

TOUGH GET GOING TO BEAT RISING LIVING COSTS

# TE KARAKA

\$7.95  
2008  
MAKARIRI  
WINTER

ISSUE 39

## BABY AT YOUR BREAST

KHYLA RUSSELL

NGĀI TAHU, A MIGRATION HISTORY

LOUISE POTIKI BRYANT ILA COUCH AHO BRAND TIKITAANE  
ROSS PANIORA REI PUTA FAT FREDDY'S DROP



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Sam Forward,  
Ngā Puhī,  
Education student.

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



Election season is fast approaching, and with it will come campaign trails peppered with fancy manoeuvring and sales pitches for party policy. As the moves and countermoves, plots, alliances and allegations are broadcast over the next few months, it will be fair to ask whether the spirit of democracy has been lost to the culture of the sound bite.

The true meaning of democracy is “rule by the people”, rather than the “one person – one vote” system that we more loosely think of it as. At the heart of the democratic ideal is a commitment to all people participating equally in lively debate and making decisions by consensus, informed by differences of opinion. On the marae, as it was in ancient Athens, democracy is alive in the vibrant and vigorous discussions that we all know and celebrate in the well known whakataukī:

**Ko te kai a te rangatira, he kōrero**

*The food of chiefs, is discussion*

In Aotearoa, in common with most of the world, the democratic ideal has been translated into a system of representative government that empowers MPs to act on our behalf, as delegates and trustees for the rights, interests and aspirations of their respective electorates. It is therefore an odd and troubling disconnect that, legally, the legitimacy of the government rests solely on regularly held “free and fair” elections; slavishly following the rules to the letter grants a pass to trample upon and ignore popular opinion and minority rights.

The strict rules of process are obviously important, but they are also an easy escape. The tyranny of the majority, which concerned Plato and Thomas Jefferson alike, consistently jeopardises the rights of iwi Māori. The crude mandate of “mob rule” needs to be replaced by a deeper commitment to increasing political participation in a real, rather than a bare procedural sense. All of our communities, however defined, need to see the essence of their identity reflected in the decisions of their representative bodies if those institutions are to have true legitimacy, earned respect, and persuasive moral force. Ultimately, both voters and the elected must carry their respective shares of the democratic burden. Our burden is our collective and individual participation.

As the political campaigns unfold Māori issues will no doubt serve as a popular football, as they do every election, although it is perhaps the economy that will win or lose the contest for the main parties. This issue of TE KARAKA features the effects of the current economic conditions on Ngāi Tahu whānau, and profiles a range of successes from decisions to embrace breastfeeding through to the launch of an innovative Ngāi Tahu garment. These stories are personal, but that of course is where, ultimately, the impacts of political discourse are felt. And it is for this reason that political systems and the quality of our representation matter.

Let us therefore keep the ideals of democracy, in its true sense, front of mind as we apply ourselves to the question of our preferred political representation this electoral season.

# TE KARAKA

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Front cover photograph: Marnie Erkill and five-month-old son Kodi Dumbleton, by Phil Tumataroa



# MATARIKI

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NGĀ HAU E WHĀ  
FROM THE EDITOR

It is impossible to ignore the rising cost of living in Aotearoa. But while the outlook is gloomy, I think there is an opportunity here to plot a path that not only sees our whānau survive but flourish. So we walk a bit more, grow vegetables in our backyard and buy the things we can afford with the money we have. Maybe today's economic crunch provides us with a chance to enjoy things we can't buy – time with our kaumātua, time with our partners and time with our mokopuna.

This issue of TE KARAKA also looks at the breastfeeding trends of our Māori mothers, the reasons they are choosing the bottle over the breast and what effect it is having on the health and wellbeing of our tamariki.

We also welcome Carol Archie to our team of columnists. Carol is a senior journalist and author of *Pou Kōrero, A Journalist's Guide to Māori and Current Affairs*.

You may also notice some design and language changes. We have introduced te reo in some of our regular features: He Reta (Letters) He Whakaaro (Opinion), He Whakaaro mō te Pāpāho (Media opinion), He Aitaka a Tane (Tane's descendants), which heads up Rob Tipa's regular plants column. In this issue we are also fortunate enough to introduce some of artist Ross Hemara's kowhaiwhai motifs into the magazine. I hope you enjoy your read.

nā PHIL TUMATAROA



# He reta

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

## OVERSEAS THANKS

Many thanks for reinstating the TE KARAKA magazine for us overseas whānau. It is very much appreciated and excellent reading.

Muriel Harrison

I am writing this letter to say what a pleasure and wonderful surprise it was to once again receive my copy of TE KARAKA magazine.

This edition was also very special to me because of a particular article referring to the passing of the poet Hone Tuwhare, who was my uncle. He was the half brother of my mother, Hoana Maihi Rapatini, sister Mingo Smith, and brother Ted Anderson, and it's sad to think they have all passed on, he being the last. Yes, I remember his book *No Ordinary Sun*, which he gave Mum on one of his visits to

Kaikohe. I thank TE KARAKA for sharing this tribute with your readers.

It was also interesting for me to read about different places in the Bay of Islands that were familiar to me like Kerikeri, Whangarei.

Keep up with your wonderful work. Like me, I'm sure many expats appreciate and enjoy such an informative, high quality, colourful magazine.

Violet Perkovic  
En Rousillon  
France

Thanks for the letter extending the free copies of TE KARAKA. It is an excellent magazine and I look forward to reading it every three months.

Living in Australia, it certainly keeps me up to date on all issues affecting Ngāi Tahu. Keep up the good work.

It's a very generous commitment and I am indeed grateful.

Russell Small  
Hills Community Support Group

## FEELING THE BUZZ

Congratulations to TE KARAKA for their article on Eddie Phillips. The article goes a long way towards portraying Eddie and his peers as they wish to be seen – peeling back layers of assumptions and getting to the heart of their wairua and their potential. Our City Ō-Tautahi Christchurch City Council was delighted to see Natural Buzz, the photographic exhibition by young people as part of Agape Trust's and community action team CAYAD's alternative education programme.

The exhibition captivated and challenged its audience with the exhibitors' candid take on getting a natural buzz.

As a young international tourist commented, "These works allow young people the chance to speak about their experiences, their thinking and feelings."

Given the opportunity to honestly reveal their stories in their way, and to openly explore their identity, be it in a city exhibition space or the media, they remind us they have a great deal to offer our communities in working towards pride and social cohesion.

Here at Our City Ō-Tautahi their kōrero has been added to the layers of voices in this place.  
Sarah Kelly  
Business Manager; Fiona Clayton  
Exhibitions Coordinator  
Our City Ō-Tautahi Christchurch City Council

## KAUMĀTUA GRANTS

I'm rather late putting pen to paper! I have a new shoulder

and at 80 I'm a little slow sometimes. I was delighted to receive my love gift from everyone: I've purchased five Bibles for my adult grandchildren, so thank you. May our Lord Jesus be with you.

Ngāire Lyons  
Dunedin

My Kaumātua Grant arrived today. With all it encompasses, the history of Ngāi Tahu blood, now me, I am truly honoured. Thank you.  
Trish O'Donnell  
Wanganui

I write to thank you very much for the \$600 dividend on behalf of myself and my husband. We attended many of the Hui-ā-Tau, and appreciate all the mahi that continues on behalf of all Ngāi Tahu whānui.

Our sincere thanks and best

wishes for 2008 and beyond,  
Margaret and Koata Te Maiharoa  
Waimate

I received today the Kaumātua Grant of \$600. I wish to thank you very much for the sum. This will go into my "for health" fund, which I set aside and use as necessary. It goes very quickly as I have no health insurance.  
Mrs Audrey C Winsloe  
Gore

I wish to sincerely thank you for the payment I received from you today. As we are pensioners, there are times we are running fairly close to the wind financially. So from my wife and I, thank you so much.  
Les Feather  
Riverton

## STORY REQUEST

I write in relation to the resump-

tion of overseas delivery of the TE KARAKA magazine to advise you how much we appreciate and enjoy the publication.

My wife and children have the Ngāi Tahu heritage while I am the odd one out in the family.

But I also write to ask if a column or section could be started in TE KARAKA that could offer cultural stories of significance or histories of where the Ngāi Tahu have come from and perhaps where they are headed. As overseas Ngāi Tahu, my children find little relevance or sense of belonging to a culturally significant group. I find this an utter shame and would love to draw them in with stories and histories of their ancestors. Further, perhaps a travel log or guide of significant sites that could help my children connect when we visit New Zealand.

My children do not know

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

what it means to be Ngāi Tahu, and any connection you can offer to this great heritage would be appreciated. Thanks for the great publication.

Brett Hoogenbosch

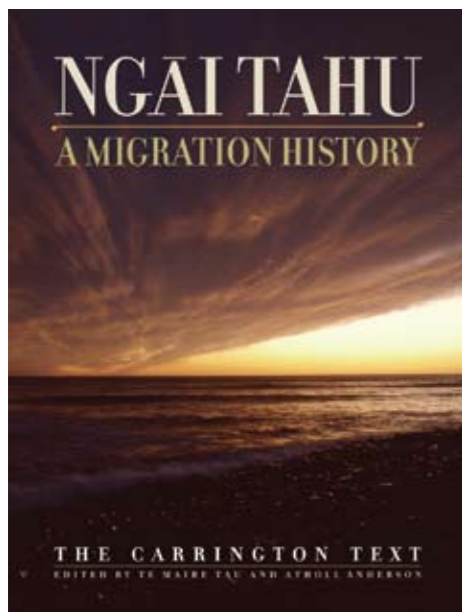
## POUNAMU PROSECUTION

We from Hauraki iwi just want to congratulate the efforts of Ngāi Tahu and Makaawhio on the successful prosecution of the pounamu thieves. Well done on exercising and proving our property rights still exist in this country of ours. We in Hauraki are behind Ngāi Tahu 125 per cent.

Craig Solomon  
Manaia Coromandel.

## BOOK PRIZEWINNER

Congratulations to Michael J Stevens from Bluff, the winner of *Kupu*.



Te Rūnanga o NGĀI TAHU



Bridget Williams Books

*'Me pēhea rā ahau e whiti ai ki tērā wāhi?' Ka rongō mai a Te Huataki ki te kupu a Tiotio. Ka kiia mai e Te Huataki, 'Nā, he ara mōu. Ko tōku tuarā.'*

*'How can I cross to that marvellous place?' Te Huataki listened to Tiotio and said, 'There is a way and it is by way of my backbone'.*

This magnificent narrative tells of the migration of Ngāi Tahu into the South Island. Making their way by sea and land as far as Rakiura, the people established their genealogical right to the land, as Te Huataki acknowledges in the words 'by way of my backbone'.

Ngāi Tahu scholars Te Maire Tau and Atholl Anderson have worked with different

traditions to augment the history recorded by Hugh Carrington in the 1930s. Early texts and whakapapa enrich the narrative, which includes full colour illustrations throughout. Foreword by Sir Tipene O'Regan. Publication April 2008. Recommended retail price \$69.99.

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**Ka mau te wehi** ▶

Mareikura kapahaka captured the spirit during the inaugural Te Koha Māori performing arts showcase produced by Tahu FM in Christchurch recently. Look out for Te Koha in Dunedin in September.

**Orchestral manoeuvres**

The New Zealand Symphony Orchestra has taken on a te reo name, Te Tira Pūoro o Aotearoa. The title, which translates as the "travelling musical instrument group of New Zealand", has been presented to the orchestra by the Māori Language Commission.

**Tūhoe in schools**

Ngā mihi nui atu ki Tūhoe Education Authority, which has created the first iwi-designed education curriculum.

**Palisade for Ōkahu**

A palisade at Ōkahu Bay that dated from 1943 was rebuilt for Ngāti Whatua o Orakei. The project was a joint effort by artist Fiona Jack, the iwi and a TVNZ documentary arts show. During World War 2 a 100m palisade was put up around the papa kāinga, the home of Ngāti Whatua o Orakei. The tribe had gone from controlling the Tamaki Isthmus in 1840 to being squeezed on to the last remaining block of their tribal land, at Ōkahu Bay.



◀ **Aoraki goes 3D**

Visitors to the new Sir Edmund Hillary Centre at Aoraki can take an amazing journey while seated in the new 3D theatre. The 3D project, the first of its type, was developed by Taylormade Media. The film depicts the Creation and the legend of Aoraki.

**Did you know?**

For the first half century of European settlement of Aotearoa, the Māori language was a common means of communication. Many Government officials, missionaries and prominent settlers spoke Māori. Their children were among the most fluent European speakers and writers of the Māori language.

**Pioneer retires**

Journalism and broadcasting pioneer Whai Ngata (Ngāti Porou) retired as general manager of Māori programming at TVNZ in June. His career spanned 40 years and one of his goals now is to compile a second edition of the H. M. Ngata English-Māori Dictionary.

**Tūpuna returning**

New Zealand officials and Māori cultural representatives are off to visit museums in Quebec, Ontario and British Columbia to reclaim bones, heads and other tūpuna remains collected as anthropological curiosities.

**Bastion Point**

Māori occupation of Auckland's Bastion Point took place 30 years ago, and 222 people were arrested in a massive show of Government and police force that has been called a defining moment in New Zealand history.

**Did you know?**

Aotearoa/New Zealand has three official languages. They are English, Te Reo Māori (the Māori language) and New Zealand Sign Language.



◀ **Retail Therapy**

For hip gears with a dub twist, try Tikidub merchandise sold exclusively through www.tikidub.com and at selected Tiki Live gigs.

**Men's black**

Moko Kanohi T-shirt \$50  
FRONT: Black Moko Kanohi  
BACK: Tiki Dub Kaupapa patch

**Women's white**

Hei Tiki T-shirt \$45  
FRONT: Silver Tiki Face on white  
BACK: Plain



**More mātaītai**

A mātaītai reserve has been set up on the south Waikato coast. Ngā Hāpū o Aotearoa Moana will manage non-commercial fishing in these important traditional fishing grounds. Commercial fishing is banned within the mātaītai.

**Top farmers**

Dean Nikora (Ngāti Maniapoto and Ngāti Tama) and his wife Kirsten are the nation's best Māori farmers in 2008. The couple, who have been farming for only 20 years, have Mangatewai, a 342-hectare dairy farm near Takapau. They recently won the national Māori Excellence in Farming Award and were presented with the Ahuwhenua Trophy. Judges described their wealth creation strategy – working their way up from farm labouring, through to sharemilking, working in a 50/50 partnership and owning their own farms – as "nothing short of outstanding". Mangatewai milks about 1000 cows and is one of five properties owned or leased by their company, Cesped Lands Ltd.

**He Kupu Kāi Tahu**

**Kōpaka whakarākau.**

A frost that makes things like wood. A hard black frost.

**He Whakataukī mō te Takurua.**

Some proverbs relating to winter

**Te tōmairaki, me te hukapapa, me te hukarere me te ua, he aītake nā Raki i a Papa, koia te taru ka tupu ai i te raumati.**

Morning mists, ice, snow, and rain; descendants of Rakinui and Papatūānuku; the shoots from which summer grows.

**Te anu o takurua.**

The cold of winter.

**He riri takurua.**

A winter quarrel; to describe an ill-timed squabble.

**He kōrero Takurua.**

A winter's tale. Such a story told during leisure time was assumed not to have any weight or authority.

**Arowhenua milestone**

Arowhenua Māori School has a new building for the first time in 57 years, thanks to a rising roll. The school now has 25 pupils. Junior students and the administration area will be in the new building, with the old junior rooms turned into the library.

**Moriori support**

A one-off Government grant of \$6 million will preserve and promote the identity, heritage, culture and the legacy of peace of the Moriori people of the Chatham Islands. Te Keke Tura Moriori Identity Trust will work to preserve, revive, and promote Moriori identity.

**Stamping success**

To celebrate the ascension of the Matariki stars, marking the Māori New Year, New Zealand Post has released a stunning series of Matariki stamps. Also released this year was a Kingitanga series.

**GP honoured**

Paratene (Pat) Ngata (Ngāti Porou) has been awarded the Royal New Zealand College of General Practitioners' highest honour for his work with Māori.

**Did you know?**

Māori Language Week has been celebrated for over 30 years? Māori Language Week runs from 21-27 July. The 2008 theme is Te Reo i te Kāinga – Māori Language in the Home.

▶ **Pegasus pou blessing**

Six carved pou (posts) representing aspects of North Canterbury's cultural heritage were blessed at a dawn ceremony recently at the entrance to Pegasus Town. The pou, which form the gateway to the town, were carved from wind-felled totara – sourced from the Okiwi Valley just north of Kaikōura – and gifted by Te Rūnanga o Kaikōura on behalf of Ngāti Kuri. Carvers Fayne Robinson (Kāti Mamoe, Ngāti Apa ki te rā tō Ngāti Porou) Riki Manuel (Ngāti Porou) and Caine

Tauwhare (Ngāi Tahu and Tainui) spent eight months carving the pou. Pegasus Town managing director Bob Robertson said the pou represented many of the environmental values on which the town was being built, and the blessing was a tribute to the area's past. The rich heritage of this landscape has been subject to a three-year archaeological operation which was featured recently in TE KARAKA 38 (*Unearthing Pegasus*).

**Artistic innovation** ▶

The *Tūriki Tūriki! Paneke Paneke!* show honours five innovators who advanced Māori art into the consciousness of all New Zealanders – Arnold Manaaki Wilson (Ngāi Tūhoe, Te Arawa), Ralph Hotere (Te Aupouri), the late Selwyn Wilson (Ngāti Manū), Muru Walters (Rarawa), and Katerina Mataira (Ngāti Porou). The show runs until 24 August at Auckland Art Gallery.

**Did you know?**

Takurua, Makariri and Hōtoke are all words for winter?



PHOTO CREDIT: Māori TV

**Retail Therapy** ▶

Vicki Morehu at Te Pono's jewellery and designs can be found around the country at various design outlets. Or try her at www.tepono.com.

(a) **Heitiki:** large freestyle \$100, large tiki taha \$70, small tiki \$40

(b) **Cufflinks** \$25

(c) **Matariki Compact Mirror** \$25

(d) **Earrings** \$25





# Getting it right with feeling

In the 1980s I commuted a long way to my job in the Auckland TVNZ newsroom. If anyone had eavesdropped during my journeys, it would have been ghastly for them. I was mangling a stream of Māori words like Taupō, Whangarei, tino rangatiratanga, and names such as Te Heuheu and Te Atairangikaahu. This was where I practiced my pronunciation of Māori words, in the privacy of my own car, to meet a commitment I'd made to myself that I'd try to pronounce Māori correctly. I believed, and still do, it's a sign of respect for Māori and the very minimum that's expected of a professional journalist working in New Zealand, where Māori is an official language.

It was a struggle. I don't have a good ear for languages, so I believe if I can make a fist of it, anyone can – with practice. I confess nowadays I've switched camps and joined the increasing number of New Zealanders who cringe when a journalist mispronounces te reo Māori on television or radio. They say the minute they hear a mispronunciation they lose confidence in the reporter's credibility. The whole story is suspect. What could the reporter know about Māori people or anything else to do with Māori if they can't even get their names right? I agree. And unfortunately these gaffes are still far too common.

A television weather presenter toughens up Tauranga with a hard "g" when he's giving a daily forecast. Reporters speak of Manu-cow, and Oh-rewa and Oh-taki and all those other places that don't start with a jolly "Oh" for goodness sake! The Waitangi Tribunal still gets that tangy treatment. I can't believe how many wocka are paddling up our rivers. I could go on and on.

I met a young man at a hui who asked me what I could do to get a prominent TV3 presenter to say "Haere mai" and "Ka kite anō" correctly because it was driving him mad. I suggested he ring the presenter and explain the effect it was having. The young man confessed that he'd been learning anger management. He couldn't imagine making the call without losing the plot.

*I met a young man at a hui who asked me what I could do to get a prominent TV3 presenter to say "Haere mai" and "Ka kite anō" correctly because it was driving him mad.*



We hatched a plan where he'd use this as a test. He'd rehearse the points he wanted to make over the next few weeks and when he was ready he'd ring and put his case calmly, even describing the angst he'd been through.

I hope the call takes place and that the presenter will hear the pain he's causing and perhaps make use of his driving time practising his Māori pronunciation. Because it's important to get it right. We, in the media, often underestimate the impact of what we do, especially the little things.


I was at another hui where kaumātua, in their whaikōrero, were praising the Radio New Zealand Morning Report presenter Sean Plunket for the effort he was making to use Māori greetings. Sean might wonder why he was picked out for special praise when others like Geoff Robinson and Nicola Wright have also made a professional effort to bring "ngā mihi o te ata" to "ngā pitopito kōrero".

The reason, as I see it, is that Sean Plunket for many years gave these kaumātua the impression that he didn't respect their language and culture with his careless pronunciation. When, during Māori Language Week last year, he began to introduce himself with "Ko Sean Plunket tēnei" and paid attention to his vowels, it meant a lot to a big group of listeners. It touched their hearts that he was prepared to make such a change.

Radio New Zealand has already received praise

from listeners and the supreme award for Māori Language Week in 2007. Although TVNZ, TV3 and other broadcasters also did their bit during that week, it must be noted that RNZ didn't stop. They carried on and normalised Māori greetings and signoffs for most of their programmes. They've provided training and shown leadership that's led to a shift in culture among their staff. It brings authenticity and authority to their work. When you switch to the National Programme it has a distinct identity now, a New Zealand-ness that it lacked before.

RNZ's Paul Bushnell acknowledges the greetings are "real basics" and admits some staff still need to work on their pronunciation. He says it requires constant training of new people and monitoring people's performance. "But there's a desire to get it right embedded in the organisation now."

Radio New Zealand is looking at what it might do for Māori Language Week this year and is discussing how it might move on from basic greetings. My ears are pinned. 

*Carol Archie is a journalist and author who for 30 years has taken a keen interest in reporting Māori matters. Her text book, Pou Kōrero, A Journalists' Guide to Māori and Current Affairs, is used in media training throughout the country.*



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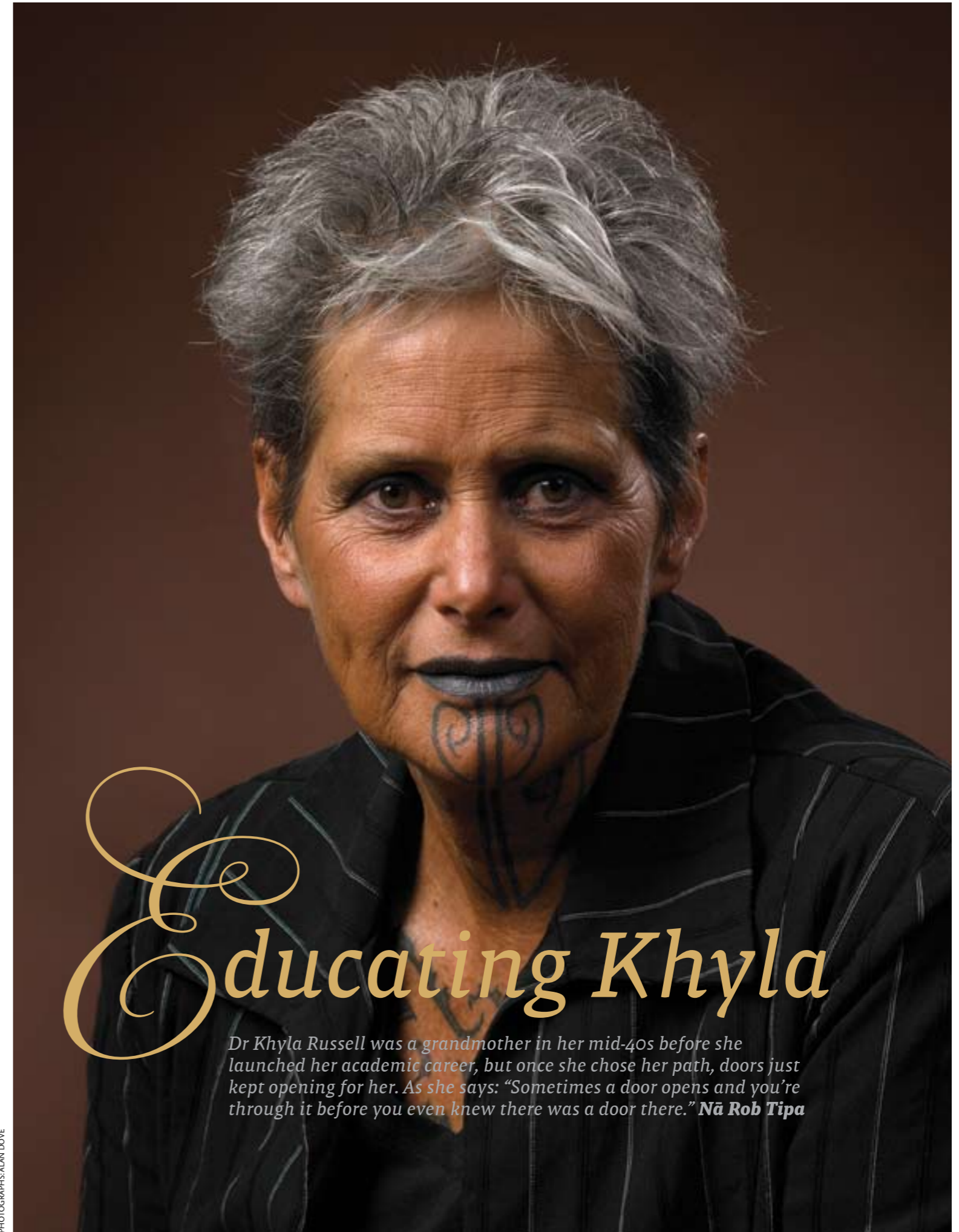
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# Educating Khyla

Dr Khyla Russell was a grandmother in her mid-40s before she launched her academic career, but once she chose her path, doors just kept opening for her. As she says: "Sometimes a door opens and you're through it before you even knew there was a door there." **Nā Rob Tipa**



Khyla Russell's journey into academia, first as a mature student, then as a lecturer and a respected leader with hands-on expertise blending Māori culture into a mainstream tertiary institution, is about to take another step – this time onto an international stage.

Khyla is kaitohutohu on the senior management team at Otago Polytechnic in Dunedin, where she is responsible for embedding the principles of the Treaty of Waitangi.

Although the label “academic” does not sit altogether comfortably on her shoulders, in July Khyla will address an international forum of academics and leaders in education at the prestigious Oxford Round Table in Oxford.

The invitation came unexpectedly and, while she admits to a few nerves, she is not daunted by the latest challenge.

“I think we come armed with everything we need to get through life,” she says. “It’s how we avail ourselves of the opportunity to develop it that defines where we go.”

She has given seminars and guest lectures in overseas exchanges with the University of London and in Canada before, but the Oxford Round Table is “not just another conference”.

“It’s scary. This is quite outside anything I’ve ever done before.”

The Oxford Round Table started out as a unique international forum to debate major issues in contemporary educational policy in the United States, United Kingdom and other selected countries. In its 20-year history, it has expanded into a wider forum to ponder human rights and legal issues, economics and politics.

The subject of her address – Two Cultures: Balances, Choices and Effects Between Traditional and Mainstream Education – was chosen by her Oxford University hosts and will be followed by a roundtable discussion of her presentation with participants.

Khyla believes the difference between cultures is something to celebrate.

“I guess what I want to talk about is how this co-operation and collaboration between an indigenous group and an academic institution can be beneficial for both.”

Khyla was born and raised at the Kaik, as it was always known, or Ōtākou on the Otago Peninsula. Her whakapapa is Kāi Tahu, Kāti Māmoe, Waitaha and Rapuwai descent on te taha Māori and Polish (from Gdansk) and Northern Irish on te taha Tauīwi.

Her father was a fisherman at Ōtākou, and she has vivid memories of growing up with the language and culture in a traditional kāika, surrounded by whānau and united by hapū. She has connections to Moeraki, Puketeraki and Ōraka–Aparima rūnaka.

“More than luck, I have always believed that we choose the whānau in which we are born,” she says. “I think pre-birth and post-life are the same

place, or state, in my head. They always have been.

“Therefore, I made an active consent to be part of that whānau and it must have been a wise choice because it didn’t move from that place where we had our waka.”

Khyla had the benefit of a “good Catholic education” in Dunedin and recalls the pomp and ceremony of the Catholic Church was not much different in its ceremonial aspects to the Māori customs and traditions she grew up with at the kaik. The chanting, hymns, harmony and togetherness all felt comfortable and very familiar to her.

At 15, she made a conscious decision to learn te reo at a university extension course run by Ōtākou kaumātua Tarewai Wesley and later went to Wellington to study stage 1 and 2 Māori through a Ngāi Tahu Māori Trust Board access grant.

Then she got on with her life.

Khyla was in her mid-40s and a grandmother before she started her tertiary studies. She had been teaching te reo for years but had no qualifications to show for it and felt undervalued in her work.

“I thought I was worth as much as any other specialist teacher, but I needed a piece of paper that would be recognised,” she recalls. So she enrolled for an arts degree through distance learning at Massey University.

“I’d had a mokopuna by then. I was a mature student,” she says with a smile. “At first it was a reaction to being undervalued, then I got a bit addicted to this stuff (studying) and thought I might do another paper... and another.”

“I was old enough to be a good student. I was focused. I’d been a singer in a band, I’d had my OE. I tried being married and was not good at it, but I’ve got two children. I discovered it was okay to be in a same-sex relationship... which I’d struggled with for years.”

She completed her BA through Massey and then enrolled at Otago University, where she completed a post-

graduate Diploma in Māori Studies (Anthropology), passing with distinction. By the time she reached her third year she was getting almost straight-A grades.

In her fifth year she enrolled to do her Masters, wrote her thesis free-hand and was advised she had academic permission to resubmit it for her doctorate.

“So over the next two years, that’s what I did,” she says. “I pulled it to bits and rewrote it. That’s how I got my PhD really. It was a bit of a giggle. I just knew I could write and write and write. I was never more unsure than the day I submitted it.”

Khyla’s thesis took the word “landscape” and redefined it. “We whakapapa to the landscape. We whakapapa because we are of the landscape. We take our names and superimpose them on the landscape. When we



**Khyla Russell's portraits take on a Goldie-esque appearance. Told about this, she remarks: “How unlike me as a person. Perhaps it is unlike the Goldie portrait sitters too.”**

talk about tangata whenua and Aotearoa, they are one and the same thing.

“One of the things I learned was that what we know and the knowledge we have and are raised with helps inform much of what we do.

“Actually, we’ve got good knowledge here,” Khyla says, referring to the matauraka Māori that many people grew up with and take for granted. “It’s just not acknowledged or recognised in the form we use it as being expertise, but it is.

“A lot of stuff I didn’t know I knew,” she says. A good example of that was when she learned to teach the karanga. “I remembered the oldies doing it, and talking of how their oldies used to call to one another over the hills. They used to mihi each other on the street; they did it any time they felt like it. Then it got confined to the marae and was used for ceremonial purposes only, when it didn’t need to be.”

Researching her doctorate was arduous in many ways but rewarding in others, particularly for the people she met and the places she visited.

Turning to her kaitohutohu role at Otago Polytechnic, Khyla says that starting with a blank canvas was definitely an advantage. What is different about Khyla’s work is the approach.

There were no guidelines in place for her job other than the job description, but the most important part of her work was establishing robust and direct lines of communication between the polytechnic and the four Araiteuru papatipu rūnaka – Moeraki, Puketeraki, Ōtākou and Hokonui.

She works closely with the Otago Polytechnic Council, senior management, the educational development team and the rūnaka through a komiti kawanataka to ensure the Māori component is “not an add-on” but woven into the fabric of the curriculum. You won’t find any te reo papers but rather an integration of Māori.

Different cultures have different ways of learning, Khyla says. In the Western world, success in a tertiary sense is often defined as leaving with a qualification. For some students, success may simply be turning up every day because they never did at school.

“Our aim is to produce well-rounded graduates,” she says.

“Māori are just as talented as anyone else, but how you choose to engage with us in the first instant and on first contact will have a profound effect. So decorating the place with lots of lovely Māori signage or decorations and then being monocultural in action is not going to work. Kids are still failing in school because of that.”

Some steps were relatively easy to achieve, done with a stroke of a pen, such as the introduction of 12 scholarships every year. Otago Polytechnic is engaging with schools through the Mana Pounamu award system that offers final year high school students a scholarship to study there.

The four Araiteuru rūnaka also have the opportunity to put forward two students each year and there are a further four for Mataawaka scholarship recipients.

By and large, Khyla is happy with progress.

“We have made huge inroads as an institution, some individuals and some schools far more than others, particularly at the upper level because the willingness to participate is there.

“There are pockets of resistance. There always will be. Some see treaty training as just another course they have to do, without any buy-in.

“This will be a place in which Kāi Tahu and other Māori are happy to be enrolled as students or employed as staff because the culture of the place is welcoming and an appropriate place to be, regardless of who you are.”

When Khyla took on the job, she had visions of “changing the world in 80 days”, but has since realised it was more important to give others the tools to come to their own understanding of Māori culture in education.

So is a change in cultural attitudes happening fast enough for her?

“For me steady and incremental shifts are far more preferable than a mad surge and then sitting still or even backward movements,” she says. “I’m not unhappy with the speed at which we are doing this because we are doing it thoroughly and carefully.”

Otago Polytechnic chief executive Phil Ker is delighted with progress to integrate Māori development into the institution’s strategic plan.

“I believe you only get one shot at this and we’re really thrilled with how we’re progressing,” he says. “I think we’re doing a really good job. We’ve

put our own reputation on the line that we would deliver.”

Khyla came to Otago Polytechnic as a researcher with a high public profile and as a respected and trusted member of her rūnaka.

“We had high expectations of her and she has lived up to that,” says Ker.

The partnership with Māori is successful at Otago Polytechnic because the institution’s strategy is aligned with the work Khyla is doing, there is a real commitment to it and genuine engagement with the rūnaka through the komiti kawanataka, he says.

While Khyla is very supportive and has a great approach to her job, she is “a tough taskmaster” and “doesn’t do things for us”, he says.

Deputy chief executive and research director Dr Robin Day adds the approach taken at Otago Polytechnic is really appropriate for the institution.

From his observations, results of similar projects elsewhere are often variable, he says. It is probably harder for institutions to get an agreement where they are dealing with a number of iwi. The polytechnic’s memorandum of understanding with local rūnaka puts it ahead in this respect.

Both men agree Khyla has opened doors into other networks and raised the polytechnic’s international profile through her overseas links, particularly with the University of London.

Rebecca Parata represents the papatipu rūnaka on the Otago Polytechnic Council. It appointed Khyla to her position as kaitohutohu. Parata also chairs the komiti kawanataka sub-committee that monitors progress of the partnership.

“Khyla has brought a huge amount of mana to the position and the institution, for her knowledge, international standing and understanding of things Māori,” she says. “She has really developed the position beyond what anyone else would or could have done.”

She says its Māori strategic framework is “an incredible achievement that puts Otago Polytechnic in a fantastic position for the future”.

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# TOUGH GET GOING



Tough times are forcing tough decisions for Glenis Kiriau (far left) with daughter Furn, Pani and Tosh Ruwhiu (left) and Mareea Harmon (above).

*It's time to pay up. Prices are rising and families in Aotearoa are bracing themselves for a recession that has arrived on the heels of an economic boom. TE KARAKA looks at what you can do to keep the wolves at bay and feed your whānau. Nā Stan Darling*

Tighten your belts and hang on. It's going to be a bumpy ride.

For the past decade New Zealand has been on a wonderful run, dining on low food prices and enjoying a booming housing market, low unemployment and low interest rates. Everything was in the consumer's favour, from the no-deposit-down four-wheel-drive to the no-repayments-for-two-year's flat screen TV. It didn't even matter if your credit was bad: finance companies still had you back.

Now the road ahead has just got rougher.

The housing market is in a slump and mortgage sale signs are starting to become a common sight. Trips to the supermarket are more expensive, especially in the dairy section, where global demand has pushed up local prices. Petrol pump prices have people questioning how, and even if, they travel. As for finance companies, more than 20 finance companies have failed in the last two years, in part reflecting the effects of a global credit crunch.

"We will have to pay for the good run," says Robin Clements, senior economist for the UBS Investment Bank.

Cheap oil will never come again. It is a limited resource and demand is growing, especially from countries like China and India. Clements notes economic growth in these countries has had a

big impact on food prices. Populations grow, people's incomes rise, and their calorie intake changes. They have more Westernised tastes. Milk is in great demand.

"We are going to have to learn to live with high oil prices, and adjust," says Clements. "We might be in a recession this year, but it will be small compared to what we experienced in the 70s, 80s and 90s. Except that it will feel difficult."

It's that "feeling it" bit that will be the struggle. New Zealand's 30-somethings have never been through a recession. They have no memory of the 24-28 per cent interest rates their parents faced. Compounding the lack of experience is also the lack of skills to deal with cutting back, and – shock, horror – saving for the things we want.

Clements says many younger consumers have "run up debt like there's no tomorrow – and tomorrow's arrived".

Ministry of Economic Development statistics released in April show the number of under-25-year-olds going bankrupt has nearly doubled in the past five years.

Many rising costs are "like a tax increase", says Clements. "They represent a transfer of wealth from New Zealand to oil-producing countries. There is nothing much a government

can do about it.

"We just need to knuckle down and get on with it. As New Zealanders, we carry a lot of debt. It's not extreme, but it is high internationally. We've got to spend less and save more."

The increasing pressure on people's budgets has started to show in the demand on social agencies.

Patricia Jamieson, who looks after a Salvation Army food bank in Christchurch, says clients in the past have sometimes sought food help because their money has gone on things like a car or a washing machine breaking down. "But we're finding now that more people are just not coping," says Jamieson, manager of the Hope Centre community ministries.

"In the past, there have been a high percentage of beneficiaries seeking help. Now we're getting low-income homeowners. There has been an enormous increase in people seeking help with power bills, and for welfare, like blankets. It's much more now that people just can't make ends meet."

Some of them might have moved to the city outskirts seeking cheaper rent but can't use their cars because of petrol costs. "People have become more isolated," she says.

But is all the news bad? Because really, maybe in the face of the rising consumerism fuelled by

good times and invisible money via the credit card or finance company, there needed to be a correction – where people lived within their means, considered secondhand options rather than shiny new, had money in the bank and savings goals.

Perhaps New Zealand politicians can't affect petrol prices or even the price of a block of cheese. But individuals and whānau can affect how much value they squeeze out of their dollar, and even prosper, whether that's by having more money or by having a better, healthier lifestyle.

TE KARAKA visited three Ngāi Tahu families who are knuckling down to the reality of tough times. They reflect the clash between rising expectations and rising costs.

At a dining-room table in Avonside, George Kiely does his schoolwork. His mother Glenis, 37 (Ngāi Tahu, Te Arawa), is at home these days with her new baby daughter, Furn. She talks to a visitor about ways her family plans to cope.

George is asking his mother about serfs and castle owners. For his homework, eight-year-old George has to list three good things about living in the Middle Ages, three bad things and three interesting things.

"You wouldn't want to be a serf," says Glenis. The air might have been clean in those days, but

times were really hard.

The Kiriau family is one whānau on Te Rūnanga o Ngāi Tahu's Financial Independence Programme (FIP). The programme, run in conjunction with Te Puni Kōkiri, helps families set financial goals and reach them. FIP consultant Joan Baker, who also writes TE KARAKA's financial advice column *Ngā Take Pūtea*, says the programme focuses on more than budgeting alone. "If you assume that it's just the budget that's the problem, it doesn't have a positive flavour to it. The fundamental issue around financial management is how do you make sure you create a surplus?"

"Life should get bigger and better, but if you don't manage your time and money properly – and the two go together – tomorrow is going to be the same as today, and it could be worse," says Joan.

Glenis knows it will be doubly hard to follow financial advice when rising food, petrol and power prices start to bite deep.

Living in her four-bedroom rented Christchurch house are husband Shane Kiriau, 30 (Cook Islands Māori), sons George and Jack Kiely, 10, her five-month-old daughter Furn, and Ruku Jones, 20, a good friend.

Shane is a commercial builder working on Christchurch Hospital's new emergency depart-





Above: Glenis Kiriau with daughter Furn, and sons George and Jack Kiely.



Above: Kevin O'Connor with Mareea Harmon and her tamariki, left to right, Tiaki, 9, Lutece, 3, and Reuben, 12.

ment. Glenis is on maternity leave from the Inland Revenue Department, where she is a revenue assessment officer. "After maternity leave, if we can live on Shane's wages and save what I earn, that would be good," she says.

Childcare will be one obstacle to saving much money, says Glenis: "I'll probably end up working just to pay for pre-school." She has been down that road before.

She likes working with figures and has put out feelers to see if accountants need help she could do at home in the meantime. "The boys like it when I can do school things with them, such as volunteer at the Burwood School library or watch them at swimming."

Both boys play rugby league. Glenis manages the Shirley club's team of nine-year-olds. Shane is the junior club captain.

The family gets a bit of help from the Government's Working for Families programme and a bit of accommodation benefit "based on how much Shane earns. It fluctuates."

They don't stint on heating the house, especially with the baby, using a combination of heat pump, oil column heater and dehumidifier. They save on water heating because the boys do the dishes during the week. The dishwasher sits idle most of the time. "It's partly the power savings, but the kids need to know how to do dishes. The more they moan about it, the more they have to do it."

When outside drying conditions aren't good, Glenis has a dependable fallback. Her mother, who works for the Wairere Rūnanga in the city

centre, stops on her way home to pick up things that need a good drying spin.

The Kiriaus have two vehicles – Shane's truck and a car. "We're trying to run only one at the moment. We've been doing that since the start of the year." Jack and George now travel to-and-from school on the bus, using Metrocards.

"Getting around and feeding the family will be the two things that will be hardest," says Glenis. "I try to buy whatever's closest to New Zealand, or New Zealand-made, but I often have to go with the cheaper options."

She does a big monthly shop in Wainoni, but also can walk to a supermarket only a few blocks away. "Probably this time last year I was paying \$200-300 a week for groceries. It cost \$380 a few weeks ago, just for the basics. Cheese was \$7 a block a year ago, and it's \$15 a block now. We use one block a week.

"I look for all the specials. I used to look at what's a special versus what's healthy, and choose healthy. I would go with a healthier option when the kids were little. But I still won't go buy fizzy drink just because it might be cheaper than a bottle of milk."

"Fruit prices are up a bit, but not much," says Glenis. "I buy in season. I used to grow vegetables, but last year was so busy. I'm trying to adjust to having a newborn baby in the house again."

"We started Furn on solids last week, so whatever we eat, she eats. And she's fully breastfed."

The Kiriau family moved into their four-bedroom house last November. They pay \$400 a

week rent and are contemplating moving somewhere cheaper.

Glenis and her two sons belong to Ngāi Tahu's Whai Rawa savings scheme. Each year Te Rūnanga determines matched savings entitlements and annual distribution (if any) payments to be made to members' accounts. For money saved in 2008, adult members are eligible to receive matched savings at a 1:1 ratio up to maximum of \$200 and child members (aged under 16 as at 31 December) at a 4:1 ratio up to maximum of \$200. Glenis also belongs to KiwiSaver.

Across town in Dallington, Mareea Harmon (Ngāi Tahu, Ngāti Porou) is trying to teach her family about budgeting. The 36-year-old has five children, ranging in age from 19 to three.

Her 15-year-old daughter Aleathea wasn't thriving in Christchurch high schools, but she is doing well in Oxford, where she has gone to live with her father this year.

Reuben, 12, does a paper round. "We're trying to teach him the value of money. He's bought his own PSP and an air guitar."

"The kids have to get a good education. They have to get a good job and just hold it," Mareea believes.

Mareea used to work 20 hours a week preparing food as a bakery assistant in Barrington. That meant working from 4pm or 6pm until 11.45pm some nights. The cost of running a car back and forth to work encouraged her to give up that job recently.

"It's too hard on the family. I'm not really

getting to sit at the table and eat with my children. I think that's quite an important time to be home."

Her partner, Kevin O'Connor, has a full-time job in Bromley with a company that makes granite benchtops for kitchens and bathrooms.

He has started to work an extra half hour a day "to help make up for what we'll lose in income," says Mareea.

After she turned 12, Mareea grew up in Tuahiwi, in the house where her grandparents had lived. "I ended up buying the house off my Mum and sold it 8½ years ago. It was really old, and I had to keep taking mortgages out. And everyone kept saying it was an open house to the family, which to me it wasn't."

Her family was transferred by Housing New Zealand to their modern, four-bedroom State house in Dallington after they had rented in the country. She wasn't used to having neighbours so close. "We're saving to buy a house in two to three years," she says. "I'd like to save more."

Because of petrol prices, she plans to get a bicycle with a child's seat for Lutece, her three-year-old daughter. But she still has to drive her 19-year-old son Riki, who lives nearby with his partner, to his job in Upper Riccarton because he

lost his licence on demerit points.

Mareea's mother, Rahera Muriwai Harmon, was up from Gore recently to attend a 21st party and a tangi. The former kōhanga reo teacher is an important part of the family and wants to move back to Christchurch someday. She is recovering

*"Probably this time last year I was paying \$200 to \$300 a week for groceries. It cost \$380 a few weeks ago, just for the basics ... I look for all the specials. I used to look at what's a special versus what's healthy, and choose healthy ... I still won't go buy fizzy drink just because it might be cheaper than a bottle of milk."* **Glenis Kiriau**

from a stroke suffered while doing gardening work in Gore, where she shifted in 2002. She still does intricate flax weaving, specialising in creating dyed flowers.

"I find it hard being so far away," Rahera says.

Mareea says her family doesn't "have a social life really, only when it comes to a 21st or a family wedding or something. Socially, we've cut back; we've had to. Kevin is from Kaiapoi, and our friends are out there."

"I get retail therapy on TradeMe. It's a lot cheaper."

One thing she likes about the city is that food is cheaper, with more variety. "I buy in bulk, including meat. I found running around getting specials at supermarkets did not work

out, because of petrol. I buy in Marshland Road and blanch and freeze as well. Kevin's mum has been growing vegetables for years and shares them.

"And I get Kevin to do a lot of the supermarket shopping because he doesn't spend as much.

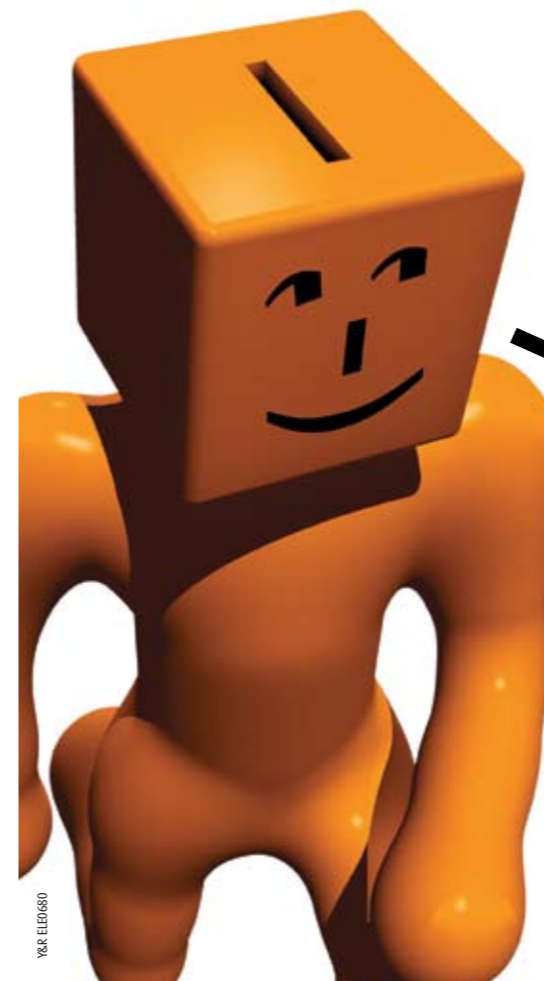
Because I get a bit carried away, I think."

Eighteen years ago, the Ruwhiu family took a path that would cushion them against hard times. They do not set themselves up as a role model but realise they could be seen as one.

Pani and Tosh Ruwhiu, grandparents who have weathered economic storms before, live at Tuahiwi on a 10-acre lifestyle block just outside the village. Family members from three generations live in one large house and a detached residence built at the same time a few years ago.

Pani (Ngāi Tahu) is 69 and works a 40-hour week with families as a Well Child health promoter and community worker with Te Puawaitanga ki Ōtautahi Charitable Trust, based in Hei Hei. Her husband Tosh (Ngāti Porou) is 74 and still works a full week as head of the St Albans School bilingual unit.

Their daughter Arihia Bennett, 47, works in the city as South Island manager of Barnardos.



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## FOOD AND FUEL – UP AND UP

AT THE END OF MAY, NEW ZEALAND FOOD PRICES HAD RISEN 6.8% IN A YEAR. THEY WERE UP 1% FROM APRIL TO MAY. FRUIT AND VEGETABLE PRICES WERE UP 3.8% FROM APRIL, PUSHED BY HIGHER VEGETABLE PRICES. NON-ALCOHOLIC DRINKS WERE UP 2.6% IN A MONTH. HOW DOES THAT COMPARE TO RECENT YEARS: FOOD PRICES ROSE 5.4% IN 2006, THEN 4.4% IN 2007.

### TE KARAKA COMPARED PRICES AT ONE SUPERMARKET TO 2005 PRICES REPORTED IN A NATIONAL SURVEY.

June 2008 prices are compared to 2005 prices in brackets:

White bread \$1.75	(85c to \$1)
Two litres of milk \$3.89 to \$4.35	(\$2.50 to \$3)
500g of butter \$4.15 to \$4.75	(\$1.60 to \$2)
750g of colby cheese \$6.50	(\$4 to \$6)
2kg whole chicken \$13.99	(\$7 to \$10)
1kg shaved ham \$10 on special	(\$11-\$15)
1kg carrots \$1.80	(\$1 to \$1.50)
1kg onions \$3	(\$1 to \$2)
1kg NZ tomatoes \$4.30	(\$1 to \$6)
1kg bananas \$2.40 to \$2.50	(\$1 to \$2.50)
1kg frozen peas \$2.50 to \$4.25	(\$2 to \$3)
425g economy baked beans/spaghetti 85c	(50c to 70c)

### POWER

Meridian has raised the price of residential power from 3% to 4% a year in the past three years. Another rise is predicted by the company for September.

### PETROL

On June 13, the price of 91 octane petrol was \$2.12 a litre.

In April, petrol had gone up 11c to \$1.89 a litre. Diesel was up 27c to \$1.57 a litre.

In March, petrol had climbed to \$1.78 a litre. Diesel prices were up 42%.

In February, petrol was up 4c to \$1.75 a litre. Diesel was unchanged that month.

In January, bucking the trend, both petrol and diesel prices dropped 5c a litre, back to December levels, which had 91 octane petrol at \$1.36 a litre.

So in less than six months, the price of a litre of petrol had risen by 76c, a rise of 64%.

*“I buy in bulk, including meat. I found running around getting specials at supermarkets did not work out, because of petrol. I buy in Marshland Road and blanch and freeze as well. Kevin’s mum has been growing vegetables for years and shares them.”* **Mareea Harmon**

Her husband Richard Bennett, 48, a former police officer, builder and importer/exporter, runs the South Island region of a refrigeration business from the Tuahiwi property, where his warehouse stands behind the house and vegetable garden. He buys stock directly from Europe. Previously, Arihia and Richard managed a Ngāi Tahu-owned tourist lodge in Southland for several years.

Richard’s brother-in-law Riki Ruwhiu, 46, also lives on the property and works with him. And the family compound is completed by Richard and Arihia’s son Piri Bennett, 17, who studies at St Andrews College.

“We share all the costs – power, phone, even babysitting duties,” says Pani. “It all helps.”

Another of Pani and Tosh’s sons is a Christchurch teacher with two young sons of his own, and they often come out at weekends.

“I think it’s really a good model we have here,” says Richard Bennett. “It spreads the costs, and it has worked. It’s been like this for 18 years.”

Starting in 1990, Richard built a house for his parents-in-law just down the road. It was on an acre property they had put in together to buy. After a while, it grew too much for the grandparents to manage by themselves. Then their present 10 acres came up for sale. They all decided to repeat the family-living concept, buying the land in 1997 and starting to build in 2001. Richard did much of the house design.

Pani remembers the rural land when many crops grew there. She grew up at Tuahiwi, having one of those childhoods that seem idyllic in the telling. Her father had been killed in World War II at El Alamein, when she was only two. Her mother, a Pākehā, brought up three daughters on her own there.

The Ruwhiu family is proud of their large vegetable garden, part of which will be converted into a raised “comfort garden” so the oldies don’t have to bend so much. They freeze some of the vegetables to help them through the winter. Pani also bakes Māori bread and puts in preserves.

Pani sometimes takes vegetables to her clients, “But the most important part is having them come out and learn how to grow them. When we were going through hard times, we had a garden. It provided for us.”

“I work with families and work through their needs. Some children don’t know where vegetables come from, like carrots and cabbages. They think they come from the supermarket.”

“Living like this has worked two ways,” says Richard with a smile. “We still have the chefs and the gardeners.” Arihia adds: “The collective approach has both social and economic benefits. And it holds security for the parents.”

Tosh thinks their approach is “a wonderful

## A NATIONAL & GLOBAL SNAPSHOT

### NĀ MARTIN HAWES

ECONOMIES AROUND THE WORLD ARE STRUGGLING, AND NEW ZEALAND IS NOT IMMUNE. THERE ARE TWO MAIN ISSUES: SLOWING ECONOMIC GROWTH (PROBABLY TO THE POINT OF RECESSION) AND INFLATION.

### SLOWING GROWTH

This has been triggered mostly by the sub-prime mortgage crisis and resulting credit crunch. In the USA many mortgages had been taken out by people who could not really afford them. These mortgages had been packaged up and sold to other banks and investors. When the mortgages turned bad, it was very difficult to be sure who owned them and where the final risk lay. This has made banks very suspicious of each other and reluctant to lend to anyone. As banks and others are hoarding their cash, there is a credit crunch, and borrowers now find it hard to get money.

This has made a difficult house market even worse. House prices were already starting to fall around the world and difficulty in arranging finance has accelerated this. Falling house prices mean that consumers spend less – they feel less rich and less confident and so tighten their wallets.

In New Zealand we have very high interest rates. The risk of inflation has meant the Reserve Bank has kept interest rates high to slow the economy and squeeze out inflation. This results in a very high exchange rate, making life difficult for exporters, while the high interest rates themselves mean difficulty for anyone with a mortgage or other debts.

### INFLATION

Inflation has been rising around the world. Food and fuel have been the main culprits. The reasons for price rises in these two areas are both complex and controversial. Food has risen in price because of demand from developing countries, especially India and China. As people become more affluent, they eat more and better things, driving up prices. This has been exacerbated by the conversion of a lot of farm land from growing food to growing bio-fuels.

The story for oil in some respects is similar – much higher demand from India and China, with supply only just keeping up. While some commentators believe speculation has driven oil prices higher than they otherwise would have reached, it seems reasonable the real problem is years of low investment in oil prospecting and refining, which has resulted in supply not keeping up with demand.

### THE BIG DANGER

The big economic worry around the world and in New Zealand is “stagflation”. Stagflation is when an economy stagnates or goes into recession but inflation remains high. This is a nightmare for policy-makers – they cannot get the economy going again by lowering interest rates because that would push up inflation. Nor can they fight inflation by raising interest rates because that would worsen the economy. If there are lower interest rates in New Zealand, the exchange rate falls – good news for exporters, but not so good for households who will face even higher prices for oil and food.

I fear that things will get worse before they get better. Higher oil prices will cause damage throughout the economy, to both businesses and households. New Zealand already has very high interest rates, a slowing economy and inflation heading over 4 per cent. This will be a very difficult time for the managers of our economy.

Martin Hawes has written 15 books on subjects ranging from family trusts, property investment, shares, tax, and mortgages to superannuation. He offers wealth coaching services and speaks at seminars on financial and business topics. He is a trustee of the Community Trust of Southland and national president of Save the Children New Zealand.

TE REO I TE KĀINGA

Māori Language in the Home

Te Wiki o te REO MĀORI  
MĀORI LANGUAGE WEEK  
21-27 Hōngongoi/July 2008

21-27 Hōngongoi  
21-27 July





Pani Ruwhiu with (from left) son-in-law Richard Bennett, husband Tosh and daughter Arihia.

role model for families. People have to change their thinking altogether, and start at a young age. Take a look at yourself right now. People have to take a step back and have a look at their life. Nobody here misses out on love and care.”

With so many family members sharing responsibilities, it allows them to be more involved with the community, says Arihia: “We come from a community- development perspective.”

Arihia is a new member of the New Zealand Order of Merit, joining her mother and father. She learned about the honour after returning from work on a strategic plan for the nearby marae.

“We see ourselves as just people working for the community,” says Arihia, who spent five years as chairperson of the former Ngāi Tahu Development Corporation. “Everyone needs some kind of support – family, social services, friends, neighbours.”

Tosh grew up on the East Coast near Te Puia. He started at the Islington freezing works in 1954 and, after 17 years on the line, went to a

management job, specialising mainly in export prime beef for the American market.

He left the works only when it closed in 1988, and started teaching te reo in 1989.

“The freezing works was good to our family,” says Pani.

“I can remember how things were when we

**“I work with families and work through their needs ... [sometimes I take vegetables to my clients] but the most important part is having them come out [to our home] and learn how to grow them. Some children don’t know where vegetables come from, like carrots and cabbages. They think they come from the supermarket.” Pani Ruwhiu**

had hard times,” she says. “I had three jobs at one time, and Tosh had two.”

Pani bought a seven-day grocery shop in Shirley before the days of Saturday shopping. It became a family thing, with family and friends working there for seven years.

Pani was determined to have her children educated in private schools. The family lived in Shirley then. “We lived on one side of the road and the gangs on the other. We had to weigh up what we wanted them to be.” Pani had gone to

boarding school herself and was familiar with other schools.

Although no public transport passes through Tuahiwi, it is just a few kilometres to Woodend, where commuters and shoppers can catch the Northern Star Metro bus between Rangiora and Christchurch. Tosh drives a car to his teaching job in St Albans. Pani uses her work car to get to her Hei Hei office, on the other side of the city. She has a petrol allowance but spends about \$50 a month on petrol over and above that for her personal use of the car. Family members plan their

grocery shopping so it can be done on the way home from work.

It would be easy to see the Ruwhiu and Bennett family as wealthy and without financial cares, but the family has chosen to do things that are economically prudent and actually quite traditional, such as the vegetable patch, sharing expenses and living with extended whānau, which have given them a buffer in today’s harsh economic climate. ■■

HE WHAKAARO  
OPINION nā TOM BENNION

# Land rates: the 100-year impasse

*At the visually stunning Pakiri Beach north of Auckland, a block of Māori freehold land of 189 hectares runs along the shoreline. It has more than 2000 owners. The local iwi, Ngāti Manuhiri, want to retain the land as a taonga. All around it, houses are being built worth between 8 million and 11 million dollars. The preference of Māori owners would not be an issue were it not for one problem – rapidly rising rates.*

That example, given in a background report to the Local Government Rates Inquiry, highlights why rating has remained an intractable problem ever since they first began to be applied to Māori land more than 100 years ago. The cultural significance attached to the land, combined with the management issues posed by having hundreds and sometimes thousands of owners, means standard rating approaches just don’t make sense.

Further, rates were never contemplated in 1840, or for some decades after the Treaty of Waitangi. If escalating rates demands lead to the involuntary sale of Māori land, they are a direct assault on the Article 2 guarantee that Māori may retain their land as long as it is their wish and desire to do so.

Therefore, it was not surprising the rates inquiry, which reported in July last year, heard a lot of evidence about the rating of Māori land. The inquiry held meetings throughout the country, including 14 with mayors, councillors and council officers, 14 with the general public, and 12 hui with Māori. It received 926 submissions running to 10,000 pages. The report and submissions can be found at: [www.ratesinquiry.govt.nz](http://www.ratesinquiry.govt.nz).

Some years ago, I wrote a historical report on the issue, so for me much of the debate was familiar. Māori owners complained their land was being valued as an ordinary asset. Councils complained it was virtually impossible to collect rates from multiple owners when they fell into arrears.

In 1997, the Court of Appeal ruled a discount from the full market value might be applied to Māori land on a case-by-case basis: *Valuer-General v Mangatu Inc* [1997] 3 NZLR 641 (CA). Following that decision, the Valuer-General told valuers to consider up to a 10 per cent discount depending on the number of owners (more owners making sale more difficult), and up to five per cent for “sites of special significance and ecological or similar values”.

Māori owners argue a 50 per cent to 100 per cent discount is more appropriate. The discount approach has a further downside if you want to lease land with rent based on the land value. Lessees of Māori land for forestry purposes,

where the land contains many wahi tapu, have made exactly that argument when rent reviews have come up.

Since 2002, councils have been required to consider a policy to remit rates on Māori land, based on factors such as productive use and cultural value. The report notes this programme has operated unevenly between districts. This is a particular problem where some blocks of Māori land cross two or sometimes more district council boundaries.

But the report contained some hopeful signs that this 100-year impasse might be easing.

The commission had a background report prepared by Whaimutu Dewes, a respected lawyer, businessman and former member of the Treaty of Waitangi Fisheries Commission, and the historian Tony Walzl, who has produced many reports on Māori land issues. That report usefully summarises the issues and the extent of the problem. The summary and the background information which went into it, is itself a step forward.

Nationally, it seems the problem isn’t as great as it has been historically. That might reflect simple things such as more Māori land being brought into productive development. However, as might be expected, rates arrears are most significant in some key areas of Māori landholding. For example, 70 per cent of Māori freehold land in the Far North District is in rates arrears – compared to 9.26 per cent in Dunedin.

Strangely, in the Waimakariri District nearly 73 per cent of Māori freehold land is in rates arrears. Some \$606,000 is owed.

The report argues that in 100 years the policies for dealing with the issue haven’t changed much and a new approach is needed. It says it is basically unfair to value even productive Māori land in the same market as non-Māori land since, for example, Māori owners of a dairy farm or residential land simply do not have the option of selling up and moving on as market conditions change.

The commission has endorsed that view and adopted a recommendation of the report which says Māori land should pay targeted or special purpose rates for services it receives, but otherwise be essentially zero rated until the local

authority can prove it had sufficient “productive capacity” so general rates could apply.

The argument is if this policy were combined with title improvement and land development initiatives funded by central Government, it would give an incentive to local authorities to work with Māori to bring land into development.

It is a bold suggestion, but one that will hopefully change the discussion about Māori rating. Zero rating may not be such a bold suggestion since targeted or specific purpose rates would continue to apply, and nowadays they make up a significant portion of rates.

An interesting matter was not raised in the commission findings. To what extent does “unproductive” Māori land currently provide biodiversity, carbon capture and other ecological services – and could or should that be factored into any rates remission policy. The commission notes that rates are rising because of new requirements on councils to clean up the environment. The part that unused Māori land currently plays in maintaining the quality of the environment, and the need for it to do so in the future, should be factored into the debate. There is a limited whenua rāhui scheme that allows unused Māori land to be “retired” behind fences, removing it from the rating regime. But should the incentive be broader than that, particularly where Māori owners may want to “underutilise” land to retain a balance between spiritual/cultural needs and economic development? ■■

*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.*







# LIFE SWAP

When a school census taker asked Māori to stand up in class, Ila Couch stood up. Other kids told her to sit down. She wasn't brown enough. Now the America-based television producer/director is standing up for her culture and reconnecting with it. **Nā Howard Keene**

For most people, living overseas means a gradual weakening of ties with home culture, but for a Ngāi Tahu woman living in America, the pull of Māoritanga is growing ever stronger.

Ila Couch is a freelance television producer/director and photographer who lives in New Jersey – about an hour from New York City – with musician husband Claude Coleman Jr.

In 1997, she left Aotearoa without any particular plans and was certainly not expecting to be away more than 10 years. During those years she worked in news in England, but in America the uncertain and erratic world of the freelancer has led to a wide variety of TV work, including *Wife Swap*, MTV's *High School Stories*, and the *Montel Williams Show*.

*Wife Swap* took her to Florida, California, Wisconsin and Texas. "As crazy as that show is to watch, it's nothing compared to being on the other side of the camera," she says. "We shoot for 10 days straight, and when it's all done you feel like you've just left an alternate reality."

Two years ago she returned home for the first time on a work assignment. She directed the second series of acclaimed Māori language reality TV show *Waka Reo*, produced by Ngāi Tahu Communications Limited.

"It's kind of exciting because for the past five years I'd just been working in the States and not thinking about home too much, but in the last couple of years things have really changed.

"This year my whole idea is just to reconnect with what's going on back home and still stay a part of that as much as I can."

A big part of that is making contact with creative New Zealanders living in New York and those passing through. To do this, she recently established a blog on The Big Idea website, an online community for creative people in New Zealand.

"It's in its infancy, but what I'm hoping to do is connect with Māori performers coming over here."

Ila Couch is 37. She was born in Auckland, but her parents Rewi and Claire moved to Rāpaki when she was a baby. They lived there for most of her first five years with Rewi's whānau. "I'm very fortunate because I got to spend the first few years of my life around my great grand-

parents, Hinerua and George Couch."

When her brother Reuben was born, the family moved back to Auckland. "I've been coming and going from Rāpaki since then. It's one of those places that's just home."

When she was growing up in the 1970s and '80s, there was little support in the school system for learning te reo. Her grandfather, Methodist minister Moke Couch, was a Māori speaker, and her father Rewi is now back at Rāpaki, learning the language and heavily involved in Māoritanga.

"When I was younger, I had this whole understanding in my family that I was part Māori, but somehow that didn't translate into other areas of my life like school. It has always been a weird disconnect for me, and there's always been a degree of sadness associated with it because I wanted to belong, but didn't have the language.

"My parents' marriage mirrors that of my grandparents – Pākehā mother, Māori father – so I grew up not knowing on which side of the fence I belonged. I still remember to this day being told during a census in intermediate school to stand up if you were Māori and having kids tell me to sit down. I wasn't brown enough, didn't know te reo and wasn't fitting the stereotype of what a Māori was at the time."

Now it is much easier for young people to learn the language.

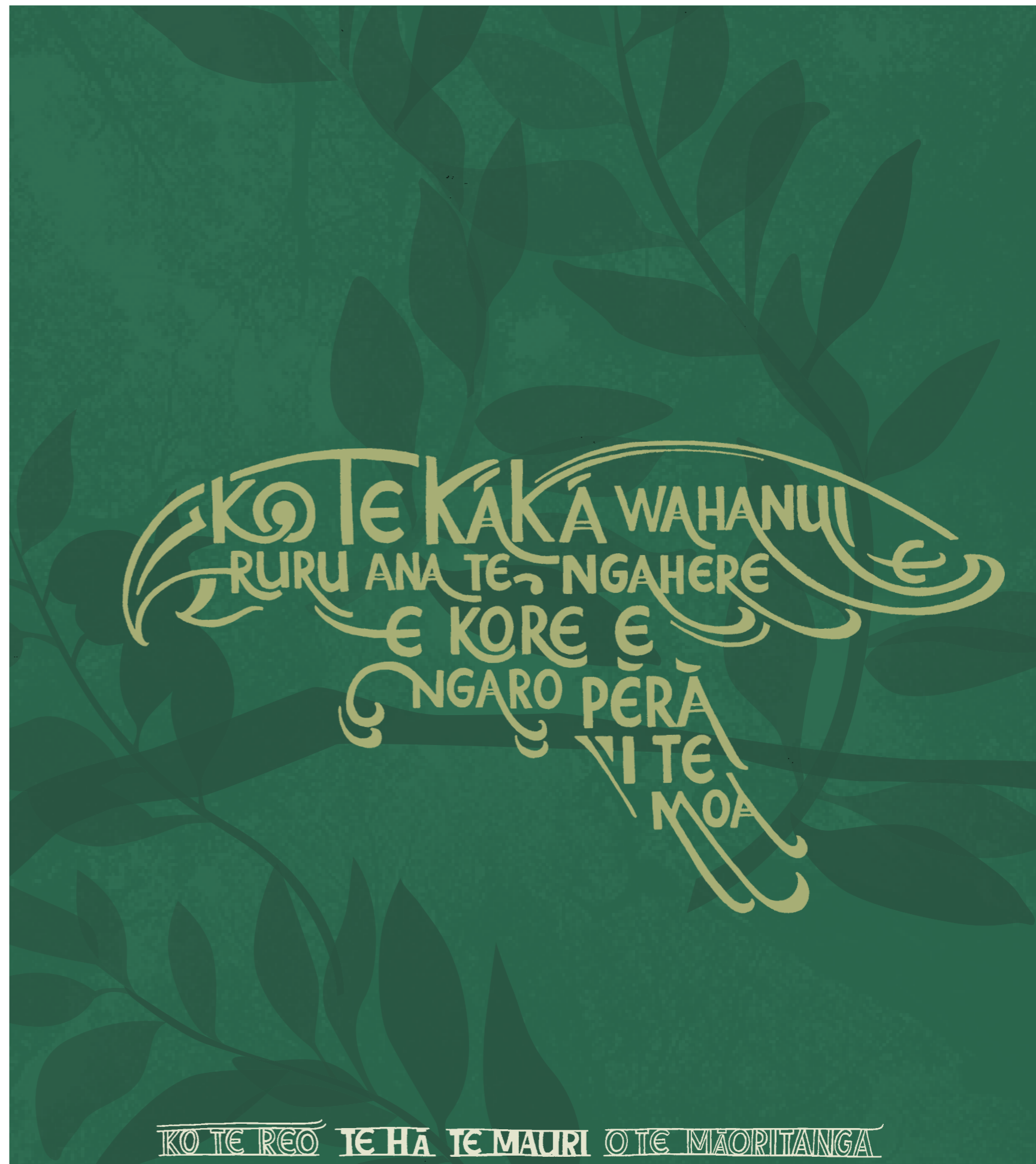
"What I see now when I go home is heartening to me and makes me feel really happy," she says. "For my age group it's a matter of taking the pressure off and realising I have complete control over how fast I learn, whether I learn at all, and to not feel I belong less because I don't have a good grasp of the language."

When she comes home she spends lots of time around her dad to pick up what she can of the culture. Last year Rewi's wire sculptures and Ila's photographs were shown in an exhibition in Christchurch called *What do you call a Māori aerial?* (With the answer of course, courtesy of the late Billy T. James, a coathanger or kotanga.)

It's related to the kiwi No. 8 wire culture, which she says her dad epitomises with his ability to hunt, gather and fix anything. "If the end of the world was going to come, I'd want to be at my father's side."



PHOTOGRAPH ILA COUCH



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# HISTORIC LEAP

*A leap of faith and empathy, supported by inquiry and critique, is essential for all those trying to imagine the lives of people in the past. Hugh Carrington made such a leap in the 1930s. Te Maire Tau and Atholl Anderson, both Ngāi Tahu scholars and historians,*

*have in the present day created a book which they hope helps its readers – especially Ngāi Tahu readers searching for a coherent narrative of their own history – make that leap as well. Nā Elizabeth O'Connor*

“We think we can get into the skin of our ancestors, but they lived in a different world”, says Te Maire Tau, historian and co-author of *Ngāi Tahu, A Migration History*. “Communities were small and isolated in the midst of huge landscapes. Travel was slow and dangerous. People talked to nature, they named landscape features for their ancestors, and the gods spoke back to them through nature. They were the only people in the world.”

Tau is emphasising the difficulty present day Ngāi Tahu may have trying to identify with the tribe’s life a couple of centuries ago, as recorded in Hugh Carrington’s account of the evolution of Ngāi Tahu, but he might equally well be referring to Pākehā readers trying to identify with Carrington, or any contemporary reader trying to understand the perspective from which Carrington wrote his story of Ngāi Tahu migration, adventure and gradual acquisition of identity.

Carrington, born of an English family that lived in New Zealand in the early part of the 20th century, grew up in this country. He and his

siblings were brought up to the concept of serving their nation and Empire. Carrington went to Europe to fight in the First World War (he was wounded at Gallipoli), then returned to live in New Zealand. He was ripe, according to Tau, for the appeal of imperial romance and adventure, in the style of Rudyard Kipling.

As a journalist, Carrington recorded the oral traditions of Ngāi Tahu, especially as told to him by Hariata Beaton-Morel (Pitini-Morera) of Kaikōura, in a way which blended elements of grand migration and tragic folly. He recorded other accounts too, and intended his work to be published, but returned to Britain in 1937. The unpublished work was deposited in the Alexander Turnbull Library in 1950, three years after Carrington’s death.

Carrington’s 22 chapters open with a synopsis of Māori historical mythology as understood at the time, and close with the final clash between Te Rauparaha’s Ngāti Toa forces and Ngāi Tahu. They span a period of great changes, from the initial explorations, negotiations, family to-ings and fro-ings and eventual migrations

south across the strait, to significant encounters with Pākehā. Carrington’s records captivated Sir Tipene O’Regan, when he met them in the form of “yellowed newspaper clippings pasted in order onto sheets of paper” in the 1960s, and had a similar effect on Tau when he found them at the Alexander Turnbull Library during his student research in the 1980s.

Both O’Regan and Tau saw the potential political importance of the text, particularly in the clarification and pursuit of Treaty of Waitangi claims, and also in answering the growing requests from the education system for information about Māori history, culture and tribes.

Tau photocopied the text and sent it south, where it has been photocopied and distributed innumerable times since. “It has been a huge underground success.”

Tau says previous Pākehā histories of Ngāi Tahu, such as those by Rev. J. W. Stack, John White and W. A. Taylor, treated Ngāi Tahu as an object of study, and had been copying each other in an insular and circular way. Anderson says their tendency was to take fragments from many sources and string them together.

Carrington, by contrast, had a personal relationship with the people whose stories he collected; he was critical but empathetic. Much of his material came from a single source, and despite a sometimes sensationalist 1930s journalistic style and his propensity (later recanted) to cast doubt on anything said by Kaiapoi Ngāi Tahu, he wrote a history grounded in Māori voices.

Tau and historian Atholl Anderson combined forces to edit this text, with a goal of giving space to as many voices as possible, “even the less plausible”, while analysing those voices and noting which are echoed in several places, or come from highly regarded sources.

Tau says Māori history is full of minor characters blown up to major status, the treatment given by Tom Stoppard to minor characters from *Hamlet* in his play *Rosencrantz and Guildenstern are Dead*. This, he thinks, is how Māori history should be written. Māori don’t want to see history silencing the voices of their elders.

Once embarked on the project, Anderson and Tau put the book out to tender. Bridget Williams Books made the most positive and

timely response, though, says Tau, the initial reader’s comment that the writer was an old Englishman whose opinions might not much interest contemporary Māori or Pākehā “kind of got up my nostrils – it seemed like Pākehā having a go at their ancestors”. The upshot was the inclusion of additional material in the form of other histories, proverbs and contextual commentaries, and a drive to make the book interesting to a wide range of people. The result of the years of work is a magnificent yet accessible book, launched amid enthusiasm and emotion on April 21 at the Canterbury Museum.

Tau acknowledges the silence of women’s

voices in much of the narrative. Often, the stories are of how male leaders took land – yet the rights to that land came from women; and intermarriage was generally considered a strategy superior to conquest. Both writers stress that the book cannot be considered definitive.

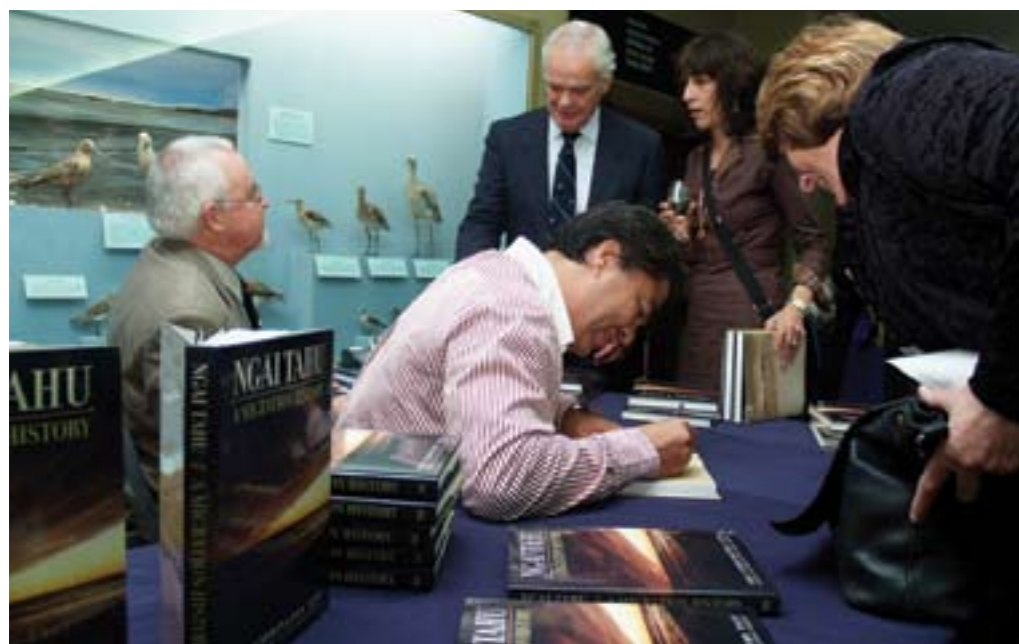
“There is no way we can determine historical truth,” said Anderson at the book launch. He said the book presented a history, with all the imperfections of any history. He added there would be people unsatisfied by it.

Tau says some readers seem to want him to be a historical detective, explaining just what a particular ancestor did on a particular day, but

that kind of certainty of detail is not possible.

While Anderson has satisfied his goal of learning more about colonisation and migration across the Pacific, seeing the Ngāi Tahu story as in some ways typical, Tau has found his interest in the traditions and stories of his tribe rekindled.

Both found the work at times pure slog, and the difficulty of bringing together all the files and the whakapapa, intense, but clearly have no regrets about undertaking the project, charting, as Anderson said at the book launch, not so much the movement of a people as the coming into being of a people. ■■

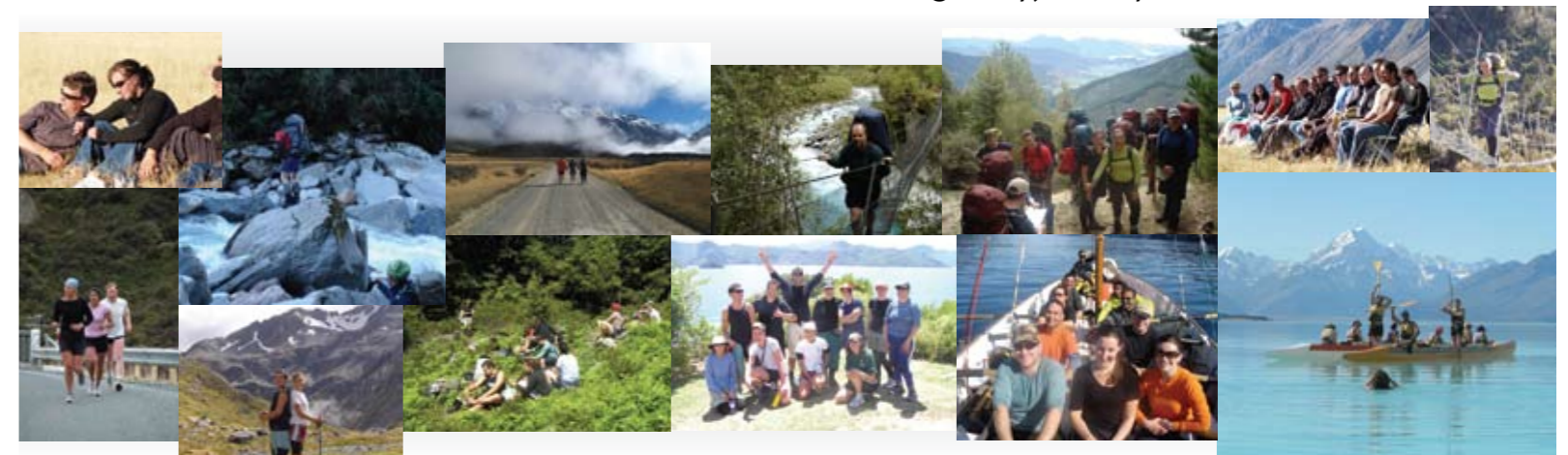


Seated, left to right: Atholl Anderson and Te Maire Tau amid their work and fans at the launch of Ngāi Tahu, A Migration History at Canterbury Museum.



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# PRIDE & PRODUCT

*Fine fabric and rock art imagery come together in the Aho brand – a new Ngāi Tahu venture that combines business with cultural tradition. Nā Ady Shannon*

A new range of shawls and scarves was launched at Te Papa earlier this year. What sets these fine merino wraps apart from being just another specialised product in a specialist retail outlet is the concept behind them.

The Aho brand is part of a project initiated by Te Rūnanga o Ngāi Tahu to produce a souvenir capable of representing the tribe's cultural traditions.

Several display windows at the Wellington museum's entrance showcased the shawls and scarves alongside large promotional billboards featuring the faces of Karina Bolton and Larissa Cox-Winiata, Te Rūnanga o Ngāi Tahu employees at Te Waipounamu House in Christchurch.

The display is a milestone in a development and production phase that has involved many Ngāi Tahu representatives, employees, friends and colleagues for three years.

Joan McSweeney, Te Rūnanga iwi business development manager, has been a key person behind the Aho concept. The idea of creating a business venture germinated in 2004, when AgResearch's textiles science and technology section approached Ngāi Tahu with a possum fur and merino wool fabric they had produced.

"When we were first offered this new state-of-the-art wool technology, I thought there is something special here," says Joan, "but it took me 18 months to convince my colleagues that this technology had a special use for us."

A two-year planning phase started, during which she developed a business plan aimed at establishing a venture that would be rated for more than its bottom-line profits. "Originally we looked at a whole range of fashion articles, but it all became complicated when we realised we would have to involve designers, consider a range of sizes, production costs.

"We decided we needed to keep it simple. Scarves became an obvious choice."



*Left to right: Karen Murphy, Karina Bolton and Anne Martin hit the catwalk at the Aho launch at Te Papa in Wellington.*

Te Rūnanga chief executive officer Anake Goodall had the idea of using rock art imagery on fabric to highlight the creative and cultural input of Ngāi Tahu. Discussions with the Rock Art Trust, which has representatives from the combined rūnanga, were positive, and Ross Hemera, a renowned Ngāi Tahu artist of Waitaha and Ngāti Mamoe heritage, was receptive.

As a child growing up in North Otago, Ross spent time with his whānau visiting rock art shelters along the Ahuriri River, recreating and copying the ancient Māori images left by his forebears. Those experiences have influenced much of his art, and he welcomed the opportunity to create imagery for the fibre to extend an appreciation for an art form "not recognised for the importance it plays in Māori art and culture".

"Responding to the genius of our tūpuna has been a rewarding experience in itself," he says.

Aho can be translated into English as strands, threads or lines.

Brown wool used in the boutique production process is sourced from a flock at Pleasant Point (rock art country). Brand graphics were developed by a company whose managing director, Nick Gillies, is of Ngāi Tahu descent with close connections to Rāpaki.

Many local weavers knot and stitch each shawl.

Joan is considering options for expanding the product line – including promoting the range for corporate gifts – and increasing distribution outlets.

One success marker will be whether the Aho brand can produce and sell the volume of products required to keep the business profitable. The relatively high price of each wrap is partly because of the quality and production costs of the garments, and the premium price attached to maintaining production in New Zealand.

ILLUSTRATION: ROSS HEMERA



**KAI A TE MARAE**  
nā FELOLINI MARIA IFOPO

## Weka returns

WEKA RETURNS TO THE MARAE KITCHEN AT AROWHENUA AFTER ALMOST 90 YEARS ABSENCE. BUT WHAT TO DO WHEN IT ARRIVES WITHOUT A RECIPE ATTACHED?

"We got it once by mistake. Fulla left it in a bucket of tīti that we got from the Tītī Islands," says Joe Waaka.

"Whoa, we thought we were real lucky, but it was tough as mutton."

"Yep, that's right," chuckles Pipi Waaka. "We boiled it for four hours and stewed it for four more, and it was still tough."

Looking into the red chilly bin, chef Jason Dell pulls out several buff weka.

Ooh, they're a lot plumper than the ones we had, remarks Mandy Home, maybe these are the young birds.

The word "maybe" seems to hang in the air and whisper maybe these are not tough like the stowaways they had once dined on.

The birds have made the trip from the Chatham Islands, harvested with permission of the Department of Conservation.

There was a time buff weka were plentiful in Arowhenua and other parts of the eastern South Island. The birds became extinct by the late 1920s because of rabbit poisoning, predators such as stoats, weasels and ferrets, and habitat loss. Stoats were introduced to eradicate rabbits. Instead, they found weka an easier target.

Buff weka survived only because a dozen birds were transferred to the Chatham Islands in 1905. Fortunately, these birds thrived and have multiplied to a population of about 60,000. An annual harvest of 5000 weka is permitted.

Buff weka are similar to western weka found on the West Coast between Nelson/Marlborough and Fiordland. Both species have red-brown legs and feet, but the buff weka has a lighter (buff) plumage.

These birds will eat anything. Their diet ranges from berries, fruit, insects, lizards and rodents to picnic scraps and pasta.

Aside from the bird being a major mahinga kai source in the south, the feathers were highly valued for making cloaks. Their oil was used to make paints and to preserve food.

Annual weka drives were an important event on the inland plains of Te Waipounamu, but these ceased about 1870. Joe Waaka says harvests on the Chathams usually occurred around the end of February through to March.

"When the birds are moulting, they can't fly. The dogs would herd them, corral them up. We used to get eight to 20 tonnes of all types of birds."

*Above: Chef Jason Dell prepares the weka for its second stage of cooking at Arowhenua Marae.*

*Below: The finished product – double cooked weka on a bed of wilted spinach, braised red cabbage and mustard mash potatoes on the side.*







“I haven’t had weka since 1953,” says kaumātua Michael O’Connor; Joan Thomas has never had it.

Left: Joe Waaka, Richard Hopkinson, Joan Thomas, Michael O’Connor and Pipi Waaka dine on a long-lost mahinga kai – buff weka.

Below: Chef Jason Dell meets the children of Arowhenua School following a loud and enthusiastic kapahaka session.

The Waaka family has lived in Arowhenua most of their lives. “We’re at the front door of most things, at the centre of the island as the guardians of Aoraki,” says Joe.

And although weka have not been a part of mahinga kai for Kāti Huirapa for many generations, Joe and Mandy were part of the birds’ introduction to Te Peka Karara (Stevensons Island) on Lake Wānaka in 2001.

The project was initiated by Kā Papatipu Rūnaka o Araiteuru – Moeraki, Puketeraki, Ōtākou and Hokonui – with support from Te Rūnanga o Ngāi Tahu in a joint venture with DOC.

The programme has been a success, with an average of 25 chicks raised each year on the island. More than 100 chicks have been transferred since the start.

However, in June this year, four chicks were killed by a stoat that swam to the island, which sits 200m from the mainland.

Back in Arowhenua, the locals’ unfamiliarity with this bush hen reveals both curiosity and suspicion.

Mandy gets on with peeling spuds, while Jason acquaints himself with the weka – he has roughly two hours to cook and serve.

When asked how it is traditionally cooked, the marae echoes with ums and ahs, but no recipes are forthcoming. It has been too long and, well, just too long.

Jason decides to take the tītī approach. He puts three in a pot of water and turns the heat on. When it starts to boil, he tops it up with cold water, sending the fat merrily to the top and allowing it to be skimmed off.

Kaumātua Michael O’Connor sits at the specially laid table and waits patiently for his kai. He is rewarded as entrée plates of slices of monkfish upon a twist of fresh ribbon pasta with a coconut curry sauce appear. The curry sauce with pasta is a new, delectable experi-

ence for those gathered. And as quickly as they arrived, they are soon finished with the flick of a bread bun buttered earlier by Pipi.

While the table, which also includes Richard Hopkinson and Joan Thomas, waits for the mains, the talk returns to weka.

“I haven’t had weka since 1953,” says Michael.

Joan has never had it. She’s recently returned to Arowhenua and is looking forward to her first taste.

Then it arrives. Double-cooked weka over wilted spinach, braised red cabbage and mustard mash.

Silence reigns over the table while everybody chews over the weka. The taste is hard to define. “It’s not gamey,” offers Joan.

The suspicion continues. What does this taste like? How do I describe this?

When Jason asks if everyone is enjoying their meal, the nods are enthusiastic and the mulling continues.

By this time, the meal has been eaten, enjoyed and cherished.

Back in the kitchen, Jason packs up his knives and clears away the dishes. His mission is over except for one more task. It’s rehearsal hour for Arowhenua School and they would like to meet Ngāi Tahu’s most popular chef. With his whites still on, Jason meets the young performers and offers them some inspirational advice. Cameras click, names are exchanged and then, finally, the kitchen is closed.



## WEKA

Who would have thought that I would be cooking weka? What a curly situation. Up until this occasion, I had never laid my hands on a weka, let alone cooked one. As I later discovered, the weka is quite an oily bird (much like the tītī).

Thankfully they were relatively well butchered and required minimal preparation on my part. I quickly decided that to boil these little creatures would be the quickest and least fussy way to make a meal worth sharing.

A silky smooth mash scented with mustard, some wilted spinach and tasty braised red cabbage balanced the final offering. Our marae was also most fortunate to have some fresh fillets of monkfish on hand, which made a superb appetiser to enjoy before the main meal.

*Jason Dell*

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

### DOUBLE-COOKED YOUNG WEKA, MUSTARD MASH, WILTED SPINACH, BRAISED CABBAGE

Serves 6

#### INGREDIENTS

Weka:

- 3 weka
- water to cover
- 2tbsp butter
- 1tbsp fresh garden thyme
- 1 onion, chopped into 4
- 1 garlic clove
- (minced/crushed)
- salt and pepper

Braised red cabbage:

- 1/4 red cabbage
- 1tsp Chinese five spice
- 1 red onion
- 100ml red wine vinegar
- 100g brown sugar

Garnish:

- 1/4 mashed potato
- flavoured
- with mustard
- 6 cups leaf spinach
- 1 cup chicken gravy

#### METHOD

Remove the core from the cabbage and cut thin. Sweat the cabbage and the red onion with the five spice and a splash of water until softened. Add the sugar and vinegar and cook until jammy. Set aside.

WEKA:

Pat the weka dry with paper towels. Place into a deep pot, add the thyme, garlic and onion, cover with water. Bring to the boil, then top up the pot with fresh cold water and bring back to the boil. Skim all the grease off as it rises to the surface. Repeat this once more, then turn down

to a simmer and cook the birds for at least 60 minutes.

Once cooked, remove the birds with a slotted spoon. On a chopping board, split the weka through backbone with a cleaver or large knife. Chop the legs off from the thigh.

Remove the cooked meat from remaining carcass. This is quite a messy job. Be sure to remove all skin and bone. Shred the meat by pulling apart with your fingers, or chopping with a large knife. Reserve for service.

To serve, reheat the mash, soften the spinach in a little butter and season well. Rewarm the cabbage. Reheat the weka legs in a hot oven. Arrange on plate and moisten with a little gravy.

### BAKED MONKFISH, COCONUT CURRY SAUCE, RIBBON PASTA

Serves 6

#### INGREDIENTS

- 6 x 120g portions of fresh fish fillets (monkfish, blue cod or similar)
- salt and pepper
- butter or vegetable oil
- 2tbsp vegetable oil
- 1 onion diced very small
- 1tsp curry powder
- 2tbsp brown sugar
- 1 cup water
- 1/4 cup light soy sauce
- 1 lemon juiced
- 2tsp fish sauce
- 1 400g tin coconut cream
- 500g commercially store-bought fresh pasta (fettuccine or linguini)



PHOTOGRAPHS PHIL TUMATAROA

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

NGĀI TAHU SEAFOOD



#### METHOD

Season the fish fillets with salt and pepper. Heat a non-stick pan, moisten with a little butter or vegetable oil, then brown the fish fillets in the pan. Finish baking the fish in a hot oven until cooked through. Serve the fish over the pasta, previously mixed with the curry coconut sauce.


To make the sauce:

In a deep saucepan/pot, heat oil, add the onion and sweat for 3 minutes, then add the curry powder and cook a further 2 minutes. Add the brown sugar and all the liquids.

Simmer for 10 minutes then take off heat. Leave for 30 minutes so flavours develop.

Reheat as required.



The background is a dark, starry night sky. A road with dashed white lines curves through the lower half of the image. A red-tipped marker is visible on the right side of the road. The text is located in the bottom left corner.

Matariki  
Acknowledge the old  
Advance the new  
Embrace the present

**Please drive carefully this season.**



# FROM GANGLY YOUTH

If it looks like a lance, grows like a lance, has leaves like the barbs of a lance and a stem as straight and strong as a lance, then it is probably horoeka, also known as *Pseudopanax crassifolius* or, more commonly, lancewood.

Horoeka would have to be the most easily recognised of all our native bush plants, at least in its juvenile form.

Nature has bestowed on this forest or scrub-dwelling seedling the ability to grow straight and true, knifing its way up through the bush canopy, piercing the undergrowth like a harpoon.

When it breaks through the canopy, perhaps at 15 to 20 years of age, it shakes off its awkward growth habit and opens out into a beautiful specimen tree up to 15 metres tall, lifting its symmetrical crown to catch the sun's rays.

Its transformation from gangly youth to a fully rounded adult is so remarkable that for years botanists thought the two forms were a different species. It was many years before they realised their mistake.

Horoeka is found in lowland and sub-alpine forests throughout the country, from Cape Reinga to Rakiura.

One influential botanist put forward a theory that a thousand years ago New Zealand's mountain ranges were much higher and the prevailing westerlies lost much of their moisture, creating a semi-arid desert on the eastern side of the mountains where plants like the long, leathery-leaved lancewood evolved to withstand wind and drought.

Another interesting theory floated was the plant's extraordinary growth habit evolved to protect itself against foraging moa. It blossomed into a "regular" tree only after it cleared the danger zone of browsing beaks.

For the first 10 to 15 years of its life, landscapers describe horoeka as "more prehistoric than beautiful", more useful for its simple sculptural lines than anything else. Among its many descriptive aliases is that of an "umbrella or fishbone tree". It certainly looks like the bedraggled remains of an umbrella that has lost its waterproof covering in a gale, or perhaps the remains of a fish skeleton long after the feast.

Leathery leaves up to a metre long, with a distinctive mid-rib and serrated edge, hang vertically like swords, usually from a single stem. The trunk is so pliable it will often spring back from being flattened to the forest floor, not a bad survival skill for any seedling.

The stem itself has a gnarly, ridged pattern that is even more pronounced as the tree approaches middle age, when it sometimes looks like a strand of tightly twisted rope.

The adult looks nothing like the juvenile. This is one forest specimen that just improves with age. Once the mature tree breaks through the forest

canopy, it lifts its crown to the sun and grows thick leathery leaves between 10 and 20cm long.

It flowers in terminal clusters up to 30cm across between January and April, and the large bunches of berries ripen over the next 12 months, providing a welcome out-of-season feast for native birds.

There are surprisingly few references to traditional uses of this plant from usually reliable sources.

In *Māori Healing and Herbal*, Murdoch Riley records that in Te Waipounamu, Māori made a paintbrush by pounding the leaves and extracting the long fibres that were tied together for use in rock paintings.

The inner bark encircling the tree like a net was stripped off and chewed for the gum-like fluid that was eaten to open the bowels after the effects of diarrhoea have passed, but that is the only medicinal reference Riley records.

Herries Beattie noted lancewood was known by the name kokoeka in Murihiku and its long leaves (rau) were so durable they were used to make hīnaki (eel pots).

A close relative of horoeka, raukawa, was one of the key ingredients in a famous scent recipe made from taramea.

In Māori lore, the flowering of this tree meant birds would be plentiful the following season, a fact soundly based on observation of the tree's unusual flowering and fruiting cycle. Birds were easily snared or speared when feeding on the berries.

Which brings us to the origins of the "lancewood" name. Perhaps it was called lancewood because its length and pliability made it ideal as a bird spear, along with mānuka and kahikatea saplings. The timber was known to be tough and flexible. The tips of the main stem could be sharpened to a point and hardened in the fire.

Or perhaps it was so named because the timber breaks up into small lances when split. Whatever the reason, the name certainly fits the plant on many counts.



PHOTOGRAPHS ROB TIPĀ

# TO BARBED BEAUTY



# Baby at your breast



PHOTOGRAPH SHARDEVINE

*Māori women are breastfeeding their babies less than previously and turning to baby formula instead. Health professionals say it's time to change that trend by enlisting whānau and community support to help Māori mums choose breast over bottle. **Nā Ady Shannon***

Three-year-old Ezra entertains himself with sticks and trains in the garden as his baby brother Austin wakes from his morning nap and clambers for his mother's breast. Natasha settles him while she recalls early difficulties she had in getting him to feed.

"It was horrible – he wouldn't latch. It was painful. My mum came with lanolin. I called my cousin to help, and she came and sorted it."

Despite those difficulties, Natasha Thomas (Ngāi Tahu and Samoan) has always been determined that none of her children would miss out on being breastfed. "I just know it is the best thing."

Austin is a year old. Natasha is no longer with the boys' father. Five mornings a week, she drives her seven-year-old daughter Tyra and two foster sons, Joshua (12) and Jordan (11), to school and returns to her home, where the garden is full of the colourful playthings of small people – a trampoline, balls, a swing, climbing frame and slide. Scooters and ride-ons line the sealed driveway. A large box of toys spills over in the corner of the lounge.

Twenty-eight-year-old Manu Paringatai (Ngāti Porou) drops in to see her partner, Tahu FM's Ra Dallas (Ngāi Tahu, Ngāti Māmoē, Waitaha) with baby Rangitohiora Mautini. The office space seems to change, as it often does when a cooing baby arrives. Rangitohiora gets a round of cuddles and then Mum decides it's morning tea time.

Rangitohiora is Manu's first baby but motherhood suits her as she rolls up her sweatshirt and breastfeeds her boy while perched on a couch next to Ra's desk. As Rangitohiora feeds, his tiny hand reaches up to hold his mother's. His only distraction is the camera clicking to capture the moment. Rangitohiora is fully breastfed and only just a few months ago went onto solids.

That Natasha and Manu fully breastfeed their children doesn't seem unusual. But it is. More mothers, Māori and Pacific Island especially, reach for the baby formula before their babies turn six months old.

Raeleen de Joux, of Ngāti Kurī and Te Rarawa descent, was appointed as the Baby Friendly Educator Māori for the New Zealand Breastfeeding Authority (NZBA) in January. She says social circumstances are the biggest contributing factor to lower rates of breastfeeding for Māori women.

"The Māori birthing demographic is different to other ethnic groups. Our mums are generally younger women and often from a lower socioeconomic group. They are less likely to qualify for paid maternity leave or receive support in the workplace when they return to work.

"Whānau have the biggest influence on whether a mother breastfeeds

or not, and provide the best support for the breastfeeding mother. The best way to improving breastfeeding statistics is through whānau, hapū and iwi development."

Raeleen believes the way forward is to take a holistic approach to supporting Māori mothers in parenting: "We cannot look at breastfeeding outside of pregnancy and parenting. We need to look at the whole pathway to good health.

"Some people say you can't blame colonisation, but it has broken down our whole health system and impacted heavily on Māori society and whānau dynamics. We have a whole generation of women from a formula-feeding culture. We need to turn this around," says Raeleen.

She says partners of nursing mothers also have an important role. "If they are not supportive, it can make it difficult."

From her Christchurch base, Raeleen is responsible for training and educating health professionals and health providers. A long-time breastfeeding advocate, she was formerly Mokopuna Ora regional co-ordinator for the Māori sudden infant death syndrome (SIDS) programme, where she managed the breastfeeding portfolio and spent three years as the Māori representative on the NZBA board.

As part of the accreditation team for the national Baby Friendly Hospital Initiative (BFHI), Raeleen's role is to recruit and train Māori assessors, develop a Māori workforce and develop the Māori component for the BFHI.

Launched in 2000, the BFHI has brought a five per cent improvement in rates of breastfeeding in maternity hospitals and birthing units, from 47 per cent to the present 52 per cent. Eight years after the BFHI's inception, 77.5 per cent of the country's hospitals are accredited and 85 per cent of babies are delivered in accredited hospitals.

But New Zealand is still far short of the target of 74 per cent of women exclusively breastfeeding their children at six weeks and 27 per cent at six months. Efforts are underway to see initiatives taken beyond the hospitals and into the community.

Amber Clarke (Kāi Tahu, Waitaha and Ngāti Hamoa) is due to deliver her third baby in July. She is on leave from her role as a Ngā Maia midwife, but still works as administrator for the Māori Midwives Collective.

She breastfed her son and daughter each for three years and is aware of the importance of offering her mums – especially the young ones – a way of seeing breastfeeding as something important that can fit in with their lifestyles.

"It's all about their reality. I try to identify what their norms are so that

breastfeeding can be accessible to them. If they decide not to breastfeed because it means they can't go out, I discuss ways to meet their needs and the hauora of their pēpe. I encourage new mums to identify supports from their own networks, and have the kōrero with the whole whānau."

In exploring their decision to breastfeed or use formula, Amber is often surprised by what motivates the outcome. "I remind my mums that there is no easy option with feeding your pēpi. One of my mums chose not to breastfeed her baby and whilst I respected her choice, when I explained the benefits of breastfeeding, she admitted she did not want to lose weight because her family was always going on about her being too thin.

"Body image can be a very powerful motivator. We talked it through and she ended up deciding to breastfeed her pēpi for two years because it was easier during the night, definitely cheaper and accessible immediately. With her next pēpi, there was no question as she felt that her choice had made a difference to the hauora tinana, health of her pēpi."

Dr Marewa Glover (Ngā Puhī), director of a research centre at the University of Auckland, has identified five major influences that divert Māori women from breastfeeding. The first is interruption to the breastfeeding culture in the whānau. New Zealand's lowest recorded rates of breastfeeding occurred in the late 1960s and early 1970s, and although data is not broken into ethnic groups, it is likely the low rates have affected the acceptance of breastfeeding as a norm for future generations.

A second influence is difficulty in establishing breastfeeding in the first six weeks. Third is poor or insufficient professional support. Fourth is perception of inadequate milk supply at three to four months. Fifth is the need to return to work.

Evidence to support the old adage "breast is best" has been gaining ground. Increasing scientific and observational evidence indicates breast milk is outstandingly good for the health and welfare of all tamariki. From a baby's position, the benefits of breastfeeding are huge. It is the original fast food, taste and temperature perfect.

A breastfed child will be less likely to suffer from complications like constipation, nappy rash or diarrhea. Breast milk can protect against infections, allergies, SIDS, and asthma, and in later life, a breastfed child is less likely to develop diabetes, obesity and leukemia. There is also evidence to support a link between breastfeeding and improved levels of intelligence for a child.



Natasha Thomas and one-year-old Austin.

PHOTOGRAPH DEAN MACKENZIE

*"We cannot look at breastfeeding outside of pregnancy and parenting. We need to look at the whole pathway to good health. Some people say you can't blame colonisation, but it has broken down our whole health system and impacted heavily on Māori society and whānau dynamics. We have a whole generation of women from a formula-feeding culture. We need to turn this around." **Raeleen de Joux** BABY FRIENDLY EDUCATOR MĀORI, NEW ZEALAND BREASTFEEDING AUTHORITY*

*Breastfeeding.* That plan has been developed following wide community consultation.

Although its goals seem reasonable given the obvious benefits of breastfeeding, statistics suggest there is still a long way to go in establishing breastfeeding as a cultural norm in New Zealand.

Fiona Pimm, chief executive of He Oranga Pounamu, Ngāi Tahu's Māori development organisation, is keen to see specific research undertaken that can identify the scale of the problem and then introduce creative ways to improve rates. Initiatives need to recognise the mental health and welfare of the mother as much as the baby.

"Collecting reliable data is very important," she says. "Yes, we need to

For a breastfeeding mother, the news is just as encouraging. Breast milk is free, safe, and environmentally friendly. There are health benefits for the mothers too: studies support a link between reduced incidences of ovarian and breast cancer, type-2 diabetes and postpartum depression for those mothers who breastfeed. Hormones (oxytocins) released during feeding encourage a sense of relaxation for the mother, and breastfeeding boosts self esteem and confidence.

Still, despite the overwhelming evidence, New Zealand is lagging well behind recommended international prescribed targets, according to World Health Organisation (WHO) guidelines. For Māori and Pacific Island babies, rates are lower than the national averages, particularly at the six-month target.

Later this year, the Ministry of Health will fund a national campaign promoting breastfeeding, targeting Māori and Pacific Island mothers. The first part of the two-phase campaign will encourage friends and whānau to support the practice. The second phase will be aimed at encouraging the wider community, workplaces and public amenities to provide an environment that makes the practice of breastfeeding an acceptable practice – anytime, anywhere.

In May, the Ministry published the fourth edition of Food and Nutrition Guidelines for Healthy Infants and Toddlers (aged 0–2). According to Steve Chadwick, Associate Minister of Health, the most significant changes to those guidelines involve the recommended duration of breastfeeding and introduction of complementary foods.

Randa Saadeh, a nutritionist and recognised world authority on breastfeeding from the WHO in Geneva, visited New Zealand this year in conjunction with the launch of the Ministry of Health's *National Strategic Action Plan for*



*Beyond the figures: the importance of research about women's personal experiences of breastfeeding.* **Nā Sue Pullon**

While New Zealand women are well aware of the proven benefits of breastfeeding and most start it after birth, rates of breastfeeding at three and six months are much lower than international recommendations.

Here, as in Australia, smoking and/or regular alcohol use are known to reduce breastfeeding continuation rates, but other factors that govern individual women's choices about the duration of breastfeeding are complex.

Ten years ago, Annette Beasley and Andrew Trlin produced an innovative book about breastfeeding in New Zealand. Rather than limit the discussion to facts and figures about breastfeeding rates and reiterating the many undoubted benefits of breastfeeding for babies, this book drew on research that explored breastfeeding from New Zealand women's individual perspectives – their feelings, their own and others' beliefs about baby feeding, their frustrations and difficulties, as well as their enjoyment or otherwise of breastfeeding.

In that book, Denise Dignam wrote of the need to listen to women's personal experiences. Above all, she wrote, breastfeeding is a deeply personal activity that may be intensely enjoyable and satisfying but can also be hateful and intrusive, and is easily disturbed.

Lis Ellison-Loschman reported on detailed interviews with first-time Māori mothers, lack of consistent advice from health professionals, variable family attitudes, and the difficulties of feeding in public. Those were recurrent themes.

In another chapter, Debbie McLeod, Kaye Basire and I reported on group interviews with Hutt Valley mothers. Many women spoke of the need to accept that despite the obvious benefits of breastfeeding, bottle feeding was also sometimes preferred and necessary. Lack of enjoyment of breastfeeding, lack of support from partners or families, and unhelpful attitudes at workplaces all contributed.

So 10 years on, where are we? New Zealand targets remain the same – 75 per cent of mothers exclusively breastfeeding at six weeks, 75 per cent doing at least some breastfeeding at six months – although there has been some change in definitions. Exclusive, full and partial breastfeeding are all different, and there is more consistent information collected about breastfeeding. But breastfeeding duration rates have not substantially changed.

Midwives do much to promote breastfeeding during pregnancy and in the early days after birth. The Baby Friendly hospitals project has increased initial breastfeeding rates, but midwives and hospitals are not nearly as important for women as their babies get older and the realities of day-to-day living in the family and society take over.

Ongoing social and culturally appropriate support is sorely needed. The women interviewed recently in Marewa Glover's study reiterated earlier findings about the importance of considering the wider context of breastfeeding – lack of whānau support, inconsistent health professional advice and pressure to return to work are still key factors that affect women's individual choices.

To make a really meaningful difference, breastfeeding research needs to keep exploring personal, social and cultural factors. As Rachael Spencer has just written in the *International Journal of Nursing Studies*, "Breastfeeding is an intense and profoundly human experience that ... encompasses women's perceptions of themselves as women and mothers."

Sue Pullon is a senior lecturer at Otago School of Medicine. She is also the author of the *New Zealand Pregnancy Book*.



Manu Paringatai feeds pēpi Rangitohiora at Tahu FM offices in Christchurch.


PHOTOGRAPH F. M. IPOFO

improve, but what by? We need to research what are the barriers, introduce peer support groups for mothers and a positive role-modeling approach. It is not realistic for many women – regardless of their ethnicity – to stay at home until a baby is weaned. If we acknowledge the issues, as a community we can find solutions."

Historically, Government agencies have been mainly responsible for delivering Māori health. In Christchurch, Te Pūawaitanga ki Ōtautahi Trust provides a range of health, education and social services focusing on the health and welfare of Māori women and children. The trust evolved from the Māori Women's Welfare League and now employs 34 staff. It was recently successful in securing a Ministry of Health contract to establish the Canterbury Breastfeeding Advocacy Services and has employed a breastfeeding advocate, Carol Bartle, to be the co-ordinator.

Trust manager Suzi Clarke (Ngāi Tūāhuriri) is excited by possibilities offered by the newly created position. "This is an issue for all mothers, but for Māori and Pacific we need a big effort that can address change for a priority group."

Suzi admits there are not enough Māori health professionals to meet the demands of clients under her umbrella. "All organisations are feeling stretched by demand."

In those crucial first few days after birth, sound advice and support is essential to the new mother. "At the end of the day, our women need access to competent professionals, offering consistent advice. They then need to be able to access good support or they will give up." 

## WALKING THE TALK

*A Christchurch teacher paces his living room with barely concealed enthusiasm for te reo Māori. His passion and commitment has led to his inclusion in the nation's school of reo excellence.*  
**Nā Sally Blundell**

He could "haka till the cows came home", but as a young graduate from Te Aute College, Ross Paniora (Ngāti Porou/Ngāi Tahu) had one overwhelming desire – to speak te reo Māori as well as a native speaker.

"The teachers all taught by the book, even though they were first-language te reo speakers. All I wanted to do was reach down their throats and pull out this oral language."

Now, 30 years later and teacher and deputy principal at Christchurch's Hillmorton High School, Ross is one huge step closer to that level of expertise. He is one of 25 participants selected for the exclusive Te Panekiretanga o te Reo Māori (Institute of Excellence in the Māori Language) established in 2004 by Professor Timoti Karetu under the umbrella of Te Wānanga o Aotearoa.

The intensive programme is aimed at building a critical mass of speakers who can lead in oratory and tikanga. Te reo is taught by Professor Timoti Karetu, Professors Te Wharehuia Milroy and Pou Temara teach tikanga. They are all experts in their respective fields with strong academic and Tuhoie backgrounds.

"Here they are from different iwi, with a huge knowledge bank, and all they want to do is give me the opportunity to learn," says Ross. "Having this opportunity, I feel I've got a responsibility to make sure this language continues, to pass on freely what's been passed on to me."

His passion for the language, and his gratitude to those who have helped him on the way to learning this language (including, he says, the vital support of his partner and whānau) is palpable. Dwarfing his small living room, he charts a detailed history of his experience with te reo, pacing across his past with barely contained enthusiasm.

He tells of the waiata and the small amount of conversational Māori taught to him and his three sisters (Kay, Lyndelle and Makere) by their Ngāi Tahu mother, Hazel, and Ngāti Porou father, Eddie, in Wairoa, Ruakituri and Ruatōria in the North Island, then later in North Otago and in Christchurch.

He describes the many weekends and holidays spent with his father's family, originally



PHOTOGRAPH IAN SMITH

from Penu Marae, in the Hiruharama/Makarika area south of Ruatoria, while he was a boarder at Te Aute College, and his later education at the University of Canterbury and the then Teachers Training College.

He recalls teaching PE, with te reo and kapa-haka on the side, at Cromwell College before being appointed head of the department of Māori at Burnside High School in Christchurch. Here he rubbed shoulders with colleagues and role models such as the esteemed Waha Stirling, Hohua Tutengaehe and Riki Ellison – "very inspirational in terms of language and tikanga".

But it was while working as a College of Education adviser of Māori language teaching in secondary schools, he realised the urgency in learning from those who had grown up speaking Māori.

"I was at a hui at Waikawa Marae in Picton, and I remember thinking that that level of language was being lost – the number of speakers with that ability was diminishing. You're talking about people who grew up with Māori as their number one language, who grew up in a rural setting where the marae was the centre of their lives and the natural environment was much closer.

"Many sayings and proverbs use the natural


environment to describe people and events, but that way of looking at the world is changing."

Now he takes every opportunity to talk with that older generation of native Māori speakers.

"These people are so humble in their knowledge. In my experience second-language learners are much less tolerant of genuine attempts by others to speak the language, but native speakers have a huge capacity to lift somebody who doesn't have that native speaking background, to carry them along and set them down gently.

"I've made abysmal attempts at expressing myself, but at no stage did they ever admonish me. I've made a point of trying to emulate that."

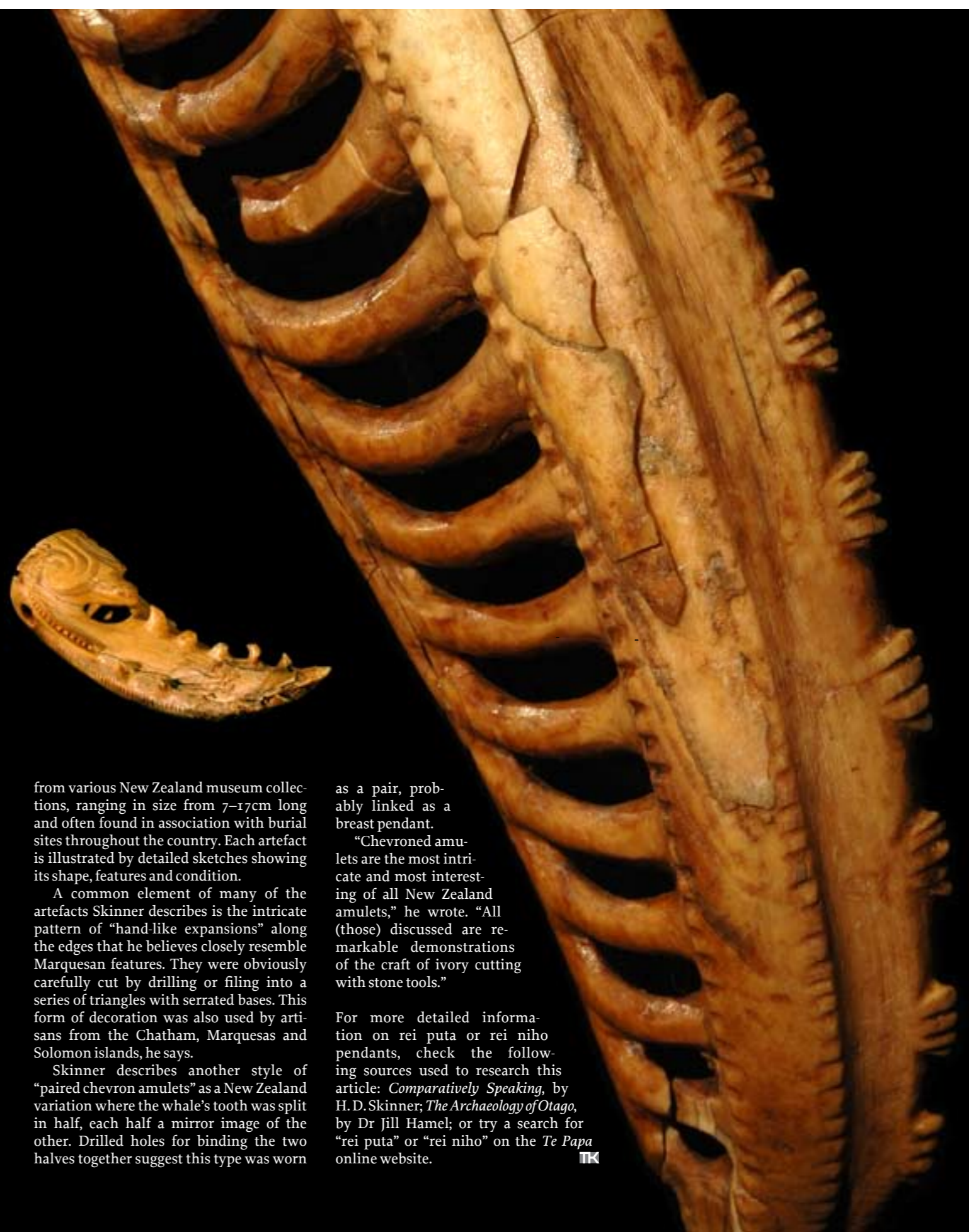
It is a personal as well as professional plan of action. Every year, Ross and all or some of his three children (Gem, 27, studying law and commerce at the University of Canterbury; Hemi, 22, a shearer in Canterbury, and Teina, 20, studying Māori and mathematics at the University of Canterbury) journey back to the east coast of the North Island for sports, games, hiko and time out with relatives.

Currently Ross is researching his whaka-papa on his Ngāi Tahu side, while as a teacher he continues to encourage more young students to experience tikanga Māori, to learn the language, "to walk the talk". 



# Ivory links

*Rei puta, rare and prestigious pendants made from the teeth of the sperm whale, are regarded by experts as the finest examples of ivory carving using stone tools.*



Rei puta provide solid evidence of Māori cultural links with the region, particularly the Marquesas Islands.

The first sea voyagers to Aotearoa brought the fashions typical of east Polynesia with them. The most common forms of personal adornment found in the earliest archaeological sites were reel-type necklaces, often with a central pendant made from genuine or imitation whale tooth.

Generally, whale bone and ivory were not used to manufacture mundane objects, anthropologists believe. Rare items like rei puta were probably worn only by people of high rank.

During the early period of Māori settle-

ment, rei puta were very fashionable items worn by both men and women, but styles changed. As Māori developed techniques for working pounamu, older east Polynesian styled ornaments gradually disappeared. Even so, whale-tooth pendants were still worn by Māori men as recently as Captain James Cook's visit in 1771.

Sperm whales were not actively hunted in traditional Māori society, but whale bone (baleen) and teeth (ivory) were highly prized materials recovered from beached whales.

In their basic form, rei puta are tongue-shaped ornaments made from ivory, but imitations were also made from whale and moa bone. Some have carvings cut into the

surface, similar to the scrimshaw etching technique later used by European sailors to while away long hours at sea.

Carvings often depict human, bird and reptilian forms which experts say are related to motifs present in decorative designs in Marquesan and northern Melanesian carving.

Ivory carving is an ancient art. Archaeological evidence suggests a long history of the industrial use of this material in the south, according to Henry Skinner, a former Otago Museum director and widely regarded as the founder of Pacific anthropology.

In his book *Comparatively Speaking*, Skinner describes 17 "chevron amulets"

from various New Zealand museum collections, ranging in size from 7–17cm long and often found in association with burial sites throughout the country. Each artefact is illustrated by detailed sketches showing its shape, features and condition.

A common element of many of the artefacts Skinner describes is the intricate pattern of "hand-like expansions" along the edges that he believes closely resemble Marquesan features. They were obviously carefully cut by drilling or filing into a series of triangles with serrated bases. This form of decoration was also used by artisans from the Chatham, Marquesas and Solomon islands, he says.

Skinner describes another style of "paired chevron amulets" as a New Zealand variation where the whale's tooth was split in half, each half a mirror image of the other. Drilled holes for binding the two halves together suggest this type was worn

as a pair, probably linked as a breast pendant.

"Chevroned amulets are the most intricate and most interesting of all New Zealand amulets," he wrote. "All (those) discussed are remarkable demonstrations of the craft of ivory cutting with stone tools."

For more detailed information on rei puta or rei niho pendants, check the following sources used to research this article: *Comparatively Speaking*, by H.D. Skinner; *The Archaeology of Otago*, by Dr Jill Hamel; or try a search for "rei puta" or "rei niho" on the *Te Papa* online website.



*Pictured above, from left: Seal tooth rei puta from Stewart Island; whale ivory rei puta from Cargill's Cliffs, Dunedin; whale ivory rei puta from Waikouaiti; whale ivory rei puta from Little Papanui, Dunedin (also closeup image at far right); whale ivory rei puta from Otago Peninsula, Dunedin; whale ivory rei puta from near Outram. IMAGES COURTESY OTAGO MUSEUM, DUNEDIN, NEW ZEALAND*



TOI IHO  
LOUISE POTIKI-BRYANT

# Aoraki

*Louise Potiki Bryant is a dancer, choreographer and video artist of Ngāi Tahu descent. A founding member of the Atamira Dance Collective since 2000, she also creates solo dance performances integrating video projection, installation and dance. Although her background is in Māori contemporary dance, her aim is to create a unique dance style.*

*Much of her dance works draw on themes related to being Ngāi Tahu. **Ngāi Tahu 32**, a work she developed with Atamira, follows one line of her whakapapa from her great-great-great-grandfather, Wiremu Potiki, to the present day. In February this year she travelled with Atamira to tour **Ngāi Tahu 32** in Hawaii.*

*A recent work Louise developed (named after her Mauka Rokonui) was the solo dance performance and short dance film **Aoraki**. She began developing this work in autumn last year while on a Wild Creations residency, awarded by Creative New Zealand and the Department of Conservation. For six weeks, Louise lived at Aoraki in the Mount Cook village. She says it was an amazing opportunity to focus on her chosen kaupapa and to re-affirm a sense of connection with Aoraki.*



"One kaupapa I wanted to explore with this work was the mountain as a symbol of courage and perseverance," she says. "Other themes are my relationship to Aoraki as a tīpuna, the effect on my body of this landscape of snow, ice and rock, and the transformation of my wairua into that of a bird."

Inspiration for the choreographic material for **Aoraki** included the many changing moods of the mountain and an observation of the kea that live there. She wanted to develop a style of movement based on the kea, so she spent time observing the way the kea move, how they interacted with each other and with her, as well as their cheeky personality.



Previous Page: The title image by Louise Potiki Bryant for **Aoraki**.  
 Top left of page: Stills from the **Aoraki** short film and video projections.  
 Above and Left: Images from the live performance of **Aoraki** at The Body Festival 2007.

"In the early morning I would meet up with Clio Reid, who was studying the kea and observing the effect of lead in their bloodstream on their behaviour.

"We went to the places where kea tended to go, where I would film them as they flew above and as they hopped and galloped along on the ground, or as they attacked nearby cars!"

Her observations led to a style of movement which was very new for her. Footage of the kea was also incorporated into the video design. From her time at Aoraki, she has developed a solo dance show that incorporates video, installation and a short dance film.

**Aoraki** premiered at The Body Festival in Christchurch in October 2007, and the short film **Aoraki** has been presented at film festivals and exhibitions. The **Aoraki** performance was part of the Te Papa **Matariki** celebrations in June.



PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

# Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.







## Fat Freddy drops into Bluff

It's around the kitchen table of Awarua Marae that all the important decisions are made. And according to kaiwhakahaere Hana Morgan, it was there too that plans were hatched to have the internationally successful kiwi band Fat Freddy's Drop play a one-off concert to support the annual Bluff Oyster and Food Festival.

This year, the festival that honours the sort-after salty delicacy of Foveaux Strait is a testament to a resilient community spirit, and the special place the oyster holds in the lives and livelihoods of "the Bluff".

The festival developed from a local hotels' initiative in the 1980s and became a community festival in the mid-1990s. It is now an icon of the South, and plans to shift it north to Invercargill this year rallied the locals to action. It set in motion a groundswell that ensured it would stay in the community from which it derives its name.

Festival chairman John Edminstin led the charge. He says a core group of 20 locals got involved organising sponsorship and looking at better ways of running the festival.

This enthusiasm flowed over to the Awarua Rūnanga, which saw it as an opportunity to play



its part and organise the special one-off concert. It also helped that band member Iain Gordon was Hana's nephew and was also attending a whānau wedding in Bluff that weekend.

"We saw this as a good chance to get in behind the community and the festival and bring a headline act to Bluff," says Hana.

Ngāi Tahu Seafood also got into the spirit of things and came to the party with sponsorship to meet the costs of bringing the nine-member band south.

Iain says Fat Freddy's Drop is a whānau orientated band, and saw the gig as a unique opportunity to play in Bluff and help make the festival a success.

Despite the wind and the rain, all 3000 tickets were sold out, more than 1500 dozen oysters were consumed and a tidy profit is sitting in the coffers. And thanks to the hard work of the festival committee, Bluff is assured its name-sake festival will be back better and stronger next year.

The saying goes, once a Bluffy, always a Bluffy – and it would seem once a Bluff oyster festival, always a Bluff oyster festival too. ■■





BOOK REVIEW

**NGĀI TAHU: A MIGRATION HISTORY: The Carrington Text**

Edited by Atholl Anderson and Te Maire Tau

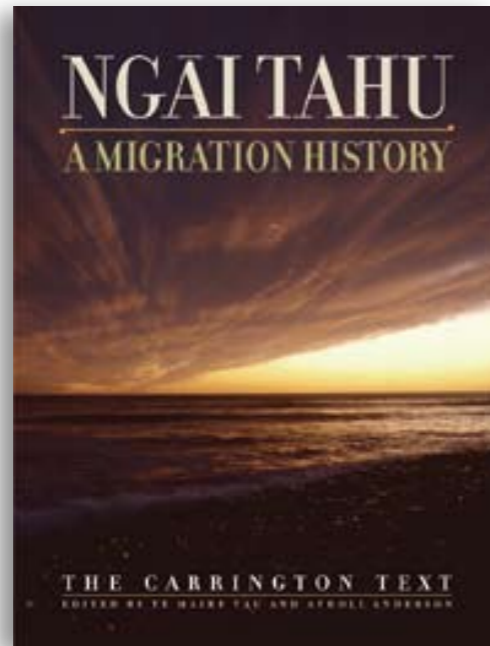
Published by Bridget Williams Books in association with Te Rūnanga o Ngāi Tahu  
RRP \$70

**Review nā Donald Couch**

There was a time when only The Few could know important things. Increasingly, we all have access to information and knowledge. So much so that our problem now is how to manage and select.

The history of Ngāi Tahu has been held in minds and manuscripts – often in private hands or in obscure archives. The past decade has seen much of that publicly published and now available to all Ngāi Tahu whānui.

Two leaders in that process have been Ngāi Tahu academics Professor Atholl Anderson and Dr Te Maire Tau, who have published in a variety of areas on Ngāi Tahu history. Now they have combined their efforts to introduce, edit, annotate and supplement a long-unpublished respected history of Ngāi Tahu – Hugh Carrington’s 1934 opus. Carrington called it: *Ngāitahu: The Story of the Invasion and Occupation of the South Island of New Zealand by the Descendants of Tahu-potiki*.



selves. In this, they were different from other non-Māori writers of the time such as Canon Stack, John White and James Cowan, who often “interpreted” Māori history to provide their own perspectives.

Anderson and Tau have supplemented the text with additional information that has inevitably come to light in the 70 years since Carrington wrote. Especially useful is the contextual material which helps with some of the detail with which many readers may not be familiar.

We are Ngāi Tahu and therefore there will be differences of opinion regarding some of the emphases and interpretations. Some of these were voiced at the very successful book launch at the Canterbury Museum. Others of particular concern are the whakapapa lists – perhaps inevitable in producing 34 detailed tables. For example, table 9 purports to be of Ngāti Kuri, but that hapū would not agree with the relationships published as the table is seen as an interpretation by a different hapū.

This is an excellent production by the authors and publisher, who have done an outstanding job in producing a very readable and attractive and book which should be in every Ngāi Tahu home.

TE KARAKA has a copy of *Ngāi Tahu: A Migration History: The Carrington Text* to give away. The winner will be chosen from contributors to HE RETA page.

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



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

ALBUM REVIEWS

**Reviews nā Lisa Reedy**

**TEKAU MĀ RUA: RUA TEKAU MĀ WHĀ**

By Ruia Aperahama

Tangata records

\$29.95

Ruia Aperahama follows up his award-winning *Hawaiki* album with *12:24* or *Tekau Mā Rua: Rua Tekau Mā Whā*.

*12:24* is a culmination of reggae flavours superbly blended with te reo Māori. A native speaker, Ruia weaves the language throughout the album with tracks such as *Rere Reta Rere Reta*, *Manuao* and the slow, jazz-like sounds of *Kui Kui Whiti Whiti Ora*. Take note of the duet with Whirimako Black, a beautiful collaboration of vocal styles and melodies.



Produced by Chris Macro (Katchafire/Whiromako Black), the album has to be one of my all-time reggae favourites. Aperahama has developed his own unique style.

**TUIA**

By Ariana Tikao

\$29.95

After her debut solo LP *Whaea*, Ariana Tikao is back with *Tuia*. Meaning “stitched”, *Tuia* is used to describe her Māori and Scottish heritage entwining. Produced by Leyton (Epsilon Blue), Tikao blends a mix of waiata, chants and lullabies over melodic sounds including the taonga puora, provided by Richard Nunn and Jonathon Squire on cello.

*Tuia* also has waiata inspired and written by Hana O’Regan, the late Sir Eruera Tirikatene and Ariana’s own grandfather, Teone Taare Tikao.



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

Tikao has been heavily involved in creating and performing music since 1993, her music ability is evident on ‘Tuia’. Moved and motivated by the late Hone Tuwhare who told her to “write what you know”, Ariana has done just that by weaving a vibrant tapestry of Māori music and lyrics with this album.

Ariana’s interest and love of te reo Māori goes beyond music. She is also a published writer and poet.



**TIKI – PAST, PRESENT, FUTURE**

By Tiki Taane

P & C Tikidub Productions

\$29.95

Tiki Taane, born and bred in Ōtautahi, spent over a decade as frontman to the successful NZ band Salmonella Dub, but has since left the group to venture out as a solo artist. Tiki’s latest offering, *Tiki – Past, Present, Future* showcases his talent, spread over 13 tracks, featuring his signature hard-hitting, heart-thumping beats, blended with pulsating vocals, including Fur Patrol’s Julia Deans and Shapeshifter’s PDiggs.

This time, Tiki offers something a little different and a little more close to home by exploring his Māori culture. Tiki’s whānau – in particular, his dad – feature on the track *Tangaroa*.

A New Zealand vocal match made in heaven is Tiki and Julia on the track *Our Favourite Target*. Tiki’s strong performance on *Now This Is It* and the ballad *Always on my mind* are personal favourites.

Tiki’s award-winning sound engineer skills can be heard throughout the album, delivering a polished sound and seamlessly merging tracks. His debut solo album has, in my mind, solidified Tiki as an artist to be reckoned with.

I’ve never been a huge fan of Salmonella Dub, but I’m definitely one of Tiki Taane.

PERFORMANCE REVIEWS



**WHERE WE ONCE BELONGED**

by Sia Figel

Adapted for the stage by

David Armstrong

Produced by Auckland Theatre

Company

Auckland Town Hall, March 2008

Director Colin McColl, co-director David Fane

**Review nā Tanya Muagututi’a**

In Samoa in the 1970s, teenager Alofa (played by Joy Vaele) discovers womanhood through her two friends Lili and Moa, their favourite TV programme (*Charlie’s Angels*), village gossip, curious boys and the hard discipline of her father and school teacher.

The stage adaptation is as brutally honest and emotionally charged as the original text, with quirky humour throughout. Goretti Chadwick, as Siniva, brilliantly and poignantly presents the effects of colonisation on Samoa.

Joy Vaele’s narration of past and present events had elegant physicality, although “in the round” staging made dialogue difficult to hear at times. Other actors played several characters each. Robbie Magasiva’s solid interpretation of Alofa’s father and Anapela Polataivao’s school teacher stood out as convincing performances. Pua Magasiva’s physical agility and skill moved him effortlessly from fa’afafine cousin to serious brother-in-law.

Transparent perspex pieces on the white lit-up floor (70s disco) gave the design slick simplicity – a style almost too simple and reminiscent of productions by The Naked Samoans and Pacific Underground.



Tanya Muagututi’a is a musician, writer and producer for Pacific Underground (PU), a Christchurch-based Pacific performing arts organisation. She is also the Artistic Co-ordinator for Auckland’s Pasifika Festival.

**TE KOHA**

Produced by Tahu FM

James Hay Theatre

17 April 2008

**Review nā Nikora Nitro**

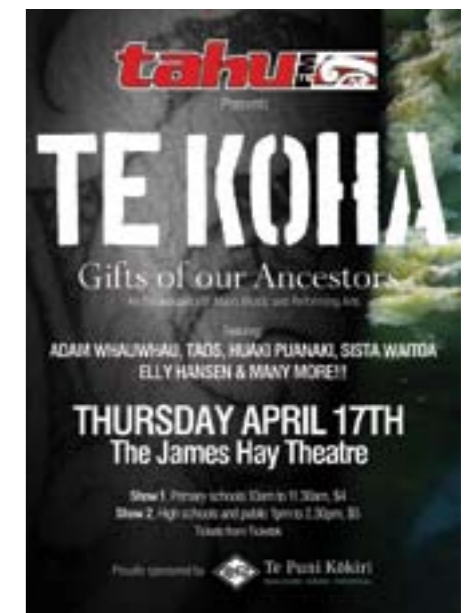
It’s always risky business staging a new Māori performing arts event in Waitaha when there are so many critics out in the community just waiting to have a feast on whatever they can pick at.

Tahu FM can be very proud of their project, which has brought a breath of fresh air to a community crying out for annual Māori events that are not only unbiased to kapa haka but also a confirmation that it’s great to be Māori.

The new show not only impressed the biggest critic of such events in Christchurch, Tihī Puanaki, but also turned heads of the mainstream Christchurch Arts Festival Trust. That can only be a sign of collaborative mainstream engagement possibilities.

Te Koha is a brilliant masterpiece that weaves the talents of Māori music and performance into a 90-minute show and brings together highly skilled performers, actors and artists in this very colourful city of Christchurch.

If you missed out in April, head down to Dunedin, where the show is scheduled for 1 September at their Town Hall. Or look out for the show in 2009.



Nikora Nitro has been involved with Maori Performing Arts for almost 20 years. Currently he is a tutor and performer for Mareikura, and tutor at St Albans Primary School.



NGĀ TAKE PŪTEA  
nā JOAN BAKER

By the inch, it's a cinch; By the yard, it's hard. These words of wisdom apply just as well to our money as to anything else that we might need to tackle.

# LOVING YOUR MONEY



## Upside-down thinking

Many people think they need a high income in order to manage. Others are waiting to earn lots more before they will consider joining KiwiSaver. Some think you cannot become an investor until you are "rich". This is upside-down thinking – it actually works the other way around!

I have seen lots of examples over the years of people who live very well on below-average incomes – and even save. Joining KiwiSaver is not just for high earners. It's a way of ensuring you will have wealth and income in retirement. Most people I have worked with become rich by investing. They don't wait until they are rich to invest because that never happens.

## Ways to love your money

*Cut out the non-essentials* – bought lunches, fizzy drinks, smokes, alcohol, magazines, hobbies, entertainment, takeaways, etc. What do you spend on each? How much could you save? What will you do instead?

For example, you might decide to make your lunch and only buy on Fridays. Or you might decide to go out only one night a week and set a cash budget for that. Do your own planning below:

*Cut down on essentials* – power, phone/communications, petrol, food, etc.

What are you spending in each area? How can you reduce? For example, can you turn down the thermostat on your hot water, limit the time people spend in the shower, bath the children every second night, do fewer washes, wash in cold water, pull the curtains earlier to keep in heat, put in some pink batts to conserve heat, etc. Do you need a landline as well as mobile?

MY NON-ESSENTIALS	COST PER WEEK	WILL SAVE PER WEEK
Bought lunches	\$35	\$20 (make at home)
Smokes	\$70	\$70 (give up)
Coffee	\$20	\$16 (give up one a week)
Other		
Other		
	\$ (Total spent)	\$ (Total saved)

Are you getting the best deal from your communications provider?

How will you manage the family to reduce spending? Can you walk the kids to school rather than drive? Work out some savings you can make below:

MY ESSENTIALS	COST PER WEEK/MONTH	WILL SAVE PER WEEK/MONTH
Power		
Phone/mobile/email		
Transport Food		
Other		
Other		

Spending on food can be very wasteful. Here are some helpful tips:

- Plan a week's meals, including lunches, and shop to that list. This lessens waste and makes sure you don't top up at the dairy during the week.
- Shop with a list so you avoid impulse buying. You can soon work out a standard list and just add to it as stored cupboard things run out.
- Shop once a week. Shopping frequently is very expensive as we always buy other things we didn't mean to. You might even consider shopping online every fortnight or month for dry goods or basics and just buying fruit and vegetables from a local stall. Online stores charge to deliver, but if it cuts down on travel, time and impulse buying, it may be well worth it. You can scour the online store for specials.
- Build meals around cheap basics such as rice, pasta or potatoes rather than buying (and eating) too much meat and fish.
- Make double quantities and freeze – saves time and fuel.
- Take leftovers to work/school for lunch.

## Tighter times

Everyone can see prices are rising for food, petrol and other services. This isn't good news, but it's a great opportunity to look at where all of your money is going and see if you can get better value from your hard-earned income. KiwiSaver is such a good deal that almost everyone needs to make sure they can join, whether employed or not.

## Finding treasure

It's always more motivating to set a goal. How will you find the first \$10, \$20, \$100? Get the kids involved by offering some tradeoffs. For example, if they stop nagging about being driven everywhere you will provide a "cheap" treat at the weekend.

## \$1000 is just \$1 saved 1000 times

Large sums of money are saved dollar by dollar. It is surprising how it is all of the small changes that you make that add up to quite large sums.

## What would you do with this money?

- Buy an airline ticket to see someone special?
- Join KiwiSaver (and get a free \$1000 to start, \$1043 each year and a contribution from your employer)?
- Have the comfort of a tangi/emergency fund?
- Open a Christmas account so you won't rack up any debt this year?
- Something else...

Let me know how you get on.

You can contact Joan by email: [jbaker@wealthcoaches.net](mailto:jbaker@wealthcoaches.net)



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.

TIKI TAANE  
Maniapoto

# HE TANGATA



**WHAT CONSTITUTES A GOOD DAY?**  
Surviving it.

**WHAT NEW ZEALANDER DO YOU MOST ADMIRE? WHY?**  
I'm still working that out cos there are so many.

**ONE THING YOU COULD NOT LIVE WITHOUT?**  
Air.

**IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?**  
I'm happy where I am.

**WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?**  
My soul. If I ruin that then I'm no good to anyone.

**FAVOURITE SONG?**  
That's impossible for me to answer.

**ON WHAT OCCASION DO YOU TELL A LIE?**  
Never.

**WHAT CONSTITUTES A BAD DAY?**  
Bad interviews.

**WHAT IS YOUR GREATEST FEAR?**  
Failure from not trying.

**DO YOU HAVE A FAVOURITE SUPERHERO?**  
Māui.

**WHAT IS YOUR WORST CHARACTER FLAW?**  
Irritable.

**WHICH TALENT WOULD YOU MOST LIKE TO HAVE?**  
Language.

**WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?**  
Summer.

**WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?**  
Tūhoe.

**DO YOU BUY LOTTO?**  
Randomly.

**SHORTLAND STREET OR THE NEWS?**  
I don't get TV reception where I live, but if I did I'd watch neither.

**DO YOU BELIEVE IN REINCARNATION?**  
Yes.

**EVEN IF YOU DON'T, WHAT WOULD YOU COME BACK AS IF YOU COULD?**  
A free and happy flying bird.

**WHAT IS THE BEST GIFT YOU'VE EVER RECEIVED?**  
A healthy life.

**WHAT IS YOUR GREATEST EXTRAVAGANCE?**  
A healthy life.

**FAVOURITE WAY TO CHILL OUT?**  
Meditation.

**LOVE OR MONEY?**  
Both.

**WHAT IS YOUR MOST ADMIRABLE QUALITY?**  
By who ...?

**DANCE OR WALLFLOWER?**  
Both.

**WHAT IS THE LAST BOOK YOU READ?**  
Guns n' Roses *Reckless Road*.

**WHO IS YOUR FAVOURITE AUTHOR?**  
That's impossible for me to answer.

**IF YOU HAD TO WATCH SPORT ON TELEVISION, WHAT WOULD IT BE?**  
I don't mind.

**WHAT IS YOUR GREATEST ACHIEVEMENT?**  
Surviving.

**MĀORI OR GENERAL ROLL?**  
Māori.

**WHAT FOOD COULD YOU NOT LIVE WITHOUT?**  
I'm not fussy.

Tiki Taane embarked on his solo artist career last year after 11 years playing to the world primarily as the captivating frontman for successful band Salmonella Dub. Doubling as an audio engineer for some of the country's finest acts, Tiki has a reputation for boosting shows, musical works and recordings worldwide with his unique gift for taking music into an innovative new realm. Releasing his debut album, *Past Present Future*, in November last year (see reviews page 49), Tiki showcases his talent as a musician, producer, composer, audio engineer and entrepreneur through his company Tikidub Productions.

**HOW MANY PAIRS OF SHOES DO YOU OWN?**  
Six.

**IF YOU HAD TO REGRET SOMETHING, WHAT WOULD IT BE?**  
Cheating on my ex-girlfriend, but it all worked out in the end and we are still best mates, but it cut her up bad and I regret hurting her like that.

**HAVE YOU SEEN A KIWI IN THE WILD?**  
No.

**WHAT'S YOUR FAVOURITE PLACE IN NEW ZEALAND?**  
I love it all, even Ashburton.





PRODUCED BY  
**tahu**  
NGAI TAHU COMMUNICATIONS LTD 2008

**MĀORI**  
TELEVISION

ALCOHOL ADVISORY COUNCIL OF NEW ZEALAND  
Kaitiaki Whakaitiaki Heiwhiri a Atihanga



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

# WAKA REO

SUNDAYS 8PM

