TE KARAKA


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Reihana Parata QSM, *Kete Te Waipounamu*, pounamu, tikumu, houi, neinei, raupō, kiekie, pīngao, muka, harakeke. Collection of Parata whānau.

NGĀ HAU E WHĀ FROM THE EDITOR

In a world that is constantly changing and with every decision we make requiring Covid consideration, things that are familiar and unchanged become even more important, providing some sense of "normality" in our lives. TE KARAKA is one of those constants – a taonga appearing in whānau letterboxes at regular intervals for more than 20 years (albeit a little less often).

With every issue there is an element of surprise, the content list we start with often very different to what ends up being published. There are always stories that drop off and others that appear at just the right time. *"Picturing" Kāi Tahu in 1830s Poihākena: A Preliminary Sketch* is one of those featured in this issue (page 12). Written by Ngāi Tahu historian Dr Michael Stevens and Australian colleague, Dr Rachel Standfield, this article offers an extraordinary snapshot into Ngāi Tahu history predating Te Tiriti o Waitangi. The evocative illustrations created by Australian artist Charles Rodius are in themselves captivating in detail and breathtaking in their beauty. While many specifics of these three Ngāi Tahu subjects and what they were doing in Sydney remain a mystery, the story of their whakapapa is slowly being pieced together.

Border closures and travel restrictions in recent times have significantly impacted our tourism industry, forcing operators to rethink their business models, change up their offerings and with many closing their doors. Ōtautahi-based David Brennan, of Ko Tāne, has been in the global tourism business for nearly 30 years and is no stranger to adaption and innovation. David's attitude and tenacity is to be applauded – despite the odds Ko Tāne continues to offer memorable, culturally enriched experiences for locals and visitors – see *Te ao o te Māori* (page 56).

And finally, sticking with the opportunities arising from the world of Covid, Whiria Te Waitaki, the environmental project led by Moeraki whānau as part of the Jobs for Nature recovery package, is an inspirational story of indigenous kaitiakitanga, whānau empowerment and economic wellbeing – definitely worth a read (*Lifeblood of the Valley Flows Again*, page 24).

Nā ADRIENNE ANDERSON WAAKA

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CHIEF EXECUTIVE OFFICER,
TE RŪNANGA O NGĀI TAHU
ARIHIA BENNETT

NAVIGATING CHANGE

It's been an extraordinary year with the Covid-19 Delta variant consuming our every move, and as we race towards the 90 percent double vaccination milestone across the country, a new strain is pushing its way around the world.

If we don't protect ourselves now then what is the point of "Mō tātou, ā, mō kā uri ā muri ake nei". It's incumbent upon us to be intergenerational and that means safeguarding the whānau, the whakapapa and our health in a pandemic world.

As I reflect on the year it has been full of "screen talk"; it was a novelty at first, but it can never replace social and community connectivity. The thought of busting out of a bubble to get up close and personal is now bound by a set of traffic light rules. Continuously adapting to the change might be easy for some, but it is not so simple for others. In times of pressure some may not actively seek help and a true demonstration of whanaungatanga should start by taking notice. We then need to bring a compassionate lens not an autocratic stance. In my own experience, sometimes we are too quick to pass judgement, especially when we know that encouraging people to make change doesn't come by stomping on them. It is always good to pause, step back and give some thought to what real support could look like.

Forecasting ahead, I'm curious about 2022 and beyond, but how do we remain upbeat and buoyant about our future when we are surrounded by such uncertainty? In these times we look for credible leadership that we can trust so we can gain a clear sense of direction. While we navigate these difficulties I believe we must continue to focus on our ambitions that lead us towards the northern star, or in our Ngāi Tahu world, probably our southern star.

As we race towards 2025, our young people are casting the net out towards 2050. Older folks like me are poised to be taken on this journey through that youthful lens. Coming from an era where the measure of success has been focused on how "hard" we have worked, and with the attention on an economic base, I welcome a new and innovative approach.

Don't get me wrong, hard work and economic success still matter, but it's now fused with a greater emphasis on social responsibility, sustainability, technology and purpose. In both a tribal and whānau sense this is also not a new revelation, and as young people make their mark in leadership I am sure we will see a greater emphasis on walking this type of talk instead of being tied up solely on the economic factors.

Let's look forward to how this one plays out.

As we close out the year, take some time over the summer break to reflect, refresh and recharge. This gives us time to think and gain greater clarity on what and where we want to be going as we look to a new year – the trick is in actually taking the next steps to make it happen!

TE KARAKA

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FRONT COVER
Paralympian Holly Robinson winning silver in the F46 Para Javelin at 2018 Commonwealth Games.
PHOTOGRAPH:
NĀ ALISHA LOVRICH / ATHLETICS NEW ZEALAND

WHENUA

MAKARORE is the correct spelling for the Makarora River which flows into the northern end of Lake Wānaka. Manga, or maka in the Kāi Tahu dialect, means stream. However, the meaning of rore in this context is unknown. The Makarore was part of the principal travel route over Tioripātea (Haast Pass) that connected Central Otago with Te Tai Poutini (the West Coast). During the 1879 Smith-Nairn Royal Commission of Inquiry into the Ngāi Tahu land claims, Ngāi Tahu kaumātua recorded Makarore as a kāinga mahinga kai where pora (Māori turnip), kāuru (cabbage tree root), aruhe (bracken fern root), weka, kiwi, kākāpō, kea, kererū, kākā, and tuna (eel) were gathered.

2019-0660, TE RŪNANGA O NGĀI TAHU COLLECTION, NGĀI TAHU ARCHIVE / PHOTOGRAPH: TONY BRIDGE


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Nā BRIANA TE HAARA-BARR

My never-ending journey of learning te reo

When I was a pēpi, I went to kōhanga reo. This was in the early 2000s and, honestly, I don't remember much about it other than playing in a sandpit and having kids pull my hair. Then I transitioned into a bilingual school where I was in a te reo immersion class for my first year. I remember singing *A Ha Ka Ma Na*, the lyrics 'mā is white, whero is red', doing 'Whakapainga ēnei kai' before lunch and listing my numbers like a proud kōtiro Māori.

I remember my māmā speaking te reo in our whare. I don't remember what she said, only that she was telling me off. But I also remember times when tamariki at our school spoke more reo than we learnt in class and feeling left behind; feeling like I could never learn this and as a five-year-old told my parents I wanted to move into an English-speaking class.

Looking back at my five-year-old self, I wish I had told her that it was her birthright to freely speak her mother tongue and that a few mistakes is part of learning, a part of life.

Fast forward a few years and I've left high school with a bit of French, a bit of Japanese, but no more te reo than when I was five. Leaving high school was a transition, a period of questioning your next move, 'Should I go to Uni?', 'Should I just keep working?', 'Should I take a gap year?'

Being a selfish teenager who just wanted to make money to spend it, I worked full time. But I always felt a sense of emptiness around my identity, and thought te reo would fill that gap.

With a renewed energy to discover my Māoritanga, I spent all night looking for te reo classes that I could attend while working full time. I found a weekly one-hour class and was so excited. As a student who craved excellence, I was super keen to learn – and as fast as possible.

I went to my first class and felt like I could almost feel the presence of my tīpuna walking alongside me. I only lasted two classes though; my kaiako kept pronouncing mihi as "mee-hee" and we spent 30 minutes of every session pronouncing A-E-I-O-U, which seemed ironic to me.

Since I started working at a Māori organisation, that energy I felt the first time has returned. The difference – it's a few years later with a lot more resources and in the environments I find myself in, I hear te reo and I speak it every day, even if it is only a morning greeting. In the last six months I have bought 'Māori Made Easy', started the Toro Mai course and I am taking every opportunity to learn new kupu or have a kōrero.

I'm currently doing a te reo class with my māmā. The class is intended for parents who want to engage with their tamariki who are in kura kaupapa and for te reo to be normalised in their whare. This opportunity is amazing, and I imagine if that had been my māmā and pāpā in that room 20 years ago, would I have stayed in my reo immersion class? Would te reo be the language of my whare? Would it be my first language?

Te reo has come a long way and I am so proud there are generations of reo speakers who continue to fight for the language to remain a taonga to our people.

While te reo may be endangered, it doesn't seem that way to me. In fact I believe we are in a growth phase, with mainstream media normalising greetings via radio and TV and te reo leaders leading large events like Mahuru Māori and Te Wiki o Te Reo Māori.

I know there are many key players who continue to work tirelessly to keep our language alive and thriving for our next generations. It is these people and the tools of today that give me hope for te reo.

As a second language learner, my need to learn te reo is not just to understand the language of my ancestors. For me, it means embracing our traditional reo, our ability to share and provide oral traditions. It means being able to speak in poetry and wisdom, and it means having a connection to my ancestors.

Te reo was not meant to be structured by verbs, tenses and action words. It was meant to flow from our lips, to be shared. But it wasn't always meant to be understood. Looking at our greatest whakataukī, they are to be interpreted, they are not absolute, and every person's perception is relative to their own oral traditions. It is this that makes me in awe of our language.

As a second language speaker I am thankful that I get to learn te reo, that I will understand conversations and hopefully be able to maintain a conversation one day.

My hope is that our next generation of te reo learners are not restricted by structured learning, that their knowledge of the language isn't determined by whether they framed the sentence correctly. That they have the ability to grow the language beyond encouraging the growth of reo speakers; they have the space to be limitless; we can have karakia and whakataukī that are both traditional and modern, that speak to our spirituality and the depth of our language.

With the turning tide our people are ready to be the frontiers of that change. I will continue to learn te reo, for the next generation – for my future kids and their whānau. I will continue to strive to be that first generation of three that begins that change and upholds the mana of our language.

Ko **Briana Te Haara-Barr** tōku ingoa.
He uri tēnei nō Poutini Kāi Tahu, Te Whānau a Apanui, Ngāpuhi, nō Ngāti Porou anō hoki.
Ko au tētahi o ngā rangatahi e mahi ana ki Tokona te Raki.

HE WHAKAARO

Nā MAATAKIWI WAKEFIELD

Titia ki te uma...
Hold fast to your heart...

Based around collective participation, our cultural practices and customs are traditional vessels for the transfer of knowledge. Old to young, young to old, there is so much more to be learned from in-person shared experiences than a text book, video or Zui could ever teach.

"E hau nei tō reo pōhiri, ki ngā iwi puta noa i ngā motu e toru – o te Ika, o te waka, o te papaonekura, kia huihui ai tātou..." The opening lines to *'Te Matatini ki te Ao'* by Rob Ruha and friends, which became the theme song of the 2019 Matatini Festival of the same name. The last Matatini held in the 'before Covid-19' time and space which now seems, for some, a lifetime ago.

Considered the largest event in te ao Māori, Te Matatini is a biennial national senior kapa haka competition involving more than 40 of the best teams from throughout Aotearoa and Australia. Thousands of performers, composers and tutors, not to mention their supporters, spend hours bringing to life waiata and haka in the hope they will get to represent their region on the atamira at Te Matatini.

For many Māori, particularly those who live outside their tribal area, kapa haka provides an opportunity to express and celebrate being Māori while learning more about their culture through waiata and haka. It is a safe space, where like-minded people come together with the common purpose of not only their love of Māori performing arts but, more importantly, kaupapa Māori. Over time these kapa become extended whānau, mini communities within themselves providing support when needed.

The arrival of Covid-19 in February 2020 looked to threaten not only the bonds of such relationships but their ability to exist. While some kapa opted for a virtual world experience, most kapa cancelled practices and competitions. Nearly two years on and two country-wide lockdowns and one global pandemic later, here we are in kapa haka limbo, in a world that is fast becoming the 'are's' and 'are nots'. This is by no means an anti-anyone or anything piece. I understand why things are the way they are and appreciate all that is being done to keep me and mine safe. But like many kaihaka, while appreciating the reasons why, I still have a sense of frustration and sadness with the further postponement of Te Matatini Herenga Waka, Herenga Tangata to February 2023. For many, Te Matatini is more than a national senior kapa haka competition, it is an opportunity to showcase Māori performance and visual and language arts to the world. Covid-19 will not stop this, nor will it diminish the desire within to engage in such events. What Covid-19 will do is change how we engage.

That being said and while we debate the physical impact this kārara kino has on our whānau and hapū, I can't help but wonder what impact Covid-19 is having on wider Māori culture?

Based around collective participation, our cultural practices and customs are traditional vessels for the transfer of knowledge. Old to young, young to old, there is so much more to be learned from in-person shared experiences than a text book, video or Zui could ever teach. But as this huaketo riha makes its way through our communities, it is diminishing our ability to gather safely as an extended community. Whether it be to celebrate a birthday or the life of a loved one, without a doubt the pandemic is a barrier to our traditional cultural engagement.

Now, you could argue that it's the Government's regulations and rules that are the barriers, but sadly history recalls the results of past pandemics where such rules and regulations did not exist and whole whānau paid the price with their lives. While many of our urupā are filled with such reminders, there are few with a living memory of such events whose insight we could gladly benefit from. Rather, we are left to rely on written records, Western science and a pinch of common sense prevailing – presuming sense is common.

So where does this leave our collective-based cultural traditional practices, such as takihaka, pōhiri, manaaki manuhiri and even mahika kai? At face value it leaves them in a tenuous position. With an inability to exercise these practices as a collective, the question could be asked, will they survive Covid-19? The answer is quite simple – of course they will. This is not the first time te ao Māori has been at such a transition point in our history. Our oral traditions recall many times when we have faced similar circumstances. The arrival of the missionaries and settlers, the New Zealand Wars, various pandemics and, of course, legislation. In each case we and our traditions prevailed and without a doubt we will prevail again. For, as in those times, such practices will return again to the safe keeping of those who continue to intergenerationally practise and nurture them, for our marae and our whānau.

The time will come when we emerge on the other side of this pandemic, for like all things this too shall pass. Kapa haka will resume, wānaka will be held, the marae will ring again with our laughter and we will honour those who have passed. However, for now in these challenging times, hold fast to your heart the gifts of our tīpuna and cherish them. May they give you strength in the days to come, *"...ko te kotahitanga, ko te nui o te aroha... Matatini o te tangata..."* Kia haumaru te noho e te whānau.

Maatakiwi Wakefield (Waitaha, Kāti Mamoe, Kāi Tahu, Ngāti Mutunga, Te Ati Awa, Ngāti Toa, Ngāti Raukawa, Ngāti Maniapoto) is a Kaitakawaenga Māori at the Christchurch City Libraries. A kaihaka, composer, tutor of kapa haka, and a founding Trustee of Te Atakura Kapa Haka Festival.

A tiny dream becomes a reality

Not many people can say they have physically built their own home, and you certainly wouldn't expect a young wahine with no building qualifications to be one to say they have, but Georgia-Rae Flack (Kāi Tahu, Kāti Māmoe, Waitaha, Rapuwai, Hawea) of Karitāne can say exactly that.
Kaituhi **HANNAH KERR** reports.

Above: Georgia-Rae and her tiny home in the early stages of construction.
Right: Proud home builder and owner Georgia-Rae relaxing in her beautiful whare. PHOTOGRAPHS: SUPPLIED

"I WANTED TO BUILD A TINY HOUSE, PROBABLY FIVE YEARS BEFORE I actually started," she says as we sit in the Karitāne sun admiring her craftsmanship.

While it is definitely a tiny house, the build feels spacious and open. Sitting on its trailer it's 4.25m high, which is as tall as you can legally go on the road; 8.1m long and 2.9m wide. It's nothing less than impressive, especially when you consider that Georgia-Rae is not a builder, carpenter or tradesperson of any kind but works as a Registered Nurse in the Neonatal Intensive Care Unit (NICU) at Dunedin Public Hospital. There have been smaller, previous builds though; a skateboard, a couch, and then helping to build the waka Hiwa-i-te-rangi, where she says she picked up a few skills. "I knew I wanted to build myself a home as a challenge … and as something to do."

The passion driving Georgia-Rae was the desire to own her own home without having to work fulltime forever to pay off a mortgage, a situation many rangatahi are increasingly finding themselves in.

All up it cost $50,000, less than most house deposits. Paying for it as she went since December 2019, Georgia-Rae credits her job for giving her the flexibility to be able to create her tiny home.

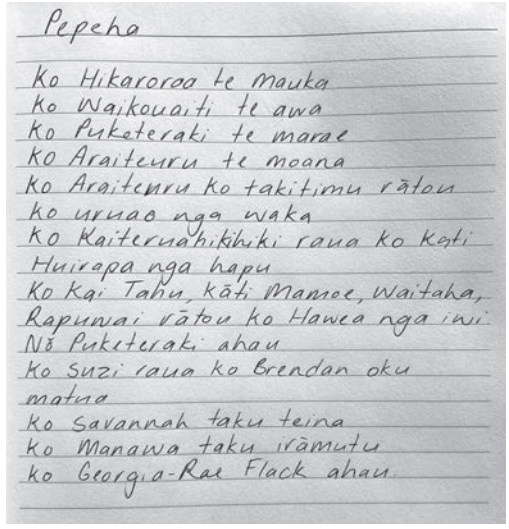
She works three 12-hour shifts a week. "My job is a great place to be, with a great team doing meaningful work. It's a nice lifestyle and works for me as it helped me to build my home. I love my job and never had to worry about losing it in the pandemic because they always need nurses!"

The tiny house was built next door to her parents' whare. "I was very lucky having the neighbours let me build on their land, and it's been good to have Dad around because you can't do everything yourself."

Apart from the electrical wiring and plumbing, everything was done by Georgia-Rae, with help from YouTube, Google and whānau. Surprisingly, "nothing was particularly difficult" she says when asked about the challenges she faced. "There were definitely tedious tasks

Above: Georgia-Rae with friend Hana Mihaere.

There's no denying her connection to Karitāne is one of the most important things in Georgia-Rae's life. "I love it here; it's always going to be home. This morning I was sitting on my roof in the sun having my coffee and Dad pulled in over the road to his work. Whānau are close and the community here is great."


Pepeha

Ko Hikaroroa te mauka
Ko Waikouaiti te awa
Ko Puketeraki te marae
Ko Araiteuru te moana
Ko Araiteuru ko takitimu rātou
ko uruao nga waka
Ko Kaiteruahikihiki raua ko Koti
Huirapa nga hapu
Ko Kai Tahu, kāti Mamoe, Waitaha,
Rapunui rātou ko Hawea nga iwi
Nō Puketeraki ahau
Ko Suzi raua ko Brendan oku
matua
Ko Savannah taku teina
Ko Manawa taku irāmutu
ko Georgia-Rae Flack ahau.

like scrubbing and painting the Zincalume cladding which had been under Mum and Dad's hedge for a while," she laughs.

Most of the exterior is recycled, including all windows, and the furniture is also second-hand. She has a tank and filtration system to collect her own rainwater, is planning to install a fire for winter, and has the house wired so solar power is possible in the future, meaning one day her goal of being entirely off-grid will become a reality.

Georgia-Rae's values are centred around having minimal impact and trying to build a life that has a light footprint. "I feel more connected to Papatūānuku. Living in a tiny house you're outside a lot, as well as being able to grow my own food and collect rainwater, it's part of leaving as little mark on the earth as possible."

Her passion for the environment has seen Georgia-Rae make time to get involved with helping to protect and revitalise the local environment. She is the youngest member of the East Otago Taiāpure Committee (EOTC) whose vision is a sustainable, healthy, abundant and accessible fishery inside the East Otago Taiāpure that provides for the community's customary, recreational and commercial needs. "It helps that the meetings are held over the road too," she says.

When asked why she chose to keep the house in Karitāne, she tells me to stand up on the bench seat we are sitting on. "I can see my whole pepeha from bed. I can see Araiteuru the ocean, Waikouaiti the awa, Hikaroroa and all my other mauka, and I can pretty much see the marae." We crane our necks towards Puketeraki Marae which is hidden in the trees, "I think I can see the roof, but I know it's there," she laughs.

There's no denying her connection to Karitāne is one of the most important things in Georgia-Rae's life. "I love it here; it's always going to be home. This morning I was sitting on my roof in the sun having my coffee and Dad pulled in over the road to his work. Whānau are close and the community here is great."

Georgia-Rae was born and bred in Karitāne, growing up on Coast Road with parents Brendan and Suzi and sister, Savannah. The Flacks are well-known and loved in the village, and give a lot of their time to environmental, community and whānau-based projects. Georgia-Rae says she wouldn't have been able to build her home without them.

I reference her YouTube video where she gets her hand stuck while installing the extractor fan and Brendan had to save her. She laughs: "I wouldn't be here without them, and neither would the tiny house! Bailey, Sav's partner, towed it down here and everyone helped move it into place otherwise it would still be in that paddock!"

Halfway through the build she decided to start filming and posting on YouTube. "I have been watching tiny house builds for years and I thought I'm sure there's people out there who would like to watch this. Plus, people are always asking how it's going, now I can direct them to my videos."

Georgia-Rae plans to continue creating content for her YouTube channel, including building a deck and converting a van. She also plans to share recipes she has created and her day-to-day vegan lifestyle.

"Having a tiny home has given me so much freedom," she says. She recommends that anyone who wants to build should go ahead and do it. "It's learning one thing at a time and then just building on that knowledge. Five years ago, I never thought I would have done it."

If you do decide to undertake the journey of building your own tiny home, Georgia-Rae has one piece of advice: "Any time I got overwhelmed by how much I still had to do, I'd just take a step back and look at what I had actually accomplished so far."

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“Picturing” Kāi Tahu in 1830s Poihākena: A Preliminary Sketch

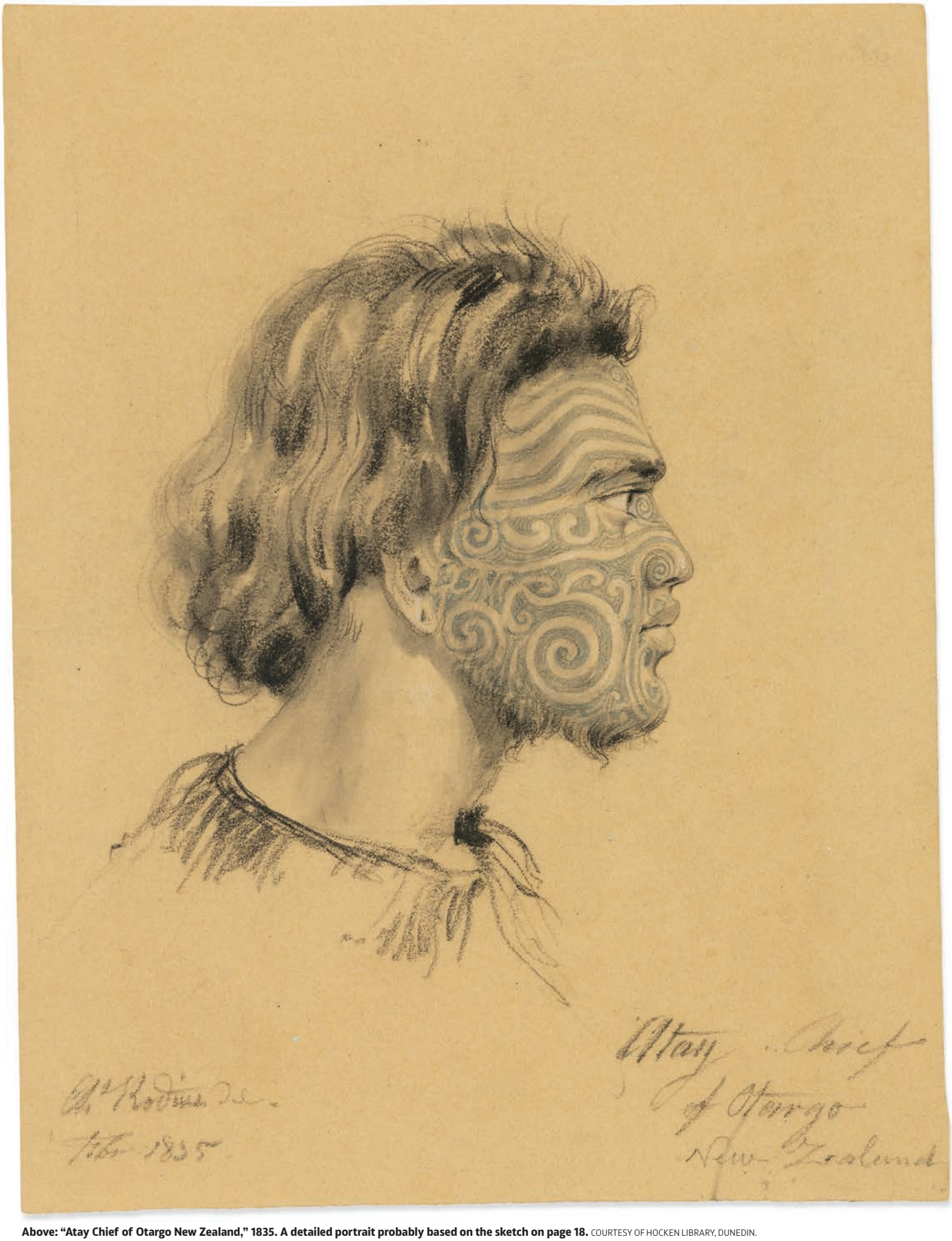
Nā **DR MICHAEL J. STEVENS** (Ngāi Tahu Archive)
rāua ko **DR RACHEL STANDFIELD** (University of Melbourne)

IN DECEMBER 1834 THREE YOUNG KĀI TAHU VISITORS TO COLONIAL SYDNEY SAT BEFORE A GERMAN-BORN French artist. Using charcoal, graphite and watercolours, the man produced a series of head and shoulder portraits that capture the trio’s natural beauty and their tā moko. Who are these tīpuna and why were they in Sydney? Who was this artist and why was he in Sydney? And what is the enduring significance of their encounter?

One of the subjects is clearly male, recorded as “Atay, Chief of Otargo.” Another is clearly female, “Adodoo”, a “chief’s daughter”, who was drawn from two perspectives. The remaining person is described as “Qualla from Otargo.” This person, whose side profile was captured, looks quite feminine, however is currently recorded as male.

They were three of several Kāi Tahu people who travelled from Te Waipounamu to Sydney in the 19th century: a line of travel that continues, unbroken. The artist in question, Charles Rodius, was a convict who sketched and painted portraits of well-known NSW colonists and landscapes. As far as we can tell, he made five images in total of three Kāi Tahu individuals. He also had published two series of lithographic prints of notable Aboriginal people – males and females.

Above: "New Zealand woman," 1834. A side profile of "Adodoo" pictured on page 17. COURTESY OF STATE LIBRARY OF NEW SOUTH WALES, SYDNEY.



Above: "Atay Chief of Otargo New Zealand," 1835. A detailed portrait probably based on the sketch on page 18. COURTESY OF HOCKEN LIBRARY, DUNEDIN.

Born in 1802 in French-occupied Cologne, Rodius trained as an artist and architect in France, and reputedly produced engravings of Parisian buildings. He subsequently moved to England where, in 1829, he was convicted for theft and transported to NSW. Forced to work as an unpaid architectural draughtsman until 1834, he also took drawing classes before receiving a certificate of freedom in 1841. An 1834 article in the *Sydney Gazette* described his prints of "aboriginal chiefs and their wives" in glowing terms. "The fidelity of the likenesses," it assured readers, "will at once strike every beholder who has been any length of time in the colony." However, Rodius was more than just highly-skilled. His portraits were sympathetic representations of indigenous people, even as he catered to the frequently dehumanising demand for images of "exotic" people (the *Gazette* noted his Aboriginal "drawings would prove very acceptable present [sic] to friends in England.")

This combination of artistry and sensitivity means that Rodius's renderings of indigenous people can be considered valuable sources of ethnographic knowledge. In terms of the Māori people he met, his careful reproductions of tā moko and references to homeplaces and personal names (albeit phonetically), can be cross-referenced with whakapapa knowledge and shipping records to potentially identify specific tīpuna.

What then, do we know about "Atay", "Qualla" and "Adodoo"? They were not the first Māori, nor even the first Kāi Tahu, to lay eyes on colonial Sydney. An ope from Ruapuke Island and Awarua sailed to Poihākena (Port Jackson) more than a decade earlier, in 1823, on board the cutter *Snapper*. This group, which included Tokitoki and her husband James Caddell, and probably a young Tūhawaiki, witnessed the expanding frontier from its core. Hungry for the New Zealand archipelago's seal-skins, timber, flax, whale bone and oil, this maritime trade web coalesced into a "Tasman World"; an offshoot of a larger Australian "Pacific Frontier" that also drew in Tahitian pork and Fijian sandalwood.

This regional network, which was part of the expanding "Second British Empire", brought the Kent-born, Sydney-based Weller family merchants to Ōtākou in 1831. It also brought men like Aboriginal whaler Tommy Chaseling (commonly rendered as Chaseland), Irishman James Spencer, Englishman William Stirling and Scotsman James Joss to southern Murihiku. As well as potatoes, pigs and clinker dinghies, these people – collectively referred to in southern New Zealand as tākata pora – brought names to Te Ara a Kiwa and adjacent islands such as Foveaux, Henrietta, Bunker, Paterson, Lord and Bungaree. The latter, incidentally, was a well-known Aboriginal man who Rodius drew a few years before producing the Kāi Tahu portraits.

As with iwi and hapū in the northern North Island, growing trans-Tasman shipping movements enabled several Kāi Tahu to visit Sydney in the 1830s and early 1840s. Among these were kā rakatira Taiaroa, Karetai, Tūhawaiki, Haereroa, Kaikoareare, Pokene and Topi Patuki. These visits were mostly self-directed – expressions and consolidations of mana – but that was not always the case.

In July 1834, with interracial tensions running high at the Ōtākou whaling station, Captain William Anglem enticed Karetai (known to whalers as Jacky White) and a few more of the haukāika on board the *Lucy Ann* and surreptitiously set sail for Sydney. The barque arrived at Poihākena with a cargo of whale oil and bone, three tonnes of potatoes, and coal samples. The ship also carried news "of the natives shewing [sic] a hostile disposition to the Europeans."

Consequently, as the *Sydney Herald* put it, "Captain Anlgim [sic] was obliged to detain on board several New Zealanders as hostages for good behaviour of the natives near Otago."

A large ope taua had arrived at Ōtākou after the latest round of fighting with Ngāti Toa and allied iwi in the Tauihu region and, according to Anglem, "treated the [European] residents with much insolence." They physically assaulted one of the Weller brothers and plundered whalers' houses. In the midst of this a highborn child died, which was "attributed to the visit of the *Lucy Ann*", for which violent utu was apparently to be sought. In response, "For the better security of the lives of the residents at Otago, and its neighbourhood", Anglem took Karetai and others on board "as hostages for the good conduct of their tribe during the absence of the *Lucy Ann*."

Along with three Trans-Tasman traders, including Joseph Weller, Anglem subsequently signed a petition to the NSW Governor complaining about the lack "of protection afforded to those engaged in the trade to New Zealand" and asserting the need "to check the increasing hostilities of the Natives."

Backhouse's letter to Buxton, dated February 5 1835, explained that he met "a New Zealand chief" a few days prior who, "with his wife and one or two children" were "detained as a hostage by ... the firm George Weller & Co ... who have a profitable whaling establishment ... on ... the coast of New Zealand to which this man belongs."

By mid-October 1834, by which time Karetai and his fellow captives had been in Sydney for more than two months, the *Joseph Weller* returned to Poihākena from Ōtākou. The ship's master told the *Sydney Herald*: "The natives are continuing their depredations upon the Europeans in this part of New Zealand" and the Weller family were looking to exit their operations there. The schooner also delivered a letter from the whaling station itself, which the newspaper published. According to this, a group of rakatira, including Te Whakataupuka and Taiaroa, assured resident whalers they would all be murdered as soon as the *Lucy Ann* returned with "the two Chiefs which went up in her." This was unfortunate news for the Sydney hostages, as it ensured their continued detention. While Sydney's merchants clearly considered this necessary and justifiable, the settlement's leading missionaries disagreed. Two of them, James Backhouse and Samuel Marsden, wrote to British MP Thomas Fowell Buxton, a prominent opponent of the slave trade and advocate for indigenous people within Britain's formal and informal territories.

Backhouse's letter to Buxton, dated 5 February 1835, explained that he met "a New Zealand chief" a few days prior who, "with his wife and one or two children" were "detained as a hostage by ... the firm George Weller & Co ... who have a profitable whaling establishment ... on ... the coast of New Zealand to which this man belongs."

Backhouse and Marsden considered the situation illegal and an impediment to, rather than a means of, peaceful relations with Māori. Marsden penned his own message to Buxton six days later.

Drawing attention to abuses that visiting ships' crews had inflicted on Māori, Marsden pointed out their inability for redress other than "some act of violence on an innocent European."

Referring to Karetai and whānau, he added: "I have had a chief and his wife with me lately [at Parramatta]; they have been some months in the colony ... brought ... in a whaler belonging to a mercantile house at Sydney."

According to Marsden, the couple met the Governor and believed they had secured a passage back to Ōtākou. However, the missionary later "met the chief and his wife in the streets of Sydney" and learned the intended vessel sailed without them. According to Marsden, "The poor woman wept much about her children, telling me that she had left three in New Zealand, and she was fearful they would all die." Curiously, unlike Backhouse, Marsden does not refer to anyone other than Karetai and his wife, let alone their children.

Several weeks later the couple was still in Sydney and described as "unwell". This might be a reference to a state of understandable depression: "I am afraid the woman will die of grief," he wrote. It could equally be a reference to one or both contracting measles, which was by then at epidemic levels after arriving at Poihākena three months earlier. Marsden visited the Weller family and colonial authorities and pleaded a case for Karetai, to no apparent effect.

But perhaps Marsden's efforts had some impact. A month later, in early March 1835, the brig *Children* was chartered to transport supplies to Ōtākou, and also carried eight passengers. One was the whaler William Sterling [sic] who would soon establish a whaling station at Bluff. Another four passengers were "New Zealanders", that is, Māori: "Wakahau, Jackey [sic] White, wife and child." George Weller subsequently wrote to his brother Edward at Ōtākou explaining: "I have sent Jacky White and family who have been very troublesome and urgent to get down again."

Unfortunately, this was not a happy homecoming. People on board the *Children*, including, it seems, Karetai and his whānau, were sick with measles. The vessel called in at Ruapuke Island and then Ōtākou, infecting people at each place. In November 1836 the *Sydney Herald* reported 600 Kāi Tahu individuals had died. To make matters worse, another ship, the *Sydney Packet*, introduced a strain of influenza to Ōtākou that October. This, coupled with tuberculosis, reduced the Kāi Tahu population in the decade immediately prior to colonial settlement beginning at Dunedin.

In retrospect, the mid-1830s were a pivotal time for Kāi Tahu, but also for the Tasman World. This was when wool replaced whaling and sealing products as the main exports from NSW, signalling a decline in the importance of the extractive maritime economy that helped give rise to the Tasman World. It was precisely at this moment that Charles Rodius sketched three Kāi Tahu individuals, alongside, it appears, two Māori from Te Ika a Māui. So, who are these tīpuna of ours? Who are "Atay", "Qualla" and "Adodoo"?

Some might suggest "Atay" is Karetai himself. However, we think this unlikely. For starters, the tā moko Rodius recorded is much larger and more detailed than that sketched in William Fox's 1848 water-colour of Karetai. Also, Karetai was in his mid-fifties during his roughly eight-month stay at Sydney, whereas Atay is clearly a younger man. Might then have Atay been "Wakahau"? Perhaps. In any event, we think that name is properly Waikaihau: a name closely linked with the Karetai whānau that appears in successive generations. As for Adodoo, Karetai is probably her father – given she is described as a chief's daughter. However, there are other explanations. She could, for example, be one of his several wives, but we doubt that.

According to his biography, Karetai had at least eight wives: Pōhata, Hinehou, Pītoko, Te Kōara, Wahine Ororaki, Māhaka, Hinepakia, and Te Horo. Conscious that 'r' was often heard as an 'l' in our southern reo – as demonstrated by Rev. Watkin's 1840s vocabulary of southern Kāi Tahu reo – we suggest that Qualla refers to Kōara. If that is correct, then "Qualla" is female, and the British Museum's description of this person as male, which is seemingly based on an archivist's assumption, is incorrect. If we are right, this strongly suggests that Adodoo is a daughter, or at least step-daughter, of Te Kōara. According to one descendant of Karetai and Te Kōara, the latter's mother and father were Pipiriki and Waikaihau, respectively. That raises the possibility of Te Kōara having been in Sydney with her father, husband and child. But this is all very much speculation, and points directly to the crucial importance of whānau knowledge of whakapapa including spousal names, marriage chronology, and tā moko.

The Adodoo portrait is remarkable for its distinctive moko. This may well be an example of the southern Kāi Tahu variant of dots or lines running along or across cheeks, especially on females. Several of Herries Beattie's Kāi Tahu informants described this style.

We know that some tīpuna names get lost from whakapapa – if individuals died without issue, or succeeding generations subsequently ended – even as such knowledge was being transformed into written forms from around this time.

"Atay", "Qualla" or "Adodoo" could have conceivably perished during the 1835 measles and flu epidemics and their cultural memory might have accordingly diminished or even vanished. If so, that makes their images and experiences no less important to our understanding of our collective Kāi Tahu history. For example, the Adodoo portrait is remarkable for its distinctive moko. This may well be an example of the southern Kāi Tahu variant of dots or lines running along or across cheeks, especially on females. Several of Herries Beattie's Kāi Tahu informants described this style. An oil painting and photo of Tarewaiti ("Waimea"/Sarah) Sherburd of Rakiura, who died in 1901 at apparently 100 years of age, are other rare surviving examples.

Why are we, two historians, interested in these portraits? Because they form part of our contribution to a major research project funded by the Australian Research Council (ARC). Entitled *Indigenous mobilities to and through Australia: Agency and Sovereignties*, this multi-year study is being undertaken by an interdisciplinary team of Aboriginal, Pasifika, Māori and non-Indigenous scholars. Rachel, a white Australian, is one of these researchers, along with Mike, who brings his Kāi Tahu expertise and that of the Ngāi Tahu Archive and Te Pae Kōrako. In broad terms, the ARC project explores historical and contemporary events, issues, politics and knowledge concerning Indigenous mobility in relation to Australia. The project will extend

Above: "Adodoo. New Zealand chief's daughter," 1834. COURTESY OF STATE LIBRARY OF NEW SOUTH WALES, SYDNEY.

If we agree that Kāi Tahu history occurs wherever Kāi Tahu people are, or have been, then historians of the Kāi Tahu past must retrace those footsteps. In addition, it is important to connect those historical patterns of movement with present-day Kāi Tahu mobilities. On that note, we would love to hear from Kāi Tahu whānau with any information about people featured in Rodius's drawings, or other historical Kāi Tahu figures who visited Poihākena in the 19th or 20th centuries...

our earlier work that explored Kāi Tahu migration to Australia, which we have recently published. This shared interest began in earnest over a decade ago when we each completed a PhD in History at the University of Otago – Rachel on racial tropes in the Tasman World and Mike on te hopu tītī, the seasonal muttonbird harvest. We were then, and are still now, strongly influenced by Tā Tipene O'Regan's observation that for Kāi Tahu: "the voyage west has always been more attractive ... than the journey north."

We are keen to further identify and analyse Kāi Tahu cultural encounters in colonial Sydney, and Australia more broadly. Of particular interest are interactions between Kāi Tahu individuals or whānau with other Māori in Australia, and with Aboriginal individuals or groups – whether in indigenous or colonial settings. However, the extent to which any of this is captured in archival sources – overwhelmingly the creation of white, elite males – remains unclear. However, Rodius's evocative images – of Aboriginal and Māori males and females – hint at tantalising indigenous connections. As such, we hope to extend the work of the late Fijian-Australian historian Tracey Banivanua Mar and her focus on Sydney as a transit point and meeting place for indigenous people. She stressed that Sydney was "located at the convergence of numerous paths" taken by indigenous peoples in the region "as they sought to resist, manage, or exploit emerging colonial settlements and trades", and asserted that archives can reveal connections there between "Pacific Islander, Māori and Aboriginal people [who] lived and worked side by side in an uneven but persistent convergence of experiences". That said, we remain alive to the possibility that Rodius's portfolio of indigenous portraits may simply represent connections within the archive itself, rather than relationships between people the artist drew.

Either way, we want to unpack the significance of Kāi Tahu travel to Australia – then and now – for Kāi Tahu, as opposed to what colonial administrators, contemporary politicians, academics, or even present-day rank-and-file Australians make of this subset of trans-Tasman Māori movement. In doing so we think Australia's historical consciousness, as well as New Zealand's, can be usefully enlarged. And, of course, many present-day Australians are in fact Kāi Tahu, some of whom are tightly connected into Aboriginal, pan-tribal Māori, or Pasifika communities, including by blood. We hope those whānau might be particularly interested in the antecedents of their lived experiences.

We also think our project and approach is important for the haukāika: those who remain firmly embedded in heartland Kāi Tahu village communities. In a 2004 article on colonial administrator Joseph Foveaux, the Australian historian Anne Marie Whitaker criticised historians of early NZ for overlooking documentary sources located in NSW and further afield. With that in mind, if we agree that Kāi Tahu history occurs wherever Kāi Tahu people are, or have been, then historians of the Kāi Tahu past must retrace those footsteps. In addition, it is important to connect those historical patterns of movement with present-day Kāi Tahu mobilities. On that note, we would love to hear from Kāi Tahu whānau with any information about people featured in Rodius's drawings, or other historical Kāi Tahu figures who visited Poihākena in the 19th or 20th centuries, because while the colonial archive might tell us something about people like Rodius, it is more likely Kāi Tahu whānau are able to tell us about the lives and travels of various tīpuna.

Reflecting the colonial networks that gave rise to Rodius's portraits in the first place, and enlarged and constrained indigenous movement to and within colonial NSW, these Aboriginal and Māori images are now scattered throughout the world. Key public repositories include the British Museum and State Library of NSW. In December 2017 Dunedin's Hocken Library was added to that list when it purchased a portrait of Atay from the Auckland branch of the short-lived trans-Tasman auction house, Mossgreen-Webb, for $158,000. Previously part of a private Melbourne collection, Te Rūnanga o Ōtākou formally welcomed the portrait to the Hocken Library in July 2018 after it underwent restoration work.

The Hocken Library's portrait is dated 1835. Remembering that Wakahau returned to Ōtākou in early March that year, this date might mean it was completed immediately before the *Children* set sail from Poihākena. That seems unlikely in light of the measles epidemic. So, given that the portraits of Adodoo and Qualla are dated 1834, Atay could have been a later Kāi Tahu visitor, and not part of the hostage grouping – not Wakahau. While not impossible, it appears improbable. This is because the British Museum also holds a version of the Atay image – something of a working drawing – which is dated 1834. We therefore speculate that Rodius used this sketch to complete the more polished 1835 portrait.

Left: Portrait of "Qualla from Otargo", 1834. Possibly Te Kōara, a wife of Karetai.
Facing page: Portrait of "Atay Chief of Otargo New Zealand," 1834.
The image on page 14 was probably based on this sketch.
PHOTOGRAPHS: COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM, LONDON.

What happened to Rodius and Karetai in the years after their probable encounter in Sydney? Rodius married twice, both wives apparently dying young. He had a son to his first wife, but nothing was known of his family at the time of his death, aged 58. This occurred at Liverpool Hospital, southwest of Sydney on April 9 1860, after suffering a serious stroke in the late 1850s. Buried in an unmarked pauper's grave at Pioneers Memorial Park, his Māori and Aboriginal portraits are one of the few things keeping his memory alive.

In January 1840, Karetai returned to Poihākena, this time with Tūhawaiki and other leading southern rakatira in connection with potential large land sales. This was immediately before the first signing of the Treaty of Waitangi, which Karetai signed a copy of at Ōtākou in June. He was also party to land-sale negotiations and a signatory to deeds between 1844 and 1853, and added his name to an 1857 petition highlighting Kāi Tahu mistreatment by the colonial state.

Karetai re-assumed his mantle of leadership at Ōtākou in 1835, after which relations with the Weller Brothers' whaling station improved markedly, continuing to operate until 1841. In late 1839 he commanded four of the 20 boats that unsuccessfully attempted to engage Te Rauparaha and Ngāti Toa in battle. In January 1840, Karetai returned to Poihākena, this time with Tūhawaiki and other leading southern rakatira in connection with potential large land sales. This was immediately before the first signing of the Treaty of Waitangi, which Karetai signed a copy of at Ōtākou in June. He was also party to land-sale negotiations and a signatory to deeds between 1844 and 1853, and added his name to an 1857 petition highlighting Kāi Tahu mistreatment by the colonial state.

Karetai died at Ōtākou aged 79 on 30 May 1860 – seven weeks after Rodius. But unlike Rodius, he was, and remains, surrounded by descendants. Not only is his grave marked, his headstone is a prominent feature of the urupā above Ōtākou Marae, and his memory is cherished by his whānau and iwi, who live and work in every corner of the Tasman World.

Further reading:

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Michael J. Stevens, *"'A Defining Characteristic of the Southern People': Southern Māori Mobility and the Tasman World"*, Rachel Standfield (ed) *Indigenous Mobilities: Across and Beyond the Antipodes*, Canberra, ANU Press, 2018, pp. 79-114. Available here: http://press-files.anu.edu.au/downloads/press/n4260/pdf/ch04.pdf

Robert Stevens, *"Charles Rodius, convict artist", Australiana: Researching, Preserving and Collecting Australia's Heritage*, February 2020, Vol. 42, No. 1. Available here: https://www.stgeorgeseastivanhoe.org/wordpress/wp-content/uploads/2020/07/Rodius.pdf

Tracey Banivanua Mar, "*Shadowing Imperial Networks: Indigenous Mobility and Australia's Pacific Past*", *Australian Historical Studies*, 46:3, 2015, pp. 340-355.

Te Puna Waiora – The distinguished weavers of Te Kāhui Whiritoi

The art of Māori weaving, under threat 40 years ago, is celebrating its survival against overwhelming odds in a world first exhibition, **Te Puna Waiora: The Distinguished Weavers of Te Kāhui Whiritoi.**

PHOTOGRAPHS: COURTESY OF CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETŪ

Cath Brown QSM (Ngāi Tahu—Ngāi Te Ruahikihiki) – *Kete Kiwi* 1990s, harakeke, kiwi feathers. Collection of Liz Brown, Christchurch.

Reihana Parata QSM (Waitaha, Ngāti Māmoe, Ngāi Tahu) – *Whānau Parata Kākahu* (detail) 2020/21, muka, peacock feathers. Collection of Parata whānau.

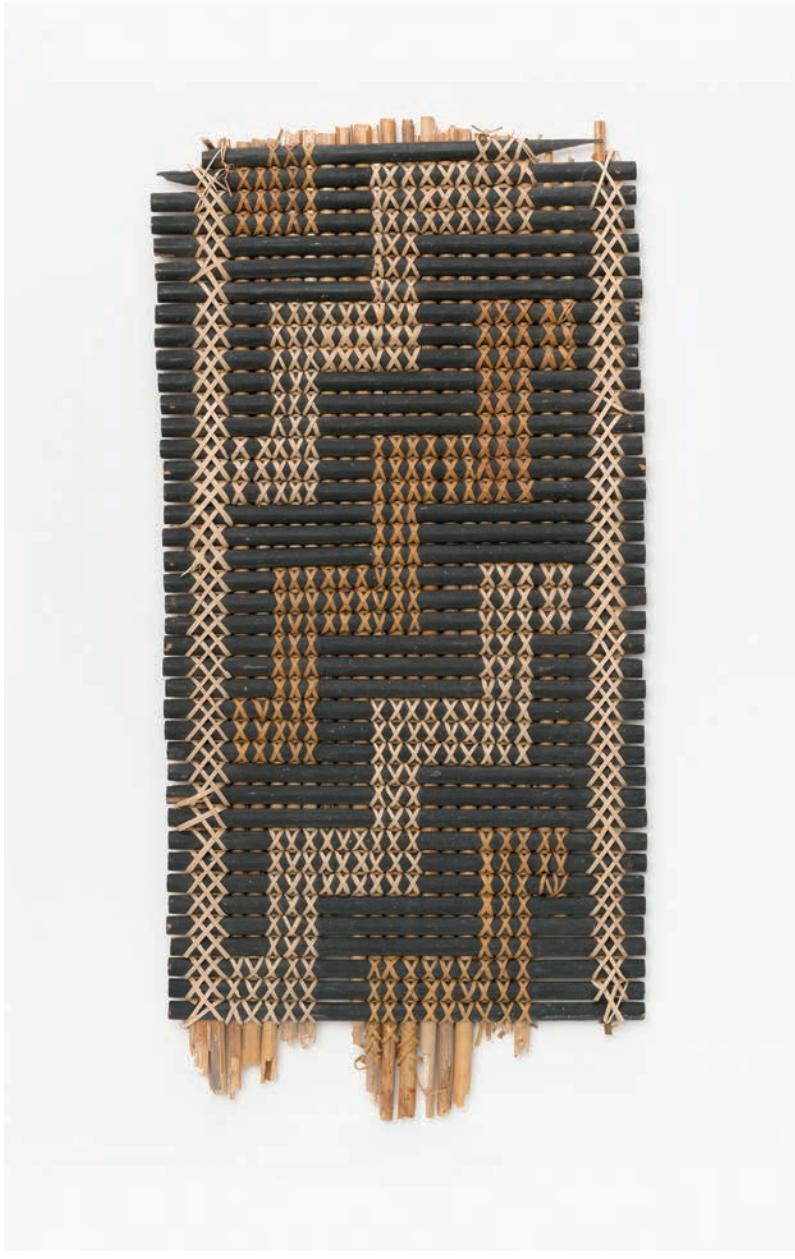
GATHERING THE WORK PRODUCED BY TE KĀHUI WHIRITOI, A PANTHEON of Māori weavers considered to be the most accomplished of them all, *Te Puna Waiora* lets visitors experience the exquisite details of a range of items – cloaks, tukutuku panels, tāniko, kete, footwear, hats, necklaces and more – all made by master weavers. This exhibition is a partnership between Christchurch Art Gallery Te Puna o Waiwhetū and Te Roopu Raranga Whatu o Aotearoa, with support from Toi Māori.

"The importance of raranga within te ao Māori cannot be overstated," says Christchurch Art Gallery curator Nathan Pōhio.

"It provides ways to understand the world. Without this knowledge and technology, many traditional customs and cultural narratives risk falling away.

"Within traditional Māori society, raranga was part of everyday existence – clothing, kete, tukutuku, pōhā, fishing nets, rope and hīnaki all contributed to the sustainability of Māori life. Today, raranga thrives, and continues to support sustainable action and engagement with the environment, remaining true to the mātauranga Māori, tikanga and kawa established at its beginning.

Te Kāhui Whiritoi means the gathering of many hands for the purpose of weaving. The group was formalised in 2006 by Te Roopu Raranga Whatu o Aotearoa and Toi Māori Aotearoa.



Saana Waitai Murray CNZM, QSM (Ngāti Kuri) – *Poutama* 1970, harakeke, wood, dowel.
Private collection, Te Keti.

"Te Kāhui Whiritoi was formed in 2006 to acknowledge the mana and contribution to raranga of the senior master weavers of Aotearoa, who strove to save and uphold the traditions of raranga. Early masters, like Diggeress Te Kanawa, broke with tradition by sharing exclusive practices among one another beyond their own iwi or hapū.

"*Te Puna Waiora* is the first exhibition in the world to celebrate the great mana of Te Kāhui Whiritoi, these senior Māori weavers, and the complexity and beauty of their work," Nathan says.

Te Puna Waiora lets visitors examine the inside and outside of garments and other items, appreciating the depth of mātauranga Māori (knowledge) in pieces that could take months or years to create.

The exhibition showcases work by Te Kāhui Whiritoi members Cath Brown, Emily Rangitiaria Schuster, Whero o te Rangi Bailey, Te Aue Davis, Matekino Lawless, Eddie Maxwell, Saana Waitai Murray, Riria Smith, Toi Te Rito Maihi, Ranui Ngarimu, Reihana Parata, Connie Pewhairangi-Potae, Madeleine Sophie Tangohau, Mere Walker, Pareaute Nathan, Sonia Snowden and Christina Hurihia Wirihana.

A beautifully produced hardcover book to mark the exhibition, *Te Puna Waiora: The Distinguished Weavers of Te Kāhui Whiritoi*, is available at the Design Store in Christchurch Art Gallery and at bookstores around the country. Rich with photo illustrations, it includes essays and stories in te reo Māori and English – many told in the voices of the master weavers themselves, or their descendants.

Te Puna Waiora runs until 3 April 2022. A number of weekend weaving workshops have been scheduled during the exhibition for visitors to come and see weavers in action.

TE PUNA WAIORA

The Distinguished Weavers of Te Kāhui Whiritoi

18 December 2021 – 3 April 2022 | Free entry

CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETŪ

Supported by

Toi Māori Aotearoa
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Christchurch City Council

Eddie Maxwell (Ngāti Rangiwewehi, Te Arawa, Ngāi Tūhoe, Ngāti Awa). *Pīkau* 1999. Kōrari. Collection of Te Hemo Ata Henare, Te Tai Tokerau

Lifeblood of the valley flows again

Along the southern edge of the Lower Waitaki River, a team of kaiaka taiao, or indigenous rangers, have been hard at work clearing scrub, establishing native plantings and monitoring an extensive network of traps. Whiria Te Waitaki is a restoration project led by Te Rūnanga o Moeraki, weaving together aspirations for the health of the catchment, and creating career opportunities for their whānau. Delivered in partnership with Toitū Te Whenua – Land Information New Zealand (LINZ), Whiria Te Waitaki is funded through the Jobs for Nature COVID-19 recovery package. Kaituhi **ANNA BRANKIN** reports.

ONCE KNOWN FOR ITS THRIVING PĀ AND NOHOANGA, MAHINGA KAI AND well-trod migratory trails, the Waitaki Valley is now largely agricultural. Pasture grass and grazing sheep and cattle dominate a landscape once dense with native bush, and the braided floodplain has been severely impacted by the physical modifications of the Waitaki Hydro Scheme. Riparian wetlands and shingle river beds have been damaged and destroyed; those that remain are overgrown with invasive plants and overrun with predator species, endangering the habitat of native birds, fish and invertebrates.

For generations, private land ownership has made it nearly impossible for manawhenua to access these sites and fulfil their role as kaitiaki – until now. Upoko of Te Rūnanga o Moeraki David Higgins describes Whiria Te Waitaki as the realisation of a longheld dream, the culmination of decades' worth of work to see the river restored to its rightful role as the lifeblood of the valley.

Right: Whiria Te Waitaki rangers Mauriri McGlinchey, Patrick Tipa and Kauri Tipa at Te Puna a Maru, one of two sites they are working to restore.

"The kaupapa is so meaningful from the point of view that it's creating access to mahinga kai that has been inaccessible for generations. From a cultural perspective, from a hauora perspective, from a wairua perspective, this project is achieving so much and laying a foundation that will allow our whānau to reintegrate, reconnect and reassert ourselves in the Waitaki."

JUSTIN TIPA Te Rūnanga o Moeraki chair

"It was years ago that I first worked with the late Kelly Davis and many of our pōua and tāua to gather evidence for the Ngāi Tahu claim about the awa, and I am privileged now to see our aspirational dream realised, of having our footprint once again well established," David says. "We look to the Waitaki, or as we call it, Kā Roimata o Aoraki, as the embodiment of ki uta ki tai, from the mountains to the sea, as the understanding of the whakapapa of our environment and how everything is part of the whole."

The name Whiria Te Waitaki – braid together the Waitaki – is a play on words, referencing the distinctive braids of the awa itself, as well as the way the project brings together the inextricably linked elements of water, land and people. Project lead Dr Gail Tipa (Ngāi Tahu – Moeraki) says that these individual threads have been longheld aspirations for the rūnanga.

"The idea started off as an indigenous ranger programme: getting a team of our people visible in the takiwā and working in a way that represents our values, and at the same time providing employment pathways for whānau," says Gail. "That led to a conversation about what these rangers were going to do, and that's when we reframed it as a restoration project – restoration of our presence, on a kaupapa that resonates with us, at sites that are significant to us."

In mid-2020, LINZ sought applications for joint agency projects that would boost regional employment and progress environmental outcomes. Te Rūnanga o Moeraki submitted a successful application, securing funding for the project until June 2024. In total, Whiria Te Waitaki seeks to create at least nine jobs, and allow the rūnanga to progress the restablishment of native habitats and mahinga kai in the catchment.

Work is already underway on 375 hectares of Crown land across two culturally significant sites. Korotuaheka, at the mouth of the awa, is where Te Maiharoa established his settlement and where he still rests in the urupā. Te Puna a Maru, located in the middle of the valley, was a thriving pā until the late 1800s and the home of rangatira Te Huruhuru.

"Kelly Davis and I were fortunate enough to have grown up with the old people who knew those places well. We had to revive those memories, so that our Whiria team could understand the reason those places were selected," David explains. "We had to restore the mana so that our team could go up there with comfort and confidence that they know the history and traditions associated with those places."

Whiria Te Waitaki also encompasses ongoing collaboration between the rūnanga and local landowners to implement farm planning initiatives that will mitigate environmental impacts of agriculture.

Te Rūnanga o Moeraki chair Justin Tipa says the impact of Whiria Te Waitaki cannot be underestimated. "The kaupapa is so meaningful from the point of view that it's creating access to mahinga kai that has been inaccessible for generations," he says. "From a cultural perspective, from a hauora perspective, from a wairua perspective, this project is achieving so much and laying a foundation that will allow our whānau to reintegrate, reconnect and reassert ourselves in the Waitaki."

That foundation is being laid one day at a time by lead ranger Patrick Tipa and his team Mauriri McGlinchey, Kauri Tipa and Kyle Nelson. All four are Moeraki whānau, and with more rangers expected to join their ranks next year, as well as opportunities for Moeraki contractors, Whiria Te Waitaki is certainly delivering on its intention to provide employment.

The model provides ample opportunity for career progression and succession planning, with existing rangers selected for their broad range of age and experience. "In the case of someone like Patrick, it's about allowing him to develop and express his leadership abilities with confidence," says David. "On the other end we have young Kauri under our wing, and the opportunity to mould him, give him the skills and work ethic, and a huge source of pride in what he's doing for his people."

The kaiaka taiao, or indigenous rangers, are distinct from traditional Department of Conservation (DOC) rangers in that they are reviving generations of mātauranga Māori and whānau values in the work that they do, with the full support of the rūnanga. "Growing the cultural capacity of our people is a big component of this mahi," explains Justin. "Yes, they're learning the technical skills of the job, but they're also learning the whakapapa, the karakia, the reo. They're not just rangers – these are people that will be our mātanga mahinga kai, our mahinga kai experts."

The rangers themselves unanimously agree that Whiria Te Waitaki is the opportunity of a lifetime, allowing them to be in meaningful employment within their own takiwā. Patrick had already made the decision to return to Moeraki several years ago, but was uncertain whether this commitment would result in a permanent role in the area, or whether he'd have to continue spending periods of time away doing contract work.

"It's pretty amazing really. For several years now, we've been having discussions about getting things happening at Moeraki and creating jobs," Patrick says. "And now it's actually come to fruition, when people can actually come home and work in our own takiwā. That's everybody's dream, isn't it? To actually do mahi on your own whenua, your own awa."

Mauriri agrees, saying that after living in Australia for a number of years he'd been waiting for the opportunity that would finally bring him home. It was Covid-19 that brought him back to the country, and Whiria Te Waitaki that brought him back to Moeraki. "The fact that I was able to come home and get meaningful mahi around my people, around the marae – I couldn't ask for much more really," he says. "I think I've landed a pretty sweet job, considering, so I've put myself down for the next 20 years. I reckon there's enough mahi to keep me going, so I'll stick around."

Meanwhile, 17-year-old Kauri ended up taking a role as junior ranger when he found himself at a crossroads in terms of deciding whether to head back to school, seek employment or get a professional qualification. "My dad told me that a job was coming up, that it was up the Waitaki, and that it would be with whānau," he says. "I was really keen on getting out and about doing all the environmental stuff, so I moved down to Moeraki and now I'm working full time. I reckon it's amazing, to be honest, I don't see many kids my age doing this, especially working with the whānau in their own rohe."

"It's pretty amazing really. For several years now, we've been having discussions about getting things happening at Moeraki and creating jobs. And now it's actually come to fruition, when people can actually come home and work in our own takiwā. That's everybody's dream, isn't it? To actually do mahi on your own whenua, your own awa."

PATRICK TIPA lead ranger

Within a few months, Kauri graduated to a role as a fully-fledged ranger, and says that the skills he has learned have set him up for what he hopes is a long career in environmental restoration. "I'm really thankful that I got this job, it's just wicked eh. I really want to do this long-term, working as a ranger all around the country."

The programme of work carried out by the team includes improving access to Korotuaheka and Te Puna a Maru through track development, robust predator and weed control, seed collection, propagation and native planting, and cultural monitoring of native birds, fish, plants and invertebrates.

"The boys kicked off by sourcing our own seeds from the old native stands that are still left in North Otago," says Patrick. "We propagated them in the tunnel houses that the rūnanga already owned, and we've now got two and a half thousand native plants grown from seeds we collected."

Above left: Leader ranger Patrick Tipa discussing a predator control plan with local contractor and Moeraki whānau member Joe Taurima (Mana Wild Game Solutions) and Whiria Te Waitaki project manager Kelly Governor.

Above: Rangers Kauri Tipa and Mauriri McGlinchey prepared to get stuck in for an afternoon of clearing scrub. PHOTOGRAPHS: ANNA BRANKIN

"I'm so proud and chuffed with the rangers, and the mahi that they're doing. To know that our team are out there, honestly it's just a wonderful feeling. Throughout my career I've done countless submissions and resource consents, but seeing what these guys can do on the ground is one thing that I'm really proud to have contributed to, in some small way."

DR GAIL TIPA Project lead

Patrick says that as well as learning the new skill of propagation, it's significant to be able to incorporate mātauranga Māori into the process. "We've been learning the Māori seasonal changes, which has been quite exciting, and every new plant we grow we're making sure to know the Māori name as well as the Latin. It's about finding ways to put a Māori lens on everything we do."

Over the winter, the team spent time refining their building skills, constructing 130 double set DOC-200 trap boxes, before placing them in a network throughout Korotuaheka and Te Puna a Maru that will bring down rat, stoat and hedgehog populations. Now, they're focusing on clearing space for new plantings and creating access points into the more overgrown parts of the sites.

For Gail and the rest of the steering group, it's a matter of pride to see years of planning and dreaming being realised in the work of Whiria Te Waitaki. "I'm so proud and chuffed with the rangers, and the mahi that they're doing," she says. "To know that our team are out there, honestly it's just a wonderful feeling. Throughout my career I've done countless submissions and resource consents, but seeing what these guys can do on the ground is one thing that I'm really proud to have contributed to, in some small way."

As Justin explains, it's not just about the environmental restoration that the rangers are carrying out along the awa – it's also about the restoration of a Moeraki presence. "It's about being kanohi kitea in the valley, having our team on the ground, interacting with landowners, putting our narratives back out there," he says. "They might pull up in a town to get lunch and people notice the logo on the truck and their uniforms and say, 'who are you guys, what do you do?' And we're finding that there is a good degree of support from the wider community – when people engage with our kaupapa and understand it, they want to be involved with it."

Above: Waitaki River. PHOTOGRAPH: EMMA WILLETTS – EMMAWILLETTSPRINTS.COM

That presence is of incredible importance to the wider rūnanga, who have not been accustomed to seeing themselves so visibly accepted within their own takiwā. "It is with delight and some pride that I look at those rangers dressed up in their gear," says David. "When they're out in the community, or here at the marae when we have groups visiting, it's a huge matter of pride amongst our whānau."

On behalf of the rūnanga, Gail speaks highly of the relationship with LINZ, and is careful to acknowledge the many people who have been involved in bringing Whiria Te Waitaki to life.

"Our rangers themselves are stunning, we were lucky to pick up a project manager in Kelly Governor, we have a project steering group that brings together a truly diverse skillset, and Aukaha has enabled us to actually deliver on the contract and all the administration that comes with it," says Gail. "And we are just so lucky to have found a new partner in LINZ, and to have this blossoming relationship."

Although the initial funding is for a duration of three years, Te Rūnanga o Moeraki hopes to continue Whiria Te Waitaki in perpetuity. "We're working hard to secure the funding and the longevity of this kaupapa," says Justin. "We're actively looking to partner with other groups in the community like irrigation companies, or directly with landowners. Whiria Te Waitaki is our chance to put a stake in the ground and show our people what's possible, that we can offer viable careers at the pā."

When thinking about the long-term impact of Whiria Te Waitaki, it's Kauri who is the most likely to see it through. As he stands at the edge of Te Puna a Maru, gazing out at the section they're just beginning to clear and plant, he says: "you look at that now and it's just chocka with gorse and scrub. But in 20, 30 years time, it'll be completely native species. There'll be walkways through here, so our whānau can come here and actually access the site, and enjoy being back in our own places again."

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Throwing for gold

In September, New Zealand Para athlete Holly Robinson brought glory to the country and ticked a goal off her personal bucket list when she won gold in the women's F46 javelin throw at the Tokyo 2020 Paralympic Games. To cap it off, she was later named the inaugural winner of The Visa Award, a global fan vote that celebrates moments of friendship, inclusion, acceptance and courage. Kaituhi **ANNA BRANKIN** catches up with Holly to reflect on her successful career and talk about her plans for the future.

FOR 26-YEAR-OLD HOLLY ROBINSON (NGĀI TAHU – ŌRAKA APARIMA), her gold medal win at the Tokyo 2020 Paralympic Games was a bittersweet moment. After being postponed for a year due to the pandemic, the competition went ahead in September with rules to prevent the risk of Covid-19 spreading. This meant there were no spectators, family, friends and many support crews were unable to attend, and athletes were required to travel home after their event instead of staying to support teammates and join the closing ceremony.

"It's just another way that Covid has taught us to be adaptable and figure out how to make it work under the circumstances, but it was tough and it was very different," Holly says. Having attended the London 2012 and Rio 2016 Paralympics – serving as New Zealand's flagbearer and winning silver at the latter – she is something of a seasoned campaigner and had become accustomed to the support of fellow athletes and the excitement of the crowd. "One of the things I struggled with the most was that my teammates were leaving before I'd even competed."

When the day finally dawned, rain made the competition more difficult than Holly had expected. "A lot of people don't realise that javelin is very weather dependent and anything can happen on the day, no matter how you've been throwing in training," she says. "Some days you're on and it just clicks, and sometimes it just doesn't."

Unfortunately, things didn't quite click for Holly in the first few rounds. Her first throw came in at 37.46m, well below her personal best of 45.73m. She improved over the next rounds, heading into the sixth and final round in third place with a throw of 38.75m.

Drawing on an inner resolve honed over years of competitive sport, Holly pulled it together to throw 40.99m in the final round and secure the long-awaited gold medal – and to find herself setting another goal to do it all over again, on her own terms, at the Paris 2024 Paralympic Games.

"It was a mix of emotions for me. On paper, I won the gold medal, but in reality it was a competition that didn't go to plan," says Holly. "I'm really proud that I managed to stick in the competition and win the gold off my last throw, but I know there are still big throws in there and I want to let them out. That's my goal for the future: to show those big distances on the world stage."

This goal comes as no surprise to those who are familiar with the determination and focus that has driven Holly's career. A congenital limb reduction (her left arm ends below the elbow) means she has the choice of entering national competitions as a Para athlete or as an able-bodied athlete. Given there are very few Para athletes that throw javelin in New Zealand, there are a lot of easy medals to be collected in this category – but more often than not, you'll find Holly competing alongside able-bodied athletes in the senior women's category.

Holly celebrating in the moments after her gold medal win. She also won The Visa Award for a moment of gratitude that took place just after this photo was taken, when she took the time to approach the Paralympic officials and thank them for their work.

PHOTOGRAPH: DREW CHISLETT / PHOTOSPORT

"There's no point throwing just for the sake of throwing, and to win a medal just because there's no-one else there," says Holly. "I have to find my competition elsewhere, and that senior women's category gives me the challenge that I'm always looking for."

Rising to that challenge, Holly placed second earlier this year at the New Zealand Track and Field Championships, becoming the first Para athlete to win a medal in an open competition.

Holly's journey towards the Paralympic Games began during her childhood in Hokitika, when she realised her love for sport and the satisfaction she drew from working hard to improve her abilities. "I've always had a big passion for training and competing," she says. "I actually played a lot of sports, both team and individual, but eventually I realised that athletics was an avenue that might take me somewhere."

By the time Holly reached her mid-teens it was clear that her natural abilities, as well as her incredible work ethic and drive, would indeed take her somewhere. She made the decision to specialise in javelin, preparing for the fact that this was the only field event she would be eligible to compete in at the Paralympic Games or World Athletics Championships.

In 2011, Holly's potential as a Para athlete was recognised when she was offered a scholarship to relocate from the remote Te Tai Poutini to a larger centre where she would have access to the coaching and facilities she would need. She made the decision to move to Dunedin to begin working with well-known Para athletics coach Raylene Bates – and, she says, "the rest is history."

"There are lots of people who got me to where I am today. My grandmother was one of them: she got me into athletics, got me my first coach and came to my junior events here and overseas. My first coach, Danny Spark, and current coach Raylene Bates, they're both incredible, incredible people and I'm very lucky to have had their support and knowledge over the years."

HOLLY ROBINSON

Above: A young Holly already representing New Zealand at the IPC World Track and Field Championships 2015 in Doha.
PHOTOGRAPHS: SUPPLIED

"There are lots of people who got me to where I am today," Holly says. "My grandmother was one of them: she got me into athletics, got me my first coach and came to my junior events here and overseas. My first coach, Danny Spark, and current coach Raylene Bates, they're both incredible, incredible people and I'm very lucky to have had their support and knowledge over the years."

Pursuing a career in sport is challenging, on body and mind, and Holly says she is very aware of the importance of having good people around.

"I have a full team around me here in Dunedin – my coach, a strength and conditioning coach, physio, massage therapist and nutritionist," she says. "You might see me out there competing and throwing these distances, but actually there's a whole team behind me that got me there, and that includes my family and my friends."

Although there is a natural emphasis on maintaining Holly's form and physical fitness – she trains for at least two hours a day, with

stretching and nutrition a core component of her routine – her team has made it clear her mental health and wellbeing is their priority. This is consistent with a growing understanding of the toll professional sport can have, between the highs and lows of competitions and the impact of constant training – issues that have been highlighted through events like the decision of US gymnast Simone Biles to withdraw from several events at the Tokyo 2020 Olympics, and the tragic death of New Zealand cyclist Olivia Podmore.

"I have experienced a few mental health issues and dealt with my own demons where my sport is concerned," Holly says. "At the end of 2019 I was really struggling. Things weren't going well, my attitude was bad and my javelin was not good. My coach and a few other people sat me down and asked if I was OK, and everything just came out then – I was not OK."

At the time Holly was in the midst of training for the Tokyo 2020 Paralympic Games, which had not yet been postponed. Her training regime was taking its toll on her body and her mind and she described herself as being burnt out. "That's quite a common thing for athletes to say – burnt out. I was overworked, my body was sore all the time, and I just couldn't handle it."

She credits her team for recognising something was amiss and addressing it. They worked together to find ways for her to rest and recover, and regain her enthusiasm. "I was very lucky to have those people around me. I think it would be very challenging to come out of that dark pit without them. It's quite a vulnerable thing for us to admit when we're hurting, when things aren't right. But now I know that it will get better if I speak up."

This new awareness served Holly well when she recently returned to training two months after her gold medal win.

"Getting back into it was pretty tough on my body, and also mentally. Coming home from a major championship, you go from this major high, straight into MIQ which was quite a big low, and then come out into this big high of seeing everyone again," she says. "And then your life just goes back to normal. It was a whole roller-coaster coming away from the games. Tokyo was something that I had focused on for so long, and now I've had to reset. That took me a while to get my head around, but we've got there now and we're on the road to where we want to go."

With her eyes set firmly on the horizon, Holly is looking forward to the next few seasons as she builds towards the Paris Paralympics. The recent news that shotput has been added to the field events has given her another challenge to work towards. She now hopes to enter javelin and shotput. "I've been around for a wee while now, nearly 12 years, and sometimes that new and exciting challenge is just what you need."

Meanwhile, Holly will continue her work as a teacher aide at the Sara Cohen School for students with diverse needs, and finding ways to work with aspiring athletes within her club and wider community.

"I've always thought that sport is a great way to show people that you can do whatever you want. I have a huge passion for helping others and encouraging them on their sporting journey."

This passion led Holly to complete a Bachelor in Applied Science in Physical Activity, Health and Wellness, a qualification that she intends to use to help others succeed in their chosen sport.

"You just need one person to say, 'hey, maybe you should try this' or 'wow, that was really awesome,' and that may be the thing that encourages someone to give it a shot," Holly says. "That happened for me – I had people encouraging me all the way, and it was their belief in me that ignited my own dream of becoming a Paralympian."

Above: Holly's laser sharp focus in the moments before a throw at the Sir Graeme Douglas International 2021, where she placed fourth in the able-bodied senior women's category. PHOTOGRAPH: ALISHA LOVRICH

Above left: Holly and her partner Geoffrey Wingfield at an event hosted by The Celebration Project acknowledging over 50 years of Paralympic history.

100 years of memories

PHOTOGRAPH: MIHIATA PHOTOGRAPHY

Tūtehuarewa, an iconic presence in the bay of Koukourarata, Banks Peninsula, stands humble and dignified – as she has done for nearly a century.

Easter 2023 will mark 100 years since the whare was built, "He rau tau, he tini mahara – A 100 years, a 1000 memories".

In preparation for the centenary, photo albums are opening, memories are stretching back, and dust is rising from boxes that have sat untouched for decades.

Three taua, born and raised in Koukourarata, share a little of what they remember from the early days of Tūtehuarewa. Nā **PIRIMIA BURGER**.

TODAY SHE IS AN ELEGANT TAUA, ALWAYS SWATHED IN STYLISH FABRIC. But Meri Crofts' first memories of the hall in Koukourarata place her low on the wooden floorboards sweeping up cigarette butts.

"I was brought up here in Port Levy by my grandmother, even though I called her Mum, Meri Wereta née Ruru. She used to play the piano for the dances here.

"One Christmas party, I'd been given a little broom as a present and I was sweeping up all these butts to give to my grandmother because she'd get all the tobacco out of them and roll up a new smoke. That was before I even started school. That's just what I did," Meri shrugs with a smile.

"I can remember you doing that" adds Hine Daken, whose father William Huntley played the violin with Meri [senior] at dances in the hall, and beyond, through the 1930s and 40s.

Hine also grew up in Koukourarata. She left as a teenager and returned 45 years later as a taua. What makes Tūtehuarewa special to her is the sacrifice it was built on. Hine says her parents, grandparents and everybody's aunties and uncles worked hard to raise the money.

"We milked 13 cows up the road; there were cows down the bottom and on the corner. That's what our people lived on. That was their money. So to build this, to give a quid now and again in the 1920s? To raise all that money? It must have been hard work for them."

Top: The beautiful wooden interior of Tūtehuarewa rich with memories and adorned with photos of those passed. PHOTOGRAPH: MIHIATA PHOTOGRAPHY

How and why Tūtehuarewa was built

The hall was the result of hard work by Māori and Pākehā members of the Port Levy community in the 1920s. The Great War's solemn shadow, an economic recession, the impact of the Port Levy Block purchase and the making of 'modern' New Zealand were eroding the local way of life. A focal point was needed to unify and foster community spirit and survival.

Every Easter the bay swelled with the annual regatta. Yachts, rowboats and motor boats swarmed in from Lyttelton, New Brighton and Redcliffs. The Sumner Brass Band warmed up the atmosphere, while crowds of more than 100 cheered on the 70 or so yachties who were charging up and down the two-mile harbour race course, Te Ara Whānui a Makawhiua.

Māori and Pākehā took part in the races, the baby competition and the ever popular 'race to catch a greasy pig'. (Just as it sounds). The hapū, long familiar with Koukourarata being a centre of economic activity, made the most of the influx and sold flowers, baskets and other things to fundraise for the Red Cross.

Lobbying from local rowers, residents of Port Levy and others was rewarded in July 1914 when the Lyttelton Harbour Board agreed to build a jetty on the eastern side of the bay, 'the Port Arthur Jetty'.

Above: Hine Daken. PHOTOGRAPH: SUPPLIED

Buoyed by this success, lobbyists turned their sights to a community hall. Funds raised at regattas and other events were funnelled into the vision. Maybe the regatta crowd felt a hall would give everyone somewhere to have a cup of tea after the races and celebrate a day on the water with a night of dancing.

But it was more than just a jolly good time the hapū was interested in, with the possible building of a hall on its whenua. It is understood the land the hall stands on was donated by Teone Taare Tikao. The motivations, circumstances, alternatives or discussions around this are yet to be explored.

In any case, whānau Māori saw an opportunity for community development. One of their motivations is expressed in an article in *The Press*, on 2 September 1922.

> *"There is no school at present in the Maori kainga, and the distance and bad road the children have to travel to the European school in the winter lead to great irregularity in the attendance. The Maoris hope, if they erect a suitable building, the Education Department will grant them a teacher."*

Turns out the Education Department did grant a teacher and the hall was used as a native school for a time.

Around the time of the original build, the Port Levy Post Office was in operation. It ran in the bay from 1861 to 1940 with Henry Field, a born and bred local, serving as Postmaster for 36 years. A Port Levy Post Office stamp is one of the treasures being shared as part of the centenary celebrations.

Port Levy concert party

In 1922, the Port Levy Hall Committee was formed by the community with Henry Grennell (son-in-law of Teone Tikao) as secretary, and fundraising began.

The Port Levy Concert Party/Cultural Group was the peacock of the Māori fundraising effort. It was a dynamic, fit, talented kapa of accomplished performers that represented many Koukourarata families of the time and included those from the Tainui, Ruru, Manawatū, Kōrako and Grennell whānau.

Provincial newspapers track the group performing regularly around the district to raise funds with programmes of waiata, haka, poi and drama. Rāhera Tainui (known as Aunty Molly) is said to have run the group, supported by Henare Uru (Ngāi Tūāhuriri), manager of the Rāpaki Music company and one-time member of Parliament for Southern Māori.

Each member of the kapa has their own valuable story. Some are clearer than others. It is important to discover more about everyone in the photograph so that each person who worked hard for the hall to be built has their contribution acknowledged 100 years on.

Above: Meri Crofts and, top, Meri as a child with Matapi Wereta Briggs in 1943.
PHOTOGRAPHS: SUPPLIED

Homestead with a long memory

Meri and Hine agree that in the days they are recalling there were many more people living in Koukourarata.

"There were the Manawatus, the Rurus, 'Dirty Old Mick', [the homeless man who had been in the navy, fell on hard times and was taken under the wing of the community], then next door were the Timothys," Meri adds.

Without missing a beat the women name every family living in the bay in the 1950s, sweeping wide across the pā and finishing up on the doorstep of the Grennell homestead – directly opposite Tūtehuarewa.

Still living in the homestead, built by her great grandfather Teone Taare Tikao and grandfather Henry Grennell, is Elizabeth Cunningham. She and her siblings were raised on stories of how the hall was built.

"Our grandfather used to bring the wood to the wharf. They'd bring it up on a trolley and take it into that big meadow where the whole community, not just Māori, but the farmers, everybody contributed to building that whare."

One of the professional builders was Alfred Claude whose family of eight children, with wife Grace, lived at Port Levy in a tent with a board floor while he helped with the hall. Whānau have said that Alfred built many halls and houses around the peninsula, including the Ruru/Kōrako home.

"It was a community hall. In our day, and before me, it was always called 'the hall'. But because it had the name Tūtehuarewa, people realised it did have a Māori influence. My nanny Mary Tikao was proficient in Māori language, astronomy and history. She and her sisters were protective of that ancestral name. A tipuna name like that wouldn't be given lightly, to just any old hall. She was chosen with purpose and intent."

ELIZABETH CUNNINGHAM

Below: Elizabeth Cunningham and, left, her grandparents Mary Hazel Terita Grennell (née Tikao) (Ngāi Tahu, Ngāti Mamoe, Waitaha) and Henry Grennell (Ngāti Mutunga ki Wharekauri, Ngāti Maniapoto, Ngāti Tama, Te Āti Awa) and, above, with twin sister Linda Grennell on their first day of school at Port Levy. PHOTOGRAPHS: SUPPLIED

Not until the Kaikōura earthquakes of 2016 did Te Rūnaka o Koukourarata discover Tūtehuarewa was built on a foundation of rocks. This was understandably an 'issue' in terms of earthquake safety and strengthening, but the rocks remain today alongside more secure and modern piling techniques.

Around the time of the original build, the Port Levy Post Office was in operation. It ran in the bay from 1861 to 1940 with Henry Field, a born and bred local, serving as Postmaster for 36 years. A Port Levy Post Office stamp is one of the treasures being shared as part of the centenary celebrations.

"My memories of the hall in the 50s and 60s are when everybody used it," reflects Elizabeth, "We used to have a stage in there. We children used to put on plays so in our day the holidaymakers would come down for the concerts."

"Oh, and boy, did we have dances and parties. New Year's Eve was so outstanding. In fact I think it got a bit out of hand, people were coming from everywhere! The guitars, the piano, everybody could play something or sing. Gosh the Weretas were out of this world. And so were the Manawatus. It was joyful."

Tūtehuarewa has adapted to meet changing times and needs. Elizabeth, Meri and Hine all remember the first tangi held in the hall, as recently as the 1980s. Today it is the norm, but the first time did not happen lightly. Up until then the tikanga was to have tangihanga in whānau homes. Elizabeth does recall that weddings were held in the hall from early on. Word is a Tirikatene wedding may have been the first.

The mana of the tipuna

The name of the whare is what makes it special to Elizabeth. "It was a community hall. In our day, and before me, it was always called 'the hall'. But because it had the name Tūtehuarewa, people realised it did have a Māori influence.

"My nanny Mary Tikao was proficient in Māori language, astronomy and history. She and her sisters were protective of that ancestral name. A tipuna name like that wouldn't be given lightly, to just any old hall. She was chosen with purpose and intent."

The tipuna Tūtehuarewa was born at Koukourarata and lived in the 17th century. Moki, who gave Koukourarata its name, issued Tūtehuarewa with the responsibility of looking after the children when he and his war party left the area indefinitely. In honour of her duty, the whare – also tasked with nurturing future generations – was named for her 200 years later.

Above: Port Levy concert party – back row: John Tainui, Eileen Grenell, Mary Grenell, Myra Grenell, Bill Tainui; middle row: Raiha Crofts (née Korako), Bessy (Mihara Huiarei) Tainui, (Mrs Taiuru), Hinekura Tainui (Mrs Manawatu), Baby Tulili Tainui on Hinekura's knee, Henare Whakatau Uru (MP for Southern Māori) and his wife Gladys, Molly Tainui, Mihara Ruru, Hinekura Pitama; front row: Rua Pitama, Rakaiheria Manihera (née Piki), Mamae Tau (née Pitama), Cecilia (Sissy) Tainui (née Gilbert). PHOTOGRAPH: THANKS TO KEN TAINUI

The hall is complete … isn't it?

By March 1923 *The Press* reported the Port Levy hall was well under construction. A month later an article delivered the full results of the year's regatta and ended with:

> *"The proceeds of the regatta will go to the fund for the new hall, which is now nearing completion. A dance was held in the hall in the evening."*

A fortnight later a note from 'H. Grennell, Secretary of The Port Levy Hall Committee' thanked those who helped to make the regatta a success, particularly those who forwarded contributions in kind and money.

After that coverage about the completion of the hall or its opening event, if there was one, is not evident. One of the mysteries still to solve is the correct opening date.

A hundred years, a thousand memories

Today Tūtehuarewa is flanked by Te Pātaka o Huikai (the wharekai) and the modern whare wānaka. But other buildings, trees, paint jobs, long-drops, playgrounds, sheep and tenants have come and gone over the near century.

There were soldiers who left the hall for war, parties that heaved her floorboards, feet that stamped the stage, smoky card nights, earthquakes that cracked her bones, meetings that changed history and many, many family life events.

Summer is a time for whānau to get together and reminisce about times that evoke honeyed memories. Maybe some of those kōrero can piece together the jigsaw that is Tūtehuarewa and her near 100-year history.

If you have taonga that relate to Tūtehuarewa; a story, photo or memento from any era, please contact the Centenary Committee at **tutehuarewa100@gmail.com** or join the private Facebook group "**Tūtehuarewa Centenary 2023**".

COVID & TE WAIPOUNAMU
GET READY

E te whānau, aukaha tū kaha!

Te Rūnanga o NGĀI TAHU

Don't wait. If you have COVID, have symptoms or feel quite unwell, get help fast. Call 0800 611 116 for advice. Get tested and isolate. For emergencies call 111.

1. Get Vaxed

Find a location that suits you:
karawhiua.nz (includes Kaupapa Māori and Kaupapa Māori 'Vax Now' centres)

2. Kohia:

- Tissues
- Masks
- Hand sanitiser and soap
- Paracetamol
- Hot/cold packs
- Electrolytes
- Vicks or eucalyptus, bowl, and towel for steaming
- Nasal sprays/rinses
- Throat lozenges
- Pillows and blankets
- Warm clothes
- Easy kai (frozen dinners, tins, noodles, frozen fruit and vege, soup)
- Teas (ginger, peppermint)
- Ice blocks
- Phone charger
- Books/magazines
- Television
- Puzzles
- Podcasts
- Pack of cards

3. Wānangatia:

- Medication (write down anything you usually take)
- Child care
- Shopping
- Feeding/walking pets
- Paying any bills
- Important phone numbers – whānau, doctors, emergency numbers

4. Whakahonoa:

With whānau, hoa and those you care for.

Reo Māori Mai

There are few upsides to a global pandemic, but one positive has been a surge in interest around taha Māori and reo Māori. As a measure of that interest, Reo Māori Mai founder Ariana Stevens has created an online whānau committed to learning and living te reo Māori. Kaituhi **ILA COUCH** talks to Ariana about her passion for language revitalisation, creating tangible tools for learning, and why we need to tautoko each other at every stage of our haerenga reo.

SOCIAL MEDIA IS NO SUBSTITUTE FOR KANOHI KI TE KANOHI, BUT when the pandemic first started many people discovered ways of connecting to and celebrating their taha Māori online. In the past year the need for virtual connection has only intensified. Now, if you want to find a fitness class in te reo Māori, join a discussion about moko kauae, or share mātauranga around making pigments from the whenua, you can do it all online.

Reo Māori resources are also abundant and more kaiako reo Māori have emerged to support those filling their kete kōrero online. What makes Reo Māori Mai stand out is the way founder Ariana Stevens (Ngāti Waewae, Poutini Ngāi Tahu) maintains the goal of making language learning fun and accessible, while addressing the challenges some Māori face on their haerenga reo.

"An important part of how I like to engage is to voice the unspoken things I have observed over the years as well as things that have been shared with me, because to sit in wānanga with people, to hear about their intergenerational hurt, then turn around and pretend I didn't know, would be disingenuous of me."

Reo Māori Mai came from a passion to revitalise te reo Māori and under the umbrella of her company Ariana offers pathways into language and culture that builds community. She provides workplace workshops for businesses and local organisations wanting to bolster their understanding of te ao Māori, te reo Māori and Te Tiriti o Waitangi. For individuals and whānau on their journey, there is a wealth of learning tools that can be accessed free, by koha and for purchase via her website.

In collaboration with local artists and Māori-run businesses, Ariana has created beautifully illustrated wātaka/calendars, mini mihi cards with affirmations in te reo Māori on one side and English on the other, as well as prints to frame and hang in your home or office. She is especially proud of the tactile tools to promote the use of language in the home.

"We have created these things called Kāri Kai and they sit in the middle of the table during kai time with reo prompts to use during a meal. If I can see the question, then you can see the answer."

After months spent in development with local sustainable design company Frontal Lobe, Ariana recently launched a panga/puzzle around the question "Kei te pēhea koe?" with interchangeable pieces that can be popped in and out to provide different answers to the question.

Rather than back off from some of the difficult topics associated with language, learning and reclamation, Ariana uses social media to further these conversations. She urges proficient speakers, Māori and tauiwi, not to weaponise their reo. Others share their real-life experiences like being made fun of for poor pronunciation or being talked about in te reo Māori, as teachable moments. She addresses sticky subjects like non-Māori learning te reo, what it means to be a good haumi/ally, and how as Māori it is OK to have conflicting views about issues we are often expected to be united around.

Recently Ariana created Live with Reo Māori Mai to give subscribers a private group page to discuss some of these kaupapa as well as creating an intimate space for learning and sharing.

While there are conversations to be had around tauiwi being good allies, Ariana says Māori also need a reminder to support each other. "Mental Health Awareness Week is one that catches me. The message seems to be to speak up about your struggles, but not if you are talking about the ones from intergenerational trauma. Some of the responses to people sharing their ongoing challenges seem to communicate it's a bit hard, a bit messy, or some of us have worked through it for everybody, so we can all just move on. I see it across many different kaupapa."

PHOTOGRAPH: DAVID K SHIELDS

During this year's Te Wiki o te Reo Māori, a time when the nation is encouraged to come together to support and celebrate Māori language, Ariana composed an affirmation acknowledging those Māori with mixed feelings about their own connection to te reo. The affirmation was published on *Renews* with an accompanying video.

***He Māori ahau* – I am Māori**
***Ahakoa te aha* – no matter what**
***Ka ārahina ahau* – I am guided**
***e taku ngākau māhaki* – by humility**
***e taku aroha pūmau* – by my enduring respect**
***ki ōku tūpuna* – for those who came before**
***ki āku uri* – for those who will follow**
***ki te ao e noho nei au* – for the world I live in**
***Nā te mea* – because**
***He Māori ahau* – I am Māori**
***Ahakoa te aha* – no matter what**

Ariana is a mother of two, wears moko kauae, holds a law degree, and is in the first year of Te Tohu Paerua O Te Reo Kairangi, a Masters of Māori Language Excellence. She also remembers what it felt like as a young girl to be ashamed of her taha Māori. "I had in my brain that being Māori meant you were dumb, violent and all of those internalised negative stereotypes," she says. "Twenty years later, my life is built around te reo Māori and te ao Māori, but I still think about fifteen-year-old Ariana, going to school and thinking 'I don't want to be Māori'. I wonder what she would think if she saw me now," she laughs. "I think she would be pretty surprised."

Ariana lived in Hokitika until she was four and spent her primary and secondary school years in Te Tau Ihu (Motueka and Nelson). "I didn't have what I consider a particularly Māori upbringing," she says. "I didn't learn te reo growing up and I didn't feel particularly connected to the Māori communities of Te Tauihu."

At the age of 17 she spent a year learning te reo Māori through Nelson Marlborough Institute of Technology, but says it was just a way to pass the time until she was ready to study law at Victoria University.

The turning point, as she recalls, happened during a wānanga she was invited to called Te Rā Rangatira. "Kiritapu Allan and a few others had been around international indigenous workshops and involved in transformational conversations around identity. They wanted to bring that knowledge and those skills to a group of young Māori."

During a group waiata, Ariana found herself flooded with emotion. "I didn't know the words," she says. "I felt so embarrassed and ashamed that I cried for hours and hours." With the support of the group who surrounded her during that time, conversation surfaced about being "Māori enough" and that there is no such thing. "You are just Māori," says Ariana.

The other piece of the puzzle, the realisation she could put te reo Māori to use in her daily life, came during a waiata workshop in Ōtautahi.

"Karuna Thurlow was running that workshop and she had two preschoolers who had blonde hair and blue eyes like my youngest child, Kōmai. She was talking to her girls in te reo Māori and I was like ... 'oh, I could do that,' " she laughs. That workshop also led to a connection with Kotahi Mano Kāika, which is how she says she first felt connected to Ngāi Tahu. "I have spent 12 years in wānanga, attending classes, kura reo, learning pūrākau and in more recent years, giving back by running things. My kids are at kura kaupapa and I have some solid connections into the Māori communities here. It is really interesting to see how much has changed for us."

Ariana also credits the many hours she has spent over the years with rōpū on Aoraki Bound for building compassion and facilitation skills. "Aoraki Bound is often the first point of engagement in terms of people connecting to their Ngāi Tahutanga," she says. "It informs a lot of my protective instincts around those who are not proficient speakers of te reo and not connected to te ao Māori. Seeing their courage, hunger, drive and curiosity has been humbling and incredibly motivating."

Just a few months into her Masters, Ariana says she is most excited to gain knowledge around language revitalisation and believes having experiences in te ao Māori is a key part of the process.

"There is incredible value in all aspects of te ao Māori, in mahinga kai, mahi toi, raranga, carving, games and the taiao. Any interaction you have in those spaces is part of your journey. I think that is something that can be lost in the push for te reo, sometimes doing some of that groundwork and building your vocab, your confidence and getting a bit of a crew around you can be incredibly valuable for some people."

Far left: After tramping from sunrise to sunset over multiple days, Aoraki Bound participants pose for a photo on top of Nōti Raureka.
PHOTOGRAPH: SAMSON KARST

Left and below: Reo Māori Mai resources.
PHOTOGRAPHS: SUPPLIED

Ariana has many hopes for the future of te reo Māori. "I hope we can have some critical conversations without resorting to personal attacks, that non-Māori people learn how to be good allies, and that te reo is a safe expression of Māoritanga for Māori people."

She is aware through her own experiences that people still face barriers to learning whether it's finding the time, childcare, or having the financial and/or emotional resources and support for what can be a challenging undertaking, especially if you are the first in your whānau to speak te reo in generations.

This raises the question around what goals we should be setting and whether we should all aim for fluency.

"There are a few whakaaro where it's presented as a binary – I'm either fluent or I'm not, but I don't think our tūpuna had a binary view of the world," says Ariana. "If I had to visualise what I think learning te reo looks like, to me it's a relay. It's not that there is some finish line that I am striving for. It is actually just taking as many steps as I can so that my kids and those after us don't have to take those steps. You pass the baton on; they take the next steps. There is no one way to do this learning te reo thing and I find freedom in knowing that."

Reclassifying stewardship land

Nā **HANNAH KERR**

THE WHENUA AND OUR CONNECTION TO IT IS INEXTRICABLY WOVEN THROUGH OUR whakapapa. It carries our stories of creation, warfare, marriage and times of change. Our relationship with Te Ao Tūroa was at the very heart of Te Kerēme, and much of the Ngāi Tahu Settlement gives expression to our relationship with the whenua. Kaitiakitanga (stewardship) is expressed in many ways. The responsibility of kaitiakitanga is felt deeply by our whānau and rūnanga because our landscape and its resources are the main inheritance we will leave future generations.

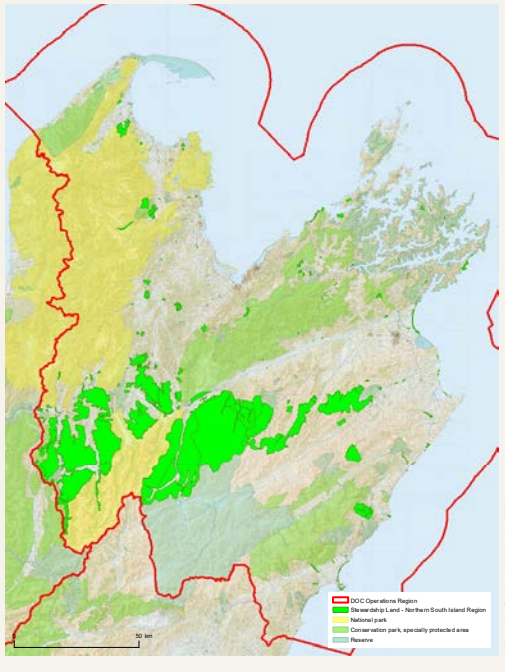
Recently the Department of Conservation (DOC) announced its intention to reclassify stewardship land throughout Aotearoa to better protect conservation areas that are home to threatened species and high priority ecosystems.

Stewardship land is the term given to land allocated to DOC when it was established in 1987. It includes former State Forest and Crown Land considered to have conservation value. More than 2.5 million hectares, or 9 percent of our land mass, is currently classified as stewardship land. Most is in the South Island, with a large proportion in Tai Poutini. Approximately 35 percent of public conservation land in Tai Poutini is stewardship land, totalling 1 million hectares.

Reclassifying stewardship areas is complex and time consuming because of the sheer amount of land, the assessments that need to be undertaken, and potential survey needs and associated high costs.

Given that a large proportion of the Ngāi Tahu takiwā is made up of stewardship and public conservation land, this reclassification process is of extreme significance to Ngāi Tahu.

A Ngāi Tahu mana whenua panel will work with DOC, two national panels, and Conservation Minister Kiritapu Allan during a review of stewardship land within the Ngāi Tahu takiwā. Members of the mana whenua panel include: Te Rūnanga o Makaawhio Chair, Paul Madgwick; Te Rūnanga o Kaikōura Cultural Pou Chair, Maurice Manawatu; Te Rūnanga o Ngāti Waewae Chair, Francois Tumahai; and Te Rūnanga o Ngāi Tahu representative, Gail Thompson. As a kaitiaki of their rohe,



each panel member will bring their own mātauranga Māori, and will connect this kaupapa back to their whenua.

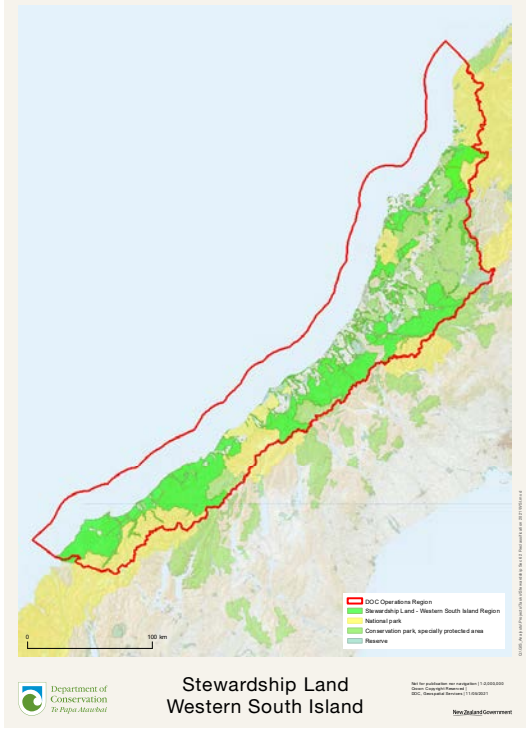
The announcement of the mana whenua panel comes after Te Rūnanga o Ngāi Tahu filed urgent legal proceedings in May to pause the reclassification process, which the Crown had started without the involvement of Ngāi Tahu as its Treaty partner. After reaching an agreement with DOC, Te Rūnanga o Ngāi Tahu withdrew legal proceedings last month.

Te Rūnanga o Ngāi Tahu Kaiwhakahaere Lisa Tumahai says the mana whenua panel will provide information on stewardship land within the Ngāi Tahu takiwā to enhance the Minister of Conservation's decision-making. "I'm pleased we have reached an agreement which properly recognises Ngāi Tahu as tangata whenua and as holding rangatiratanga over our statutorily recognised takiwā. It's important we're involved in this process to help the Crown understand the significance of the land it is making decisions about."

While around 30 percent of conservation areas are held in stewardship, the mana whenua panel will only work on the reclassification process of stewardship land within the Ngāi Tahu takiwā. The first areas of stewardship land to be reclassified will be Western South Island and Northern South Island.

The mana whenua panel will share traditional mātauranga with two national panels, DOC, and the minister. Ngāi Tahu will also support the minister's decision-making by providing information about mahika kai places, as well as informing them of future aspirations of the iwi. The panel will also be involved in developing and implementing public consultation.

> "I'm pleased we have reached an agreement which properly recognises Ngāi Tahu as tangata whenua and as holding rangatiratanga over our statutorily recognised takiwā. It's important we're involved in this process to help the Crown understand the significance of the land it is making decisions about."
>
> **LISA TUMAHAI** Te Rūnanga o Ngāi Tahu Kaiwhakahaere



The reclassification process will also determine whether some land can be made available for other purposes.

"We want to protect native species, significant ecosystems, and traditional places for future generations. It's also important that as part of this process, mana whenua and the public have an opportunity to provide their views on whether economic activity should be undertaken in some places, if it is appropriate to do so."

The panel will be given the opportunity to review and provide input into information on conservation values, and any other information provided to the national panels by DOC's technical teams.

DOC and the mana whenua panel will support the national panels while they draft their recommendations to the minister. As part of their mahi, the mana whenua panel will work with the national panels and DOC to develop and implement a public consultation process, so everyone has an opportunity to submit their views on the draft recommendations.

The panels will take about eight months to do their work and provide recommendations, with the Minister of Conservation likely to make a final decision on the future of the land next year.

Main image: Seal pups relax in the sun on the Kaikōura coastline. PHOTOGRAPH: SUPPLIED

A Tangata Turi whakapapa ki Ōtautahi

How a staunch wahine of Scottish and Te Aitanga a Māhaki whakapapa became mother to the Deaf community in Ōtautahi and triggered a robust kōrero about Tangata Turi within Ngāi Tahu. Kaituhi **ARIELLE KAUAEROA** learns more.

MARGARET DUNCAN WAS BORN IN TE TAI RĀWHITI TO PARENTS ARCHIE and Laura Duncan and, as a baby, was struck by scarlet fever. At a time when antibiotics were not readily available, she was lucky to survive, but was left profoundly Deaf. Yet to describe her Deafness as a loss seems at odds with the proud woman who became known for her work bringing so much gain to the Deaf community of Aotearoa.

Although Margaret began mainstream schooling in Gisborne, it wasn't long before the entire Duncan family travelled to Ōtautahi so their pōtiki could attend the only School for the Deaf in the country. To relocate a family in the 1930s, not only across the country but to another island, was an incredible feat – one driven by the desire of loving parents for their daughter to access education.

Margaret often shared with daughter Karen that it was her mother and grandmother, Laura and Jemina, who ensured she always had an active place in the family. With so little support for parents of Deaf children in those days, Laura's ability to include her youngest child in family affairs undoubtedly shaped Margaret's role as a giant in the Deaf world.

Haamiora Samuel Te Maari (Sam) attests to this. As a young Deaf Māori man, watching Margaret move in the world of the Deaf and hearing was awe-inspiring.

"She was Māori, and she was our leader, a great leader. Her mum, [pointing to Karen], she always got everyone together, she always brought us in. We loved her beyond belief."

Sam (Ōnuku, Wairewa, Koukourarata) is using New Zealand Sign Language and Karen is interpreting for us.

"Her mum was something else, she was so successful, and we couldn't understand how she did it. But she always made us believe we could do it too."

Margaret's path intersected with Ngāi Tahu when she met the love of her life, Morris Coutts, at the Deanes clothing company where they both worked in Christchurch. Recently returned from active service in Egypt and Italy, Deafness was no barrier for Morris (Moeraki, Awarua, Waihao, Ngāi Tūāhuriri). They married in 1948 and, as parents of three hearing daughters, the Ngāi Tahu tāne and Te Aitanga-a-Māhaki wahine raised their whānau predominantly in the Deaf world.

Above: Margaret and Morris Coutts were dedicated to the Deaf community of Aotearoa. PHOTOGRAPH: SUPPLIED

Right: Haamiora (Sam) Te Maari in kōrero with Karen Coutts at his old stomping ground, formerly known as the Sumner School for the Deaf and van Asch College. PHOTOGRAPHS: ARIELLE KAUAEROA

Margaret became the first woman and Māori president of the Christchurch Deaf Club, co-founded the Deaf Women's Group and Deaf Aotearoa, and championed for Deaf rights, including being recognised as a cultural and linguistic group, for improvements to Deaf education and social access. Her main love was Deaf sports, which she was actively involved in, and frequently represented the New Zealand Deaf Sports Association at international congresses. In 1990, she was recognised with the New Zealand Commemoration Medal. Morris, always in support, was awarded the Companion of the Queen's Service Order for services to the Deaf community in 1982. At the birth of their first baby he had a flashing light alarm invented so Margaret could be alerted when their pēpi cried; he established the Christchurch Relay Service for Deaf people and helped to establish the New Zealand Deaf Sports Association. He was also the main planner to win the bid and organise the Christchurch World Games for the Deaf in 1989.

Margaret survived Morris by 31 years, continuing their shared mahi for many of those before transitioning into the realm of Hine-nui-te-pō herself in 2017, just before her 90th birthday.

Sam and Karen have a laugh outside Tuawera, the whare onsite at Ko Taku Reo, as his former school is now known.

Moving between both worlds, Karen Coutts continues to carry her parents' standard today. Tū maro ia, she stands long and strong in the face of oppression to advance the position of her people, in a tribal setting as a former Te Rūnanga o Ngāi Tahu representative for Moeraki and as an advocate for Deaf Māori.

"This is not my story because I'm not Deaf. I live in this world, but it's Sam's story, it's my Mum's story ... all I want to do is tautoko Sam to carry on the legacy that Mum and Dad started with their work. That's the job, to make it even better for our whānau with each passing generation."

And it is a hard thing, Karen says, for whānau Māori to understand and accept when we are falling short for vulnerable whānau as iwi, as hapū.

"There's no support for Deaf Māori to participate on the marae, or at hui. There's no missing when our community is present, we're signing, waving our arms all over the place and making sounds nobody else is making ... so if that's not present, we are outside. If you're the oppressed one, how do you get in? And isn't that what we've been asking Pākehā for – space for us as Māori to participate?

"Those who are oppressed often do not understand that they can be the oppressor. We are fighting as Māori to preserve our language, to push back, but we have not thought enough about whether we are doing the same to our own whānau."

Karen's kōrero may be challenging for some, but her truths are steeped in decades of experience as a hearing person involved in family, community life and advocacy within the Deaf and hearing worlds. For 15 years, Karen worked as a social worker for the Deaf in London and, living in the Deaf Māori community here, she has witnessed the isolation and exclusion tangata turi experience daily.

She recalls working with a man named John – "like a lot of older Deaf people, particularly men, he'd grunt a lot and people were quite scared of him, but I really loved him." When asked who he had spoken to during the day, he replied that at 5am his boss had said 'hello'.

"I struggled to understand how he could even stay sane in a world like that where one word of communication per day was enough. Deaf people have had to be profoundly resilient."

And from an Indigenous perspective, this is even more true.

"Being Māori and Deaf, it's a dual oppression. At school we were discriminated against more because we were Māori, especially the older ones, there are really sad stories," Sam says.

"In the old days, Sumner School for the Deaf, it was different from my time. Those old Deaf people, they got the wooden stick. If they didn't learn how to write, they would get hit. The education was much worse, the oral education was so strict back in those days."

"There's no support for Deaf Māori to participate on the marae, or at hui. There's no missing when our community is present, we're signing, waving our arms all over the place and making sounds nobody else is making ... so if that's not present, we are outside. If you're the oppressed one, how do you get in? And isn't that what we've been asking Pākehā for – space for us as Māori to participate?

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KAREN COUTTS

Education was just one way the oppression occurred, particularly under the national and global approach to educating Deaf people in oral instruction. At the Milan Conference of 1880 it was decided by hearing people that the oral method was superior to signing and that Deaf people should assimilate into the dominant oral culture. This meant Deaf students were taught by hearing teachers with oral language by using lip reading, speech, and mimicking the mouth shapes and breathing patterns of speech, which led to the suppression of gesture and sign language as valid forms of communication.

New Zealand Sign Language (NZSL) was recognised as an official language in 2006 and manualism (sign language) is now the accepted mode of education for Deaf and hard of hearing students, both significant triumphs.

Karen recalls her time working as a policy analyst on the first iteration of the New Zealand Disability Strategy (2001) and the difficulties she and her colleagues faced trying to ground disability discourse in Māori culture.

"Hemi Ririnui Horne was the lead advisor and we both did a lot of work trying to find where disabilities sit within te ao Māori. Within Judeo-Christian society, or Western society, there's plenty of examples in the narratives that disabled people existed. There are stories in the Bible, there are wonderful pieces of literature – everybody knows about the hunchback of Notre Dame. So, there's a presence of disability in the community that we historically know about. But we could not find whakataukī, stories from the old people, anything that pointed to or highlighted disabled presence in te ao Māori. I sense this is because as Māori we operate as a collective, we don't operate as individuals, but it did make things difficult for that work. There was no reference point to hang on to."

Karen and Sam discuss the many challenges Deaf Māori face in participating in te ao Māori and, although Māori Sign Language is developing thanks to ground-breaking work by Deaf tāne Patrick Thompson and sign language interpreter Stephanie Awheto, there is limited capacity in the Deaf world and in te ao Māori to share, learn and offer interpreters at marae and hui.

"Even for tribes who are well-established like Ngāi Tahu, taking care of these people's needs is not top of the list," Karen says.

"Within the Māori world generally, I think disability is the last bastion to be fought for. I don't think we've really realised what disability participation means. Just being able to go to the marae does not necessarily mean you're able to participate."

Sam attended a tribal hui at Ōnuku in 2017, much to Karen's surprise. She often lets Sam know when hui or events were happening but, due to inaccessibility, he rarely felt able to take up the call. As the Moeraki representative for Te Rūnanga o Ngāi Tahu, whānau were more than surprised when Karen became the impromptu NZSL interpreter for the hui.

So how can iwi, hapū and hapori do better for our Deaf whānau?

"Interpreters should be resourced ahead of time so that whānau feel safe and comfortable to not only attend, but also participate. It should be normative."

Karen was asked more than once at the hui: how many Deaf Ngāi Tahu are there. Her answer?

"How would I know – the tribe has a better chance of finding that out than me if it wants to. Because with all modes of disability, participation is limited when a social model of oppression is present and that is usually because no-one understands that it's happening. There's nothing inherently wrong with being different, but at a mainstream level building inclusivity is not a priority."

Even, apparently, in te ao Māori, a culture in which we pride ourselves on participation of and for all – mō tātou, ā, mō kā uri ā muri ake nei.

"I think we need to ask ourselves, where's our manaakitanga? Where's our whanaungatanga?

"We have an opportunity as a tribe to support whānau, especially parents of Deaf tamariki, to feel confident that providing a tri-lingual home and environment is possible. I am fluent in English and NZ Sign Language and my te reo is now good enough that I have a basic working conversational capacity – we can absolutely do this. It's a good time to assess what we as a tribe do to provide access to all Deaf whānau, otherwise excluded from active participation in our cultural tribal life."

Tangata Turi ki Ngāi Tahu rangatira Haamiora Samuel Te Maari has had enough of being on the outer. He is one of a growing number of Deaf Māori ready to claim their birth right to participate in their culture.

"I was born in the Taranaki in Hawera. I was born hearing but became Deaf after that. We moved to Christchurch in 1968 because my father had got a job here and he wanted to be close to my uncle. My parents were trying their best to give me an education and I attended Sumner School for the Deaf from five years old, but then spent time in Deaf units in Philipstown and Linwood schools."

Sam, exclusively taught orally in his primary schooling, was eager to return to the Sumner school to experience full immersion with other Deaf children.

"Māori Deaf have been stopped from signing and from learning about Māori culture. We haven't been able to take this for ourselves. Many of us don't know our whakapapa and we can't find each other easily, but the desire to grow is there. We want to be together, we want to start this and to work with the kupu, to understand what they mean so we can start relating to the language."

HAAMIORA SAMUEL TE MAARI (SAM)

"I was highly motivated to get back. I could see the difference – they were all signing and communicating with one another. I hadn't learnt any of that under the oral speech therapy approach. It just made me frustrated, I had to keep repeating things and kept being corrected."

Our interview is the first conversation I have had with a Deaf person and the irony is not lost as I write about how we as Māori marginalise our whānau tangata turi. I didn't want to be ignorant or rude and I'm not sure how to ask questions. Karen interprets for me: "How should I ask questions? I don't want to interrupt."

"If you need to be clear, interrupt, that's fine." Sam says, smiling. "Bring it on!"

Together, they explain that in conversation with Deaf people, interruptions are typical – but in a way which is quite different from oral interruption. It is usual to check everyone in the conversation is receiving the correct message and clarity is paramount. They demonstrate the sign to interrupt, and we return to the conversation at hand.

"Nine out of 10 Deaf people are born to hearing parents who don't even know there is a Deaf world," Karen says.

"Most parents with Deaf children have never met a Deaf person before. They're scared, and they want their child to grow up well, so they take whatever advice they are given."

Sam says he absolutely felt loved, but the communication barrier made it hard to connect.

"In the school, when they were teaching me oral therapy, the teachers would tell me how good I was at speaking and I couldn't hear so I didn't know any better, I thought I was doing OK. Then I'd go home and try to talk but it still wouldn't work – the whānau would still be saying to me 'what are you going on about?'

"So, I didn't want to be around the family much. Then one day a friend and I were out on a bike ride and signing at the same time. All of a sudden we saw a man coming towards us, waving. He signed: 'I saw you're Deaf' and we said 'Yeah? And who are you?'

"Mr Pruden was his name. We were amazed, it was such a role model to see a Deaf man out in the world. At the school, all the teachers were hearing, only the children were signing. We'd never met a Deaf adult so we didn't understand that there were older Deaf people. The three of us became really good friends.

"At that time, I was 12 or 13 and he must've been older than 80. And he gave me so much information about where I should be going and who I should be talking to, how to find the Deaf community. The whole world opened up.

"I went home and told my family that I'd met this old man and it was so exciting, but they couldn't get how important it was for me ... it was hard, but that's life. If you're Deaf you have to learn about life being Deaf. You can't give up, you've got to accept life is not fair, life is tough and, if I'm going to enjoy being me, I accept that as a Deaf person I am oppressed. And I go, 'forget it, I'm carrying on'. Even with the family, you have to move on, oh well!

"I talked to two of my mates about this Deaf club Mr Drew had told us about and we made a plan. I was so nervous. Was I allowed to go in? We didn't know. But it was lovely, there were so many Deaf people there. It increased my confidence so much, it wasn't complete, but I could immediately feel there was some kind of boost.

"At school, they would give us problems to solve and, being taught orally, it was hard to read and write. I'd put it in my pocket, and I should've gone straight home, but I didn't do that of course – I'd go off to visit some Deaf adults and get them to help me. They always gave me the time, they were so welcoming, nearly every day I'd go and get help.

"My parents were a bit worried because I started coming home late every day. I never told them where I was going or what I was doing, I had to keep it secret, or they would stop me from going. I was being helped, I was learning too, and I didn't want that to stop.

"The school teachers thought I was ignoring them, but that wasn't true. There was no doubt I wanted to learn, but I couldn't learn through the ways they taught. My parents would tell me off because I wasn't trying hard enough, and I'd try to communicate to them what was going on. The oral system, it didn't help at all.

"I'd go to the Deaf adults and get the help I needed with signing, and I'd be so much better behaved at school because I was learning – learning to even put up my hand and say, 'I don't understand, please make it clearer so I can learn'."

Karen says the Deaf club (now known as Te Kāhui Turi ki Waitaha – Deaf Society of Canterbury) is a place for community connection and traditionally it was where Deaf people gathered and organised social and sports events.

Sam says that for some reason the generations before him seemed to have caught on to English better, like Karen's mum, and it was through them his comprehension grew. Karen theorises this was because, although the schooling was even more harsh than in Sam's time, they had a strong community in the Deaf club to help each other.

"They faced worse discrimination, so they all knew they had to help each other. Nobody was going to organise a Deaf club for them, so they had to do it for themselves. They had to learn how to improve their writing, so they could write to places to get help. Usually, they had one or two family members they could ask for help."

Sam agrees. "When I first met Deaf adults I asked them if they could drive and yes, of course they could. I asked, could I drive? And they laughed and said of course. But my parents had always said, 'you can never drive. You are Deaf. It would be a risk, you can't drive.'"

As a young man Sam began training as a welder at Christchurch polytechnic.

"I needed to be independent. I wanted to learn how to live. The family would've kept me stuck, so I had to get out. They were so worried about how I was going to cope, but I was fine. Mum and Dad had both expected they would have to take care of me for the rest of their lives. They were stunned when I got my first job!"

Sam's welding career has spanned 42 years. He also became a pāpa at a young age with former wife, Brenda Williams, who is also Deaf.

"Being a new father, it gave me a bit of a shock. We had to learn, and Brenda's parents, who were both Deaf, signed with us to teach us everything we needed to know."

Sam and Brenda's four children are hearing. They attended Addington School and "were a bit shocked with the hearing world, as they'd been raised in the Deaf world."

"It was a bit hard at first for my boy, learning English and all of that, but he got good support. I didn't want my children to have what had happened to me. I wanted us to be able to fully communicate and to still get the best of what they needed."

While attending festivals and events at marae with his parents, being Deaf Sam didn't have a connection with his culture so with confirmation that the World Deaf Games would be hosted in Christchurch, a new challenge was presented.

"In 1989, we were set to host the World Deaf Games in Christchurch and Karen's mum, she got us organised at the Deaf club. She asked for us all to support her, to be prepared for Christchurch to host the games. We said 'yes, what do we have to do, what do you need from us?'

"She was wahine toa, we couldn't ignore her and if she said something, that's our mother, we have to do it. We didn't have many signers at that time, so we had to teach some hearing people to sign a little bit. And as it got closer, her mother said to us, 'I need to see the Māori Deaf. You need to do the pōwhiri'.

"I was thinking 'oh no', looking around. I thought I didn't know enough; I hadn't been involved enough in the Māori world. But straight away she was at me. I had to train, I had to learn. We went to Rehua Marae to ask for help, three of us tāne and one interpreter. At that time, interpreters couldn't understand the reo because there wasn't Māori Sign Language, so we were missing information, and it was a very challenging situation. Emotionally challenging, spiritually challenging.

"But I wanted to do it, I felt I had to do it. To tell you the truth, never before had I held the taiaha. That day, when we had the opening with the Deaf world watching, I was so nervous but determined, I couldn't back out. When I put the wero down, I could see the president's face, I could see he was taken aback. As I moved back, I felt really good ... like 'yeah, I am part of this'.

"After everyone had gone home, I was still thinking about it for a long time. And I felt there was something I had to deal with here. Where is my Māoridom? Where is it?"

Today, Sam does a lot of work with Deaf Māori tamariki and sees the positive changes in education for the Deaf and hard of hearing, and within wider Aotearoa society.

"But when I look at Māori Deaf, I can't see it happening for us at this time, I can't see doors opening for us. There are so many extra layers to struggle through."

Above: Sam at the World Deaf Games after performing the wero.
PHOTOGRAPH: SUPPLIED BY SIGNDNA

In his work addressing linguistic exclusion from the Deaf world and social exclusion from the Māori world, Sam believes iwi have a role to play.

"Māori Deaf have been stopped from signing and from learning about Māori culture. We haven't been able to take this for ourselves. Many of us don't know our whakapapa and we can't find each other easily, but the desire to grow is there. We want to be together, we want to start this and to work with the kupu, to understand what they mean so we can start relating to the language."

Karen is committed to supporting and mentoring Sam in his voluntary role with Tū Tangata Turi, a rōpū of Deaf Māori from across Aotearoa who are organising around their cultural intersections. It's an uphill battle a lot of the time, but she remains hopeful that a growing awareness of the Deaf and disabled communities within te ao Māori will inexorably keep positive change moving forward.

Trans-Tasman Resources – the Supreme Court tikanga and Te Tiriti

Nā **JUSTINE INNS**

ON SEPTEMBER 30, 2021, THE SUPREME COURT ISSUED A DECISION – *Trans-Tasman Resources Limited v Taranaki-Whanganui Conservation Board and Ors* [2021] NZSC – that adds an important piece to developing jurisprudence on the place of tikanga Māori and Te Tiriti o Waitangi in New Zealand law.

Background

Trans-Tasman Resources Limited (TTR) holds a Minerals Mining Permit under the Crown Minerals Act 1991 to mine iron sands in an area of the South Taranaki Bight just outside the 12nm limit. To give effect to its permit, the company requires marine consents and marine discharge consents under the Exclusive Economic Zone and Continental Shelf (Environmental Effects) Act 2012 (the Act), granted by the Environmental Protection Authority (EPA).

TTR's proposal would involve the extraction of up to 50m tonnes of seabed material per annum, with that material being processed on an integrated mining vessel. Around 10 percent of the extracted material would be processed into iron ore concentrate, with the balance discharged back into the moana, creating a large sediment plume.

TTR first applied for consents under the Act in late 2013. That application was declined and a second application to the EPA was lodged by TTR in August 2016. That application was granted by a second Decision-making Committee (DMC) in August 2017. Te Rūnanga o Ngāti Ruanui Trust, Te Kaahui o Ngaa Rauru, Te Ohu Kaimoana and several other conservation and fishing interests immediately appealed to the High Court which upheld that appeal, but only on one of the many grounds that had been argued.

TTR appealed the High Court decision to the Court of Appeal, with other parties cross-appealing on matters in respect of which the High Court held against them. The Court of Appeal dismissed TTR's appeal in April 2020, finding in favour of Ngāti Ruanui and other Respondent parties on a broader range of grounds than the High Court, including grounds related to Te Tiriti, tikanga and existing interests.

TTR subsequently sought and was granted leave to appeal to the Supreme Court.

The Supreme Court decision

The Supreme Court unanimously dismissed the appeal, upheld the Court of Appeal's decision to quash the grant of consent and referred the matter back to the DMC for reconsideration in light of the Court's decision.

Impact on future interpretation of the Act

By a majority, the Court determined that s.10 of the Act provides an overarching framework for decision-making under the Act and that s.10(1)(b) creates an environmental bottom line in the sense that, if the environment cannot be protected from material harm through regulation (e.g., conditions), then the discharge or dumping activity in question must be prohibited. This is critically important to the consideration of any future seabed mining applications as it establishes that activities that involve discharge of sediment or any other substance must meet the high standard of causing no material harm to the environment.

The Court then considered the proper interpretation of s.12 of the Act, which reads:

Treaty of Waitangi

In order to recognise and respect the Crown's responsibility to give effect to the principles of the Treaty of Waitangi for the purposes of this Act:

(a) Section 18 (which related to the function of the Māori Advisory Committee) provides for the Māori Advisory Committee to advise the Environmental Protection Authority (EPA) so that decisions made under this Act may be informed by a Māori perspective; and

(b) Section 32 requires the Minister to establish and use a process that gives iwi adequate time and opportunity to comment on the subject matter of proposed regulations; and

(c) Sections 33 and 59, respectively, require the Minister and the EPA to take into account the effects of activities on existing interests; and

(d) Section 45 requires the Environmental Protection Authority to notify iwi authorities, customary marine title groups, and protected customary rights groups directly of consent applications that may affect them.

The Court rejected submissions on behalf of TTR and the Attorney-General to the effect that s.12 should be read as limiting the relevance of Treaty principles to the four process matters explicitly referred to in the section, determined that a "broad and generous" interpretation must be given to such 'Treaty clauses' and noted that "[a]n intention to constrain the ability of statutory decision-makers to respect Treaty principles should not be ascribed to Parliament unless that intention is made quite clear."

In particular, when considering the effects of the proposed activity on existing interests (under s.59), decision-makers must do so in a manner that recognises and respects the Crown's obligation to give effect to the principles of the Treaty. The nature of the rights and interests that constitute the "existing interests" of iwi and hapū for the purposes of the Act should be determined by reference to tikanga.

The Court went on to reaffirm that tikanga forms part of the law of New Zealand and that it must therefore be specifically considered under s.59(2)(l) of the Act, which refers to "other applicable law". To properly consider an activity's effects on iwi rights and interests, decision-makers must engage meaningfully with the nature of those rights and interest, through the lens of tikanga, which the DMC in this case had not done:

[161] What was required was for the DMC to indicate an understanding of the nature and extent of the relevant interests, both physical and spiritual, and to identify the relevant principles of kaitiakitanga said to apply... The DMC then needed to explain, albeit briefly, why these existing interests were outweighed by other s.59 factors, or sufficiently accommodated in other ways... Finally, the DMC's starting point was that the principles of the Treaty were not directly relevant but, rather, could "colour" the approach taken. On our approach, these two aspects were also errors of law.

In combination, the Court's interpretation of s.10, s.12 and the

applicability of tikanga as law appear likely to significantly raise the bar for future applications under the Act, especially where those involve some form of discharge. That raising of the bar will apply with respect to effects on the environment and effects on the rights and interests of iwi and hapū.

Impact beyond the Act

This appears to be the first time the Supreme Court has considered a 'Treaty clause' similar to s.12 of the Act – which Dr Matthew Palmer (now Palmer J) dubbed 'elaborated Treaty clauses' in his 2008 book *The Treaty of Waitangi in New Zealand's Law and Constitution*. Clauses in this form became common in legislation passed since 2000 including, for example, s.4 of the Local Government Act 2002 (LGA), which provides:

> *To recognise and respect the Crown's responsibility to take appropriate account of the principles of the Treaty of Waitangi and to maintain and improve opportunities for Māori to contribute to local government decision-making processes, Parts 2 and 6 provide principles and requirements for local authorities that are intended to facilitate participation by Māori in local authority decision-making processes.*

A simple (or perhaps cynical) reading of that section might be that if local authorities comply with Parts 2 and 6 of that Act, they will have done all they need to in terms of Te Tiriti. The Supreme Court's view seems clear that this will only be true if those authorities have complied with those Parts of the LGA in a manner that recognises and respects the Crown's obligation to give effect to the principles of Te Tiriti.

What is perhaps most interesting about the Supreme Court's ruling that tikanga is "applicable law", with respect to the Act, is that it is treated as a matter of legal orthodoxy and not as being revolutionary or ground-breaking in any way. In this sense, they agreed with the Court of Appeal, which said:

> *[177] We consider that it is (or should be) axiomatic that the tikanga Māori that defines and governs the interests of tangata whenua in the taonga protected by the Treaty is an integral strand of the common law of New Zealand.*

Williams J clearly indicated in the decision how central tikanga must be to understanding the rights and interests of iwi/hapū:

> *[297] As to what is meant by "existing interests" and "other applicable law", I would merely add that this question must not only be viewed through a Pākehā lens. To be clear, I do not say the [earlier parts of the decision] reflect that shortcoming... I simply wish to make it explicitly. As the Court of Appeal rightly pointed out, the interests of iwi with mana moana in the consent area are the longest-standing human-related interests in that place. As with all interests, they reflect the relevant values of the interest-holder. Those values – mana, whanaungatanga and kaitiakitanga – are relational. They are also principles of law that predate the arrival of the common law in 1840. And they manifest in practical ways...*

The Supreme Court is not alone in taking such a view, as the recent decision of Cooke J in the High Court in Mercury NZ Limited v The Waitangi Tribunal [2021] NZHC 654 shows:

> *[102] In my view, the statutory provisions to be applied by the Tribunal do not give it a discretion to make decisions that are inconsistent with tikanga, or which would involve a contemporary breach of the principles of the Treaty.*
>
> *[103] It is now well accepted that tikanga Māori is part of New Zealand's common law...*

The Trans-Tasman Resources decision makes it clear that the latter statement is true and that the law must continue to develop in this area.

Photographs and words **nā PHIL TUMATAROA**

TE AO O TE MĀORI

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI


Kotane
CHRISTCHURCH
NEW ZEALAND
www.kotane.co.nz

David Brennan has made a life and a living from cultural tourism. Through global financial crises, earthquakes, and now a global pandemic, he has faced them all with tenacity and enthusiasm.

David (Ngāi Tūāhuriri) was a founding partner in a hāngī and concert showcase called A Night of Māori Magic that ran successfully at Ngā Hau e Whā National Marae from 1993 to 2003. When the marae was no longer available he started Ko Tāne, a Māori village and cultural experience that 18 years on continues at Willowbank Wildlife Reserve.

Before Covid-19, David and his partners, Mark Willis and his family, committed to a multi-million dollar redevelopment of Ko Tāne in the inner city.

"Ko Tāne was wiped out by the earthquakes. We rebuilt it over the intervening years before we made the decision to invest and move into the city – and then we got hit by Covid. We had just finished the foundations of the new building when it hit, so we pulled the pin and stopped work," he says.

Two years on, building is scheduled to restart next year with plans to be open in time for summer 2023.

For David, like so many, Covid means his business has had to pivot. Ko Tāne is evolving into a conference and events business providing cultural services and moving away from relying on just retail sales. They are currently developing a range of products and services for Te Pae, the new conference centre under construction in Cathedral Square.

Meanwhile, the Willowbank site continues to deliver education packages mainly for school groups. The business also operates the Waka On Avon experience and has just launched Hīkoi inner city cultural tours on electric scooters. Both businesses service customers out of an office on wheels near the Margaret Mahy Playground.

Waka On Avon offers groups of up to 12 people the chance to paddle a 12-metre waka on the river while learning about Ngāi Tahu waka and mahinga kai traditions.

Hīkoi is an hour-long tour that leverages off the numerous public artworks commissioned during the rebuild that honour Ngāi Tahu history and places of significance, such as the two former pā sites of Tautahi and Puāri. The tour combines the stories of mana whenua with the colonial history of the city visiting sites such as the Brickworks, the Arts Centre and the Canterbury Earthquake Memorial.

Customers are fitted with safety helmets that have built-in headsets so they can listen and interact with the guide while they ride their scooters.

For almost 30 years, kapa haka and kaupapa Māori enterprise has been at the core of David's business ventures. As a kid his earliest memories are of performing with Whetū Ariki in the early 1960s following the lead of his older brother, Jimmy. His whānau then moved to Rotorua for 10 years and he clearly recalls under the tutelage of his father Hori, he and his five brothers and sister performing concerts at Tamatekapua Marae to raise money to support local marae projects.

"Dad has had a huge influence on me and my involvement in tourism. He took all the learnings from his Rotorua experiences and used them when we came back home. We were supporting him when we were children and then as we got older we kept performing and started haka groups, it was just what we did."

Kāore te kūmara e kōrero mō tōna ake reka

The kūmara does not say how sweet he is

He Reka te Kūmara is an exhibition based on the foundation of mātauraka Māori, co-curated by four wāhine toa; Piupiu Maya Turei (Ngāti Kahungunu, Rangitāne, Te Ātihaunui-a-Pāpārangi), Madison Kelly (Ngāi Tahu, Ngāti Māmoe), Mya Morrison Middleton (Ngāi Tūāhuriri, Ngāi Tahu) and Aroha Novak (Ngāi te Rangi, Tūhoe, Ngāti Kahungunu).

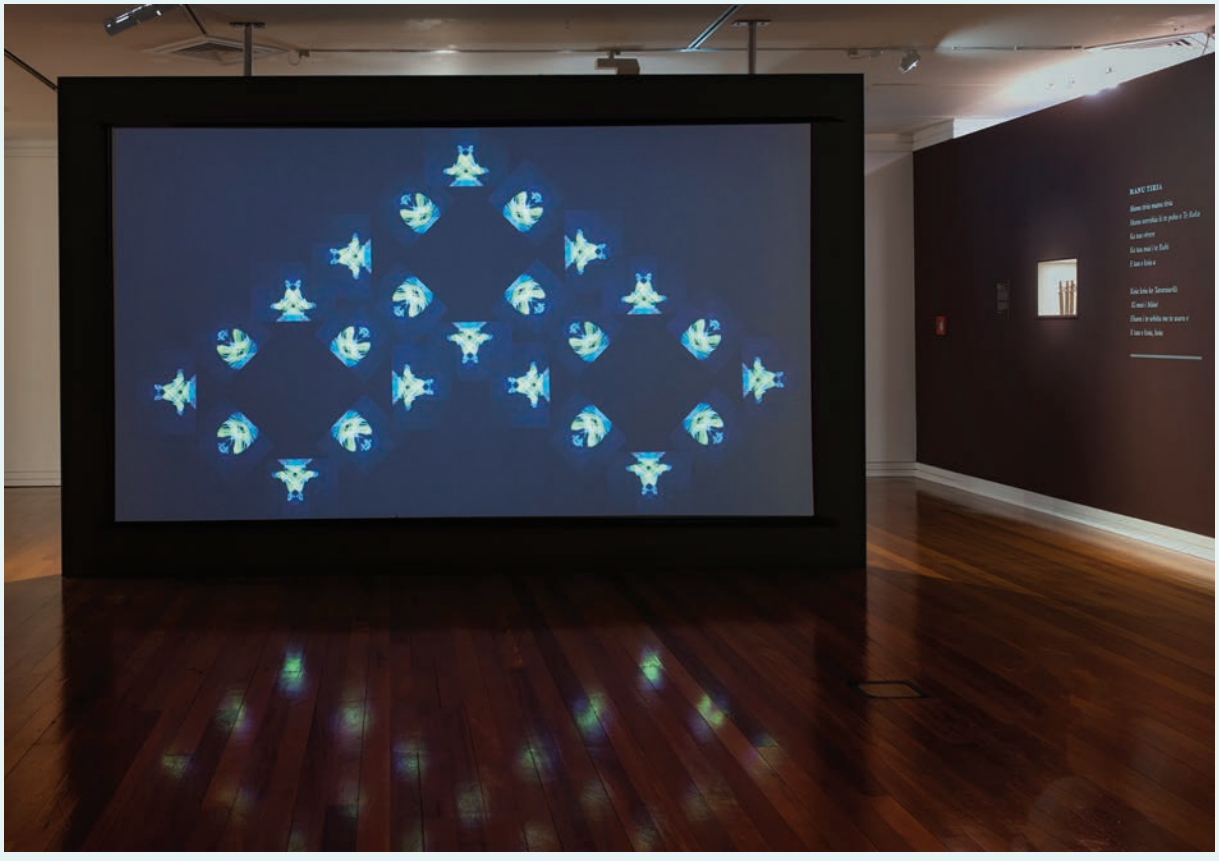
Above: Georgina May Young *Woven Landscape*, linen cotton and wool remnants gifted by friends, cotton warp, alongside Areta Wilkinson's *Whakapapa VI (1)* and *Whakapapa VI (2)*, whakapaipai (body adornment/jewellery) made from kōkōwai (red ochre), coal, and flax baling twine.

PHOTOGRAPHS: COURTESY OF THE DUNEDIN PUBLIC ART GALLERY

When entering *He Reka te Kūmara* you feel a sudden sense of calmness. With the beautiful sound of waiata gifted from Kotahi Mano Kāika, along with the softness of light, one immediately gets the overwhelming sense of being surrounded by taonga. Each piece in this carefully curated exhibition is created using a different medium and includes: three untitled, figurative line drawings from Ralph Hotere (Te Aupōuri, Te Rarawa), *Measure of Disorder* a polystyrene sculpture by Peter Robinson (Ngāi Tahu) and Areta Wilkinson's (Ngāi Tahu) *Whakapapa VI (1)* and *Whakapapa VI (2)* which are whakapaipai (body adornment/jewellery) made from kōkōwai (red ochre), coal, and flax baling twine. While not intentional, Madison Kelly says: "It shows there are many routes for knowledge to develop and be stored; there are many ways that we observe, feel, and reflect in te ao Māori. It only makes sense that the works are also diverse in their expressions. Whakapapa links us to our surroundings in non-linear ways, and I think that same mechanism is happening between the different textures, materials, generations and subjects in the show."

The most powerful pieces of the exhibit are the two works by Marilynn Webb (Ngāti Kahu, Te Roroa) that greet you when you enter: *Baby 3* and *Baby and Fire*. "Marilynn's pēpi are powerful works, they are really the pou of the exhibition," says Madison.

The process has been a journey for the wāhine and Madison says working with these taonga was huge for her in terms of her Kāi Tahutaka. "I think I hold and trust my whakapapa more comfortably because of the learning environment we developed together. Now we get the opportunity to share that with our whānau, continuing the kōrero beyond the exhibition. It means a lot to have a holding space like this, in the centre of the city, full of resources and different access points for those of us at all stages of reconnection."



Above: Digital art piece *Kōwhai* by Aydriannah Tuiali'i.

Each of the wāhine chose a different artist whose work represented their broader journey as artists and how the women in their lives guided them. Madison says that Areta Wilkinson's whakapaipai are specifically important to her as an example of a distinct Ngāi Tahu way of creating her pieces. "Her materials, her approach to whakapaipai/body adornments as pepeha. They also link really strongly to our rock art and allow Ngāi Tahu whenua and tikanga to settle physically into the space." They have been installed to leave traces of kōkōwai (red ochre) on the wall which goes back to the connection of the earth, the whenua, as well as the placenta, whakapapa and blood lines and it all goes back to the 'babies'."

It was important to the curators to ensure traditional Māori art and design practices were displayed in the exhibition for rakatahi to learn from. "This is creating a whakapapa of art that defines Aotearoa within world art history and enables us to see what is important within political and social histories of that particular time period," Aroha says.

"It's a really contemplative space, and we are keen to encourage people to appreciate the journey of learning, rather than always focusing on the outcomes."

The exhibition extends beyond the walls of the Dunedin Public Art Gallery and includes Matt Pine's *Above Ground* at Woodhaugh gardens and Shona Rapira's (Ngāti Wai ki Aotea) *Poles that Hold up the Sky* at Oputae Gardens in Port Chalmers. Extending the exhibition into the natural environment and embracing the expanse mātauraka Māori occupies, instead of

Above: Marilyn Webb *Baby 3* and *Baby Fire.*
Top: Curators (L-R) Aroha Novak, Madison Kelly, Mya Morrison Middleton and Piupiu Maya Turei at Matt Pine's *Above Ground* sculpture in Woodhaugh Gardens in North Dunedin.

limiting these shows to traditional gallery space, is something the group thinks should happen more often.

"Public works like Shona and Matt's remind us that te taiao is the starting point for much of our world view. When we share space with art and environment simultaneously, we see one reflecting the other. Like the tōtara in Matt's *Above Ground* – as you enter the gardens you can greet a number of tōtara at different ages and stages. Walking through Matt's work, the capacity and function of those rākau are revealed. You experience not just one artist's perspective, but the tōtara's position as tohu, resource, and entity. It's a great example of how respect and reciprocity, which are so integral to our relationship to taiao, can be lived and felt through art."

The space gives people a place to access and contemplate mātauraka Māori in an environment that is welcoming, safe and uplifting. One of the key messages the group wanted to convey was that knowledge regenerates.

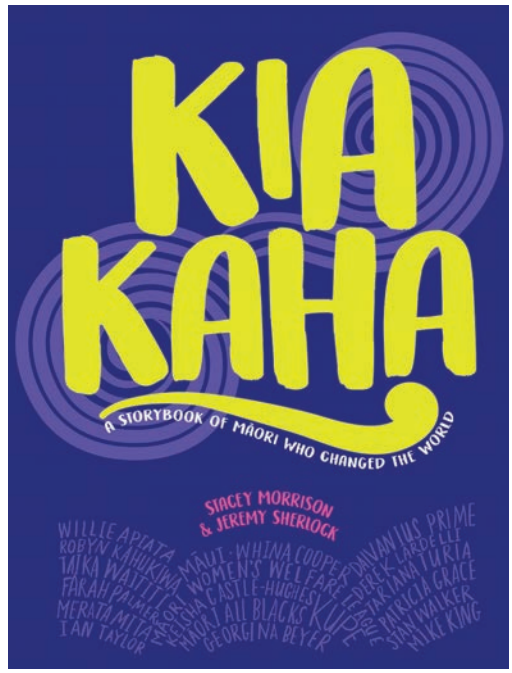
"It's clear that through the ongoing process of being colonised we have lost so much, especially our reo. I wanted to acknowledge that loss and offer a sense of hope about the regrowth of our language, which those before us have worked so hard to preserve, for future generations," says Mya. Incorporating waiata from Kotahi Mano Kāika, and having access to Kāi Tahu pukapuka in the reading nook allows visitors to immerse themselves further into te ao Māori and the ability to take knowledge away with them to share with whānau and friends.

He Reka te Kūmara is a stunning exhibition which beautifully displays the limitless facets of mātauraka Māori. Piupiu, Madison, Mya and Aroha say this is the beginning of exhibitions like this. "My hope is that the amount of people engaging with te ao Māori continues to grow beyond individuals, and becomes a given way of working amongst groups at all levels of the 'art world' and outside of it."

He Reka te Kūmara is running at the Dunedin Public Art Gallery until February 27.

REVIEW

KIA KAHA: A STORYBOOK OF MĀORI WHO CHANGED THE WORLD
NĀ STACEY MORRISON RĀUA JEREMY SHERLOCK
PENGUIN BOOKS
RRP: $45.00



REVIEW NĀ ILA COUCH

There is something undeniably special about *Kia Kaha: A storybook of Māori who changed the world*. The kaupapa of having Māori writers and Māori illustrators come together to tell Māori stories is easy to get behind and when I picture rangatahi sitting down with this pukapuka or parents picking a chapter to read aloud at bedtime, I also imagine the collective mauri of everyone involved in the living and telling of these stories.

Like Stacey Morrison, I grew up thinking history happened on the other side of the world. My heroes were Anne Frank and Joan of Arc and our high school curriculum just seemed to confirm that nothing of interest happened here in New Zealand. As it turns out we were not the only colonised country in the world to have the events that shaped us hidden from us.

This book, co-authored by Stacey Morrision (Te Arawa, Ngāi Tahu) and Jeremy Sherlock (Tainui, Ngāti Awa), serves as a starting point when it comes to introducing our younger readers to events that impacted our lives as Māori, and to our own heroes – past and present.

While some chapters serve as a jumping off point for a deeper dive into history, profiles like the one about author Witi Ihimaera immediately activate the imagination. It makes sense that as a young boy he saw the walls of his bedroom as a blank page on which to write. Graphic artist msmeemo depicts floating whales swirling around Witi and his open book, showing how someone else's words can enter into our imagination and manifest themselves as illustrations, and in images on the big screen.

I was two decades into my career as a camera woman/visual storyteller before I learned about industry pioneers Merata Mita and Ramai Hayward (the latter is not included in this edition of *Kia Kaha*). I hope when my cousin's kids, who range in age from four to 14, get their copy of *Kia Kaha* they find inspiration in the stories they find. The book has also served as a reminder to call my Aunties to spend time recording their stories. As Stacey writes: "We hope that *Kia Kaha* encourages you to look at your own whānau, your own ancestors … treasure the inspiration that you take from their lives, as you go forward and make your own difference in the world."

Ila Couch (Ngāi Tahu - Te Hapū o Ngāti Wheke) has maintained her ties to home by writing and making short films for TE KARAKA magazine. After two decades working in television production in the UK and USA, she has returned home with the intention of doing a deep dive into her Māoritanga and Ngāi Tahutanga. Having spent a year in Tāmaki Makaurau, Ila is in the process of relocating to Ōtautahi.

HE TANGATA

LIZ KERERU

NGĀI TAHU – TE NGĀI TŪĀHURIRI

PHOTOGRAPH: XXXXXX

Kia whai korōria ki a Ihoa o ngā mano

Matua, Tama, Wairua, Tapu me ngā Anahera Pono me te Māngai āe.

Ko Tuahiwi taku kāinga tūturu, ko Tuahiwi taku piringa hoki

A blessing to be the youngest of five and raised by our parents, Te Ruahine and Johno Crofts, to be the person I am today. A wife and mother of three with 10 very spoilt mokopuna who are the delight of our lives. An educator of many kaupapa that are tikanga driven and an advocate of the whakataukī that I grew up with *"Aroha ki te tangata, tētahi ki tētahi, ahakoa ko wai, ahakoa nō hea."*

Nā Heeni Te Whakaako, Kereru (Liz)

WHAT CONSTITUTES A GOOD DAY?
Beginning the day with whakamoemiti with my mokopuna and husband, ensuring that our spiritual and physical being are prepared for the day's tasks.

ONE THING YOU COULD NOT LIVE WITHOUT?
My soulmate and my best friend, husband Shaun Kereru.

WHO OR WHAT INSPIRES YOU AND WHY?
My two mothers, Te Ruahine and Heeni, have inspired, guided and kept me safe on the journey that I have been on thus far and continue to do so.

HIGHLIGHT IN THE LAST YEAR AND WHY?
Acknowledging and accepting my destiny has brought me back home to Tuahiwi after 20 years away.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
My mokopuna because they get everything they want no matter what the cost.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?
Papatūānuku grounds me, so putting my hands in the soil and feeling her energy is my healing and chill-out place.

DANCE OR WALLFLOWER?
Dance because music clears the way.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?
I'm an emotional eater, so I love all kinds of kai.

WHAT MEAL DO YOU COOK THE MOST?
Butter chicken and pasta for my mokopuna.

GREATEST ACHIEVEMENT?
Becoming a grandmother.

DO YOU HAVE AN ASPIRATION FOR NGĀI TAHU TO ACHIEVE BY 2025?
That we always acknowledge those that have paved the way for us to be able to move forward and never lose site of our Wairuatanga. *"Paiheretia te ture wairua ki te ture tangata."*

Ngāi Tahu Funding Opportunities

Te Rūnanga o Ngāi Tahu has a range of funding initiatives available to registered Ngāi Tahu whānau.

- Pēpi Packs
- Kaumātua Grants
- Rangatahi Grants
- Special Learning Assessments
- Tertiary Grants & Scholarships
- Sporting Achievement Grants
- Ngāi Tahu Fund Grants
- Mazzetta Scholarships
- Pūtea Manaaki Grants
- Learner Support Fund

For more information or to view the full criteria, visit our website:
https://ngaitahu.iwi.nz/whanau/opportunities/

Te Rūnanga o NGĀI TAHU

ngāi tahu funds
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