāinga, he volunteers to visit Mahuika as a ploy to discover the secret of fire. She gives him a burning fingernail, which he carries off until he is out of her sight, and then douses the flame in water. Back he goes time and again for another fingernail, then her toenails in some versions of the tale, which he deliberately extinguishes one by one.

Down to her last fingernail, Mahuika is enraged when she realises she has been tricked by her grandson. She hurls the fingernail at Māui. She sets fire to the bush around him and he flees for his life. He turns himself into a kāhu (hawk) to escape the flames as the smoke singes his feathers brown. He remembers another karakia that brings on heavy rains to douse the flames and almost drowns Mahuika. But before she loses all her fire power, she casts the gift of fire into the last of the trees she passes.

Depending on who is telling this story, the fire trees vary. In Murihiku, the five fire trees were māhoe (also known as hinahina in the south), kaikōmako, tōtara, kahikatea and haumakōroa. In other versions, pukatea, makomako and patete or pate replace some of the latter species. Most versions agree kaikōmako is the best timber for creating fire and māhoe is its most preferred accomplice.

To make fire by friction, Māori used a rounded hardwood rubbing stick, preferably of kaikōmako or sometimes tōtara. It was rubbed steadily back and forth on a softwood slab, preferably of māhoe, until a groove formed, then progressively faster and faster until the softwood particles in the groove started to smoke, smoulder and could be fanned into a flame. Sometimes dry moss was placed at one end of the groove to hasten ignition. Dry, dead leaves of tī kōuka, bark or perhaps mānuka branches were used as kindling to encourage smouldering particles to ignite into flame when blown or fanned into life.

In *Māori Healing and Herbal*, Murdoch Riley records Māori carried fire with them by enclosing a few smouldering, slow-burning sticks of māhoe in a stone container. When they needed a fire they took out these sticks and fanned them vigorously until the twigs burst into flame. Alternatively, a live coal could be taken from the fire and wrapped in hune, the fibrous down from raupō seed heads, he writes. It was then wrapped in raupō leaves to form a large ball in which the ember would slowly smoulder until fire was needed.

In the bush, the dry, brittle twigs and branches of māhoe make excellent kindling to start a fire. Early Pākehā settlers also recognised this plant's pyrotechnic features and burned māhoe to produce charcoal for certain types of gunpowder.

Fortunately, māhoe (*Melicactus ramiflorus*) is one of the most common native shrubs and small trees found in scrublands and forest margins throughout the country. It prefers fertile, well-drained soils and a moist

climate in open bush, gullies and stream margins. It is hardy but frost sensitive when young.

It grows as a heavily branched shrub or small tree up to 10m high. Its trunks have a smooth, pale bark that is often covered with fine white lichen, which explains its common name of "whiteywood".

Its foliage is light green in colour, the leaves reputedly grow up to 15cm long and 5cm wide, but half those dimensions are closer to the mark here in the south. The leaves have a serrated edge and are highly palatable to cattle, horses and introduced pests like the possum. In times of drought, the leaves were sometimes fed to stock for survival.

Tiny greenish yellow flowers form on the branch tips in summer and are strongly scented. You are likely to smell the sweet, heady perfume of māhoe flowers in native bush before you even see the tree. In autumn, female trees bear masses of small purple berries, providing a feast for korimako, kererū, tūi and tauhōu (silvereve or waxeye).

Apart from its obvious value as a fire-starter on a cold night, māhoe had a few medicinal uses as well. There are documented reports of a plaster of steamed māhoe leaves being used to treat serious gunshot wounds to the stomach during the Māori wars, Riley records in *Māori Healing and Herbal*. An infusion of a handful of leaves thrown into a pint of water and boiled for 20 minutes was strained, cooled, bottled and used to treat rheumatism and scabies by bathing the affected areas twice a day. The inner bark of māhoe was frayed and used as a bandage on burns.

In *Tikao Talks*, Herries Beattie's most influential Ngāi Tahu source, Teone Taare Tikao, recorded that maukoroa (a special yellow clay) was pounded down to a dry powder and mixed with ash as white as flour from burnt hinahina. This preparation was then mixed with oil to produce kōkōwai (red paint). The ash was added to purify the colour, Tikao told Beattie. Bird oil was used when the paint was used to decorate or perhaps insulate the human body, and fish oil was used for a longer lasting preparation to paint a whare or waka. While māhoe ash was white, the black juice of māhoe berries was known for its black pigment, which enhanced the colour of a skin dye used by tattooists.

Trampers claim the young leaf of a māhoe held between the lips and tongue induces a flow of saliva that banishes thirst on a hot day.

Perhaps the real test of our ability to survive in the bush is to find a slab of māhoe and a stick of kaikōmako or tōtara and try to start a fire by friction. Good luck. It's much harder than it looks even in ideal summer weather, and if you are cold before you start, you won't be by the time you smell a faint trace of gunpowder, see a hint of smoke or give up from exhaustion. It will certainly give you a new respect for the patience and perseverance of our tīpuna. At least we have the backup of a box of matches in a dry bag.

For more information on māhoe/hinahina try the following sources used to research this article: *Māori Healing and Herbal*, by Murdoch Riley; *Traditional Lifeways of the Southern Māori*, by James Herries Beattie; *Tikao Talks*, by James Herries Beattie; and *The Native Trees of New Zealand*, by J. T. Salmon. ■■

Right: A branch of māhoe, also known as hinahina in Murihiku, shows the light green colour of its serrated leaves and delicate flowers growing directly from the stem.



PHOTOGRAPH ROB TIPPA

Flying the flag

My email inbox is still receiving, at irregular intervals, niggling emails about an issue that isn't going away – whether the tino rangatiratanga flag should be flown on Auckland Harbour Bridge on Waitangi Day.

This came up on Waitangi Day 2007. A request by the group called Te Ata Tino Toa was refused by Transit, who said that any flags on the bridge had to be officially recognised by the New Zealand Government and the United Nations (Transit up till then flew flags from different countries on their national days).

Unfortunately, everyone knew that wasn't Transit's practice at all. For example, the America's cup "loyal" flag had been flown from the bridge. So in May 2007, Transit changed its policy.

Here is the media release:

"The Transit Board, in consultation with the Minister of Transport, has simplified the policy to avoid issues that are unrelated to Transit's core business of building and operating the state highway network. Transit chief executive Rick van Barneveld said as from 1 June 2007, the new policy would be:

"The New Zealand flag will be the sole flag flown on the Auckland Harbour Bridge. It will be flown on both flagpoles and will fly at half-mast on occasions of national mourning as directed by the Minister for Arts, Culture and Heritage.

"The Transit Board appreciates the interest many people have in what flag is flying on the bridge on any given day. However, our focus needs to be about the safe and efficient operation of the state highway network."

One can almost hear the heavy breathing of the Minister of Transport in the background of that announcement, clutching a bundle of emails from angry constituents and transcripts from talkback radio shows. Apparently we are so scared of Māori flags in this country that officials, who not so long ago contemplated a national rugby stadium on the Auckland waterfront, now seem to be happy to sign away the possibility of a silver fern or rugby world cup flag being flown from the bridge in 2011. I can just imagine the talkback radio calls then. I somehow doubt that Transit will cop all the blame. And God help Te Ata Tino Toa if we win another America's Cup.

As everyone knows by now, the approach in Australia is quite different. A flag designed in 1971, flown at the Aboriginal tent embassy

from 1972, was declared an official "Flag of Australia" in 1995 under that country's Flag Act 1953. A separate Torres Strait Islander flag was also recognised. Section 5 of that Act empowers the Governor-General, by proclamation, to appoint such "other flags" and ensigns of Australia as he thinks fit. "Other flags" are distinguished from the national flag, which is separately provided for. The proclamation, made on July 14, 1995, said the flag was recognised as the flag of the Aboriginal peoples of Australia and a flag of significance to the Australian nation generally.

The liberal opposition of the day, headed by one John Howard (remember him?) declared that Prime Minister Paul Keating's decision to give the flags official status "would rightly be seen by many in the community not as an act of reconciliation but as a divisive gesture". However, the sky did not fall, and Mr Howard never altered Mr Keating's decision while he was Prime Minister.

Interestingly, the designer of the flag, one Harold Thomas, was outraged that a piece of Aboriginal culture had been appropriated in this way and successfully sued for copyright (Harold Joseph Thomas v David George Brown & James Morrison Valley Tennant [1997] FCA 215 (9 April 1997)). The fact that a royalty has to be paid hasn't prevented its continued use on civic and private buildings all over Australia. It was also flown officially at the 2000 Olympics.

The copyright case contains a delightful description of how the flag was first created:

"Ms Hanson first met Mr Thomas when he began to work in the Museum. She thought that this was in the early 1970s. She said that Mr Thomas was working in the anthropology section. She sometimes had discussions with Mr Thomas about Aboriginal matters. She remembered him mentioning a design for the Aboriginal flag. He came to her at work and said that he wanted to make a flag for a procession or a rally. Someone had told him that Ms Hanson had a sewing machine. He said he would like her to make a flag. He drew a diagram or showed her a diagram that he had with him. The diagram consisted of a rectangle which was made up of

red and black with a yellow circle in the centre. She said she did not recall which colour was at the top and which was at the bottom. But one part of the rectangle was black and the other half was red. She thought that the black was on the top. She thought Mr Thomas explained to her that the circle represented the yellow sun. The earth was red and the sky was black. She thought that the circle was centred in the middle of the rectangle. Half was on the black side and the other half on the red side. Ms Hanson said she had not seen the design before.

"... Ms Hanson said that she carried out the sewing work at her residence. Whilst she was sewing, Mr Thomas came round on several evenings and eventually called to collect it. She said that she had a feeling that he had wished the yellow circle to have been bigger".

I include this to indicate how easily Australia has approached the recognition of a new national symbol. We could do with some easing of the collar here. In contrast to the Australian story, at least the tino rangatiratanga flag (designed in 1990 by Hiraina Marsden, Jan Smith and Linda Munn) was the winning design in a contest to find a "Māori Flag". And other Māori flags have much more impressive origins, as flags have assumed considerable importance in Māori post-contact history. We have the 1834 flag associated with the Declaration of Independence, Te Kooti's flag, the flag of

(continues on page 49)

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.



nā STAN DARLING

A concerned rānanga and a willing developer are ensuring a new Kaiapoi township will reflect the area's importance to Ngāi Tūāhuriri and build a richer community for everyone.



Above: Hoana Williams, a cultural monitor, sifts through material in a sieve.

PHOTOGRAPH: STAN DARLING

UNEARTHING PEGASUS

Look down on the Kaiapoi Pā area with Google Earth for a snapshot of the way things were a few years ago. It shows farm paddocks and a pine forest bordered by meandering line of trees.

Today, a photo from space would show a completely different picture as the largest single residential/rural development in New Zealand history unfolds just north of Woodend.

Zooming in from above reveals the line of trees marks the crest of a 2000-year-old sand dune running south from Tūrākautahi's old pā, Kaiapoi. Here, local ancestors imported and worked the prized pounamu to use and trade.

Alongside the largest of these industrial sites, you'll see a significant new archaeological dig that has uncovered a pā even older than its northern neighbour.

Years of land drainage and infill have disguised the waterways, which were so important to early Māori settlers.

"Trade, politics and economics were the key things here at the Kaiapoi Pā," says Te Marino Lenihan, cultural adviser to the Pegasus Town develop-

ers and liaison between them and his hapū, Ngāi Tūāhuriri.

"And key to it all were the waterways, which provided not only food but good access and security. They say that in the day you could bring ocean-going waka up to the greenstone site and follow the water all the way south to Te Waihora (Lake Ellesmere).

"Our waterways are fundamentally important. They are key to our past and vital for our future. Water has got to be the number one priority."

Pegasus Town's stormwater disposal and treatment system was a huge issue for local rānanga representatives, who pushed the developers to do the very best they could. The results are yet to be proven, but in theory the system is top notch.

In time, it is hoped cleaner water can be channeled from the new 96-hectare wetland at Pegasus Town into the badly degraded Tutaipatu Lagoon to the south.

"It's a start," says Lenihan, "but we've got to keep on the ball in terms of providing for and monitoring water quality."

Lenihan studied law before working for five years on the Auckland

A DAY AT THE DIG

Tiny flags flap in the wind. They mark places where a Ngāi Tahu team digs into the topsoil, searching for more artefacts at the newly discovered pā site.

Two helicopters flit overhead, dropping monsoon bucket-loads of water to help settle dust at the Pegasus Town development.

Standing in front of a mechanical digger, an archaeologist watches carefully to make sure the next bite of earth doesn't contain a new find. The cultural monitors who come from nearby Tuahiwi and Waikuku – get down and dirty. They carve out rectangular depressions, then scoop and scrape away at the ground. Their diggings are taken to one of the sieves, which break down the material and let the finer stuff fall through. Practiced fingers sift through the remains, searching for treasure and often finding it.

This dig has proved to be a real treasure trove of artefacts from people who lived here hundreds of years ago, even before the Ngāi Tahu migration. Watchful eyes scan the sieves for any trace of human activity, such as necklace pieces, adzes, weapons and greenstone chips.

Over at a sluice cobbled together to search wet material that can't be worked properly by a sieve, water is blasted in spurts. Part of a human skull is found the day TE KARAKA visits. When human bones are found on or near the pā site's distinctive peninsula shape, work stops so hapū elders can bless the bones, the site and the people working there.

Bone and wood must be kept wet so they don't fall apart while assessment work is being done.

Behind the place where postholes from the pā's fortifications were found, the land slopes away to an excavated gully with ponded water. On the day of our visit, parts of something wooden were uncovered, puzzling the experts. Soon, they realised it was part of a waka – a significant find in a place where waterways had been so important to early Māori.

Before diggers started coming up with such a surprising array of artefacts, this area was meant to be filled in as part of the Pegasus Town golf course.

The first major discovery was a chiseled pou (post), burnt at the bottom. It is now at a University of Auckland conservation lab. Its water content is being replaced, and assessment could take about three years.

Other artefacts are taken each day to the town's construction headquarters for study. They are being kept in containers near an old kūmara borrow pit. Decisions on what to do with them will be made later, but some will end up in a special whare taonga (cultural centre).

Detailed working of the pā ground goes on while, across the way, heavy machinery rumbles along forming the golf course.



PHOTOGRAPH: TEMARINO LENIHAN

TAONGA COMING HOME:

When archaeologists started digging in the Kaiapoi Pā neighbourhood in the 1930s, they discovered a treasure trove of greenstone pieces and other artefacts. This led to further work in the 1960s and 1970s that showed the Hou Hou Pounamu manufacturing site was the largest in New Zealand.

Now people wonder whether some of the more than 5000 artefacts could be returned by Canterbury Museum for display in a Pegasus Town whare taonga (cultural centre) near the newly found pā.

The whare taonga will sit in a hollow just east of the 2000-year-old dune ridge running between future houses and the development's golf course.

David O'Connell, Ngāi Tahu's general manager for tribal interests, says artefacts uncovered from past digs were dealt with in the European tradition.

"Because of that type of practice, there's always been a grievance. Where I'm from at Taumutu, taonga were taken to the museum without any recognition that they were important to us.

"It was effectively looting. These things are treasured for where they rest and lie. You don't need to go and dig them up."

Future digs can still be made, he says, but in a consultative and mutually agreeable and respectful way.

Under changes in the Antiquities Act, the Ministry of Culture and Heritage will write to a rūnanga and ask whether they claim ownership, says O'Connell.

As part of a process of healing with Canterbury Museum, maybe at least some of the artefacts found years ago, many of them in storage, might be housed together in the Pegasus Town whare taonga.

"That would be part of a relationship based on mutual understanding and respect," says O'Connell. The museum conducted a nine-year dig at the Hou Hou Pounamu site, starting in the 1960s. A large number of greenstone chips were found, along with other artefacts.

Roger Fyfe, Canterbury Museum's senior curator of anthropology, says the museum already co-operates with outlying museums, such as those at Akaroa and Lyttelton, when they request artefacts for displays.

Left: Ancient Pā in foreground, leading up along Tairutu gully to Kaiapoi Pā.

Regional Council's iwi-relations team. He hopes working relationships between Māori and enlightened property developers will become part of the norm in this country.

He says it is a "huge thing" to have the opportunity to learn about his past and be able to pass it on.

"Sure we're doing this for our people first and foremost, but also for all people in the area and those who come to visit.

"Many of our people are still very sensitive about what happened at the fall of Kaiapoi Pā," says Lenihan. "They are concerned that people are going to live where our tīpuna (ancestors) were killed. To me, that's a respect thing.

"Now it's time for us to reassess where we are, where we want to be, and our relationship with our pā along the way. To be fair, it has been forced upon us by this project, and it's a real challenge for us."

Kaiapoi Pā was established by Tūrākautahi after he recovered from wounds suffered in a fight to the north. People living near the Rakahuri (Ashley) River nursed him. He was the son of Tūrahuriri, who had drowned while crossing Cook Strait during the Ngāi Tahu migration.

The new pā site was bordered on three sides by the Tairutu (also recorded as Taerutu) Lagoon and wide wetlands, a protective barrier. This waterway also provided the pā with an abundance of fish and waterfowl, as well as drinking water from nearby springs. One spring is directly opposite the pā entrance in the remnant Tairutu Gully.

In 2002 an Environment Court decision rezoned the old dune line meandering south as a 12-hectare Western Conservation Management Area within Pegasus Town. This area is protected from any future development and will be capped with a protective layer of earth to prevent weekend looters from fossicking. It will be planted in native species and an interpretive walkway will wind through the area, allowing people to learn about the cultural heritage of this landscape at leisure.

Further south, the former mahinga kai resource of Tūtaepatu lagoon

– badly degraded by years of pollution from sources such as wastewater-treatment plants and farm runoff – is under a restoration-management programme and a trust partnership between Ngāi Tahu, Ngāi Tūāhuriri and the Waimakariri District Council.

Kaiapoi Pā was destroyed by Te Rauparaha's raiders in 1832. Many died, many fled, and it has been said the pā's babies were drowned – to keep them out of enemy hands – in the Tairutu Gully waterway during the destructive siege. The lagoon is now considered to be an urupā and wāhi tapu.

Ngāi Tūāhuriri Rūnanga chairwoman Clare Williams says she never went to the Kaiapoi Pā site, because of what happened there. "But when the town was going to go ahead, our kaumātua did the karakia for this, and I had a feeling we needed to be there to look after our history.

"I go there with pride and dignity and aroha now. The whole team we've got out there are passionate about it.

Lenihan, whose mother is from the Rupene whānau from Tuahiwi, did a law degree at Auckland and Canterbury universities. He thought a career with the Ministry of Foreign Affairs might be in the offing, "but I suppose my politics weren't quite right for that kind of job".

Leaving university, he got into social-science research under the guidance of Dr Linda Smith, of the International Research Institute for Māori and Indigenous Education. Then he joined the Auckland Regional Council's iwi-relations team for five years.

"We had to do everything, from internal education of staff and politicians, to project management with local hapū and iwi.

"We always tried to carve new ground into longstanding local-body culture, where local Māori issues were often misunderstood and even ignored.

"It's always difficult to build relationships when you don't speak the same language or understand the other's background or perspective. In effect, we tried to bring two worlds together."

Early in 2005, Lenihan was contacted by representatives of Te Ngāi

Tūāhuriri Rūnanga and asked to move his family south to take up the liaison role.

"When I came down, no earthworks had started but many of us felt that there would be heaps of artifacts uncovered by this development. What we've found has exceeded all expectations."

The pre-Ngāi Tahu pā site, uncovered last year, lies within the planned Mapleham golf course. Infinity Investments redesigned the golf course so the pā could be preserved for people to visit and enjoy.

Rūnanga representatives believe Infinity has a very different attitude to the town's development from its previous owners.

The ancestral ground was always known to be a "sensitive place", says Bob Robertson, Infinity's chief executive, "so we had to be concerned about preserving its integrity".

He says the recent archaeological find, which may pre-date Ngāi Tahu, is of particular interest. "We had to change our plans around, but it is quite significant. It's something we have an even bigger obligation on. It requires even more attention and care."

Robertson, whose group came on the scene after controversial development agreements with the previous owner had been signed, says trust had to be restored.

"I think we are trying to be as responsible as we can," he says, "and take into account the feelings of the rūnanga and the iwi and, of course, Māoridom in general."

Lenihan cites the remnant Tairutu waterway as just one example of the developer's flexibility. It was originally proposed the gully be filled in to accommodate one of the golf course fairways. After consulting with local Rūnanga representatives, the waterway was retained in recognition of its historic significance. The waterway has become choked with decades

NGĀI TŪĀHURIRI RŪNANGA CHAIRWOMAN CLARE WILLIAMS: "... when the town was going to go ahead, our kaumātua did the karakia for this, and I had a feeling we needed to be there to look after our history."

of weeds and farm refuse, but it was once the main highway for ancestral waka to travel to and from local pā and industrial sites.

Lenihan also points to a low-lying area on the opposite side of the ridgeline to the newly discovered pā site, where a whare taonga (cultural centre) will be built.

Directly opposite Kaiapoi Pā, developers acquiesced to the rūnanga's wish to not have an adventure playground for local youth. Instead, a whare karakia (church) and garden of memories will be developed.

Trust and co-operation between the rūnanga and Infinity has taken time to develop.

Ngāi Tahu's general manager for tribal interests, David O'Connell, says people had pickets in mind and were ready to lie down in front of bulldozers. "They had a very strong sense of protecting the resting grounds of their ancestors."

Mitigation measures had been agreed upon with previous owners, to protect the area's values as they were known at the time. The rūnanga thought they did not go far enough, but the Environment Court didn't agree, says O'Connell.

O'Connell was on Ngāi Tahu's environmental team at that stage, and picked up the process when Infinity bought the development rights.

"To their credit, they came with a blank sheet of paper and an open mind," he says of Infinity. "Quite quickly, the rūnanga's minds, too, started to open up."

Williams says from the first time the rūnanga met with Infinity she knew she had met a better group of people. "We had to accept, by law, that Pegasus Town was going to go ahead. They've put a huge amount of money into developing the wetland.

"The archaeological survey has been an absolutely wonderful

DIGGING TEAM CULTURAL MONITOR BILL MURPHY:

“It was the first time I had worked with the whānau, learned about my culture and heritage. I’ll be staying here for good. I’ve got a bit more to learn yet.”

thing, in my opinion – an opportunity to have a peek at what’s there,” says Williams.

O’Connell says the developers agreed on a way to go forward “so anything else discovered could be dealt with in a timely manner. You’ve got almost the complete opposite of before – the developer putting things in place to accommodate concerns of the tangata whenua. It could quite easily have been the other end of the spectrum, with pickets and protests.

“What is being found and preserved adds further value to the township. It will be unique, built on a historic pā site that still exists. It’s a futuristic and competitive advantage for them.”

Down at the newly discovered pā is a forest of flags, marking places to be studied. American-born archaeologist Witter, working on contract for Pegasus Town Limited, watches closely as an excavator bites into the ground. If potential artefacts are uncovered, the digger moves somewhere safer to work.

Witter visited his first dig in Cody, Wyoming, when he was nine years old. It was an old bison-kill site. “Dad was a paleontologist, and I was always obsessed with bones and rocks,” he says.

He married Alison, a New Zealander he met on an Auckland dig years ago, and worked in Australia from 1985 to 1998, dealing with people in aboriginal communities and developers during surveys.

“In New Zealand, in some ways, there has been a greater awareness of Māori cultural values than they have for indigenous people in Australia.”

Although his team made sure Aborigines were involved in archaeological studies across the Tasman, Witter says there wasn’t anything like the degree of involvement there is here.

“When I started this job, I made it clear from the outset I wanted a crew of local people.

“We thought there may be some stuff below the plough zone, but not very much. What we found was definitely not expected. We were pretty sure there would be postholes and a village here, and we found them. But when postholes were found in a row, there it was suddenly: we had a pā (a fortified village), with a ditch and a bank.”

Witter says there was no surface history of a defensive fortification. The gully had been filled in by the farmer. It did not look anything like a deep channel.

“Under us was a wet bog with wooden artefacts.” One of those artefacts has turned out to be a waka, a surprise find.

Archaeological digs are painstaking and can be slow, “but in the context of developmental salvage, you have to work it pretty fast,” says Witter.

In his digging team, two members – called cultural monitors – are Hoana Williams and Bill Murphy.

Hoana Williams now works full-time on the dig. “It’s been a huge experience but good, yeah. We grew up in Waikuku knowing it as a wāhi tapu area. It was not a place to play.

“Coming here, it’s just like trying to keep up with the times. The developers have compromised, embraced this whole archaeological side of things. Being here has been a huge relief, seeing it for yourself.”

Three years ago Murphy was whitebaiting and on the verge of moving back to Australia, where he had worked for 24 years. However a cousin, also on the monitoring team, asked if he wanted a job. His career overseas had included 15 years in earthmoving.

“It was the first time I had worked with the whānau, learned about my culture and heritage,” he says. “I’ll be staying here for good. I’ve got a bit more to learn yet.”

It also seems there is much that can be learned from Ngāi Tūāhuriri and Infinity about how a property developer and rūnanga can bridge relations to unearth memories and taonga and build a richer community. ■■



PHOTOGRAPH: STAN DARLING

Above: Te Marino Lenihan, the project’s cultural advisor, talks things over with project archaeologist Dan Witter.

Below: All eyes alert as digger helps excavate the waterway adjacent to the old pā.

Bottom left: ‘In-situ’ pātukituki (wooden pounder or club)

Bottom right: Toki tārai (dressing adze)



PHOTOGRAPHS: TE MARINO LENIHAN



nā CHARLOTTE SQUIRE

Teenager Eddie Phillips gets high on life as part of a photo project that shows youth on a natural buzz.

It’s only natural



Photos hang from the old walls of a Christchurch art gallery. Viewers mill around, study the images. One viewer, a retired Frenchwoman, stops to scribble a comment on the paper provided: “It’s very good to see people they don’t need alcohol or drugs to make amazing and simple things. They can appreciate nature and all that it gives us.”

Two photos are of 15-year-old Eddie Phillips. He and 11 classmates on an alternative education course photographed each other discovering the “natural buzz” of life.

The exhibition, *Photovoice*, was held at the Our City O-Tautahi gallery as part of the Waru Pacific Arts Festival earlier this year. It was a joint project between Agape Trust’s alternative education programme and community action team CAYAD (Community Action – Youth and Drugs) and focussed on natural, healthy, legal alternatives to drug use.

Initially hesitant, Eddie says he enjoyed going out and experiencing a natural buzz. “I didn’t really like the idea, but it was good once I started doing it.

“We took photos of each other and of places and things. We picked a photo out and told them what we thought about it what it meant to us. We took about 2000 photos.”

Eddie is of Ngāi Tahu and Ngāti Kahungunu descent and has spent most of his life in the Christchurch area. His whānau come from Rāpaki and Tuahiwi.

Eddie’s mother, Tania Phillips, says in the early days her son was a happy, cheeky little boy, always the first to give anything a go. From childhood, Eddie and his family would make the long trek down south for the muttonbird season. They would spend two months hard at work “birding”, and later on they’d sell them. Eddie would also help stock his whānau’s freezer with eel and whitebait.

“Whether it be good or bad,” says Tania, “he always found ways to get around any sort of obstacles. He was very loving. Even now, even though he’s a teenager, he’ll mow the lawns, clean the kitchen, he’ll clean his room without being told.”

At the beginning of his education, Eddie felt comfortable being in the whānau class. He then went onto Linwood College, where his personality didn’t fit in with mainstream schooling.

His mother says the structure didn’t suit Eddie. His attention span would not last throughout the day. “He wasn’t being malicious or violent. He tagged, and they gave him community service.”

Tania says her son is developing into a practical young man.

“I came home one day and he made me an ironing board because he broke my one. He got a piece of wood and he got the jigsaw out and cut me out another one. He can do things like that. He’s a bit of a jack of all trades.”

And it seems Eddie’s found his footing again.

“I used to come back home and fight with my brother when I went to Linwood,” says Eddie. “I never really used to listen.”

Tania says he has made progress since starting Agape. “The first term wasn’t even over and he was a different kid. He’s showing more respect towards his elders as well. There’s been a dramatic change in him.

“Just the not fighting at home anymore was enough for me.”

Agape Tutor Phil Nicholson helped students prepare for the exhibition. At the start, they were more concerned about looking good, he says: “Towards the end they realised that it meant a little bit more than what they’d thought and the context of what it meant.”

Our City O-Tautahi business manager Sarah Kelly says having the exhibition in a central city gallery helped students “make that connection with more established artists”, and to have their work displayed alongside those artists enhanced their photographs.

So, what is to come of that young boy riding a new wave?

Tania feels confident.

“I’m not really worried about him. We just need to get him through the schooling years and he’ll be fine.” ■■

tiki trade

An exploration into the history of the heitiki, uncovers a thriving manufacturing and export industry at Otago in the 1800s.



Three examples of heitiki found at Whareakeake (Murdering Beach), a major pounamu manufacturing site on the Otago coast. The one pictured above was clearly recycled from an adze. It was found by a boy called William Norman in 1880 who was wandering over the beach and found the tiki sitting on a heap of sand which had been turned over by a fossicker looking for curios. The wind had sifted away the sand, exposing this highly prized taonga. PHOTOS: OTAGO MUSEUM, DUNEDIN, NEW ZEALAND

The heitiki, painstakingly crafted from pounamu, has become an iconic symbol of Māori culture unique to New Zealand. What is less well known is that it was perhaps one of the country's first major exports in a remarkable joint venture between Māori and Pākehā in the early 19th century.

The tiki is an ancient Polynesian symbol originally made from whale teeth or bone and brought to New Zealand by ancestors of the Māori, according to Dr Henry Skinner, an ethnologist and former director of the Otago Museum. He is widely regarded as the founding father of Pacific anthropology.

Amulets made of human bone from the Marquesas Islands were called by the same name, Dr Skinner writes in his booklet *The Māori Heitiki*, published by the Otago Museum in 1966.

Because of its ancient origins, the symbolism of the tiki is little understood and is still surrounded by conflicting myths and legends. Some suggest the stylised human shape represents Tiki, the first mortal man, yet most heitiki clearly represent female figures.

In popular culture, heitiki are regarded as good-luck charms or fertility symbols. If they do represent fertility symbols, it seems logical that they would be worn by women, yet James Cook and Dumont D'Urville's artists showed portraits of men wearing these neck ornaments during the first contact period between Māori and European.

Whatever the heitiki's origins, experts agree most examples carved from pounamu are not ancient. The oldest examples are very rare, more delicate and more detailed than contemporary styles dominant today. A huge variation in regional styles existed, reflecting wood-carving styles.

Heitiki are highly prized possessions in many families. They are worn on special occasions and handed down from one generation to the next.

These neck pendants were regarded as a spiritual link between the generations, taking on the wairua (spirit) of the great warriors and leaders who had worn them before. They were believed to possess magical powers that increased as they were passed on from generation to generation.

To Māori, it was the quality of the carving, history of the particular piece and who owned and wore each heitiki that gave it its value. Images captured by early European artists generated a huge demand for these highly sought-after artefacts from European collectors from as early as Cook's first visits in the 1770s. Cook noted greenstone was much sought after by his sailors, who would give almost anything for a piece.

That leads us to an isolated beach on the Otago coast and a fascinating tale that suggests heitiki may have been the centre of a major export industry three decades before Dunedin



was founded by pioneer settlers of the Free Church of Scotland in 1848.

Whareakeake is a sheltered bay protected by headlands and hills north-west of the entrance to Otago Harbour. Today, access is only along a rough, dry-weather road or by a boat landing on the gentle shelving beach. No-one lives there permanently, but archaeological records suggest a swamp pā between a creek and the beach was home to hundreds of people.

This peaceful spot is still known locally as Murdering Beach after an ugly incident between the crew of the Tasmanian sealing brig *Sophia* (Captain James Kelly), including a shady former convict, sealer and curio trader William Tucker, and Māori residents of the bay in 1817.

Dunedin art curator, writer and historian Peter Entwisle sheds new light on Tucker's role as one of Otago's earliest European settlers and trader in greenstone heitiki in his book *Taka: A Vignette Life of William Tucker 1784–1817*, published by Port Daniel Press in 2005.

Entwisle says new evidence strongly indicates Tucker recognised a burgeoning market for heitiki and, according to an old Māori source, lived at Whareakeake for two years "where he built a house, kept sheep and goats and lived with a native woman..."

Tucker had established contacts with Māori on the Otago coast, says Entwisle. He had an interest in the trade of valuable Māori curios and the flair to develop an early industry manufacturing greenstone artefacts for export to Europe.

Ironically, history remembers Tucker for his grisly death in the surf at Murdering Beach, an incident that resulted in retaliatory action by Captain Kelly, the deaths of many innocent Māori at Ōtākou, destruction of their canoes and setting fire to "the beautiful city of Otago"—part of a major breakdown in Māori-Pākehā relations in the south that continued for years after this incident.

Archaeological records confirm Whareakeake was known for the large quantities of worked greenstone found there. Some sources claim it was the main manufacturing centre of pounamu for the

whole of New Zealand and many artefacts made there were traded for goods from the north.

From the 1860s, amateur treasure hunters descended on the remains of Māori kāika on three beaches west of Heyward Point (Kaikai's, Murdering and Long Beaches) in search of greenstone artefacts, but Murdering Beach was by far the richest hunting ground, writes Murray Gladstone Thomson in his biography *A Pākehā's Recollections*, published in 1944.

Thomson, who spent three years of his youth at Murdering Beach, returned through the 1880s and 1890s to fossick for curios buried in the wind-blown sand dunes behind the beach. He recalls there were three distinct Māori "marks", or occupation levels, dark layers separated by clean white sand. But it was in the uppermost layer of the most recent occupation where most of the manufactured greenstone was found.

Diggers knew they were getting close when they uncovered stones of an old hearth, then worked outwards from there to locate the walls of a burnt-out whare where any taoka were usually hidden.

Most of the items recovered were tools, adzes, gouges and chisels, Thomson writes, but mere and heitiki were the most highly prized finds. Thomson recalls these items were eagerly sought by private collectors willing to pay between five and 20 pounds for a good heitiki, a rich reward at the time for a fossicker's hard but healthy labours in the sand dunes.

Fossicking for curios was a happy pastime Thomson shared with his children and grandchildren and over the years he recovered about 70 items, including heitiki, heimatau (fish hook pendant) and one of Captain James Cook's famous *Resolution* medals.

One researcher estimated close to 180 kilograms of worked greenstone had been recovered from Murdering Beach in the years up to 1933, confirming its status as a major manufacturing

site. Dr Skinner says the greatest concentration of heitiki recovered from any single site came from Murdering Beach, where 22 examples were unearthed. Some of these were eagerly sought after by museum collections around the world, but many remain in the Otago Museum's Southern Māori Collection.

All principal types of pounamu recognised by southern Māori (kahuraki, kawakawa, inaka and takiwai) were used to make heitiki. Takiwai, actually bowenite as opposed to nephrite, from Anita Bay in Milford Sound was soft enough to be shaped and cut by knife and was the most beautiful of all, but the least esteemed by Māori, Dr Skinner observed.

Inaka pounamu from the Dart Valley at the head of Lake Wakatipu was perhaps the most highly prized. Dr Skinner said this was the main source of pounamu used by artisans working at Whareakeake.

There is good archaeological evidence that greenstone boulders were roughly cut into adze shapes close to their source to reduce weight, then transported to kāika along the Otago coast where they were further processed into heitiki. Other processing sites included Tarewai Point on the tip of the Otago Peninsula, Long Beach, Purakaunui and Warrington.

The availability of iron axes and adzes from European traders rapidly replaced pounamu adzes and tools in the early 20th century and coincided with a flourishing market for heitiki. The number of heitiki, and coincidentally the size of these artefacts, vastly increased in post-European times to meet this demand.

This factor may explain why so many heitiki were rectangular in shape and obviously recycled from adzes, including several examples held in the Otago Museum's Southern Māori Collection. **TK**



nā ARETA WILKINSON



Wahine Kino

Baaad Māori Girl

Nō hea koe? asks where do you belong to, not who. For Māori, where we come from is synonymous with who we have come from, and this journey-woman doesn't travel lightly.

**Te Poho o Tamatea te maunga
Whakaraupō te moana
Te Hapū o Ngāti Wheke
Kāi Tahu te iwi
Ko bling-o-Aotearoa taku mahi!**

Nineteen-forties-style museum educational service cases illustrate my mihi of personal history and artistic practice – Māori Girl Re-presentz! Similar 1940s cases once travelled out from museums to schools, displaying miniature tableaux of early life. They included Māori Village, Māori Canoe and Greenstone. Closer to home, Canterbury Museum's life-sized diorama describe the ancient world of our ancestors the Mōa Hunter.



As Māori, we are very familiar with discordant museum practices, dislocating taonga from its cultural context, re-presenting our stories and treasures.

The Mō Tātou Ngāi Tahu Whānui exhibition at Te Papa Tongarewa is inspiring – Kāi Tahu presenting Kāi Tahutanga to the museum, to New Zealand and to the world. The exhibition was a catalyst for the series of work with the tongue-in-cheek title Wahine Kino (Baaad Māori Girl).

Poi Girl celebrates her Kāi Tahutanga as an urban Māori woman, and a whakapapa of wahine kino. With self-determination like those before her, Poi Girl will present her stories. Poi Girl is in da house, in the museum, doing her thing in the 21st Century. She's an educated modern independent wahine-in-the-city. She's travelled the globe but doesn't get to the rūnanga meetings, te reo lessons have slipped (she says Rangi toe toe), the pois get swung around after a cocktail or two!

**Kei te pai. Poi Girl is Kāi Tahu and proud,
and the heartbeat of the poi beats strongly.**

Top: **Wahine Kino** Found cake tins, 2006 –
W420mm x H220mm x D25mm

Left: **0502 He Aha Ahau?** Mixed media, 2005 –
W600mm x H520mm x D180mm

Right: **Poi Girl II** Mone!, 9ct gold pin, brass,
glass, felt, 2006 – W200mm x H270mm
x D200mm



Areta Wilkinson has been making jewellery since 1991 and created brooches for Queen Elizabeth II, the late Te Arikini Dame Te Atairangikahu and Te Rūnanga o Ngāi Tahu. She is a design lecturer at Unitec Auckland, but has returned home to set up a studio and classes in Oxford, Canterbury.



Left: **Aoraki Lily** Silver, 18ct gold, kotuku, 2001 - feathers - Brooch
Below left: Installation at **Anna Bibby Gallery**, 2006

Linda Munn is Kāi Tahu and Te Ātiawa. Linda composed Superwahine after being introduced to Poi Girl during a jewellery workshop at Bay of Plenty Polytechnic in Tauranga, where she is studying for the Aka Rākau Toi Diploma in Art.



**Super Wahine
Super Wahine ... so named
differently from mother
whose mantle was Bulldozer ...**

**Super Wahine hands on hips,
not just any hips, there's gotta be
attitude in these their fingertips!**

**Legs astride, feet flat on terra firma,
head up, just at an angle cos the
hair gets caught up in those dam noisy bangles.**

**A putuputi of supreme class,
with her lippy at the ready,
pūkana eyeing steady, scary!**

**Super wahine can't be boxed in,
so don't label or assume any notions
about super wahine cos she invented multi tasking.**

...

And that is the nature of super wahine.

|||

nā SALLY BLUNDELL



Even though LA-based stuntman Richard King spends much of his time in midair, he keeps himself pretty grounded.

Crashing through windows, jumping off cliffs, leaping from rooftop to rooftop – a day in the life of Richard King is anything but pedestrian.

“Rich” King is a Hollywood stuntman of Ngāi Tahu descent, Ngāi Tūāhuriri and Te Ruahikihiki. He has fought, fallen and fled his way through TV series such as *Kidnapped*, *Power Rangers* and *Hercules*. His movies include *Transformers* and the coming *Evil Angel* and *Tropic Thunder*.

“I’m really proud of our Ngāi Tahu heritage (on his mother, Beverley’s side), and having parents you look up to is important.

“For now, I’m making a living and I’m grateful I’ve got a great job. At the same time I’d like to give something back to the world. I think everyone goes through that.

King is soon off to Germany to work with stunt performance company 87eleven. He has travelled widely and has a home in downtown Los Angeles. He is also a founding member of Team Tempest, an award-winning stunt team making waves in the world of performance action.

“I know, it’s a fun job,” he says. “It’s hard work and you do have to push yourself, but I love it.”

Although only two years old when his family moved from Hamilton to Utah 25 years ago, King has always kept one foot firmly planted in Aotearoa. He has one brother and three sisters: Michael, Vicky, Elizabeth, and Sharon. He spent his intermediate school years here and recalls holidays on his grandparents’ farm in Pukeatua, near Cambridge.

During those years he tried his hand at gymnastics, rugby, rock climbing, freestyle BMX, wake boarding, skiing and snowboarding. That helped prepare him for the competitive world of stunt performance.

With a passion for Tae Kwon-do – he got his black belt in his early teens – he was training for the New Zealand 2003 World Championships when a friend suggested he apply for a job as a stuntman on *Power Rangers*, then being filmed in New Zealand. “I did a lot of basic routines – a lot of hits, punches and kicks. It was really fun.”

After the world champs he entered the New Zealand Olympic Team trials, missing out by just one point. Having had his first taste of stunt work, he wasn’t fazed.

“I’d spent two years in college. I’d worked with Dad. I’d run a rock-climbing course in Mexico. I knew I wanted to do something physical, but I didn’t know what. After the *Power Rangers*, I knew that was what I wanted to do.”

King moved to California, and in just four years has earned a considerable reputation as a stuntman specialising in freerunning and parkour (the art of moving through obstacles). He says with freerunning there is more freedom, “it’s more out there, more dangerous”. Both use trees, rocks, buildings and walls as obstructions and aids. But while parkour focuses on reach (to access otherwise inaccessible areas) and escape (to evade pursuers), freerunners use a range of movements to create a fluid, athletic and aesthetically pleasing ways of moving.

The work is risky. Last year an explosion – three times its expected force – left King in hospital with third-degree burns.

“There are dangers. Jumping from building to building or jumping on to concrete from 10 feet – you really need to know how to land and roll. You have to have a lot of faith in yourself, and keep pushing yourself. You need to be a jack of all trades, but if you look like an actor and you have certain abilities, you can get lucky.”

Luck? King describes long hours of training (that’s when you’re really pushing yourself, he says), learning new skills (his resumé includes skydiving, gun safety, and knife throwing) and fronting up to stunt co-ordinators on new film sets.

“Recently we were doing a war scene in Kaua’i (Hawaii). Real choppers, dodging explosions, beautiful countryside – it was great. I was in this huge chopper holding an M60. It was crazy. If you went down sitting the way I was, your chances of survival would be about nil.”

A stuntman’s career isn’t over when the joints begin to tire. If you’re not interested in acting (friend and fellow New Zealander Zoe Bell, Uma Thurman’s double in Tarantino’s *Kill Bill* movies, went on to act in the 2007 film *Death Proof*), you can rise through the ranks of assistant stunt co-ordinator, co-ordinator, assistant director and director within the action units of film production.

For now, for someone who spends a large chunk of his working life in midair, King appears remarkably well-grounded.

“When I think about my future I think about New Zealand as a place to live and raise a family when that time comes. I love New Zealand.

“My father taught us about honour and integrity, owning up to your mistakes, being respectful. It’s about seeking knowledge, about becoming a more compassionate person.”

|||



The King family – Rich, Elizabeth, Beverley, Vicky and Michael

Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.



Would the real Brett Tamati-Elliffe please stand up?



You might know him as Kommi, Kommi Knocker, Te Pononga, or Kommikal, but whatever name he goes by, the Ngāi Tahu entertainer, rapper, MC, actor, television presenter and Tahu FM DJ oozes with a confidence that comes from being comfortable in his skin.

Brimming with energy and talent, the 29-year-old from Ōtākou loves to find ways to express himself, his politics and his culture. He is quick to acknowledge his whānau influences, "growing up surrounded by music".

"I was a kapa haka kid from the age of seven or eight, I played the drums. My father, Murray Elliffe, was a rhythm guitarist and my older sisters Jeanine and Paulette are mean singers – I wish I was half as good," he says.

Brett admits he was a bit of a "metal bogan as a kid" but eventually turned on to hip hop after being exposed to influences like Biz Markee and The Fresh Prince. As a teenager he started writing his own material and was a regular freestyle MC on *The Real Bro Hip-Hop Show* at Otago University's Radio One, which is still on the airwaves today.



He and his sisters formed a group called The Puha Crew playing local gigs and it eventually led them to a spot on the popular television show *Mai Time*. His talent was spotted and he was soon offered a job at Tahu FM. That was five years ago – since then he has been a regular on the Christchurch hip-hop scene and has fronted shows on Māori Television including *Tuhono* and *Kommikal's Chronicles*.

Brett is a fluent te reo speaker. "Māori music is my strength and I have more than enough songs to release an album, I just want to do it my way," he says.

His mother is Rena Tamati (Te Ātiawa and Ngāi Tahu) and he is the youngest of seven siblings. He lives in Christchurch with his partner hairstylist, Dannii Dinh.

As for the future. "I will always have radio, but I'd like to do adult-focused TV. Through my music I like to be provocative, political and challenge the system – I'd like to transfer that to a new audience via television." ■■



BOOK REVIEWS

MAU MOKO: THE WORLD OF MĀORI TATTOO

By Ngahuia Te Awekotuku
Published by Penguin New Zealand
RRP: \$49.95
and
TĀ MOKO: THE ART OF MĀORI TATTOO
By D. R. Simmons
Published by Reed New Zealand
RRP: \$39.99



There is good, graphically appealing coverage of the origins and traditional use of moko, for example Tūhawaiki (p29). But, much of the appeal of the book is the discussion of contemporary moko and the future outlook.

Eighty “wearers” and 13 artists were interviewed and this helps considerably in describing and explaining the current interest in moko. (Try page 168 for a

well-known Ngāi Tahu rangatira presenting a different image from when he is on the paepae).

Well written and with good graphics. Recommended.

SONS

By Victor Rodger
Published by Huia Publishers
RRP \$25

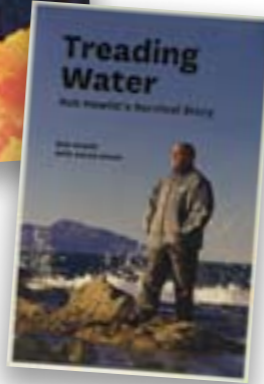
Review nā Elizabeth O'Connor

In 1995, I had the pleasure of attending the premiere of Victor Rodger's first play, *Sons*, in Christchurch. This semi-autobiographical drama about family and cultural identity explores the minefield of pressures besetting a young man trying to reconnect with the Samoan side of his family after being raised afakasi.

Secrets, guilt, love and frustration build as Noah works his way into the lives of Manu'a, his inflexible father, and Lua, the half-brother who didn't know Noah existed. The play touched audiences and went on to successful productions in Wellington and Auckland, while Rodger continues to gain awards and acclaim for playwriting.

Now, in 2008, Huia has published *Sons* in an attractive paperback. Even on the page, the script has great emotional energy and relevance for contemporary Aotearoa. The book includes an excellent study resource by Jean Betts, to help readers appreciate and/or stage the play.

Rodger's latest play, *My Name is Gary Cooper*, will be given a public reading at the Court Theatre in Christchurch on May 18 at 4pm. Don't miss it – this talented playwright tackles full-on, with humour and humanity, the cultural collisions which generate our rich and rocky human landscape.



boring class/group shots. The narrative, however, pulls no punches. *Treading Water* is a frank and readable account of an unusual personal journey.

FIKA

First Draft Collective Writers
Compiled by Danielle O'Halloran and Felolini Maria Ifopo
Published by First Draft Pasefika Writers
RRP \$25

Review nā Elizabeth O'Connor

The First Draft group of mainly Aotearoa-born Pasefika writers have been meeting to encourage each other in creative writing for the past five years.

With the help of the Pacific Arts Committee of Creative New Zealand, they have now published a small, dense and visually interesting compilation of poems, prose and art from about 15 Christchurch-based contributors.

There are brash voicings of contemporary social reality and popular culture, laments for a lost past and affectionate paintings of a complex present. Poems and stories evoke the islands, urban Aotearoa, the contemporary war-torn world.

Some of the writing is lyrical, some confron-

TREADING WATER: Rob Hewitt's Survival Story

By Rob Hewitt with Aaron Smale
Published by Huia Publishers
RRP \$30

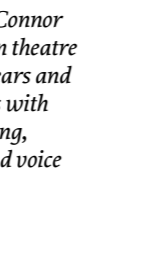
Review nā Elizabeth O'Connor

During three days and nights floating in his diving suit off the Kāpiti Coast, pushed around by a boomerang current, Rob Hewitt found that physical extremity made him reflect on his identity, life and values.

The book that resulted is more than a sensationalist survival story. Although it opens with a vivid account of Hewitt being swept away from his dive spot by an undersea rip, Chapter 2 takes us straight back to Hewitt's roots, whānau, schooling and early days in the navy. Hewitt's time in the sea and eventual rescue is interwoven with examination of his life and his choices, regrets, satisfactions and spiritual beliefs.

A tough personality with a strong layer of denial helped Hewitt through secondary school years and the Navy, but strained his personal and family relationships. The time adrift at sea forced him to serious insight and the potential to continue changing his life for the better.

The photos don't add much – mainly



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.



PERFORMANCE REVIEWS

PĀUA

by SEEyD Theatre Company (7 actors)
Directed by Tim Spite at Downstage Theatre, Wellington, 19 Jan – 16 Feb 2008.

GROUND

by Fiona Farrell
Directed by Andrew McKenzie at BATS Theatre, Wellington, 25 Jan – 2 Feb 2008

INANGAHUA GOLD

by Kathleen Gallagher
Rehearsed reading presented by Operate Trust in The Forge at The Court Theatre, Christchurch, 10 Feb 2008.

Reviews nā Elizabeth O'Connor

Three plays launched in three theatres at virtually the same time. All deal with power, territory and control of resources, showing in fascinating variety how critical these issues are to both Māori and Pākehā in Aotearoa.

Pāua tackles pāua-poaching as an example of the global web of exploitation affecting a unique and fragile resource, as well as those whose lives are bound up with it. The staging was spectacular: grid, pit, ropes, boats, nets and physically courageous acting. The chosen thriller genre was undermined by lack of a clear protagonist or point(s) of view, but the show had undeniable impact and a memorable last line.

Ground has two Kiwis get to a prime campervan site earlier than anyone else on their annual holiday, spend an evening revelling in the pristine view, then have to deal with a rival campervan parked to block the view the next day. The metaphors for colonial struggle are treated lightly and humorously.

In *Inangahua Gold*, the incoming Irish (landless and poor) are welcomed by the tangata whenua of the West Coast. These Irish, a Chinese miner, a young Māori chief and a Welshman engage in a struggle for gold and also for social and romantic attention as they work out what's hot on the Coast in 1868.

All three plays challenge cultural stereotypes at the same time as they depict them. The plays deserve to be seen. ■■

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

tational, all of it personal and rich with the complexity of overlapping, dislocated histories in a post-colonial society.

Thought and artistry have gone into how each page of text is presented, with great variety in graphic design, use of artworks, photographs and print size. I struggled to read much of the small print, including the writer's credit on each page, and found myself frustrated by this feature. Box on, though, and you will be rewarded.

KUPU

By Hana O'Regan and Charisma Rangipunga
Published by Ake Associates
RRP \$30

Review nā Wharehuia Milroy

“Language is the armoury of the human mind, and at once contains the trophies of the past and the weapons of its future conquests” (Coleridge).

This anthology is intended to raise the consciousness and passion of not only Ngāi Tahu Māori but all people interested in maintaining and saving a unique cultural treasure, the Māori language.

These two passionate women, Hana O'Regan and Charisma Rangipunga, started out their lives as non-speakers of Māori but inherited their peoples' resoluteness and desire to succeed. The Ngāi Tahu dialect predominates in these poems – the writers are of that tribe.

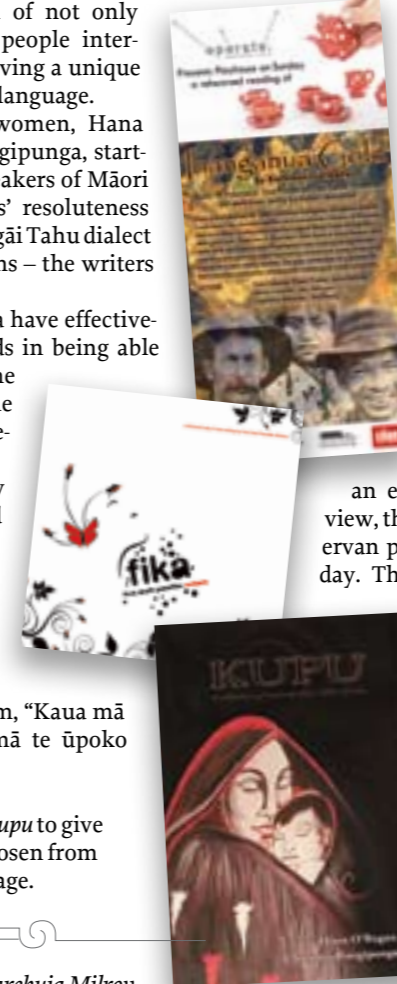
O'Regan and Rangipunga have effectively realised Coleridge's words in being able to purchase the past with the present and at the same time infer, with persuasive subtlety, the goals of tomorrow.

Someone said, “Poetry is boned with ideas, nerved and blooded with emotions, all held together by the delicate tough skin of words.” This anthology has all this and is worth reading. The challenge has been issued to all iwi to accept the axiom, “Kaua mā te waewae tūtuki engari mā te ūpoko pakaru”.

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



Dr Wharehuia Milroy (Tūhoe) has produced written works on traditional and contemporary Māori issues. He is a member of the Waitangi Tribunal and the New Zealand Geographic Board.



Flying the flag

(continued from page 34)

Potatau Te Wherowhero, purpose-made flags appearing at several major battles of the New Zealand Wars (for example Gate Pā), and there is a Ratana flag, to cite a few (see for example http://www.crwflags.com/fotw/flags/nz_mao.html).

In New Zealand, flags which are officially recognised are provided for under the Flags, Emblems, and Names Protection Act 1981. That Act doesn't contain the equivalent of s5 of the Australian Flag Act. The Department of Internal Affairs official website on the NZ flag (<http://www.mch.govt.nz/nzflag/index.html>) notes that “Seven flags other than the New Zealand Flag are shown for official purposes in New Zealand. The most important of these are The Queen's New Zealand Flag, the Governor-General's Flag, the New Zealand Red Ensign, the New Zealand White Ensign, the Royal New Zealand Air Force Ensign, and the New Zealand Civil Air Ensign.”

Section 9 provides for the use of these alternative flags, under strict supervision of the Governor-General and ministers. But there is an interesting exception for the NZ Red Ensign, which is “based on the Red Ensign usually flown by merchant ships registered in the United Kingdom. The Union Jack appears in the first quarter, and the Southern Cross, represented by four five-pointed white stars.”

Subsection 9(3) states: “(3) Nothing in this Part of this Act or in any other Act shall limit or affect the customary use of the New Zealand Red Ensign (with or without the placement thereon of any letter, emblem, or representation) on places or occasions of Māori significance.”

Consequently, under Transit's former policy of flying only officially recognised flags, it should have been flying the Red Ensign on Waitangi Day. But under its revised policy, even that option seems to have been removed.

We should give ourselves a break, provide an equivalent to s5 of Australia's Flags Act, and recognise a few of these historic and current Māori flags. The sky won't fall, and it won't mean that an indigenous republic of Aotearoa springs into existence overnight. Rather, we will be better reflecting the diverse nation we are, and we can all look forward to 2011 without embarrassment. ■■

nā JOAN BAKER



Debt is the biggest problem facing many families.

DEAL TO 'GARBAGE' DEBT

I am talking here about what I call “garbage” debt – debt we have run up on credit cards, hire purchase agreements and personal loans. (You can have good debt – debt that should make you wealthy, such as a mortgage or a student loan. I will write more about that in another article.)

The problem with garbage debt is twofold:

- 1. It makes you poor** because you are spending your money on things that lose value or have no value as soon as you buy them such as cars, fridges, clothes, holidays, entertainment.
- 2. It is very costly** because you are paying a lot more for all of these things than if you had paid cash.

I see clients who are paying a large proportion of their income each pay period just to repay the interest on their garbage debt. The food has been eaten, the clothes are now dusters, the car and fridge are worth almost nothing, but they have to pay and pay for years to get rid of the debt. Many credit and store cards charge interest rates of more than 20 per cent, so unless you can pay off the debt very quickly it starts to grow and grow.

What should you do if you have garbage debt?

- 1. Arrange your debts in order of cost, such as the highest interest rate charges:**

CREDITOR	AMOUNT OWED	INTEREST RATE
Credit Card A	\$2000.00	24.9%
Credit Card B	\$4000.00	21%
Hire Purchase	\$7000.00	17.5%
Personal Loan	\$2000.00	14%

- 2. Continue to pay the minimum on each of your debts and put every other dollar you can find towards the one with the highest interest rate because that is costing you the most for every dollar you have borrowed.** As soon as you have finished the first one, close the account. Then move on to the next until they are all gone.
- 3. Ditch the plastic.** Make a decision you will never take out a credit card, store card, or a HP again. No one needs a credit or store card – but it is very tempting to go shopping with plastic cards if you have them. And these kinds of debts make you poor and keep you poor.
- 4. Make a family resolution: “We will have no more garbage debt.”** Make sure everyone in the family understands taking out these sorts of loans or getting this kind of credit is really hurting all of you. It is especially important young people (students and those who are starting work) understand what a trap borrowing money for clothes,

household goods and leisure activities is. They risk paying out most of their wages in the future just to service the debt. Young people often don't understand what interest rates mean – they see only the minimum payment they have to make each week and do not realise the amount they owe is getting bigger and bigger. Often, they will end up paying back hundreds of dollars more for the item than it was worth in the first place.

- 5. Pay cash.** It makes much more sense to pay cash for what you want. If you can't pay cash, you can't afford the item, for example a trip. If there is something you really need, for example a fridge, you are far better to save for it and purchase for cash. First of all, you will generally get a much better price. Even the advertised price can usually be negotiated down if you can pay cash. Paying by installments nearly always costs you more. Avoid deals that suggest you can pay no interest for a certain period unless you are certain to have the full amount when it is due. You should put that money in an earmarked “no touch” account so you are sure you can pay on the due date. These deals usually start to charge a very high rate of interest (about 25 per cent) once the no interest period runs out.
- 6. Set up savings-account(s).** The best way to buy things you need or want is to save up for them. If you are not prepared to save for them then you probably don't want them enough. You can usually arrange to have several accounts attached to your bank account for no extra cost. It's a good idea to have an account for the car (you will probably have repairs or need a new one in the next few years), one for household needs (appliances, furniture), one for emergencies (like travelling to a tangi) and one for Christmas. You can set up an automatic payment to put \$5 or \$10 or whatever you can afford into each one every pay period. Then you are always ahead and do not have to take on debt. That's what a smart person does with his or her money.

Remember, garbage debt makes you poor and others rich. Shops, credit card companies, finance companies and banks are all getting richer by charging you interest on the credit you take out.

Joan is happy to be contacted by readers:
 jrbaker@wealthcoaches.net
 03 442 3328 / 021 749 122

Joan Baker is a well-known financial planner who is a key part of the Ngāi Tahu Financial Independence Programme. She works with whānau to set goals, create and implement financial plans. She is a company director, and together with partner Martin Hawes, provides wealth coaching to clients throughout New Zealand and overseas. Joan is also the author of seven books dealing with financial independence.

JARRAD MARTIN

Ngāti Mutunga/Puketapu/Ngāti Tama

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?

For me it's about the start of it. If the family is all set and ready to go, be it work or school, then I feel it would be a good day.

WHAT NEW ZEALANDER DO YOU MOST ADMIRE? WHY?

One that is positive and motivated. I dislike people who are lazy and have no drive or will to succeed. People dream of success. If you don't have any desire, then success will be limited.

ONE THING YOU COULD NOT LIVE WITHOUT?

My family and sense of humour.

IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?

On the beach somewhere.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?

Me, myself and I. It is me who my children choose to follow. It is me who has to teach them the way of life. I wish for them to grow up and relive the similar things that I have been through, be it better or the other. I am the one who has to devote the time and love to my fiancée, Lynley, who supports me with my sporting career and personal self. For an athlete this is sometimes an obstacle that cannot be hurdled.

FAVOURITE SONG?

Ten Guitars.

ON WHAT OCCASION DO YOU TELL A LIE?

You should never tell a lie.

WHAT CONSTITUTES A BAD DAY?

When I fail to deliver on the sports field.

WHAT IS YOUR GREATEST FEAR?

Finishing second. Winning is the only way up!

DO YOU HAVE A FAVOURITE SUPERHERO?

Invisible Man.

WHAT IS YOUR WORST CHARACTER FLAW?

Waking up early in the weekends.

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?

To be ambidextrous, so if I get tired doing something my natural way, I can then change to the other side.

WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?

Being a child, I watch my little two-year-old and just enjoy the fact that he has fun being here with us.

WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?

Egypt.

DO YOU BUY LOTTO?

Yes, I love to invest money, sometimes not the wiser.

SHORTLAND STREET OR THE NEWS?

The news.

DO YOU BELIEVE IN REINCARNATION?

No, not at this stage.

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

I would come back as myself. I enjoy who I represent and enjoy my life.

WHAT IS THE BEST GIFT YOU'VE EVER RECEIVED?

That would be the birth of my son, Tayshawn. Thanks to my honey and to the man upstairs.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

Time out, chilling out with the missus and no kids around or cruising around a golf course.

FAVOURITE WAY TO CHILL OUT?

A beer on the deck with my darling Lynley, or on the golf course.

LOVE OR MONEY?

Love and money.



Since debuting for the New Zealand men's softball team, the Black Sox, in 1991, Jarrad Martin has claimed three world championship gold medals, a Commonwealth Series gold, two Pacific Cup titles and numerous provincial and club titles in New Zealand. He was also twice Māori Sportsman of the Year. Jarrad hails from two sporting Taranaki families, Martin and Rona, who include regional and national representatives in netball, softball, cricket and golf. He is also a proud dad to Tayshawn and fiancé to Lynley. Next year Jarrad joins his Black Sox teammates in their bid to win a fourth world title in Saskatoon, Canada.

WHAT IS YOUR MOST ADMIRABLE QUALITY?

Thinking like a winner. I listen to a lot of people on the sports field and there are definitely a lot of athletes that need some help with the top four inches. A lot of them can talk, but not many can walk.

DANCE OR WALLFLOWER?

Depends on the occasion.

WHAT IS THE LAST BOOK YOU READ?

Real Money, Real Estate, by Brad Sugars.

WHO IS YOUR FAVOURITE AUTHOR?

John Grisham.

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

Baseball or a golf major.

WHAT IS YOUR GREATEST ACHIEVEMENT?

Surviving the birth of my child.

MĀORI OR GENERAL ROLL?

Māori.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Jet Planes or wine gums.

HOW MANY PAIRS OF SHOES DO YOU OWN?

Enough. My favourite fetish is shoe shopping.

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

Not listening to my body. Sometimes you are your own doctor until the worst happens. For me, it was heart surgery.

HAVE YOU SEEN A KIWI IN THE WILD?

Yeah, it was one of my mates while we were in South Africa.

WHAT'S YOUR FAVOURITE PLACE IN NEW ZEALAND?

At 8am it's the throne (wharepaku). It gets the metabolism going.



NGĀI TAHU PROPERTY – BUILDING REALITY THROUGH VISION

Ngāi Tahu Property is one of the country's most successful property companies.

With a history of thriving developments in both the residential and commercial sectors, as well as a nationally-recognised team of property experts, we have always worked to create both communities and relationships. So, our customers become our partners, growing with the help of our investment and infrastructure.

Our residential projects have been outstandingly well-received; with Tumara Park completely selling out two years ahead of schedule. Wigram Village and our latest project, the tree-lined Linden Grove, have proved just as popular.

This exceptional track record also extends to our commercial developments. After completing the Tower Junction retail centre plus other commercial developments in Christchurch, we have made further progress on the Lester Lane site at the top of Moorhouse Ave and The Sockburn Business Park; while in Queenstown, the prestigious Queenstown Post Office Precinct is nearing completion.

With a long-term vision of our place in this land, Ngāi Tahu Property is part of the South Island and always will be.

Visit our website at: www.ngaitahuproperty.co.nz to learn more about our upcoming projects.

NGĀI TAHU Property

www.ngaitahuproperty.co.nz