

TAKITIMU WAKA RAHUI KATENE MARK JAMES BAIN

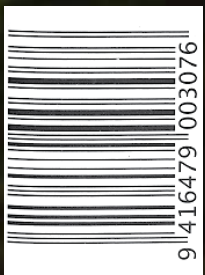
# TE KARAKA

ABOUT NGĀI TAHU. ABOUT NEW ZEALAND

RAUMATI/SUMMER 2008 \$7.95 41

## NGĀI TAHU WEDDINGS

KERI HULME MAKING MĀTAITAI NAT ANGLEM  
AMBER BRIDGMAN ANNABELLE LEE-HARRIS  
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FROM THE CHIEF EXECUTIVE OFFICER,  
TE RŪNANGA O NGĀI TAHU,  
ANAKE GOODALL



As this issue of *TE KARAKA* celebrates the forging of new beginnings through marriage, the nation shares in the honeymoon period following the curious shotgun wedding that formed our new government. Our new Prime Minister has displayed an apparent mastery of relationship building, fostering among his new allies an inclusive generosity that overcomes their marked diversity. At least for now.

In their making, these arrangements have heralded events of significance. Chief amongst them perhaps is the progression of the Māori Party from the “last cab off the rank” – as described by the former Prime Minister at the last election – to sitting on the government benches with positions of real influence and the promise of a process that could deliver on their *raison d’être*: the repeal of the offensive Foreshore and Seabed Act. And that is before speculating on the likely increasingly pivotal role of the Māori Party in future elections. The political landscape is forever changed.

This new landscape represents a horizon of opportunity. The rules established over the nine years of the former administration have been replaced by a climate of choice, possibility and collaboration. At least for now.

For Ngāi Tahu, openings are visible across the full breadth of the tribal visions of Ngāi Tahu 2025. Some of these are shared with all Māori, such as fresh approaches to the provision of health and education services and perhaps a review of our emerging nation’s constitution. Some are specific to the protection of the integrity and the promise of our Settlement, and the advancement of our own development agenda as we work towards restoring our tribal inheritances.

As with all opportunities, there are accompanying risks: the future of the Māori Party must ultimately rest on its ability to deliver real benefit to real communities. A failure to deliver on the promise is likely to be punished by the electorate and coalition partners alike. For Ngāi Tahu, the test will be the ability to successfully assert and maintain an agenda that honours those who have gone before and their vision for those who follow. For the government, sustaining genuine and respectful relationships will remain paramount. And we should all remember the whakataukī:

**Ka hinga atu he tetekura,  
Ka ara mai he tetekura.**

As one red fern frond dies away,  
another one rises to take its place.

The process of renewal creates the opportunity for new possibilities and forms and futures. It creates the chance both to reflect and to give effect to our collective aspirations. Then, inexorably and inevitably, the seasons will change again and we will be replaced. The opportunities available to those that follow will depend, in part at least, on the progress made during this current period of growth. That leaves the ultimate challenge back where it really belongs; with us and our decisions and our actions today. Kia ora tātou!

# TE KARAKA

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Front cover: Larissa Cox-Winiata (Ngāi Tūāhuriri, Ngāti Porou, Rongomaiwahine) wears a Daphne O’Connell (Te Ruahikihiki, Ngāti Māmoē) wedding dress. Larissa married Mana Winiata (Ngāi Tūāhuriri, Ngāti Kahungunu, Te Whānau a Āpanui) in February 2006. Photograph by Phil Tumataroa.



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## BIG DAY OUT

Summer is wedding season around Te Waipounamu and many Ngāi Tahu couples are set to exchange their vows. TE KARAKA looks at modern Ngāi Tahu weddings and reveals how couples are learning te reo and going back to their marae to tie the knot. 20

## JUST LIKE MARK JAMES

Twelve-year-old Mark James is a resilient boy blessed with aunties with courage and patience. They share their journey of meeting the challenges of Fetal Alcohol Syndrome with a whānau approach. 14

## REPRESENTING TE TAI TONGA

Māori Party MP Rahui Katene is moving her base to Christchurch. She tells her story of reconnecting with Ngāi Tahu and representing the sprawling Te Tai Tonga electorate. 29

## KO TAKITIMU TE WAKA

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## WHĀNAU KŌRERO

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Just like Mark James (page 14).



NGĀ HAU E WHĀ  
FROM THE EDITOR

Truth is, I'm getting married next year so I started thinking about what does a modern Ngāi Tahu wedding look like? I asked around and there were so many enthusiastic replies that it seemed like a natural story for TE KARAKA to focus on. We encountered some themes that were expected like wedding banquets filled with kōura (crayfish), tītī (muttonbird) and tuna (eel). Other trends were surprising and reassuring, such as more Ngāi Tahu whānui learning te reo so they can say their vows and wedding speeches in Māori. We were also fortunate to capture the Skerrett-Rolton wedding, the first event of its kind on Taukihepa, one of the tītī islands just off Rakiura (Stewart Island).

In this issue, we also talk to a young boy named Mark James and his dynamic and loving aunties, Maire Kipa and Karen Mills. They have bravely come forward to talk about the effects of alcohol on unborn babies. Ngā mihi aroha ki tēnei whānau toa.

TE KARAKA also talks to Te Tai Tonga's newest MP, Rahui Katene, who is literally and politically on the move.

Lastly, a lovely surprise happened on the reviews page that will give the magazine more direction in the future. The majority of books in this issue are written by Ngāi Tahu people and the majority of reviewers are Ngāi Tahu too. So, we've decided that in future, although the books, plays and music may be written by other iwi or nationalities, the whakaaro, the review will always be done by a Ngāi Tahu person. This is just one of many possibilities we can see for Ngāi Tahu whānui to be heard, and to be seen.

nā FELOLINI MARIA IFOPO



# 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 13 046, Christchurch.

## AVOIDING CONTROVERSY

While TE KARAKA is filled with good articles I cannot help but notice an unspoken editorial commitment to avoid anything controversial. A decade ago Charles Crofts got rolled from the Koukourarata Rūnaka and not a word out of this organ. A few years ago when an attempt was made to roll Terry Ryan from the whakapapa unit the silence from TE KARAKA was deafening. The biggest story in our rohe this year was the desecration of a war memorial on the West Coast by my own whanaunga and not a peep from my clans' journalistic watchdog. I was further incensed when you mocked my proud Scottish surname and did not print my reply to those who twisted my words. I understand you have the discretion to print or discard

letters to the editor and anything more controversial than "we love your magazine" themed letters are likely to be discarded, especially if they breach the unspoken "no ruffling feathers" editorial policy of TE KARAKA. Those of us who do not live in Te Wāhi Pounamu and are not members of Ngāi Tahu's inner sanctum rely on this magazine to keep us informed of all iwi news – not just the good news. We of the Ngāi Tahu diaspora deserve better than to be treated like cultivated mushrooms by an otherwise worthy magazine that can do better.  
*C.C. McDowall  
Rotorua*

## TREATY GOALS

I am writing about the article entitled *Climate Change* in the

Spring 2008 edition of your publication. I was interviewed for that article by Katherine Gordon.

On page 65, the author stated that:

"National's 2014 deadline appears to be a moving target. Leader John Key has admitted it is unlikely to be achieved, and Finlayson is in print stating the Crown deadlines are unfair. Contradicting both himself and his boss, Finlayson also says: "It signals we're committed to the process. I also think with the kind of determination iwi are demonstrating (the deadline) is achievable."

National has a stated goal of settling all historic Treaty grievances by 2014. This is an aspirational target and stated as such in our Party policy, not a deadline a National Government would impose on claimants. It signals

our commitment to completing the settlement of historical grievances as soon as possible, as the author quoted me.

To speak of the 2014 goal in the context of statutory limitation periods is misleading. The National Party has not set a Crown deadline by which historical grievances must be settled by – to do so would be unfair and potentially undermine the durability of settlements.

The author has alleged I contradicted myself regarding my printed statement that Crown deadlines are unfair, and statements that the National Party aims to complete historic Treaty settlements by 2014.

That comment is wrong. The printed comment the author refers to can be found on page 193 of the recently published book: *The Bolger Years 1990-1997*,

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Dunmore Publishing, 2008. I sent her a copy prior to the interview. I wrote:

"Some iwi, for example, are not able to make decisions on which lands they want to purchase within the time provided for by the Crown. In recent times, it seems that the Crown has imposed what can only be described as unrealistic deadlines. This is unfair, and more flexibility in negotiation is required."

This statement relates to Crown imposed deadlines during individual negotiations which some individual iwi or hapū do not have the resources to meet. It was not a statement about statutory limitation periods.

The author has mistakenly misrepresented the National Party's aspirational goal of settling historic Treaty grievanc-

es by 2014 as a Crown imposed deadline by which time all claims would have to be settled. That is not National Party policy. For your reference, you can find the National Party's Treaty settlements policy here: [http://national.org.nz/files/2008/treaty\\_negotiations.pdf](http://national.org.nz/files/2008/treaty_negotiations.pdf)

The author has also mistaken my printed reference to Crown deadlines during individual negotiations with regard to iwi or hapū with limited resources, as being a statement on statutory limitation periods.

*Christopher Finlayson*

*Katherine Gordon replies:*

Mr Finlayson, who is clearly passionately supportive of making progress in treaty negotiations, is correct in the technical legal distinctions that he makes between deadlines set by

statute and deadlines or targets set by government policy.

To suggest however that the former is unfair but the latter is not is contradictory. The real point is that if (as Mr Finlayson has admitted) imposing a deadline on under-resourced claimant groups is unfair, then it is unfair whether it is imposed by statute or by government policy. If a National government persists in its "aspirational target" date for completion of settlements by 2014 then it will, naturally, wish to be successful in that policy platform. But many claimant groups who don't have the capacity to meet that target date need more time to consider their position, or groups who simply don't have the same "aspiration" may feel unduly pressured to settle. In that case, whether it is called a target or a deadline, the 2014 date

is unfair.

Mr Key has also indicated there are no guarantees that the 2014 target can be met. As the article stated, Mr Finlayson contradicted that, saying he believes it can be done if the will to do so is present.

**CD PRIZEWINNER**

Congratulations to Ray Murphy from Wharekauri (Chatham Islands). He is the winner of the album *Whā* by Moana and the Tribe.

**SUBSCRIPTION PRIZEWINNER**

Congratulations to Eve Wolstencroft of Auckland. She is the winner of the collection of five beautiful Ngāi Tahu books.

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◀ **Army uniform inspires winning fashion**

Kiri Nathan (Ngā Puhī – Ngāti Hine, Tainui – Ngāti Maru) has won the TVNZ Supreme Winner award at the Style Pasifika Fashion Show, held in September. Made of organza, wool, feather and cotton knit, the entry was inspired by a photo of her grandfather, Ian Fullerton, in his NZ Army uniform. The Auckland-based designer also researched the Māori Battalion for her design.

**Mana moko**

Richard Francis (Te Arawa) has returned from the International Tattoo Convention in London impressed by the way many overseas tattooists are using moko. But he says it is important for New Zealanders to help others understand the designs are part of an integrated culture. He and Patrick Takoko (Ngāti Porou) were among 200 top tattooists at the convention.

**Lingering spirits**

Possible grave sites have been found near Hastings by the NZ Transport Agency after matakite (seers) reported spirits lingering around a proposed expressway. The agency hired a geophysicist to investigate four of 33 identified sites by using ground-penetrating radar and will excavate one of the graves.

**Language week award**

Auckland-based Diagnostic Medlab staff won the business category of the 2008 Māori Language Week Awards. The community laboratory celebrates the week as part of an innovative staff education programme called Hikoi Tahī (Journeying Together in Harmony).

**Rare whale exhumed**

The first recorded melon-headed whale in New Zealand waters has been dug up from its beach burial place after Ngāti Hei iwi discovered how rare it was. They had buried it until the move could be done. It has been gifted to the people of New Zealand and sent to the Te Papa museum in Wellington.

1.



2.



3.



◀ **Retail Therapy**

**1. Resin Hei Tiki** from 'Too Luscious' \$88 each. There are also matching earrings available for \$49. Too Luscious are: Tawa Hunter (Te Whānau ā Apanui), Aroha Armstrong (Te Arawa), and Inez Crawford (Te Whānau ā Apanui)

**2. Bright round glass bowls** from 'Māori Boy', inspired by traditional Maori designs \$70-\$114 each. There are also matching platters and clocks in this range \$40-\$120. Māori Boy is Monty Kirkman (Ngā Puhī)

**3. Copper wire and precious glass bead earrings** from 'Katzi' \$44 pair. Katzi is Kate Souness (Ngāi Tahu, Ngāti Porou), Raglan. Available at The Vault Design store in Christchurch or at [www.vault-designstore.co.nz](http://www.vault-designstore.co.nz)



## Pā site preserved ▶

The new Te Āro Pā visitor centre in central Wellington allows people to see preserved foundations – inside a new apartment tower – of two whare ponga buildings from the 1840s. This photo shows tohunga Dr Huirangi Waikerepuru officiating at the opening of Te Aro Pā visitors centre in Taranaki Street. With him are Mark Te One and Holden Hohaia from the Wellington Tenth's Trust.

## He Kupu Kāi Tahu He Whakataukī mō te Raumati.

Some proverbs relating to summer.

### Ko Mātiti ki te ao. Ko Uruao ki ruka.

Summer is here. Mātiti and Uruao are both stars which appear in summer.

### Ko Rehua whakaruhi tangata.

Rehua that enervates humankind. Rehua (Antares) the star is regarded as the sign of summer.

### Kua tae ngā wae wae o Rehua ki raro.

What a hot day. The feet of Rehua have alighted.

### Te haka a Tānerore.

The quivering of the air on a hot day. The dancing of Tānerore, Tānerore is the son of Raumati (summer) and Te Rā (the Sun) and the origin of the haka.

### He kupu whaiāipo.

Some words of love to whisper to your sweetheart on Valentine's Day.

### Ko koe taku tau, pūmau purotu!

You are my gorgeous/handsome sweetheart!

### Taku whaiāipo.

My lover/ darling/ beloved.

### Taku koiko kākau.

You whom my heart yearns for.

### Taku iti kahuraki.

My precious pounamu (greenstone).

### He rite tonu koe ki te whetū kānapanapa.

You are just like a glimmering star.

### E te tau o taku ate.

Oh my darling.

### Ko koe te kuku o te manawa.

You have hold of my heart.

### Taku kāti taramea.

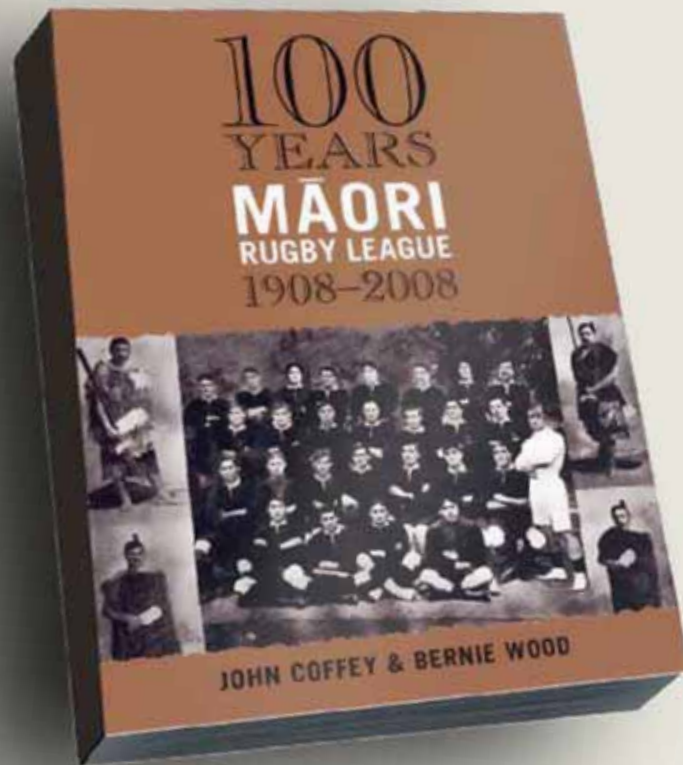
My sweet scented pouch of spear-grass.

### Ka pūmau tonu taku aroha ki a koe mō ake tonu atu.

I will love you through eternity.

## Te Parapara garden planting

Planting has started at Hamilton Gardens' Te Parapara, New Zealand's first traditional public garden. Wintec horticulture students are developing the garden with native trees, shrubs, ferns and traditional vegetables.

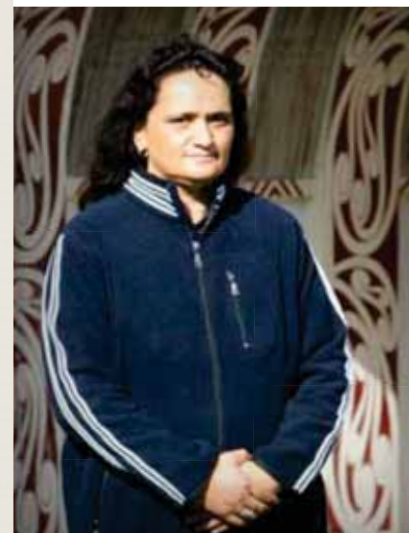


## ▶ Victory Haka

The new book 100 Years of Māori Rugby League includes a story about league great Howie Tamati (Te Atiawa, Ngāti Mutunga and Ngāi Tahu). He and a kaumātua organised to have the haka performed after a famous test match in 1983, in which the Kiwis bounced back to trounce the Kangaroos 19-12 at Brisbane's Lang Park. Tamati persuaded coach Graham Lowe it was actually Māori tradition to do a haka at an after-match ceremony. Check out Howie's blog on [www.huia.co.nz](http://www.huia.co.nz).

## Waka found

Wanganui resident Tony Martin dug up an ancient waka on a farm near Bulls, on the same day Ngāti Apa put in their land claim. Martin found five pieces of burnt and carved totara while flattening out hills for a farmer.



## ▶ Te reo cloak

Agnes McFarland, Massey University lecturer and PhD student, is calling her thesis Te Kākahu Whakataratara, or the adorning cloak. Written in te reo, it will explain, support and promote scholarship from a tribal perspective. She is of Tūhoe, Ngāti Awa, Maniapoto and Samoan descent and grew up in the Ruatoki Valley. (Photo: Massey News)

# The game of fish, and fishing

There were evenings, this year, when the sea like silk soothed round you. It was so calm and easy that the high tide didn't so much push in as persuade you the riverbank was the better place to be.

No wind; sitting under the setting sun, gentle water. Not much 'bait around either.

There were afternoons when we shouted at each other above the blasting rain and freezing gale,

WE'RE MAD! REALLY! MAD! And no 'bait above an ounce each at all...

There were days when the incoming tidal surges were so overwhelming, even the powerful fishers (one of my neighbours stands nearly two metres tall and is commensurately built) edged careful footed back to the riverbank, nets out of the water, or turned edgeways – people have drowned at Okarito, 'baiting there was 'bait then but they were running up the middle of the incoming tide and inaccessible to us shore baiters.

All fishing is a chancy game.

...

Knowledge and skill count, as in everything humans do. Experience matters – teaches you to read the water, the tide, the day. But, overwhelmingly, that weird the Norse and other Scandinavians knew and semi-worshipped as "luck" counts overall. I had no luck this season. It was partly a matter of bodily infirmity (Hello arthritis!) and partly a matter of timing.

See? See how we (some of us) seek to rationalise luck!

...

The 'bait did run on the Coast this year. For the first time in my experience, they ran very late here in Okarito – really, in the last fortnight of the season (although there were substantial catches earlier for other areas – one tonne, one tide, three nets, off the Big Rock in the Grey for instance, and "drums full" [the 40-gallon kind] in the Hokitika). You could buy the fish for \$60 a kilo (or less) if you had cash.

...

Have you ever really LOOKED at inaka? They're the major part of the West Coast catch, *Galaxias maculatus*, an elegant little animal. The silver eyes of course; the tiny golden brain: the subtly-green transparency, the delicate black speckling – 1000 make nearly a kilo.

...

To cook a kilo of 'bait:

\*2 good big eggs (have to be free range – sorry, the factory-farmed crap damage the fish and you and yours)

*Another season has come and gone.*

*Next year will be my 38th year of 'baiting.*

*It's a game I know, love, draw energy from, give energy to, and relish.*

*It is one of the great matters of my life and, while I call it a game, I do not take it lightly –*

*All real games are matters of life and death.*



\* Enough self-raising flour and lager or beer, or sparkling water or soda-water – sorry, I can't be definite about the quantities – we're aiming for a kind of nutritious paste to keep the fritters together, right? You don't want to make a Christchurch patty do you? So, what must be overwhelming is – the taste of 'bait.

\* Mix the egg and flour together, add a judicious amount of moisture of yer leavening choice (among whitebait cooks I have known – but shall not name – some have achieved remarkable results using ginger beer or fizzy lemon squash. I'll leave you to define "remarkable").

\* Wait until mixture of egg, flour, moisture shows bubbles at the top.

\* Mix into the paste – this is important – lightly salted whitebait. Heat cooking medium of your choice (I prefer EVO, or rice bran oil. Others go for lard (gag) beef fat (shit'o'dear) or canola (whatever floats your patty.) You need about a centimetre deep of the cooking medium hot enough to sizzle immediately and a drop of paste-mixture.

A cooking spoonful of 'bait mixture will turn golden brown quite quickly – turn it over then, so, when the other side is golden-brown, the inner portion is just cooked, beautifully moist, and tastes of pure (nearly) 'bait.

\* Yeah, I mean cooking spoon here – you get eight to 10 of these fritters to a kilo. They are hugely enjoyable.

...

You've caught between 50 and 100 grams?

Look at each fish closely – realise they will never fulfill their life-journey. Heave a sigh. Prepare your appetite and a slice of your favourite bread.

Cook the pathetic morsels in your preferred medium (for this, for me, it's good butter).

Pour onto your favourite bread (toasted is best.) Enjoy.

It's the least you can do.

...

There was a morning I went out this season. And there was no-one else on my side of the river.

It was windless. I had my net, strung against the side of my van, but I didn't carry it out over the stones. I stood by the outgoing tide and watched, listened.

There was a skylark bursting his heart above me.

Torea wailing as they shifted further up the lagoon with the incoming tide.

A pair of paradise shelducks doing their joint honking – putakitakiatama, putakitakiatoa – as something or someone disturbed them.

Until the very distant sound of a 747 heading for Australia interrupted, and a contrail appeared, there wasn't other human input. Me, myself, and memories, alone.

...

Okarito is a lagoon: there is a nohoaka adjacent to the southern edge. The lagoon changes, is subject to occasional tsunami, frequently closes itself off from the lively life-full sea.

People have been 'baiting here, eeling here, birding here, for many centuries.

The 'bait (and the eels) have been migrating back in for millennia.

I'd always hoped my estranged younger sister Mary Emma would 'bait with me. She died last year.

The game of fish – and fishing – goes on.

...

To puzzled whānau: Last issue's "Uncle Bill's Predictions" was originally and properly entitled "A Future Unforseen".

Writer Keri Hulme is southern Kāi Tahu but lives in "Big O" – Okarito. Among her passions are whitebait and family history. In 1985 Keri's book *The Bone People* won the Booker Prize.

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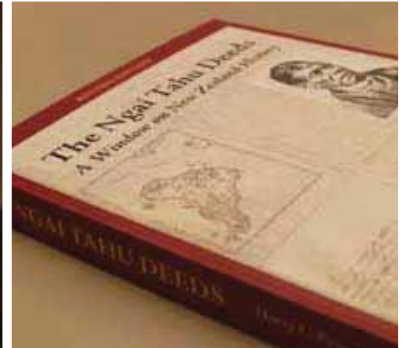
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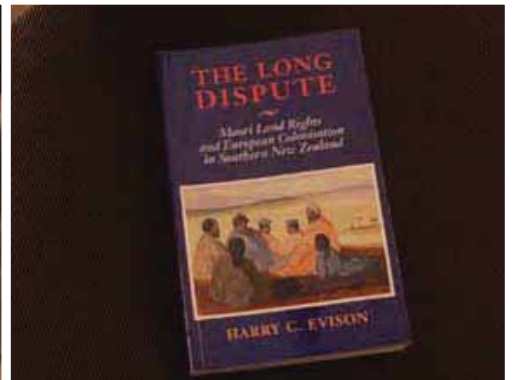
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# SELF-MEDICATING

*Maybe activity can't cure all ills, but it can help. Just ask Ngāi Tahu's Dr Nat Anglem, one of the few Māori sports medicine doctors in New Zealand and a strong advocate of the active alternative. Nā Stan Darling.*

When Nat Anglem had injuries as a sports-mad Invercargill boy, he needed better advice from doctors than to just stop until things got better.

Now a sports medicine specialist who helps others stay active while they deal with injuries, he wants to spread the message to other Māori. He combines his medical practice with a non-stop training regime that could take him to the 2010 Winter Olympics as a cross-country skier.

The 35-year-old doctor (Kāi Tahu, Kāti Ruahikihiki, ki Murihiku) co-ordinates the medical team at Active Health QEII in Christchurch.

"A component of injury management is using exercise itself as a medicine, using activity for health," says Nat. "As a boy, I wanted to know what sports injuries I could exercise through and which things I couldn't."

Every patient is different, so Nat does not generalise about when exercise should kick in again.

When he was eight, Nat ran a half marathon. He would also cycle 12km to school, then home, then 10km to cricket practice. "Not every day, but some days."

His main sports as a boy were cricket and soccer. His parents were secondary school teachers. His father Jim Anglem (Ngāi Tahu) is now a senior lecturer at the University of Canterbury's School of Social Work and Human Services.

Nat studied te reo by correspondence because his high school didn't offer it. "My heritage was increasingly important to me and to Dad, too."

"In the sixth form, I had the feeling I wanted to do physical education, physiotherapy or medi-

cine. I wanted to be involved with something in exercise and sport.

"I took a place at Med School in Dunedin as part of the Māori quota."

At the end of the first year, his focus was sports medicine. After returning to Invercargill as a hospital junior doctor, he entered the programme at the Australasian College of Sports Physicians, based in Sydney, and worked at the Australian Institute of Sport in Canberra for a year.

"Sports medicine takes different forms – exercise medicine, activity medicine. I want to offer skills to my people.

"There can be barriers to receiving the right health service for Māori people, such as financial and cultural. You want to go to a doctor for the right treatment. If you don't think you will get good lifestyle advice from your GP, why go?"

"With clinics like ours, we can help fill the gap."

"A Māori model of health is based on four cornerstones – physical, family, spiritual and psychological. They all have to be in balance. None of these things on their own can hold up a house."

"We have to be careful not to focus too much on the physical."

Outside of work, Nat has personal ambitions to represent New Zealand in cross-country skiing at the next Winter Olympics.

Part of his cross-country training regime is on the Port Hills – on roller skis along the Summit Road.

He started Nordic skiing as a way to get away from ski lifts and into the back country and the silence of the mountains. "I liked going places where people hadn't skied before. Going up was as much fun as going down."

He was 26 when he first donned cross-country skis, 31 when he first raced.

Although his favourite training place is Snowfarm, on the Pisa Range near Wānaka, he likes getting back to the British Columbia forests. "One thing about skiing in forests is the lack of wind. And during a whiteout, the trees give you definition."

Before Christmas, Nat is going on a training trip, where he will compete in two races at Silver Star, near Vernon.

Wife Kristina has been a training inspiration over the years. Only a late back injury kept her from competing for a speed kayaking place at the Beijing Olympics. She won the women's Coast-to-Coast Longest Day endurance race twice, one year coming sixth overall. Only five men beat her to Summer Beach.

She is the most professional and determined athlete he knows.

Nat faces stiff New Zealand competition for the one spot open to men at the 2010 Olympics in Vancouver, but he'll no doubt make good use of his medical training and sports experience to ensure he's ready for the challenge. ■■

*Above: Nat Anglem competes at Silver Star during the Turkey Trot Loppet in December 2006.*

PHOTOGRAPH: TIM FITZGERALD

# Just like Mark James

From a sunny Linwood home comes a Ngāi Tahu story of tragedy, trauma and love. Kaituhituhi **Felolini Maria Ifopo** talks to a family meeting the challenge of Fetal Alcohol Syndrome.

Mark James sits perched on the side of his bed, his bony legs grazing the cork flooring. Afternoon sun floods the small room that houses his favourite items – a stack of Disney *Huey, Dewey and Louie* comics, a wall shelf he built with his dad, a Playstation and a TV with a coat hanger aerial.

He leans forward, his pointy shoulders punctuating his school jersey as he grapples with the games control. He is playing *National Hockey League 2008* and is trying to figure out how to make his ice-hockey players get into a fight.

“What do you want to do when you grow up,” prompts his Auntie Karen, who leans protectively in the doorway.

“I want to go to university.”

“And how many kids do you want?” she asks.

“Seven.”

She is trying to show Mark James has potential, dreams, and he will not become an example of his afflictions.

Mark James Bain is 12. He does not have full-blown Fetal Alcohol Syndrome (FAS), but shows other symptoms and behaviours associated with Fetal Alcohol Spectrum Disorder (FASD) – an umbrella term that describes a range of adverse effects on development when alcohol is consumed during pregnancy. This includes FAS and Alcohol-Related Neurodevelopmental Disorders (ARND).

When Mark James was born, he spent the first two weeks in detox. Although right from the beginning he was a loved baby, the unfortunate truth is his mum and dad suffered drug and alcohol addictions. When Donna Bain (Ngāi Tahu, Ngāti Irakehu) found she was pregnant, she entered into a methadone programme to temper the effects of her addictions on her baby.

Several years before, Donna was in a car accident that resulted in a permanent limp and she also suffered a head injury that caused lapses in short-term memory. Those lapses resulted in Donna asking and eventually, after some drawn-out family dramas over whether Mark James should be raised by a gay couple, turning custody over to her cousin, Maire Kipa (Ngāi Tahu, Ngāti Irakehu, Ngāi Te Rangiamoa, Tūwharetoa, Ngāti Kahungunu) and her partner, Karen Mills (Ngāi Tahu, Ngāti Porou, Whānau-ā-Apanui).

It was an open arrangement with Auntie Maire and Auntie Karen setting up supervised visits between his mother and father, Irishman Jim Thomas, who were all based in Christchurch.

“Some people think to break the cycle, you break away,” says Maire. She says whakapapa is paramount and Mark James had a right to know his parents yet not be stigmatised by their lifestyle. He should be “out of the cycle but not out of the family”.

Sitting in her Linwood lounge, as she waits for Karen and Mark James to come home from school, Maire recounts how four years ago she had to tell her boy that his birth mother had died in her sleep.

The aunts took Mark James, and an older nephew who had lost his dad when he was six, to the sand dunes at New Brighton to talk to him. At the news, Mark James replied: “I know where Mum is, she’s gone to heaven. She’s the bright shining sun. No, not a bright shining sun, Mummy’s a star.”

Maire says Mark James was a “hyper-vigilant baby”. He was born just under 6lb and didn’t thrive like other children. His mother was slim and

wiry and had issues with malnutrition. But this was different. According to the Plunket growth chart, Mark James was always in the lowest percentile, which alerted his aunts to seek the help of specialists.

Knowing Mark James’ pre-natal history, Maire knew there would be issues and got in touch with paediatricians, a special education psychologist, and homeopathic specialists.

The psychologist said at nine months that he did not have severe characteristics; he was behind but not severe. She said some methadone babies screamed constantly.

Maire says she thinks Mark James was not a severe case because he was always a wanted baby. “He was very clingy. He went everywhere with me. I was in those sorts of roles where you could take babies to work.”

Maire was instrumental in setting up Ngāi Tahu health provider He Oranga Pounamu, as well as several other Māori health projects. Both she and Karen are active health education volunteers, with Karen also working part-time at the TAB.

As a young child, Mark James also bore the physical characteristics related to FAS. These include shortened eye slits, flattened mid-face and a flattened midline-ridge between nose and lip and a thin upper lip. The features also tend to become less obvious as the child grows.

At first Mark James did not look different from his cousins, but the similarity between him and other children affected with FASD is striking. Maire pulls out a photo of her boy among his cousins, who tower over his slight frame.

However, according to an ALAC pamphlet on FAS, the most critical effect of alcohol on the fetus is the permanent damage to the brain and central nervous system. Maire prefers to label it “brain injury” because of the stigma of “brain damage”.

The “injury” includes small brain and head circumference, brain malformations, developmental delay, intellectual impairment, behavioural disorders, learning disabilities and attention-deficit disorder and hyperactivity. Also someone affected with FAS commonly shows an impaired sense of social boundaries and expectations, poor judgment, impulsiveness, an inability to understand consequences and ineffective living skills.

Officially, Mark James was diagnosed with FAS when he was seven years old. He has also been

diagnosed with Attention-Deficit Disorder (ADD), Oppositional Defiant Disorder (ODD) and dyslexia. ADD is a term used to describe a child or adolescent who has difficulty focusing and maintaining attention in academic and/or social situations. ODD is a psychiatric disorder characterised by aggressiveness and a tendency to purposefully bother and irritate others.

Maire is comfortable and open about what Mark James has been through. She’s the tough one in the family ready to fight for her boy’s right to make the most out of his life.

She recognised Mark James would have trouble at school because of his tiny stature and his developmental problems, so she and Karen kept him at home until he was six years old. Then when he did attend, Maire made sure he was given extra school support.

Mark James attended Richmond Primary School, which gave the family as much support as it could in the face of some very challenging times. Maire says the school could have suspended him for some of his behaviour.



*Mark James shows symptoms and behaviours associated with Fetal Alcohol Spectrum Disorder – an umbrella term that describes a range of adverse effects on development when alcohol is consumed during pregnancy. When [he] was born, he spent the first two weeks in detox.*



## FASD OVERVIEW

Alcohol Healthwatch (AHW) estimates at least 173 babies are born with FASD every year in New Zealand based on overseas rates of three per 1000 live births.

However, in an oral submission to the Parliamentary Select Committee Regarding Fetal Alcohol Syndrome/Fetal Alcohol Spectrum Disorder in 2004, the Paediatric Society says FASD is under-recognised and consequently under-reported in NZ. "It is potentially the most common cause of disability in NZ."

AHW's Fetal Alcohol Network NZ Co-ordinator, Christine Rogan, is working on a nationwide strategy that is a year away from being finished.

In 2000, Rogan presented a petition to Parliament to have warning labels on alcohol about the effects of alcohol on the foetus.

In January this year, the Ministry of Health had said it was in support of the labels.

In a letter to the editor in Wellington newspaper *The Capital Times*, the Acting Group Manager, Non-Communicable Disease Policy, Population Health Directorate, Chris Laurenson says the ministry fully supports the introduction of pregnancy health advisory labels on alcohol beverages.

He says this initiative will "complete and support the ministry's current position regarding drinking alcohol during pregnancy", and it was part of a whole of government action plan to address FASD in NZ.

However, because the labelling needs the approval from Food Standards Australia NZ, this may be some years away.

### FASD FACTS FROM ALCOHOL HEALTHWATCH

#### FASD at a glance

- No amount of alcohol is known to be safe during pregnancy
- Alcohol can cause more damage to an unborn baby than any other drug
- FASD is the leading known preventable cause of mental retardation
- FASD can cause serious social and behavioural problems
- Early intervention and support of FASD are important for lifetime success
- The earlier drinking stops during pregnancy, the greater the chance of a healthy baby

- FASD and related birth defects are 100 per cent preventable if a woman doesn't drink any alcohol during pregnancy

#### FASD's invisible characteristics

- Attention and memory deficits
- Hyperactivity
- Difficulty with abstract concepts (maths, time, money)
- Poor problem solving skills
- Difficulty learning from consequences
- Poor impulse control and poor judgment
- Immature behaviour
- Hearing and sight problems

For more information go to [www.ahw.org.nz](http://www.ahw.org.nz), [www.alac.org.nz](http://www.alac.org.nz), [www.fade.org.nz](http://www.fade.org.nz) (Foundation for Alcohol and Drug Education) or email: [fetalalcoholnz@xtra.co.nz](mailto:fetalalcoholnz@xtra.co.nz)

## DRINKING IN AOTEAROA

Psychiatrist Doug Sellman is recognised as a leader in the national mental health and addiction sector. He has been Director of the National Addiction Centre, Christchurch School of Medicine & Health Sciences, since 1996.

#### Q. HOW HAS THE NZ DRINKING CULTURE CONTRIBUTED TO FAS?

A. Is there one NZ drinking culture? I suspect there are a number of drinking cultures for the multitude of cultures, sub-cultures and various worlds that people live in, in Aotearoa New Zealand. However, there is a general trend towards overdrinking in New Zealand and it's not just youth – 635,000 adults were found to binge at least once a week [De Bonnaire et al 2004].

#### Q. WHAT SHOULD THE ALCOHOL INDUSTRY BE DOING?

A. The alcohol industry needs to become more responsible with its manufacture and marketing of alcohol. It needs to be upfront that it is in the Drug Trade [sic] of a potentially very harmful drug. It needs to be proactive about the dangers of taking alcohol (our favourite drug), including placing warnings on all alcohol beverage containers warning about the potential dangers of FAS.

#### Q. WHAT SHOULD THE POLITICIANS DO?

A. Become less reliant on the tax take from alcohol and cease contact with lobbyists from the alcohol industry. If it can create the same gap between itself and the tobacco industry, it can then begin to really change the overdrinking culture in New Zealand, which is underpinned in part by the idea that life can't be enjoyed without alcohol.

#### Q. WHAT CAN AN ORGANISATION LIKE NGĀI TAHU DO? WHAT CAN THE HAPŪ AND WHĀNAU DO?

A. Ngāi Tahu along with its hapū and whānau have a great opportunity as well as a great responsibility to get accurate information about the reality of alcohol use and its dangers out to its people. They also have a great opportunity to run alcohol-free social events. In fact, alcohol-fueled events should be off the agenda for an organisation like Ngāi Tahu if it really cares about its people, which it does. Alcohol-fueled events should become the exception rather than the rule for the social life of Ngāi Tahu families.

#### Q. WHAT MESSAGE DO YOU HAVE FOR PREGNANT WOMEN?

A. Don't drink alcohol.

#### Q. WHY HAS SO LITTLE BEEN DONE ABOUT FAS?

A. Money being made by middle-class shareholders of the Alcohol Industry and money being taken by the government in alcohol taxes clouds thinking. The difficulty in really knowing for sure how much damage is being done by alcohol consumption during pregnancy provides opportunities for obfuscation by those who should be taking more of a lead (government and industry) and applying the "precautionary principle" – when in doubt don't act until you're more sure of a lack of harm, rather than demanding evidence of harm before applying the brakes.



a pregnant woman  
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At the end of his primary schooling, the aunties kept Mark James back another year before starting Linwood Intermediate to give him the opportunity to intellectually catch up with his peers. Currently he has a reading age of 7.4. At the start of the year it was six. Maire says his slow progress is partly because he does not retain information.

Although he is now 12, he is still closely supervised by his aunties, and the wider family and his teachers are all kept informed of his progress.

Mark James arrives home and comes over to Maire's side. He has been told in advance a reporter will be visiting his home today. His aunties ask if he wants to talk about himself but he is shy and becomes uncomfortable. He quietly lashes out at Karen with a "shut up" as she tells a story about him. He is small, frail, with a roguishly handsome face, and eventually decides to go to his room and play Playstation, ignoring Karen's requests to change out of his school uniform. Mark James is left to his devices for the time being.

"He can get up and make his own breakfast and dress himself," says Maire. "He is articulate and safety conscious but he hits the panic button quite early. He won't go into lifts, won't go anywhere by himself and wants to know where you are at all times."

Karen says Mark James is also impulsive and prone to darting across the road.

At other times he has made threatening statements. When this happens, Maire says they are extra watchful because Mark James does not, and sometimes cannot, calculate the consequences of his actions. Because of this, they say there is a higher risk that people with FASD may commit crime.

According to Maire, environment is important and looking around their home, it is clean and neat; a colourful cushion with Pacific Island designs graces a black leather couch, shelf contents are ordered, an orange ukulele rests in the corner and the carpet looks freshly vacuumed.

She says knowing Mark James' history means you don't give up and you don't blame him for his behaviour.

He is regularly assessed by pediatricians and Maire also takes him to tohunga rongoā (healer) Heeni Phillips (Ngāti Porou Rongowhakaata, Ruapani). Tohunga rongoā extract the healing properties of leaves, twigs and bark from native trees and plants. The remedies are given out in liquid, ointment or capsule form. It is a holistic form of healing that covers the spiritual, physical and mental.

The aunties refused to give Mark James the drug Ritalin, which was recommended by his education psychologist to manage his ADD. They view it as a negative non-healing medicine. Mark James also has a preference for rongoā remedies.

Brainwave Trust presenter Nathan Mikaere-Wallace (affiliated to Tainui and Ngāi Tahu) is a lecturer at the University of Canterbury specialising in human and brain development. When he speaks to community and industry groups, he tries to breakdown the stereotype only bad parents have FASD children. "It comes down to the timing of when the baby is being formed. It could take only half a glass of wine."

He says it is usually around day 22 of a woman's pregnancy that the baby is most vulnerable to FASD.

Maire and Karen say people need to understand it is a hard life for babies with FASD.

Karen sees the only way of preventing more babies with FASD is for women, no matter what their age to use contraception, preferably condoms, if they do not want to get pregnant. If you do want a baby, she says, plan your pregnancy and don't drink while you are pregnant.

The couple continue to make Mark James their number-one priority.

But it has come at a cost. One learning assessment can cost between \$2000 to \$5000.

Maire says these are children who could benefit from help from Te Rūnanga o Ngāi Tahu.

"Alcohol is a huge issue for the Ngāi Tahu community and we are starting to see serious family issues."

She adds when FASD babies are whāngai or adopted out without knowledge of their whakapapa, where they have come from, then those babies when they become children may be blamed for behaviour they can't control.

Meanwhile the interview moves to Mark James' room, a place where he feels safe and at home.

Asked if he feels different from the other children at his school, he says yes. He describes the waves of anger and frustration that sweep over him as "purple" and "prickly", and says the feeling goes away quite fast.

He states he is saving for a turtle because he's seen them on the movies. He also loves being Māori because they are "big" people.

Karen asks, "What do you think about drugs Mark James?"

"They are bad for you because Harold the Giraffe said so," is the reply.

Harold is part of a national life education project that visits schools.

Asked what his favourite time of the day is, he quickly replies: "2.45."

That's the time he finishes school.

After a brief chat, where he shows off his cherished teddy bear his mother made, Mark James returns to his Playstation, having mastered how to make his ice-hockey players fight.



Mark James Bain with Auntie Karen Mills (left) and Auntie Maire Kipa.

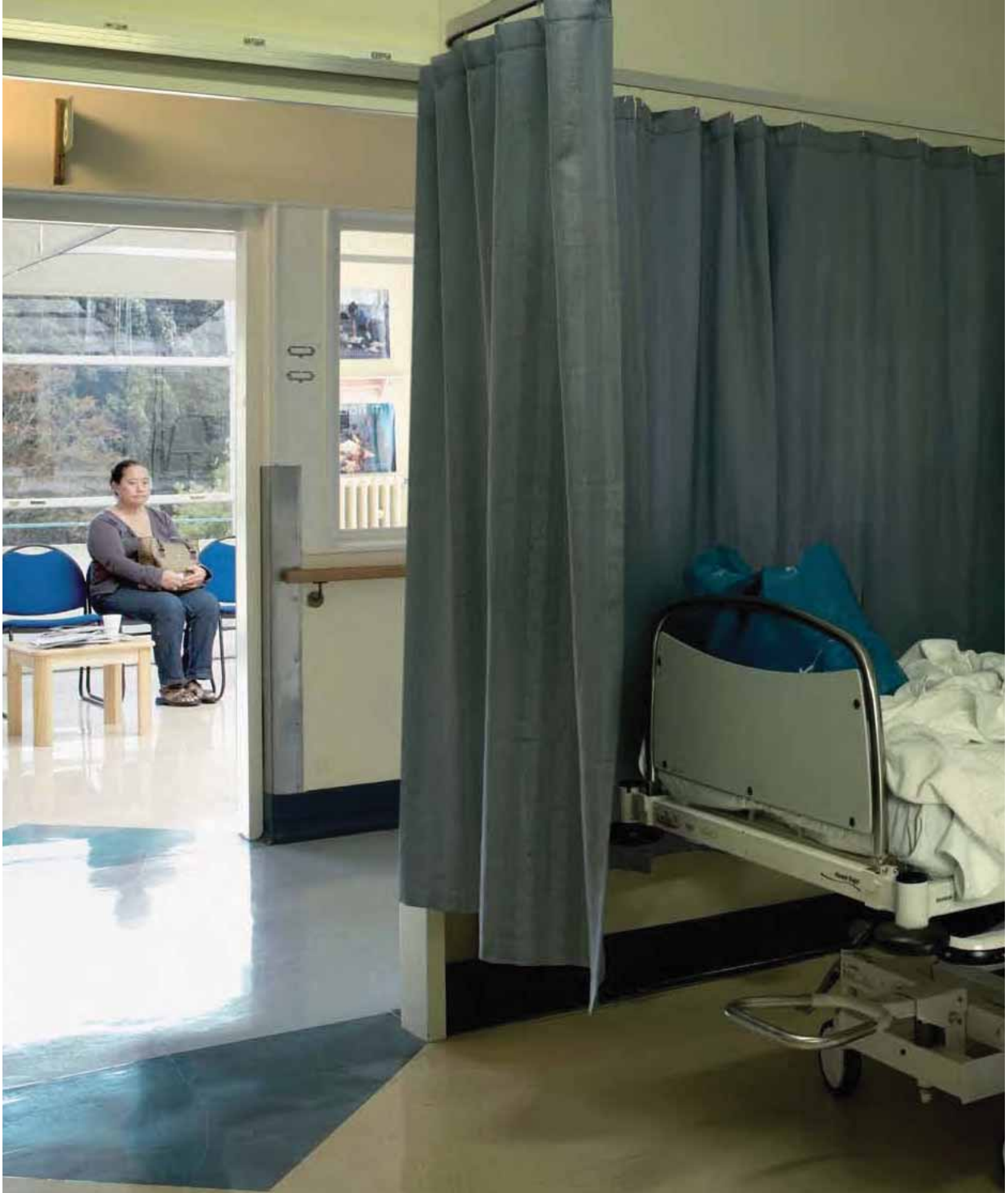
*Whakapapa is paramount and [Mark has] a right to know his parents yet not be stigmatised by their lifestyle. He should be "out of the cycle but not out of the family". [AUNTY] MAIRE KIPA*

## DON'T DRINK MESSAGE

The Alcohol Advisory Council's (ALAC) advises pregnant women and those planning to be pregnant to avoid drinking alcohol during pregnancy and to drink only non-alcoholic drinks.

Research commissioned by ALAC and carried out by the University of Otago showed many women still believed a small amount of alcohol would not hurt the foetus. The research found only 40 per cent of women believed women should abstain altogether from drinking during pregnancy. Fifty per cent of the women surveyed said one drink or less was safe to be consumed on a typical drinking occasion in pregnancy.

ALAC says there is no known safe level of consumption of alcohol for pregnant women. But unfortunately, medical advice on drinking during pregnancy is variable.



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# BIG DAY OUT

*What does a modern Ngāi Tahu wedding look like? As kaituhituhi **Sarah Johnston** reveals, some couples are going to extraordinary lengths to integrate Ngāi Tahu culture in their bridal arrangements.*





Left: Amber Skerrett and Tony Rolton wed on Tauhikepa Island, near Stewart Island, earlier this year; above: whānau and friends gather on Tauhikepa to celebrate the island's first wedding; right: Tony Rolton and Amber Skerrett exchange rings.



The bride wore a black dress because her mother told her traditional white would get covered in mud, and she was draped in a family korowai. The groom arrived by helicopter with the celebrant and wedding cake in tow. Together they made lifetime vows on an island where only her family could tread.

Earlier this year at Upoko-potete (Potted Head) on Taukihepa – one of the wildest and most remote corners of Aotearoa – Amber Skerrett (Ngāi Te Rakiāmoa, Ngāi Te Ruahikihiki, Ngāi Te Atiwhiua) and Tony Rolton (Taionui, Ngāti Haua, Ngāti Maru, Ngāti Porou) joined in matrimony. It is a place dear to the hearts of her whānau, and the largest of the tīti or muttonbird islands, lying just off the coast of Rakiura (Stewart Island). It is also a place where you cannot set foot unless you have blood ties to Rakiura Ngāi Tahu or are married to a descendant.

Upoko-potete on Taukihepa, also known as Big South Cape Island, is the traditional birding ground of the Skerrett family, who have been going there continuously since the 1920s, “and probably for hundreds of years before that”, according to father-of-the-bride Michael Skerrett.

He says the family's relationship with the island is a very special one: “When we're on the island, it is our whole world. Our lives revolve around the island and we are only able to be there because of whakapapa, so it was wonderful to all be there together to celebrate a wedding.”

Tony quickly realised it was a fantastic opportunity. “We knew there had been deaths and even births on the islands, but this was the first wedding. I had to explain to my family in Hamilton that they wouldn't be able to attend, but once they understood that you could only go to the islands through blood ties, they were okay with it.”

The logistics of holding a wedding in the rugged and hard-to-access location with only a month to prepare barely fazed the Skerrett whānau.

The ceremony had to be held during birding season (March 15 to May 31) because that is the only time the islands can be visited. Around 40 guests gathered from various manu on Taukihepa. Whānau on Taukihepa come from all over Te Waipounamu as well as Te Ika ā Māui (the North Island). Most travelled to the island by boat – an up to 10-hour journey from Bluff.

Amber and immediate family headed to the island in the week before the wedding, but groom Tony, celebrant Marcia Rei Te Au-Thomson (Ngāi Te Ruahikihiki, Ngāi Te Atiwhiua), who is also Amber's aunt, flew in for the afternoon ceremony.

For Tony, arriving by helicopter for his wedding and his first experience of being on a muttonbirding island was an overwhelming combination. “I was speechless. It's so untouched and natural – an amazing place.”

That week was also the first time Amber had been on Taukihepa.

The gathering of all her whānau was made even more poignant because the family had just lost her Auntie Tania, sister to her mother Winsome and

marriage celebrant Marcia, who says the day was hugely emotional because she flew straight to the ceremony from her sister's tangi.

“Before she died, Tania had insisted that the wedding go ahead and that I officiate at it,” she says. “It was also my first time on the island, so it was a very moving ceremony for many reasons.”

The wedding took place on a rocky outcrop surrounded by a natural amphitheatre. It was a perfect dramatic setting between the sea and the sky.

The ceremony was entirely in te reo Māori, with Amber's four-year old grandson Myles handing over the rings. “I don't really speak much te reo”, says Amber, “but I wanted to write and say my vows in Māori, so with help from Dad and his old friend, Riki Cherrington, we managed it.”

Because of the tīti regulations, friends and family who were not of Rakiura Māori descent could not be present, so special tribute was paid to them in the ceremony.

The party that followed featured pāua, kina and of course, tīti. The wedding cake was in the form of chocolate mud cupcakes, decorated with silver icing muttonbirds.

The wedding guests were all birders and stayed on for several weeks for the birding season, with groom Tony having his first experience of birding on his wedding night. “We don't drink, so while the party was going on, Amber's cousin Warren asked if I wanted to pop out for a walk. As soon as we were in the bush I thought to myself, ‘I really love it here – this is where I'm meant to be.’”

Amber adds, “The moon was up so it wasn't the best night for birding, but we managed to get a couple and it was a magical experience. The bush



Above: Tracey Wright and Roy Tawha (centre) with their whānau at Murihiku Marae.

on the island has a very spiritual, almost comforting feel to it – it was an amazing place to get married.”

Two years earlier, the tragic deaths of members of the Topi whānau when the Kōtuku sunk devastated the muttonbirding community, so an event such as the Taukihepa wedding lifted the spirits of many locals.

“We had invited all the other birding families who were on the island to come to the wedding if they could make it,” says Amber.

This was not possible for some because of the rugged landscape and lack of land access to different parts of the island. But one guest, Rewai Karetai, was so determined to make it, he cut his own track through the bush to get there. He told Amber that after coming to the island for 43 years, he certainly wasn’t going to miss the first wedding Taukihepa had seen.

“He told me our wedding brought aroha to the island, which was a beautiful thing to say. I look back now and can’t imagine getting married anywhere else.”

The Skerretts embarked on a wedding that held true to the beliefs of the tangata whenua at Taukihepa. This hasn’t always been the case with massive urbanisation, the loss of ties to marae and tikanga, Ngāi Tahu tangata disappeared out of many family weddings in the past, and even now.

As one tāua (grandmother) remarked: “We were told not to bother with ‘all that’. We didn’t speak the language any more and when it came to weddings, we did as the Pākehā did and just went to church.”

But more young Ngāi Tahu people are making a special effort to learn te reo for their special day and more are starting to favour their home marae instead of a church.

When Tracey Wright (Ngāi Tahu) and Roy Tawha (Tainui) married at Invercargill’s Murihiku marae last February, Tracey says she knew she

wanted to be married in her wharenuī. “I wanted to be in a sacred place. I knew my tīpuna would be pleased – I knew they were there.”

Tracey says there were many ways her whānau were able to celebrate being Ngāi Tahu, both on the day and in the preparations for the wedding. “From the fun of coming together as whānau to weave putiputi and get crazy with pāua and the glue gun, to hearing pakeke (adults) and kaumātua share their stories of courtship and romance. I really loved hearing those stories of promises, love, sorrow and remembrance for loved ones now departed.”

*Ngāi Tahu marriage celebrant Marcia Te Au-Thomson has noticed a rise in the number of couples incorporating their heritage into their weddings. As a way of incorporating her culture into her work, Marcia will karanga (call) the bride into the wedding if it is requested and she feels it is appropriate.*

The wedding feast was a special source of pride for Tracey and the whānau, from wild pork to kōura, and other kai moana. “It was a tribute to the whānau’s amazing skills in the wharekai that we were able to put on a massive feed that people loved.”

Tracey began to get involved with her Māori heritage about 15 to 20 years ago, and marrying on the marae reinforced the sense of connectedness between the guests and her ancestors.

“So often when we come together on the marae it’s for a sad reason, for tangi, so acknowledging who we are with a happy event was really special.”

As a Ngāi Tahu marriage celebrant, Marcia Te Au-Thomson has noticed a rise in the number of couples incorporating their heritage into their weddings.

As a way of incorporating her culture into her work, Marcia will karanga (call) the bride into the wedding if it is requested and she feels it is appropriate, such as at the wedding of Stacey Tipa and Phil Honeywill on their friends’ Waikouaiti farm in February this year.

Escorted by her father Desmond Tipa, who wore a korowai, Stacey carried harakeke flowers made by her cousin and her vows and wedding speech were recited in te reo Māori.

When Riana Tamati (Kāti Mahaki ki Makaawhio) was planning her upcoming wedding, she looked for ways to combine her Ngāi Tahu tangata with her husband Jeremy Bennett’s Irish heritage. “We wanted to reflect both our cultures, but in a relaxed way,” she says. Her wedding colours of green, black and white were one way of doing that.

Riana is learning te reo and plans to incorporate the language into her vows. And although her wedding will take place at a Kaikōura winery, her Makaawhio heritage will be apparent at the reception buffet, where lucky guests will feast on West Coast whitebait. Kete woven by Riana and her grandfather, Thomas Rochford, will be used as table centrepieces. “Whitebaiting with my granddad at Jacobs River (Makaawhio) is a strong childhood memory,” she says “And if we ran out of buckets he would show us how to whip up a flax basket, so it’s great that memory can be part of my wedding day.”

Remembering tīpuna and whānau who have passed on is a key part of most Ngāi Tahu weddings, and for Vania Pirini, her wedding last November was the first time her whānau had all been together since the passing of her father, Tautuhi Francis Pirini, ten years earlier.

Vania (Ngāi Tahu, Te Whānau-ā-Apanui) and partner John Hurunui (Ngāti Ruanui, Ngā Rauru) have been together 14 years and have a young whānau of three. She says she is very passionate and proud about her

## BACK IN THE DAY

An elaborate form of Māori marriage known as pakuwha involved negotiations between whānau before the handing over of the bride to her new whānau. This form was for those who were higher up the hierarchy of Māori society, and would involve tono or tomo, meetings between the two families, discussions of whakapapa and an exchange of gifts, before the marriage was agreed upon. The wedding itself would be celebrated with a feast, umu kotore.

Kaumātua and genealogist Teone Taare Tikao (1850-1927) says there was a similar tradition among Ngāi Tahu of tapui or betrothal of the children of rangatira. He says these involved negotiations between the parents and sometimes other whānau, and once a betrothal was settled, elopement was the only way out, which usually led to war between the families.

According to Tikao, a successful marriage, discussed and approved by all parties was said to be ātā korerotia i runga i te takapau wharanui (thoroughly discussed on the wide-woven sleeping mat), and was the best kind of marriage, as it was not followed by quarrelling.

Marriage was used widely by Ngāi Tahu as a way of making alliances between tribes and families. Two arranged marriages in the late 18th Century are said to have cemented ties between Ngāi Tahu and Ngāti Māmoe. The first was between Rakiihia of Ngāti Māmoe and Hinehākiri, the cousin of Ngāi Tahu's leading chief, Te-hau-tapunui-o-Tū. The second marriage was between Honekai, the son of Te-hau-tapunui-o-Tū, and Kohuwai, the daughter of Rakiihia. These marriages were arranged at Kaiapoi and confirmed at Taumata in Otago.

Following the wars with Ngāti Toa in the early 19th Century, peace was reinforced between Ngāi Tahu and the northern iwi through a series of arranged marriages. These took place through into the 20th Century, when in 1921, Ngāi Tahu chief Taiaroa's great grand-daughter, Leah (Ria) Moheko Taiaroa was persuaded into an arranged marriage with Te Rauparaha's great-grandson, Te Rauparaha Wineera. This was despite the fact she was in love with, and about to be married to, a local Pākehā farmer. The story of the arranged marriage is well-known among Taiaroa descendants and was also retold in *In Sight of the Lake and Sound of the Sea*, a local history of the Te Waihora (Ellesmere) district.

Ngāi Tahu's kaitiaki whakapapa Dr Terry Ryan recalls the late Aunty Leah telling him when her wedding was about to happen, the cake had already been baked and decorated and was on display in the grocer's shop in Leeston, one of her uncles decided she should actually have an arranged marriage with Ngāti Toa.

Leah and Te Rauparaha Wineera were put in a boat and sent out onto the waters of Te Waihora (Lake Ellesmere) to "have a talk".

"I couldn't swim, so in the end I decided I'd better marry him," Leah told Terry. So the wedding went ahead and a grand reception was held at Taumutu's Awhitu House. The ties between Ngāi Tahu and Ngāti Toa were reaffirmed by the marriage, and the couple settled near Ngāti Toa's Takapuwahia marae north of Wellington and went on to have 14 children.



Above: Vania Pirini and John Hurunui wed last November;  
below right: The Pirini-Hurunui wedding party at Rehua Marae, Christchurch.

Ngāi Tahu heritage and their wedding was a perfect opportunity to express this.

Her wedding ring was passed on by her mother Mateka Pirini (née Anglem) and before her, by her grandmother, Mohi Fowler when she married Walter Te Maiharanui Anglem from Arowhenua. As part of the ceremony, celebrant Dr Terry Ryan (Ngāi Tahu's kaitiaki whakapapa) recited the whakapapa of the ring and acknowledged Vania's tīpuna, before the couple exchanged their vows watched over by a photo of her father.

"Terry knew both my and John's families personally, so it was especially relevant for us that he acknowledged our tīpuna as part of the ceremony."

*Ngāi Tahu weddings are presenting not only an opportunity to celebrate the union of two people, but also an opportunity to celebrate ancestral ties to Te Waipounamu and another sign that cultural pride is on the rise.*

Well-known Ngāi Tahu weaver Reihana (Doe) Parata from Rāpaki created Vania's flower arrangements, dying and stenciling magnolia leaves with kōwhaiwhai patterns. "Mum" Parata had been Vania's matron when she was a student at Te Waipounamu College Girl's Hostel. Doe also created woven harakeke to decorate the reception hall, while Vania herself decorated table runners with Riverton pāua and silver thread, to represent the Temuka and Opihi rivers.

In December, Ma-rea Unahi (Kāti Huirapa) and Peter Clayton (Kāti Kuri) are set to marry at Kaikōura's Takahanga Marae (just as *TE KARAKA* was going to press). To them the day will be all about aroha and whānau and a celebration of being Ngāi Tahu.

Peter says his Ngāi Tahu identity has always been central to his life: "Mum brought us up strong in our culture, so I couldn't imagine the wedding anywhere other than the marae. That's where you go to get married."

Virtually all papatipu rūnanga will be represented at this wedding, which will have a bridal party line-up that is entirely Ngāi Tahu.

For this couple, a small wedding was never really going to be an option.

Peter has extensive whakapapa ties to many Kaikōura whānau (his mother was the late Ripeka Clayton née Solomon, daughter of Rangi Wawahia Solomon and Miriama Te Ahipua Beaton-Morrell, who was a direct descendant of Kaikōura Whakatau), and Mā-rea has 16 immediate family members. Her father Maui Tikitiki Otaraka Rickus, was an oysterman from Bluff, with whānau connections to Temuka and Ruapuke Island in Foveaux Strait.

Another feature of the wedding is a moko pattern designed by Peter's nephew, Rakataha Clayton, for Peter and Mā-rea's 19-year-old son Rangi. The tā moko represents Peter's whakapapa. It appears on the invitations and is embroidered on the bridesmaid's dresses and groomsmen's vests. The design also features on the gold and pounamu wedding rings, which were created by Lewis Tamihana Gardiner (Ngāi Tahu), who also carved Mā-rea's pounamu heru. It appears again on the invitations which are written entirely in te reo.

As well as the tā moko embroidery, Mā-rea's dress will feature an embroidered panel on the bodice, based on tukutuku panels made many years ago by the late Aunty Flo Reirei from Moeraki. The panel shows the connections between Moeraki, Kaikōura and the sea. It's a small detail but another poignant example of how material things can signify a much deeper bond between people and places.

From the Skerrett-Rolton nuptials to the Unahi-Clayton wedding, Ngāi Tahu weddings are presenting not only an opportunity to celebrate the union of two people, but also an opportunity to celebrate ancestral ties to Te Waipounamu and another sign that cultural pride is on the rise. ■■





# THE WEDDING GOWN MAKER

DAPHNE O'CONNELL (Te Ruahikihiki, Ngāti Māmoe)

Daphne O'Connell's interest in sewing began in childhood, when at 15 she went to work with her sister who was sewing wedding dresses from home in Waiau, North Canterbury. "I've always loved fabric, colour and style," she says.

She went on to sew in the workroom of Christchurch's Ballantynes department store from 1969 to 1972. "We made everything, women's fashion garments, men's suits and dress shirts, even jockey silks – I got some good racing tips along the way. I really learnt a lot about sewing and tailoring – it was fabulous experience."

Daphne left Ballantynes when she married Cavan O'Connell and started raising a family. They went farming and moved back to Waiau, then to Moana on the West Coast, Kekerengu and Hanmer Springs where they started the well-known mini-golf course in the Domain, which they ran for 10 years.

The family moved to Rangiora for their sons' high school years, and Daphne ended up running her own upholstery business. They came to Christchurch in 1991, where she returned to Ballantynes for a while, then started dressmaking from home again.

She doesn't advertise and limits the number of weddings she works on each year, but clients still seem to find her, through word of mouth. "The first wedding that really got me started amongst Ngāi Tahu brides was the late Nicky Meihana (née Walsh), whose wedding was in 2005. Her dress had Māori designs embroidered on the jacket and bodice and got me quite a bit of attention."

Further Ngāi Tahu wedding dresses followed, decorated with her embroidered designs including koru, ferns and other Māori motifs. She incorporated a korowai-style cloak into another bride's dress, which then formed the gown's train at the back.

Daphne's rediscovery of her Ngāi Tahu heritage has coincided with the broadening of her expertise in incorporating Māori designs into her work.

The daughter of a Pākehā mother and Māori father, Daphne says she knew little about her heritage growing up. Her late father, Kelly Pahi-Robertson, was ambivalent about his taha Māori and had discouraged her from taking an interest in it when she was young. However, when her older son David (now Te Rūnanga's General Manager, Tribal Interests) studied Māori at university, her father's attitude changed, and Daphne started to learn more about her Taumutu ancestry.

Today, she is part of the group of talented craftswomen based at Rāpaki marae.

"Joining the weavers has really been like coming back home for me", she says "I have loved finding my Māori side and the more I learn, the more I am inspired in my work."

Her wedding dress design work has expanded in recent years, and includes helping brides incorporate Ngāi Tahutanga into their flowers and reception decorations as well, using the talents of Doe Parata, Morehu Henare, Koara Russell-Voice and Rangimarama Hiroti. "I'm becoming a bit of a wedding planner!" Daphne laughs. "I really enjoy the way our people can come together to work on a wedding – it's such a wonderful communal feeling."

Along with delicate harakeke or pingao buttonholes for the groom and his supporters, Daphne and the Rāpaki craftswomen have also worked on many different designs for wedding receptions: from miniature kete to hold lucky white stones as gifts for guests, to table centerpieces and large "peacock tail" harakeke weavings to decorate the reception hall.

She sees huge scope for further development of Māori elements in weddings. "With our resources there is still so much more you could do. Harakeke can be dyed

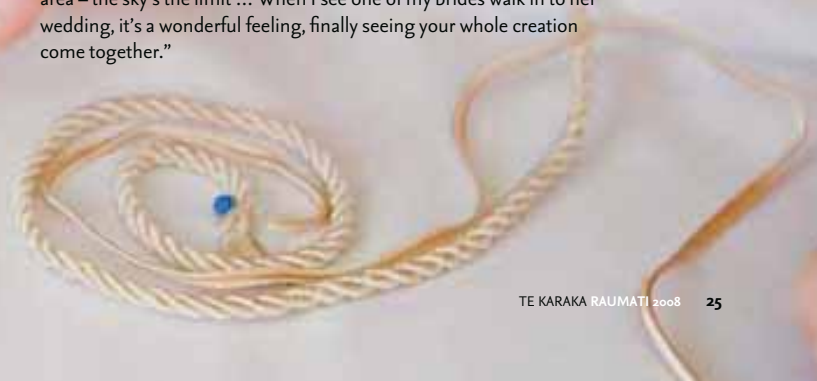
any colour to match the bride's or bridesmaid's dresses, and using pāua has become very popular." Some brides Daphne has worked with have had bouquets made entirely of putiputi (harakeke flowers). "And of course you never have to worry about how to preserve that bouquet as you do with fresh flowers!"

The rest of the wedding party is not left out, either. Daphne frequently works on bridesmaid and mother of the bride outfits, and her younger son Andii, a talented artist, has designed a range of Ngāi Tahu-inspired motifs that Daphne has embroidered on men's ties. Taking the name of Te Waihora's flounder, they call themselves Wai Pātiki Designs, and in the future, she and Andii would like to create a clothing range, including dress shirts for Ngāi Tahu grooms.

Meanwhile, Daphne is continuing to develop her other craft skills. She worked on Ngāi Tahu's Aho clothing project, and made her first korowai for David's graduation from the University of Canterbury. She spent three months at Taumutu Marae working on the design and using various seabirds, pūkeko, weka, hawk and even penguin feathers. "They were all sourced from road kill, except for the penguin which we found washed up on the beach on Banks Peninsula."

Daphne calls her craftwork and wedding dress-making "her time", after years of working with her husband and raising the family. She says Cavan is her greatest supporter – and calls him "my critical eye", valuing his opinion of her wedding creations.

"Often brides come to see me with little idea of what they want in a wedding dress. I show them some examples and go shopping with them to look at fabrics and get a feel for what they like ... I'm proud that more brides are choosing to express their Ngāi Tahu culture in their wedding, and there is so much more that can be done in this area – the sky's the limit ... When I see one of my brides walk in to her wedding, it's a wonderful feeling, finally seeing your whole creation come together."



# THE ORIGINS OF WEDDING TRADITIONS

The early missionaries introduced Christianity and church weddings to Māori culture, and with them came many other European wedding traditions and rituals. However, some of these date back beyond Christianity and have their roots in the cultures of ancient Greece and Rome.

**THE RING:** This is one of humanity's oldest symbols, the never-ending circle represents life, eternity and unending love. Exchanging something of value, such as a ring made of a valuable metal, was also an early form of a contract between the married couple and between their two families. Wearing a wedding ring was a clear indication that the wearer was married, and therefore unavailable to others. A ring made of gold, the most precious of metals, showed the depth of that commitment. Wearing the ring on the "ring finger" began with Ancient Greeks, who believed that finger of the left hand was connected directly to the heart by "the vein of love".

**THE CAKE:** Food plays a part in rituals in many cultures, and the wedding cake dates back to early Rome, when a cake or loaf of barley bread was broken over the bride's head as a symbol of fertility. This ritual died out, but eating special food at weddings continued, with a "bride's pie" popular in the 17th Century and the wedding cake in its more familiar form reappearing in Victorian England. The fruit cake with white icing was a way of displaying the family's wealth, as only the well-off could afford the refined sugar needed for white icing. The tiered design is said to have come from a London baker who was inspired by the tiered steeple of St Bride's Church, built by Sir Christopher Wren after the Great Fire of London.

The tradition of unmarried guests sleeping with a slice of cake under their pillow (and supposedly dreaming of a spouse-to-be!) also dates back to this time.

The other cake tradition of saving the top tier to be used at the christening of the couple's first child, dates from the days before refrigeration, when a heavy fruitcake could reliably be stored for a year. In those days, the birth of a child would usually follow within the first year of marriage. Nowadays, cakes are less likely to be fruit, and a child could be some way off, so the freezer comes in handy and the top tier may be used for the first wedding anniversary instead.

**THE WEDDING DRESS AND VEIL:** In early times, a woman would have worn her best dress for her wedding, regardless of colour, with different cultures having different beliefs about which colours were regarded as lucky or unlucky. However, in 1840 Queen Victoria

married in a white, lace-trimmed gown. Pictures of her wedding were circulated around the world and her dress was widely copied and became the prototype of the modern wedding dress. She also wore a lace veil, which was an ancient symbol of chastity and modesty.

Roman brides wore veils as it was thought by covering their face they could ward off evil spirits on this important day. In early European history, with the advent of arranged marriages, veils served another purpose – to prevent the bride and groom from seeing each other's face until after the ceremony, when it was too late to change their mind! Veils were of opaque material so not only could the groom not see in, the bride could not see out. Therefore, the father of the bride had to escort her down the aisle and literally give the bride to the groom.

The tradition of it being "unlucky" for the groom to see the bride in her wedding dress, also dates back to this time. It has been suggested the "bad luck" tradition was invented to prevent the groom from changing his mind if he saw his unattractive bride-to-be before the wedding!

**THE BEST MAN:** This is a tradition that dates back to the Germanic Goths of northern Europe in around 200 AD. A man usually married a woman from within his own community. However, when there were no available women in his own village, a prospective bridegroom would capture his bride from a neighbouring village. The bridegroom was accompanied by his strongest friend (or best man), who helped him capture his bride. This is also why the bride stands to the groom's left, as after the bridegroom captured his bride, he placed her on his left, freeing his right hand or sword hand in case of attack.

**THROWING RICE OR CONFETTI:** Rose petals are replacing these nowadays, due to concerns about harming birds and littering, but the tradition again has its roots in ancient fertility symbols. Rice or grains of wheat were thrown over a newly married couple to wish them children and a full pantry. In other cultures dried fruit and nuts were also used.

**CARRYING THE BRIDE OVER THE THRESHOLD:** Traditionally, the bride had to enter her new home the first time through the front door. If she tripped or stumbled while entering it was considered to be very bad luck. From that belief the tradition developed of the groom carrying the bride over the threshold to prevent her from stumbling.

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# Pioneer steps aside

Recently I've reminisced with old colleagues about the lot of Māori language in our broadcasting history. Such talk was prompted by the retirement of Whai Ngata, general manager of Māori programming, after 30 years with TVNZ. He was a major player in the breakthroughs for Māori language programming in the 1980s, in particular *Te Karere* and *Waka Huia*.

I was a fellow journalist in the TVNZ newsroom when Derek Fox and Whai Ngata introduced *Te Karere*, the first Māori-language news on television, in 1983.

I witnessed their daily struggle to secure internal resources for their four-minute bulletin, not to mention the years it took for the television management to agree to it in the first place. *Te Karere* was part of a Pākehā-dominated news service which blindly saw itself as serving a Pākehā audience. Māori stories rarely figured in that worldview.

Many newsroom staff couldn't see the relevance of a Māori language bulletin and felt excluded because they didn't understand it. *Te Karere* was regarded as an unworthy competitor for resources such as camera crews and film editing facilities. The Māori journalists received minimal support and often faced resentment.

At Whai Ngata's farewell, Derek Fox recalled, with amusement, how *Te Karere* journalists would book camera crews well in advance to have a chance in the tussle for resources. He had to have a name or "slug" for each story, so Derek, not knowing what was coming up, would pick slugs like "hoiho" and "hōhā", confident that Pākehā staff wouldn't understand.

Whai remembers Ngāi Tahu speakers he interviewed over the years including Riki Ellison, Irihapeti Murchie, Kepa and Wahawaha Stirling, Tipene O'Regan, and Whetu Tirikatene-Sullivan. He says it wasn't easy, before the language renaissance, to find people in the South Island who still spoke te reo Māori. "We were always looking for people to feature. But I don't believe we neglected the South Island. We also had a Christchurch reporter for *Te Karere* for about five years."

Whai observed the tensions and the ebb and flow of fortunes for Māori news and other programming at TVNZ for more than a quarter century. Often he was wedged between Māori

*Te Karere was part of a Pākehā-dominated news service which blindly saw itself as serving a Pākehā audience. Māori stories rarely figured in that worldview.*



and television management.

From the early 1990s *Te Karere* began to slide out of sight from primetime viewers until it was given its earliest time of 3.40pm in September last year.

The original slot just before the 6pm news has always been the preferred time for most who want their news in te reo Māori. And critics continue to ask why TVNZ still receives major funding from Te Māngai Pāho for Māori programming which is relegated to unpopular time slots.

One answer, of course, is that TVNZ, despite its role as a public broadcaster, needs commercial ratings to survive. Māori programming is always a loser in that schizophrenic environment. I hope the old resentments and monocultural misunderstandings I saw in the past are no longer at the root of their decisions.

*Te Karere* could have been an everyday "normal" part of viewing in the 21st Century if television managers had had the foresight to keep the programme at a peak time before the mainstream news.

Māori is the indigenous language of this country and an official one, too. It would have been recognition of its status and significance to retain a place for it in primetime. The appetite for Māori programmes is expanding, demonstrated by the respectable audience numbers that Māori Television pulls in. A large number of those viewers are not Māori.

In defence of TVNZ (if they can only stay firm on this!), *Te Karere* is aired in primetime each night of the week on the new Freeview Channel 7. The programme appears in a 6.10pm

slot and on Monday nights is followed by a repeat of *Marae*. The language-learning drama series, *Whānau*, appears in primetime too. *Waka Huia* plays every day on Channel 7 at 3.10pm.

I'm a big fan of Freeview. Admittedly there can be the initial outlay of buying a receiver as well as a UHF aerial or satellite dish, but after that you get some good public television, without commercials, for no additional cost. As well, on Freeview (satellite only), Māori Television's new Te Reo Channel is broadcast from 8pm to 11pm.

Another plus in the digital age is that TVNZ On Demand offers replays of *Te Karere*. It's not fresh off the block but is there retrospectively for those with the capability of watching it on a computer the next day.

Whai Ngata advocated strongly for Māori programmes to be on mainstream as well as Māori Television. He said it was a way for the public to get "more bang for their buck" because programmes like *Marae* and *Waka Huia* are reaching the mainstream as well as being replayed for Māori Television audiences.

It's a sorry fact that TV One and TV2 have failed Māori language in primetime. Just the same, it's important to acknowledge the advances that have taken place and to celebrate those people, like Whai Ngata, who kept in there making them happen. He'll be missed. ■■

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

# REPRESENTING TE TAI TONGA



*New Māori Party Member of Parliament Rahui Katene is reconnecting with her Ngāi Tahu heritage as she starts her political role, representing the diverse and sprawling Te Tai Tonga electorate.*  
**Nā Keri Welham.**



Rahui Katene is house hunting.

The new MP for Te Tai Tonga is moving her family home and electoral office to Christchurch, basing herself among almost a third of her constituents, who are spread from suburban Hutt Valley to the wilds of the Chatham Islands and the dairy conversions of Southland.

It's just one of several major changes underway in the Katene household as the Māori Party's newest MP adjusts to public life.

The coming months will be hectic for the Nelson-raised, currently Wellington-based lawyer. She must quickly identify issues of importance to voters, navigate an already-bustling family life around the rigours of a Parliamentary schedule, find and buy a house and move to Christchurch, reconnect with her Ngāi Tahu lineage and find her voice in the origi-

nal language of her constituents.

Like many Māori of her generation, who were raised in a family where te reo had been lost, Katene recognises simple words and phrases but lacks the confidence to kōrero, to speak.

Katene says her low proficiency with te reo was certainly a factor in Māori Party deliberations over whether to nominate her to contest the Te Tai Tonga seat, previously held by Labour's Mahara Okeroa (Maniapoto, Te Ātiawa, Taranaki, Ngāti Ruanui, Ngā Rauru Kītahi) in the general election.

"It's a big deal, but I think they saw that I had other skills to bring."

She repaid that faith with a shock win against her three-term Labour MP rival, riding into Parliament as the Māori Party's fifth MP with a winning margin of just over 1000 votes.

The mother of five and grandmother of five, with a legal mind keenly trained on Te Tiriti o Waitangi issues, is a former nurse.

She is a Mormon, and straddles both Ngāi Tahu (Ngāti Kuri) and Te Tau Ihu (Ngāti Koata, Ngāti Kuia and Ngāti Toa) lineage. Her husband, mental health commission head Dr Selwyn Katene, is Ngāti Toa, Ngāti Tama, Ngā Ruahine-Rangi and Ngāti Tūwharetoa.

While the MP has stronger links to her Te Tau Ihu iwi in Nelson – "That's where I was raised, that's where I go home to" – her mother, June Hippolite née Grey, is Ngāi Tahu and was born in Kaikōura and lived there during her early years. On a foldout chair under a tree on Kaikōura's Takahanga Marae, soon after the pōwhiri to open the Ngāi Tahu Hui-ā-Tau (annual meeting), Katene says the first two weeks of government

have been a whirlwind ride. Nationwide consultations led to a supply and confidence agreement with John Key's National Party.

She is fast learning that with this new job comes a public profile. She is growing aware, thanks in part to the people who approach her in public to introduce themselves, of how conspicuous she is.

Katene says she has always preferred to sneak into a room, head for the back, and observe. But the people of Takahanga Marae have tried to push her to the front row during the pōwhiri. She politely declined, convinced her place was in the second row.

At Takapuwahia Marae in Porirua, she is still the dishwasher, and she says that will not change – MP or not.

“People will get over it soon.”

Now she is furiously reading Parliamentary archives, preparing her maiden speech, learning from those who went before her, such as the formidable Tirikatene dynasty that held the Southern Māori seat from 1932 to 1996.

Ngāi Tahu's Sir Eruera Tirikatene was MP from 1932 to his death in 1967, when his daughter Whetū Tirikatene-Sullivan was elected. She retired in 1996 after losing the election for the newly-created Te Tai Tonga seat, covering roughly the same territory as Southern Māori.

Katene is a striking woman who looks a decade younger than her 54 years. She has faint blonde highlights in her hair and today wears red, white and black – colours she's been thrashing lately. The red suits her pale brown skin, brings out the effervescence in her smile.

She calls this her “uniform”, branding that clearly links her to the Māori Party.

Katene leaps to her feet and scurries off to hug and kiss a friend involved in her short but furious election campaign, then shuffles back to the interview with a shy, apologetic smile. She won't forget who got her here.

“If I ever thought about getting a swelled head, the people around me won't let me,” she says, laughing. “I keep asking people to bow to me but they won't listen so, oh well.”

A young man walks over with a chair and sits behind his mother. Ammon Katene, her 33-year-old son, is a politics student and her new executive assistant.

He is the eldest of Katene's five children. The others are an accountant, a banker, a lawyer, and the MP's baby is in customer relations for Vodafone.

Ammon gained a high proficiency in te reo through Te Wānanga o Raukawa and is now interested in following the family heritage of political involvement.

Rahui Katene was the eldest of six children born into the high-profile Hippolite whānau in Nelson.

Her father, John Hippolite, was born on Rangitoto ki te Tonga (D'Urville Island) in

Marlborough Sounds and was raised there and in Nelson. He was an established figure in the Māori activism movement.

He instilled in Katene a determination to serve her community: “You didn't just sit back and drift with life,” she says. “You've got to have a challenge or you curl up and die. Live life, don't let life pass you by.”

Her mother, June, also has Scottish ancestry and still stands to attention when she hears bagpipes.

June has Alzheimer's disease so is unaware of her daughter's new job. Katene is certain her mother would have been proud of her latest incarnation, but seeing her eldest child elected into a party now strategically aligned with National might have come as a surprise.

June's politics were always firmly Left. She was a solid supporter of the Progressives' Jim Anderton, but she knew her daughter had always supported Māori parties such as Mana Motuhake.

*“What I have in front of me are four role models (Māori Party co-leaders Pita Sharples and Tariana Turia, and experienced MPs Te Ururoa Flavell and Hone Harawira) who have done a fabulous job, and I don't want to let them down.” RĀHUI KATENE*



“She would have been very proud,” Katene says of her mother. “Even though we went with National, she'd still be supportive.”

In her first fortnight in Parliament, Katene is keen to show she's right behind her party's decision to align with National. She speaks highly of the party and its track record in her area of expertise, Te Tiriti o Waitangi.

“It was National that settled the Ngāi Tahu claim. It was National that settled the Tainui claim. National are nothing if not pragmatists.”

“With the National Party being so focused on enterprise - and this is what it's all about, enterprise and initiative and supporting that - I don't think it's (as) big a gap as people think it is.”

Katene studied law under difficult circumstances. She studied fulltime while her husband worked fulltime and studied part-time, and they had four children under 11. The household ran on precise organisation and a modest budget.

“When the kids were young, it was really rough.”

After nine years, Katene gained her law degree but chose not to attend graduation. She was sick of studying. But by the time she was admitted to the bar, she had found enthusiasm for her new career again and a big celebration was held for the first lawyer in the whānau.

Katene's father, such an influence in her life,

died six months later.

Today, the MP and Ammon are making the most of this trip to June Hippolite's birthplace to visit the Kaikōura District Museum & Archives. They're hoping to trace information about Harry Grey, Rahui Katene's maternal grandfather.

He was a descendant of the Kerei Keepa whānau and is buried in an unmarked grave at Oaro, 18km south of Kaikōura.

Ngāi Tahu kaiwhakahaere Mark Solomon has told Katene she has relatives still living in Kaikōura. Katene wants to “find the family here, and start establishing links”.

Then Ammon speaks up. He says he met some of his great-grandfather's whānau through the pōwhiri. Beaming, Katene turns to face her son.

“Cool,” she says.

Later that day, mother and son are taken to the graves of the MP's great and great-great-grandmothers in Kaikōura Cemetery, and newfound cousins Darran and Norm Kerei Keepa - discovered that morning at Hui-ā-Tau - also show

them the urupā at Mangamaunu Bay, north of Kaikōura, where many other generations are buried.

The Kerei Keepa whānau guide the Katene whānau through their whakapapa, and take them on a tour of sites of significance to the whānau.

It is a moving occasion for the new MP, one which signals her plan to re-establish links with Ngāi Tahu is well underway.

Information held by the Parliamentary Library shows, as of October 8, 2008, 30,736 people were listed on the Māori electoral role in the Te Tai Tonga electorate.

These are the people Katene represents.

They hail from the South Island, Rakiura (Stewart Island), the Chatham Islands, and parts of Wellington stretching up into the Hutt Valley.

The geographical stretch is matched by a demographic one. There are pockets of privilege in parts of the electorate, such as the wealthier suburbs of Wellington and Christchurch, and there are pockets of extreme disadvantage such as Mātaura, where Katene says few Māori live into their 60s.

Statistics New Zealand census data from 2001 to 2005 shows of the 30,000 registered Te Tai Tonga voters, around 20,000 exercise their right to vote each election.



In 2005, it was estimated there were about 100,000 potential voters of Māori descent living in the electorate, but many of the potential Māori roll voters choose to remain on the general roll.

The median income among those of Māori descent in Te Tai Tonga was \$44,000, well below the New Zealand median of \$54,000.

Among those aged older than 15 years, 822 people earned more than \$100,000 a year, while more than 11,000 earned less than \$5000. Almost 2460 were on the Domestic Purposes Benefit. Around 5000 were self-employed and 5600 unemployed.

Katene's bid for Te Tai Tonga started four months before the election, when first-choice Māori Party nominee Monte Ohia (Ngāti Pukenga, Ngāiterangi, Ngāti Ranginui, Te Arawa) died. Ohia's death left the party's Te Tai Tonga bid in disarray, but it also drew attention to the campaign, which may otherwise have languished alongside all the other unremarkable contests vying for air time in the lead-up to November 8.

It was Ohia's widow, Linda, who told Katene she had to step up and fill his place. Katene says she won through hard work. "We had a strategy, we were organised, Monte had set up a team. It was small, but the people were really enthusiastic and very hard-working. Maire Kipa (Ngāi Tahu, hapū Kāti Irakehu) was our first campaign manager, and when she had to resign because of work commitments, Raymond Hina took over.

"We had to raise my profile. I planned to meet as many people on the Te Tai Tonga roll as possible, and get my face and name out into public repeatedly."

She attended everything from netball tournaments to kapa haka, knocked on doors, wrote opinion pieces for newspapers, and accepted every television interview on offer. Her team visited the homes of all but about 200 of the 6500 people on the roll in Wellington, and she

worked out time allocation on the campaign trail based on voter numbers.

Christchurch boasted almost a third of the roll, so she devoted a third of her time to the city. She was driven by Monte's memory and his whānau, who endorsed and supported her, and also by a determination to prove wrong those who wrote her off as an "unknown".

"Part of it was anger at people who kept dismissing me by saying the party had made a mistake choosing an unknown. I was angry because I am well-known in Wellington and Te Tai Ihu, and I do have those whānau links with Ngāi Tahu. I thought, 'Who do they think they are to judge me like that, just because they do not personally know me?'"

Katene does not pretend to have a sophisticated knowledge of the issues in her electorate. During her short campaign, she asked voters about their priorities. But with such a whirlwind schedule, Katene believes those discussions were largely superficial. She looks forward to having more time to establish a good understanding of the issues as she immerses herself in the electorate.



Monte Ohia

Te Rūnanga o Ngāi Tahu chief executive Anake Goodall asks how the Māori Party will support Ngāi Tahu's core goal of rebuilding traditional communities, and how the government – with Māori Party co-leader Pita Sharples as Māori Affairs minister outside Cabinet – could partner Ngāi Tahu in this goal. Goodall wants to know whether central government would bring its resources to bear in supporting the tribal agenda, rather than Wellington's agenda.

In response, Katene says Te Puni Kōkiri has been watered down to a policy and monitoring role – a shadow of the formerly influential Māori Affairs body responsible for launching successful initiatives such as the trade training schemes. The new MP will, in line with her party, try to negotiate greater emphasis on Māori in all relevant government portfolios, and attempt a high

level of face-to-face contact with communities.

"Wellington should be there to support, not to take over," she says. "What the policies have done over the years is take some of the initiative away from our people. We need to take the initiative back."

What Māori most want is to be heard and taken seriously, she says: "That's what I have pledged them I'll do: that I'll listen and take their concerns back and advocate on their behalf."

She says the responsibilities in her new role are obvious, and somewhat daunting.

"What I have in front of me are four role models (Māori Party co-leaders Pita Sharples and Tariana Turia, and experienced MPs Te Ururoa Flavell and Hone Harawira) who have done a fabulous job, and I don't want to let them down."

The same goes for the voters, the Māori Party and, most of all, her whānau.

On her chair in the shade at Hui-ā-Tau, as workers clear the marae area of chairs, Katene says Ngāi Tahu has had to "write the manual" on Treaty negotiations, and how to realise the potential in a settlement.

She says it is evident, on this opportunity to reflect on the decade since the tribe's historic settlement with the Crown, that the settlement has been used to improve the lives of Ngāi Tahu people.

"Even if not materially, at least with expectations, and that I think is even bigger than handing people out money and resources – just giving them expectations, hope for the future."

In her future is a surge of learning. She must quickly navigate her way around the bewildering world of Parliament, learn how she fits into the political machine, and find ways to spread herself across the length and breadth of her electorate.

And around all that, she's determined to fit another life-changing commitment.

The MP for Te Tai Tonga is going back to study, one more time, so she can learn to speak the original language of the people she represents.



# Soaring with kāhu

For Amber Bridgman, a traditional weaver and artist, fashion and spirit go hand in hand. **Nā Rob Tipa.**

If you want something done, ask a busy person to do it, so goes the old maxim. If you want a lot of things done simultaneously, ask a young mother to do them.

Who else can balance a baby on her hip, negotiate an important deal on a phone perched on her shoulder and still have two hands free to get on with the day's work?

Kāi Tahu fashion designer, artist and weaver Amber Bridgman is a modern-day, multi-tasking wonder woman, a busy single mother of four-year-old twin boys who works a range of jobs to support her family.

As if that was not enough, this successful television presenter, director and producer has launched Kahuwai, a "100 per cent Māori-made" fashion label that offers a range of authentic Kāi Tahu clothing designs and fashion accessories.

Kahu is the harrier hawk, a raptor soaring and holding its own in the wild.

Amber (Kāi Tahu, Kāti Māmoe, Waitaha and Rapuwai) is Dunedin born and bred and has always maintained a close connection with her local marae, where she teaches children waiata, raranga and mahi toi in her spare time.

She has broad experience in television, radio and film and is best known as a presenter of the popular youth show *Mai Time*.

Amber returned to Dunedin for the birth of her twins – Nukuroa Poutama and Te Kahurangi Aparima – in 2004, then returned to university to do a degree in Māori traditional arts, which she is close to finishing.

"When I came home, I realised there wasn't much television work here and I wanted to be at home with the kids and tap into my creative skills, which is something I really enjoy and find very satisfying."



Amber comes from a creative family and has an artist's eye for design. She learned traditional weaving as a teenager and has always made clothes for herself and friends.

"Kahuwai was born after the arrival of the twins," she says. "I've raised my children on my own as a single mother, so I was out looking for clothes for them, but nothing appealed to me.

"Everything was heavily patterned with tacky designs, so that's why I started sourcing blank products and putting my own designs on them."

Three years ago, she screen-printed some of her designs on T-shirts and jeans and had a go at selling them at the Hui-ā-Tau at Murihiku. She had such positive feedback that she regularly attends these annual gatherings.

Amber sells baby wear, kids wear, adult fashions for men and women and a line of accessories and homeware.

She works from home, where she has a spare room set up as a creative workspace and is converting the barn into a studio.

"The thing that makes my label unique is that I screen-print everything myself from home. For me to keep the cost down, I try and do everything myself.

"What people love is that it's personalised, it's authentic and there's a story that comes with the label."

Initially she sourced some materials from overseas but discovered buyers wanted 100 per cent New Zealand-made products.

Amber says producing locally is more expensive, but it fits with the kaupapa of the Kahuwai label and is worth the extra cost.

"It's been fun, but it has been hard work," she says. "It's a business that has been run on the smell of an oily rag while I've been a young mother and student as well.

"Finance has probably been one of my biggest hurdles, but I'm a really resourceful person so I've just made do and created what I can with the resources that I have.

"It's really unfortunate that you get to this point, but you really can't move forward until you get a cash injection from somewhere."

She was invited to join the Dunedin fashion incubator, which encourages promising young designers, and she has the support of a Māori business network to help expand her business.

"It's one thing to be an artist and be really good at that, but it's another thing to run a business, so they've taught me some strategies to put in systems to make the business work for me."

Her vision for Kahuwai is to see her label stocked nationally and internationally in a range of top-end boutiques and galleries.

She has upgraded her website ([www.kahuwai.co.nz](http://www.kahuwai.co.nz)), is building up a database of customers and is focusing on designs for her 2009 range, perhaps with a national tour of fashion shows and festivals.

Considering Amber's achievements so far and her capacity for hard work, those goals are likely to happen sooner rather than later. ■■

Right: Amber Bridgman wears one of her original Kahuwai designs.

Below left: Te Kahurangi Aparima Nanaia McLean models his fabulous mother's creations.





NGĀ HUA O WAIHAO  
nā ADRIENNE REWI

# Waihao bounty

FINISHING A SEAFOOD FEAST, KAUMĀTUA AT WAIHAO  
REFLECT ON THEIR RICH KAIMOANA UPBRINGING.

A quiet hum of satisfaction rises from the Waihao lunch table as the kaumātua tuck into a selection of their favourite kaimoana – eel (tuna), flounder (pātiki), sea-run trout and yellow-eyed mullet (aau) – prepared in new ways.

There are questions for chef Jason Dell, and he is happy to detail the ingredients of his delicious sauces. He makes it sound easy – a pinch of coriander here, a squirt of infused oil there – and everyone seems keen to go home and experiment in their own kitchens. Their plates are empty, the mullet and flounder skeletons picked clean of the last slithers of tasty flesh.



“There used be houses all along the road here – one in each paddock all the way to the beach. We were known for our tuna and pātiki, and we could always get a good feed of whitebait from down at The Box at the river mouth.” **Hinerangi Ferrall-Heath**



“It wasn’t as good as the mullet and flounder we baked down on the riverbank when we were young,” says kaumātua Dave Thomas with a smile, “but it was pretty good all the same.”

Like most of the Waihao kaumātua, Dave has strong memories of a childhood based around hunting and fishing.

“Our main food around here has always been eel, flounder, rabbit, whitebait and trout. We started gathering when we were small kids – Dad taught us – and we hooked eels out of the Waihao River 365 days a year. In the old days they used a hīnaki but we’ve always used a hook – even a pitchfork if we had to.”

Dave passed on his skills to his son Graeme, now 58.

“I was brought up closer to the Waikouaiti River, but as soon as I got my own car I was back here all the time,” says Graeme.

“We all fish around here. We’ve got a great source of kaimoana, and although things like flounder, whitebait and eel are not as abundant as they used to be, we can still get a good feed. My grandmother used to fill a dray with whitebait in a day back in 1918, and in the 1920s it was quite common to fill a couple of kerosene tins with whitebait out of the Waihao.”

He admits land-use changes and habitat destruction have impacted on fish like whitebait, but says their numbers are also cyclical.

“I remember 1975 being a cracker whitebait year, for instance. I got my best ever returns then. I filled my bucket, my cowboy hat and my shirt; but even that was nothing compared to the consistent returns that Dad knew during the 20s and 30s.

Hinerangi Ferrall-Heath remembers the days when the Waihao Marae was a much bigger settlement.

“There used be houses all along the road here – one in each paddock all the way to the beach. We were known for our tuna and pātiki, and we could always get a good feed of whitebait from down at The Box at the river mouth,” she says.

“And we all love lamprey. They taste quite



*Kaumātua enjoy a new twist on traditional kaimoana. Left to right: Tui Williams Poko, Dave Thomas, Hinerangi Ferrall-Heath, Bridget Te Maiharoa.*

different to tuna – much sweeter and you can eat the whole thing. They come in from the sea at the same time as whitebait and we used to grab them out of the water and throw them up on the bank. But you had to be quick.”

Lamprey are known by a number of Māori names – kanakana, pihirau and korokoro. They are a jawless fish with a toothed, sucking mouth that breed in freshwater and migrate to seawater for their adult phase before returning to spawn along the silty banks of rivers and streams.

“We’d always look for them under the weeds and you had to take them out carefully, one at a time, so as not to disturb the others,” says Dave Thomas. “You had to be patient but it was worth it. They’re one of the nicest-tasting fish you can get.”

Tui Williams Poko wasn’t so keen on the eels, but she has fond memories of “the best water-cress in the area” and a bounty of seafood.

“I moved down to Shag Point in 1933 when I was just three and we lived off mussels, rock cod, sea tulips, kelp, butterfish – we had everything. Waihao is like that too, and now that I’m living back in Waimate it’s lovely to have a good choice from the sea. There’s still a lot of food around here. We’re lucky in that regard.”

“There’s no need for any of us to go hungry,” adds Dave. “You just have to know where to look and when.”

Bridget Te Maiharoa agrees: “We still catch silveries – they’re like sardines – every August. I can remember my parents putting them up on the tin roof to dry when we were kids, and we had to keep chasing the cats away. I also remember catching nini (lamprey) with my aunty. She’d take a sugar bag stuffed with straw and set it on the side of the river. We’d go back a day or two later and the nini would have sucked onto the straw. She’d throw them up on the bank to me. We’d throw them straight into the pan and they’d be jumping around everywhere. They’re great eating.

“They never got a chance to be dried. We ate them as soon as we got them – and still do. You can sometimes get them coming in on the tides. If you’re quick, you can run out and pick them up off the beach as they’re washed up.”

Hinerangi also remembers drying fish.

“We dried a lot of whitebait – it was like chewing gum – and eel, mullet, and silveries. My father and grandfather also smoked a lot of tuna for the winter. Dad made his own smoker over the copper and we smoked hundreds of fish. We’d take it to other kāika to exchange for other kai.”

“A lot of dried eels from the Waihao area were also sent to the soldiers during World War 2,” says Dave. “We always had enough for everyone.

“Eel and whitebait numbers may not be quite so impressive these days but we still get tons of dog fish, kahawai, ling, skate and red cod out of the sea. Mullet is also common around the river mouth, and we catch flounder from about July onwards.”

For Graeme, the mullet is “king”.

“Mullet is a beautiful fish – totally underrated if you ask me,” he says. “It’s the best by far. I rate it well ahead of trout and flounder.

“But don’t tell anyone else that or they’ll all want some,” he says with a grin.



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

NGĀI TAHU SEAFOOD

# WAIHAO BANQUET

After a bit of back-road driving, we found the marae complete with yet another well-equipped kitchen. It was a delight to be blessed with such a wonderful display of seafood delicacies: flounder, yellow-eyed mullet, crayfish, trout and fresh eel. Whacky do!

Of course, time was of the essence. I had just over an hour and for this edition I really had to juggle my pans and spatulas.

The easy part was deciding on the eel, apple and walnut salad garnish for a rich warm tomato soup. The more challenging quest was deciding how to prepare the trout and yellow-eyed mullet. This was, after all, going to be a banquet affair so a little creativity in the kitchen was required.

I decided on delicate crayfish ravioli (little handmade pasta pockets filled with chopped crayfish, fresh herbs and a little cream) moistened with a drizzle of devilish spicy apple vinaigrette to follow the tomato soup. I'd never cooked fresh mullet before – it's an often-overlooked fish species. I decided to dress the whole fish in all its glory, pocketing the mullet with mussels, onions and herbs, wrapping it in a savvy aluminum foil pouch and baking it. Dave pan-fried the flounder, saucing it with a little melted butter and lemon juice.

Thanks to Dave, my valuable Waihao sous chef for all his help.

Kia wakea mai!

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

## WHOLE YELLOW-EYED MULLET pocketed with tomato, mussel, onion and parsley

Serves 4

### INGREDIENTS

- 4 yellow-eyed mullet (gutted, heads still attached, fins and tails trimmed)
- 2 tbsp olive oil
- 1 brown onion, finely chopped
- 2 tbsp fresh herbs such as fennel, parsley, tarragon
- 1 cup mussel meat, roughly chopped
- 2 tomatoes, finely chopped salt and pepper

### METHOD

Rinse the fish well, season inside cavity with salt and pepper. Combine the onion, herbs, mussel meat and tomato and stuff into the fish cavity. Drizzle olive oil liberally over the fish. Season well and then place each fish in tinfoil and wrap, folding the edges over to seal tight.

Place onto a baking dish and bake for approximately 20 minutes until cooked. You can cook the fish on a barbecue if you prefer. Reserve the juices.

## PAN SEARED TROUT with crayfish ravioli and curried apple dressing

Serves 4

I have used GYOZA wrappers many a time in place of fresh homemade pasta. You can buy them from any good Asian warehouse. They are in the freezer department or, if you are skilled enough, you can make your own pasta.

### INGREDIENTS

- 1 trout, filleted, bones removed, cut into four even-size portions
- 1/2 cup raw crayfish meat, chopped
- 1 tbsp fresh basil, chopped
- 2 tbsp lightly whipped cream
- 8 GYOZA wrappers

### CURRIED APPLE DRESSING

- 1/2 tsp seed mustard
- 1 tbsp lemon juice
- 1 tbsp white wine vinegar
- 2 tbsp apple syrup
- 50ml curry oil
- 50ml light vegetable oil
- 1/2 fresh apple peeled, diced very small

### CURRY OIL

- 1/4 small onion, chopped small
- 1/4 green apple, chopped small
- 1/2 cup grape seed oil
- 1/4 tsp curry powder
- 1 tsp turmeric
- 1 star anise
- 2 cardamom pods

### METHOD

Heat all ingredients slowly over a low heat. Turn off heat and leave to infuse overnight. Strain through a fine sieve or cheesecloth and keep in refrigerator.

For the ravioli, combine the crayfish and basil and season. Place a teaspoon of filling in the centre of the GYOZA wrapper. Brush a little milk or water around the edge of pastry with a pastry brush. Place a second wrapper over top, pulling down at the sides to create a sort of UFO shape. Pinch edges to seal. Once you have finished, cook in salted boiling water for three to four minutes, then remove with a slotted spoon and keep warm.

For the curry apple dressing, place all ingredients into a stainless steel bowl and whisk briskly to combine. Lastly stir through the apple for the textural element.

Heat a skillet until nearly smoking.

Moisten the trout portions with a drop of vegetable oil, season with salt and pepper, and then drop into the hot pan. Cook until well seared, then flip the trout over and cook for a further two minutes.

To plate, arrange a small nest of watercress tips or wilted spinach in the bottom of serving plate, then sit the cooked crayfish ravioli on top. Next place the trout portion on top, then drizzle over the curried apple dressing. Serve.

## ROAST TOMATO SOUP with eel, walnut, apple and celery salad, NZ olive oil

Serves 4

### INGREDIENTS

- 8 ripe vine tomatoes (cut in halves, roasted with a little brown sugar and good-quality olive oil)
- 25ml vegetable oil
- 1/2 large red onion, chopped
- 2 whole cloves garlic, crushed
- 1 400g tin canned whole peeled or crushed tomatoes
- 50ml white wine (optional)
- 2 tsp fresh basil, chopped
- 2 tsp fresh oregano, chopped
- 1/2 tsp ground cumin
- 1/2 tsp ground fennel
- 2tsp sugar

### EEL SALAD

- 1/2 fresh eel fillet, bones removed, grilled until cooked, shredded
- 2tbsp celery, chopped into small dice
- 2tbsp green apple, chopped into small dice
- 1tbsp walnuts, chopped roughly
- 1tbsp parsley chopped fine
- 2tbsp mayonnaise

### GARNISH

- 50ml good-quality NZ olive oil
- bunch of small watercress tips, picked and washed

### METHOD

Heat oil in a large saucepan. Add the onion and garlic, cook for five minutes. Add the canned tomatoes, roasted vine tomatoes, and wine. Simmer for 20 minutes. Allow to cool for a few minutes, and then add herbs, crushed spices and sugar. Carefully puree in a blender or food processor. Strain through a sieve to remove lumps. Season.

For the salad, combine the eel, celery, apple, walnuts, parsley and mayonnaise in a clean bowl. Season and stir to combine well.

To serve: Heat soup and ladle into bowl, place a large spoonful of eel salad in the centre of each bowl, drizzle around a little olive oil, garnish with watercress tips and serve.

# KO TAKITIMU TE WAKA

*Takitimu waka is sometimes referred to as “the Grand Lady of the Pacific”, so it’s only fitting that the inaugural Takitimu Festival held at the picturesque Waikoko Gardens in Hastings should be an impressive affair.*

**Sandi Hinerangi Barr** catches up with Ngāi Tahu representatives and whānau, who are in awe of the gathering and the possibilities it presents.



It began with a greeting party of 2000 Ngāti Kahungunu descendants (including many of Ngāi Tahu whakapapa as well) spread across the field of the Hawkes Bay Showgrounds. Warriors led the charge, followed by a line-up of kaikaranga and a mass haka pōhiri. Visitors included Pacific royalty such as the King from Maupiti Islands in French Polynesia, Pā Ariki from Rarotonga and Kingi Tuheitia from Waikato-Tainui.

Aroha Reriti-Crofts (Ngāi Tūāhuriri) says the pōhiri was “inspiring, humbling. It rejuvenated my soul.” Charlie Crofts (Ngāi Tūāhuriri, Koukourārata, Ngāti Huikai) describes it as “absolutely fantastic. For me, it surpassed the opening of the 1990 Commonwealth Games in Auckland.”

Host Ngāti Kahungunu billed the November festival as an international celebration to showcase the traditional and modern arts and culture of Takitimu.

Festival goers had the opportunity to see 1500 Polynesian artists in action. Five stages around the Waikoko Gardens hosted a range of entertainers from comedians, dancers to contemporary bands. The arts-and-crafts village included a tā moko tent, weaving and carving demonstrations as well as spontaneous performances from musicians and dancers keen to sell their CDs.

An army of Ngāti Kahungunu workers were on hand to cater for everyone, including a full-time wharepaku cleaner, golf-cart drivers to chauffeur kaumātua and supervisors to watch tamariki in the kids’ zone.

While most festival-goers were content to soak up the entertainment, feast on the food and catch up with whānau and friends, there were opportunities to learn about the various traditions and histories of Takitimu.

Referred to as “te waka tapu o Takitimu – the sacred canoe of Takitimu”, it has a history that spans more than 1200 years. Believed to have been built originally in Samoa, it has travelled throughout the Pacific to Fiji, Tonga, Hawaii, Tahiti, and Rarotonga before reaching the shores

of Aotearoa, and finally to Te Waipounamu, where the remains of the Takitimu waka are said to rest on Southland’s dominant mountain range, named in its honour.

Stephen Bragg (Rakiura Māori, Ngāi Tahu) can see the Takitimu Ranges from his home and his office in Southland. He proudly claims his Rakiura and Ngāi Tahu whakapapa, but the idea of coming together as kin from the same ancestral waka is something new.

“It takes vision to reach out far and wide to the Pacific and across iwi to call a festival like this,” he says. “It’s an opportunity to engage in another connection and be part of a wider collective.”

Nightly pageants were a highlight of the Takitimu Festival. Once the arts-and-crafts village packed up and the Hawkes Bay sun had gone down, all eyes were on the main stage. Ngāi Tahu performers were part of the Friday night procession along with artists from Tonga, Fiji, Ngāti Kahu, Ngāti Ranginui and headline act Spacifix.

Ngāi Tahu was represented by rapper DJ KommiKal, a kapa and world musician, and Ariana Tikao. Tahu FM presenters Sista Waitoa and Raniera Dallas were slick MCs for the Friday night line-up considering they were only asked to step in at the last minute.

Ariana Tikao (Kāti Irakehu) says it was an honour to be up there representing her iwi, and the festival was a chance for people to find out more about Takitimu.

“Much of the time in our mihi, we say ‘Ko Takitimu te waka’ without really knowing what that means.”

“At our home marae of Rāpaki, our mauka is Te Poho o Tamatea, after the captain of the Takitimu waka, Tamatea Pōkai Whenua. There is also a story about Tamatea’s return journey from down south, whereby he and his crew were ravaged by the cold, and he stood on our mauka and recited karakia seeking assistance from Ngatoroirangi, ariki of Tongariro and Ngāuruhoe asking them to send him fire,” says Ariana.

During the early morning waka wānanga, Ngāi Tahu gifted a mere pounamu to Ngāti Kahungunu. Professor Piri Sciascia (Ngāti Kahungunu, Kāi Tahu) says the mere is named in honour of the sacred fires that Tamatea brought to the South Island directly from Hawaiki. He says there is a wealth of place names in Te Waipounamu which relate to the journeys of Tamatea. “It’s a way of connecting yourself to the land – it’s a special part of us.”

Upon receiving Ngāi Tahu’s mere pounamu named Te Ahikōmau Oue, Ngāti Kahungunu placed it alongside Kahukura, another mere pounamu laid down by Ngāti Kahungunu as a mauri for the event. Both mere pounamu will travel with the hosts of future Takitimu festivals.

Stephen believes the Takitimu Festival is another sign Māori are moving in to a new era.

“I think tribal settlements have given us resources and we’ve developed more expertise to make events like this happen. The settlement process has also strengthened relationships between iwi like Ngāi Tahu and Ngāti Kahungunu, who have been working together on fisheries issues for many years now.”

When most of the official Ngāi Tahu delegation had gone home, Stephen was left with a few others from the South Island, including Vicki Ratana (Ngāti Waewae) and the support of Tamatea Arikiniui, to accept a gift from Ngāti Kahungunu. He opened his speech with a chant referring to Takitimu, something he wouldn’t normally do outside his own area.

“I thought it was fitting to make that connection. I’m not sure where the festival will go to from here but I think it’s a credit to Ngāti Kahungunu that they took the bold step to make it happen.”

While Charlie Crofts resisted the temptation to offer Ngāi Tahu as the next festival host, Ngāti Kahungunu has already committed itself to doing it all again in 2010.



## Te Ahikōmau Oue

The name for the mere pounamu gifted to Ngāti Kahungunu at the Takitimu Festival was given by Tahu Pōtiki (Kāi Te Pāhi, Kāi Taoka) and Piri Sciascia. Te Ahikōmau Oue relates to the sacred fires of Tamatea (te ahi kōmau) and the sinking of this fire into the land, leaving the mana and tapu of Hawaiki in Te Waipounamu. Remnants of these fires can still be found in North Otago in the form of Oamaru stone, in the hot springs of the Hanmer region and the stones that have been burnt on Banks Peninsula. “Ue” is a shortened version for the name of Tamatea’s spiritual talisman or mauri, Uenukuraki.



The mere symbolises Ngāi Tahu’s connection with other Takitimu iwi and pays homage to the shared cultural traditions. It was carved by Jeff Mahuika (Kāti Mahaki ki Makaawhio, Kāti Waewae) and made from South Westland pounamu.



Above: Raniera Dallas (Ngāi Tahu, Ngāti Māmoa, Waitaha) presents a mere pounamu – named Te Ahikōmau Oue – to Ngāhiwi Tomoana, chairman of Ngāti Kahungunu Inc.

Top of page: Tamatea Arikiniui kapa haka performs at the Takitimu festival in November.

## The ‘Grand Lady’ with eight names

Takitimu is known by at least eight other names in the South Pacific, and all relate to important events in its history. Its original name in Samoa was Tārai Pō because it was carved at night, in Fiji it is known as Te Ōrau Roa ki Iiti in commemoration of the length of time it took to build the house in which to shelter the canoe and other treasures.

The waka was passed down the generations and continued to voyage throughout the South Pacific to Tāhiti, Hawaii and Rarotonga. It was eventually named Takitimu in Rarotonga after a fight between its Captain Tangiia and his younger brother Tūtapu, which resulted in the younger brother’s death. The canoe was renamed Takitimu after the grieving for Tūtapu had ceased. Tangiia then gifted the canoe to his grandson, Tamatea Arikiniui, which is where the New Zealand leg of the legend begins.

## Waimārama

An “arch of the ancestors” bus tour to the coastal settlement of Waimārama provided some unexpected cultural exchanges. According to Ngāti Kahungunu, Waimārama is the first place where the Takitimu waka landed in Aotearoa. Aboard the bus was the King of Maupiti Islands from Tāhiti, Teatuara Ariki and his entourage, none of whom spoke English, and their Rarotongan translator, Jake Numanga.

Before we went to the place where the Takitimu waka came ashore, we were driven up an unsealed winding road, past a thick stand of tī kōuka in full bloom and up to the 15th-Century pā of Te Hakikino set back in the valley. Jake began composing a waiata in Rarotongan about the pā as soon as it came into view.

Our arrival was greeted with great ceremony, partly because we were accompanied by royalty but also because we were the first group to enter through their newly blessed waharoa. The gateway is named after Tumapuhiarangi, whose grandmother Hinengatiira (Rangitāne) married Rokomaipureora, a descendant of the tohunga, Tunui the son of Te Aomatarahi, who arrived on Takitimu.

During the exchange of greetings, the Tahitian King’s younger brother spoke on his behalf. Language similarities between Māori and Tāhitian are striking, although his oratory style was more effusive than any kaikōrero Māori I’ve seen. He expressed the King’s love for Māori people and what an honour it was to be part of the festival.

Local kaumātua Robert McDonald escorted us down to the landing place of Takitimu, now a designated Māori reserve. He says three tohunga settled in the area and set up a whare maire – “the original Hogwarts” at Hakikino. When it’s low tide you can see the anchor stones of Takitimu, and he pointed out the location of a natural reef close to shore that made it a perfect landing place.



# Whānau kōrero

Pōrangahau is a small coastal village in southern Hawkes Bay. Some might think the remote settlement is the end of the earth but to the Sciascia whānau, it is the centre of the universe – te pito o te ao.

Marina Sciascia (Ngāti Kahungunu/Ngāi Tahu) and Hilary Pedersen (Pākehā) have witnessed rapid changes in the village during their lifetimes, including the exodus of permanent residents and the change from a predominantly Māori community to a mixed community of tangata whenua, local farmers and retired people.

“I went to school with more than 150 others, mainly cousins,” says Marina. “The village was the life and soul of a vibrant shearing community, made up of large Māori families who owned the surrounding land and lived a lifestyle of comfort peppered with hard work during the season.”

Marina and Hilary’s self-published book, *Tuāhine “Sisters of Pōrangahau”*, tells the personal stories of 19 groups of sisters who all grew up or have strong whakapapa connections to Pōrangahau. Māori Party co-leader Tariana Turia who launched the book described it as a “vibrant,

dazzling record of days at Pōrangahau. You have captured and captivated me with stories that make my heart beat all the faster, my eyes fill with tears, my own memories wander.”

Tuāhine is also a treasure trove for the many Te Waipounamu whānau who have whakapapa links to Pōrangahau.

At the start of the book, Marina wrote:

“Although the stories in Tuahine are about a Hawkes Bay community, the iwi of Ngāti Kahungunu and hapū Ngāti Kere, there are strong Ngāi Tahu ties.”

“Our ancestors travelled between the bottom of the South Island and Pōrangahau before the turn of the 20th Century. Mum was two when she came to live in Pōrangahau, arriving with her mother and her brother, who was a year older.

“From that time on the connection flourished and the Stirlings from Bluff became part of the fabric of our village, affecting the culture and adding to the color of this small community of Ngāti Kahungunu. I knew we were Ngāi Tahu long before I ever knew what that meant.

“Maybe the connection was a romantic one because as children our whole world revolved around Pōrangahau. For most of our lives, summer holidays were spent eight miles down the road at Blackhead Beach, so I knew little about our heritage as South Islanders. Nanny would disappear from time to time and her return meant kerosene tins of tītī (muttonbirds), the smell of which I still remember. Mum would save the fat to add to our karengo (seaweed). Nevertheless my connection was strong.

“Recently I went – for the second time – to Italy where our Sciascia ancestry begins and waited to feel the sense of soul that people describe. It didn’t happen for me, but I can assure you I have roamed all over the South Island and a deep sense of peace fills my heart and mind.

“Tuahine has many connections, stories from the Wakefield sisters, the MacDonald sisters,

four generations of Stirling/Ropiha/Sciascia/Ferris sisters and the Cutbush sisters. They are all male line connections except for ours.

“Our lives are greatly influenced by our grandmother’s family. Nanny Jean as we called her, but her real name was Eliza Leader Stirling. Nanny told me very early about my middle name, Stirling, letting me know it was her contribution to carrying on the link to the past. Her only brother to have children was Jack Stirling who lived in the old homestead in Riverton. He and his wife, Marion, had one daughter, Naomi. This meant there was no male line to carry on the name. The Riverton cousins now fulfill the ahi kaa role for us and retain the family home. (Riverton was where Mum was born.)

“When our family went south to the opening of Tahupōtiki, the meeting house at Bluff, we were able to spend time with them at Riverton. It was a real privilege to take our family from the north to visit with the cousins of today who still retain our southern links. Really we know very little about them. Our contact was with the grand-aunts and as a way to ensure that story never dies, I wrote about them.”



Hilary Pedersen (Pākehā).



Marina Sciascia (Ngāti Kahungunu/Ngāi Tahu).



### Extract from *Tuāhine* “Sisters of Pōrangahau”

One can't write about “sisters” without an acknowledgement about where one grows one's values from. For us all it started with our grandmother and her sisters. Nanny Jean Ropiha lived during the time of my memories on the Pōrangahau Road. There were the Kurus on one side and in the early days, the Leni Ropiha family on the other. Nanny was from the deep South, Bluff and Riverton, she came here with her two children, my mum and Uncle Stirling Taylor. She married Rangikapurotu Ropiha and had eight more children. She of course had no immediate family close by, so when her sisters came to visit the air was filled with expectations of fun and wonder.

Mum and the aunts would swing into preparation mode and I do remember the extra spit and polish that was put into the house and the efforts of dressing the grounds in all the splendour of country gardens; all this for their visits. Language was sharpened, clothes were upgraded and there was a raise in general good will and behaviour.

The grand-aunts would arrive and each had a different āhua to expend. I remember Aunty Nan, who was petite and had the most glamorous daughter Lyn, Mum's cousin. They, mother and daughter, gave out this air of graciousness and dignity. Aunty Raina is like this aunt. Aunty Grace Stirling and her friend Molly Bart, they were the “rock of the earth”-type ladies. We always thought Aunty Pat and now Bonza were very Stirling, like Aunty Grace in this regard. Aunty Hera who was full of fun (whom I think Mum took after), was Nanny's youngest sister, a party and dance lady who came with a husband.

Nanny had other sisters, and although I didn't meet them I knew about them and formed opinions and memories of them. The eldest, Molly Stirling, Mum described as proper and fussy with housekeeping. I heard descriptions of the homestead in Invercargill, china and pewter plates, polished boards and rugs and such. Then there were Eti and Euphamia. Strangely enough, out of the girls, Nanny and Aunty Nan were the only ones to have children. This meant that the Stirling name was not carried on by sons of William's family, so many of us were given Stirling as a first or second name. William married Jean Watson from Launceston, Tasmania, Nanny's parents – they had 10 children. William was the eldest son of John, son of Captain William Stirling, who married Huikau of Ngāti Kaweriri of Ruapuke and Bluff. John married Petihaukino Davis of Riverton at Ruapuke and they had six children. The only son to carry on the name was Duncan, who married Mihikotukutuku of Te Whānau ā Apanui.

I was to interact with these grand-aunts later in my married life. Hoko, my husband and I called at 44 Heriot Row, Dunedin in 1964 with our two boys, Karl and Earl, who were babies. We decided to see Mum's aunts, Nan and Grace without first

arranging a visit on our way from shearing in Invercargill. We were sent away and told to come back in an hour's time. On our return we found these two darlings dressed in their Sunday best, pearls on and the best china laid out in the front room. I lived in fear during the whole time, hoping the boys wouldn't go crashing into the table. Later these two aunts moved to Whangamata, where I saw first-hand the consequence of uprooting elders in their 80s. They were lonely and seeking comfort, which had Hoko and I taking Mum and Dad to visit them.

Mum and Dad also came south while Hoko and I lived in Invercargill 1964-66. They visited Mum's aunts in Dunedin. Brother Piri was graduating from Otago University so they came for his capping. The aunts attended too. Mum and Dad then came down to Invercargill and we visited Mum's family, Uncle Jack and Aunty Marion in Riverton. Mum had great fun tracing her heritage – she was born in Riverton.

Grand-aunt Hera lived into her 90s at a remote place in the Far North, Kohukohu. I had the pleasure of visiting her in 1993 at her home. She was blind by this time but her mind was as sharp as a tack as she calmly informed me that my mother was her niece, and she asked, “How is your brother Piri?” She also recalled her times in Pōrangahau. She had photos of Aunty Raina's wedding of 1946 adorning her dresser and pictures of our grandmother and her home on display.



Copies of *Tuāhine* “Sisters of Pōrangahau” or *Hakui* “Mothers of Pōrangahau” can be purchased by emailing [h.pedersen@xtra.co.nz](mailto:h.pedersen@xtra.co.nz)

Photographs at top, left to right: Molly Bartlett and Grace Stirling; Stirling sisters from Bluff (approx 1885-1901): Ettie, Hera, Grace, Reita, Nan, Molly; Reita and Molly Stirling; and Hera Stirling-Quinlan and Richard Ropiha, son of Reita.

2009 New Years Resolution

- Get fit

- Make more money

- More Reo



**KOTAHI MANO KĀIKA, KOTAHI MANO WAWATA**

More **Reo**, Make it your 2009 New Year's Resolution



# KETE OVERFLOWS

*The number of Māori researchers in Te Waipounamu is rapidly growing, with areas of interest ranging from fish to physics. Nā Sarah Johnston.*

“Ten years ago you could count on one hand the number of Māori researchers in the South Island, whereas now there are scores,” says Dr Rawiri Taonui organiser of the first Ngā Kete a Rehua symposium.

Taonui (Ngāti Te Taonui, Te Hikutu, Te Kapotai, Ngāti Wheeru, Ngāti Rora) says South Island researchers are doing some great research “on everything from gout to oral traditions, and primary school education to particle physics”.

About 300 Māori academics, researchers and students gathered for the two-day symposium held at the University of Canterbury in September.

The symposium aimed to provide a survey of research from both established scholars and emerging researchers from across South Island tertiary institutions, along with research by scholars of Ngāi Tahu descent working in the North Island and overseas.

Ngāi Tahu papers ranged from studies of South Island oral tradition changes, rock art, development of the new Aho clothing range and evaluations of initiatives to support te reo teachers and Māori tertiary students.

Other presenters looked at the sustainability of the tītī harvest, Māori well-being and customary fisheries, internet use by Ngāi Tahu and a case study of the East Otago taiapure (local fisheries) process.

As well as the breadth of topics covered, gaps were also identified, with Tā Tipene O'Regan noting the lack of high-level Māori economists. He spoke of “huge holes” in research, including significant analysis of the Māori economy with its kaupapa of inter-generational wealth and capital maintenance and how it can exist within the wider capitalist economic framework.

Other presenters, such as Bevan Tipene-Matua (Ngāi Tahu, Ngāti Kahungunu, Rangitāne) also raised issues of concern regarding academic research. He says there is a disconnect between academics and Māori at the flax roots, and this divide between researchers and communities must be bridged, “Otherwise the Ngāi Tahu research kaupapa will result in increasing the gaps between the ‘haves and have-nots’.”

Mental health researcher Dr Lynne Pere (Kāi Tahu, Ngāti Kahungunu, Kāti Māmoe, Rangitāne, Ngāti Porou) spoke of her concerns at the gap between what is learned through research and putting that knowledge into action, which in her field, could have devastating consequences. “We have to bridge that gap between what we know and applying that knowledge in real life,” she says. She gave the example of research that has proven the importance of involving whānau when dealing with Māori mental health, but in reality, privacy issues mean whānau are still shut out when mental health is being discussed.

Opening speaker at the symposium, Professor Michael Walker (Te Whakatōhea) talked about the state of Māori research from a national perspective. He is executive director of Ngā Pae o Te Māramatanga, the National Institute of Research Excellence for Māori Development and Advancement at the University of Auckland. He spoke of Ngā Pae o Te Māramatanga’s “scary” 2002 goal of achieving 500 Māori PhDs by 2007: “Scary because there was no way the education pipeline could deliver that many students.”

But it did. Older Māori who had “interrupted” academic careers were identified. These people, often in their 30s and 40s, were supported to return to academic study.

Taonui, who heads Aotahi, said the Ngā Kete a Rehua symposium was a landmark. “It showcased where Māori research in tertiary institutions is at this moment and how the last decade has been really progressive.”

Pere said it was inspiring and encouraging and a great opportunity for emerging researchers, such as masters students, to experience presenting their work in front of an audience. Tipene-Matua said the symposium was timely. “And [it was] challenging to us as Ngāi Tahu to build research infrastructure, capacity and capability throughout all levels of the tribe.”

A PhD is a beginning, not an end, said Walker, citing the example of Ngāti Whātua kaumātua and leading academic Sir Hugh Kawharu, who was engaged in research until he died.

“A PhD is a training activity,” he said. “The real learning starts afterwards.”



Professor Michael Walker.



Dr Rawiri Taonui opens the symposium, next to him are (left) Ngāi Tahu Kaiwhakahaere Mark Solomon and Tā Tipene O'Regan.



Dr Rawiri Taonui.



Tā Tipene O'Regan.

# a little taste

Kiekie is best known for its deep green, glossy leaves for weaving, but this forest climber has another claim to fame – it produces fruit in spring and autumn regarded by many as the finest-tasting delicacy of our native bush.

The widely dispersed pandanus family is well known as a source of weaving material throughout the Pacific. In Tonga a type of dress made from pandanus leaves is known as kiekie.

*Freycinetia banksii*, commonly known as kiekie, is the only member of the pandanus family native to Aotearoa. It thrives in areas of moderate to high rainfall and is found throughout Te Ika ā Māui, but prefers only the wetter areas of Te Waipounamu as far south as Kaikōura in the east and Piopiotahi (Milford Sound) in the west.

In Māori tradition, kiekie was highly valued for plaiting and weaving, second only in importance to harakeke. Its leaves were narrower at two to 2.5cm wide and shorter at 60 to 90cm long, but some historical references suggest it was more durable underwater than flax.

Strips are split from the leaves, scraped and prepared like flax, then boiled, rinsed and dried in the sun to bleach them white. The fibre is pliable, easy to work and absorbs dyes well. It was often used for the finest whāriki (floor mat), kete, and is one of the materials used to create tukutuku. It was also used for rough rain capes, belts and hats.

Manaaki Whenua (Landcare Research) has an excellent website covering traditional plants, including detailed information on the harvesting techniques, propagation, flowering, pests and diseases of kiekie.

Traditionally, the leaves were harvested by grasping a bunch and wrenching them from the tuft, Manaaki Whenua researcher Sue Scheele writes. This does not harm the plant and encourages regrowth from the damaged stem.

“Some weavers gather with a knife or tomahawk, taking all the leaves they can,” writes author Erihapeti Puketapu-Hetet in *Māori Weaving*. “This is not necessary as the plant will release what material it is ready to give. A simple twist of the wrist while holding on to the leaves at the base will reward the weaver, not only with the leaves that are ready, but also with the knowledge and satisfaction that the material has been gathered in the correct way.”

Kiekie grows easily from seed or cuttings in the right conditions, but should be grown in forest humus rather than soil for best results. It transplants easily if seedlings are taken when young and they are not exposed to direct sunlight straight away. When mature, the plant is very hardy in full sun or shade.

Kiekie is common in the undergrowth of lowland forest, its aerial roots locking into bark



and rock crevices for grip as it climbs over rocks, standing or fallen trees and up into the canopy.

Its elastic roots were collected and used extensively for lashings and sail making on canoes, binding together poraka (crayfish pots) and hīnaki (eel pots), and providing cordage for all sorts of industrial bindings.

For a plant with so many functional uses, its exquisite tropical flowers and fruit win kiekie

most praise. The taste sensation sent early settlers grasping for superlatives, with comparisons to pineapple, ripe pears with an aroma resembling vanilla to soft, waxy bananas and preserved strawberries.

Obviously, the taste depended on the experience of the palate, but all agreed the fruit of the kiekie was the highest-prized culinary delicacy the bush had to offer.

# of the tropics



PHOTOGRAPHS ROB TIPPA

Left: Tāwhara, the flower of the kiekie bursts into bloom for a fortnight in October, when the white fleshy leaves surrounding the flower stems are eaten as a delicacy.

Above: Kiekie, a climber with dark green, glossy leaves that is second only to harakeke for weaving.

The male flower produces a creamy, beige stamen mounted on a sweet, fleshy base of leaves known as tāwhara.

The plant flowers for about a fortnight in October, and the bracts – leaves with a single flower – were generally eaten fresh off the plant, so it was always a race to beat bush rats – and these days, possums – to this seasonal treat.

Some settlers describe a cooling drink made

from the juice of tāwhara mixed with karengo and other forms of seaweed to make a jelly. Apparently, some colonists also made a jelly from the bracts that tasted like preserved strawberries.

There are also reports of over-ripe tāwhara being collected in quantity in Taranaki and fermented into a liquor that was not quite as potent as other fermented spirits, known as waipiro.

The fruit ripens on the female plant in late autumn (May) or early winter and develops three to five fruit (ureure) about five to 10cm long that some say looks like a cross between sweet corn and a pineapple. The rough skin was peeled away to reveal a sweet pulp of berries inside.

In *Traditional Lifeways of the Southern Māori*, James Herries Beattie records a story of the mythological origins of kiekie in Te Waipounamu. Legend has it that a character by the name of Tamatakuariki travelled down the Poutini coast in search of his wife and, in his haste, shreds of his pōkeka (rain cape) were torn off by the vegetation, fell to the ground and germinated as kiekie.

The mythological name of the plant is Te Pōkeka-a-Tama, and because he only travelled between Nelson and Piopiotahi (Milford Sound), the plant grows on that coast and not on the east coast of Te Waipounamu.

For more information on this plant, check these sources used to research this article:

*Manaaki Whenua website:*

<http://www.landcareresearch.co.nz/research/biosystematics/plants/weaving/kiekie.asp>

*Māori Weaving*, Erihapeti Puketapu-Hetet;

*Traditional Lifeways of the Southern Māori*, by James Herries Beattie;

*New Zealand Flowers and Plants*, by J.T. Salmon;

*Gardening with New Zealand plants, shrubs and trees*, Fisher, Satchell and Watkins.





It  
takes  
Three

# Te ārai i a rātou i tēnei mate.

**E 60 ngā wāhine ka mate ia tau i Aotearoa i te mate pukupuku ki te waha o te whare tangata. Ka taea e ngā kōtiro e 12 ki te 18 tau te pakeke te kano ārai i te nuinga o ngā mate pukupuku ki te waha o te whare tangata.**

## He aha ia te mate pukupuku waha whare tangata?

- Ko te mate pukupuku ki te waha o te whare tangata – te taha whakararo o te kōpū.
- Mō te e 99 o ngā wāhine kua pāngia e tēnei mate, he hononga ki te wheori human papillomavirus (HPV). Ki te pā te HPV, tērā ka tipu ngā pūtau rerekē ki te waha o te whare tangata. Ko te wehi, tērā ka tipu te mate pukupuku i ēnei pūtau rerekē.

## Pehea nei te mahi a te kano ārai ki te tiaki i ngā kōtiro?

- Nā te ai ka hōrapa te wheori HPV – ka pā tēnei mate ki te e 80% o te taupori.
- Ko tā te kano ārai, he ārai i te pānga o te wheori HPV. Koinā te take me kai i te wheori hei mua i te pānga mai o te wheori.
- Mā te ārai i te wheori, ka heke te tūpono pā o te mate pukupuku ki te waha o tō whare tangata i te roanga atu o tō koiara.

## Pēhea e taea ai te kano ārai?

- Ko GARDASIL® te ingoa o te kano ārai. E toru ngā werohanga ki te ringa i roto i te ono marama.
- Ka taea i ngā kura tautoko, kāore hoki he utu ki ngā kōtiro e 12 ki te 18 tau te pakeke.

- Taihoa, ka whiwhia tāu tamāhine ki te puka whakamārama i te kano ārai mate pukupuku ki te waha whare tangata mai tōna kura.

## He haumaruru te kano ārai? He kaha?

- Kua tohu ngā whakamātautau ki te haumaruru o te kano ārai.
- He kaha te kano ārai ki te kaupare i ngā momo o te HPV ka hua te mate pukupuku ki te waha whare tangata.

## Ka ora he tangata i te kano ārai

- E 160 wāhine ka tohungia mō te mate pukupuku ki te waha whare tangata.
- Ko te titiro, mā te kano ārai ka heke te tokomaha ka pāngia ia tau mā te e 100, ā, e 30 wāhine ka ora.

## Kei a koe te tikanga. Mahia tahitia.

Ko te rongo pai, ka āhei tō tiaki i āu tamāhine mai te mate pukupuku ki te waha o te whare tangata. Heoi, mēnā kei raro tō tamāhine i te 16 tau te pakeke, me whakaae rā anō koe kia kai ia te kano ārai. Pānuitia te puka whakamārama ka whakahokia mai e ia i te kura, ka kōrero ki a ia mō te mate pukupuku ki te waha o te whare tangata – ko tōna oranga tērā.



# Obama and the Māori seats

I suspect I was not the only New Zealander who was hooked on the US presidential election, who saw the New Zealand General Election held just four days later as a bit of a sideshow.

There were three main reasons in my view: the overwhelming importance of this American election, a brilliant orator, and YouTube. I was hooked, obsessed, addicted. I have viewed Obama's speech at the 2004 Democratic Convention perhaps half a dozen times, the last four minutes of his New Hampshire "Yes, we can" primary speech, his 29-minute speech the night he won the primaries (I cry every time), his Democratic convention acceptance speech, and those superb last five minutes of storytelling in the rain in Virginia with "Fired up, ready to go".

I am sorry, but Helen Clark's concession at the Labour Party hall in Mt Albert and John Key's soaring rhetoric at the Sky Tower convention room with "There will be a new National-led Government in New Zealand", just don't cut it, and it was unfair to expect them to.

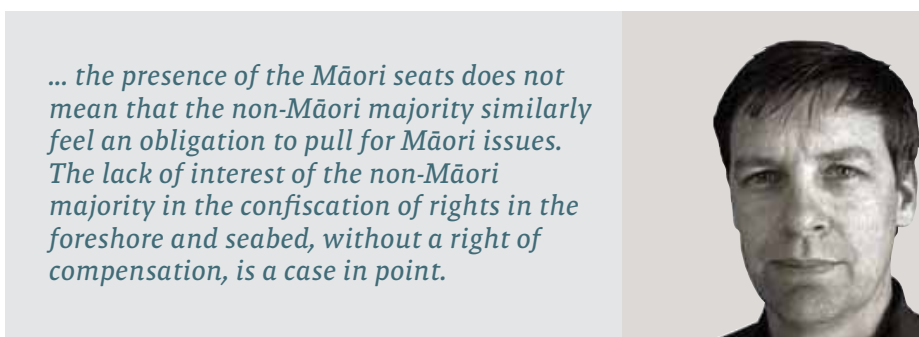
Obviously, you can't help making other comparisons with the US. I am talking about race in politics, of course. So how does our record stack up?

In 1893, for the first time, a Māori was elected in a general electorate seat – the first time a Māori was elected to Parliament by Pākehā voters. That man went on to become, for brief periods, New Zealand's first Māori Prime Minister. James Carroll or Timi Kara, of Ngāti Kahungunu and Irish ancestry. He was acting Prime Minister for two periods of no more than a few weeks in 1909. The first was when the then-Prime Minister Sir Joseph Ward was in London attending an Imperial Conference, and the second was when Ward attended the coronation of King George V.

It is worth noting that Sir Apirana Ngata, third ranked in Cabinet during his tenure, occasionally acted as Deputy Prime Minister.

In New Zealand, any comparisons have to take account of that odd feature of our electorate, the Māori seats. Through them, Māori men obtained universal suffrage (all Māori men over 21 being eligible to vote) in 1867, 12 years before European men. A pity it was restricted to voting in just four seats, when, on a per capita basis, Māori would have been entitled to 14 or more. In 1893 the Liberal Government extended voting rights to women, including Māori women who voted for the Māori seats.

It may not be so well known that, apart from the Māori seats, Māori had several guaranteed seats in the Legislative Council. Until 1951, New Zealand had this Upper House, whose members were appointed by the Crown, with



*... the presence of the Māori seats does not mean that the non-Māori majority similarly feel an obligation to pull for Māori issues. The lack of interest of the non-Māori majority in the confiscation of rights in the foreshore and seabed, without a right of compensation, is a case in point.*

advice from the government of the day. It could scrutinise and amend (but not initiate) all legislation apart from "money bills" – an imprecise term that was constantly debated. From 1872 it had Māori members and there was a tradition that Māori members should always be appointed to it. In 1914, legislation was passed fixing the numbers of the Legislative Council at 40, elected by proportional representation and three Māori members by appointment. However, the council was abolished before this legislation came into effect.

The National Party has a long history of efforts to restrain and ultimately abolish the Māori seats. In 1976 they even managed to scupper an attempt to increase the seats through a Māori electoral option. There has been the occasional mixed message, though.

In 1990, when changes to the electoral system were being discussed, Jim Bolger, Prime Minister of the then-National Government, proposed a revised form of the Legislative Council, including a number of seats reserved for Māori. A "Senate bill" was drafted. The Labour Government dismissed it as a diversion.

The Royal Commission on the Electoral System 1986 recommended that, if MMP was adopted, the Māori seats should be removed. They reasoned that the Māori seats inevitably ghettoised Māori issues. However, in conjunction with the abolition of the seats they recommended a further step which is often forgotten:

"Parliament and Government should enter into consultation and discussion with a wide range of representatives of the Māori people about the definition and protection of the rights of the Māori people and the recognition of their constitutional position under the Treaty of Waitangi."

The outcome of the foreshore and seabed issue, a litmus test of race and the electoral arrangements in New Zealand, suggests that the Royal Commission got it exactly right.

Despite the Māori seats, and in the absence of any entrenched constitutional protection of due process and the Treaty, obtained by national referendum, the Labour Government felt perfectly able to remove Māori property rights to the foreshore and seabed without prior due process or any assurance of compensation.

The Māori Party, relying on the Māori seats, is not going to be able to remedy that. Were it to actually hold the balance of power, it is well aware that it would do very poorly in a snap election about the foreshore or any other Māori issue. In other words, to effectively use a balance of power, it has to frame issues in ways that appeal to the non-Māori majority. But the presence of the Māori seats does not mean that the non-Māori majority similarly feel an obligation to pull for Māori issues. The lack of interest of the non-Māori majority in the confiscation of rights in the foreshore and seabed, without a right of compensation, is a case in point.

The Royal Commission made a similar point when it noted that, on the occasions when Māori seats have held the balance of power, they appreciated that using it would have created a backlash against Māori and the seats themselves.

Here the US example is instructive. The tipping point for civil war in that country was an argument about the rights of a minority. In NZ, have we been too complacent, too often assuming that our minority issues have already been dealt with by providing the Māori seats? ■■■

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*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.*

*Toi kairākau James York (Ngāi Tahu, Kāti Te Akau, Ngā Puhī) describes his approach as akin to writing a book, his woodcarving evolves as the story it tells unfolds. "Birding and the tītī have been ingrained in me since I was six months old. It's the time of the year. It's the call and connection to the untouched whenua.*

# *Call & Connection*

*"I walk the same tracks that my tīpuna did all those generations ago ... About six generations of us continue there today. Working as a carver allows me to gather creatively and spiritually in that environment and translate that into the marks and language of our tīpuna through whakairo."*

*Right: **Whakamātauraka.***





Top: **Whatu Manawa**; centre: Puketeraki Marae gateway **Ngā Kōrero o ngā Manu**; above: **Ngāi Tahu 6** exhibition at Gallery33, Wānaka; right: **Kōhatu ki te Rūkau**.

*In these works York shows his ability to move easily between the gallery exhibition space and the marae.*

*The two pare pakitara, **Whakamātauraka** and **Whatumanawa**, were created after York's key involvement with the Stage II development of Puketeraki marae in Karitāne. They were inspired by a waka prow that was found in Rakiura (Stewart Island) many years ago. Like many Ngāi Tahu artists, York's work also carries a strong narrative. The tekoteko, **Kōhatu ki te Rūkau**, represents the search for knowledge and the pathways traversed to gain such knowledge.*

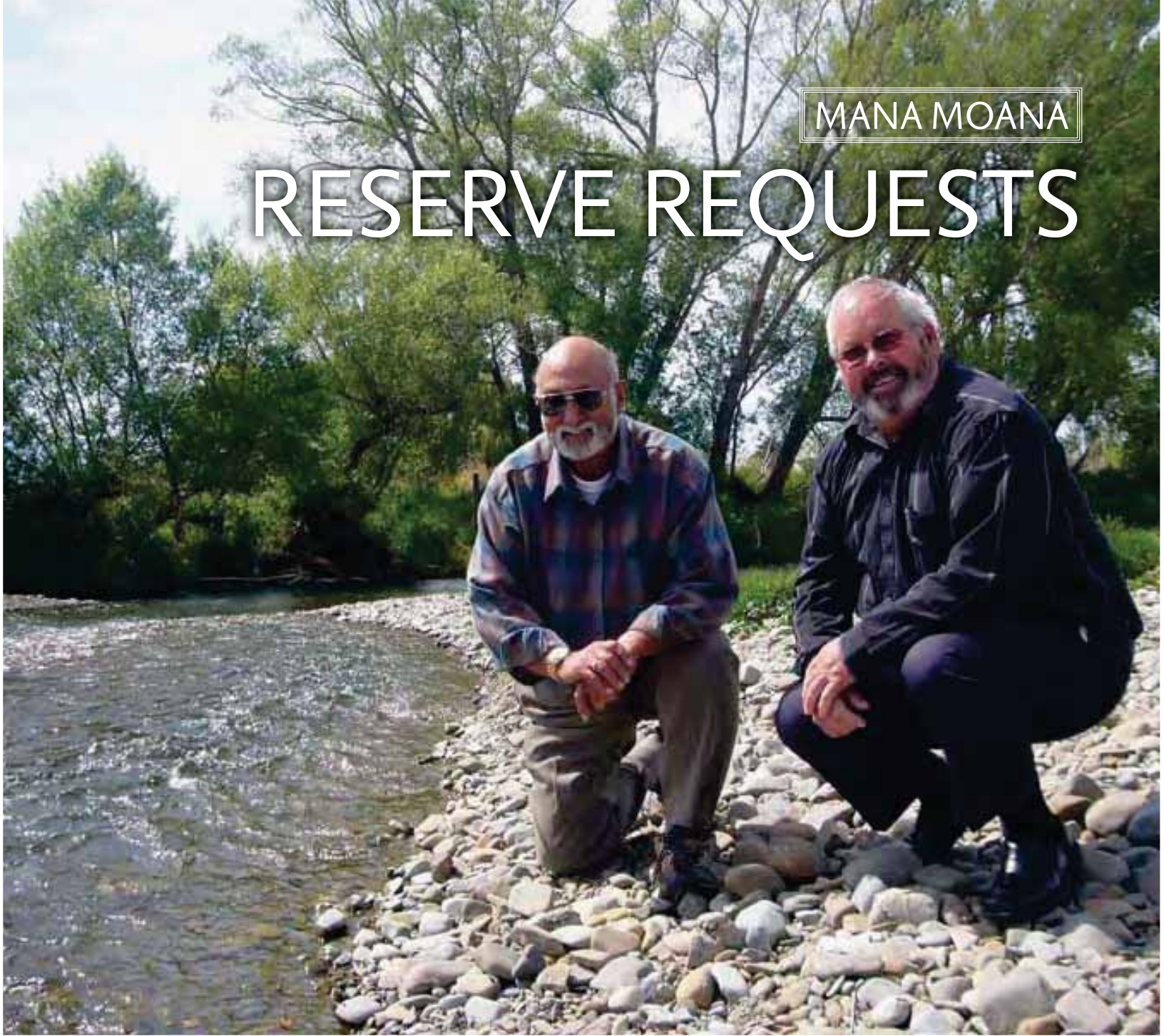
*During the Puketeraki project, York collaborated with fellow artist Ross Hemera (Ngāi Tahu, Waitaha, Ngāti Māmoe) to produce the marae waharoa, **Ngā Kōrero o ngā Manu**. In all carvings, York's simple lines create an undemanding visual loop that pulls the viewer back into the work, allowing more time and space for contemplation and reconsideration.*

*With thanks to Gallery33, Wānaka*





# RESERVE REQUESTS



*In the last issue of TE KARAKA, **Adrienne Rewi** looked in to the planning stages of establishing mātaítai reserves. In the second of a four-part series on mātaítai, she talks to Arowhenua, Moeraki and South Westland communities about the process of making an application.*

When Ernest Johnston spreads a map of the South Island out on his Temuka living room floor to point out the parameters of the proposed Arowhenua Mātaítai, his passion is obvious. Johnston is Arowhenua Mātaítai Committee chairman; he and Kevin Russell-Reihana – both local tāngata tiaki – talk about the days when they could catch up to 150 tuna (eel) for a tangi without any trouble.

“Arowhenua has always been known for its tuna but over-fishing has depleted our supply. Last year we had a hui here and we couldn’t even get enough eels to put on the table. It was only the kindness of

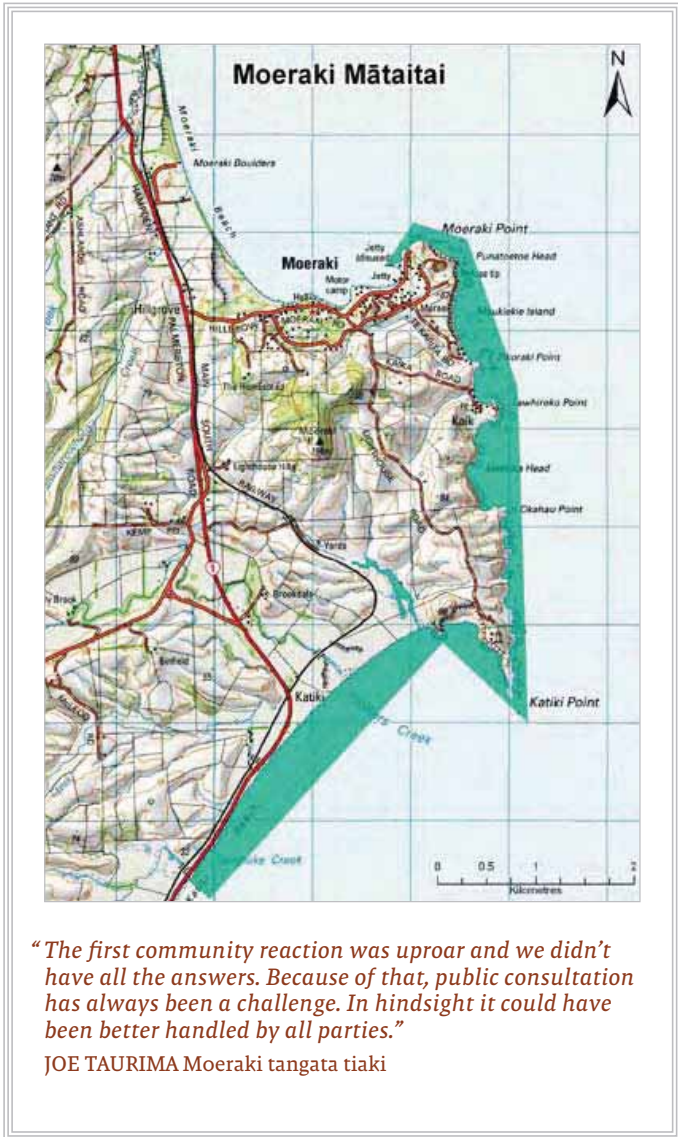
Waihao whanaunga that saved us from embarrassment,” says Johnston (Kāti Huirapa).

For Johnston and Russell-Reihana (Ngāi Tahu), it’s a matter of cultural pride. Both are passionate about seeing tuna stocks restored to the plentiful times of the 1960s – “so our mokopuna can go out and gather tuna,” says Russell-Reihana. They have committed themselves to the establishment of Arowhenua’s freshwater mātaítai.

From the outset, they knew it was going to be a long and complicated process, but according to Russell-Reihana, the hard work to date has been

PHOTOGRAPH ADRIENNE REWI

*Pictured above: Ernest Johnston (Kāti Huirapa) and Kevin Russell-Reihana (Ngāi Tahu) at the proposed Arowhenua Mātaítai.*



worth it. They held their first meetings in April last year and lodged their initial application with the Ministry of Fisheries (MFish) the following October. Public meetings and submissions were called for and the finished mātaimai proposal was sent to the Fisheries Minister for a final decision in September this year.

"We've done all we can do, and although we're keen as mustard to hear the result, we just have to wait," says Johnston. "It's been a long journey but without the help of the MFish team and Nigel Scott at [Te Rūnanga o] Ngāi Tahu, we'd still be floundering around. We had no idea at all about how to start the application process and we can't say enough about how good they've been to us."

Russell-Reihana agrees the policy support has been integral to getting the Arowhenua application process up and running.

"They showed us what we had to do to put our plans into practice, and because we had a long and detailed consultation with the wider community from the beginning, we haven't had to make many amendments to our original application. The rūnanga and commercial eelers alike want the same thing. A mātaimai will enable the replenishment of eel stocks; commercial fishers will be able to make a living long term, and our traditional knowledge will be carried on."

MFish Pou Takawaenga Carl Baker (Ngāti Porou, Ngāi Tahu, Rangitāne,

Rongomaiwahine, Ngāti Kahungunu) says it is that sort of commitment and enthusiasm that has set Ngāi Tahu apart as trailblazers in implementing customary fisheries protection tools. The role of pou takawaenga is to assist with meeting the Ministry's obligations under the Treaty of Waitangi (Fisheries Claims) Settlement Act 1992.

"Ngāi Tahu is out on their own. They're very proactive in educating local communities on what mātaimai mean and that helps enormously in allaying community suspicion and apprehension around customary fisheries management. That's been a huge benefit to their application processes," he says.

The iwi currently has 21 of their 37 proposed mātaimai applications lodged. And the MFish team has actually adopted many of the processes set up by Ngāi Tahu to help other pou takawaenga around the country.

Baker says Ngāi Tahu has the procedure down pat. "They do a lot of extra things that are not required by law – their extensive pre-consultation within the wider community for instance – that are of significant benefit to any mātaimai application."

At the same time he acknowledges the mātaimai application process can be a tough and protracted one.

"Ngāi Tahu identified very early on that of the suite of management tools available to them, mātaimai best suited their aspirations for the management of customary fisheries areas. But when the first applications were lodged there was no specific team to process them. That later became the responsibility of the Spatial Allocations Team [formed three years ago] and they were faced with a backlog of New Zealand-wide applications. Working through those has been a slow process and we still have to resolve some of the original applications lodged eight years ago. That has been very frustrating for some iwi."

Baker cites the Moeraki rūnanga as "one of those unresolved historic applications" still under discussion with the Spatial Allocations Team.

Moeraki tangata tiaki Joe Taurima (Ngāi Tahu, Rongomaiwahine) knows those frustrations all too well.

"We were one of the first southern rūnanga to lodge an application – for the first time in 2000. We had to re-submit again in 2005 because so much time had passed and a lot of new residents had arrived in Moeraki," says Taurima. "We've had to make a number of amendments along the way."

He says the project has been a challenge because when they set out to protect their pāua fisheries, education about the nature of mātaimai reserves and their effects on commercial and recreational fishing was not available.

"The first community reaction was uproar and we didn't have all the answers. Because of that, public consultation has always been a challenge. In hindsight it could have been better handled by all parties."

While Ngāi Tahu and the MFish team have since developed stronger community education strategies around customary fisheries protection tools, Taurima says the climate of fear and mistrust still prevails at Moeraki, and he fears opposing submissions from commercial fishing interests will further impede the path of a successful mātaimai application.

"Our mātaimai application is currently being considered ... I think it's a shame that commercial fishers have the most impact on our application. Their submissions regarding their ability to catch their entitlement under the quota management system carry a lot of weight and yet they are the ones who are over-fishing."

Given the frustrations on all sides, Taurima believes it may take a long time for community wounds to heal.

"I think locals will need to see first-hand that mātaimai can be a good tool. Even now we don't have full community support, or the support of commercial fishers, yet we've made major amendments to our original application. We've also invited the wider community to put members forward to participate in the mātaimai management team, but no-one's come forward."



*“We’re fortunate because our applications only affect small areas of commercial fishing zones. Nonetheless, we’ve made sure they’re aware that there is scope to reinstate some commercial fishing in mātaimai areas at a later stage.”*

**PAUL WILSON**  
Makaawhio  
tangata tiaki

PHOTOGRAPH KER WELHAM

“Now we just have to wait. You always have to be prepared for MFish to come back and ask ‘Is this the best you can do?’, and you’d better have a better answer than a simple ‘Yes’. It’s about seeing different ways to create a successful proposal. It’s about negotiation, patience, tolerance and being able to see both points of view. It’s also about getting more public awareness. The more educated people are about mātaimai, the less they will be threatened by the concept, and applications will run much more smoothly as a result.”

MFish Pou Hononga Joe Wakefield (Ngāi Tahu, Te Ātiawa, Ngāti Toa) agrees a harmonious working relationship is integral to a calm and efficient mātaimai application process. Pou hononga manage the MFish/tangata whenua relationship at the regional level. Working with both Baker and Scott, Wakefield has been able to sit down with tangata tiaki in each rūnanga to identify customary food gathering areas and to facilitate the mātaimai application process.

“It is a hard process, but each time we go to meetings with Ngāi Tahu rūnanga, we see the excitement and the passion and it’s great to be involved in that. Ngāi Tahu is very proactive. There are a lot of passionate tangata tiaki out there with a lot of knowledge, and through trial and error we’ve put together a pretty good template to make the application process as easy as possible for Ngāi Tahu whānau. That’s taken a lot of pressure off applicants.”

Makaawhio tangata tiaki Paul Wilson (Kāti Mahaki, Kāti Irakehu)

at Mahitahi/Bruce Bay in South Westland says good dialogue between commercial fishing interests and the wider community has helped facilitate the smooth running of their ten seawater mātaimai applications.

“We’re fortunate because our applications only affect small areas of commercial fishing zones. Nonetheless, we’ve made sure they’re aware that there is scope to reinstate some commercial fishing in mātaimai areas at a later stage,” says Wilson.

“It can be a protracted process, but I’m reasonably confident we’ll track through it.”

Nigel Scott (Kāti Hāteatea, Ngāi Tūāhuriri), Toitū te Whenua environmental advisor at Te Rūnanga o Ngāi Tahu, says once applications have been lodged, applicants need to keep the “acid” on MFish to process them. “We need to keep them focused,” he says.

“It is also important for applicants to be flexible and to be willing to amend their applications if required. As well, applicants shouldn’t be afraid to use central and local government resources – the pou takawaenga team within MFish for instance, should be utilised as much as possible.”

“That’s why we’re here,” concludes Baker.

“Once a rūnanga submits an application, the clock starts ticking and they’re keen to get results, but the [Spatial Allocations] team is bound to assess the impact of any mātaimai application on other fishing activities. Our role is to keep everyone informed about what stage their application is at. It’s all about patience and keeping everyone up with the play.” ■■

TAONGA nā ROB TIPA



# *the man on the bike*

*Anyone with an interest in southern Māori history will have stumbled across the name James Herries Beattie, probably more times than they can remember.*

James Herries Beattie was born in 1881 and grew up with a natural curiosity about the early history of Otago and Southland, particularly the goldfields, large sheep and cattle runs and southern Māori traditions.

Although not especially gifted academically, he had a fascination for history, a retentive memory and the discipline and good sense to start keeping a notebook at the tender age of 10.

As a youth he began a lifelong passion of recording local history through the eyes and memories of Māori and European elders still alive around the early 1900s.

Beattie realised that knowledge of Māori traditions was fast disappearing.

“Gradually, I came to the opinion that, while a lot of enthusiasts were gathering the Pākehā history of Otago and Canterbury, the Māori lore was being neglected so I determined to concentrate more on it,” he wrote.

“Certainly, I had read Grey, Colenso, Shortland, Wohlers, Stack and other writers on Māori subjects, but its only result was to leave me with many ideas which later had to be jettisoned.”

He was also well aware of the cultural and language differences between the northern tribes and those from the south.

Among a list of fallacies and opinions later retracted, Beattie noted, were the notions the remaining southern Māori alive in the early 1900s had forgotten most of their lore and many of the province’s place names had also been irretrievably lost.

Beattie travelled all over the south by train and bicycle during his annual holidays and at his own expense, sometimes



*Above, left to right: Paraerae, Temuka, collected by Herries Beattie; hinaki, Temuka, collected by Herries Beattie; kete, Temuka, collected by Herries Beattie.*

*Right: Basket made from tōtara bark, Invercargill, collected by Herries Beattie. PHOTOS: COURTESY OTAGO MUSEUM, DUNEDIN, NEW ZEALAND*

*Top: James Herries Beattie. JAMES HERRIES BEATTIE. S08-139B. EX. MS-582/R/16. HOCKEN COLLECTIONS, UARE TAOKA O HAKENA, UNIVERSITY OF OTAGO*

biking 30 to 50 kilometres to visit remote kaika to speak to kaumātua – many in their 70s and 80s – still alive between 1900 and 1920.

“I found it a real pleasure collecting information from them,” he wrote in *Our Southernmost Māoris*. “I liked the old people and the more I knew them the more I liked them. I hope and believe the affection was mutual.”

“They were mostly glad someone was writing down the lore they had maintained amid the increasing flow of Europeanisation that was overtaking their race,” he wrote.

Everywhere he went “people deplore the fact that no-one came to collect this information 40, 30 or even 20 years ago.”

His dogged tenacity was eventually rewarded in 1920 when Dr Henry Skinner, director of the Otago University Museum, commissioned him to visit kaumātua scattered between Foveaux Strait and Rangiora to collect what traditional lore he could before it was lost to memory. He also visited Rakiura and Ruapuke.

Herries Beattie was paid a princely five pounds a week for 127 days of field work and 83 days writing up his notes into 1000 hand-written pages of information for the Otago museum’s ethnological project of 1920.

During his travels, Herries Beattie was instructed to buy items of interest and he obliged with the purchases of numerous small artefacts, including hīnaki, kete, pāraerae (sandals), tiwha (wooden plugs), pōhā (bag made of kelp), pōhā, toki and pātū.

Although he was shown many treasures and curios, Beattie said he did not actively try to buy them. At the time, there was a buoyant market for Māori artefacts, and the devout Christian was reluctant to abuse the trust he had developed with his Māori contacts by haggling for their family heirlooms.

However, he was alarmed to learn that some relics were no longer valued and sometimes burnt. While he did not pay for information, he did pay for some items he collected for the museum.

“At the same time, I was given certain things to deposit in the Otago Museum,” he wrote. “I was shown many treasured items hidden away in obscurity and I saw some fine examples of greenstone patu (mere), both beautiful and historic.”


Beattie maintained contact with some of his informants for up to 30 years. In his 80s, legend has it that he regularly cycled from his home in Waimate to Arowhenua and back, a round trip of about 120km, on his bicycle, now an exhibit in the Waimate Museum.

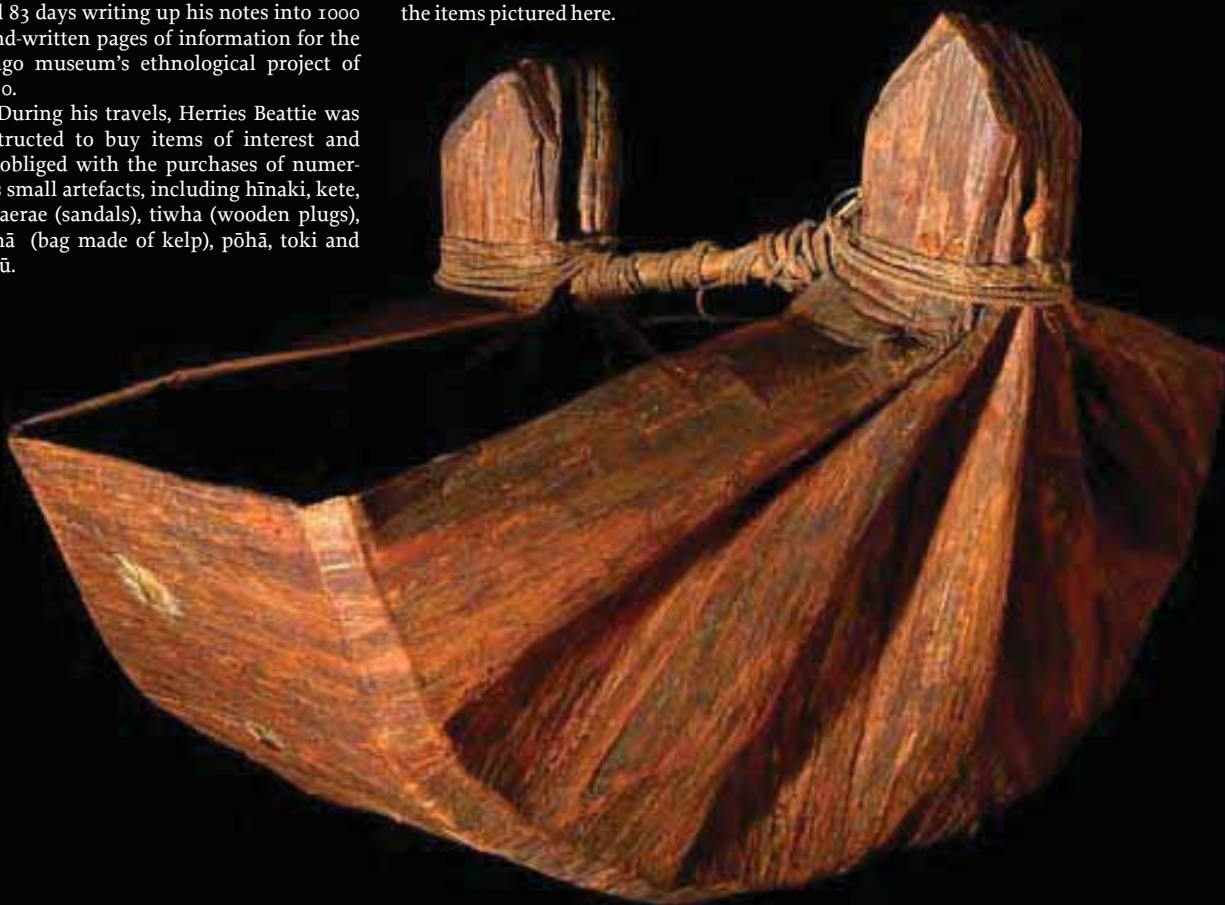
Among many items he collected for the Southern Māori Collection were some of the items pictured here.

Sadly, Beattie did not live to see his greatest achievement in print. Although he mined the information for his popular books and pamphlets, *Traditional Lifeways of the Southern Māori* was not published until 1994 – 22 years after his death.

Beattie was criticised by his peers for a colloquial writing style that was regarded as “too slangy” to be taken seriously as a scientific work. It was more than 70 years before academia finally recognised the value of the ethnological research he placed under their noses.

By that time, the former bookkeeper, librarian, journalist and bookseller had already fulfilled his ambitions as a writer and historian with 27 books and published papers to his credit. He was awarded the Percy Medal for literature in 1941 and an MBE for his work as a historian in 1967.

Perhaps his greatest legacy was not the handful of taonga he purchased for the Otago Museum, but an extraordinary collection of papers representing a lifetime of research he lodged with the Hocken Library before his death. 



PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

# Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.





Three-years of planning and the wairua of an active and dedicated Ngāi Tahu community has ensured more than 150 years of history lives on at the small lakeside settlement of Wairewa (Little River).

The fourth whare named Makō was opened with a dawn ceremony in November drawing more than 1000 whānau, friends and supporters together to share in karakia, kōrero and kai as the tapu was lifted and the dawn shed light on a new era for the people of Kāti Irakehu and Kāti Mako.

Built on the site of the three whare that stood before, the new Makō is a testament to the threads of whakapapa that weave together the stories of Te Pātaka o Rākaihautū.

When Makō – the son of Pūraho – arrived at Wairewa he laid his Waha Ika in the waters of the lake and proclaimed:

*Ki uta he uruka mō tōku upoko,  
Ki tai he tūraha mō ōku waewae*

*Inland a pillow for my head  
and on the shores a rest for my feet ...*

His words are tribute to the bountiful and beautiful land from the mountains to the sea, which would become home to his descendants.

Today the lake and the land continue to sustain the people of Wairewa though the landscape has changed enough to defy imagination and the lake languishes from the affects of progress unchecked. The land will prevail because it must, and the people will see to it.

A new carved tekoteko in the image of Pūraho stands proudly atop the whare – father and son resolute and ready to welcome the generations to come who seek a pillow for their head and a rest for their feet at Wairewa.



BOOK REVIEWS

**WHOSE HIGH COUNTRY?**

By **Roberta McIntyre**  
Published by Penguin  
RRP \$45

**WHO OWNS THE HIGH COUNTRY?**

By **Ann Brower**  
Craig Potton Publishing  
RRP \$29.99

**Reviews nā Donald Couch**

Paul Newman.

Haere, haere, haere E Sequoia.

Among the memorable pictures he provided us was the movie that occurred when he combined with another great actor, Robert Redford, in *Butch Cassidy and the Sundance Kid*. That story was based on the notorious Hole in the Wall Gang.

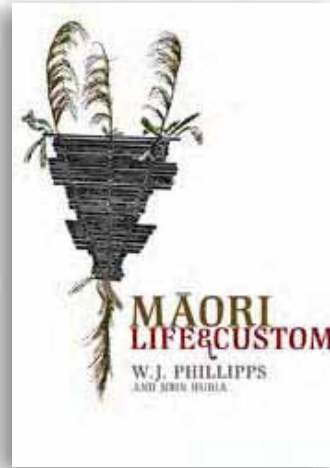
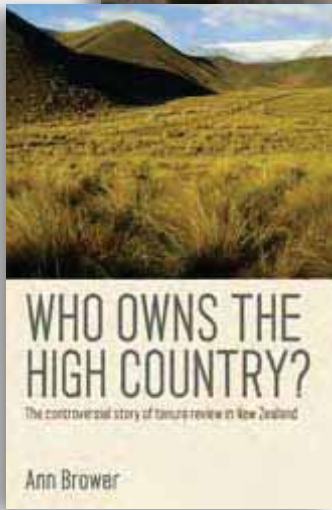
The Ngāi Tahu Te Kerēme had its own notorious “Hole in the Middle” – usually called the High Country. It is a major area of Te Waipounamu that was, and is, of interest to us. The recent publication of two books on this area needs comment.

McIntyre’s book is a hefty 432-page history, and it poses a dilemma for Ngāi Tahu. Our story is not to be found here.

Although there are passing comments and references to the historical role of Ngāi Tahu, there are more references to rabbits.

We are marginal to discussion of the contemporary High Country. Incredibly, although it purports to come through to 2007, the substantive Ngāi Tahu references end with the Ngāi Tahu Claim Settlement Act of 1944 and the Ngāi Tahu Māori Trust Board. The Ngāi Tahu Claims Settlement Act 1998 is full of High Country references. Hello?!

Brower’s book on High Country Tenure Review has even fewer references to Ngāi Tahu – actually virtually none. It is however, a rare example of analysis of this important public policy area at variance to the generally perceived attitudes. Also, despite initial widespread opposition, it has caused a significant change to the policies and practices which evolved from the Crown Pastoral Land Act 1998.



To pick up another classic movie reference, there is

Peter Lorre’s memorable line in *Casablanca* on the need to “round up the usual suspects”. Ten years of Tenure Review is played out with the expected interest groups: farmers, recreationalists, conservationists, administrators and the government, as well as Federated Mountain Clubs, Forest and Bird, and Fish and Game. But according to this book, not tangata whenua. Actually, we have been there.

Brower’s perspective is primarily a legal analysis of property issues. So if you need to know the difference between “bundles of rights” versus the Lockean view, this is probably as good a source as may be found. There is brief acknowledgment (p.74) that customary title is different again – but no reference to the many Ngāi Tahu interests in the High Country. A serious omission.

**MĀORI LIFE AND CUSTOM**

By **W.J. Phillipps and John Huria**  
Published by Raupo, Penguin Group (NZ)  
RRP \$45

**Review nā Rob Tipa**

*Māori Life and Custom* represents the life’s work of the late W.J. Phillipps, of the Dominion Museum, and offers a glimpse into all aspects of Māori society. It was first published in 1967

and has been reprinted many times since. This edition has been revised and updated by John Huria (Ngāi Tahu, Muaūpoko).

Phillipps and such influential contemporaries as Dr H. D. Skinner and Elsdon Best dutifully recorded many Māori customs at a critical period before they disappeared.

Books like this are a valuable connection with custom-

ary techniques of food gathering and hunting, house and boat building make it an engaging reference guide. For readers looking for more detail, this book may be a catalyst to dig deeper to discover treasures buried just below the surface.

**TANIWHA, GIANTS AND SUPERNATURAL CREATURES**

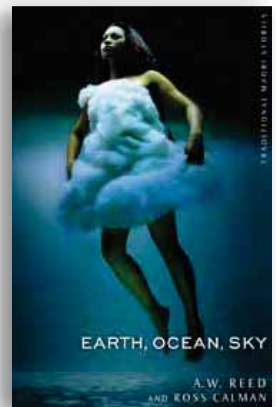
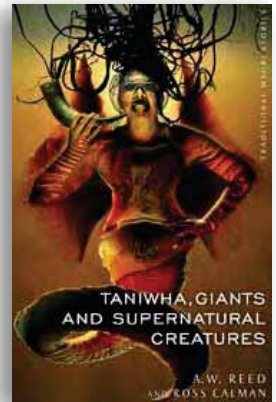
**EARTH, OCEAN, SKY**  
By **A.W. Reed and Ross Calman**  
Published by Raupo  
RRP \$23 each

**Review nā Elizabeth O’Connor**

These are two of a series of four volumes of traditional Māori stories. The next two will appear next year.

Taken from the *Reed Book of Māori Mythology*, these stories were collected in the 19th and early 20th centuries. Ross Calman (Ngāti Raukawa, Ngāti Toa, Kāi Tahu) has revised them for contemporary reading.

Calman prefaces each book with a note on the role of storytelling in culture, and on the importance of the supernatural and natural world to Māori. The stories are not analysed



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



Rob Tipa (Ngāi Tahu) is a career journalist and a regular TE KARAKA contributor.



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





or justified as meta-historical accounts, though sometimes Calman explains who told the stories and why.

Some stories are short and pungent, others long and engaging. Adults of any culture can read them with interest, and children from ten years upwards should gobble them up as I did the myths and legends of Scandinavia, ancient Greece and more in my childhood. Calman has done us all a service.

## KĀ ROIMATA

By Hana O'Regan and Charisma Rangipunga

Published by Hana Limited

### Review nā Eruera Tarena

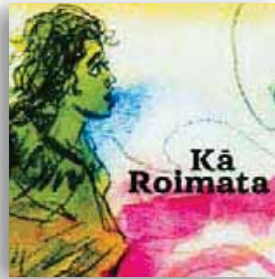
*Kā Roimata* is a package of educational resources retelling the chilling tale of Te Maiharanui's capture by Te Rauparaha and his eventual death at Kapiti. Don't be fooled by their comic-book appearance. Graphic novels are normally lengthy with complex storylines exploring mature themes, and *Nō Hea te Hau* certainly doesn't disappoint. This is certainly not a Disney version of our history as *Kā Roimata's* death by the hands of her father, Te Maiharanui, and his eventual torture by his Kāti Toa captors are respectfully and artfully portrayed through an unusual mix of mōteatea-like prose and cutting-edge comic style images.

Surprisingly, these two mediums work well together. Mōteatea use few words to convey a lot of meaning and this is helped by the images, which in this case are superb and richly add to the telling of the story. The language alone is of interest as it marks the emergence of an evolution of Kāi Tahu reo, incorporating elements of our language long forgotten but also incorporating newer phrases adopted from other tribes, marking the inevitable growth of our reo at the hands of a younger generation passionate about our tribal identity and exposed to a range of linguistic styles from other iwi.

The recent publication of the Carrington Manuscript made Kāi Tahu history accessible. *Kā Roimata* has made Kāi Tahu history cool and accessible to a younger audience and the authors should be commended for a brave, new, and colourful approach to tribal histories.

You can check out *Kā Roimata* resources at [www.hana.co.nz](http://www.hana.co.nz)

TE KARAKA has a copy of *Kā Roimata* to give away. The winner will be chosen from contributors to He Reta page.



## ALBUM REVIEW

### IN SWINGS THE TIDE

By Anika Moa  
*Flightless Birds* (EMI)  
\$34.95

### Review nā Lisa Reedy-Jennings

Anika Moa has grown up since her 2001 debut album, *Thinking Room*. Then she was a fresh-faced 21-year-old from Christchurch who had us humming catchy songs such as *Youthful* and *Good in my Head*. At that time she was signed with Atlantic Records and was finding herself being swallowed up and sold off into the mainstream music industry.

*Stolen Hill* followed, but Anika did not share the hopes and dreams of her producers. Now she has broken free and released an album recorded in her lounge, produced by herself.

*In Swings the Tide* weaves a whimsical web of sorrow, sadness, joy and heartache, heard particularly on the tracks *Miss Universe*, *Blind Woman* and *Standing in This Fire*.

Moa's vocal and lyrical abilities shine. It's obvious she has soaked up the artists and sounds she's been exposed to since *Stolen Hill*. These influences appear in the title track and in the country-sounding *Day in Day Out*. A personal favourite is *Dreams in my Head*.

The tide has definitely swung for Anika Moa, and the best is yet to come.



## TELEVISION REVIEW

### TABLE PLAYS

#### Māori Television

Produced by Richard Thomas

### Review nā Pirimia Burger

*Table Plays* is a drama series that gives writers outside the usual production centres the chance to write for TV. Six plays feature, from Christchurch, Dunedin, Invercargill and Napier. Restrictions: four characters, two locations and every story must be based around a table (literally or figuratively).

The concept has traps for amateur writers because 26 minutes is a long time when you only have a few characters and places to use. Most writers relied on dialogue. They forgot television is a visual medium. Three people sitting at a table talking does not give the audience much to watch.

Creditably, *The Garden Shed* created drama in its opening sequence without a single word – music, action and lighting told the story. Establishing shots gave the audience time to contemplate the characters and situation, before the play turned to dialogue. A table was built during the play – a refreshing approach to the theme.

*Jack in the Box* used treated footage as flashbacks to the past to illustrate relationships or inner thoughts. The device was a clever response to location restrictions, too.

*Ruki's Voice* used weather shots to change pace and show time passing, but the dialogue-heavy script and variable acting did not result in a successful translation from a stage play to screen. A creative approach towards "the table" was disappointingly absent.

Refreshingly, *The Waiting Room* focused on a snooker table in Purgatory, where the recently deceased compete for another chance at life.

*Independence Day* was set on the first day of the newly formed Republic of Hawkes Bay, under the Tāhoe Nation. You know a story is strong when you think about it the next day, *Independence Day*, *The Waiting Room* and *Jack in the Box* all had this effect.

Aesthetically, the *Table Plays* were basic. However, if the budget is low and the writer inexperienced, all other departments must be top notch to give the drama a fair chance. ■■

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



Eruera Tarena (Ngāi Tahu) has a background in te reo Māori education, and has been a member of Te Rūnanga o Ngāi Tahu's te reo unit.



Lisa Reedy-Jennings (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.



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

# Home truths

For most Ngāi Tahu, like other New Zealanders, home-ownership is seen as the key investment, and in the long term it usually makes good financial sense (as property usually grows in value over time). Essentially it's a form of forced saving. Apart from the financial benefits, there are a number of non-financial benefits to your wellbeing that come from the stability of home ownership, including improved health, educational achievement and community stability.

The idea of owning your own home may seem a bit overwhelming, but if it is one of your lifetime goals, the first step you need to do is to put a plan in place.

## 1. Start saving

Over the past few years, borrowing money has been easy with some banks lending up to 100 per cent, meaning you didn't need to have a deposit. With the current worldwide financial crisis, however, things have now changed.

Banks are now requiring a deposit, and the more you have saved yourself the more likely they are to lend you the rest. Banks usually take into consideration the LVR (loan to value ratio). Many banks will be unwilling to lend more than 80 per cent of the value of the house you want to buy which means if you are looking at a house valued at \$200,000 they will provide a loan of only \$160,000.

So if you haven't already got one, develop a budget and start saving.

## 2. Become an attractive debtor

Banks will consider whether or not you are likely to be a good customer. The sorts of things they will look at are: Your employment, are you in steady work? Do you (and your partner) have a good work record? Is your credit history good? You do not need to have taken out lots of credit, but you do need to avoid having bad debts because this does not make you a good candidate for a mortgage.

Taking part in a programme such as the Ngāi Tahu Financial Independence Programme or Housing New Zealand's Welcome Home First Steps course is likely to impress the bank.

## 3. Do your numbers

Lenders are always anxious about your ability to make payments on your mortgage. They

*Many New Zealanders share the dream of owning their own home. It not only provides a sense of security but also gives a sense of belonging to a community.*



will look closely at what income you have and how much you spend. Do whatever you can to maximise your income. Lenders will also want to see how much money is available each pay period for a mortgage. So you should do a budget and stick to it.

The bank will want to see that you can still eat and pay your other bills as well as pay the mortgage. The longer you have been using a budget, the more impressed they will be. A mortgage will cost you more each pay period than rent, so you need to be sure that you can manage to live on what's left.

For example, you should consider a house you are likely to live in. Calculate what it costs each year to rent that house, then calculate what it would cost to own it – the mortgage payments, the rates, insurance, maintenance, etcetera. People often overlook the real costs of home ownership.

You should estimate paying about eight per cent interest on the money that you borrow. That means if you have a mortgage of \$160,000 that you are paying off over 20 years, it will cost you \$617 a fortnight. It's also a really good idea to get a pre-approval certificate from your bank before you start looking. This gives you assurance about how much you can actually borrow and gives you some bargaining power.

## 4. Compile your wish list

Start out with a clear idea of what your dream house looks like. Put together a checklist of your requirements. This should include size, location, maximum price, privacy, proximity to schools and whānau, extra rooms for whānau visiting.

If possible, try to buy in an area that is likely to grow in value.

When you are ready to start looking it's a good idea to shop around. Check out all the banks and see what they are offering to ensure you get the best deal. Once you have a house in your sights, go to the council and get the LIM report and find out if there are any zoning plans for the area, have a building inspector look over the house and get your lawyer to check the title.

You may wish to join the Ngāi Tahu Financial Independence Programme to assist you with your home ownership preparation.

If you are thinking seriously about buying a house, keep an eye out over the next six to 12 months. Interest rates have started to drop significantly, house prices have fallen and are likely to fall further. However, that does not mean that you should rush into home ownership because no-one can say for certain where the markets will head. It's not the right decision for everyone, so you need to be sure that it is right for you and your whānau.

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*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.*



## ANNABELLE LEE-HARRIS

Ngāti Waewae/Ngāti Tūāhuriri/  
Ngāti Tahu/Ngāti Kahungunu

# HE TANGATA

### WHAT CONSTITUTES A GOOD DAY?

One that starts with a sleep in.

### WHAT NEW ZEALANDER DO YOU MOST ADMIRE? WHY?

Arapera Kaa Blank of Ngāti Porou and Ngāti Kahungunu. She was my high school kaiako, a poet and an author. Mā Blank was stylish, staunch and sensual with a formidable intellect.

She had profound political analysis and was light years ahead of any of her peers. As a young woman she won the Katherine Mansfield Memorial Award for a piece called *Ko Tāku Kumara He Waiū Mō Tama*, an analysis of how capitalism was forcing Māori from being a communal society to a collection of individuals.

Mā taught us to really savour the beauty of both te reo Māori and English and to exercise our Tino Rangatiratanga on a daily basis.

She passed away in 2002 and is sorely missed. I keep her photo by my desk at work. Often times, when I get stuck, I look at her and ask for guidance.

### ONE THING YOU COULD NOT LIVE WITHOUT?

My cellphone. Seriously. I have major spaz-outs when I misplace it.

### IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?

I've often thought if we could tow Aotearoa up so Kaitiāia is right by the Equator then we would truly be living in paradise.

### FAVOURITE SONG?

*Kapo*, by Ruia Aperahama.  
*Is This Love*, by Bob Marley.

### ON WHAT OCCASION DO YOU TELL A LIE?

When my husband goes, "Is that outfit new?" and I go, "What? This old thing?"

### WHAT CONSTITUTES A BAD DAY?

Given I don't live in Darfur, Haiti, or Palestine I really don't think I've got too much to complain about.

### WHAT IS YOUR GREATEST FEAR?

I was taught not to live in fear. Mama always says "Fear not tyranny, daughter". It's the most empowering advice I've been given.

### WHO IS YOUR FAVOURITE SUPERHERO?

My husband Ernest aka Papa Ernest. Honestly, he's forever rescuing me and saving my skin. Fortunately he doesn't have to wear his undies on the outside to do it.

### WHAT IS YOUR WORST CHARACTER FLAW?

Being impulsive and impatient. Letting my heart rule my head. My husband would probably say it's my uncanny ability to misplace stuff and that I didn't come equipped with a mute button.

### WHICH TALENT WOULD YOU MOST LIKE TO HAVE?

I would love to be able to sing out loud without compelling people to puncture their own eardrums.

### WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?

Breakfast in bed and singsongs with my Tāua. Trips to the Library with my Granddad. I'm not ashamed to say I was an indulged mōkōpuna.

### WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?

Cuba and Peru.

### SHORTLAND STREET OR THE NEWS?

*Te Kaea*. Along with *Native Affairs*. Rich and compelling.

### DO YOU BELIEVE IN REINCARNATION?

E aua, but my friend Tina Wickliffe is convinced we were drag queens in a former life.

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

Have you ever seen the lady hippopotamus at Auckland Zoo? She's got a great gig there. All day long she floats around in her own private swimming pool sunning



herself while people toss food to her and coo in appreciation of her wobbly bits. I'm down with that.

### WHAT IS THE BEST GIFT YOU'VE EVER RECEIVED?

My daughter Omiha-Pearl and my son Mokemaio. My husband and I have recently gone halves on a belated Xmas present – pepi number three, due in May.

### LOVE OR MONEY?

Love. I can get by on the smell of an oily rag but I can't do without love. However, I'd much prefer to have both.

### WHAT IS YOUR MOST ADMIRABLE QUALITY?

I asked my friend about this one. She said it's my mountain goat-like ability to deftly traverse the most treacherous terrain in the highest of high heels. What can I say? It's a gift.

### DANCE OR WALLFLOWER?

Dance. And I really don't care if you think I'm unco.

### WHAT IS THE LAST BOOK YOU READ?

*Would A Good Man Die*, by Dick Scott.

It's the true story of Cecil Larsen, the victim of the first political assassination in the history of New Zealand and the ensuing battle to save from the gallows the three Niuean men who murdered him.

They killed him to free their fellow countrymen from his tyrannical rule of their motu.

King Koroki, much to his credit, made appeals on their behalf.

Annabelle is a senior reporter and producer at Māori Television's News and Current Affairs Department. She's the daughter of former Cabinet Minister Sandra Lee (née Barber) and Auckland Regional Council chairman Mike Lee. She attended Ngā Tūmanako o Kahurangi, the Māori total immersion unit at Auckland Girls Grammar, and went on to complete a Bachelor of Arts at Auckland University. She began her career at Ruia Mai Radio in Auckland before joining Māori Television in 2004 as a reporter. She has worked on *Te Kaea*, *Te Hēteri* and *Native Affairs*.

It was a very dark period in New Zealand's colonial administration of the Pacific.

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

*Native Affairs*. Mondays 8pm on Māori Television.

OK. So its current affairs not sports, nonetheless we natives are highly competitive and fancy ourselves as being athletically gifted.

### WHAT IS YOUR GREATEST ACHIEVEMENT?

Learning to speak Māori. It's the hardest thing I ever did and by far the most rewarding.

### WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Kina, tio and sushi. I'm keenly feeling the effects of this at the moment because being hapū I'm not allowed to eat them until bubba gets here. Sigh.

### HOW MANY PAIRS OF SHOES DO YOU OWN?

I descend from a long line of Ngāi Tahu dolly birds. You do the maths.

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

Coloured Origin jeans circa 1992. My God! What on earth were we thinking? My friend Semi strongly disagrees though, she reckons "They went off ea!" Tūhoe nē!

### WHAT'S YOUR FAVOURITE PLACE IN NEW ZEALAND?

Te Tai Poutini cuz!! When I'm in Tāmaki and I picture the Coast it makes my heart ache a little. Mean Arapura Pā Mean!!!



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