TE KARAKA

6AM - 10AM WEEKDAYS

TE ATATŪ WITH JAS

Jason Phillips has his ear to the ground and his finger on the pulse. His knowledge of music spans decades, with countless artists and genres, bringing you insights, goss, and interesting facts that'll keep you hooked.

10AM - 3PM WEEKDAYS

TE KOHA WITH HINE

Hinepounamu Rongonui-Porter is a gentle soul. Her strength is to 'whakamana i te tangata.' She scours the motu, bringing you the best interviews from the creative arts. Her wairua and energetic waiata will brighten your day.

3PM - 7PM WEEKDAYS

TE IHI WITH POU

Waipounamu Te Karu is no stranger to Māori Broadcasting, she covers a wide range of topics including mana wahine, hauora, mental health, well-being and she will bring the IHI every weekday!

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91 RAUMATI/SUMMER 2022/23

NGĀ HAU E WHĀ
FROM THE EDITOR

Here we are at the end of another year – not sure where it has gone, but it seems to have disappeared in a heartbeat!

It wasn't intentional when we began planning this issue of TE KARAKA that its pages would be dominated by stories of mana wāhine achieving amazing things. It is, however, what we have. From the dance floor to the board room; the bike to the marae; and, te reo to virtual reality, we celebrate the talents and achievements of extraordinary wāhine Ngāi Tahu.

Our cover story *mā te wāhine, mā te whenua – ka ora ai te tangata* provides a glimpse into our next gen leadership. Cousins Jaleesa Panirau and Kelly Barry are conquering new frontiers as young wāhine in leadership roles for their Wairewa Rūnanga – Jaleesa as Chair and Kelly as General Manager. Their passion, vision and tenacity is to be applauded. You can read their story on page 20.

It is a privilege to share the story of Bronwyn Thurlow (page 28), who was adopted at birth into a Pākehā whānau. Bronwyn has spent many decades connecting the dots of her whakapapa, and embarking on a remarkable te reo journey with her tamariki, and now her mokopuna who are being raised with te reo as their first language. Her story is one of courage and determination; her contribution to reo revitalisation inspirational.

Coming Home (page 32) chronicles the life of Juliet Tainui-Hernandez, who has returned home after more than 20 years living abroad to take up a role at Te Pūtea Matua (the Reserve Bank), and as a non-executive director on the Ngāi Tahu Holdings board. Juliet has had an illustrious career working for several large international law firms – a far cry from her childhood growing up in the country on Banks Peninsula – and living proof that with the right attitude anything is possible.

While their stories are incredibly diverse, the one thing these wahine toa share is the inspiration they give to others to be courageous and reach for the stars.

Meri Kirihimete e te whānau. May your festive season be relaxing and filled with joy.

Nā ADRIENNE ANDERSON WAAKA

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CHIEF EXECUTIVE OFFICER, TE RŪNANGA O NGĀI TAHU
ARIHIA BENNETT

MAKING A DIFFERENCE

As another year draws to a close, and we gear up to take a break over the holiday period, it's a good time to take stock and weigh up our successes and challenges over the year, most importantly assessing whether or not we have made a difference over the past 12 months.

Whether you have successfully navigated COVID-19, held your whānau together as you grieved the loss of a loved one, learned how to reduce your carbon foot print, planted trees, extended your reo Māori, found ways around escalating living costs, or moved from living in your car to a home – one thing is certain: we are a resilient lot.

In times of adversity, all is not lost as we find ways to overcome difficulties, although some may need more support than others to get over the hurdle.

This year with Te Rūnanga has been full of such encounters, and it is due to our collective strength that we have reached out to whānau with support no matter their location. Alongside Papatipu Rūnanga, the Whānau and Emergency Response team has stepped up in assisting whānau and, more recently, the Whānau as First Navigators kaupapa has been woven right across our takiwā to ensure household self-determination comes first.

I'm not blowing our trumpet. The thing is, as stewards we have a duty, and it is a no-brainer that if whānau can drive their own goals and come up with their own solutions, then their strength and confidence will have a cascading effect. After all, isn't this what we strive for in our own homes?

As we gear up for 2023, the recent success of the Hui-ā-Iwi at Arowhenua brought joy to many with whanaungatanga and reconnecting, the stars of the show. The demonstration of our Ngāi Tahutanga exuded in every corner of the marae, and we are excited about building on this inside our takiwā and beyond; so watch this space as there may be a roadshow heading to your town at some point next year.

Our thrust to continue driving our regional economy and Papatipu Rūnanga capability will continue to grow in 2023. However, I am mindful this is against a backdrop of young people moving to the larger metropolitan areas. We need to come up with some ingenious innovations to attract and hold their attention.

As we step into imagining Ngāi Tahu 2050, hearing the voices of rangatahi will be critical along with creating opportunities for them to lead. It is a fact that we are an aging Ngāi Tahu population, so using the wisdom and experience around at present and the growing repository of archival information must somehow find its way into the hands of the next generation.

A point to ponder over the Christmas break, whether young or older, inexperienced or wiser: how bold are you to take the next steps to ensure our Ngāi Tahutanga continues to flourish?

Enjoy your whānau time over the summer, care for one another and always be kind.

He aroha whakatō
He aroha puta mai,

TE KARAKA

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FRONT COVER
Jalessa Panirau and Kelly Barry represent next gen grassroots leadership.
PHOTOGRAPH: MIHIATA RAMSDEN

WHENUA

UPOKORORO (the Eglinton River) flows from Ōtapara (Lake Gunn) in a generally southern direction before entering Te Ana-au (Lake Te Anau). Upokororo is the Māori name for the now extinct New Zealand grayling (*Prototroctes oxyrhynchus*). The young of this slender, silvery smelt were once common in lowland freshwater rivers and streams, and grew to maturity in saltwater. The Upokororo River was part of the traditional travel route that provided access between Te Ana-au and Piopiotahi (Milford Sound).

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KA HAO TE RAKATAHI

Nā SAM WIXON

He uri au o Tahu Pōtiki i te taha o toku hākoro.
Ko Takitimu me Uruao ōku waka.
Ko Motupōhue te mauka
Ko Awarua te awa
Ko Te Ara a Kiwa te moana
Ko Te Rau Aroha tōku marae
Ko Kāi Tahu, Kāti Māmoe, me Waitaha ōku iwi.

He uri anō hoki au o te waka Tainui
Ko Tokomaru te maunga
Ko Wairau te awa
Ko Wairau te marae
Ko Ngāti Toa Rangatira te iwi.
He uri anō hoki au ō Rongomaiwhenua, o te imi Moriori o Rēkohu.
Ko Sam Wixon tōku ikoa

The challenge of being a **rakatahi future-maker**

Kia ora! I was born and raised in Hawke's Bay, outside our takiwā, but always with a sense of connection to Kāi Tahu, particularly Te Rau Aroha in Bluff.

In 2009, I was fortunate to get down to our whānau mutton-birding island, Poutama, with my parents, siblings and poua. This was a really important moment in my life. Since then, I've always found myself interested in my Kāi Tahutaka, be it expressed through my art and design work or in a political or entrepreneurial sense.

Creativity, innovation and governance are areas I've always been passionate about. From being enriched in STEM as part of the first Te Pōkai Ao rōpū in 2016, strategising as part of the working party for Rautaki Rakatahi 2018-19, innovating in my Young Enterprise Scheme business, developing a polystyrene alternative inspired by pōhā, to my roles as youth trustee on the Young Enterprise Trust Board and youth rep on the Hastings District Council District Development subcommittee.

I've been incredibly fortunate with the many opportunities that have shaped my development. However, being a young Māori in Pākehā dominated spaces is difficult. Having a voice is super important, but it can be hard to speak up and push for meaningful change for young people and Māori when the power in the room lies with others.

Based on my experience, I think it is really important we support our rakatahi to be great decision-makers and governors in our ways of thinking, with our values, because we have a voice that needs to be heard.

The current generation of rakatahi, who make up over 25 per cent of the tribe, are the first post-settlement generation. Most of us don't have a living memory of our iwi without the Settlement. The world we have grown up in is a rapidly changing one, with the development of the digital world, and a global pandemic. Our lives have been driven by, as Tā Tipene O'Regan would say, "dynamic adaptation and rapid adoption, constantly surrounded by new technologies, and turbulent change."

This was evident at a recent wānaka rakatahi I attended at Koukourarata where there was a real mindset focus on how we can thrive as an iwi, rather than a focus on survival.

These are very desirable attributes to have within those shaping the future, especially in combination with the strong leadership that saw us reach our Settlement, and the leadership that built the strong position we are currently in.

In 2019, Rautaki Rakatahi, the Te Rūnanga o Ngāi Tahu rakatahi strategy, was produced. This was shaped by a rakatahi working group and one of the key pou identified was rakatahi representation in decision-making.

As rakatahi, we consider it essential to have our right to act and speak on matters pertaining not only to rakatahi but also to the wider iwi and hapū affairs to be acknowledged. We seek a place where we can learn, a place where we can grow, and a place where we can contribute to our collective future (Rautaki Rakatahi strategy).

This strategy was to be enacted from 2020-2025, and while we are now over halfway into this time frame, it feels like there has been little to no change and movement.

This same sentiment was echoed at our recent rakatahi wānaka with the feeling that there is a disconnect between ourselves and older generations, and hence, with decisions being made by generations who don't quite get us, we feel our iwi systems are not really serving our needs.

Rakatahi are interested in leadership, with many already embarking on a journey into governance. Currently, like the national shift towards Māori being in decision-making positions, there is a shift towards having youth in decision-making positions, or at least around the table. With most of these being within Pākehā institutions or companies, rakatahi are being either trained into Pākehā ways of leadership or, like the hoaka to the pounamu, are being devoured in their efforts to create meaningful change in racist systems.

As someone who has had the privilege of sitting on council subcommittees as a youth representative, a student trustee on my school board, and currently coming to the end of my term as the youth trustee on the Young Enterprise Scheme Board, I have had my leadership skills developed by great leaders and thinkers.

However, as a rakatahi Māori, advocating for Māori futures in spaces that are dominated by Pākehā is difficult. I have experienced feelings of strain when I question if it's worth all the effort and, since arriving at Tokona te Raki, I have been decolonising some of the ways I learnt to make decisions. In that sense, it is clear there is a need to foster our future iwi leaders in our ways of working.

It is time to invest in producing sharp tools to carve a better future for our whānau, hapū and iwi. We all deserve to have a seat at the table to ensure decisions made about our future are reflective of all of us. We need to sort out "Mō tātou" before we can do "mō kā uri, ā muri ake nei."

Sam Wixon (Kāi Tahu – Awarua) is a rakatahi working at Tokona te Raki. He is also studying for a Bachelor of Design Innovation, majoring in social innovation, and minoring in Māori resource management at Te Herenga Waka (Victoria University).

Nā ALICE DIMOND

Skills – The job currency of the future

The world of work as we know it is rapidly changing. As the tech sector grows exponentially, the skills and qualifications we have traditionally relied on are not necessarily the ones we will need in the future. A career for life is fast becoming a thing of the past.

While that could sound scary for our whānau Māori, with the change comes new opportunities – especially for Māori.

Research tells us skills are the currency of the future. Unlike technical skills that are mostly taught through formal qualifications, it is the interpersonal or human skills we gain through life and work experience that are increasingly in demand.

It's well evidenced that the traditional qualifications approach has always been an active barrier for Māori and has seen many shut out of opportunities. This new approach is a way to open doors, remove barriers and create possibilities. A focus on skills brings with it the chance to address the inequity issues that hold us back, and to view skill shortages differently.

We all have skills and the ability to learn new ones and apply them to new situations. The key is being aware of how to grow our skills for career development. A responsible employer will consider and value the full array of skills someone brings to a job, including the interpersonal skills they may have gained. This means that those without the necessary qualifications will not be disadvantaged as they likely have skills gained through previous work experience or are able to learn them as part of the new role.

Hora-Kairangi Nicholas is a great example. While working as a receptionist in Te Whare o Te Waipounamu building, the TahuFM programme director approached her to discuss becoming a radio personality.

"She pretty much said you love to talk, you talk well, and you're lovely, so I think you'd be a great person," says Hora. Despite not having radio experience or qualifications, it was Hora's communication skills learnt in her reception role that captured the programme director's attention.

As Māori, human skills are our superpower. Manaakitaka, thinking intergenerationally, working as a collective and creativity are all part of our whakapapa. As Kāi Tahu, we have always had an ability to adapt to change and pioneer new and better ways of thinking. Shifting the focus to skills can get our people the recognition they deserve, fix inequities, and position us as leaders in the future.

With Aotearoa becoming increasingly more Māori (by 2040 Māori will make up 20 percent of the workforce) and currently being over-represented in industries that are less resilient to change, a shift to focusing on skills offers an opportunity to move Māori into more sustainable jobs – not just because it is right from an equity position, but also because it is smart from an economic position.

The ongoing impact of the global pandemic has highlighted, once again, the vulnerability of Māori to major economic events given that low-skilled roles are hit the hardest. If skills are to be the currency of the future, policies, practices and mindsets all need to be different to ensure we are ready for the shift.

Nau Mai Te Anamata[1], a report produced by Tokona te Raki, outlines how shifting mindsets from jobs of the future to skills of the future can help people bridge their skills into higher pay brackets. The report outlines seven clusters to identify the sets of skills that are growing in demand, as well as highlight how similar skills can be applied to different jobs.

Each skills cluster has different core skills and is therefore affected differently by increasing automation. Where job clusters that design and maintain new technologies are growing, job clusters that can be replaced by that same technology are in decline.

By using skill clusters to identify skill sets that are transferable to more sustainable jobs, we can take a different view of the employability of people who find their work impacted by automation.

An example of this demonstrated in the report is a retail worker earning $45,000 who has the potential to bridge their skills into becoming a retail manager earning $50,000. From there they can acquire new budgeting and project management skills to move into a more sustainable and higher earning project manager role, with the potential to earn $100,000. All three roles share transferable overlapping organisational, detail and teamwork skills.

PRACTICES LIKE STREAMING STUDENTS INTO COMPETENCY-BASED LEVELS HAS PROVEN TO BE RACIALLY BIASED BY PLACING MĀORI INTO NON-ACADEMIC CLASSES, WHICH SET MANY OF OUR TAMARIKI ON A PATH TOWARDS LOW-PAID CAREERS AS EARLY AS PRIMARY SCHOOL.

A focus on skills will also go a long way towards removing the discrimination Māori face in accessing education. Practices like streaming students into competency-based levels has proven to be racially biased by placing Māori into non-academic classes, which set many of our tamariki on a path towards low-paid careers as early as primary school.

If applied universally, a skills mindset would see all New Zealanders sharing in the prosperity. But most importantly, a skills mindset will ensure Māori are empowered to live their best lives, be recognised for their skills, and encounter systems designed to ensure equitable outcomes.

Those looking for work, employers, educators and decision-makers all need to think and engage with the value of skills. Understanding transferable skills, supporting employees to upskill and scaffold skills, directing attention to work-based training, and providing better skills forecasting, will all play a role in preparing us for the future of work.

[1] *Nau Mai Te Anamata – Tomorrow's Skills*, Tokona te Raki, April 2022

Alice Dimond (Kāi Tahu, Ngāti Kahungunu) is a social innovator, designing solutions for a more equitable future for Māori. Alice works at Tokona te Raki – Māori Futures Collective as a Project Manager.

Whare Taonga

In October, the hapū of Ngāti Kurī welcomed the local community to Takahanga Marae for a very special event – the opening of a long-awaited Whare Taonga. This state-of-the-art facility is a symbol of the strong relationship that has developed between Te Rūnanga o Kaikōura and Crown agencies in the wake of the devastating earthquake in 2016. More importantly, it provides a home for the many taonga and artefacts discovered during the recovery and rebuild, safe in the guardianship of manawhenua. Nā **ANNA BRANKIN**.

FOR TE RŪNANGA O KAIKŌURA CHAIR, HARIATA Kahu, the development of a whare taonga at the marae is a homecoming of sorts, acknowledging the rightful role of the rūnanga in protecting the artefacts it houses.

"We are kaitiaki of these taonga – they are our past, our present and our future," she says. "It is actually very humbling, and a huge honour for us to be able to house them and care for them, and to share our history and our past with the community."

The Whare Taonga is home to more than 400 taonga tūturu, discovered in the aftermath of the Kaikōura earthquake of November 2016. When the earthquake struck, it lifted the seabed out of the ocean, permanently reshaping the coastline and tearing up large sections of State Highway 1. It came as no surprise to local whānau that this upheaval also uncovered several significant archaeological items.

"The northern part of Kaikōura has an archaeology that goes back roughly 800 years – bearing in mind that the oldest sites in the country are about 900 years old," says Darran Kerei-Keepa, cultural monitor for Te Rūnanga o Kaikōura, and the project manager for the Whare Taonga development. "The area has been essentially constantly occupied since the first Māori arrival, which means it has had a huge population over a long period of time. If you dig anywhere in Kaikōura, you're likely to come across something."

This made the response to the earthquake very complicated – there were urgent repairs and rebuilds required to local infrastructure, particularly the crucial highway and parallel railway tracks, and manawhenua had to find a way to work with Crown agencies to ensure that tikanga was observed without holding up the community's recovery.

The Cultural Advisory Group (CAG) was formed, made up of representatives from Te Rūnanga o Kaikōura, Kaikōura District Council, Waka Kotahi, KiwiRail and North Canterbury Transport Infrastructure Recovery (NCTIR).

"At the time, we had two cultural monitors working alongside the recovery. The first priority was to get in there and clear up the mess, so we'd be flown down to Mangamaunu and hitchhike our way up to the coast by helicopter to visit all the active archaeological sites," says Darran.

"There was something like 3,000 staff who ended up working on the recovery and it was our job to induct them and make sure they were prepared for the work they'd be doing, from a cultural perspective."

These inductions were incredibly important given the range of artefacts discovered: personal adornments, industrial moa bone, pounamu and argillite toki, everyday tools for fishing, working textiles and making fishing nets. Most significantly, there were several locations at which kōiwi were disinterred – either during the earthquake or by necessity during the recovery – and Ngāti Kurī were determined to make sure their tīpuna were treated respectfully.

"We always knew there were cave burials north of Kaikōura, and when the earthquake happened, some of those caves exploded outwards and sent the kōiwi down the cliff," Darran says. "We found and reinterred what we could, but realistically the rest of the remains will slowly be washed down over the next few years."

With the support of the geographic information system (GIS) team at Te Rūnanga o Ngāi Tahu, Darran and the cultural monitoring team were able to create a platform that recorded all the sites where kōiwi might be discovered, and would alert anyone working in the area to take care.

At Waipapa Bay, there was another significant burial site – an urupā concealed under the road. As crews worked to re-establish the road and railway, it became clear that the only possible route would take SH 1 through the urupā. Aware of the practical and emotional complexity, they turned to the rūnanga for a solution.

"The whānau of Te Rūnanga o Kaikōura made a decision, and it was a hard decision but ultimately the right one," says Darran. "We had a massive archaeological dig on the site using very, very experienced archaeologists. We removed quite a number of kōiwi and reinterred them nearby, so we can continue to respect their resting place."

Navigating these complex scenarios allowed Te Rūnanga o Kaikōura to build a strong relationship with their partners on the CAG. As the local infrastructure projects were completed, the next question was what to do with the many taonga discovered during the rebuild process.

"We were in one of our regular meetings when one of the leads said, 'well, what are we doing with all this stuff?'" Darran recalls. "And I just looked at him and said, 'I can tell you what you're doing. You're giving it back to the marae.' And he said 'of course!' and that's where the idea came from."

The idea was so well-received by the other members of the CAG that Waka Kotahi and KiwiRail offered to contribute 50 percent of the pūtea required to develop the Whare Taonga, with the rest being provided by Te Rūnanga o Ngāi Tahu. More recently, Te Papa have come on board and have funded a part-time role for Te Awhina Arahanga, the curator from Kaikōura Museum, to support the Whare Taonga at the marae.

THE THREE BUILDINGS HAVE BEEN CONVERTED INTO A STATE-OF-THE-ART FACILITY THAT WILL PROTECT AND PRESERVE THE TAONGA FOR GENERATIONS TO COME. THE RŪNANGA TURNED TO WHĀNAU MEMBER AND WHAKAPAPA EXPERT MAURICE MANAWATŪ TO NAME THE THREE BUILDINGS, AND HE CHOSE THE THREE DAUGHTERS OF MARU KAITĀTEA, THE EPONYMOUS TIPUNA OF THE WHARENUI AT TAKAHANGA MARAE. THEIR WHAKAPAPA STRETCHES BACK TO NGĀTI KURĪ AND NGĀTI MĀMOE, HONOURING THE HISTORY OF THE REGION AND THE ORIGINS OF THE TAONGA TŪTURU THEY SHELTER.

Kaikōura District Council CEO, Will Doughty, played a key role in securing funding and supporting the delivery of the project, and says it has been his privilege to be part of such an important kaupapa.

"I became very personally invested in the project as I saw it become a reality. I could sense we were creating something incredibly special that had never been done before," says Will. "For me, this was one of the greatest legacies of the overall rebuild project. It is not just the outcome that is special, but the journey we all took together to make it happen."

Darran approached the trustees for Takahanga Marae and got their permission to convert three dilapidated buildings into a whare taonga. He engaged a local builder, a graphic designer and local artists to develop the facility.

In the meantime, a team of dedicated archaeologists led by Jeremy Habberfield-

Short, Heritage Specialist for Waka Kotahi, were hard at work cataloguing, conserving and registering the many taonga with the Ministry of Culture and Heritage. They also assisted Te Rūnanga o Kaikōura with a successful application as registered collectors under the Protected Objects Act 2006, ensuring their status as kaitiaki was legally acknowledged.

"It was humbling to be part of the process, and really brought cultural heritage into the world of mātauranga Māori for me – setting aside one's views and standing in the shoes

of another, viewing the world through their eyes," says Jeremy. "In terms of the archaeological significance, this collection is well-documented with provenanced information and archives linking the taonga to specific places along Te Tai o Marokura. It is incredibly significant that they will remain within the rohe of Te Rūnanga o Kaikōura, near to the tūpuna from which they are derived."

The three buildings have been converted into a state-of-the-art facility that will protect and preserve the taonga for generations to come. The rūnanga turned to whānau member and whakapapa expert Maurice Manawatū to name the three buildings, and he chose the three daughters of Maru Kaitātea, the eponymous tipuna of the wharenui at Takahanga Marae. Their whakapapa stretches back to Ngāti Kurī and Ngāti Māmoe, honouring the history of the region and the origins of the taonga tūturu they shelter.

WAIPUHI IS THE MAIN WHARE TAONGA BUILDING, HOLDING A COLLECTION OF ARTEFACTS THAT RELATE TO MĀORI CULTURE, HISTORY AND SOCIETY. RĀKAITEKURA IS A TEMPERATURE-CONTROLLED ROOM THAT CONTAINS SAMPLES OF BIRD BONES, FISH BONES, SOIL AND POLLEN COLLECTED FROM ARCHAEOLOGICAL SITES ALONG THE COAST. FINALLY, MORUKA HOUSES OFFICE SPACE FOR THE WHARE TAONGA STAFF, AND AN AREA FOR ARCHAEOLOGISTS TO WORK FROM WHEN VISITING THE AREA.

Waipuhi is the main whare taonga building, holding a collection of artefacts that relate to Māori culture, history and society. Rākaitekura is a temperature-controlled room that contains samples of bird bones, fish bones, soil and pollen collected from archaeological sites along the coast. Finally, Moruka houses office space for the whare taonga staff, and an area for archaeologists to work from when visiting the area.

The recent opening of the Whare Taonga was a long-awaited occasion, after COVID-19 had delayed it by several months. For Ata, it was a truly significant moment.

"It was quite emotional, and I was so absolutely proud of Ngāti Kurī," she says. "Here we are, this little hapū of Kaikōura and we have been able to open a whare taonga that is so amazing. To be about to teach our future generations about our role as kaitiaki, and to encourage other hapū to take this stance with their own taonga. It's absolutely huge."

For Darran, this is the ultimate goal. "I want to see a whare taonga and resource space in all of the 18 Papatipu Rūnanga across Ngāi Tahu," he says. "I want to help train people in cultural monitoring across the South Island so that mana whenua have the skills and the knowledge to lead the preservation of our taonga, on behalf of our tīpuna and future generations."

Top, left to right, Darran Kerei-Keepa, Brett Cowan, Ma-rea Clayton, Pixie-Rose Te Wani, Taua Phyllis Papworth; above, left to right, Fiona Lan-Sheug (Te Papa), Reremoana Ormsby (Te Papa), Jamie Metzger (Te Papa), Brett Cowan, Paora Tibble (Te Papa), Darran Kerei-Keepa. Opposite, top: Kaikōura whānau and invited guests; Hariata Kahu, Chairperson; opposite, bottom: Ma-rea Clayton and Pixie-Rose Te Wani.
PHOTOGRAPHS: RICHIE MILLS

Hui-ā-

Iwi 2022

Celebrating Kāi Tahutaka

It's been three long years since our Kāi Tahu whānau have been able to gather konohi ki te konohi, but on 26 and 27 November, hundreds of whānau came together at Arowhenua Marae to celebrate all things Kāi Tahu.

THE EXCITEMENT WAS BARELY CONTAINED on the Saturday morning of Hui-ā-Iwi as whānau began arriving early, waiting outside Te Hapa o Niu Tireni, ready for the pōwhiri. Thankfully, the sun replaced expected rain as proceedings began. Later, kaumātua met in the kai marquee for a long overdue kapu tī and kōrero while the stalls opened for business and whānau geared up for early Christmas shopping. There was a great range of food on offer from donuts, burgers and salmon bagels to more traditional kai Māori such as īnaka fritters, fry bread and an umu.

For those interested in hearing more about the business of Te Rūnanga o Ngāi Tahu and Ngāi Tahu Holdings Corporation (NTHC) there was the report back on annual results. There were also panel discussions with Te Kura Taka Pini co-chairs, Lisa Tumahai and Professor Te Maire Tau, on the rakatirataka of Kāi Tahu, the freshwater claim and Three Waters; and the Ngāi Tahu Archive team on *Tāngata Ngāi Tahu: People of Ngāi Tahu, Volume 2*.

Te Atakura brought whānau of all ages on stage to share not only their talents, but their love for haka and waiata. It was a fantastic showcase of the rūnaka from north to south.

While some whānau opted to listen to the presentations, others attended workshops on weaving, making taoka pūoro, or were caught up on long overdue whanaukataka.

Heavy rain on Sunday didn't stop whānau from turning up to listen and participate in the Open Forum. Te Rūnanga o Ngāi Tahu leaders answered various questions from housing support for whānau to plans on farming and how funding from the government to prevent tamariki entering state care was spent.

A huge mihi to Arowhenua Rūnanga, the volunteers and kaimahi of Te Rūnanga o Ngāi Tahu, who worked tirelessly over many months to ensure Hui-ā-Iwi could go ahead. While the rain may have caused a few issues in the marquees, nothing dampened the spirits of whānau reconnecting after such a long time apart.

In 2023, the Hui-ā-Tau will be held at Arahura Marae.

PHOTOGRAPHS: SAMUEL EVERNDEN


tahu
NGĀ TAHU


TE HAPA O NIU TIRENI

Mā te wahine, mā te whenua – ka ora ai te tangata

Cousins Kelly Barry and Jaleesa Panirau stand in the shadow of their ancestral maunga, Te Ūpoko o Tahumatā, eyes shielded against brilliant sunlight as they survey the māra kai taking shape before them. Alongside the awa, they walk among recently planted fruit trees and stoop to observe the neat rows of organic seedlings springing up.

It is real, tangible growth that reflects an internal movement stirring from within the Wairewa Rūnanga right now. These two young wāhine have found themselves unexpectedly paired at the helm – and are set to get life blood pumping through the marae, kai in the ground and on tables. Kaituhi **ARIELLE KAUAEROA** heads out to Wairewa to capture what feels like a new chapter in history for this branch of Ngāti Irakehu.

FREQUENT, RAUCOUS LAUGHTER ROLLS through the air; that's how they do what needs to be done, Jaleesa explains. "If things start to feel a bit much, we just have to laugh – and often."

The pair grew up together playing on the ātea of this marae and have recently stepped into leadership positions within the rūnanga. Sometimes it can be a 'bit much', balancing work, personal lives, and the demands of the rūnanga, which essentially boils down to the demands of the whānau. As a 29-year-old, Jaleesa (Jay) became the youngest chairperson for Wairewa Rūnanga last year and, just shy of a decade older, Kelly was appointed general manager in May.

Both roles include big highs, a lot of middle ground grind and a fair share of lows for the two wāhine who are only just finding their individual strides in the mahi.

"The main challenge for me is time," Jay says. "The time this mahi requires and what that means in terms of prioritising life to do the job well. I wouldn't say I'm always getting it right, either. I'm not the perfect person for this job at all, but I was the person who stepped up when it came time – and I know whānau generally support me 'cause it was them who voted me in."

As an occasionally fearsome and fiery Aries, there have been times when the pressure has peaked, she admits. Fortunately, mahi full-time in the Whakapapa Unit at Te Rūnanga o Ngāi Tahu means she has an understanding employer when it comes to balancing work and the enormous commitment chairing a rūnanga takes.

For context, while being interviewed and photographed for this story, her phone received 32 missed calls and text messages; 28 of those were rūnanga related.

Used to being carefree and "a bit of a tipi haere", Jay has experienced a steep growth curve since being in the role. With an increase in responsibilities she has felt necessarily more grounded – putting her in good stead to weather a bit of personal sacrifice for the job.

"Wairewa Rūnanga are our people and our whānau you know, and I want to see them flourish and thrive; I don't mind giving a few of my prime years to support that."

And a few more years is all Jay is promising. She has her sights set on studying a master's in business administration and can't imagine doing both at the same time.

"These roles cover a range of different kaupapa and require a lot of stamina; it can feel endless, so it's good we're about doing things intergenerationally! Kelly and I will always be here contributing to our people and our whenua, but at some point, we'll need to step back too.

"I've observed succession planning as a tribe has been a challenging task and that's why we're focusing our energy out here on Wairewa and Ngāti Irakehu. We feel we can get more done starting with home first, with our own whānau, by growing and nurturing the younger ones to find their passion and confidence to step into these roles."

Kelly agrees. After her own stint as rūnanga chair in 2019, she saw the biggest barrier for

whānau connecting with their marae, rūnanga and the many kaupapa that surround it was a lack of capacity.

"Helping whānau to build that capacity in their own whare and selves first is what I want to focus on. And that increased capacity leads to growing capability, which leads to succession planning. If there's nobody to succeed to the plans and paths we set down, we've failed."

To varying degrees there have been some internal challenges from within the rūnanga; an expectation when wading into hapū politics, of course.

"HELPING WHĀNAU TO BUILD THAT CAPACITY IN THEIR OWN WHARE AND SELVES FIRST IS WHAT I WANT TO FOCUS ON. AND THAT INCREASED CAPACITY LEADS TO GROWING CAPABILITY, WHICH LEADS TO SUCCESSION PLANNING."
KELLY BARRY

"I've had the 'you don't know', 'you haven't been here' and even 'you're just a silly little girl', which actually made me laugh to be honest. Sexism is so dead and we're Ngāti Irakehu tūturu; wāhine leadership is in our whakapapa," Kelly says.

"There's definitely been some tension and pushback to my approach and I know Jay's felt it too. I think that's to be expected with change. We'll never leave anyone behind, but there are times when we need to question whether there's resistance for the right reasons."

Wairewa kaumātua, Theo Bunker, also an executive member on the rūnanga, has observed and even been part of gentle pushback at times. He says "it's all part of life and living."

"They're both strong leaders in their own right and aren't afraid to challenge us older ones, which could be detrimental for some, but so far it's tended to be opinions that we need to hear looking towards the future.

"It's been great watching them grow; they move so quickly at times they've had to taihoa a bit and learn to listen to others. It's all part of it, and they've got the fundamental things in place," he says with a chuckle.

Theo was raised at Wairewa, brought up around Pā Road and the marae. His taua Molly Robinson (née Ropata) and poua Tom Robinson were both leaders within Ngāti Irakehu, the hapū of Horomaka, albeit with very different styles. Theo describes Tom as a six-foot giant, reminiscent of the marae whare tīpuna, Mako; while Molly was slight of build, "four-foot nothing."

"Poua had a big voice and could direct people with ease. He never, ever said 'this is for the community' – he just did it eh, he was just in there getting it done, not talking about it. And, of course, we were expected to help. And you need leaders like that.

"My taua on the other hand had a quiet way about her. She was a midwife for everyone in our rural community; after 16 of her own, she had pretty good knowledge of birthing. She was very friendly, but whatever she said – it happened, no question.

"So that's where these two young women are coming from – their whakapapa – two very strong and complementary styles of leadership."

Something that makes an impression on Theo is the cousins' decision to hoki ki te whenua. Together with Kelly's younger brother Nick, they have bought land back on the hill road to Koukourarata and each one lives between there and their parents' homes in the city.

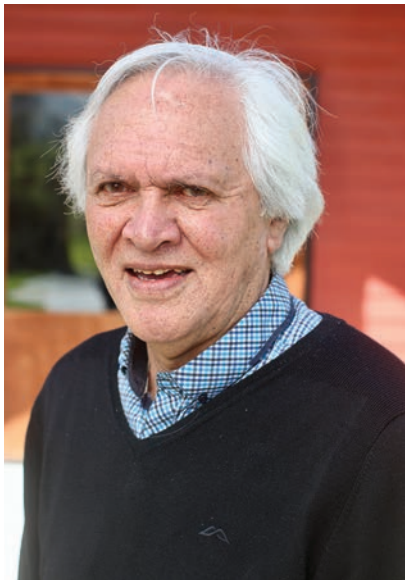
"Back in the 50s and 60s, there was the Ropata whānau, the Robinsons, the Karetai whānau, the Nutira whānau and more; we all lived out there around Wairewa. That was the time I remember whanaungatanga really being on the land," he says.

Kelly and Jay are firm in focusing their combined energies on the intergenerational change they are influencing by drawing whānau back out to the marae – and doing that from the whenua.

A big part of that has been establishing a māra kai alongside the marae, on land also recently bought back from neighbours. Since the beginning of the year, Kelly has run the project Ahikā Kai Wairewa, and excited whānau members have been in it from the start. The biggest helpers, Kelly says, have been the tamariki who took part preparing the land, laying no-dig garden beds, propagating seeds themselves and planting.

Theo, who left Wairewa in the 1960s to pursue mahi in the city, recalls: "We used to have gardens up at Pā Road where the whole community could help themselves; potatoes, and corn. The sorts of vegetables our taua and poua prized. And they did all that hard work, from ploughing to harvesting.

"These young ones – because it's not just Kelly and Jaleesa either, it's a lot of them



"THEY'RE BOTH STRONG LEADERS IN THEIR OWN RIGHT AND AREN'T AFRAID TO CHALLENGE US OLDER ONES – WHICH COULD BE DETRIMENTAL FOR SOME, BUT SO FAR IT'S TENDED TO BE OPINIONS THAT WE NEED TO HEAR LOOKING TOWARDS THE FUTURE. IT'S BEEN GREAT WATCHING THEM GROW; THEY MOVE SO QUICKLY AT TIMES THEY'VE HAD TO TAIHOA A BIT AND LEARN TO LISTEN TO OTHERS. IT'S ALL PART OF IT, AND THEY'VE GOT THE FUNDAMENTAL THINGS IN PLACE."
WAIREWA KAUMĀTUA THEO BUNKER

Preceding page: Jaleesa Panirau and Kelly Barry; above: Theo Bunker; Tamariki at work in the māra; above right: Arielle Kauaeroa, Jaleesa Panirau, Kelly Barry and Béla Raiona Tohu Freudenberg.
PHOTOGRAPHS: MIHIATA RAMSDEN

"IT WILL TAKE THE DISTINCTIVE WĀHINE MĀORI LEADERSHIP TRAIT OF NAVIGATING CHANGE TO FACILITATE THE RADICAL SHIFTS REQUIRED OF OUR POLITICAL AND ECONOMIC SYSTEMS, FOR US TO SURVIVE. WĀHINE MĀORI HAVE INSTINCTIVELY SEEN WHAT NEEDS TO BE DONE, AND SIMPLY GO ABOUT DOING IT."

TINA NGATA

– they're rekindling what we had, which was simple. And it was to do with the land and the kai.

"This māra has woken up some of these memories. It was a long time ago those sorts of things occurred, so it's great to see we're returning to the values of those times. Being on the land and eating off the land."

Kelly ruminates on the different aspects of leadership she's witnessed her elders express. And each aspect comes down to one thing, she hypothesises. "It looks like a feeling to me. There's no one thing that makes a leader but that's why I've followed people; because they helped me feel something.

"It's so key that our whānau can see it and can feel it too. It's not easy to create, build and sustain that feeling, but it gets stronger with every person who adds their faith, hope and intention to the kaupapa.

"Another thing I've observed over the many years involved with iwi and hapū is that you can't be a leader if no-one is listening to you; if you haven't got people's attention. And their attention requires your energy – you've got nobody to lead if you do not put energy into those, you're 'leading' or serving. And so, leadership requires the ability to observe, direct and influence energy.

"You could have awesome ideas and be out in the world doing all the things as an individual, but smashing out heaps of stuff doesn't make a leader. I do believe people need to be inspired by the stuff you're doing and feel included, because they feel like they're doing the stuff too."

"I KNOW THAT OUR GREATEST GUIDE IN LEADING THE PEOPLE WILL ALWAYS BE THOSE WHO CAME BEFORE US. WE'LL ALWAYS NEED OUR OLDER ONES TO LOOK TO AND WE VALUE THE MĀTAURANGA THEY SHARE – NOTHING CAN REPLACE THAT."

JALEESA (JAY) PANIRAU

Looking to her tīpuna is a key for Jay in contemplating leadership. Fortunate to have been raised at the ankles of her taua and poua, she deeply understands the importance of recalling the names of those tīpuna into the weaving and leading of today, and that their tapuwae – footsteps – are enshrined in the land.

"I know that our greatest guide in leading the people will always be those who came before us. We'll always need our older ones to look to and we value the mātauranga they share – nothing can replace that."

As wāhine Māori leadership increases around Aotearoa, it is heartening that the people of Wairewa have reflected this national trend by bringing in these two young wāhine leaders.

Tina Ngata, author of *Kia Mau: Resisting Colonial Fictions*, wrote in 2020 about aspects of wāhine Māori as a model of leadership. Commenting on the extreme changes we are collectively facing with COVID-19 and environmental catastrophe, she writes: "It will take the distinctive wāhine Māori leadership trait of navigating change to facilitate the radical shifts required of our political and economic systems, for us to survive.

"Wāhine Māori have instinctively seen what needs to be done, and simply go about doing it."

Since they have started in their rūnanga positions, activity at the marae has increased. The number of whānau who are newly engaged, or re-engaging, is growing with each wānanga, gardening day and kapa haka practice. This calendar year has seen a wānanga Matariki on the marae, a te reo Māori strategy rolling out with two packed wānanga and this raumati, at least 20 Wairewa whānau in Ōtautahi will be set with a weekly box of organic huawhenua.

Self-professed eternal learners, Kelly and Jay are the first ones to admit they are making it up as they go along some days – again, with raucous laughter. Kelly emphasises, "I'm following a feeling, which I admit may sound strange to some. But it's my manawa, it's my internal compass, and if that is strange, I'm OK with it."

Farewelling Her Majesty

Above: Her Majesty Queen Elizabeth II and her ope, including Governor General Sir Paul Reeves, being welcomed onto Waikawa Marae in 1990.
PHOTOGRAPH: NGĀI TAHU ARCHIVES

When Her Majesty Queen Elizabeth II died on 9 September, it drew to a close a reign of more than 70 years over the United Kingdom and Commonwealth – including Aotearoa. She was a symbol of quiet constancy and stability in an ever-changing world, and Tā Tipene O'Regan was honoured to join the New Zealand delegation that travelled to London to attend her funeral. He sits down with kaituhi **ANNA BRANKIN** to reflect on the funeral and the significant role the monarchy has played in our country, and for our iwi.

Above: Queen Elizabeth II arrives at the Waitangi Treaty Grounds in 1990. PHOTOGRAPH: NORTHERN ADVOCATE

"I WAS VERY SADDENED TO LEARN OF THE Queen's passing because I respected her mightily," Tā Tipene says. "She played a crucial role in implementing a much more widespread acceptance of a Treaty-based society."

When the invitation came to attend her funeral in London, Tā Tipene hesitated only for a moment.

"For an old bloke who increasingly sees himself as beyond being any use, the recognition and acknowledgement was a very great honour," he says. "My first response was to reach out to Ngāi Tahu and ascertain what the general feeling of the leadership was, and it was hugely positive, for which I was most appreciative."

Tā Tipene has visited London many times, making the trip several times a year during some periods of his life. These days, however, the logistics of long-haul travel are no longer as straightforward and he was delighted to have his daughter, Hana O'Regan, accompany him.

"I was deeply appreciative of the fact that she took me to London, managed me and saw that I was cared for," he says. "We were warmly welcomed and cared for both by the Prime Minister and our own Governor-General. Dame Silvia Cartwright also showed Hana and I the greatest kindness and courtesy, and of course it was a considerable honour to accompany the Māori king, Kīngi Tūheitia."

When the delegation arrived in London, Tā Tipene was struck by the sense of gravitas and order that permeated the city despite the vast number of people gathering in preparation to farewell their monarch. "The atmosphere was extraordinary – I have never seen crowds managed so effectively," he reflects. "London was a wonderfully well-ordered place for that event. It was the biggest thing to have happened in many years, but it was a model of orderly, well-managed behaviour. It was respectful, it was peaceful."

"SHE WAS METICULOUS IN HER OBSERVANCES OF THE CONSTITUTIONAL PROPRIETIES AND HAD A PROFOUND UNDERSTANDING OF OUR HISTORY."
TĀ TIPENE O'REGAN

The delegation stayed at a hotel on the Thames, overlooking Blackfriars Bridge. From his room, Tā Tipene could see the immense queue of mourners as they waited to pay their respects at Westminster Hall.

"The most fascinating thing for me was the movement of the queue, day and night, just nonstop movement of three or four people abreast," he says. "You could see that queue from space – there were photographs of it in the paper. It was amazing. The whole thing was a testament to her role as one of the most loved figures in our history."

Even before the honour of attending her funeral, Tā Tipene counts himself as privileged to have met the Queen and other members of the Royal Family on several occasions.

"My experience of the family is that they are highly literate and very well-informed about New Zealand events and constitutional matters," he says. "Prince Philip was a very interesting man in his own right. I was privileged to escort him on a trip into Fiordland and Rakiura over a period of a week or more. I had a meeting with him subsequently in London, and I treasure the book that he gave me with his inscription."

With regards to the Queen, Tā Tipene describes her "exquisite courtesy" and says she was always a firm advocate for the rights of iwi. "She was meticulous in her observances of the constitutional proprieties and had a profound understanding of our history," he says, referring to two specific occasions on her 1990 visit to Aotearoa in which she made a quiet but significant contribution to our national understanding of Te Tiriti o Waitangi.

The first was at Waitangi, when the Queen attended commemorations for the 150th anniversary of the signing of Te Tiriti o Waitangi. "In her address, she quite simply and succinctly made the observation that the Treaty had, of course, been 'imperfectly observed,'" Tā Tipene says. "The national atmosphere at this time was quite bad, with the media on television suggesting that iwi

Above: New Zealand delegation welcomed at the New Zealand High Commission in London; right: Tā Tipene with Kīngi Tūheitia. PHOTOGRAPHS: SUPPLIED/NZDF

THE ARGUMENT WAS OF THE UTMOST IMPORTANCE TO ALL SOUTH ISLAND IWI, INCLUDING NGĀI TAHU. IF TE TIRITI DID NOT APPLY IN TE WAIPOUNAMU, THEN THERE WOULD BE NO AVENUE FOR IWI TO PURSUE RECOURSE THROUGH THE WAITANGI TRIBUNAL – NO TREATY CLAIMS, NO SETTLEMENT AND NO APOLOGY FROM THE CROWN. TĀ TIPENE SAW THE OPPORTUNITY TO USE THE QUEEN'S SPEECH TO ADDRESS THE MATTER.

pursuing settlements were depriving elderly ladies of their perfectly properly acquired real estate and homes, so it was extraordinarily significant for our monarch to acknowledge the role her institution had played in the whole thing."

The following week, the royal tour took the Queen to Waikawa Marae near Picton, where the Governor-General was to deliver an address on her behalf. As the first Māori to hold the role, Sir Paul Reeves was determined that this address would make a difference and turned to Tā Tipene to help him write it.

"At the time, we were having a row about the Treaty and Hobson's use of declared sovereignty on the basis of a right of discovery," says Tā Tipene.

As Ngāi Tahu entered into negotiations with the Crown, there was an increasingly popular view that Te Tiriti o Waitangi did not apply in Te Waipounamu. The argument was that British sovereignty over the South Island was attained when William Hobson, the first governor of New Zealand, proclaimed it by right of discovery.

The right of discovery is a principle of international law, which gives a nation the right to claim any unoccupied territory they discover. Despite the fact that Te Waipounamu was undoubtedly occupied when British explorers first arrived, Hobson was later prompted to declare sovereignty to deter French settlers at Akaroa from making their own claim.

The argument was of the utmost importance to all South Island iwi, including Ngāi Tahu. If Te Tiriti did not apply in Te Waipounamu, then there would be no

avenue for iwi to pursue recourse through the Waitangi Tribunal – no Treaty claims, no settlement and no apology from the Crown. Tā Tipene saw the opportunity to use the Queen's speech to address the matter.

"I drafted a speech to propose to the Queen, which Sir Paul duly sent to London and we received the original one back with 'approved' and her initials at the bottom," Tā Tipene chuckles. "And on the day, Sir Paul stood up on her behalf and she handed that speech to him and he spoke about the fact that the Treaty *was* signed in Te Waipounamu at four locations, at which point the island became subject to the sovereignty of Queen Victoria on the basis of a properly ordered cession and NOT on the basis of right of discovery."

The significance of this cannot be underestimated – the then monarch's acknowledgement that Te Tiriti o Waitangi did, in fact, apply across Te Waipounamu. "We owe a particular debt to her for that. The whole debate disappeared off the agenda and no one remembers it now, although it was a fundamental argument at the time," Tā Tipene says. "Both at Waitangi and Waikawa, she knew exactly what she was doing and without her input things could have gone very differently."

The ability to exercise this subtle influence is one of the many reasons Tā Tipene continues to support New Zealand's constitutional monarchy.

"I see a lot of merit in the present arrangements. The attraction of a constitutional monarchy is its permanence, insofar as anything is permanent, while the monarch maintains a relatively apolitical role," he says. "The alternative is a democratic process resulting in an ever-changing president or head of state and no sense of continuity."

When it comes to the concept of the inherited title, Tā Tipene has an insightful perspective, influenced by his personal observations of the Royal Family. "I know a lot of people have objections to the idea that monarchs inherit their titles rather than earn them, so to speak," he says. "Well, they might inherit them but they are brought up to do so. By the time they come to the throne they have a highly rarefied education and a thorough understanding of their duties and responsibilities."

This, he points out, places them in far greater stead than many leaders who earn their position through democratic elections – a fact that is demonstrated by the loyalty and love the Queen earned, and the shock wave her death sent throughout the world.

On the day of her funeral, Tā Tipene was seated in Westminster Abbey alongside the New Zealand delegation and 2,000 mourners from across the world.

"Being in that extraordinary building again, of such antiquity, I wondered how on earth they carved that stone, how on earth they erected those pillars," Tā Tipene says. "I just sat there and ruminated over those things, which are themselves a symbol of the continuity we've just been talking about.

"I was thrilled and happy to have been there – just as I was when I stood before the Lincoln Memorial in Washington, and just as I am when I look at Motupōhue – Bluff Hill."

"I KNOW A LOT OF PEOPLE HAVE OBJECTIONS TO THE IDEA THAT MONARCHS INHERIT THEIR TITLES RATHER THAN EARN THEM, SO TO SPEAK. WELL, THEY MIGHT INHERIT THEM BUT THEY ARE BROUGHT UP TO DO SO. BY THE TIME THEY COME TO THE THRONE THEY HAVE A HIGHLY RAREFIED EDUCATION AND A THOROUGH UNDERSTANDING OF THEIR DUTIES AND RESPONSIBILITIES."

TĀ TIPENE O'REGAN

Connection

I tipu mai au i te poho o tētahi whānau whāngai, he whānau Pākehā. Ahakoa he Pākehā, he mea nui ki tōku māmā whāngai ngā mātāpono tika pāpori, ā, e mōhio ana ia ki ētahi o ngā aituā, o ngā āhuatanga hē, o ngā āhuatanga kino anō, kua puta ki ngā iwi o Waikato. Nā **BRONWYN THURLOW**.

Above: Bronwyn's whānau at Arowhenua Hui-ā-iwi 2022; from left: Karuna, Te Miringa, Serenity with Te Āwhina in the front, Kahurangi at back, Harikoa and Te Manaaki. All able to kōrero, ranging from age appropriate fluent, to Panekiretanga graduate. PHOTOGRAPHS: SUPPLIED

I A AU E PIRIPOHO ANA, E KŌHUNGAHUNGA ana, i te manaaki tōku māmā i ētahi o ngā tama nō roto i te whare herehere taiohi o mua i Murihiku.

Ka kawea rātau ki te whare karakia; ka kai tahi; ka mutu, ka noho ētahi o rātau ki tōku kāinga i mua i te mutunga o te noho herehere. Tokomaha ngā tama i eke ki te 21 tau i tō mātau taha, ā, i kai keke mātau.

He āhuatanga harikoa katoa ki tēnei tamaiti, te tokomaha o ngā tama Māori i haere mai ki tōku whare ahakoa ka 2 rā te roa, ka 2 tau rānei.

I mutu ērā tikanga i te wā i pāngia tōku māmā e te mate pukupuku, ā, ka hinga ia i te wā e iwa ōku tau.

Ruarua noa ngā āhuatanga reo Māori i ngā kura o aua wā – i akona peahia te waiata 'Me he manu rere' anake.

Kāore au i tino whakaaro ki tērā, tae noa ki te wā ka kitea he pānui i te hokomaha i Hornby, 'kei te hiahia koe kia akona te reo Māori e ngā tamariki?'

1983 te tau i neke mai tōku whānau ki Ōtautahi, ko mātau ko taku hoa tāne, ko āku pēpi tokorua (e 3 tau te pakeke o te mātāmua; e 3 marama te pakeke o te pēpi) ko tāku irāmutu.

I te kimi kura tuarua hou ahau mō tāku irāmutu, nā te mea ko tōna hiahia ko te ako i ngā tikanga pūtaiao, arā, ko te mātai ahupūngao.

Ko te urupare a te kaiako i te kāreti o taua tāone, e kāo. He maha āna take; engari i te wā ka puta te kōrero 'Ehara au i te kaikiri, engari...' ka hōhā haere au. Ngā mihi ki Te Puna Wai o Waipapa ki Ōtautahi nei; kāore he raru i reira.

I TĪMATARIA TŌ MĀTAU KŌHANGA REO I TE MARAMA O MEI I TE TAU 1983. TE NUI HOKI O TE MAHI WHAI PŪTEA; KA WHAKATŪ RĀWHARA, KA WHAKATŪ HUI 'RĀKAU KI RUNGA'; KA TUNU KEKE, TE MEA, TE MEA. HE KŌHANGA REO RUA TŌ MĀTAU I TE TĪMATANGA NĀ TE MEA, KĀORE I TAEA E MĀTAU TE WHAI KAIAKO 'KAHA KI TE KŌRERO MĀORI'.

Kia hoki anō ki taua pānui i kitea i te hokomaha; 'kei te hiahia koe kia akona te reo Māori e ngā tamariki?'

He kōrero e pā ana ki tētahi kaupapa hou, arā ko Te Kōhanga Reo. Ka tino harikoa te ngākau i ngā kupu – ko taku hiahia, ko te ako i te reo rangatira!

I haere au ki te hui mō te kaupapa.

Ko te kaiwhakahaere o taua hui, ko Kath Stuart nō Rāpaki hei kanohi o te tari Komiti Whiriwhiri Take Māori.

I tīmatahia tō mātau Kōhanga Reo i te marama o Mei i te tau 1983. Te nui hoki o te mahi whai pūtea; i whakatūria he rāwhara, i whakatūria he hui 'rākau ki runga'; i tunu keke, te mea, te mea. He kōhanga reo rua tō mātau kōhanga i te tīmatanga nā te mea kāore i taea e mātau te whai kaiako 'kaha ki te kōrero Māori'.

I hui tahi ngā kōhanga reo katoa o Ōtautahi ki Rehua i te marama o Oketopa 1983. Koirā te wā tuatahi i eke au ki runga i tētahi marae. Ki reira rongo ai ahau i ngā uara nui o te ao Māori.

Ko te mea tuatahi, ko te whakapapa. Ka auē atu au; kāore au i mōhio ki tōku whakapapa; pērā i te tangata kāore ōna waewae; me pēhea hoki e tū?

Nā Terehia Kipa, te kaiako o Te Kōhanga Reo o Rehua ahau i manaaki; nā Riki Ellison anō. Hei aha noa; ahakoa kāore au i mōhio ki tōku whakapapa, ka taea tonuhia te ako i te reo!

I kimi āwhina mātau ngā whānau o te kōhanga reo i hea rānei. I aua rā, arā ētahi hui ako mā ngā whānau i ngā pō; Ngā mihi ki a Alex Simons, ki a Doug Harris, ki a John Stirling anō.

I haere au ki te whare wānanga, ka whāia ētahi pēpa reo i te taha o Lindsay Head.

Above: Bronwyn and hippy wedding by Lake Hayes, 1977.

Top left: Bron's whānau whāngai – adoptive family, about 1959; in front: father Viv Allott, mother Elnora, née Warnecke, and Bron; behind: siblings Chris, Yvonne, Kenneth and Robin.

Top: proud Aunty Bron (8 years), 1965.

Ina tū ana he wānanga reo i Te Kōhanga Reo, i reira mātau ko āku tamahine.

I te wā i haere āku tamāhine ki te kura, i tautoko au i ngā mahi reo ki ērā kura; ko Rudolf Steiner, ko te kura tuatahi o Aranui anō. I haere hoki te whānau ki te kapa haka o Te Kotahitanga.

I te tau 1999 I whai mahi au ki te Whare Whai Mātauraka ki Ōtautahi hei pukenga reo; ka whai tonu i te reo. Ka ako i Te Huanui ki te taha o Hana O'Regan rātau ko Tahu Potiki ko Whai Rohe.

Ka puta te moemoeā o te iwi, arā, ko Kotahi Mano Kāika, Kotahi Mano Wawata. Ka whai akoranga au ki ngā kura reo nā Te Taura Whiri, ki ngā wānanga, ki ngā kura reo ā-iwi, me ngā kura reo ā-kōhanga.

Ki ahau nei, ko te tihi o tērā mahi, ko te wā ka whānau mai ngā mokopuna, arā, ko te reanga tuatoru. Kua kīia, 'kotahi te reanga e ngaro ai te reo; e toru reanga kia pūāwai anō'.

I puta i te whānau te whakaritenga; kia kōrero Māori anake ki ngā mokopuna. Ka hoki atu au ki te kōhanga reo, hei kaiāwhina.

Ka hui mātau ki te taha o ētahi atu whānau Ngāi Tahu, ki Te Puna Reo o ngā Matariki. Ko te hua pai, he mahi ā-whānau tērā. Ahakoa te rerekētanga o ngā taumata reo o tēnā tangata, o tēnā tangata, i kitea te whakapaunga kaha o te katoa, ā, ka puta ngā hua.

Tokowhā āku nei tamariki; tokotoru ngā mokopuna. Ko te take e poho kererū ana au, he kōrero Māori te katoa. Mauri tū, mauri ora, kua manawa tītī ngā mokopuna ā muri ake nei. E kore e mutu ngā mihi ki ngā kaiako, ki ngā tuākana, ki ngā kuia, ki ngā koroua, me ngā taniwha reo.

Above: Whānau photo, Jan 2013 - Bron's tamariki and mokopuna, with partner George, and best friend forever Margie and her three tamariki. This is the close everyday village that raised our collective tamariki.

I was adopted out of my whānau, and raised by a Pākehā whānau. I knew all my life that I was Māori and that I was adopted. My parents expected that when I was 21 I would have access to my birth records. They were mistaken; somewhere between being given me as a three-week-old baby, and the final legal adoption being rubber-stamped, the law determined that adoptive children would have no rights to this information.

Above: Bron's lockdown bubble 2021 – photo of whānau "formal Friday" with Te Manaaki and Kahurangi.

MY ADOPTIVE MOTHER WAS A SOCIAL JUSTICE advocate, and opened our home to young Māori who had found themselves in the Invercargill borstal. She made sure I knew she didn't believe those boys would be there if they were Pākehā. So, my earliest childhood was full of Māori teenagers being taken to church, and young men having 21st birthday cakes at our home. Needless to say, those boys spoilt me, and 'Māoridom' to me meant guitars, songs (mostly Pākehā) and even saxophones.

However, my mother became ill and died of cancer when I was nine, and I was deprived of these contacts. I only remember learning one waiata at school in the early 60s, *Me he manu rere*, and much later I realised some of the words we had been taught were mistakes.

My oldest sister married a Māori, a descendant of Rua Kēnana, and I was so proud to become an aunty at eight years old. Later, when I had married and had my own daughters, it was decided one of my nieces would come and stay with me for a year. So at the start of 1983 I took her to the local college to enrol. She wanted to do Sixth Form physics and was told a bunch of reasons why this was a bad idea: it would be too hard; there weren't that many Māori girls who made it to Sixth Form; etc etc. It was the phrase 'I'm not racist but ...' that had me stand up with my three-year-old and my new baby, say rude words and vow I would find a school that would let my niece take physics if she wanted to.

A two-day pack up and we were all off to Christchurch to enrol my niece at Hagley Community College. Because they had adult students I was able to do Sixth Form physics with my niece. We were all staying with close friends initially, and I was looking for places to live, scanning supermarket notice boards for places to rent. That's when I saw a little poster inviting those interested in having their tamariki learn te reo Māori to attend a planning hui.

It was the first time I had heard about Te Kōhanga Reo. I was totally captured by

the idea, I agreed to serve on a komiti, and boom! Our kōhanga doors opened for the first time in late May 1983 at the Hornby Community Centre.

Initially we were a reo-rua bilingual kōhanga because we didn't have enough speakers to keep te reo going for a whole day, but we did what we could with what we had.

Personally, I took every opportunity to learn at night classes (run by Alex Simon and Doug Harris) and parents' sessions at the kōhanga (run by John Stirling).

My first visit to a marae was in October 1983 at Rehua, where I was confronted with the importance of whakapapa – which I didn't know. I wailed about this, and was adopted on the spot by Terehia Kipa, the kaiako at Te Kōhanga Reo o Rehua, and given all sorts of encouraging words from kaumātua, including Riki Ellison.

IT WAS IN 2001 THAT I FOUND MY WHAKAPAPA, AND CONNECTED WITH MY BIRTH WHĀNAU. MEETING MY AUNTY FOR THE FIRST TIME WAS ONE OF THE MOST MIND-BLOWING EXPERIENCES I HAVE HAD. THERE WERE LOTS OF TEARS AND LAUGHTER AND EXPLANATIONS ABOUT HOW I AM RELATED TO EVERY SECOND MĀORI IN THE WORLD, IT FELT LIKE.

I followed my tamariki into their mainstream schooling, contributing where I could to te reo me ōna tikanga, becoming a Māori language teacher of sorts at Rudolf Steiner School, and a bicultural adviser for Early Childhood Education Teacher Training. Eventually I became a reo Māori lecturer at Te Whare Whai Mātauraka/College of Education, and was mostly teaching simple reo Māori to ECE student teachers. While there I was able to upskill by joining CPIT Te Huanui immersion course, with Hana O'Regan, Tahu Potiki and Whai Rohe as tutors. This course really helped me jump up in te reo ability. Many students find they get to a plateau for a while and discover it's really hard to get to the next level.

It was in 2001 that I found my whakapapa, and connected with my birth whānau. Meeting my aunty for the first time was one of the most mind-blowing experiences I have had. There were lots of tears and laughter and explanations about how I am related to every second Māori in the world, it felt like. Several whānaunga were with her, and I discovered I had met or even studied beside some of my closest whānau, or had met them through the Kōhanga Reo network.

One of the first things I did to celebrate being Ngāi Tahu was to register with Kotahi Mano Kāika, the Ngāi Tahu reo revitalisation strategy which aspired to have 1000 Ngāi Tahu homes speaking te reo by 2025.

I was able to attend some of the Te Taura Whiri Kura Reo, which was exhausting but so valuable.

The next adventure in learning te reo was when my eldest gave birth to one, and then another mokopuna. The decision was made that these mokopuna would be raised with te reo Māori as their first language.

So, it was back to Kōhanga Reo, working with the next generation, and using every strategy we could collectively think of to flesh out our reo deficiencies. We were also able to be part of Te Puna Reo o ngā Matariki with the mokopuna; meeting once a week with like-minded reo-speaking mostly Ngāi Tahu whānau, and arranging other reo get-togethers with wider whānau too.

Over the years, my four tamariki have done what they could to learn and teach te reo Māori through our own iwi initiatives, university, wānanga, Te Taura Whiri, and for one, the Te Panekiretanga initiative with the real taniwha of our language. It's been hard. Exhausting. Expensive. Demanding. As a whānau we have relied on so many others at different times, support from my Māori and Pākehā whānau, support from non-Māori friends, partners, my BFF and her sharing her tamariki, co-workers and colleagues.

And when our six-year-old bilingual mokopuna laments that the greatest loss she has felt with all the COVID-19 restrictions has been the Kura Reo Kāi Tahu at Arowhenua Marae, that's what has made it all worthwhile.

Mō mātou, ā, mō kā uri ā muri ake nei.

THE NEXT ADVENTURE IN LEARNING TE REO WAS WHEN MY ELDEST GAVE BIRTH TO ONE, AND THEN ANOTHER MOKOPUNA. THE DECISION WAS MADE THAT THESE MOKOPUNA WOULD BE RAISED WITH TE REO MĀORI AS THEIR FIRST LANGUAGE. SO, IT WAS BACK TO KŌHANGA REO, WORKING WITH THE NEXT GENERATION, AND USING EVERY STRATEGY WE COULD COLLECTIVELY THINK OF TO FLESH OUT OUR REO DEFICIENCIES.

Above: Bron was a singer in a rock and roll band called Abraham, from 1971/72 – this photo is the band 42 years later, at a reunion performance at the Southland Musician's Club Rock and Roll Hall of Fame 2014; top: Baby Bron in 1957, with my late sister Yvonne (14) and a little bit of my brother Chris (7).

Coming Home

Juliet Tainui-Hernandez (Ngāi Tahu - Ōnuku, Te Whakatōhea) returned home to Aotearoa in 2020 after two decades abroad to take up the role of Assistant Governor and General Manager of Transformation and People at Te Pūtea Matua (the Reserve Bank). Māmā of two, she is also a non-executive director on the board of Ngāi Tahu Holdings Corporation. Juliet talks to kaituhi **ILA COUCH** about a life-changing career that has taken her around the world and back home again.

JULIET SAYS SHE HAS TO CALL ME BACK. The conversation that started at her house in Tāmaki continues from the back of a taxi heading to the airport. Still jet-lagged from her recent trip to Denmark visiting international reserve banks in Copenhagen, Juliet is grateful today's trip is a short flight to Te Waipounamu.

As we talk through our screens, I tell her that it feels like we're in a scene from a movie. I also confess I have no idea what an Assistant Governor/General Manager of Transformation and People does. "Actually, I recently had a role change and it's even longer now," she says, smiling back at me via video chat. "I'm Assistant Governor and General Manager of Transformation, Innovation, People and Culture."

Juliet spent close to two decades abroad in Australia, Hong Kong and the UK working in international law firms. She is a qualified barrister and solicitor of the New Zealand High Court, a solicitor in the Supreme Court of New South Wales, Australia, and a solicitor in England and Wales. In 2020, she came home to take up not one, but two jobs.

The job with the long title, Assistant Governor/General Manager of Transformation, Innovation, People and Culture, is her position within the executive leadership team. The purpose of New Zealand's central bank is Toitū te Ōhanga, Toitū te Oranga, or to promote the prosperity and wellbeing of New Zealanders and contribute to a sustainable and productive economy. For the past three years, Te Pūtea Matua has had a formal te ao Māori strategy, which is part of a holistic programme to modernise and transform the institution to be future-fit, stand tall and reflect New Zealand.

"I'M FROM ŌNUKU WHERE MY FATHER AND TĪPUNA GREW UP, SO I FEEL VERY LUCKY TO BE CONNECTED TO MY WHENUA AND HAVING BEEN AROUND MY WIDER WHĀNAU, HAPŪ AND IWI. I GREW UP AROUND THE MARAE AND LEARNT MY TIKANGA THROUGH TANGIHANGA AND MAHINGA KAI."

"The executive at Te Pūtea Matua is made up of the Governor, Deputy Governor, and seven Assistant Governors and, essentially, we run the Reserve Bank. Each of us also has a general management job where we are responsible for overseeing a number of functional areas. I have Transformation and Innovation, Enterprise Delivery, People and Capability, and Diversity, Inclusion and Wellbeing. The transformation and innovation department is future-focused and looks at what and how the bank needs to modernise, to remain resilient and to embrace a world of accelerating change, as we become ever more virtual and connected, increasingly digitised and data-led, and with broader stakeholder expectations around ESG sustainability.

The second role as a director with NTHC solidified the family's return to Aotearoa. "We had been thinking about coming back for a while," says Juliet who met her husband, Javier Hernandez, in London where their two tamariki, Oscar Poutini (11) and Paloma Pounamu (8), were born. "When my dad said there would be an opportunity coming up for two new directors on Ngāi Tahu Holdings, I said I would put my hat in the ring for one of those, and if it came through, I would come home."

As a non-executive director Juliet has a governance role that looks at how best to protect and continue growing pūtea from Te Kerēme for this generation and the next – *mō tātou, ā, mō kā uri ā muri ake nei – for us and our children after us*. Not only did this role bring her home, but it has also brought her career full circle. The first job she had for Ngāi Tahu was while studying for a double degree at Te Whare Wānanga o Waitaha (University of Canterbury).

Above: Juliet with her tamariki Oscar and Paloma outside the wharekarakia at Ōnuku; right: A young Juliet graduating from the University of Canterbury. PHOTOGRAPHS: SUPPLIED

"As a student studying law, I got to work with the iwi during Te Kerēme negotiations with the Crown. I undertook research projects and I also proofread the [Ngāi Tahu] Settlement, which looking back was a huge privilege."

The daughter of Rik Tainui (Te Rūnanga Representative and Chair for Ōnuku) and Jillian Scammell, Juliet is a self-described country girl from Banks Peninsula. "I'm from Ōnuku where my father and tīpuna grew up, so I feel very lucky to be connected to my whenua and having been around my wider whānau, hapū and iwi. I grew up around the marae and learnt my tikanga through tangihanga and mahinga kai."

Juliet recalls her late uncle, Pere Tainui, taking the lead when it came to tackling the long list of mahi that needed to be done at Ōnuku. "Pere was instrumental in the rebuild of our beautiful wharenui at Ōnuku," she says. "Dad, as the younger brother, would stay back a bit but Pere knew he had some helpful skills, so over time he engaged him in fundraising efforts for the rebuild of the wharekai, sorting out the water at the creek, working on how to

JULIET FORGED STRONG FRIENDSHIPS WITH THE SMALL GROUP OF MĀORI STUDYING LAW. IN 1993, THE RŌPŪ FOUNDED TE PŪTAIRIKI, THE MĀORI LAW STUDENTS' ASSOCIATION, AND LOBBIED SUCCESSFULLY FOR THEIR OWN STUDY ROOM. "THERE WEREN'T VERY MANY MĀORI IN LAW SCHOOL IN CANTERBURY SO IT REALLY BROUGHT US TOGETHER."

get Takapūneke back, and figuring out how to get the council to shift the sewage plant going into the sea there at our wāhi tapu."

Juliet says she understood from an early age how important education was to her family. Her grandmother, Bernice Tainui (née Morgan, of Whakatōhea) supported the idea of sending Juliet to Christchurch where she spent three years boarding at Te Waipounamu Māori Girls' College until its closure in 1990. "My grandfather, John Tainui, died when he was in his thirties and my nan was left to raise seven children when the baby of the family passed away a few days after his death. The community raised funds for the family and a chunk of that money was spent sending my dad to school in Christchurch. Education has always been important to my whānau."

As a teenager, Juliet had ambitions to travel overseas and a desire to experience other cultures. With a tourism career in mind, she enrolled at Christchurch Polytechnic to study Japanese. Her dad intervened, insisting she enroll at the University of Canterbury. Thanks to his foresight, Juliet broadened the scope of her studies, leading to an unexpected interest in law.

"Initially, I intended to focus on the Japanese language programme. I took te reo Māori, computer science, and law as my other subjects, but after the first year, I changed tack and decided on a double degree: Bachelor of Laws and Bachelor of Arts with a major in Māori Studies and History."

During those early years, Juliet forged strong friendships with the small group of Māori studying law. In 1993, the rōpū founded Te Pūtairiki, the Māori Law Students' Association, and lobbied successfully for their own study room. "There weren't very many Māori in law school in Canterbury so it really brought us together." It was a place to debrief, to kōrero about Te Tiriti and public law, and it also gave us an immediate study group and common room to hang out in and support each other. It was a godsend, to be honest."

As positive as that experience was, the rōpū was unprepared for the negative reactions of some law students at the time, which ranged from complaints about a separate space for Māori, an unfair quota system for Māori students, and at worst, racial slurs posted over the sign 'Te Pūtairiki' that hung above the common room door.

"The backlash in many ways was as a result of an undeveloped understanding of equity, the history of New Zealand, and the position of Māori in Aotearoa," says Juliet. "There were a lot of law students from private schools, with much more affluent backgrounds, whose parents had bought them houses, or paid for them to be in halls of residence, who could really enjoy university life and all it has to offer. I worked through university doing all sorts of jobs. It's not that our families didn't care in the same way, they just weren't able to provide."

One of the many part-time jobs Juliet had while studying, was on a research project for Ngāi Tahu. This evolved into a part-time role alongside her studies, supporting the strategy and legal team during Settlement negotiations of Te Kerēme with the Crown. The experience gave her the chance to work alongside respected kaumātua, Ngāi Tahu legal and financial advisers, and the privilege of building relationships with people who had a hand in shaping history. "Even when the mahi was administration or making cups of tea, as a student, it was pretty awesome to be honest."

Building on her history-making mahi, Juliet's first full-time job as a law clerk took her to Pōneke. With law firm Bell Gully, she continued working on the Ngāi Tahu claim as well as the Fisheries Deed of Settlement. The case for the Māori Fisheries Settlement was made in London at the Privy Council and, as Junior Counsel, Juliet went along.

Juliet's mahi eventually took her to Sydney, but after a year, she decided on a working holiday in the UK. The move accelerated her international legal career working for large commercial multi-jurisdiction law firms as she managed cross-border issues involving professional conduct, regulatory matters, conflicts, money laundering, bribery and corruption, terrorist financing, and economic and trade sanctions.

"I took my first role in this area, just by chance, in one of the biggest law firms in the world. The job was in conflicts resolution and involved assessing all new business coming into the firm from any one of its 30 offices around the world, including the UK, Europe, Middle East, Asia, and the United States.

ONE OF THE MANY PART-TIME JOBS JULIET HAD WHILE STUDYING, WAS ON A RESEARCH PROJECT FOR NGĀI TAHU. THIS EVOLVED INTO A PART-TIME ROLE ALONGSIDE HER STUDIES SUPPORTING THE STRATEGY AND LEGAL TEAM DURING SETTLEMENT NEGOTIATIONS OF TE KERĒME WITH THE CROWN. THE EXPERIENCE GAVE HER THE CHANCE TO WORK ALONGSIDE RESPECTED KAUMĀTUA, NGĀI TAHU LEGAL AND FINANCIAL ADVISERS AND THE PRIVILEGE OF BUILDING RELATIONSHIPS WITH PEOPLE WHO HAD A HAND IN SHAPING HISTORY.

Juliet was only in the UK for a year before being sent to Hong Kong on secondment for 12 months to take on the role of Head of Risk and Compliance, Asia. She describes the job as being in the right place at the right time. "I found the work really fascinating. I got to implement regulatory change across the firm following the advent of brand anti-money laundering law and regulations; run training sessions for lawyers and staff in different countries; and I had to think about ways to adapt the central approach to balance outcomes for cultures and practices that didn't quite gel with a UK and EU regulatory approach nor western ways of working."

What started as a two-year working holiday extended to 19 years abroad. During that time, Juliet worked for five large international law

Above: Oscar, Juliet, Paloma and Javier outside Buckingham Palace.

firms, ultimately advancing to a management role with one of the biggest firms in the world. That firm was created through the combination of a number of international law firm mergers and had offices in over 50 countries. The need to integrate those firms to achieve their combined potential led to her mahi in business transformation. Juliet says that in this line of work, a key step is the appreciation and integration of different cultures. "People are always really proud of their identities and need to understand and buy into why they may need to do something differently, or align to a central way of working, or pull together for a greater collective outcome. I have also come to realise that a lot of the world takes the view of whānau in the centre, like we do as Māori. Whanaungatanga and manaakitanga are important in many non-western societies, including the Middle East, Russia, and China. The western worldview is not the be-all and end-all, and taking a global perspective, we must appreciate there are both bad and good aspects to any culture and peoples."

"I GREW UP AROUND THE MARAE WHICH IS A MASSIVE PRIVILEGE. WE DIDN'T HAVE THE LANGUAGE BACK THEN, BUT NOW MY TAMARIKI HAVE THAT ACCESS THROUGH THEIR KURA AND THEIR KOTAHI MANO KĀIKA CLASSES, WHERE THEY PRACTICE TE REO AND LEARN ABOUT NGĀI TAHU HISTORY. MY EIGHT-YEAR-OLD, HER REO IS INCREDIBLY GOOD. IT MAKES ME CRY SOMETIMES AT HOW GREAT THEY ARE DOING."

On her first trip to Russia, Juliet had to set aside her ideas of doing "business as usual" and embrace the local culture. "I got the red carpet with a driver to pick me up, but when it came to the business reason I was there, I was told we would talk about it tomorrow, as today we are having lunch." In this instance, lunch involved a multi-course traditional Russian meal complete with dumplings and Vodka. "I was like, 'Vodka – I can't have that at lunchtime!', but they told me, 'This is the way.' We got to know each other first and then we got the work done," she says with a laugh. "We just did it their way."

The conversation around returning home to Aotearoa surfaced when Juliet and her husband, Javier, were expecting their first child. "We were going to move home when I was pregnant with my first baby, but then the earthquake happened." Opting to stay put, Juliet says her parents and then her mother-in-law came over to help when Oscar was a baby. "My mother-in-law, Nancy, is an awesome Latin abuela (grandmother) who loves to host and cooks amazing food. The Puerto-Rican and Dominican cultures also revolve a lot around kai and manaakitanga."

Regular trips back to Aotearoa helped maintain whānau ties, but Juliet says she wanted her tamariki to learn about their Ngāi Tahutanga, mahinga kai practices, know their identity and where they came from, and not feel like they were Londoners. "I grew up around the marae, which is a massive privilege. We didn't have the language back then, but now my tamariki have that access through their kura and their Kotahi Mano Kāika classes, where they practice te reo and learn about Ngāi Tahu history. My eight-year-old, her reo is incredibly good. It makes me cry sometimes at how great they are doing."

Juliet is also proud of the achievements of Ngāi Tahu in the 24 years since the Settlement and is grateful to put her years of international experience to use for the iwi in her role as a non-executive director on the NTHC board.

"A vision of our kaumātua to return to tino rangatiratanga in our own takiwā and achieve sustainable wellbeing of our iwi and people is now possible in the way it wasn't before," she says. "I also feel proud of what has been achieved post-Settlement from an economic standpoint with a starting pūtea of $170 million, we are managing assets of around $2 billion. That's incredible in the course of one generation. I think we're at that point now where we're ready and need to focus more holistically on what we can deliver for the future of our iwi. I want us to build a new strong Ngāi Tahu Nation, based on our Ngāi Tahu values, where our environment and economy are integrated and sustain us so we can support each other and our success the whole way around."

Tying in with her mahi at the Reserve Bank, Juliet says the Māori economy, which was estimated to be $70 billion in 2018, is growing from strength to strength. "Te Pūtea Matua sponsored BERL research and a report on the Māori economy, and it's so exciting to see it really exploding. In addition to the traditional primary industry sectors, there is a lot of diversification and our people are young and entrepreneurial, and building their businesses from the ground up with tikanga Māori, and Māori values threaded throughout."

While her mahi within NTHC and Te Pūtea Matua has only just begun, being back on home soil at a time when Māoritanga is flourishing, is a huge boost for Juliet both personally and professionally.

"I still feel we are in the early days of forming our identity as a country, decolonising ourselves, and really thinking about what we want to be as our own nation together. Bringing the teaching of history into the schools is going to take a while to embed, but it's a great first step. Seeing the normalisation of te reo and being able to take the kids to see *The Lion King* and *Frozen* in te reo Māori is amazing. I also loved our first Matariki public holiday and the celebration of that. To be a part of, and support, how we move the country forward is pretty exciting."

Our conversation comes to an end as Juliet's car arrives at the airport, but before we sign off, I ask if her life is anything like the one she pictured as a young wahine Māori with dreams of seeing the world. She responds with a warm smile. "Never in a million years did I think I would have the kind of career I have," she says. "I didn't think it was possible."

TIKANGA HOU, ORANGA HOU
Changing habits, changing lives

Whai Rawa is an investment scheme designed to help Ngāi Tahu whānau achieve their life goals of tertiary education, home ownership, and having sufficient funds for retirement.

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The world of virtual story telling

Kat Lintott, co-owner of Wellington-based creative agency Wrestler, uses virtual reality as a storytelling tool. In the worlds she helps create, users travel through space and time to tour virtual marae, navigate waka hourua or meet Hineraukatauri – atua of the pūtōrino. Kat talks to kaituhi **ILA COUCH** about being an indigenous content creator and what excites her about storytelling and technology.

KAT LINTOTT HAS JUST RETURNED FROM A CITY that only exists for eight days of the year: Black Rock City, a temporary metropolis created by tens of thousands of people who come to the Black Rock Desert of Nevada in the United States for a gathering known as *Burning Man*. Teams of artists from across the world populate the desert with sculptures and structures that encourage human connectivity and celebrate self-expression and self-reliance. It is a city created almost entirely by its citizens.

Due to COVID-19, the only way to experience *Burning Man* for the past two years has been through virtual reality, a computer-generated environment experienced with the use of a VR headset. Kat, who heads the Virtual and Augmented Reality projects at Wrestler, a storytelling agency she co-owns with husband, Ben Forman, says being able to attend the gathering in real life was an amazing experience.

"*Burning Man* is a celebration of what it is to be human," says Kat. "One of the philosophies of *Burning Man* is once you get there, you can't buy anything. Everyone shares everything. There is food, dancing, and thousands of pieces of art everywhere. You are living amongst giant sculptures that are 10 metres high. Everything is unfathomably giant."

The daughter of retired Air-Vice Marshal, Graham Lintott, ONZM (Ngāi Tahu), and mother, Dianne, Kat was born in Singapore and spent her life living on air force bases around the world. "Change was always exciting for me. We would move every six months to two years for my whole childhood up until high school. I lived in London, Canberra, and all around Aotearoa."

Growing up, Kat's identity was that of an air force "brat", but she says her paternal grandmother, Heather, would remind her of her whakapapa Māori. Kat remembers visits to Little Akaloa where her great-grandmother grew up, and having a sense of its significance to her whānau.

Other tangible moments of the whānau connection to te ao Māori came when her father began working closely with local Māori at Ohakea near Palmerston North where he was Base Commander. "He spent a lot of time with Māori within the organisation to re-establish the importance of tikanga and te ao Māori at the air force base. When Dad retired, he was gifted a korowai, which signified to us the importance of what he had done."

Kat says she connected with her taha Māori when she started working with VR as a storytelling tool. "I had this dream of creating a 3D marae and putting a hologram of a person inside to experience what oral and traditional storytelling felt like in a modern, digital context. I thought it would translate well because it was immersive; much more so than a video talking to you."

In 2016, Kat connected with Malcolm Mulholland (Ngāti Kahungunu), a senior researcher at Te Pūtahi-a-Toi, School of Māori Studies, Massey University; and Professor Te Kani Kingi (Ngāti Pūkeko, Ngāti Awa), Executive Director of Research and Innovation at Te Whare Wānanga o Awanuiārangi in Whakatāne. Together, they began planning a virtual tour of the wharenui Mātaatua. The Ngāti Awa wharenui was completed in 1875, but was disassembled and shipped abroad in 1879 against the wishes of its people. Mātaatua was sent to Australia and London where it was incorrectly reassembled and displayed as part of a travelling exhibition.

The wharenui came back to Aotearoa in 1925, but it was not returned home to Whakatāne. Mātaatua was gifted to Dunedin for display at the Otago Museum.

"I HAD THIS DREAM OF CREATING A 3D MARAE AND PUTTING A HOLOGRAM OF A PERSON INSIDE TO EXPERIENCE WHAT ORAL AND TRADITIONAL STORYTELLING FELT LIKE IN A MODERN, DIGITAL CONTEXT. I THOUGHT IT WOULD TRANSLATE WELL BECAUSE IT WAS IMMERSIVE; MUCH MORE SO THAN A VIDEO TALKING TO YOU."

In 1996, Ngāti Awa negotiated its return as part of Te Tiriti o Waitangi settlement and the first piece of the whare, the pare or lintel, was brought home to Whakatāne by a Ngāi Tahu delegation from Ōtākou.

"Because of the history of the wharenui, it was important that everyone had the opportunity to have their say before we could move forward," says Kat. "We were permitted to turn the whakairo of Irakewa, the founding ancestor's story of Whakatāne, into photogrammetry. It was a process that involved taking lots of photos from different angles of the whakairo, this carving, and turning it into a 3D object."

After pulling an all-nighter, the team was able to present their work to educator, author, and esteemed kaumātua, Sir Hirini Moko Mead, then in his early 90s. Sir Hirini was instrumental in negotiating the return of

Right: Virtual reality storyteller Kat Lintott. PHOTOGRAPHS: SUPPLIED

Mātaatua, so when his blessing was given to create a 3D model of the entire wharenui, it was a significant moment for everyone involved.

"His vision and support for this new technology, and exploring their (Ngāti Awa) stories in a whole new way, was inspiring," says Kat. "We were grateful to be part of the journey."

The resulting six-minute VR experience brings users of this digital technology inside Mātaatua wharenui where they are met by a hologram of Joe Harawira, the current chair of Te Rūnanga o Ngāti Awa, who shares the story of the whakairo of Irakewa. Local rangatahi were involved in creating a VR game where they became the characters on the waka hourua, navigating the journey from Hawaiki to Whākatane. "They got to be on the waka, see the size of it and feel what it would have felt like – the textures of the wood, what the stars would have looked like. It was cool to hear them get excited about reconnecting to their whakapapa in such a different way."

ONE OF THE BENEFITS FOR KAT IN CO-OWNING HER OWN COMPANY HAS BEEN THE ABILITY TO DETERMINE A KAUPAPA MĀORI APPROACH TO THE MAHI SHE DOES.

The project was officially selected for the 2020 imagineNATIVE festival in Toronto, Canada, the world's largest presenter of indigenous screen content. With COVID-19 restrictions on travel, the global premiere of Mātaatua Virtual Reality ended up taking place in Whakatāne. "It worked out perfectly," says Kat. "We brought the festival to the community, shared our work, and talked through how our project was made. We also got to see other indigenous films from around the world."

Another project that brought Kat closer to understanding her whakapapa Māori, was *Rangi Tūwhera Open Sky*, a VR experience created with Te Whare Wānanga o Waikato. Users enter the ngahere where they can hear and interact with a 3D version of a real pūtōrino – a taonga pūoro made from two split pieces of wood, hollowed and bound together. The pūtōrino in *Rangi Tūwhera Open Sky* was played by tohunga taonga pūoro, Horomona Horo (Ngāpuhi, Taranaki, Ngāti Porou).

"There is a story wrapped around every taonga pūoro, and what we did was create an experience where you could meet the pūtōrino and hear its voice. We got to be in the presence of Hineraukatauri, the atua of flute music. It was such a cool experience to work with Māori choreographers, musicians, composers and 3D modellers."

One of the benefits for Kat in co-owning her own company has been the ability to determine a kaupapa Māori approach to the mahi she does. When New Zealand Police wanted a recruitment campaign to boost the number of wāhine Māori on the force, this model was presented as a way to proceed.

"We had as many wāhine Māori, and then as many Māori as possible on the film crew. We had Māori mentors and advisers, and we tried out a system where the crew was very separate from the police to give them the feeling of autonomy. In the advertising world, it's not that common to have a kaupapa creative approach. That was the first time for us doing it fully from beginning to end."

The making of *Puhikura* followed a documentary storytelling format and a diverse range of wāhine Māori were approached to talk about their experiences in the lead up to becoming police officers. "We wanted to know what was hard about it, why they wanted to do it, and what their friends and whānau thought."

"THERE ARE CHARACTERS WE CAN FOLLOW THROUGH ALL THEIR PAST LIVES, KNOWING THAT EVERY DECISION THEY MAKE WILL AFFECT THEM IN THEIR FUTURE LIVES. IT IS A WAY OF SHOWING HOW INDIGENOUS CULTURES THINK IN ADVANCE ABOUT THE POTENTIAL RESULTS OF THE DECISIONS THEY MAKE."

Kat says it was a challenge to find someone in Te Waipounamu, but when they did, she was a Ngāi Tahu woman who spoke to the rejection she faced because her life experiences made her an undesirable candidate for the police force. "Her story was incredible and made the whole series stronger," says Kat.

As a mother of two tamariki, Kat is acutely aware of how important it is to create enriching experiences in a technological space that is overpopulated by violent video games and misogynistic content.

In addition to being on the board of the National Science Challenge uniting mātauranga Māori and Western science, and executive producing an eight-part comedy web series called *Self Help*, Kat and Ben hope for an end-of-year launch of their passion project, *Soul Æther*.

"We have always wanted to make a sci-fi fantasy world for the young adult genre, particularly for 12 to 17-year-olds, because it's such an impressionable age," says Kat.

"There are characters we can follow through all their past lives, knowing that every decision they make will affect them in their future lives. It is a way of showing how indigenous cultures think in advance about the potential results of the decisions they make."

By creating a world where its characters live by a set of values – the core value being balance – Kat hopes its users will consider how we as humans navigate the balance between technology and nature.

"It's not all about being in a digital space," says Kat. "Everything I do – whether it's video, documentaries, or virtual experiences – is about getting people to experience something entertaining, beautiful, or evocative that they can take back into the real world. That's the mahi I get excited about."

Top: Joe Harawira (Ngāti Awa), Mataahua project advisor, features as a 3D hologram; above right: Characters from passion project Soul Æther.

MŌ TĀTOU, Ā, MŌ KĀ URI Ā MURI AKE NEI

FOR US AND OUR CHILDREN AFTER US

CHANGE IS HERE

WE'RE TAKING ACTION ON
CLIMATE • MAHINGA KAI
MARAE RESILIENCE • WAI

Te Rūnanga o Ngāi Tahu

Empowering whānau in business

It has been a challenging few years for the tourism industry, but now that borders are re-opening and there are less restrictions in place, businesses are excited and ready to welcome manuhiri back to our beautiful motu.

Kaituhi **CRISSELDA DE LEON-SINGSON** met whānau-owned tourism operators around the motu to discuss what they do, and how they have been supported by Puna Pakihi, a Te Rūnanga o Ngāi Tahu business support programme.

Owner and operator of Cathedral Cove Dive & Snorkel, Wendy Helms (on left) prepares to dive. PHOTOGRAPHS: SUPPLIED

Cathedral Cove Dive & Snorkel

WENDY HELMS FOUND THE SUNNY AND WARM Coromandel Peninsula a perfect place to start a family. While originally from Moeraki, she and her whānau would go to Hahei on holiday. Their shared love for the ocean prompted her to raise her whānau there, and eventually she and late partner Russel started their business, Cathedral Cove Dive & Snorkel, in 1992.

In her 20s, Wendy was a keen diver. "My partner and I became dive instructors and eventually our two boys also became dive instructors. It was such a nice way to be able to live and work in a beautiful place like Hahei," she says.

"We have had the business for 32 years and we have watched the growth of Hahei over the last three decades. Thankfully, the business has grown with it."

Hahei is derived from the Māori name for Mercury Bay, Te-Whanganui-a-Hei, or The Great Bay of Hei. According to tradition, Hei was one of three brothers who arrived in Aotearoa with Kupe and his family, who settled in Oahei, which is now Hahei. They became the tīpuna of the Ngāti Hei people.

In modern times, Hahei has become a popular holiday destination, especially in summer when the population swells to more than nine times its norm. "People from all over the world come to Aotearoa to see our amazing underwater resources."

Cathedral Cove Dive & Snorkel have a few dive sites accessible from Hahei Beach, or a few minutes by boat. With very clear water and an abundance of diverse marine life, there is a whole new world to discover the second you dive under the surface.

"In the summer, we have a lot of pelagic fish that come through – kahawai and kingfish. Because we have a marine reserve now, we have a lot of big crayfish and big snapper that are residents. It's always fun to bring people out, sometimes we even see stingrays," Wendy says.

"In the winter, there are sometimes big

mammals like orca that may come through, and often seals. It's quite exciting when we do get to see them; you feel very lucky to be in their presence. There are also colourful sponges and weeds; just a lot of beauty."

The team at Cathedral Cove Dive & Snorkel take school and small family groups diving and snorkeling. They cater for different ages and abilities.

"When you spend a lot of time by the ocean, you forget how many people don't get the opportunity to do what we do. We provide life jackets, wet suits and boogie boards so they can make the most of the experience and be safe. My son, Josh, is great at making people who are a bit nervous feel more comfortable in the water. Some of them even become swimmers, and eventually divers too."

Despite losing her partner Russel and son Rhys a few years ago, Wendy and Josh carried on with the business and found new whānau members in their staff. During the challenging COVID-19 years, Wendy prioritised looking after staff and using the grants she received from Puna Pakihi.

"I believe in treating staff well and looking after them. They are part of our family now."

www.hahei.co.nz/diving

Tawanui Farm Glamping, Farm Tours and Jet-boat Experience

FIFTEEN MINUTES SOUTH OF CHEVIOT IN THE Blythe Valley you'll find two geodesic domes, a central camp kitchen and a large hot tub, beautifully landscaped into a gentle hillside. The breath-taking view from these domes looks down towards the Hurunui River, and on a sunny, cloudless day you can see as far as the Kaikōura mountain ranges.

This is Tawanui, a 330-hectare beef and sheep farm owned by the Loughnan whānau who have been living in Cheviot for five generations.

Mike and Elspeth run the farm alongside son Tim and wife Jaymie. Elspeth's great-great grandfather was one of the early settlers in Cheviot.

Fuelled by their passion to stay on the whenua of their tīpuna, they needed to diversify their mahi to supplement the farm's income. They thought venturing into tourism would fit with their lifestyle and allow them to share their beautiful home with other whānau.

"Mum and Dad have always hosted people. We love meeting new people and sharing our work, so we thought tourism was a good way to go," Tim says.

"Everything needed to work around the farm, and I think we have achieved a reasonable balance."

They developed an area for a glamping stay, expanded their farm tour offerings and started an Energy Jet jet-boat experience. Manuhiri at Tawanui Farm have plenty of options to keep them occupied.

If you stay the night, you can appreciate the stillness as you look up to the stars while soaking in the hot tub or in the warmth of your dome.

In the morning, after you've prepared your breakfast, you can join the whānau aboard their six-seater ATV motorbike as they go

about their daily farm jobs. Tamariki will enjoy watching the sheep dogs at work, and perhaps help to feed the animals while learning about farm life and the ways the Loughnans look after te taiao.

Their glamping experience was the first in the Hurunui. Now in its fifth year, they have welcomed people from all walks of life.

"In the old days, everyone had an aunt, uncle or grandparents they used to go and stay on a farm with. But now people are more alienated from farming. It's nice to give people an opportunity to see how we live, how we look after our animals, and the ones who have come to stay have absolutely loved it," says Elspeth.

Tim's main passion is being able to bring whānau along the Hurunui River. He says he has always had a strong connection to the awa. The Hurunui once provided an important mahika kai resource for Kāi Tahu, traditionally known for its tuna and īnaka.

FUELLED BY THEIR PASSION TO STAY ON THE WHENUA OF THEIR TĪPUNA, THEY NEEDED TO DIVERSIFY THEIR MAHI TO SUPPLEMENT THE FARM'S INCOME.

"I grew up in the river, swimming there often, and I've always been passionate about jet-boating so, being able to take our boat on the awa and journey as far down as the coast is amazing. When I'm out there I imagine my tīpuna on their waka going up and down on this same stretch.

"There's a lot of competition in the jet-boat industry in Aotearoa. But we're the only jet-boat operator on the Hurunui River with access to 100km of the river."

Farming and tourism are challenging industries, but the Loughnan whānau believes in the power of surrounding yourself with the right people and getting support where needed.

Puna Pakihi has supported the whānau with free business mentoring sessions and provided valuable business connections.

"In the future, we're looking to add in another glamping site, and build more awareness around the jet-boat experience so more whānau can enjoy our slice of paradise," says Tim.

www.tawanuifarm.co.nz

Karitāne Māori Tours

"THAT MOMENT WHEN YOU SPOT THE marshlands from the highway, then turn off and drive alongside the awa of Waikouaiti. Huriawa always looks so high and welcoming as you approach. Watching the birds getting on with their lives, fishing boats that never leave the harbour, and always a friendly neighbour walking their dog. Karitāne may never have been where my house is, but I feel like I'm coming home each time I arrive," says Jonni Morrison-Deaker.

Jonni is the manager of Karitāne Māori Tours. He chose to join the business so he could learn more about his tīpuna and be closer to his whānau. Even though he's heard the histories many times, he still loves hearing Rick Ngamoki and the other guides share the kōrero with manuhiri. "Seeing the emotion on the guest's faces as they are transported in time through his words is always immensely special."

The takiwā of Kāti Huirapa ki Puketeraki centres on Karitāne and extends from Waihemo in the north to Pūrehurehu Point in the south. It also extends inland to the main divide sharing an interest in the lakes and mountains to Whakatipu-Waitai with other rūnaka in the south. The earliest people in this area were Rapuwai, Hāwea and Waitaha, followed by Kāti Mamoe and more recently Kāi Tahu.

In more modern times, the name Karitāne is associated with the pioneering paediatrician and Plunket NZ founder Sir Truby King. He founded the organisation in his house which still sits on the Huriawa Peninsula. A village rich in Māori and European history, with beautiful beaches and abundant wildlife, Karitāne is an ideal setting for a coastal adventure.

Karitāne Māori Tours offers two excursions. The first, for those wanting to deepen their

Top: Lunchbreak on the edge of the Hurunui river with Tawanui Farms; above: Glamping Domes at Tawanui Farms; top right: Karitāne Māori Tours waka glides down the Waikouaiti Awa looked over by the mauka, Hikaroroa; right: Rick Ngamoki telling a story about the Puketeraki rohe.

connection to the natural environment, offers a trip across the enchanting Waikouaiti awa in a modern double-hulled waka guided by experts. Passengers are immersed in the customs, stories and traditions of the past, learning about Huriawa Peninsula, Ōhinepouwera (the Spit), Karitāne village and Puketeraki Marae. During this tour, each manuhiri is able to help restore te taiao. "We spend some time on Ōhinepouwera (the Spit), where we have developed a 200-year planting plan, replacing exotic species with native plants. As part of our coastal restoration programme, you'll transport and plant native harakeke."

"KĀTI HUIRAPA WHĀNAU WILL TAKE YOU ON A GUIDED WALK THROUGH A PROTECTED RESERVE TO PLANT A NATIVE SHRUB WHILE WE SHARE WITH YOU THE STORIES OF OUR TĪPUNA."

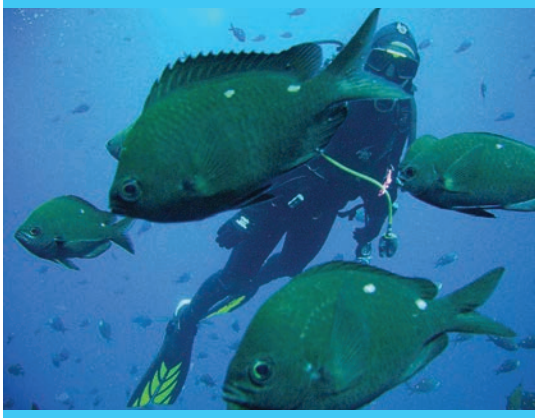
Here on Ohinepouwera, visitors get to explore the South Pacific coastline by foot and, if lucky, may be visited by local wildlife, sea lions and multiple species of manu that call this place home. This activity is perfect for whānau or school groups.

There is also the Māori pā walking experience. "Kāti Huirapa whānau will take you on a guided walk through a protected reserve to plant a native shrub while we share with you the stories of our tīpuna," says Jonni. There are stunning cliff-top views from Huriawa Peninsula. If the tide is high, the blow hole, Pehu will be in full swing and on a clear summer's day you can see all the way back down the south coast towards Ōtākou Peninsula, and to your north the stunning Ōhineamio headland, which is home to Mataīnaka, an ancient pā of Waitaha.

Thanks to the Puna Pakihi mentoring support, Karitāne Māori Tours has been able to grow as a business and has enabled Kāti Huirapa whānau to share their love of being on the water with their passion for people and the environment through offering these tours. Jonni says he feels very grateful to be a part of the team. "Karitāne Māori Tours is such an amazing business; Alex, Tania, Brendon, Kiri, Riki and Kane are the ones who deserve all the credit.

"I will be forever grateful to have been given the opportunity to learn about the importance of mauri, the stories of our tūpuna and our traditional mahika kai spots. I hope Karitāne can feel like home to everyone that visits."

www.karitanemaoritours.com



About Puna Pakihi

Puna Pakihi is an initiative to support whānau-owned businesses or whānau who have an idea for a business they are dreaming of setting up.

Puna Pakihi offers support through mentoring, as well as financial assistance to kick-start and grow Ngāi Tahu whānau-owned businesses.

They can also offer referrals to other organisations and specialist support services, free listing on the Ngāi Tahu whānau pakihi directory, as well as access to promotion through Ngāi Tahu communication channels, including social media or our print publications, *Te Karaka* and *Te Pānui Rūnaka*.

If you have a business idea that's bubbling away, contact the Puna Pakihi team to start the process of making your dream a reality.

The following are a few tips for getting started ahead of applying for a grant.

- Register the business. Check if there is another business with your intended name.
- Determine who and where your target audience is.
- Identify competitors, and your unique point of difference.
- Clearly define your product offering.
- Will your venture require partnerships with suppliers/ customers?
- Think about your price point.

If you have considered the above, then perhaps it's time to reach out to the Puna Pakihi advisers. Applications for 2023 will be accepted from 2 February.

Alternatively, if you have a commercial business background and would like to support other whānau on their business journey, contact the Puna Pakihi team to become a mentor.

To find out more about the application process and details of grants, visit the Puna Pakihi website at **https://ngaitahu.iwi.nz/runanga/puna-pakihi/**.

Top: Coromandel snorkling with some of the locals.

Lest we forget the medals and memories

Right: Awarded medals varied for each soldier. Shown here are The 1939-45 Star, The Africa Star, The Italy Star, The Defence Medal, The War Medal 1939-45, and The New Zealand War Service Medal.

Below left: L-R Standing: Moana Tipa, Rin Tipa, Justin Tipa, Emma Wilson née Tipa. Seated: Nicki Tipa, Matt Tipa, Sam Tipa Crockett, Deborah Tipa. Front: Patrick Wilson, Rose Wilson.

At the end of World War II, service medals were awarded to the soldiers who served in the 28th Māori Battalion. Not all, however, made it into the hands of the recipients at the time. Seventy-seven years later, they are finally making their way into the hands of their descendants. Nā **NICKI TIPA**.

ON A WARM NOVEMBER MORNING, 10 FAMILIES gather at Burnham Army Base on the outskirts of Christchurch. There is a noticeable tension in the air, whānau members carry photos of their ancestors and there is a sense of shared loss.

Although our tūpuna made it home from World War II, they are no longer with us and will never see the medals commemorating their service.

When I first heard about these medals, I wanted to know why they hadn't been awarded earlier? Why nearly eight decades later, after all but one of the 28th Māori Battalion have passed, are they only now emerging?

The answer, as it turns out, is complicated.

In the late 1930s as another world war became imminent, opinion was divided over whether Māori should be deployed overseas to fight in a war not of their making.

"Some Māori leaders, such as Apirana Ngata, saw participation in war as the 'price of citizenship'. Others, such as the Kīngitanga leader, Te Puea Hērangi, questioned why Māori should fight for an empire that had, within living memory, invaded and occupied their lands."[1]

Similar debates had occurred regarding Māori participation during the South African war in 1899 and the First World War in 1918, and by the time the Second World War broke out in 1939, some Māori MPs, including Apirana Ngata, had the government's support to form an all-Māori front-line infantry unit – the 28th (Māori) Battalion.

BETWEEN 1939 AND 1945 NEARLY 16,000 MĀORI ANSWERED THE CALL TO VOLUNTEER FOR THE ARMED FORCES, AN ALARMING NUMBER CONSIDERING THE TOTAL MĀORI POPULATION AT THE TIME WAS JUST UNDER 100,000.

Between 1939 and 1945, nearly 16,000 Māori answered the call to volunteer for the armed forces, an alarming number considering the total Māori population at the time was just under 100,000. For perspective, imagine present day New Zealand's population with all residents of metropolitan Wellington, Christchurch and Hamilton enlisting for service.

Māori enlisted for many reasons, including escaping poverty, following their friends who had already enlisted, and proving their equality with their Pākehā comrades.

More than 3600 men volunteered to serve with the Māori Battalion between 1940 and 1945. The battalion was divided into five companies: A, B, C and D rifle companies organised along tribal lines, and a fifth HQ company. The battalion was in active service for nearly six years, fighting in the Greek, Crete, North African and Italian campaigns and, by and large, set aside historic tribal rivalries and encouraged Māori unity.

There are many references to the battalion's prowess as a fearless and aggressive fighting force. They were held in high regard by their Pākehā comrades, the wider New Zealand public as well as the Allied and German soldiers. However, their casualty rate was almost 50 percent higher than the average for New Zealand infantry battalions. Of the 3,600 men who joined the battalion, 660 lost their lives.

Above: Matt Tipa accepts medals on behalf of his father Thomas Rangiora Tipa, from Colonel Trevor Walker, Commander TRADOC (NZ). PHOTOGRAPHS: NZ DEFENCE FORCE

BERNARD FREYBERG, GENERAL OFFICER COMMANDING THE SECOND NEW ZEALAND EXPEDITIONARY FORCE, SAID, "NO INFANTRY HAD A MORE DISTINGUISHED RECORD, OR SAW MORE FIGHTING OR, ALAS, HAD SUCH HEAVY CASUALTIES, AS THE MĀORI BATTALION."

Above: Descendants of ten Māori Battalion soldiers pause behind Justin Tipa as he picks up the rākau

Top: Lawyer David Stone recounts the journey he has been on since 2019.

ON SATURDAY 5 NOVEMBER, THE NEW ZEALAND DEFENCE FORCE HOSTED A WARM AND MEANINGFUL CEREMONY FOR WHĀNAU TO ACCEPT THE MEDALS ON BEHALF OF OUR TŪPUNA. THIS WAS ONE OF SEVEN CEREMONIES TO BE HELD THROUGHOUT THE COUNTRY.

Bernard Freyberg, General Officer Commanding the Second New Zealand Expeditionary Force, said, "No infantry had a more distinguished record, or saw more fighting or, alas, had such heavy casualties, as the Māori Battalion."[2]

Like most men who served in WWII, my poua wasn't forthcoming with stories of his time in service. Later in life, he shared a few tales, carefully keeping to the warm and humorous ones.

He spoke fondly of the Māori and Italians' shared love of song and food, and the families he met when D Company – also known as 'Ngāti Walkabout' – marched the length of Italy "from the toe to the top of the boot."

His memories of wartime atrocities would remain his own.

At the end of the war, most of the battalion returned to New Zealand in 1946. Some 270 men, including my grandfather, volunteered to remain abroad to demilitarise and provide support for Japan's post-war rebuild.

For many returning soldiers, the battles were now on the home front.

The positive steps in race relations between Pākehā and Māori working together on the front line were not necessarily present on home turf.

In post-war New Zealand, Māori continued to suffer from discrimination, lack of opportunities and the effects of unjust government policies.[3]

Around this time, the government policy was that former service personnel would have to apply for their medals, which would then be sent to them through the post.[4]

Fast-forward to 2019, when lawyer David Stone made a simple enquiry about his great uncle's Māori Battalion medals, and uncovered a much bigger issue.

Over 500 sets of medals went unclaimed between 1945 and 2022.

What followed was Stone's three-year personal quest to help whānau of Māori Battalion soldiers claim their ancestors' medals.

As descendants, we may never know exactly why our ancestors did not apply for their medals; the reasons are likely as varied as the soldiers themselves. Some argue the process of receiving medals via post had no mana; others suggest the men were struggling to settle back into civilian life. There is also the added complication of some younger soldiers using false names to join the war effort.

Regardless, the intricate puzzle to identify the soldiers has, for the most part, been solved with Stone's tenacity and the support of the NZDF Personnel Archives and Medals staff.

On Saturday 5 November, the New Zealand Defence Force hosted a warm and meaningful ceremony for whānau to accept the medals on behalf of our tūpuna. This was one of seven ceremonies to be held throughout Aotearoa..

The Hoana, Kumeroa, Maha, Manawatu, Naera, Preece, Tauwhare, Tipa, Tumaru and Worrall whānau greatly appreciated the words of Justin Tipa and Bill Maha as kaikōrero at the pōwhiri. They were delighted Sir Robert 'Bom' Gillies, the only remaining member of the Māori Battalion, was present, providing a tangible connection to our absent relatives.

For the descendants, these medals symbolise much more than wartime sacrifice and service; they are a taonga and part of the whakapapa of our tūpuna. We are grateful they are home.

[1] 'Māori and the Second World War', URL: https://nzhistory.govt.nz/war/maori-in-second-world-war, (Ministry for Culture and Heritage), updated 1-May-2020

[2] McGibbon, Ian, ed. (2000). *The Oxford Companion to New Zealand Military History*. Auckland: Oxford University Press. ISBN 0-19-558376-0, p. 311.

[3] 'After the War', https://www.28maoribattalion.org.nz/story-of-the-28th/after-the-war

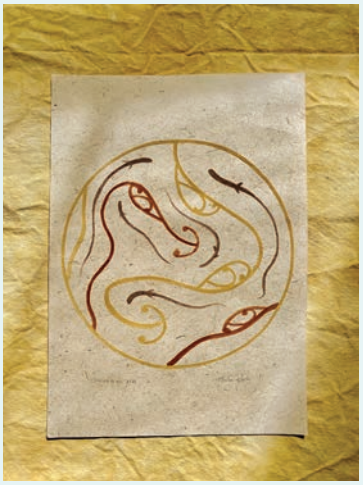
[4] 'Unclaimed 28 (Māori) Battalion medals identified', https://www.nzdf.mil.nz/news/unclaimed-28-maori-battalion-medals-identified/, 21 April 2022

ADDITIONAL REFERENCE MATERIAL:

- 'Māori and the Second World War' - A web feature written by Steve Watters and Monty Soutar and produced by the NZHistory.net.nz team, https://nzhistory.govt.nz/war/maori-in-second-world-war
- The official website of the 28th Māori Battalion, https://www.28maoribattalion.org.nz/story-of-the-28th
- Second World War: the Māori war effort – *Te Ara Encyclopedia of New Zealand*, https://teara.govt.nz/en/nga-pakanga-ki-tawahi-maori-and-overseas-wars/page-4
- Unclaimed 28 (Maori) Battalion medals identified - New Zealand Defence Force, https://www.nzdf.mil.nz/news/unclaimed-28-maori-battalion-medals-identified/
- https://www.stats.govt.nz/tools/2018-census-place-summaries/new-zealand

AUKAHA

Ko Hikaroroa tōku mauka
Ko Waikouaiti tōku awa
Ko Āraiteuru tōku waka
Ko Kāti Huirapa tōku hapū
Ko Kāi Tahu rāua ko Ngāti Kahungunu ōku iwi
Ko Ōtepoti tōku kāika
Ko Moewai Rauputi tōku ikoa



The art of staying connected

For Moewai Rauputi Marsh, the importance of connectivity with others, with the whenua, and with her whakapapa is what drives her in the creation of her art. Kaituhi ***HANNAH KERR*** *caught up with her to discuss her art journey and her goals.*

Moewai grew up in Ōtepoti, Dunedin, briefly living on Shetland Street by Āraiteuru Marae with her grandparents. "I have whānau spread out all across the country and whānau in Australia too, but most of my immediate whānau are all here in Ōtepoti."

Moewai laughs when I ask her what she loves about Dunedin and why she has stayed here. We joke about our home city being a bit boring and as teenagers all we wanted to do was get out. But it's home. Moewai smiles, "I love that my whānau are here, heaps of my mates. I love that I'm part of creative communities, Māori communities. I love the pace of the city, the landscapes. The beaches, the peninsula every bit of whenua I see is home and all of it is so special."

Moewai and I met in what we agreed feels like a previous life. We went to school together, but being a few years apart, the only time we crossed paths was on her Year 10 te reo class's Arapounamu tramp on the Milford Track in 2013. The kaiako, Matua Tim Lucas, invited me and two others to attend as tuakana.

I asked Moewai what she remembered about the trip and whether it sparked anything in her that comes out in her art today. "I remember feeling tired and sore," she laughs. "I felt so present with all of my surroundings and so peaceful."

There's a pause, transporting us back to memories of waterfalls rushing down cliff faces, the song of manu in the bush around us. It was a type of tranquility you don't feel in everyday life. "That's how I feel within my practice – working with the whenua takes me back to those feelings of true contentment and how wonderful those feelings are. If I walked it again I'd love to paint there, maybe gather some whenua, and see what colours I could find."

During art classes at school, her work was bright and colourful, inspired by artists like Andy Warhol and Roy Lichtenstein. It was what they taught in school so she assumed it was the type of art she liked.

After high school, Moewai attended Dunedin School of Art and it was here in her final year she knew she wanted to express herself as a Māori artist. "But there are so many Māori artists, I wanted my own voice.

Above: Moewai Rauputi Marsh at Puketeraki gathering whenua; left: "Orokohanga", whenua pigments on stained unstretched canvas (stained with kōkōwai); top: "Tiakina te Wai", whenua pigments on harekeke paper; far left: "Hidden between mānuka", painted with whenua pigments. PHOTOGRAPHS: SUPPLIED

I didn't want to copy other people; it was about trying to figure out who I am, what's my connection to my whakapapa, to my Māoritaka. I was pretty isolated, just trying to figure it out on my own."

So she decided to sign up to the Level 3 Mahi Toi course at Te Wānanga o Aotearoa. It was the first time she was surrounded by other Māori doing traditional Māori art. It was at this point she realised "Māori art is not so much what I create myself, but the connections that you make with other people. You get inspiration from everyone you surround yourself with; they help you to shape your voice. So I've just stuck with that community ever since."

While prioritising her art, Moewai also works at Artsenta Dunedin, which is an award-winning art studio for people who use mental health and addiction services. They provide a range of free creative activities and resources for people to try.

Before getting this role, she says she had a brief stint working in the shearing sheds with her mum and stepdad. "It was so hard. Physically and mentally draining. The money was mean but the work wasn't and I had no energy to do my art. So I quit after realising I wanted to do art full-time," she says. "I don't regret it though; it was a really good learning curve and I stayed with my mum and stepdad every night so it was nice to spend quality time with them."

While we chat, we realise we keep circling back to one main theme: connectedness. Every question I ask, we somehow wind back to discussing how important it is to stay connected with our iwi of Kāi Tahu, with people we have met along our respective journeys (including each other), and sharing knowledge that others have shared with us.

However, connectedness must come with boundaries, and that is something Moewai admits has been a challenge. She lives a busy life, working 30 hours a week in a job that requires a lot of creative energy. She also dedicates time to her mahi toi studies, attending noho during weekends, works on commission mahi, and creates art for herself.

This means Moewai gives a lot physically, emotionally, and mentally to her communities.

When she doesn't have the right boundaries in place, she gets stressed and it starts to affect her mental health. Going through these waves can be exhausting. "I am learning, slowly, how to say 'no'. I'm learning not to give all my time and energy away so I still have something left for me and my practice. I'm also learning to put myself first and that can be the biggest challenge as an artist as it's so easy to people please and put other people before yourself."

Most artists paint with oil or watercolour, but Moewai has been making paint out kōkōwai collected from Puketeraki and Ōtākou. As well as gathering kōkōwai she has also started to gather other pigments from Ōtepoti landscapes that connect Moewai to her whenua.

The idea came when she was involved in the *Paemanu Tauraka Toi – A Landing Place* exhibition at the Dunedin Public Art Gallery and met curator Nathan Pohio.

"He was amazing. We developed a friendship and then found out during the process of creating for *Paemanu* that he is my uncle. It was really special. He encouraged me to connect with each of my rūnaka, start creating relationships with them. So I made a lot of scary phone calls and emails saying, 'Kia Ora I'm Moewai, I want to do some art, but I don't know what I want to do yet. Can I come say hello?'," she laughs. "But they were all amazing."

Moewai has whakapapa connections to Puketeraki, Ōtākou and Āraiteuru marae and was invited to visit each rūnaka. She began walking around each place, listening to kōrero about different areas.

"It was really beautiful to just sit and listen to the stories of my tīpuna."

When visiting Āraiteuru Marae a few doors down from where she grew up, she mentioned wanting to gather some kind of whenua. They offered harakeke, but Moewai opted for gorse and stinging nettle. She had been learning how to make paper at work and wondered if there was a way to make it with invasive plant species.

Then she headed north to Karitāne and Puketeraki marae, where she connected with Suzi Flack. "She's amazing, such a beautiful soul." After asking for permission

Above: Whenua pigments gathered across Ōtepoti, underneath the work "Tiakina te wai" – this was a part of Moewai's final mahi for her mahi toi class exhibition.

from Kāti Huirapa ki Puketeraki Rūnaka to gather kōkōwai from the whenua and outlining her intention that collected whenua would be used for connectivity to her iwi and in artwork to be displayed in the *Paemanu Tauraka Toi* show, Moewai joined Suzi on a hīkoi to Huriawa Pā.

"She shared stories with me about where our waka ended up, where our ancestors travelled to, what each of the awa were called, all these things I had no knowledge of. It was incredibly special to learn these histories. I feel so grateful to Suzi to allow me to have that experience with her and to help me connect more with my whakapapa.

"I often felt intimidated going to my marae. You feel like an intruder, worrying that people think you don't belong here, or you're just one of those people who's there for the food," she exclaims, shaking her head with a grin. "When I made that connection with Suzi, I realised this is a place of belonging. I stood there on the whenua, dirt in my hands, the stories of our tīpuna surrounding me, and I felt really safe."

Bridget Rewiti is another Kāi Tahu artist who Moewai has connected with, and who has also been using kōkōwai in her work. Bridget taught Moewai how to make the whenua into paint.

"To make it into a paint you can use different binders. A traditional binder you can use is shark oil, whale oil – Bridget was using linseed oil. I then use a mortar and pestle to crush the dirt, and I have been using kauri gum, or the traditional binders of shark or whale oil, all of which I have been given. Then a little bit of honey and water, which turns into a beautiful paint."

Using this knowledge and the collected whenua, Moewai created *Tūturu*, which was part of the *Paemanu Tauraka Toi* exhibition. "I had my handmade paper of gorse and stinging nettle from Āraiteuru, and all my whenua from all my landscapes that I connect to at Puketeraki and Ōtākou that was painted on the paper."

Moewai also attributes her growing knowledge and experience to Kauae Raro, a research collective that share mātauraka around using the whenua as an art material. "They have contributed so much mātauraka for my kete and I want to thank them for everything they have taught me."

While Moewai is unsure where her career is headed, one thing is certain: she is very sure of her purpose and why she does what she does.

If you want to keep up with Moewai's journey, her Instagram is a good place to start (@moewaimarsh_art). "Honestly, the best way to see my work is by getting to know me; my work is a reflection of me and my journey connecting to my Māoritaka and sharing the things I love."

Waiho i te toipoto, kaua i te toiroa –
Let us keep close together, not wide apart.

When Breyah Takitimu was little, she spent hours dancing around her dad's music shop in Invercargill. So when she turned three, her parents, John and Julie, decided she should start dancing lessons. Fifteen years on Breyah still hasn't stopped dancing.

"I love dancing and music, everything about it. When the music has started and I'm dancing, nothing else matters at all. I love being on stage – it just feels so good – I can't describe it," she says.

"It's the performance; it's connecting with the audience; you're a character; you're vulnerable and putting your whole self on the line in the hope to make them feel something, which is what's really special about dance."

At 14, Breyah (Ngāi Tahu, Ngāti Porou) became unwell with what would eventually be diagnosed as Postural Tachycardia Syndrome. It meant a year of being in and out of hospital, being fed through a tube, and away from dance. At one stage, she was told she may never dance again.

"That's when I realised I have to be a dancer – I missed it so much, I told myself I'd never take it for granted ever again. I was determined I was getting better."

Photographs and words **nā PHIL TUMATAROA**

TE AO O TE MĀORI

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI

Breyah and her younger sister, Danye, share a passion for dance, which led her parents to move the family to Christchurch so they could pursue their dreams.

"I owe everything to them; they are amazing. They work so hard, and they pretty much give it all to me and my sister."

Breyah has a busy routine between working in a café, teaching classes at Canterbury Ballet, and training there five days a week under the tutelage of Taisia Missevich.

Dance has taken Breyah all over New Zealand and Australia to train and compete, and most recently to Joffrey Ballet in Chicago for five weeks to take part in their summer intensive training programme.

"I danced every day of the week from nine to five – it was amazing. We did activities during the weekend and got to see Chicago, which was cool."

Breyah is on the waiting list to join the year-long trainee programme in September 2023, "and it's looking promising," she says.

Her immediate plans are to return to Invercargill to teach for the summer, and a place with the Royal New Zealand Ballet mentoring programme before hopefully heading back to the United States.

"In the next couple of years, I would love to be performing and dancing with a company – that's the goal."

MOKORUA: NGĀ KŌRERO MŌ TŌKU MOKO KAUAE | MY STORY OF MOKO KAUAE
NĀ ARIANA TIKAO
PHOTO ESSAY BY MATT KALMAN, TE REO MĀORI TEXT BY ROSS CALMAN
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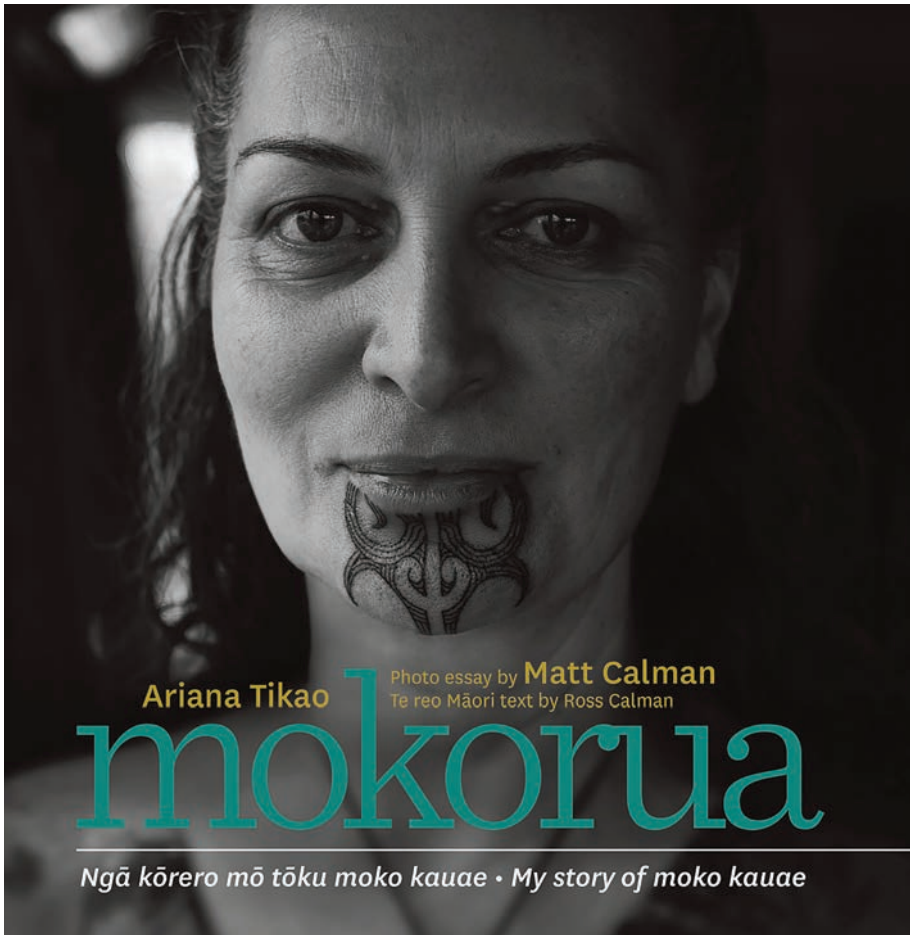
REVIEW NĀ HANNAH KERR



Mokorua by Ariana Tikao (Kāi Tahu) is a beautiful and inspiring story about the unearthing of Ariana's moko kauae. The pukapuka takes us on a journey, sharing with us intimate thoughts and feelings of Ariana's life, from a young child to the moments she shared with whānau and friends after receiving her moko kauae from Christine Harvey (Ngāti Mutunga o Wharekauri, Moiriori, Te Ātiawa ki Te Tauihu, Ngāti Toa Rangatira, Kāti Mamoe). Ariana's written words are translated by her husband Ross Calman (Ngāti Toa, Ngāti Raukawa-ki-te-tonga, Kāi Tahu), and the intimate photographs shared throughout are taken by her brother-in-law Matt Calman (Ngāti Toa, Ngāti Raukawa-ki-te-tonga, Kāi Tahu).

The story begins by recounting her journey in search of her whakapapa, her reo, and her place in te ao Māori. In the book, we learn about 'Miss Tikao from Little River', a wahine Māori and one of Ariana's tipuna, who is pictured with a moko kauae. Ariana found an image of her in the Ngāi Tahu Archive – it was the first time that she had ever seen an image of a wahine in her immediate whānau with a moko kauae. It was this moment that sparked a feeling that maybe a moko kauae was something she could consider for herself.

While reading this pukapuka taoka, I was struck with thoughts about my own whānau; whether any of them, especially any wāhine, also had moko kauae. Like Ariana, I too descend from Rāpaki, and it was a beautiful feeling thinking that perhaps our tīpuna had interacted together; that one of my great tāua had seen Miss Tikao and her moko kauae in the flesh.

It is these connections through whakapapa that made me feel emotional reading about Ariana's experience, to the point that I felt tears welling in my eyes. This has been a reccurring feeling recently; watching the wāhine toa of the Black Ferns perform their haka brought about a similar emotion. The strength of wāhine Māori is unstoppable; we are fierce, and we are passionate. These themes run through Ariana and throughout her pukapuka.

Looking at the pictures featured in the second half of the book, it is easy to feel the ihi rising out of the pages. This book is a

Hannah Kerr (Kāi Tahu, Kāti Mamoe, Waitaha – Kāti Huirapa ki Puketeraki, Ngāti Wheke) lives in Ōtepoti, Dunedin and is currently a writer and editor for the Communications team at Te Rūnanga o Ngāi Tahu, working on *Te Pānui Rūnaka* and *TE KARAKA* magazines. Hannah has a passion for writing, and loves reading in her spare time. She has a degree in History and is keen to learn more about our Kāi Tahu stories and her own whakapapa.

Right: Ariana having her moko kauae completed; right, top: Ariana embraces her Uncle Bob; far right: Ariana and Christine Harvey.
PHOTOGRAPHS:MATT CALMAN

true taonga, especially for Kāi Tahu wāhine. Being granted access to a sacred and private moment for Ariana and her family, it is so valuable for younger Kāi Tahu like myself to learn about these processes, and to see more and more wāhine receiving moko kauae.

Throughout *Mokorua*, Ariana refers to the idea that your moko kauae is waiting beneath the skin to be revealed. It is a grounding thought that the stories of your tīpuna are etched into you; even though they may not be visible to the human eye, they are always there with you from the moment you take your first breath.

Extract from pp. 6-7:

Ngā kōrero

Kei te pupuri ahau i ngā mokomoko e rua, me tōku ringaringa te roa – he kākāriki te tae o te taurawhi, he karera te uha. Ka kitea e au e hapū ana te uha, ka raua ai ki te kōpaki hei tiaki i a ia. Kātahi ka āta piki mai te taurawhi ki tōku kauae . . .

I te aonga ake ka whakaahuatia tēnei moe ki tētahi hoa. Ko te mea kē, kāore au i mataku i te pikinga mai o te mokomoko ki tōku kanohi. Ka whakaaro tōku hoa, kātahi ka kī, 'Ko tō moko tēnā.' Ka taka te kapa. Ko 'moko', ko 'mokomoko' rānei, he kupu anō mō tētahi momo ngārara me ngā tauira ka tāngia ki te kiri.

I ahau e tamariki ana, kāore kau aku kitenga ake i te tangata mau moko. Waihoki ngā tānga kiri, kāore i kitea nuitia tēnei mahi i ngā tau 1970 me 1980. I kitea noatia e au ngā moko kauae i roto i ngā pukapuka, i runga pouaka whakaata rānei, engari he mahi nō tua whakarere te āhua, ehara i te mahi nō te ao i mōhio nei au. I a au e ako ana i te whare wānanga, ka whakapuaki au ki ētahi o aku hoa Pākehā ki te pāparakāuta, kia tae au ki te rua tekau mā tahi tau, ki tā te tikanga o tōku whānau, ka tāia taku kauae ki te moko. Engari, i taua wā, he mea whakakata noa iho tērā kōrero.

E toru tekau tau i muri mai, kua huri kē tōku āhua – me tō Aotearoa hoki.

The story

I am holding two lizards. They are about the length of my hand – a bright green male and a paler female. I notice that the female is hapū and I put her in an envelope to take care of her. The male then slowly walks up towards my chin . . .

The next day I described this dream to a friend. Somehow it didn't feel threatening when the lizard started climbing onto my face. After a moment's reflection, my friend said, 'That's your moko.' The penny dropped. Moko, or mokomoko, is a word for lizard in Māori.

As a child I never saw a living person with a moko. Come to think of it, even tattoos were rare back in the 1970s and '80s. I had probably seen moko kauae in books and on television, but they seemed like relics from a world that I did not know. When I was at university, I told some Pākehā friends in the pub that when I turned twenty-one, I would have to follow whānau tradition and get my moko. But back then it was just a joke.

HE TANGATA

PHOTOGRAPH: SUPPLIED

ELLESSE ANDREWS NGĀI TAHU

Ellesse Andrews is a 22-year-old track cyclist who represents New Zealand on the world stage. She was born in Ōtautahi, but grew up in Wānaka, attending Mount Aspiring College before moving to St Peter's Cambridge for her final two years of schooling.

Her father, Jon, also a former Olympic and Commonwealth cyclist, took up the role of a high-performance coach with Cycling New Zealand (CNZ), so Ellesse finished her schooling while enrolled in the CNZ Junior programme.

Ellesse, who started competitive cycling at 14, won four medals, including two gold at the UCI Junior World Track Cycling World Championships in 2016 and 2017. She is fiercely competitive and determined, and her parents say her psychological approach to sprinting has reached a new level.

Ellesse Andrews' precocious ability on a bike is nothing new.

Recently, she came home from the Birmingham 2022 Commonwealth Games with three gold medals in sprint, team sprint and women's keirin, as well as a silver in the team pursuit, making her part of an elite group of New Zealand athletes who have won three gold medals at a single Commonwealth Games. They now hang next to the Olympic silver medal she gained at the 2020 Tokyo Games.

Ellesse is also currently studying psychology off the track, something she is passionate about. After losing her friend and former teammate Olivia Podmore last year, she became part of the *Voices of Hope Behind the Jersey* campaign, which helps spark a conversation around mental health.

While still on her own mental health journey, she believes being a part of this campaign will help create a legacy in women's sport by supporting other wāhine to speak up and engage in conversation about mental health.

Above: Ellesse on the podium in Birmingham 2022.

WHAT CONSTITUTES A GOOD DAY?

It is really important as a sportsperson to have other things in my day apart from sport; exercise is a massive part of wellbeing. Getting out in the sun appreciating NZ, moving my body, listening to music, and eating good food.

ONE THING YOU COULD NOT LIVE WITHOUT?

Good music puts me in such a great mood – music is such a massive part of expressing creativity and my overall enjoyment.

WHO OR WHAT INSPIRES YOU AND WHY?

My family – amazing support network for me – in sport and in general life. My family is made up of incredibly talented and awesome people.

HIGHLIGHT IN THE LAST YEAR AND WHY?

Realising my own strength – mentally and physically. Looking back and overcoming adversity and thriving through challenging times and pushing through to brighter ones, in sport and personally. Coming through things, such as getting COVID-19 two weeks before the Commonwealth Games, was a massive challenge.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

I love going to my home in Te Waipounamu and places such as Wānaka, Castle Hill and the Craigieburn Range to relax and reset with whānau. Being outdoors with loved ones.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Fresh summer food: produce, fresh salads.

WHAT MEAL DO YOU COOK THE MOST?

A classic NZ roast potato dish with meat and salad.

GREATEST ACHIEVEMENT?

Olympic silver is definitely one because I was such an underdog. To pull it out of the bag so unexpectedly was special. Commonwealth Games three golds: never dreamed of that, especially after contracting COVID-19.

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

I would love to be more involved in learning about whakapapa, and incorporating te reo into my everyday life. I think all Ngāi Tahu whānau should invest more time in learning about where they are from and sharing the simplicities but wonders of our heritage – e.g. more waiata.

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:
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