

# TE KARAIKA



**DEVOTED  
TO DANCE**



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10 **DEVOTED TO DANCE**

Kaituhi Ila Couch talks to sisters Mileena and Arawyn Allan-Griffiths about their passion for ballet, which has led to Mileena winning a coveted spot in the Youth America Grand Prix Ballet Competition in New York.

14 **BEYOND THE COWSHED**

28-year-old Ash-Leigh Campbell has already made a name for herself in the primary sector, as the Technical Farm Manager for Ngāi Tahu Farming and the chair of the national New Zealand Young Farmers. Nā Arielle Monk.

16 **ORANGA TAMARIKI – WHERE TO FROM HERE?**

In light of the ongoing controversy surrounding Oranga Tamariki, Te Rūnanga o Ngāi Tahu must use the strategic partnership signed in November 2018 to protect our most vulnerable – those Ngāi Tahu tamariki who are in care. Kaituhi Anna Brankin reports.

20 **WHEN LIFE IS THE LEARNING**

Over the last few years, three cohorts of learners have taken part in Te Hōkai Nui, a qualification that allows mature and experienced Ngāi Tahu whānau members to gain formal recognition for skills that they have already acquired throughout their career. Nā Kim Victoria.



24 **FESTIVAL OF COLOUR – WĀNAKA**

Every autumn the small township of Wānaka is taken over by the Festival of Colour, celebrating a diverse range of speakers, musical acts, performing arts groups, and artists. Kaituhi James Harding shares his experiences at this year's festival.



**NGĀ HAU  
E WHĀ  
FROM THE  
EDITOR**

As we go to print with this issue of TE KARAKA, Oranga Tamariki continues to be at the forefront of media attention. As is often the case the coverage is largely condemning of the actions of the organisation and its leadership. I am sure there are many success stories to counter these but I guess they don't make for such sensational headlines. On page 16 *Where to from here?* is an eloquently written piece by Anna Brankin that explores the challenges for the iwi as we move forward in our strategic partnership with Oranga Tamariki – a partnership founded in a shared aspiration to work together to reduce the numbers of Ngāi Tahu tamariki in care. While there is clearly a long way to go, it is important to remain mindful that transformational change is an evolutionary journey – it doesn't happen overnight and it certainly doesn't happen in isolation.

Te Hōkai Nui is an exemplar of what can be achieved with the right attitude and the right partnership. This iwi-led initiative with Otago Polytechnic has produced 56 Applied Business Management degree graduates over the past three years – an opportunity for a higher educational attainment that would not have otherwise existed for many of those on the programme. Read more on page 20.

And, embracing the digital age, Maru Nihoniho is a wahine putting a new spin on reaching and engaging with tamariki and rangatahi – she's all about big ideas and out of the box thinking – using interactive technology to develop resources (games and apps) with a kaupapa Māori cultural lens to attract our kids. Her most recent project SPARX is a resource designed to support young people suffering from mental health issues. You can read her journey on page 28.

**Nā ADRIENNE ANDERSON WAAKA**

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## 27 A STEP CLOSER TO A TREATY PARTNERSHIP

A recent Supreme Court appeal by Ngāi Tai ki Tāmaki Tribal Trust delivered a landmark result that will change the way that iwi throughout Aotearoa interact with the Department of Conservation. Nā Christopher Brankin.

## 28 MARUHAEREMURI NIHONIHO – CREATOR OF DIGITAL WORLDS

Kaituhi Madison Henry-Ryan catches up with tech entrepreneur Maru Nihoniho, the creative mind behind the award-winning digital business, Metia Interactive.

## 32 IN SEARCH OF THE ELUSIVE EYREWELL BEETLE

Recent media coverage suggested that the mysterious beetle became extinct when Ngāi Tahu Farming converted Eyrewell Forest to irrigated pasture. However, scientists from Lincoln University say there is more to the story. Kaituhi Rob Tipa investigates.

## 34 150 YEARS YOUNG

In May, the whānau at Rāpaki celebrated the 150th anniversary of the Rāpaki Church, an occasion that coincided with restoration work that should see this historic building remain standing for many years to come. Nā Helen Brown.



34

- 4 **WHENUA** Ruapuke Island
- 6 **KA HAO TE RAKATAHI** Let's cut the toxic banter
- 7 **HE WHAKAARO** "Hello, brother"
- 8 **HE RETA** Letters to the Editor
- 40 **TE AO O TE MĀORI** Max Tiweka
- 44 **HEI MAHI MĀRA** Return of the kūmara
- 46 **REVIEWS** *Guardians of Aotearoa* by Johanna Knox and more
- 50 **AUKAHA** *Hinekura*, a short film by Becs Arahanga
- 52 **HE TANGATA** Gwen Bower



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

## HAEA TE AWA

With the government’s Wellbeing Budget now announced, we can get on with our own future planning. For the past 18 months we have been working on turning our attention to better positioning our papatipu rūnanga to lead their own wellbeing, environment, and economic aspirations. The idea of regional development has created a groundswell of interest across our rūnanga, with a number readying themselves to lead the way into local investment opportunities. The thought of creating local employment with our own whānau in our own businesses in our own regions is certainly something to get excited about.

Te Rūnanga is wildly supportive of our new direction – Haea Te Awa – “slash the sky from the sea”. The term comes from a karakia performed by Rākaihautū, during his voyage on the Uruao waka – a karakia used to provide a clear pathway to navigate the waka and its passengers safely to Aotearoa. When I think about our tūpuna making that long, arduous journey, they must have been extraordinarily courageous and visionary. I’m grateful that we come from this heritage. The use of the term Haea Te Awa to reflect the new pathway forward for Te Rūnanga is indeed a privilege.

The significance of Haea Te Awa in a modern context is bold and a no-brainer, as we take those next steps forward in creating our destiny, this time back out at the flax roots. It’s time to move away from Te Rūnanga as the centre of all delivery, and instead empower our regions to come up with their own ideas on achieving economic outcomes. While it sounds exciting, there are some words of caution before we all get carried away thinking that we will be the next Warren Buffett or Bill Gates. If you have watched the TV show *Dragons’ Den*, then you will know that not every idea is going to be a winner, and there’s considerable work required to turn your idea into a successful business. For those of us who have run a business, it’s serious stuff – from the concept to the delivery. Staying on top of it often means a 24/7 commitment. The flip side is that it can also be incredibly rewarding, as it’s an opportunity to have our whānau engaged in what could potentially be intergenerational businesses.

If you are keen to take this to the next level, start talking about it at your next rūnanga meeting or call us in the office. Like our tūpuna, the time is right to start thinking creatively and innovatively. Haea Te Awa is about reaching our full potential by building a regional economy that will be regenerating, inclusive, and productive. I encourage you to give some thought to this, and take up the opportunity when it comes your way.

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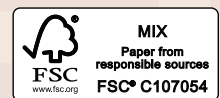
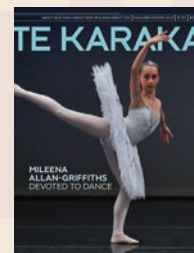
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### FRONT COVER

Mileena Allan-Griffiths, a star in the making. Photograph courtesy Siggul/VAM.

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# WHENUA

**RUAPUKE ISLAND** Ruapuke Island, 15 kilometres southeast of Awarua (Bluff), guards the eastern approaches to Te Ara-a-Kiwa (Foveaux Strait). This 1600 hectare island was the location of a major Ngāi Tahu settlement in the 19th century, and was the home of the great southern chief Tūhawaiki and his successor Topi Pātuki. In the 1830s, Tūhawaiki led successful war parties against Te Pūoho of Ngāti Tama at Tūtūrau and retaliatory expeditions against Ngāti Toa following their incursions into Ngāi Tahu territory. Tūhawaiki was also an astute businessman, and under his leadership Ruapuke was an important site for two of New Zealand's earliest industries – the harvesting of fur seal skins and harakeke (flax) fibre. He was also the first of the southern Ngāi Tahu chiefs to sign the Treaty of Waitangi, which he did on board the naval ship *Herald* at Ruapuke on 9 June 1840. Ruapuke was not sold as part of any of the major land purchases conducted between Ngāi Tahu and the Crown. It remained customary land until the Native Land Court conducted an investigation into its ownership in 1887.

PHOTOGRAPH: TONY BRIDGE / TE RŪNANGA O NGĀI TAHU COLLECTION, NGĀI TAHU ARCHIVE, 2018-0304



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# Let's cut the toxic banter

I want to begin by acknowledging the horrific events that took place in Christchurch on 15 March. It's genuinely hard to find words to express how disgusting and heartbreaking the massacre was. I was gladdened to see our tribe wrap support around those affected, and sincerely hope we as a nation can continue to do so moving forward.

The ways we approach rapidly growing right-wing extremism, gun laws, international security concerns, and the arming of police are just some of the issues being discussed in the wake of that event. These are all big-ticket issues and it's critical they are dealt with, but in this article I want to focus on everyday toxic discourse. I believe this is one way every single one of us can prevent this sort of act from reoccurring.

After the attack there was a common statement from politicians and news outlets that this event wasn't who we are, and did not in any way represent our views. I feel however that there are some using this statement to write off the shooter as a "lone wolf nutcase" who is in no way representative of any of the opinions and views held in this country. This viewpoint presents the same kind of issue that "colourblind" approaches to race have. It allows people to condemn something so obviously horrific without addressing the deep-seated issues that exist in our society. With all due respect, anyone who thinks some of the gunman's viewpoints and attitudes are not present in this country is naïve at best.

Any person of colour will tell you that Christchurch in particular has an undercurrent of racism – it exists. I am Māori of a lighter complexion, and therefore my experiences are far better than some of my darker friends. I can, however, readily bring out a slew of examples of racism and other toxic attitudes I have encountered – a number of my columns have touched on the issue because it's very present, even if we cannot always see it.

When among groups of boys, it's common to hear marginal chat. Racist and toxic statements are regularly made for shock value and humour – and I can't act like my hands are clean because I definitely engage. My thought process tends to be this: "I mean well, I'm with my close mates and surely no one takes it seriously, so what's

the problem?" The problem is the current toxic political and social climate that this discourse has normalised.


I could give numerous examples about Donald Trump, Pauline Hanson, Brexit, and so the list goes on ... it's nothing new to hear politicians and other influencers using racism and tapping into emotions to push agendas. But we live in uncertain times where the general atmosphere is one of global fear and anxiety.

So how did we get here? I believe this toxic discourse has seeped from the darkest corners of the internet into everyday life, and finally into global institutions and offices.

Let's face it, the internet has never been safe, but increasingly it is becoming awash with manipulation and hatred. This noxious messaging leaks into the lives of the people who use the internet and observe media: i.e. everyone. A report by the Data & Society research institute has shown that fringe right-wing groups are circulating propaganda through social media channels to create even wider racial and ethnically charged divides – take Brexit as an example. Following the vote, nearly 13,500 spam accounts that posted hyper-partisan content in favour of Brexit disappeared instantly from social media platforms. Holocaust historian Timothy Snyder asserts in a *Washington Post* article that the propaganda disseminated from these accounts greatly influenced the Brexit vote. Snyder also says that this climate of mass manipulation, fear, and anxiety is the perfect psychological breeding ground for violence. These fake accounts and spam bots are appealing to emotions rather than reason, and causing us to act on these misguided feelings.

Look at the comments section of Stuff, Newshub, or any web article that mentions "Māori", "Chinese", "immigrants", etc. There's some shocking content from people who appear to be everyday New Zealanders – not the skinhead or swastika-covered thug stereotype we all have in our heads when we think of a "racist". We're overexposed to messages of hate and suspicion of the "other" to the point it's normalised, and as a result it creeps into our everyday discourse and actions to create the conditions warned about by Mr Snyder.

There is also the issue of general security. Some people have questioned why the gunman was not caught earlier by national intelligence agencies. Another *Washington Post* article states that two days before the event, the shooter posted about 60 links across different platforms related to his 74-page manifesto against Muslims. It doesn't surprise me at all that intelligence agencies couldn't pick this up, because there is so much similar noise out there now. I think it's reasonable to say, with the amount of racist and anti-immigrant sentiment that seems to be continually growing, it would be hard to zone in on the one person who would act.

While the shooting has revealed a number of issues requiring action at a government level, in our own day-to-day lives we can take action by rejecting the opinions and attitudes that drive and normalise hatred. That is the best thing we can all do to help instigate change. 

#### Sources:

#### 60 links:

[https://www.washingtonpost.com/technology/2019/03/15/facebook-youtube-twitter-amplified-video-christchurch-mosque-shooting/?utm\\_term=.6ade48c15c0c](https://www.washingtonpost.com/technology/2019/03/15/facebook-youtube-twitter-amplified-video-christchurch-mosque-shooting/?utm_term=.6ade48c15c0c)

#### 13 k spam accounts and the role of Twitterbots:

<https://journals.sagepub.com/doi/abs/10.1177/0894439317734157?journalCode=ssce>

#### Snyder:

[https://www.washingtonpost.com/news/posteverything/wp/2018/05/21/fascism-is-back-blame-the-internet/?utm\\_term=.2b11f4b59112](https://www.washingtonpost.com/news/posteverything/wp/2018/05/21/fascism-is-back-blame-the-internet/?utm_term=.2b11f4b59112)

#### General reflections after the attack:

<https://www.waikato.ac.nz/news-opinion/media/2019/four-lessons-we-must-take-away-from-the-christchurch-terror-attack>

Nineteen-year-old **Nuku Tau** (Ngāi Tahu, Te Ngāi Tūāhuriri) recently completed his first year of a law degree at the University of Canterbury.





## “Hello, brother”

On Friday 15 March 2019 Haji-Daoud Nabi stood at the door of the Al Noor mosque and welcomed his killer with the words, “Hello, brother.”

These two words of faith, of welcome, and of fellowship are the light of hope that shone brightly that dark day. There was no anger in the voice of Haji-Daoud Nabi, who would be killed for his faith. There was no aggression. There were just two gentle words of welcome that will reverberate throughout our history.

“Hello, brother.”

And to ensure those words take their place as some of the greatest ever spoken in New Zealand, a terrible toll was exacted: the lives of 51 of the followers of Islam who entered the Al Noor and Linwood mosques that day to worship with their families. Little could they have known of the sacrifice they would have to make – that they would be required to become martyrs for openness, for tolerance – for freedom for us all! What a terrible price to have to pay for that which is held so dear, so valuable, in New Zealand.

At the same time these worshippers were being killed or injured in Christchurch for expressing their faith and beliefs, in Auckland, thousands of migrants and the children of migrants were expressing their culture and beliefs at Polyfest 2019.

The worshippers of faith in Christchurch and the practitioners of culture in Auckland were joined by common New Zealand values – the values of diversity, openness, tolerance – and freedom. The freedom to express yourself as New Zealanders, no matter your background.

And so it is incumbent on us as a nation to not allow these deaths to be in vain. For us, in honouring the fallen martyrs, in ensuring that the values we hold so dear and that make us the place of choice for people of every colour, creed, and race – that those values are not lost to us in our grief and anger.

We must not fall victim to the intolerance and fear that drives us to intemperate words amongst ourselves, in our media, and on our social forums. Words that lead us to blame those whose political views do not correspond with our own, and lead to claims that social commentators, media personalities, and politicians have blood on their hands.

Because the blood on people’s hands is the blood that we saw on the clothes and on the

hands of the family members, of the Muslim faithful, and on the members of the public who sought to stem the blood from the wounds of those killed and injured that day.

The memory of that blood might wash easily from hands and clothes, but it will not wash as easily from the hearts of those who sought to help their fellow humans that day. And yet, nor will that blood stain them or our country.

***We must not fall victim to the intolerance and fear that drives us to intemperate words amongst ourselves, in our media, and on our social forums. Words that lead us to blame those whose political views do not correspond with our own, and lead to claims that social commentators, media personalities, and politicians have blood on their hands.***

Rather, that blood will be a reminder of sacrifice, of honour, and of the sorrow that was forced upon our nation, and upon our Muslim brothers and sisters. It is blood shed to cleanse New Zealanders of hatred, of intolerance, of division.

As we reflect on that awful day, we should listen to the words of wheelchair-bound Farid Ahmed, who sat in the mosque calmly preparing to die alongside his wife. His response to the killer was to say, “I love him.”

His wife has just been killed and Farid Ahmed says of his wife’s killer: “I don’t hate him at all, not at all.”

Farid Ahmed must be honoured for his words of strength, courage, hope, and faith. He could have righteously hated his wife’s killer. He could have railed against a small man who sought to kill him, but instead chose the path of leadership and forgiveness.

His is the path we as a nation can choose to make sense of the senseless. Because in desperately seeking answers from a place of grief and anger, we will only find grief and anger in response.

Farid Ahmed has laid down the way to making sense of this all; a way of love, tolerance, and forgiveness.

To ensure that we remain open, free, and tolerant, we must turn our face to the light of hope, to those two words of welcome uttered by the first person martyred that day, and say to each other, “Hello, brother.”


These are words of humility and hope that stand as a beacon to all of us. And as we reflect on the events that followed the killings, we should take heart from the response of the people of Christchurch – of Ngāi Tahu.

Extraordinary leadership was displayed by the hapū in leading the response, and that leadership was matched by the tireless care and hope demonstrated by Christchurch mayor Leanne Dalziel.

Equal leadership was displayed by the people of Christchurch. The outpouring of love, fellowship, and unity was not remarkable as some have suggested; rather it is entirely consistent with who the people of Christchurch are.

Up and down the country Kiwis of every race, creed, and colour poured out of their homes and into places of worship and places of gathering, to show that one man’s actions do not define us.

Equally, we know that while the Christchurch Muslim community recovers from this tragedy, it will do so with cultural and religious practices that, like our tangi protocols, will lay the path to recovery. It is this strength of faith and belief that will carry this community through, as much as the support we give them.

And to the adherents of Islam, the worshippers of Al Noor and Linwood mosques, to all Muslims who are the followers of the prophet Mohammed, peace be upon them, and may peace be with you all. 

Ward Kamo (Ngāi Tahu, Ngāti Mutunga Chatham Island, and Scottish decent) grew up in Poranui (Birdlings Flat) and South Brighton, Christchurch.





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# Devoted to Dance

**Little sisters are known to follow in their big sisters' footsteps, but Mileena Allan-Griffiths has no problem crediting her younger sibling Arawyn for leading her to ballet.** Kaituhi **ILA COUCH** talks to the girls about their recent trip to New York City and their dedication to dance.

ARAWYN HAS ONLY JUST TURNED 10, AND MILEENA turned 12 the day after we spoke. “She’s going to be a teenager soon,” Arawyn says, sticking out her tongue and making a noise her older sister playfully mimics. The sisters have just returned from a big trip to the United States, an early birthday present for Mileena, who won a coveted spot in one of the largest ballet competitions in the world. Of the 10,000 applicants to the Youth America Grand Prix (YAGP) Ballet Competition in New York, Mileena was amongst just 1200 selected to attend a week of master classes, mentoring, and the chance to be discovered by directors of the most prestigious dance companies from around the world. Although the entire family got to be together on this trip, there was little time for sightseeing beyond a quick look at the bright lights of Times Square and a ferry ride past the Statue of Liberty. For Mileena, just being there was a big boost to her confidence. “It was a great experience to be with the other kids, and actually see that I must be good to be a part of it all.”

The girls live in Christchurch with parents Marianne

(Kāi Tahu – Wairewa) and Richard, who make every effort to encourage their daughters to pursue as many activities as their time and family budget will allow. Arawyn is enrolled in hip-hop, tap, jazz, and musical theatre classes; but says it was her first love, ballet, that inspired her big sister to start dancing. “I started ballet and then Mileena wanted to try it because I was having so much fun.”

Mileena was seven and had only just started taking ballet lessons when a visiting teacher from Italy spotted something special about her. “We were watching the girls through the window and he said, ‘That girl there is going to be amazing.’ We didn’t tell him she was our daughter,” says Marianne. “Dancers, if they know what they’re looking for, can watch kids doing the basics and know what potential they have. He saw that just by watching Mileena stretch.” This led to a call from the dance director with an offer of a scholarship to cover the cost of tuition.

*Right: Sisters Arawyn and Mileena at the Anneliese Gilbert Academy in Christchurch.*



PHOTOGRAPH DEAN MACKENZIE



Above: En route to the gala performance at the Lincoln Centre in New York City.  
Right: Posing after a master class at the Youth America Grand Prix (YAGP) competition in New York.

Despite the confidence others had in her ability, Mileena began to struggle. “My first year was hard,” Mileena says. “I used to be terrible on my feet.”

Private lessons helped identify the problem. “Her legs sort of bend backwards,” says Marianne. “Most kids don’t have the hyper-extension and hip-rotation she has. She is also hyper-flexible, so things like the splits are easy.”

In the ballet world this is a good problem to have, but for a young dancer it has taken a huge amount of work and confidence building to manage what Marianne refers to as “a wobbly body”. In the last six months Mileena has been in flips and tumble classes to build strength.

Arawyn jumps off the couch to demonstrate a turnout, pointing her toe and rotating her leg to a 90 degree angle. In a complete turnout, which is rarely attainable without conditioning, a dancer positions both feet out at 180 degrees, using core support, good pelvic alignment, and muscles that externally rotate the hip. When Mileena’s turnout was tested by a physiotherapist who used to work for a major international dance company, there was some excitement.

“She measured better than some of the girls in the English National Ballet,” Marianne says. This is not common in someone Mileena’s age. “You can have less than that and be a dancer, but to have what Mileena has is amazing. She naturally has what most dancers would dream of having.”

The girls dedicate many hours to dance, but since they are home-schooled, the timetable allows for flexibility in scheduling. “A lot of home-schoolers won’t do activities until 10am, but the girls like to get up and start at six in the morning. They have a list of work they need to get through for the week, like maths, English, and science; and if they get through it in three days, they only have to work for three days.”

Mileena identifies concentration and control as the two main challenges she faces when dancing. “You need a lot of strength, but a lot of it is mental.”

There are dance competitions, but Marianne does not put the focus on where the girls place. The focus is more on meeting people, practicing, and improving.

“They have fun at competitions. The kids are really nice and it’s not too competitive,” Marianne says.

Marianne joined kapa haka groups during her intermediate and high school years, and having never studied ballet, often finds herself leaning over to ask Arawyn how well Mileena has danced. “Sometimes I give corrections on Mileena, and sometimes she doesn’t take them,” Arawyn says with a smile. “But I feel happy for her because she works so hard. Every time I watch her dance on stage I see an improvement from last time.”

Mileena identifies concentration and control as the two main challenges she faces when dancing. “You need a lot of strength, but a lot of it is mental.” She appreciates watching the joy Arawyn derives from dancing, and the confidence she has communicating to an audience without words.

“For her it’s stage presence, all that she does up here,” Mileena says, gesturing to her face. Arawyn agrees. “When I’m dancing I feel like the music is moving through me, and I’m beautiful and free.”

Marianne is grateful for the many lessons that come with training to become a world class ballerina. “There’s so much to it: the brain training, the repetition, they have got to have strong enough feet and arms, and also remember the sequence. Life is full of challenges and I want them to keep pushing.”

There are also financial challenges around ballet, but even they present an opportunity for learning. “The girls are involved in every decision around the cost of each activity and planning for their financial future,” says Marianne who credits Whai Rawa with being a great tool when it comes to teaching the girls about saving and compound interest.

“Last Christmas they asked if Santa would put money into their account as part of their main Christmas present.” Mileena wants to buy a house with her sister. Arawyn would like to set up a charity for guide dogs.

But for now, Mileena’s main goal is to continue to master the unique physical gifts that give her an edge as a dancer. Her talent has already been recognised as above her age group by the United States national dance company American Ballet Theatre, and when the girls return to New York to take part in the summer intensive classes this year, Mileena will be bumped up from the two-week programme that Arawyn will be taking, into the five-week programme.

“There is a lot to learn,” says Mileena. “I just feel very excited, happy, and lucky to know my ballet has been improving.”



# 2019 NEW YORK FINALS



Ballet Rosa



Ballet Rosa

ENSURING THE FUTURE OF DANCE

YOUTH AMERICA GRAND PRIX



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Ballet Rosa



PHOTOGRAPHS SUPPLIED



# Beyond the Cow Shed

IT'S AN IMPRESSIVE AND FAST-PACED CAREER TO DATE, YET SHE has still found the time and opportunity to take another bold leap – moving from newly-elected national board member to chairperson of New Zealand Young Farmers in the space of just one month. Despite the huge jump in responsibility, Ash-Leigh is taking the promotion in her voluntary role well in her stride.

“It’s scary and overwhelming to take on a role like this, but I know I’m only going to learn. My thought process around the whole thing has been ‘sink or swim, there’s only one way and that’s up’. I definitely got thrown in the deep end, that’s for sure.”

Although she doesn’t come from a farming family, Ash-Leigh and her brother grew up with a rural outlook, on a small lifestyle property in Greenpark, near Lincoln. She got her first taste of the farming lifestyle when she was in high school, and took a part-time job as a relief milker for a local farmer.

Her journey with New Zealand Young Farmers (NZYF) began after a first stint at university left her questioning academic life. Leaving study behind in 2010, she fell back on her high school experience and applied for a dairy farming job in Dunsandel.

“My friends thought I was crazy. It was getting up at the crack of dawn to milk cows, isolation, and exhaustion; there were definitely times when I’d sit on a hillside and have a cry,” Ash-Leigh laughs.

Adjusting to the physically and mentally demanding lifestyle, 21-year-old Ash-Leigh joined the local NZYF Dunsandel Club in an effort to meet peers “and basically get off-farm when I could.”

Ash-Leigh fledged into a fully capable dairy farmer over three years in Dunsandel before moving to a drystock farm in Darfield, where she was responsible for 1200 head of cattle. Having kept up her involvement in the NZYF clubs, Ash-Leigh rose through the ranks to become vice-chairperson of the Tasman Region (covering north of the Rakaia River to Nelson/Marlborough and across to the West Coast). The national organisation caters to young farmers under

31 years of age in 80 clubs nationwide. She says being a member of NZYF offers a range of benefits, such as providing a community for grass-roots members to ward off isolation in rural areas, participation in the FMG Young Farmers Contest, and following a governance or leadership pathway similar to her own.

“Opportunities to step up and be involved in governance are not common at my age, so it is awesome to have that exposure to sit around a board table and get comfortable in those spaces,” she says. “Sure, there would’ve been easier pathways; but would I have had the same learning opportunities? Probably not.”

Channeling her inner Ngāi Tahu wahine toa, part of her Young Farmers leadership role has echoed and strengthened a collective challenge to the male-dominated image of the farming industry. Ash-Leigh says the physical demands of the job have never, and still don’t, preclude women from successful farming careers.

“It’s definitely an ‘old school’ sector, but I always found on-farm it was a case of needing to think smarter, not necessarily work harder,” she laughs.

“These days, NZYF has a roughly 50/50 split of men and women within membership. I am the second female chair; in October we appointed our first ever female CEO; the FMG Young Farmer Contest has just appointed the first chairwoman, and the NZYF-owned farm just outside Auckland also has a chairwoman on its board.

“For the first time ever, we have women holding the four highest roles in our organisation. I think that speaks volumes as to where the sector is shifting.”

Breaking away from the hands-on side of her career, it was in her fifth year of farming full-time that a mentor sat Ash-Leigh down and “gave her the hard word.” Farming had changed, and there was so much more farmers needed to be and do – innovative technologies had become a requirement of the industry, not just an option.

“I’ll always remember him sitting me down at the coffee table for

PHOTOGRAPH: SHAR DEVINE



## Ash-Leigh Campbell is an up-and-coming leader in the primary sector.

At just 28, she already has a solid decade of experience, from milking dairy cows to sustainability management and sector-related technology and innovation training.

The hands-on dairy farm work saw her named the first wahine finalist in the 2016 Ahuwhenua Young Māori Dairy Farmer Awards and recognition for her leadership qualities at the New Zealand Young Farmers Excellence Awards.

And for the past 18 months, Ash-Leigh (Ngāi Tahu – Kāti Huirapa Rūnaka ki Puketeraki) has been employed by the iwi as Technical Farm Manager with Ngāi Tahu Farming – a role she says has grown in scope alongside her. Kaituhi **ARIELLE MONK** reports.

that talk. I was at a crossroads at that stage, because I was trying to decide whether to follow my heart and go work on a cattle station in Australia, or go back to university and get some credentials behind me,” Ash-Leigh reflects.

“I knew I didn’t want to be milking cows for the rest of my life, and that I really wanted to challenge myself and use my brain in other ways.”

It was through her application to the Lincoln University Diploma in Agriculture in 2015 that she discovered Whenua Kura, an iwi-supported initiative to grow the next generation of Māori leaders in the primary sector industries through education, employment, and enterprise. Whenua Kura became a doorway for her to learn more about her Ngāi Tahu whakapapa and te ao Māori while embarking on her studies.

As a recipient of a Whenua Kura scholarship, she went on her first noho marae and started to make those first few connections with the iwi – and in doing so, has been able to help her wider whānau do the same. “My mum has reconnected with our rūnaka as a consequence of my work with Ngāi Tahu,” she says proudly. “She visited our marae at Karitāne last year, and stayed for the weekend as part of a noho marae.”

As part of the Whenua Kura programme, Ash-Leigh was also offered a summer internship with Ngāi Tahu Farming (NTF) in 2016. Hitting the ground running as Sustainability Coordinator for the business, Ash-Leigh was responsible for implementing priority projects from a sustainability matrix developed by the NTF board and environmental advisors.

Intending to head back to university and complete a fast-tracked Bachelor of Commerce (Agriculture), NTF threw a spanner in the plans by offering her permanent employment as Technical Farm Manager, a support role for Te Whenua Hou farms in North Canterbury.

“That’s why I’m not a big fan of planning – you can never know what’s around the corner. They saw something in me that I didn’t, and asked me to stay on while continuing my studies part-time.”

Ash-Leigh says the role as Technical Farm Manager grows alongside her, but the bulk of it covers supporting the farm managers with auditing and compliance of eight dairy farms and one support farm for the Waimakariri District Council and milk producers Fonterra and Synlait, as well as operationally supporting sustainable farm production.

“I also do a lot of training and support for our kaimahi out here. I like to think of myself as an extension arm to the farm managers, because they’re so busy with the day-to-day operations, so I support them with the auditing and reporting that is required in farming today.”

However, the role is stretching more than just her technical skills. Working within an office context at Te Whare o Te Waipounamu in Christchurch, as well as with dozens of farming staff, is putting her entire toolkit to the test.

“Our farm managers have all got their own personality quirks, and I have to be able to work with a broad range of people, to listen and let them know I am a support to them. I think I’ve done a pretty good job of gaining their trust – they call me ‘Mum’ now,” she laughs.

“We also want to make sure we are leading the way in the industry, and that’s something I really thrive on. For example, our dairy farms were the first in this zone catchment [Waimakariri] to gain A grade audits [December 2018], which basically means we’re operating above industry standards; and auditors have a high level of confidence that we meet all management objectives set by Environment Canterbury.”

Ash-Leigh has also seen exciting research and development on the farms, including a new product trial aimed at reducing nitrogen leaching in soil, and by extension, the water table and waterways. Ecotain is a plant product developed under the national Greener Pastures Project, led by Agricom with Lincoln and Massey Universities and Plant & Food Research. The broadleaf plantain is planted across pastures and has impressive abilities to reduce the presence and impact of nitrogen from stock urine far more effectively than typical pasture plant species.

And it’s accomplishments like these Ash-Leigh is keen to see shared within the tribe.

“There is such a conflict within the iwi around dairy operations. We know that some of the iwi are not happy to be in farming, but if we’re setting a precedent to encourage other farmers to follow our lead, I feel like we can improve the industry as a whole by taking a leadership role.”

Alongside a commitment to improving sustainability in intensive farming practices, NTF is also investigating alternative uses for iwi-owned land. Ash-Leigh says there’s a good deal of excitement around the potential for diversification, including the development of a trial orchard and securing hemp licensing.

Ash-Leigh believes the farming community has a genuine desire to better care for the environment, but knows she walks the line as a Māori woman working in the farming industry, a contentious issue for iwi members and for Māori across Aotearoa.

That line is one Ash-Leigh has found difficult to navigate, particularly while she is still on her own journey to find her place within the iwi and te ao Māori after generations of disconnection.

Despite growing up aware of her Ngāi Tahu whakapapa, Ash-Leigh says it was still an intimidating process to enter iwi spaces, at times feeling like an outsider.

“The scholarships and opportunities the iwi has set up offer such a great opportunity for people to reconnect. I don’t know if I would have been brave enough to do that on my own,” she says.

“I was always passionate about farming, and it is just so cool to now to be able to weave Ngāi Tahu values into our farms and the wider farming sector. I’m proud to be working for my iwi, and I feel like I know who I am now.”



# Oranga Tamariki

## Where to from here?

In April 2017, the statutory care and protection agency for Aotearoa (formerly Child, Youth and Family – CYF) re-established themselves as Oranga Tamariki, committing to a five-year transformational plan to overhaul the culture and practice of the entire organisation. In November last year, Te Rūnanga o Ngāi Tahu and Oranga Tamariki entered into a Strategic Partnership, in keeping with the government agency’s intention to work more closely with iwi to improve outcomes for Māori. Kaituhi ANNA BRANKIN reports.

IN JULY 2015 AN EXPERT ADVISORY PANEL DETERMINED unequivocally that CYF (Child, Youth and Family) was failing to meet the needs of the children they dealt with – in particular, the disproportionate number of Māori who constituted more than half of all children in care. These findings came as no surprise to most of the families and caregivers who had been involved with the organisation throughout its 28 years of operation. CYF had become notorious for its high rates of state care, poor early intervention services, and refusal to work in partnership with Māori.

Oranga Tamariki is now two years into a five-year plan to address these shortcomings, but the organisation is struggling to earn back the trust of the communities it serves. This lack of trust is due not only to past failings, but to ongoing situations in which Oranga Tamariki has reportedly come up short.

Many readers will be familiar with recent cases that have gained widespread attention in the media – including a TradeMe advert last year for a caregiver that included personal information about the child, and the recent high profile investigation by *Newsroom* into the uplifting of Māori babies.

Unsurprisingly, there has been a public outcry. An online petition to change the name of Oranga Tamariki has been widely circulated, arguing that the organisation is not upholding the mana of the kupu they have chosen as their identity. An open letter from a group of Māori lawyers, midwives, social workers, and academics called “Hands Off Our Tamariki” is calling on the government to put an immediate stop to the uplifting of Māori children. Well-known Māori figures have called for Oranga Tamariki CEO Gráinne Moss to resign.

In light of these issues, how should Te Rūnanga o Ngāi Tahu approach a relationship with an organisation that seems unable –

*Right: Representatives from Oranga Tamariki and Te Rūnanga o Ngāi Tahu at the signing of the Strategic Partnership in November 2018. Left to right: Grant Bennett, Peter Whitcombe, Ana Beaton, Helen Leahy, Eru Tarena, Amber Clarke, Kiri Williams, Gráinne Moss, Arihia Bennett, Hana O’Regan, Michelle Turrall, Donna Matahaere-Atariki.*

PHOTOGRAPH ANA MULLIPOLA



or unwilling – to escape its bad reputation? “At the end of the day, we have to remember that this is about improving outcomes for Māori children and their whānau. We don’t have the luxury of waiting until ‘the right time’ to act,” says Donna Matahaere-Atariki (Ngāi Tahu – Ōtākou).

“Iwi need to acknowledge that these are our children, and that we need to take responsibility for them. That doesn’t mean that we won’t hold Oranga Tamariki to account if we have to, but we need to look for the opportunities and create solutions together.”

Donna has worked closely with Oranga Tamariki for several years, originally as Consulting GM, Māori; and more recently as a member of the Māori Design Group that provides advice directly to the CEO



and senior leadership team. She is also the chair of Te Rūnanga o Ōtākou, the chair and co-founder of Te Kāika health hub, and a well-known advocate for disadvantaged Māori in the education, health, and social welfare systems.

Donna's experience with Oranga Tamariki has left her critically optimistic about the future, provided that Oranga Tamariki are honest about the need to focus on practise and get this consistent. Donna has seen first-hand the genuine goodwill to embed the necessary changes into their organisational culture – a process that she says will take time.

“There is an absolute readiness and preparedness at a national level from Oranga Tamariki. But it's not something where you can say,

‘As of 5 o'clock today we will be a new organisation,’” she says.

The next step in the transformational plan took place on 1 July this year, when new National Care Standards came into effect under the Oranga Tamariki Act 1989. These regulations set out the standard of care every child and young person in care needs to improve their wellbeing and outcomes, as well as what caregivers can expect from their role.

The National Care Standards also require Oranga Tamariki to demonstrate true partnership with iwi and Māori health and social service providers. Te Rūnanga o Ngāi Tahu CEO Arihia Bennett says this offers a real opportunity for both parties to give real effect to the Strategic Partnership signed in November last year.

“When I look back there’s been a myriad of mad, bad, and sad things going on; with children and their families being further victimised by the cumbersome and difficult aspects of the organisation,” she says, drawing on her own experience in social work.

“The point of difference that I see now is an honest, well-intended direction from the national and regional leadership teams. Through that, our Oranga team at Te Rūnanga has been able to work with Oranga Tamariki to identify the tangible outcomes we can create together.”

The aspirations of Te Rūnanga o Ngāi Tahu are simple: to decrease the number of our tamariki in care, while continuing to ensure that those in care have access to the support available to all Ngāi Tahu members.

“It’s important to be clear that we are not looking to replace Oranga Tamariki, because they actually have a statutory responsibility to provide care and protection for our tamariki and we intend to hold them to that,” Arihia explains.

“What we can do is add to their services and use our resources to support the 270 or so Ngāi Tahu tamariki that are within the system, and at the other end, work closely with whānau to prevent others from entering it.”

Other avenues the iwi is exploring include working with Oranga Tamariki staff to build their knowledge and understanding of te ao Māori and Ngāi Tahu, as well as providing training and support for Ngāi Tahu whānau who are interested in becoming caregivers. Like Donna, Arihia is realistic about the time it will take to develop and implement these solutions.

“One of the things that I experienced over years of working in child protection is that nothing happens overnight,” she says. “There needs to be short, medium, and long-term approaches to keep Ngāi Tahu tamariki and rangatahi out of care.”

This far-sighted approach is what makes Oranga Tamariki CEO Gráinne Moss excited to work with Te Rūnanga o Ngāi Tahu.

“Iwi, and in this case Ngāi Tahu, are the mana whenua – they’re here for the long haul,” she says. “The commitment they have to their whānau is a commitment like no other. That really does change the nature of the conversation, because the time frame that they’re talking about is indefinite, really.”

To date, Oranga Tamariki has signed Strategic Partnerships with Te Rūnanga o Ngāi Tahu, Waikato-Tainui, and Te Rūnanga-ā-Iwi o Ngāpuhi. Gráinne says the organisation has welcomed the opportunity to learn from these relationships.

“Every time that we work with iwi, every time that we hear new ideas, every time that we’re challenged and every time that we’re complimented – that’s a learning for the entire organisation,” she says.

Gráinne doesn’t shy away from difficult questions about Oranga Tamariki, and readily acknowledges that there is always room for improvement.

“But there are also wonderful success stories, and for me it is important to look at the whole. Children don’t come into care unless there has been some stress or trauma in their life, and that is why social workers need to be highly skilled,” she says. She explains that in the coming months, staff at Oranga Tamariki will be required to



Right: Kairaranga-ā-Whānau Joe Wakefield says that his passion for Ngāi Tahutanga is one of the reasons he has chosen to work at Oranga Tamariki.

“If I can help [tamariki Māori] reconnect with their whakapapa with their hapū, iwi and marae, then it will help open new doorways for them. The mana and role for guiding tamariki Māori on this awesome journey of rediscovery resides with their whānau, hapū and iwi.”

**JOE WAKEFIELD Ngāi Tahu – Ōraka Aparima**

demonstrate an increased level of cultural competency and knowledge of te ao Māori.

The organisation has also created the role of Kairaranga-ā-Whānau, a specialist Māori role that builds trusting relationships that help heal, restore mana, establish connections and support decision-making for tamariki Māori and their whānau. The Kairaranga-ā-Whānau bring specific cultural skills, knowledge and experience to help them establish strong, trusting and culturally responsive relationships. They also look into the whakapapa of tamariki Māori, searching for suitable caregivers in the event that they are required, in keeping with the desire to keep tamariki within their whānau.

“The iwi preference for whānau care fits in brilliantly with the aspirations of Oranga Tamariki,” says Gráinne. “The vast majority of research tells us that it’s the best outcome for the children. The number of tamariki in whānau care here in Aotearoa – just under 65 per cent – far outweighs any other jurisdiction in the world.”

Joe Wakefield (Ngāi Tahu – Ōraka Aparima) has been working as the Kairaranga-ā-Whānau for the Southland region since April 2018. “With all the changes going on within Oranga Tamariki, and because this is a new role, the challenge for me right now is to ensure that my role and functions are firmly embedded in as normal practice in going forward so that we can work more effectively with tamariki Māori and their whānau, hapū and iwi, as well as with our local Maori Health and Social Service providers and NGOs.”

Joe’s well-known passion for whakapapa serves as his motivation, and he loves being able to help tamariki and their whānau reconnect. “I come across a lot of tamariki Māori who have no knowledge of their identity. This can easily lead them down the wrong pathway and hence into trouble,” he says, “because they don’t know who they are or where they’re from – they’re not grounded. If I can help them reconnect with their whakapapa with their hapū, iwi and marae, then it will help open new doorways for them. The mana and role for guiding tamariki Māori on this awesome journey of rediscovery resides with their whānau, hapū and iwi.”

Sonia Rahiti (Ngāi Tahu – Ōraka Aparima) is a caregiver based in Riverton. She has seen first-hand how that connection to whakapapa has benefited the two young boys who have been in her care since April last year.

“When Oranga Tamariki asked me to take the boys I wasn’t sure if I was up for it, but then they told me that they were Ngāi Tahu. Once I knew that, I couldn’t say no,” she laughs.

“They’ve now reconnected with our marae, they’re in the rūnaka kapa haka group that I run, they’ve had a helicopter ride to Rarotoka, and this season we took them down to our muttonbird island.

“It’s given them that sense of, ‘This is my place, this is where I belong,’” she continues. “I honestly believe that makes such a difference. They knew none of that before. I don’t even think they knew they were Ngāi Tahu.”

The boys have flourished in the care of Sonia and her husband Emil, a fact that she puts down to a stable and loving environment and – much to her surprise – the support of their social worker.

“I’ve been dealing with Oranga Tamariki or CYF for over 30 years now, and most of those experiences haven’t been great, if I’m being honest,” she says. “I wasn’t expecting much of a difference, but the boys were assigned this particular social worker who has been fantastic – she went over and above to make sure they got the proper care.”

Thanks to that care and support, Sonia says that the boys are totally different people to the dysfunctional tamariki she first met over a year ago. “It has also helped that I knew the system a lot better, and I knew what to ask for,” she says.

Marg Henry (Ngāti Maniapoto, Ngāti Toa Rangatira, Ngāi Tahu, Ngāpuhi, Ngāti Porou) says that having prior experience with Oranga Tamariki would have made a big difference to her expectations when she became a first-time caregiver last year. She and husband Eugene made the decision to open their home after seeing media coverage about tamariki Māori who had been abused in care.

“Before we had even been approved as carers we had a few phone calls from Oranga Tamariki asking if we could take a baby, and every time it came to nothing,” she recalls. “Finally we got a phone call asking if we would take two Ngāi Tahu tamariki – a brother and sister in an urgent situation.”

The couple immediately wanted to know more about the children’s background, and were left disappointed by the lack of wraparound services for the young mother. “We got into this because we’re interested in helping the whānau getting well, and getting to a position where they can have their tamariki back,” Marg says.

Donna says this is a complaint she has heard time and again in her years of working in this space. “To be fair to the social workers, their responsibility is to manage risk, and it’s a lot easier to do that by placing a child in care,” she says philosophically. “It’s very hard to keep them with their whānau when there is a history of risk involved. That’s where iwi come in – that’s the hard work we have to do, making sure our whānau are equipped to care for themselves. Iwi should be a korowai of care around not just the tamariki, but the entire whānau.”

In the coming months, Te Rūnanga o Ngāi Tahu will continue to weave that korowai, and will work closely with Oranga Tamariki as they implement the next steps in their five-year plan. As Joe puts it, the proof will be in the pudding.

“If you’ve got goodwill and staff who are open-minded enough to embrace the changes, then we should start to see some really different results. We should see a decrease in the number of Māori children going into care. We should see better engagement with Māori health and social service providers. And we should see it in our whānau and the way they interact with us, as they learn to trust Oranga Tamariki again.”

# When life is the Learning

Nā KIM VICTORIA

WHEN YOU'RE 17 AND THE DISCO QUEEN, THE WORLD'S YOUR oyster. And if you're earning lots of money dancing, there's not much point in continuing your education, is there? Especially if it means doing something tough like business law!

"Well, I don't know if I would give my 17-year-old self that advice now," muses Kera Baker, who is the Associate Director of Māori Health at the South Canterbury District Health Board (SCDHB), as well as a director of Aoraki Environmental Consultancy, and former deputy chair of health provider Arowhenua Whānau Services. "Don't get me wrong. I've had a wonderful life, and many fantastic experiences, but I should have stayed at school and educated myself."

Looking back, it is fair to say Kera has put in the hard yards – including working in the discotheques of Sydney after winning a dance competition, running a jewellery stand at the city's Paddington market, designing belts, and managing restaurants.

"I worked in my tawa Kera's restaurants in Temuka and on the Arowhenua Marae from when I was 10 years old, so I know all about working hard," laughs Kera.

"Much like many of our grandparents," says Dr Eruera (Eru) Tarena of the Tokona Te Raki Māori Futures Collective, a Ngāi Tahu initiative established to increase Māori participation in education and employment. "They had to be chiefs on the weekend, and then scrubbing toilets, working in a milkbar or on the wharves during the week; because they didn't have the opportunities to do anything else, through historical inequalities and lack of access to education.

"Cleaners, factory workers, and meat workers were the norm, and so what you have now is people with a huge skill set gained from the school of hard knocks who are representing iwi interests in many different ways – whether on Department of Conservation boards, rūnanga holding companies, or on the marae – but who don't get the recognition they deserve."

That formal lack of skill recognition is a huge stumbling block on a career path, but the solution hasn't always been straightforward.

"You can't expect someone who is in their 50s, has children and grandchildren, and a mortgage to drop everything and go back to university for three years," says Eru.

It became clear that there was a need to reimagine what a degree programme could look like if students could follow an independent learning pathway that took into account years of experience.

And there was a need to step up with a solution: in this case, Te Hōkai Nui, an innovative partnership between Te Tapuae o Rehua (now Tokona Te Raki), Otago Polytechnic and Te Rūnanga o Ngāi Tahu that sees an iwi-specific cohort studying towards a Bachelor of Applied Management. The programme is a transformational pathway for mature and experienced Ngāi Tahu professionals and community leaders, allowing them to gain formal recognition for skills that they have already acquired throughout their career.

Te Hōkai Nui incorporates Māori values into the delivery and assessment of this course, in order to ground the kaupapa within the unique context of iwi development.

Michelle Te Koeti (Ngāi Tahu – Ōnuku) believed she didn't have the intelligence to go to university, thanks to undiagnosed dyslexia that made school "really hard". Instead, she honed her business management skills over 20 years at New Zealand Post, rising to a senior leadership role in the Christchurch Mail Centre before taking over as Operations Manager at Ōnuku Marae.

"I had all these skills but nothing on paper. Now I can say I've got a Degree in Applied Business Management with a double major, with distinction."

It did mean getting up an hour earlier every morning for 10 months to do an hour's study before starting the day, but for Michelle it was worth every little bit of pain.

Pari Hunt (Te Āti Awa, Ngāti Mutunga, Ngāti Kahungunu, Ngāi Tahu) is a Navigator Coordinator at Te Pūtahitanga o Te Waipounamu, and completed the programme alongside his wife, Trisha. For him, the programme has put a lifetime of leadership into context.

"As the eldest son and eldest grandson of a large family, I've always been put in areas of responsibility; so this was a fantastic journey to put some theory and understanding around my management style," he reflects.

"We didn't have a lot when we were kids, so I've always been

Opposite: Te Hōkai Nui graduates Kera Baker, Michelle Te Koeti and Charlene McConachy.



Otago University  
Christine McCloskey  
Master of Occupational Therapy  
Thesis: The Impact of  
Physical Activity on  
Mental Health  
Date: 2023

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“In a Māori context, 99 per cent of the time people aren’t necessarily motivated by money – they are there for the kaupapa. So everything needs to be about a shared vision, and shared goals. Leaders need to be skilled at influencing and inspiring people, because people have to want to be there. For Māori, leadership is all about relationships, because you cannot tell anyone what to do. It’s about bringing people together and creating space for people to work towards shared goals for the future.”

**DR ERUERA TARENA Tokona te Raki Māori Futures Collective**

a problem solver. And as I’ve moved through different roles, I now understand this is a key skill I have when it comes to doing a risk analysis for any project.”

Kelli Te Maihāroa is Tumuaki – Te Kāhui Whetū (Director – Capable Māori), and responsible for recruiting and building iwi cohorts for the programme. She says the results of the initiative have been phenomenal.

“Over the three Te Hōkai Nui cohorts, we have had 59 learners and 56 graduates. This equates to a 95 per cent success rate, which is outstanding and a real credit to Emeritus Professor Khyla Russell, Dr Eruera Tarena, Richard Kerr-Bell, and the fabulous learners for making this such a powerful, life-long learning experience,” she says.

“As a previous lecturer at the University of Otago, I know the difference tertiary studies make for our people. I have attended several Otago Polytechnic graduations, and witnessed whānau achieving their tohu through Te Hōkai Nui – there is a real sense of collective achievement.

“But my passion is to provide opportunities for whānau to engage with higher education so we can grow our cultural and academic capital, which in turn, helps our whānau to flourish in other ways, including economic gains.”

A recent research report from Business and Economic Research Ltd (BERL), Ngāi Tahu, and the Māori Futures Collective has shown that inequalities in education, employment, and income for Māori are costing the New Zealand economy \$2.6 billion a year. “We all aspire to a future where our people have options to choose their path towards their dream career,” says Eru. “But we need to address the inequalities and barriers facing Māori to bring that future forward.”

Each of the 59 learners has had a different reason for signing up for Te Hōkai Nui, but at the heart of it is the desire to change things for the next generation.

Pari decided he needed to do it to set some expectations for his eight grandchildren. “I want to be able to lead by example,” he says.

Kera agrees. “I want to be a mentor, not just for my son, but for all taura, for all our whānau, who underestimate themselves. It hasn’t always been sparkly, razzle-dazzle rainbows and sunshine for me, but I thought, ‘Get in there and work myself to the bone, and just give it a go.’”

And now? “I feel a bit of a super momma to have attained a degree at my age,” she laughs.

Kelli says there is a vision for the programme, but it might look slightly different the fourth time round. “We have had feedback from



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several graduates that they want to progress their study through to the Master of Professional Practice. Last year we offered a Doctorate of Professional Practice for the first time, which has four Māori learners, so we are growing pathways for whānau from degrees to doctorate levels.”

For Eru, however, the key to making the programme work is making sure it reflects Ngāi Tahu leadership practices in a Ngāi Tahu context. He says organisations in Japan manage people in a Japanese way, and in China they do it the Chinese way. Similarly, leadership in Māori organisations doesn’t fit the western mould.

“In a Māori context, 99 per cent of the time people aren’t necessarily motivated by money – they are there for the kaupapa. So everything needs to be about a shared vision, and shared goals. Leaders need to be skilled at influencing and inspiring people, because people have to want to be there. For Māori, leadership is all about relationships, because you cannot tell anyone what to do. It’s about bringing people together and creating space for people to work towards shared goals for the future.”

Eru says this requires a very different skill set from traditional western organisational leadership. “The Māori way is highly collaborative, and leaders within these organisations are highly skilled negotiators.

“The programme is finally recognising these leaders within our communities, and giving them a pathway that brings mana to the work they have been doing for years.”



Opposite: Te Hōkai Nui graduates Trisha Harrison-Hunt and Pari Hunt.







# Festival of Colour – Wānaka

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**Wānaka's Festival of Colour brings together a diverse spectrum of speakers, musicians, performing arts groups, and artists across a range of venues over 10 days and nights.**

Against a backdrop of autumnal oranges and reds, the festival, now in its 16th year, brings a warmth and vibrancy to the growing lakeside town as the temperature drops and daylight hours shorten. Kaituhi **JAMES HARDING** was in Wānaka to indulge in the festival delights.



PHOTOGRAPH TERADATSANTIVIVUT/ISTOCK

THIS YEAR'S FESTIVAL FEATURED AN IMPRESSIVE SELECTION OF Aotearoa-based performers including Estère, Lou'Ana, Nadia Reid, Lawrence Arabia, Reb Fountain, and Finn Andrews (of acclaimed London-by-way-of-Auckland indie band, The Veils). The local line-up was complemented by international acts including Icelandic singer Jófríður Ákadóttir, legendary Catalan baroque musician Jordi Savall, and Canadian minstrels Tequila Mockingbird Orchestra. A scan through these names gives you a good idea of the calibre of the festival programme – and that's just the musicians.

Also in the lineup were dances by the Royal New Zealand Ballet and the New Zealand Dance Academy, theatre performances, panel discussions on wide-ranging kaupapa, and even a programme for tamariki.

The discussion series – “Aspiring Conversations” – kicked off with a timely kōrero under the somewhat alarmist but probably fitting banner: “Water Crisis”. The panel comprised Tā Tipene O'Regan, artist and poet Greg O'Brien, and leading ecologist Dr Mike Joy, whose published works include *Polluted Inheritance* and *Mountains to Sea – Solving New Zealand's Freshwater Crisis*. Each participant put forward their unique perspective and background on the evolving issue of freshwater.

Such a contentious topic was sure to generate some lively debate and discussion, and this was certainly the case both on and off the stage. When Dr Joy posited that dairy farmers could potentially be operating more efficiently and generating more profit by decreasing their stock numbers, an irate farmer sitting next to me muttered an expletive under his breath and looked ready to enter the debate himself. Thankfully, he left it to those with the microphones.

Tā Tipene, who is always good for a one-liner or four, had some wise considerations on the kaupapa. He mused about the irony of shipping milk powder offshore.

“The silliest thing I can imagine doing, is taking 40 litres of water and generating one litre of milk, then taking the remaining water from that litre and reducing it down to powder to ship overseas for someone else to add their dirty water to ...”

While there were clearly some opposing positions, it was also clear that the three panelists were in agreement that urgent action is required to combat our growing water crisis.

After the panel wrapped up, with the issue of water firmly front of mind, it seemed like a good time to wander over to the Lake Wānaka Centre and take in the Wai Water Wānaka exhibition. I made my way around the small space, including an anchor piece from acclaimed Ngāi Tahu artist Professor Ross Hemera, alongside works by Jacqui Colley, Euan Macleod, Elizabeth Thomson, and more.

According to the programme, the exhibition looked to highlight “water as a source and as a natural resource”, and all the work centred on the cultural, spiritual, and physical significance of wai in Aotearoa. One particularly engaging piece was *Water Table* by Campbell Burns, which was quite literally an old school desk adorned with graffiti that when touched emitted loud water noises. It was a feature that startled at least one unsuspecting patron who accidentally put their bag on it, not realising it was in fact part of the exhibition.

The exhibition centred around Professor Hemera's installation *Hue Wai*, an abstract sculpture depicting five of the major rivers of



It's little wonder that the popularity of Wānaka as a destination in Te Waipounamu continues to grow. It was particularly fantastic to see Ngāi Tahu represented by our rangatira Tā Tipene O'Regan and ringatoi Ross Hemera. In the coming years it would be great to see Ngāi Tahu history and narratives embedded further into this annual event.

Left: Professor Ross Hemera's artwork *Hue Wai* at the Wai Water Wānaka exhibition.

Below: Dr Mike Joy, Tā Tipene O'Regan and panel host and Festival Director Philip Tremewan at the Water Crisis talk.

Te Waipounamu – Waimakariri, Rakaia, Rangitata, Waitaki, and Mata-au. Each river is presented in the form of a length of plastic piping, spread out on the floor and adorned with the stylised symbols that typify Hemera's work – symbols that are inspired by those found in traditional Ngāi Tahu rock art. Each length of pipe is tethered to a stone found in its own riverbed and holds a vial of water from the awa. With this juxtaposition of the ancient and the modern, the natural and the artificial, *Hue Wai* gestures to the distant past, while looking to the future of freshwater in Aotearoa.

The following night I returned to the Lake Wānaka Centre, for a performance of *Wild Dogs Under My Skirt*. The curtains opened on a bare stage, adorned by nothing but six chairs, a machete, and a large can of corned beef. It was clear from the outset that I was about to witness a performance the likes of which I had never seen before. Directed by Anapela Polata'ivao, the play is adapted from poet and writer Tusiata Avia's challenging poetry collection of the same name. It features just six actresses, who slowly assume their positions as lead Stacey Leilua delivers a stark monologue focused on the minutiae of Pasifika culture, and in particular the ubiquity of corned beef.

The performers take the packed auditorium on an extremely personal journey of what it means to be Pasifika growing up in Aotearoa, and the sometimes painful cultural collision that comes with it. The disarming quality of the play lies in its ability to have the audience laughing (albeit uncomfortably at times) in one breath, and aghast in the next, as the dialogue shifts rapidly from themes of what it might be like to sleep with a white man, to ruminations on sexual violence. To say much more would spoil the spontaneous nature of the play, save to say that as the play reaches its crescendo, the sense of catharsis on stage is palpable, and the audience was left to pick up our collective jaws.

After a quick dinner spent reflecting on what I had just experienced, it was over the road to the Pacific Crystal Palace, a large marquee near the lakefront, for a performance by The Māori Sidesteps. I entered another full house, and managed to steal one of the few remaining seats.

The Māori Sidesteps describe themselves as an entertainment company specialising in live and multimedia entertainment, and in this live context they bring their unique and modern take on the classic Māori showband format. From the opening skit of their show, complete with a good dose of audience interaction, it's clear we are in for a good laugh.

The four-piece are an accomplished ensemble both on stage and on the big screen. De-facto band leader Jamie McCaskill will be well known to *Shortland Street* fans, while Cohen Holloway popped up in *Hunt for the Wilderpeople* and the television black comedy show *Fresh Eggs*, and Erroll Anderson appeared in science fiction film, *Ghost in the Shell*. "New addition" Regan Taylor made his name in



Lee Tamahori's celebrated film, *Mahana*. Stylistically the quartet's approach harks back to the showband feel of Prince Tui Teka and the Howard Morrison Quartet. They even incorporated a hat-tip snippet of "My Old Man's an All Black" (the Howard Morrison Quartet's take on the Lonnie Donegan skiffle classic, "My Old Man's a Dustman"), into their repertoire, complete with their best impersonation of the late Sir Howard's unmistakably mellifluous tone.

While recalling bands of yesteryear, the group are by no means an oldies act, and they bring a fresh and edgy flavour to their humour in all the right ways, as well as incorporating plenty of on-point references. Their skill is punctuated by their ability to deliver this mix of old and new while not alienating the predominantly older audience at any point, and all their jokes manage to land. Aside from the laughs they are a musically gifted bunch, punching out rich harmonies, accompanied by McCaskill's accomplished guitar playing.

After a well-deserved standing ovation, the quartet seem to be momentarily caught off guard by an impromptu haka performed by two audience members. After briefly leaving the stage to rapturous applause, it seems only fitting that the troubadours return for a waiata tautoko to cap off a sensational evening of laughter, music, and a good measure of considered and thought-provoking commentary.

I walked out into the cool night air with a real sense of satisfaction at the double-header of performances I had witnessed that evening. The *Festival of Colour* manages to successfully bring together a spectrum of acts, not just from all over the globe, but from all over the performing arts landscape. With events of this calibre, it's little wonder that the popularity of Wānaka as a destination in Te Waipounamu continues to grow. It was particularly fantastic to see Ngāi Tahu represented by our rangatira Tā Tipene O'Regan and ringatoi Ross Hemera. In the coming years it would be great to see Ngāi Tahu history and narratives embedded further into this annual event.

# A Step Closer to a Treaty Partnership

**The Treaty of Waitangi partnership with the Department of Conservation (DOC), the government agency responsible for the management of the natural environment, is a top priority for iwi throughout Aotearoa.** A recent Supreme Court appeal by Ngāi Tai ki Tāmaki Tribal Trust delivered a landmark result that will change that relationship forever. Nā CHRISTOPHER BRANKIN.

TE AO TŪROA AND THE SPECIES AND RESOURCES WITHIN IT ARE intrinsic in Ngāi Tahu – with mahinga kai standing alongside the eight major land sales of Te Waipounamu as the “Ninth Tall Tree” of Te Kerēme (the Ngāi Tahu Claim). The relationship between Te Rūnanga o Ngāi Tahu and DOC is multi-layered and constantly evolving. Its foundation is section 4 of the Conservation Act 1987, which states: “This Act shall so be interpreted and administered as to give effect to the principles of the Treaty of Waitangi.” This is the strongest existing legislative requirement to uphold the Treaty, although interpretation has varied.

Last year, the correct interpretation of section 4 came under scrutiny in Ngāi Tai ki Tāmaki Tribal Trust v Minister of Conservation, heard on appeal in the Supreme Court. This case related to concessions granted by DOC permitting two entities to run commercial tourism activities on Rangitoto and Motutapu Islands – both in the takiwā of Ngāi Tai ki Tāmaki. The iwi had pursued this matter through the courts, losing challenges in both the High Court and Court of Appeal. Both courts agreed that DOC’s approach had created errors of law, but neither directed DOC to reconsider or overturn its decisions. Ngāi Tai ki Tāmaki then appealed to the Supreme Court.

The iwi argued that DOC should not have granted the permits, and had been incorrect in deciding that there was no potential “preference” for iwi in the concession process. Ngāi Tai ki Tāmaki also argued that iwi economic considerations should be taken into account in the concession process.

In August 2018 Te Rūnanga o Ngāi Tahu sought and was granted leave to join the proceedings of the Supreme Court appeal. While Te Rūnanga supported the position held by Ngāi Tai ki Tāmaki, there were additional factors driving the decision to become involved. This case was the first time that the correct interpretation of section 4 was being considered as high as the Supreme Court, and would have national implications for how DOC engages with iwi. Furthermore, the appeal would draw heavily on Ngāi Tahu Māori Trust Board v Director-General of Conservation 1995 (the “Whales Case”), which had formerly been the leading case on section 4.

At issue in the Whales Case was a permit DOC granted for a whale watching business in Kaikōura without informing existing Ngāi Tahu-owned businesses, which until then had the only permits for the area. The Ngāi Tahu Māori Trust Board challenged the Director-General’s decision, and the case proceeded to the Court of Appeal, where it was held that the principles of the Treaty of Waitangi should be interpreted and applied widely. The permit was denied. While this decision was relevant only to the specific facts of the Whales Case, it provided an important interpretation of the Crown’s Treaty obligations, and formed part of the Ngāi Tai ki Tāmaki argument.

Ngāi Tai ki Tāmaki was successful in its appeal. The Court considered that the errors in the initial judgements were significant enough to require DOC to reconsider the concession decisions. Like Ngāi Tahu with the Whales Case, this was a significant victory for Ngāi Tai ki Tāmaki.

In a broader context, many are excited at the potential of this ruling as a true game changer for mana whenua. The Supreme Court judgement made significant statements on how DOC should approach the interpretation and application of section 4. The Court also affirmed and built on the law that was established through the Whales Case.

The Supreme Court not only ruled in favour of Ngāi Tai ki Tāmaki on the facts of the particular case, but also took the opportunity to set out the following principles to strengthen the Treaty’s role in conservation legislation:

- Section 4 is a powerful Treaty clause that requires more than just procedural steps – substantive outcomes for iwi may be necessary
- Section 4 requires consideration to whether there should be a preference in favour of iwi in the concession process, and to the potential for iwi to receive an economic benefit from the concessions
- DOC must consider whether section 4 requires that no concessions be granted in the circumstances, despite demand for those services
- Enabling iwi to reconnect to ancestral lands by taking up opportunities on conservation land (through concessions and other opportunities) is one way the Crown can give practical effect to Treaty principles (including the principle of active protection)
- DOC must, as far as possible, “apply the relevant statutory and other relevant legal considerations in a manner that gives effect to the relevant principles of the Treaty”
- Section 4 (and hence the Treaty principles) should not be trumped by other considerations or be part of a general “balancing” exercise. Rather, those other objectives must be achieved to the extent that can be done consistently with section 4, in a way that best gives effect to the relevant Treaty principles
- The Conservation General Policy (and the General Policy for National Parks) is incorrect in stating that where legislation and the Treaty principles conflict, the legislation prevails.

These principles provide a significant opportunity to revisit how DOC, the New Zealand Conservation Authority, and others govern and administer public conservation land, and the role of Ngāi Tahu in those processes. Already, two National Park Management Plan processes have been paused while the implications of this ruling are considered.

The Crown and Ngāi Tahu must consider how this landmark case will affect how we interact with each other. It certainly seems like the balance will swing closer to what iwi consider to be an appropriate Treaty partnership, and the conversation on what it truly means to give effect to the principles of the Treaty will begin.



Maruhaeremuri Nihoniho –

# Creator of Digital Worlds



**Maru Nihoniho has been making plays and smashing stereotypes as the founding CEO of game development studio Metia Interactive, and providing a platform for rangatahi to transform their thinking.** In creating games for companies like Nintendo, PlayStation, and Xbox, she's putting Aotearoa on the map. Kaituhi **MADISON HENRY-RYAN** catches up with Maru to kōrero around her entrepreneurial journey as an influential mana wahine in the digital realm.

“IT ALL STARTED WITH FISH AND CHIPS AND SPACIES MACHINES.” Maru began her presentation with finesse at the recent Whānau Ora Symposium held at the Christchurch Town Hall. Although she has shared her story many times with a range of audiences, this occasion in particular sparked some Mahuika fingernail fires in the eyes of an awe-inspired audience of Māori entrepreneurs, whānau, and rangatahi. Everyone was a fan, because Maru's journey is both unique and relatable.

A proud mother of three, Maru (Ngāti Porou, Te Whānau a Apanui, Ngāi Tahu) founded Tāmaki-based Metia Interactive in 2003. The company has gone from strength to strength, and along with her hearty team of developers, Maru has acquired some tidy accolades and achievements.

As a budding young Māori entrepreneur myself, making plays in the Māori tech and innovation space, Maru keeps popping up on my radar with pockets of success. Last year I noted Maru receiving the Māori Entrepreneurial Leader Award from the University of Auckland, alongside the likes of other flourishing tech innovators, such as Kendall Flutey (Banqer). I also had the opportunity to speak alongside Maru at the Ko Māui Hangarau event in Tauranga in 2018.

Given her Master of Emerging Technologies Law from the University of Otago focused on emerging tech and social innovation amongst our rangatahi, it's not surprising that all the games produced by Metia are educational, interactive, and designed to address social challenges and cultural narratives.

Her games include the puzzle game *Cube* for PlayStation Portable (PSP) and *SPARX*, a game specifically designed to combat depression in rangatahi Māori. Maru was recognised for this by being made a member of the New Zealand Order of Merit for services to the gaming industry and mental health. *Tākaro* aims to encourage rangatahi Māori towards STEM pathways – science, technology, engineering, and maths. *Guardian Maia* is an ongoing passion project which

explores Te Ao Māori as an adventure role-playing game (RPG). All of these games have won multiple awards in the tech and entrepreneur space.

Maru grew up in Tuahiwi, travelling into Ōtautahi to attend school. She describes the juxtaposition of country life and city life as being reflective of her two worlds colliding: Te Ao Māori and Te Ao Pākehā.

“I felt kind of lonely whenever we came back into town when I was going to (the former) Sydenham Primary School,” she recalls. “I didn't know anyone and I was probably the only Māori in my classroom, and we weren't learning te reo like we were at Tuahiwi.”

Her mother used to send her to the fish and chip shop, where she discovered spacies machines and would jam out for extended periods of time, often leaving the food to go cold.

“Where's the change?” her mother would ask. “Oh ... they're in the games, Mum,” Maru would reply.

“Instead of being disappointed, she knew quite early on that I was keen on playing games, and she didn't discourage it – she encouraged it,” Maru says. “In fact, Mum used to encourage me to be really creative as well.”

Maru and her colleagues have continued to implement kaupapa Māori themes within the business. “For us, it's about bringing those of our team who are non-Māori into our world, and embracing them so they don't feel like, ‘This is too hard’, or ‘I'm not Māori, maybe I shouldn't be learning this stuff.’”

They dedicate time each week to developing an understanding of hauora models, tikanga, and te reo Māori exercises, to keep everyone on their game.

“Nearly all of our games are in te reo Māori, and a lot of our non-Māori staff are the ones putting the content into the game engine.

“It's vital they have an understanding of what they're dealing with, because that brings diversity into what I do, and into some of the games we create as well.”



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“SPARX was developed with feedback from user groups, and it’s opened up a way for others out there in the mental health space to develop apps or games. It’s about adding to the help that is already available, and providing additional tools and resources that can help the people working on the ground with our rangatahi. There will never be a shortage of scope for developing these types of projects in digital form. There’s plenty of room for them, and plenty of need for them.”

**MARU NIHONIHONO Ngāti Porou, Te Whānau a Apanui, Ngāi Tahu**

Maru’s Master’s thesis provides insight into how games can encourage rangatahi to study and embrace technological subjects at tertiary level. Her research tested this on 400–500 students nationwide and led to the creation of Tākaro – a game that enables rangatahi to see themselves and their efforts reflected through discovering concepts. “If our young people are able to solve complex problems in games like Tākaro, then they are fully capable of being able to solve them in real life, because the problem-solving structures are very similar in terms of what’s out there for programming robotics,” Maru explains.

Maru’s first big deal was struck after pitching the early stages of action-adventure game *Guardian Maia* overseas. “I didn’t have the team, and I was thinking about it the wrong way around too, I suppose,” she says. “I figured, ‘Just give me the money and I’ll make the game anyway.’ That’s how confident I felt.”

However, after running into some reality checks, she soon realised she’d have to improvise something more realistic to prove herself to interested publishers. Cue a clever shift in thinking, and another game was born: *Cube*.

“I spent close to a year pitching that idea before I finally got the deal,” she recalls. “The publisher said, ‘How much money is it going to cost to make this game?’ I went back and said, ‘About half a million dollars.’ He said ‘OK, I’ll send over the agreement.’”

That was the moment when Maru realised that he was serious. Her lawyer warned her that she would be lucky to make any money off this game. Maru then faced a decision: take the deal and get her foot in the door, or seek another publisher in the hopes of making a profit.

“I sat there and I thought about it for a minute. Then I said, ‘You know what, I’m getting really tired. I’ve been pitching this for nearly a year, and that’s after having spent a year pitching *Guardian Maia*. I’m going to sign the deal and get my foot in the door.’”

When Maru received her first deposit, she was able to expand her team from three to 10. “We got the game built in about a year, and it was published the following year – it was really cool, and such a huge sigh of relief!”

Since then, the games created by Metia Interactive have all served a specific purpose – whether that be educating schools about kaupapa in the digital realm, te reo Māori or tikanga-themed games similar to Māori Pā Wars, or games that address youth mental health issues.

“Rangatahi Māori have high rates of depression,” Maru explains. “So what we’ve done is develop a game with the University of Auckland. SPARX was developed with feedback from user groups, and it’s opened up a way for others out there in the mental health space to develop apps or games.”

Maru is quick to say that games like SPARX are not intended to replace the role of traditional mental health practitioners such as social workers and psychologists. “It’s about adding to the help that is already available, and providing additional tools and resources that can help the people working on the ground with our rangatahi,” she says.

“There will never be a shortage of scope for developing these types of projects in digital form. There’s plenty of room for them, and plenty of need for them.”

Maru says it’s important to tailor a game for its intended audience. “Who are you creating it for?” she says. “You need them to engage with you and communicate how they feel – and from there work on integrating it into the design.”

To be able to think outside the Tesseract and thrive on cultural narratives is a niche that many Māori have recognised within our deep heritage here in Aotearoa. Maru wishes for people to normalise big thinking and pursuing ideas that may seem far-fetched or impossible. With this approach, you can make real progress.

“Back then, it was super ambitious to even consider creating games. My journey is proof that if you stick with an aspiration and focus on an idea, five years down the track, it becomes the norm.

“That’s what I mean around diverse thinking: encouraging kids who have crazy ideas sometimes, that they sound awesome. Embrace the big ideas. Embrace the fact that gaming is a powerful educational platform. It’s immersive and interactive for telling the stories of our future, which is what I’m all about.”



Above: Maru Nihoniho; previous page: still image from *Guardian Maia*.



# NGĀ KAITIAKI MONI IS LIVE

Ngā Kaitiaki Moni is a fun and interactive space for Whai Rawa tamariki aged 5-15 to engage with financial capability learning. It is a platform for Whai Rawa to connect with and teach them about saving in an enjoyable way with activities, mail at home, competitions and more!

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# In search of the elusive Eyrewell Beetle

Scientists love a good mystery, but ecologists from Lincoln University have truly been left scratching their heads after an exhaustive but futile search for a rare and endangered species of flightless Canterbury ground beetle. Kaituhi ROB TIPA reports.

ONLY 10 SPECIMENS OF THE EYREWELL GROUND BEETLE (*Holcaspis brevicula*) have ever been captured. All were found in the Eyrewell Forest, an exotic pine plantation 40 kilometres north-west of Ōtautahi, which was returned to Ngāi Tahu in 2000 as part of the Ngāi Tahu Settlement Act of 1998.

Five of the elusive ground beetles were found between 1958 and 1967 by forestry workers. The other five were found between 2001 and 2005 scattered through pine plantations as a result of an extensive survey involving close to 60,000 trapping days by the University of Canterbury School of Forestry.

The land originally belonged to the Ngāi Tahu hapū of Ngāi Tūāhuriri and was purchased by the Crown in 1848 as part of Kemp's Deed, the agreement that sold eight million hectares of land in the Canterbury region for the sum of 2000 pounds.

As Crown land it was administered by the New Zealand Forest Service, which cleared the native mānuka and kānuka bush and planted it in Monterey pine (*Pinus radiata*) between 1928 and 1932. Most of the 6764-hectare Eyrewell Forest remained in plantation forest until it was returned to the iwi in 2000.

In 2010, Ngāi Tahu Farming, which manages the land on behalf of the iwi, saw an opportunity to produce a higher economic return from farming, and started felling the pine forests, converting the land to create Te Whenua Hou – 6700 hectares of irrigated pasture for dairy and beef farming.

Recent media coverage of Ngāi Tahu Farming's development of the Eyrewell Forest speculates whether or not the Eyrewell ground beetle is already extinct, and if enough was done to protect its remaining habitat.

Some critics claim that setting aside a reserve of plantation pine where the beetles were originally found could have given the beetles a fighting chance of survival.

Ngāi Tahu Farming recruited Lincoln University as a research partner in 2013 to advise it on the restoration of native habitats at Te Whenua Hou.

Lincoln University ecologist Dr Rebecca Dollery says the project is particularly close to her heart, because her doctoral thesis was on the ecological restoration of the native kānuka communities in South Canterbury, based on Te Whenua Hou development.

While the thesis focused primarily on plants and soils, it also involved monitoring populations of birds, mammals, lizards, and invertebrates.

"There are so many positives to this story," she says. "We're trying to do our best to restore an area that was an exotic pine plantation into something which is native that benefits a whole host of species, not just an elusive beetle."

She says the Eyrewell ground beetle presents a real conundrum and has raised many questions for researchers.

Lincoln ecologists began to question their survey technique of using pitfall traps, so switched to using wooden discs, wētā motels, and hand searches to try to find the beetle.

"The conclusion was maybe the population was so small it was on the cusp of extinction anyway ... or it's really good at hiding," Rebecca says.

Despite a huge survey of the Eyrewell Forest involving close to 60,000 trapping days between 2001 and 2005, only five beetles were ever found, all in pine forests and never in the original native mānuka/kānuka scrub.

The Lincoln team has conducted thousands of trapping days every year since 2013, and has not found a single specimen.

"That was unusual," she says. "It's quite bizarre that we have found nothing. Even if they had been marginalised in their native habitat, you would expect to find one."



Rebecca's Lincoln University colleague, entomologist Mike Bowie, agrees it is surprising that the beetle has never been found in native vegetation.

"There would have been native carabids (ground beetles) living in native kānuka/mānuka vegetation, but whether this particular species was here originally raises an interesting question," he says.

"It has never been found in any of the remnants of kānuka that are remaining at any of the monitoring sites. They've only ever found it in pine forests, which is quite interesting in itself.

"It could have lived in the original forest cover, but in my experience pines don't usually provide a good habitat for native carabid species. We have found other species in there, but in recent times we haven't found many carabid species there."

That raises two possible scenarios. The beetle may have adapted from native vegetation and moved into the pine plantation, or it could have come from somewhere else, possibly as a passenger in pine seedlings brought to Eyrewell Forest from some other area.

Mike believes that is "certainly worth investigating". He would like to see DNA work done on pinned specimens of the Eyrewell beetle, and a comparison made with the DNA of other carabid specimens from around the country.

As a conservationist, Mike says it is frustrating to think that the chance to save a species may have been lost, but he says, "It was out of our hands by the time we arrived on the scene."

Researchers also have some doubts about the original identification of the species.

Within this family of beetles, there are about 10 species related to the Eyrewell ground beetle, but their population distribution overlaps. Lincoln researchers wonder whether there may have been some confusion in identifying it as a separate species.

The beetle was originally described in a paper in 1984 detailing 31 of the total of 35 *Holcaspis* species in New Zealand. That description was revised in 2001 after the examination of just two male individuals.

The species was actually identified by the shape of the male reproductive organ of these specimens, a technique commonly used to distinguish carabid species.

While that work was done by highly skilled people, Rebecca says that description was only based on two male specimens, "which is not a lot to go on."

Ngāi Tahu Farming Chief Executive Andrew Priest says the importance of protecting an endangered native species is a real concern for the iwi, and that is why the company has invested a great deal of time and money trying to find it.



Since 2013, Ngāi Tahu Farming's Lincoln partners have placed between 10 and 40 traps at 14 different sites for 30 days spread over six years, which equates to about 30,000 trapping days.

"We are concerned that we haven't been able to find what is described as an endangered species, and that's why we are continuing to look for it and are still trying to find it," Andrew says.

About 1000 hectares of land at Te Whenua Hou has been deforested, but not yet been converted into pasture. In January 2019, 120 hectares of pine forest remained, and a total of 180 hectares of land was either in pines or set aside as native bush reserves.

Ngāi Tahu Farming has changed some of its pine forest harvesting techniques in reserve areas close to where the beetles were found to leave forest slash and waste wood on the ground as a natural habitat for ground beetles.

At least another 100 hectares of land has been set aside for restoration into kānuka and native shrub reserves as part of the iwi commitment to plant 1.2 million trees at Te Whenua Hou.

While Ngāi Tahu Farming takes the importance of protecting an endangered species of ground beetle seriously, Andrew regards recent media coverage of this issue as a distraction from some of the other positive environmental work the company is doing at Te Whenua Hou.

He believes Ngāi Tahu Farming puts more resources and funding towards offsetting its farming footprint than most farmers in New Zealand. Specifically, technologies to reduce water use and nitrate leaching, native plant restoration in dedicated reserve areas, and climate change action through a commitment to reduce greenhouse gas emissions.

"We have invested a substantial amount minimising our water application and thinking creatively about how we can reduce our nitrate footprint, and that is totally supported by the evidence we have.

"We're the first and I think we are still the only farming business to have signed the Climate Change Coalition to reduce our greenhouse gas emissions by 29 per cent by 2030. No other farming company has committed to that.

"We are still working through how we are practically going to meet that target, but we have committed to it, and that story has never really been told."

Above: Lincoln University staff have spent thousands of hours searching for the Eyrewell Beetle to no avail.

# 150 Years Young

Nā HELEN BROWN



## TAUWHARE

*With Love We Remember*  
**JOHN OLIVER**  
9 NOV. 1920 - 11 DEC. 1996  
AND HIS DEARLY LOVED WIFE  
**DOREEN MARGUERITE**  
12 FEB. 1919 - 30 MAY 2004  
TREASURED PARENTS & GRANDPARENTS  
*In Our Hearts Forever*

*We Lovingly Remember* Mā  
**Māta Alice Tauwhare**  
Born Napier 24th Oct. 1874  
Died Napier 23rd Jan. 1963  
and her beloved husband  
**Honani Whetu Whakamaruanga Tauwhare**  
Born Napier 10th Nov. 1871  
Died Napier 10th June 1968



IN MEMORY OF  
MAATA TUHANA  
1888-1955  
WIFE OF  
HON. J. H. TUHANA  
1888-1955  
WIFE OF  
HON. J. H. TUHANA  
1888-1955

HUTANA  
1888-1955  
WIFE OF  
HON. J. H. TUHANA  
1888-1955  
WIFE OF  
HON. J. H. TUHANA  
1888-1955

YAKI HUTANA  
11-5-1924  
LANCASTER TE HIRA  
WAKENE HUTANA  
23-9-1944

PATEHEPA KUIKUI  
KARAITIANA  
22-6-1943

MIHI MOANA  
WATENE  
26-3-1939

“On Sundays we’d come running up from the beach in our bathing suits, and straight into church. You didn’t have to get dressed up. The old people were still alive, so you went to church whether you wanted to or not! We had different denominations. We’d have Anglican one week, Methodist one week. It wasn’t till later on we got Catholic as well.”

**HEREWINI BANKS**



PHOTOGRAPHS COURTESY DONALD COUCH

Above: Rāpaki Sunday School, c.1949. Left to right, back (from inside church door): Henry Couch, Kath Couch, Hineari Hutana, Josette Hutana, Lena Tikao. Middle: Miss Petrie, Nuki Tikao, Te Whe Hutana, Robert Tikao, Donald Couch, Gavin Couch. Front: Eddie Hutana, Peter Couch, Huia Couch, Maria Couch, Pam Couch, Billy Hutana (behind), Andy (?), Tony Tikao. Above, right: Sunday School group, c.1959. Left to right: Diane McEvedy, Maria Couch, Ata Couch, June Watson, Elaine Rakena, Susie Rehu and an unidentified child. Right: Rewi Couch and Douglas Couch outside the church on the day of the 150th anniversary celebrations. Overleaf: Rāpaki whānau and manuhiri responding to the call to prayer.

AROUND MIDDAY ON SATURDAY 4 MAY A FAMILIAR SOUND echoed around the seaside kāika of Rāpaki on the shores of Whakaraupō. As has occurred for the past 150 years, the tolling bell was summoning Rāpaki whānau to church. A large group soon gathered outside the newly constructed fence surrounding the church and urupā. Among the familiar Ngāi Tahu faces were numerous members of the Couch whānau, at least two former Sunday School teachers, and officiating ministers and members of ngā hāhi katoa including Rātana, Katorika, Mihinare, Mōmona, and Weteriana. Āpotoro James Robinson conducted a whakawātea at the gates and led the worshippers up the shell-paved pathway into the recently refurbished church. Whānau members placed photographs of their tipuna in the sanctuary beneath the restored triptych window in the west wall before settling into the old wooden pews, inscribed with their childhood graffiti, to commemorate the 150th anniversary of the Rāpaki Church.

The quaint little weatherboard building with its picturesque views out to sea has been an integral part of the Rāpaki kāika since 1869, making it the oldest existing building in the bay. It is one of just a handful of 19th century weatherboard churches that have survived in our Ngāi Tahu villages to the present day. For the first hundred years of its history, the Rāpaki Church was central to the lives of local whānau who regularly attended services and Sunday School there. When the bell rang, you went to church! Latterly, services have taken place less often, although the church has remained an important community focus. In fact, Donald Couch suggests that at times, it has been a greater community focus than the marae. Archival lists of parishioners from the 19th and early 20th centuries reveal high

attendance. “Virtually all the whānau went, it was a vital part of the community,” says Donald.

So, when the building began to show signs of deterioration due to weather and borer, Te Hapū o Ngāti Wheke decided that it had to be saved. The timing of the conservation work coincided with the building’s 150th anniversary.

“On Sundays we’d come running up from the beach in our bathing suits, and straight into church. You didn’t have to get dressed up,” says Herewini Banks, who grew up at Rāpaki in the 1940s. Back then most of the families were regular churchgoers because, as Herewini says, “The old people were still alive, so you went to church whether you wanted to or not!

“We had different denominations. We’d have Anglican one week, Methodist one week. It wasn’t till later on we got Catholic as well.”

The non-denominational character of the church can be traced back to its earliest days, though it has always had a strong connection with the Wesleyan faith.

In the days leading up to the 150th anniversary celebrations, Rewi Couch took a break from sanding down the church door to tell me more about the restoration project, his family’s connections to the church, and the influential Ngāti Kahungunu missionary who laid the foundation for the longstanding association between Rāpaki and the Hāhi Weteriana.

“Te Koti Te Rato was stationed here to mission to South Island Māori. His connection is really significant to Rāpaki. He married a Ngāi Tahu woman, my great-great-grandmother’s sister, Irihāpeti Mokiho. They had no children of their own, but whāngai’d lots of kids, including my great-grandfather, Teoti Riwai.”



PHOTOGRAPHS DEAN MACKENZIE

When Te Koti Te Rato arrived, the first Rāpaki church had recently burned down, but planning quickly ensued to construct a replacement. The necessary funds were raised from enterprises such as the sale of firewood to Lyttelton residents, and the church was completed and opened on 4 May 1869. It was built with hapū money, on hapū land, and remains in hapū ownership to this day.

The press reportage of the opening paints a familiar scene of the ecumenism that has come to characterise the Rāpaki Church. Wesleyan, Anglican, and Presbyterian ministers officiated at the service, which was conducted in both English and te reo Māori. The newspaper journalist commented that it was difficult to determine the denomination to which “the sacred structure” belonged. For more than 20 years, Te Koti Te Rato worked cooperatively with his Anglican missionary counterpart, James West Stack, based at Tuahiwi. In the spirit of collaboration, each administered to the other’s flock when one or the other was away on pastoral tour in distant parts of Te Waipounamu.

Talking with Rewi and other members of the Couch whānau, it is clear that church services at Rāpaki throughout the 20th century were very much a family affair. This was reflected in Dr Terry Ryan’s address to the congregation during the anniversary service, when he said, “I’m not sure who’s who, but you all look like Couches from here!”

The Couch whānau has a deep, intergenerational association with the church that goes back to their tipuna, George and Kiti Couch. George was an Englishman and lay preacher who regularly walked from Lyttelton to deliver services at Rāpaki in the 1880s and 1890s. His prospective wife, Kiti Paipeta, whom he later married, played the

church harmonium. Later, Taua Kiti married two of her daughters to Wesleyan ministers. One of them, Sarah Mabel (May), married Rakena Piripi Rakena from Mangamuka, Northland. Their daughter, Elaine Dell, recalls that her mother was one of the key people who looked after the church in her day.

“She took responsibility for the church collections, which she kept in a big milk powder tin up in the top of her wardrobe. Uncle Arthur did the banking, and my mother always dusted the church and put flowers in it. On Sundays, they’d have the service and then go up to her house for a cup of tea.”

George and Kiti’s son Wera and several mokopuna including Lane Tauroa, Rua Rakena, and Moke Couch later became Methodist ministers. As Rewi recalls, “Uncle Wera was the minister, so there was this big extended family, and we were all part of it.”

When it came to the church’s restoration, it was very much a hapū affair, initiated and supported by the trustees of the church. Along with the professional builders and contractors, numerous members of the Rāpaki community were involved. Rewi, who oversaw the restoration project, says that by adhering to conservation best practice for heritage buildings, Te Hapū o Ngāti Wheke has been able to tap into targeted heritage funding for the church that otherwise would not have been available. All of the work undertaken on the building was guided by a conservation plan written by local conservation architect, Tony Ussher.

Taking a conservation approach to the project has also ensured the retention of the patina of age in the building, such as the names etched into the back of the pews, reflecting the whakapapa of the people and the place. The church has been fully repainted, the entire

The first Christian missionary presence in Te Waipounamu was Wesleyan, and came just after the release of our Ngāi Tahu prisoners of war by Ngāti Toa in 1839. Reverend James Watkin commenced the Wesleyan mission station at Waikouaiti in 1840, and soon established a network of contacts covering most of the Ngāi Tahu takiwā. Other denominations followed; notably Anglican, and Presbyterian under Reverend Wohlers on Ruapuke. As mission work progressed, almost all of our Ngāi Tahu kāika had one if not two (or even three) churches. Prior to the 1850s, most of these were simple raupō and slab style buildings, which had a life expectancy of about 20 years. At least one church of this early type predated the weatherboard church at Rāpaki.

The denominational rivalry which led to multiple church buildings in our villages abated somewhat in 1860 when Reverend James Buller of the Wesleyan Church and Bishop Henry Harper of the Anglican Church agreed to cooperate in their Māori mission work in the South Island. Under the “Harper-Buller understanding”, the two men agreed to the principle of “mutual occupancy” of churches where both denominations had functional congregations. This meant that when the early slab churches needed replacement, one substantial building could be erected to serve the needs of both denominations. The Rāpaki Church was one of at least 10 churches built in the Ngāi Tahu takiwā during this period.

While non-denominational, the church’s development was heavily influenced by the Wesleyan missionary Wiremu Te Koti Te Rato, who lived at Rāpaki from 1863–1891. Under his leadership, the Wesleyan Māori Mission in the South Island moved its headquarters from Otago to Rāpaki in 1865.

PAINTING: RĀPAKI CHURCH, WATERCOLOUR BY WILLIAM HENRY RAWORTH, 1871, ALEXANDER TURNBULL LIBRARY, B-009-029.



west wall has been largely rebuilt, and the triptych window restored. The result is stunning. While 19th century austerity frowned upon ornamentation and few of our weatherboard churches from this period incorporate Māori arts and crafts, Te Hapū o Ngāti Wheke is interested in the idea of adding some toi Māori elements to the church in the future.

Sitting in the sun outside the marae, Waitai Tikao confesses that he and his brothers and sisters would avoid going to church if they possibly could. “If our parents were attending, we had to accompany them,” he says. “We would spend the entire service looking longingly out the windows towards the sea – but if our parents weren’t there, we’d escape up the back road to freedom.”

In addition to church on Sundays, the pā kids were expected to attend Sunday School (notable for being held on Saturdays). Waitai recounts an occasion the children were instructed to memorise a verse from the Bible – with apparent diligence, he thumbed





through the pages and made a selection. At the next Sunday School class, he was a surprisingly eager participant. He stood up and announced that he would be reciting from the Gospel of John, Chapter 11, verse 35. “Jesus Wept”, he said, and promptly sat down. John 11:35 is famous for being the shortest verse in the Bible. Needless to say, he was not rewarded for his cleverness, but was instead required to memorise a second verse for recitation the following week. “They were pretty strict, and kept us in order,” Waitai says.

Former Sunday School teachers from the Brethren Fellowship, Diane McEvedy and Julian Burgess (née Pohio), were among the guests at the commemorations. Diane, who went on to become an Anglican priest, has fond memories of teaching Sunday School at Rāpaki in the late 1950s. “I really enjoyed coming over and engaging with the children and their families,” she says.

Following the sesquicentenary church service, a hākari for the several hundred guests culminated in the cutting of a suitably church-

shaped cake. Kaumātua Uncle Doug Couch and Aunty Sal Rakena did the honours. The cake was made by Lynda Giles, whose mother, Barbara Smith, had made a comparable one for the Rāpaki Church centenary 50 years prior. Dr Terry Ryan, who was among those present at the 1969 celebrations, recalled that it had been a similarly memorable occasion. A commemorative church service was also held in 1994 to mark the church’s 125th anniversary.

As Donald Couch says, the Rāpaki Church “represents community and symbolises continuity.” Donald has written a history of the church to coincide with the anniversary. The book is dedicated to all those who have prayed in, preached at, and supported the Rāpaki Church. It is also dedicated to all those who died or were injured on 15 March, 2019 while praying at Christchurch mosques – a poignant and fitting whakaaro, given the spirit of inclusivity, cooperation, and ecumenism that the Rāpaki Church has embodied throughout its 150 year history.

PHOTOGRAPHS AND WORDS  
Nā PHIL TUMATAROA

# Te Ao o te Māori

A WINDOW INTO THE  
RICH LIFESTYLES OF  
CONTEMPORARY MĀORI







When Max's girlfriend Carley "busted out" her pepeha, it was the perfect motivation the young videographer needed to start learning his language.

"It really inspired me that Carley, who isn't Māori, could stand up and introduce herself in te reo and tell everyone her whakapapa," says Max Tiweka, who is Ngāi Tahu on his mother's side and Ngā Rauru on his father's side.

A year-and-a-half ago, Max started work as an intern at Ariki Creative, an Ōtautahi-based Māori creative studio specialising in digital and print media. It's that career change Max credits as the beginning of his journey to learn about his Ngāi Tahu tangata.

"[Ariki Creative Founder] Hori (Mataki) has been a big influence – we definitely have a tuakana-teina relationship – and he has created a real whānau atmosphere here at Ariki, which has helped me."

Max received a Matakahi Scholarship from Te Rūnanga o Ngāi Tahu in 2014. This supported him to study part-time for a Diploma in Civil Engineering, while working at engineering consultancy Aurecon as a geotechnical technician for three years.

He was pretty handy with a computer and had always



maintained an interest in film-making, often putting his hand up to film cousins' weddings. The engineering work, it turned out, wasn't very fulfilling and he started looking at other career options.

"I happened to be in the right place at the right time when Iwi Capability at Ngāi Tahu told me about an internship at Arika Creative," says Max.

The rest, as they say, is history. Today, Max is busy producing, shooting, and editing videos; which takes him from the far north to Bluff and brings him into contact with all walks of life. The majority of his work is kaupapa Māori, which has helped give him further insight and experiences of his people and his culture.

"Starting to know my whakapapa and understand where I'm from is a powerful thing. It has meant that I feel more invested in the work I am doing. It's been a massive learning curve for me, but I have been so lucky to have Hori next to me to learn from.

"I don't want to sound clichéd, but it really has been life-changing coming to work here, with the opportunities it has given me to learn and grow in my career and my culture."



## Return of the kūmara

I harvested my first ever kūmara from the māra in late autumn and was stunned to find that I had actually managed to grow a worthwhile crop. I could see that the leaves had grown prolifically over summer and into autumn, but was completely taken by surprise when I actually dug them up to find the quantity and size of tubers that had been produced. I had always assumed that it would be too cold to grow kūmara in Ōtautahi so I hadn't even bothered to try in my 30-plus years of organic gardening. It's not that I tried particularly hard either – the five kūmara tubers I planted were leftovers I had forgotten about in the kitchen pantry, and as they had sprouted leaves, I thought why not stick them in the ground and see what happens. This fortuitous opportunity coincided with me starting to trial the use of liquid GANS products. The makers of GANS say it can help promote positive magnetical and gravitational plas-matic fields to support plant health and productivity. They define GANS as a new state of matter consisting of a molecule of gas (“GA”) which becomes a nano (“N”) of itself, and appears as a solid (“S”) state of matter: GAs to Nano Solid = GANS (see TE KARAKA #80 for more details).

I prepared the soil by making a mound and sprayed the soil-enhancing GANS onto it. I then sprayed the tubers with the seed GANS mix, and placed the tubers in the soil longwise, and just deep enough so that only the leaves were exposed above the surface of the dirt. This was followed by a karakia as Rongo mā Tane knew I would need a miracle to get anything out of this experiment. This was at the beginning of December, which turned out to be a very cold and wet month here in Christchurch – the worst weather for trying to grow kūmara. Over the following summer and autumn months, however, we experienced above average temperatures with quite a few hot days. I gave the growing plants occasional liquid fertiliser along with GANS every couple of weeks for the first couple of months; then read that kūmara don't need any extra fertiliser after becoming established so stopped doing that for the



*I intend to experiment further next spring/summer to vary the growing conditions to see how much of a positive effect GANS actually can have in helping to grow kūmara this far south.*

last few months. Another tip I learned was to lift up the trailing leaves so that they don't put roots down into the soil; thus concentrating growth around the main tuber.

At the end of April just before the first autumn southerly storm, I dug the kūmara up and was surprised to find that they had been far more productive than I could have imagined. I do need to say, however, that the crop wasn't as prolific as kūmara grown in a warmer climate like Northland, but it was still sufficiently productive to be very much

worth the effort. There were a number of fortuitous factors in my favour. Firstly, as it turns out, kūmara like a low soil pH of 6.0 to 6.5. I only tested for pH in late summer, and found mine was at 6.5. Secondly, the soil was naturally fertile and rich from all the compost that had been used on it; which kūmara thrive best in. Thirdly, this particular bed is in a sheltered, warm part of the garden with concrete paving on two sides, which would have helped to retain warmth in the soil. Traditionally, sand was added to the soil, and volcanic rocks placed around the mounds kūmara were planted in to help make the soil warmer. So all in all, through good luck and serendipity combined with GANS, the conditions were about as good as they can get for growing kūmara in my māra.

I intend to experiment further next spring/summer to vary the growing conditions to see how much of a positive effect GANS actually can have in helping to grow kūmara this far south. Overall, what I can say is that GANS had a very positive effect on plant productivity and health once I got the application rates and quantities right. Initially I thought more GANS would be better than the recommended 1 ml per litre amount, but no, it seems to have a negative effect to use more than is recommended. For example, my riwai crop has been far more productive than usual (on a par with the modern varieties I grew), despite the fact that riwai don't normally like the hot daytime temperatures experienced in summer, whereas my winter leek crop is



Above and opposite: Harvesting kūmara.




PHOTOGRAPHS TREMANE BARR

the worst I have ever grown; probably due to me using too much GANS when I planted them. While one growing cycle in my backyard garden does not provide conclusive proof either way as to the efficacy of GANS, it has shown me that GANS could turn out to be real game changer not just for home organic gardeners, but organic agriculture as a whole.

### Plummeting insect numbers “threaten collapse of nature”

So why give a damn? What started as a speculative research hypothesis a few years ago on the terrible decline of insect numbers and varieties is turning more and more into confirmation from various research projects of a global “insectageddon” that is pushing many of the world’s insects down the path to extinction. And this could potentially cause

a catastrophic collapse of nature’s ecosystems over time, according to the first global scientific review on the topic. There are two main reasons for this – conventional agricultural pesticide and biodiversity loss. For too long, conventional agriculture has hidden behind the lie that their toxic pesticides were necessary to maintain food production, when all the while these toxins were actually destroying our long-term future as a species. Without insects and biodiversity surviving and thriving, we have no future as a species. Plasma-based agriculture holds the potential promise of boosting organic farming production to a similar productivity level as conventional farming, without the toxic pesticides. On that basis alone I think it is worth continuing to experiment with GANS. After all, it is only the fate of our species that is on the line. Happy Matariki. 

### Growing kumara slips basic tutorial

[https://www.youtube.com/watch?v=xT\\_ygqOOI1c](https://www.youtube.com/watch?v=xT_ygqOOI1c)

### How to grow the best kumara:

Nicola Kawana visits Te Pane o Mataoho for expert advice from Waimarie McFarland on how to grow the best kumara at home.

<https://www.youtube.com/watch?v=AnoOfFRBL8>

### Hei Mahi Māra – Plasma in the Māra

[https://ngaitahu.iwi.nz/our\\_stories/hei-mahi-mara-plasma-in-the-mara-tk8o/](https://ngaitahu.iwi.nz/our_stories/hei-mahi-mara-plasma-in-the-mara-tk8o/)

### Plummeting insect numbers “threaten collapse of nature”

<https://www.theguardian.com/environment/2019/feb/10/plummeting-insect-numbers-threaten-collapse-of-nature>

### Insectageddon: a global crisis of insect extinction and population decline

<https://www.stuff.co.nz/science/110701381/insectageddon-a-global-crisis-of-insect-extinction-and-population-decline>

### World’s food supply under “severe threat” from loss of biodiversity – plants, insects, and organisms crucial to food production in steep decline, says UN

<https://www.theguardian.com/global-development/2019/feb/21/worlds-food-supply-under-severe-threat-from-loss-of-biodiversity>

Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 30 years. Tremane is currently a self-employed mauirpreneur whose whānau owned and run business sells essential oils and natural skin care products containing native plant extracts: <https://zurma.co.nz/>

## REVIEWS

### **GUARDIANS OF AOTEAROA: PROTECTING NEW ZEALAND'S LEGACIES**

Nā Johanna Knox,  
with photography by Jess Charlton  
Bateman Books 2018  
RRP: \$59.99  
Review nā Freya Helen Wharerimu  
Hargreaves-Brown

Whiria te tāngata — Weave the people together.

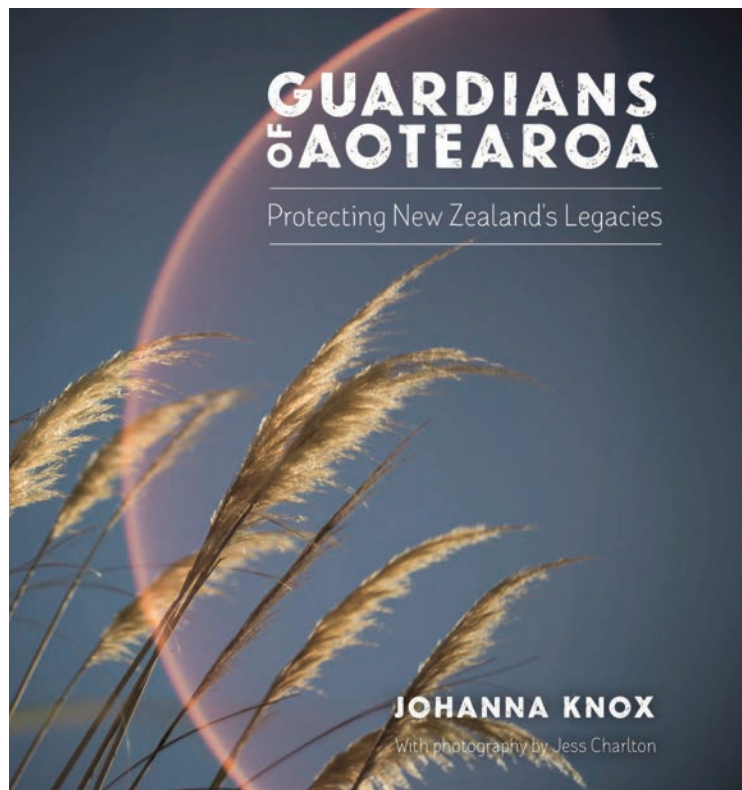
*Guardians of Aotearoa* does just this, crafting a korowai of diverse narratives. From activists, to ecologists, to te reo Māori advocates, Knox shines a light on the people who call this place home, and their passions.

The work views the world through a holistic lens. Knox begins by reflecting on how her initial focus was intended to be the environmental realm. However, this was soon abandoned, with the author writing: “How do you divorce the natural environment from people and culture? We’re part of a whole.” This approach is to be commended, as it allows for a variety of “guardians” to be heard, and their stories shared.

If we are to resolve many of the environmental, political, and social issues of our time, it will only be through listening to one another and collaborating.

*Guardians of Aotearoa* highlights this, and is a testament to the necessity of a broad range of perspectives in order to combat challenges and inequalities. The 39 interviews in this book are inspiring and rousing. Although it is attractive, this is more than just a “coffee-table” book, and gives real and valuable insight into the worlds of our country’s change-makers. From freshwater ecologist Dr Mike Joy advocating for our rivers, to writer and illustrator Gavin Bishop preserving our art, to Dr Hana O’Regan revitalising te reo Māori – all are thought-provoking.

Knox’s book thus speaks of the power of the individual; but also symbolises the potential for change when a collective



comes together. It challenges the reader to reflect upon their own experiences and to ask: “What would I like to do, and how may I achieve that?”

Compassion and the need for collaboration run as undercurrents throughout the work; significant values within te ao Māori. It serves as a reminder for us all to come home to this intrinsic Māori worldview; one that sometimes appears to be lost amongst the hurry of modern life. As interviewee Tina Ngata proclaims, “Regardless of whether I win or lose, this is about the values I carry for the time that I’m here ... I want to be a good ancestor.”

Johanna Knox’s interviews, paired with Jess Charlton’s intimate and visually beauti-

ful portraits, offer a glimpse into the diversity of the people and ideas that stand here. Captivating and inspiring, Knox has woven a korowai of knowledge to be laid upon this land and our people.

### **KAITIAKI O TE PŌ – ESSAYS**

Nā John-Paul Powley  
Seraph Press 2019  
RRP: \$35.00  
Review nā Gerry Te Kapa Coates

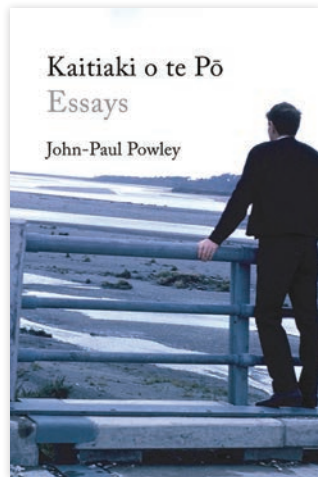
A collection of personal essays is always a risky undertaking, sharing one’s innermost thoughts with the world – or at least the reading world. Some Kiwi writers have struck it lucky though, like Ashleigh



**Freya Helen Wharerimu Hargreaves-Brown** (Ngāi Tahu, Awarua) was born in Charteris Bay, and is currently studying towards a Bachelor of Arts majoring in Māori and Indigenous Studies at Te Whare Wānanga o Waitaha (University of Canterbury). After volunteering in rural Fiji for several months in 2018, she is planning to work with Māori and Pasifika communities on improving health and environmental outcomes in the future.

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





Young's prize-winning essay collection *Can You Tolerate This?* in 2016. The cover of this pukapuka gives little away about John-Paul, but through the stories and poems we learn that he is – or was – a teacher in a school with Māori pupils, and became a class Dean dealing with functional and dysfunctional kids, working as a cog in the education machine. He also has a fine sensitivity for Māori issues and racism. He was in a band once, and sometimes wishes he was back there.

The title of the book – and of the first story – comes from Justice Joe Williams, who described the role of a historian as a “kaitiaki o te pō” – caretaker of the night. John-Paul says, “It’s funny how I forget the power of stories.” Then he proceeds to tell us stories about life in Aotearoa drawn from his personal experiences – starting with a history conference. The death of an old friend in London leads him on to musings about the impact of war, and memories of his male relatives who were either severely damaged by World War One or died in World War Two. He quotes Tāwhiao saying to Te Whiti after the Pākehā colonists won the Waikato war, that now “I will ... eat tears of bitterness from sunrise to sunrise” – a fitting end to this story. The story “Anzac Day” is a riff about the myths we (especially young men and boys) grew up with about war: that New Zealand “lost its innocence at Gallipoli”, the soldiers “nobly sacrificed their lives in war”, etc, etc. I remember the mother of a friend in the 50s asking me if I’d go off to war, and I cravenly said yes, despite knowing I probably wouldn’t.

John-Paul says when he was young he spent a lot of time by himself watching his mum’s video cassettes of things like Kenneth

Clark’s 1960s TV series *Civilisation*, that decades later would inspire him to go to Florence and Chartres Cathedral. He muses about how men seem to fall into two categories – business men and construction workers, which never seem to notice each other. They have “mastered the machinery of being a well-oiled cog in the large machine of masculinity: a machine I detest.” “Digital Natives” looks at the Parihaka story and education conferences: “Wasn’t it good to see so many speakers began their presentations with Māori? Of course a lot of them didn’t pronounce it very well and some were clearly making noises they didn’t understand. One hundred and seventy-seven years after the Treaty, that’s a good effort, right? A little bit of brown sugar on the pile of white bread.”

The story “The March of Progress” revolves around nature, the four seasons and a school trip to Japan. Powley concludes presciently: “We always think things are going to get better. They ain’t. Not anymore.” He quotes others’ poetry from time to time, and includes some creditable poems of his own. He asks a lot of questions which sometimes he answers, or else leaves us to muse over later.

He does another trip – bravely chaperoning 20 young women to India – to experience a gruelling exposure to India’s poverty, giving us at the end his conclusions about the “dignity of man”: “What I knew deepest down, remained true: death is final, existence is indifferent, so much depends on having or not having power, and love is the only thing.” This book deserves to be up there with the best in the genre. John-Paul may not be by a Māori writer, but he is

certainly an excellent essayist and one with a Māori heart.

**AKE AKE KIA KAHA E!  
FOREVER BRAVE: B COMPANY  
28th MĀORI BATTALION 1939–1945**

Nā Wira Gardiner  
David Bateman 2019  
RRP: \$49.99

Review nā Russell Caldwell

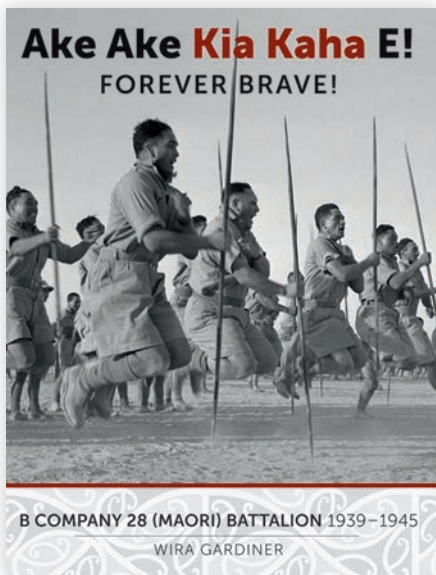
The 28th Māori Battalion was the most decorated New Zealand fighting unit during World War II. Its formidable prowess in battle was acknowledged by Allied forces and German commanders alike. The Māori Battalion was a frontline infantry unit made up entirely of volunteers from Māori communities throughout the country. It was organised on tribal lines under tribal leaders. *Ake Ake Kia Kaha E! Forever Brave* breaks new ground in providing a comprehensive account of B Company 28th Māori Battalion’s significant contribution to the war. B Company drew its members mainly from Te Arawa and Mātaatua confederations of tribes, but also from Tauranga Moana, Coromandel, Taupō, Waikato, and King Country.

This work can be read at different levels. On one level the book is a definitive military history. The detailed narrative sustains the reader from the prologue to the conclusion. The book also features exclusive images, tactical maps, and clear accounts of the battles and the significant campaigns in Greece, North Africa, and Italy. On another level, the book is a taonga detailing the stories of the men and their whānau who sacrificed so much. It connects the past with those who live now. It is on that personal level that I read the book. Two of my Ngāi Tahu/Te Arawa kaumātua, Uncle Andrew Gourlay and Uncle Thomas Potiki, fought overseas in the ranks of B Company alongside their cousins and close Te Arawa



**Gerry Te Kapa Coates** (Ngāi Tahu, Waihao) was born in Ōāmaru, and has had poems, book, and theatre reviews and stories in *Huia* Short Stories collections 4, 5, and 7; and other publications including *Landfall*, *Mana* magazine and *Ora Nui 3*, as well as a wide variety of non-fiction espousing environmental issues, amongst other themes. His collection of poems and short stories from 1961–2011, *The View From Up There*, was published by Steele Roberts. Gerry was a panellist at the 2013 Christchurch Writers and Readers Festival. He also works as a consultant and commissioner on RMA and similar EPA hearings, as well as being an author and doing Māori and technology advisory work.

## REVIEWS



relations the Rollestons, O'Briens and Tapsells from Maketū.

This is an important work because of the material and expert knowledge on which it draws. The text is complemented with the observations and stories of the men themselves through the inclusion of their letters, family kōrero, and photographs. This material is intertwined with the expert commentary and analysis of the book's author, Lieutenant-Colonel (Rtd) Sir Harawira (Wira) Tiri Gardiner KNZM, writer, senior public servant, and a former professional soldier who saw active service in South Vietnam. This book by Sir Wira builds on the general military history of the 28th Māori battalion that he wrote in 1992. Sir Wira is of Ngāti Awa, Ngāti Pikiao, Whakatōhea, and Te Whānau a Apanui descent. This is integral to the quality of the narrative, as it has allowed for the positioning and contextualising of wartime relationships between people, whānau, and their experience of war from a uniquely tribal perspective. Sir Wira has done a fine job of commemorat-

ing the honour, selflessness, and undoubted bravery of B Company. At the same time, he deals frankly and honestly with the ongoing physical and psychological impacts of war, and he acknowledges those whānau left at home who suffered extensively from stress, anxiety, and grief.

The book does not restrict itself to bravery on the battlefield. It also illuminates the role of women who stayed back and kept things going at home, and the experiences of many servicemen on their return to Aotearoa. The personal highlight of the book for me is the list of the 968 soldiers who served overseas with B Company, along with photographs. *Ake Ake Kia Kaha E!* makes an important contribution to our knowledge about Māori in international conflicts and the growing desire for such knowledge to be distinctively grounded in the Māori world, and told with Māori voices, with cultural cognition by tribal historians. Kaumātua Robert Gillies, the last remaining soldier of B Company, was the kaitiaki who guided and supervised the production of this work. This will become a treasured publication that will help us move forward into the future, recognising and remembering B Company 28th Māori Battalion, their profound service, and their enduring legacy. *Ake Ake Kia Kaha E!* is a great read. Ka maumahara tonu tātou ki a rātou – We will remember them. Onward.

### TE AHI KĀ: THE FIRES OF OCCUPATION

Nā Martin Toft

Dewi Lewis Publishing 2018

Distributed in New Zealand by Oratia Books

RRP: \$65.00

Review nā Gerry Te Kapa Coates

This is a very beautiful hardback book with 76 black and white and colour photographs interspersed with several groups of fold out pages of text about the Whanganui river – Te Awa Tupua. For the first time in Aotearoa – and possibly the world – a river has been



granted the same legal rights as a human being, entrenching traditional rights of the iwi along the river. This work breathes new life into the whakataukī: Ko au te awa, ko te awa ko au – I am the river, the river is me.

By the end of this book you will know more about the river from the magnificent and diverse photographs, as well as what its people look like and say, and how they live. Danish author and photographer Martin Toft first spent time living with Māori from the Whanganui river in the mid-1990s, and returned 20 years later to assemble the photographs in the book. You will not learn much about the process that led to the Te Awa Tupua (Whanganui River Claims Settlement Act 2017), but you will get a sense of what it meant to local Māori. As the book's publicity leaflet says, this work "evokes the physical and metaphysical relationship between a river and its ancestors, between Māori and the author", who was honoured by being given the Māori name of Pouma Pōkai-whenua. You will be immersed in this world through letters, conversations, snippets of poetry, and other explanations.

Te Ahi Kā literally means "fires of occu-



**Russell Caldwell** (Ngāi Tahu/Te Arawa) manages a youth justice facility in Christchurch. He has worked in a number of senior roles in government and Māori organisations, including 10 years with the Ngāi Tahu Māori Trust Board and Te Rūnanga o Ngāi Tahu. He has previously served as an infantryman and signaller in Ngāti Tumatauenga, the New Zealand Army; a second lieutenant in Te Taua Taura o Aotearoa, the New Zealand Cadet Forces; and a specialist service officer in the Australian Army Cadets, Northern Territory Battalion. Russell holds a degree in New Zealand History and a Master's degree in Business. He has published works on the New Zealand Wars and Ngāi Tahu whakapapa, and extensively researched the involvement of his own whānau in the Māori Battalion.

pation”, and fire represents a life principle for Māori. Only on their land can Māori “put up our ancestral houses that shelter the mauri – the life-force of us people.” The book is partly about a hikoi from the kāinga or settlement at Tieke further downstream on the Whanganui River, back up to ancestral land at Mangapapapa to assert their ahi kā – by staying at least one night there – and prevent it being taken over by the Department of Conservation. The author – as Pouma – appears as an interviewer in some of the transcribed pieces of writing with various people of the Whanganui river – Mark Cribb, Hokio, Tawhero, Paiki Johnson, Larry Ponga, and Tukaiaora, amongst others. In one piece Pouma asks Tawhero why he was given a Māori name, and Tawhero tells him it was the name of one of their great explorers, “synonymous with journeys up and down the river ... We asked you to “always support us, always umbrella us ... and now you are sheltering us ... One of the things that is important for you to know is that you are part of our family.”

Talking about genealogy, Hokio says: “We are all from both the North Island and South Island interconnected. Because that is whakapapa – genealogy.” Later he says: “To whakapapa about a particular area in the river is to whakapapa about the connection of the awa to everywhere else.” This principle is quoted from the Whanganui River Settlement: “The health and wellbeing of one element of the River is intrinsically connected to the health and wellbeing of the whole River, its mauri and its mana.”

On the future of the remote Mangapapapa Marae, accessible only by boat, Tawhero says: “What I would like to see – and what I’m hoping to be able to set up for our kids – is giving our young people an understanding of the river and what it means to us and to them. But also to build, not so much the fires of occupation, but also the fires of ambition.”

I have spent many visits on the Whanganui river, including a New Year’s Eve at Titi

Tihu’s kāinga and in the rohe that feeds the awa – the area that diverted water from the Whanganui River to the Tongariro Power Scheme back in the 1970s. This book will provide memories for those who have had similar experiences, and the photographs will provoke questions that captions might have answered. Such lacks don’t detract from the beauty of the book production itself.

**THE GIRLS IN THE KAPA HAKA**  
 Nā Angie Belcher rāua ko Debbie Tīpuna  
 Picture Puffin 2019  
 RRP: \$17.99  
 Review nā Allannah Burgess  
 rāua ko Kaia Waaka (4)

Reading to my tamariki Kaia (4) and Maika (2) is very important to me. I am always on the lookout for new pukapuka to share with them, particularly those with stories that are relatable to our lives and our learning journey in te reo Māori.

*The Girls in the Kapa Haka* ticked all those boxes for me. It was easy to read, with the perfect amount of te reo for my tamariki to understand. The story itself is repetitive so it gave Kaia a chance to learn the words and finish off the sentences with me.

The illustrations are lovely, and they were great for Kaia because she could use them to tell the story herself. For example, she commented that the pictures showed the piupiu making the “swishing” sound mentioned in the story.

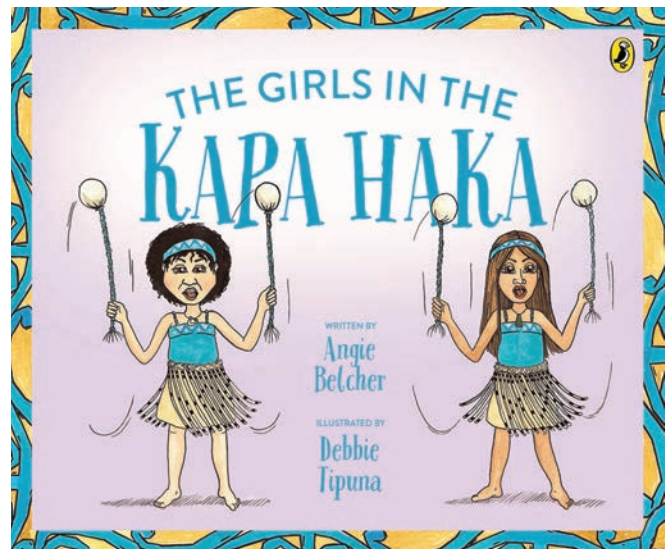
The illustrations provide talking points

and extend the story beyond just the words. Kaia really liked the small details. A couple of things she pointed out were the nani’s beautiful necklace, and the taniwha doing the pukana at the marae.

When I asked Kaia what she thought of this pukapuka, she said that she liked the koro in the story who cut the harakeke for the nani, because that reminded her of her own koro. She enjoyed the fact that there were some words that she knew, and loved seeing the illustrations of the girls with their poi just like her own one that she can swing.

But mostly she liked the whānau all together at the end, and said that it was a very nice story and that she felt happy to read it, because sometimes kapa haka is too loud for her ears!

It was great to see the glossary at the back with helpful hints for correct pronunciation



– not just a wonderful book but a fantastic resource for basic language learners.

When I asked Kaia how many stars she would give this book she replied, “Five! Five is a good number.”



**Allannah Burgess** (Ngāi Tahu, Te Ātiawa) is a project advisor for Whakapapa Ngāi Tahu and a proud māmā to her two tamariki Kaia (4) and Maika (2) Waaka. They live in Ōtautahi but call Waikawa ki Te Au Ihu home. Kaia is a creative kōtiro who has a love for pukapuka, art and role play. She loves spending holidays with her whānau in Waikawa, especially visiting her Nani, Koro and many cousins.



AUKAHA





**Ko Te Upoko o Tahumatā te maunga**  
**Ko Ōkana te awa**  
**Ko Uruao te waka**  
**Ko Ngāi Tahu, ko Ngāti Raukawa ōku iwi**  
**Ko Ngāti Makō tōku hapū**  
**Ko Mary Tukuwaha tōku kuia tupuna**  
**Ko Becs Arahanga tōku ingoa.**

*Hinekura* is a short film written and directed by Becs Arahanga, an up-and-coming filmmaker who wants to use her talents to celebrate te reo Māori and tikanga. Since its release earlier this year, *Hinekura* has gone from strength to strength, winning the Mana Wairoa Te Reo award at the Wairoa Māori Film Festival, and being named a finalist in the New Zealand International Film Festival's upcoming Best Short Film competition.



Set in Aotearoa in the 17th century, *Hinekura* depicts a young girl's coming of age story as she steps into womanhood and finally understands her place amongst her people. It explores traditional Māori customs around the menstrual cycle by following the journey of 13-year-old Hine as she experiences her first bleed. Accompanied by other women from her whānau, she travels to a remote site to undergo the sacred female ritual that acknowledges the transition that she has undergone.

"Māori traditionally celebrated the beginning of the menstrual cycle, as it represented the continuation of whakapapa lines – it was something precious to be celebrated," Becs says.

"*Hinekura* gives us the story and the platform to show this, with a rich cinematic shooting style and authentic costumes, weapons, and historical references."

*Hinekura* has begun showing at film festivals internationally, and will screen at the New Zealand International Film Festival at venues around the country from July. It is one of six finalists for Best Short Film, chosen by director Jane Campion from a field of 91. The winner will be announced on August 4, the final night of the Auckland festival.

"Ultimately, I would love *Hinekura* to start a conversation about how we as indigenous people can bring back the traditions that allowed us to love and respect our tinana, wairua, and hinengaro," Becs says. "This translates to our connection to our whānau, hapū, te ao, and especially Papatūānuku."

"The film has already brought up many memories and started conversations, providing healing on the deepest levels."



*Aukaha* is a regular feature that celebrates the creative talent of Ngāi Tahu whānau. If you would like to see your work (prose, poetry or visual arts) published in TE KARAKA, please contact us.

BY EMAIL: [tekaraka@ngaitahu.iwi.nz](mailto:tekaraka@ngaitahu.iwi.nz)

BY PHONE: 03 974 0177

BY POST: Te Rūnanga o Ngāi Tahu, PO Box 13 046, Christchurch 8141.

Top: Becs Arahanga; left and above: movie stills from *Hinekura*.

## GWEN BOWER

Waitaha, Ngāti Māmoe, Ngāi Tahu – Kāti Huirapa

# He Tangata

Gwen Bower grew up in Timaru, spending weekends and holidays with her nan in Temuka. Her apprenticeship in the marae kitchen began when she was about nine years-old, and she has been involved with rūnanga business since she was dragged along to a meeting one Sunday about 40 years ago. Today, her role is Arowhenua Marae Manager.

Gwen played netball for Huirapa right from the Midgets through to the Seniors, and the highlight of each season was going to the Māori Netball tournaments. She remembers that's where you found out who all your relations were, and dressed up to the nines for the evening banquet. "You could always pick out the aunties from Tuahiwi cos they wore bright red lipstick."

Gwen and her husband Jim have been married for 44 years, and have three children and three mokopuna. She loves cooking and entertaining, and recently started a new project restoring old furniture.

### WHAT CONSTITUTES A GOOD DAY?

The sun shining brightly. Taking an early morning walk on the beach.

### ONE THING YOU COULD NOT LIVE WITHOUT?

My car, and Floyd (two things!).

### WHO OR WHAT INSPIRES YOU AND WHY?

Mother Teresa – so much humility and kindness.

### HIGHLIGHT IN THE LAST YEAR AND WHY?

Getting my car back after it was taken from outside my house – I had a hundred dollar note hidden in my bag, and it was still there when my car was returned.

### WHAT IS YOUR GREATEST EXTRAVAGANCE?

Having to replace the two sets of keys for the car – they're the keyless car keys – grrrr!

### FAVOURITE WAY TO CHILL OUT?

Shopping, people-watching, listening to music.

### FAVOURITE PLACE?

My house, my home, my palace.



PHOTOGRAPH DEAN MACKENZIE

### DANCE OR WALLFLOWER?

Dance ... just love watching people, so I could be either (or both).

### WHAT FOOD COULD YOU NOT LIVE WITHOUT?

On Saturdays ... lamingtons.


### WHAT MEAL DO YOU COOK THE MOST?

Roasts – quick, easy, and never any complaints.

### GREATEST ACHIEVEMENT?

Being a mother.

### DO YOU HAVE AN ASPIRATION FOR NGĀI TAHU TO ACHIEVE BY 2025?

Yes, several! To have increased rangatahi initiatives on the marae and increased numbers of rangatahi attending meetings – especially our monthly meetings. Given that we probably average six under-35-year-old whānau members a month, that shouldn't be hard to achieve. Increased numbers of whānau owning their own home. To see our succession plans working, and as an iwi, becoming rich in resources and people. 

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Friday 27 September*

*Te Hamo o Tū Te Rakiwhānoa, as created by Ngāi Tahu master carver, Caine Tauwhare was recently blessed and erected on Ōtamahua (Quail Island).*

[WWW.NGAI TAHUFUND.COM](http://WWW.NGAI TAHUFUND.COM)

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