TE KARAKA

"Until we have come to terms with the question of what we want to be as a people, ***there is no horizon of collective purpose.***

Mō Kā Uri *offers us an opportunity to move towards reimagining what we want to be and how we want to be!"*

- TĀ TIPENE O'REGAN

96 MAKARIRI/WINTER 2025

NGĀ HAU E WHĀ
FROM THE EDITORIAL TEAM

Tēnā koutou katoa,

Moving through Matariki, a sacred time of remembrance and new beginnings, it's a privilege to share stories that honour the deep connections between whānau, whenua, and the generations who have come before.

Our cover story celebrates the beauty of the celestial Matariki pou in Murihiku. Each pou stands as a marker in the landscape, representing a whetū of the Matariki constellation – a quiet reminder of the enduring connection to the stars and the natural world. Their silent strength embodies whakapapa and continuity that flows through the takiwā.

Kaituhi Nic Low shares a recent archaeological discovery in Moeraki. This connection to the whenua grounds and reminds us that history lies beneath our feet, shaping our identity. With climate change threatening coastal marae and whenua, this mahi takes on urgent meaning. As a coastal people, Kāi Tahu know all too well the shifting tides that reshape the land. Preserving these stories and sites is a vital act of protection – for the past and the future.

Since the last issue, our TE KARAKA whānau have been reminded of the fragile, sacred rhythms that bind us – the delicate balance between life and death, loss and renewal. For many of us grief walks quietly alongside. Reflecting on and sharing our own personal journeys, we engaged kaituhi Anna Brankin to explore the revitalisation of tangihanga. Through the stories of Jymal Morgan and funeral director Betsy Williams, strength is found in shared memory and the renewal of tradition, allowing whānau to grieve fully and authentically in today's world. While colonisation has altered many customs, the essence remains: tangihanga is for the living – a sacred space for whānau to gather, remember and heal.

As Matariki fades and the days lengthen, these reflections deepen an appreciation for the ways in which life's cycles are honoured. The lessons of renewal, remembrance, and hope continue to light the path forward.

Ngā mihi nui ki a koutou katoa

Nā ADRIENNE ANDERSON-WAAKA me SASCHA WALL

CHIEF EXECUTIVE OFFICER, TE RŪNANGA O NGĀI TAHU
BEN BATEMAN

Tēnā anō tātou katoa
I raro i kā whakamānawa a Matariki mā Puaka
Paiheretia ki te kawa ora o Mō Kā Uri
Hai waka rautaki mō ā tātou whāika nui
Tere moana atu ai ki Hawaiki hou e
Nau mai te ara hou, haere atu te mihi rau
Tūturu te hono atu, te hono mai
Hai aku huāka, hai aku epeepe
Mauri tū, mauri ora!

As we welcomed Matariki and Puaka last month, I was deeply moved by the symbolism of this unique time of year. The practice of gathering to reflect on the past, unite in the present, and envision the future is not only culturally significant but also deeply relevant to Te Rūnanga Group's current transformation.

The world is shifting rapidly. Global instability and geopolitical tensions threaten small, trade-reliant nations like New Zealand. Meanwhile, populist and nationalist movements are gaining ground in the West and Latin America, and here at home, these sentiments are fuelling political debate and reviving anti-Māori sentiment.

Faced with these challenges, our greatest defence lies in our internal strengths. To protect our mahika kai, our taiao, our wāhi tapu, our reo, our culture, our people, and our standing as takata whenua, Kāi Tahu must be a force that cannot be overlooked. Exercising rakatirataka requires us to draw on the depth of our institutional legacy and activate its strength.

In that context, it was exciting to officially launch our new tribal strategy last month. *Mō Kā Uri – Kāi Tahu 2050* is uniquely grounded in our own language, tikaka, whakapapa, and connection to place. Transitioning from *Ngāi Tahu 2025* to *Mō Kā Uri* has also been an opportune time to look closely at Te Rūnanga Group settings.

Last year, the Office and Ngāi Tahu Holdings (NTH) received Letters of Expectation from Te Rūnanga board setting core priorities to improve the financial sustainability of the Group. These letters set in motion significant changes, including the implementation of a $55 million distribution cap — a 30 percent reduction in the Office's budget. These changes, along with our Investments Charter review, will ensure our fiscal settings are sustainable and aligned with our intergenerational commitment to our mokopuna.

Looking ahead, our focus will shift to a period of organisational rewiring to align Te Rūnanga Group operations with the *Mō Kā Uri* vision. This transition will involve coordinated changes across our entire operating model.

Fortunately, the work we have undertaken over the last year to prepare for this transition will give us a running start.

Insights gleaned from *Au Ahi Au Ora* will inform the development of strategies and operational plans that support the aspirations of Papatipu Rūnanga.

Continued investment in digital infrastructure and shared services will make our back-office a strategic tribal asset.

Our ongoing work on a housing strategy, financial services ecosystem, and strategic commissioning opportunities will enable us to target investment where housing, education, and health intersect, maximising social impact for whānau.

These initiatives, and many more, will be instrumental as we break ground in our new *Mō Kā Uri* landscape. This is a milestone moment for the tribe and it's a privilege to lead a passionate team dedicated to serving our people at this pivotal time.

Mō tātou.

TE KARAKA

EDITORIAL TEAM
Adrienne Anderson Waaka EDITOR
Sascha Wall ASSISTANT EDITOR
Michael Deacon SUB EDITOR
John Solomon WEB EDITOR

CONTRIBUTORS
Hineātea Alexander, Ben Bateman, Anna Brankin, Helen Brown, Pirimia Burger, Kiringaua Cassidy, Sarah Christie, Nikki-Leigh Condon, Ila Couch, Nic Low, Deborah McPherson, Richie Mills, Miriama Prendergast, Paulette Tamati-Eliffe, Isabelle Teresa, Justin Tipa, Phil Tumataroa

DESIGN
La Fábrica Design Studio
Mahi toi: Hori Mataki / Ariki Creative

PRINT MANAGEMENT
Ruruku Ltd (Ngāi Tahu Pakihi Whānau)

PUBLISHER
Te Rūnanga o Ngāi Tahu
PO Box 13 046
Christchurch 8141
Phone 0800 KAI TAHU (0800 524 8248)
Fax (03) 341 6792

Send contributions and letters to the editor to:
The Editor
TE KARAKA
PO Box 13 046
Christchurch 8141
tekaraka@ngaitahu.iwi.nz

Issue 96 published July 2025
© Ngāi Tahu Publications Limited
ISSN NO. 1173/6011

TOITŪ ENVIRO MARK DIAMOND

Printed by Blue Star NZ who are Toitū enviromark diamond and a Toitū carbon reduce certified organisation, actively managing their impact on the environment.

FRONT COVER
Celebrating celestial knowledge and cultural narratives of the Murihiku landscape, nine pou represent the nine whetū across the region. Featured is Tupuārangi (Rakiura) star of sky foods and birds. Artists: James York and Keri Whaitiri.
PHOTOGRAPH: RICHIE MILLS

WHENUA

TE AWA WHAKATIPU (the Dart River) flows from its headwaters in Kā Tiritiri-o-te-moana (Southern Alps) and the Dart Glacier, into the northern end of Whakatipu Waimāori (Lake Wakatipu). Awa is the Māori word for river, and although the meaning of Whakatipu is no longer known, it's a regionally important name, with several other nearby features containing the name Whakatipu.

Along with Te Komama (Routeburn) and Ōkare/Whakatipu-ka-tuku (the Hollyford River), Te Awa Whakatipu was part of the well-known travel route connecting Whakatipu Waimāori with Whakatipu Waitai (Martins Bay), one of the largest Ngāi Tahu kāika (settlements) in South Westland. Numerous pounamu artefacts and the remains of several kāika nohoaka (seasonal settlements) have been discovered at the head of Whakatipu Waimāori. The famed Te Koroka pounamu source is located nearby.

This photograph is part of *Unutai e! Unutai e!* which harnesses the power of contemporary art to shed light on an urgent environmental crisis: the deteriorating state of fresh water across Kāi Tahu tribal lands.

In 2020, Ngāi Tahu filed a statement of claim with the High Court in Ōtautahi Christchurch, seeking recognition of our rakatirataka (authority) over wai māori (fresh water) within our takiwā (territory).

To support this claim, Te Kura Taka Pini, the division of Te Rūnanga o Ngāi Tahu responsible for the case, enlisted photographer Anne Noble to capture and document the crisis. Her role was to provide an impartial perspective – capturing our people in their chosen waterbodies while also revealing the widespread environmental degradation we witness across Te Waipounamu.

What began as a photographic assignment evolved into an extensive archive, illustrating the devastation and resilience of whānau, hapū and iwi striving to restore wai māori, uphold rakatirataka, and protect mahika kai practices.

The exhibition is at Dunedin Public Art Gallery until October 12. It will then be on display at Christchurch Art Gallery Te Puna o Waiwhetū from December 13–April 19 2026.

PHOTOGRAPH: TE AWA WHAKATIPU/DART RIVER (OCTOBER 30 2024) BY ANNE NOBLE


NGĀI TAHU
Kā Huru Manu
www.kahurumanu.co.nz

Nā HINEĀTEA ALEXANDER

My Whakapapa is my Inheritance

I recently made a submission opposing the Treaty Principles Bill because I care deeply about the future of Aotearoa.

I wrote my submission alongside three generations of my whānau because as a whānau we care about Te Tiriti and making sure it is upheld.

There are many reasons I opposed the Bill, most of which have been well articulated by the people who submitted before me. The one I want to focus on comes from my perspective as a rakatahi who will live with the weight of the decisions of today in the future as I become an adult.

I have two middle names – Jeannie and Maurihia. They come from both my taua, a takata whenua wahine and my grandma, a takata tiriti woman. My whakapapa is my inheritance, and I am very proud of my rich whakapapa sewn together, along with my lived experience of growing up with a diverse community and group of friends which all ends with me sitting here.

I am not a blank canvas.

As my Moeraki whanauka Justin Tipa said in his recent Waitangi Day address to the nation:

'A nation is not a blank canvas!'

There is no way to change my whakapapa and there is no way we can change our country's history.

'It's an inheritance.
It's our inheritance – all New Zealanders.
It's a real place, home to real people living real lives, whose collective experiences have shaped a real and defined history.'

BECAUSE I CARE ABOUT THE FUTURE AND YOUNG PEOPLE'S VOICE IN IT … I WOULD LIKE TO ENCOURAGE THOSE IN POWER TO LOOK FOR WAYS OF BRINGING YOUNG PEOPLE INTO DISCUSSIONS IN WAYS THAT ARE MEANINGFUL AND TO GENUINELY HEAR US.

…

I HAVE BEEN SHAPED BY MY PAST, I AM REAL IN THE NOW, AND I WILL INHERIT THE FUTURE. TE TIRITI IS IN MY DNA, I LIVE IN HOPE THAT IT WILL REMAIN FIRMLY SO IN WHAT COMES NEXT.

I've been thinking about the impact of this moment in time and what the inheritance of myself and other rakatahi across Aotearoa will be, and would like to offer two possible scenarios for consideration:

The first, one where this bill is given more time to set the scene for fearmongering and division that will ultimately further break down the diverse communities that I am a part of and incite racism where it has not existed in my lifetime. This scenario promotes the idea that if they get something, I will lose something. The reality is we will all lose.

The second, one without racism where the people in positions of power have strengthened the role of Te Tiriti in decision-making to ensure a positive and inclusive future for every single person who calls Aotearoa home.

This means our decision-makers need to recognise where people are at and take our many and varied interests to make informed decisions underpinned by Te Tiriti.

What these scenarios show is that racism is what divides us, not Te Tiriti.

I want to thank the Justice Select Committee for giving myself and other rakatahi a voice in this process, as our voice is often missing in democracy.

Because I care about the future and young people's voice in it, before my closing remarks I would like to encourage those in power to look for ways of bringing young people into discussions in ways that are meaningful and to genuinely hear us.

My personal belief is that as a country we need to consider lowering the voting age to 16 and make sure that at school we learn what it means and how to go about fully participating in civil society.

But back to the kaupapa at hand …

I am Māori, I am Pākehā, I am uniquely me.

I am a product of Aotearoa, a country with a unique identity founded on a partnership agreement – Te Tiriti.

I have been shaped by my past, I am real in the now, and I will inherit the future. Te Tiriti is in my DNA, I live in hope that it will remain firmly so in what comes next.

For that reason I, like my whānau and many other New Zealanders, strongly opposed this Bill.

Hineātea Alexander (Kāi Tahu, Ngāti Tūwharetoa, Ngāti Whitikaupeka, Pākehā) is a student at Rudolf Steiner in Ōtautahi and currently holds the position of the youth MP for Duncan Webb (Labour – Christchurch Central). She has a passion for ensuring that rakatahi have a voice in our communities and are active participants in all that matters to them about their futures.

The following is an extract from Kaiwhakahaere Justin Tipa's Waitangi Day 2025 address at Ōnuku. To read the full transcript, visit the Ngāi Tahu website.

We are not the radicals

The past couple of years have witnessed a dramatic shift in the cultural and political landscape of our country. The 2023 election consummated this shift and, as a result, we've seen a clear deterioration in the Treaty relationship in the past 18 months.

We're living through a critical juncture in our history, where the machinations of modern party politics threaten to corrupt the dignity of our nation's complex and contingent identity. One thing I want to say upfront is: "We are not the radicals".

As our politics have become more polarised, I've become increasingly aware of how the 'radical' label is used to undermine the constitutional identities of iwi Māori and cast iwi corporate entities as inherently nefarious. I take issue with that narrative.

We are not the radicals.

A nation is not a blank canvas!

It's an inheritance.

It's our inheritance – all New Zealanders.

It's a real place, home to real people living real lives, whose collective experiences have shaped a real and defined history.

For New Zealand, that history begins with Te Tiriti o Waitangi. Te Tiriti is not just words on a page. Real people stood across from each other, each with their own understandings and intentions, each with their own mana and mandate, and each making the decision to intertwine their fates, mō ake tonu atu.

Here at Ōnuku, it was Iwikau and Tīkao who signed Te Tiriti. Many of their descendants are among the Ōnuku and Kāi Tahu whānau looking after us today. That's why, as Kāi Tahu, we return each year to the sites where Te Tiriti was signed in our takiwā.

To remember that Te Tiriti o Waitangi is not merely a relic of a long-forgotten and distant past, it's (both literally and figuratively) part of the ground on which our nation stands.

I think that's one of the things that has annoyed me most about public discourse on Treaty matters over the last 18 months. Too much of the conversation has been focused on abstract philosophical debates about the nature of sovereignty and the true meaning of liberalism. Rather than helping us to deepen and refine our understanding of modern New Zealand as it actually exists, these abstract philosophical debates have been used as smokescreens to advance shallow ideological agendas and play party politics.

True political leadership is about meeting people where they are and synthesising the interests of various strands of society into a workable whole. It's a complex and messy task, but it's important.

When there's an absence of this type of leadership, voices that represent comparatively simpler and shallower viewpoints begin to shine through. Not because of the strength of their position or mandate, but because they've got a simple philosophy that provides simple answers to the complex questions we are inevitably confronted with.

This is why our political debates – particularly those concerning the Treaty – have come to be dominated by minor parties. Our major parties are struggling to articulate a political vision that builds on the distinct character of our nation – one that people can embrace with confidence and commitment.

So instead, we get an ACT party neoliberal thought experiment, posing as a source of moral principle and national unity. And we've seen what that's doing to our social fabric!

If our country continues to divide and fragment, we will lose the trust and stability – we will lose the fundamental good faith – that makes economic growth and prosperity possible in the first place. I don't have all the answers, but on the Treaty question I think it starts by getting back to basics and putting a stake in the ground.

'Sincerity, justice, and good faith.'

These were the instructions Captain William Hobson received in 1839 from Colonial Secretary, Lord Normanby.

The Articles of the Treaty are also clear:

- Right to Govern
- Protection of Tino Rakatirataka
- Same Rights and Duties

That's our starting point.

So, when Iwikau and Tikao signed Te Tiriti here at Ōnuku, they committed to a constitutional monarchy where the right to govern rests on the protection of rakatirataka; and to a society where their people and descendants would enjoy the same rights as the settler population.

They did not commit to a constitutional republic where the rights of the majority consistently override those of the minority, and in which the rakatirataka – the distinct rights and authority of iwi Māori – would be erased entirely.

We should not abandon the unique elements of our national inheritance in favour of the ever-shifting political moods that dominate our social media feeds.

Whatever path we take forward from here should be built on the real and dignified authority of our shared past, rather than on the vague and amorphous ambitions of those who would rather impose their own 'tyranny of the present'.

And I'm not saying there isn't room to disagree about what it means to give effect to Te Tiriti and Treaty principles. What I'm saying is that we've got to have these disagreements in good faith — without making a mockery of the complex and contingent nation we've inherited.

I think we're failing at that at the moment.

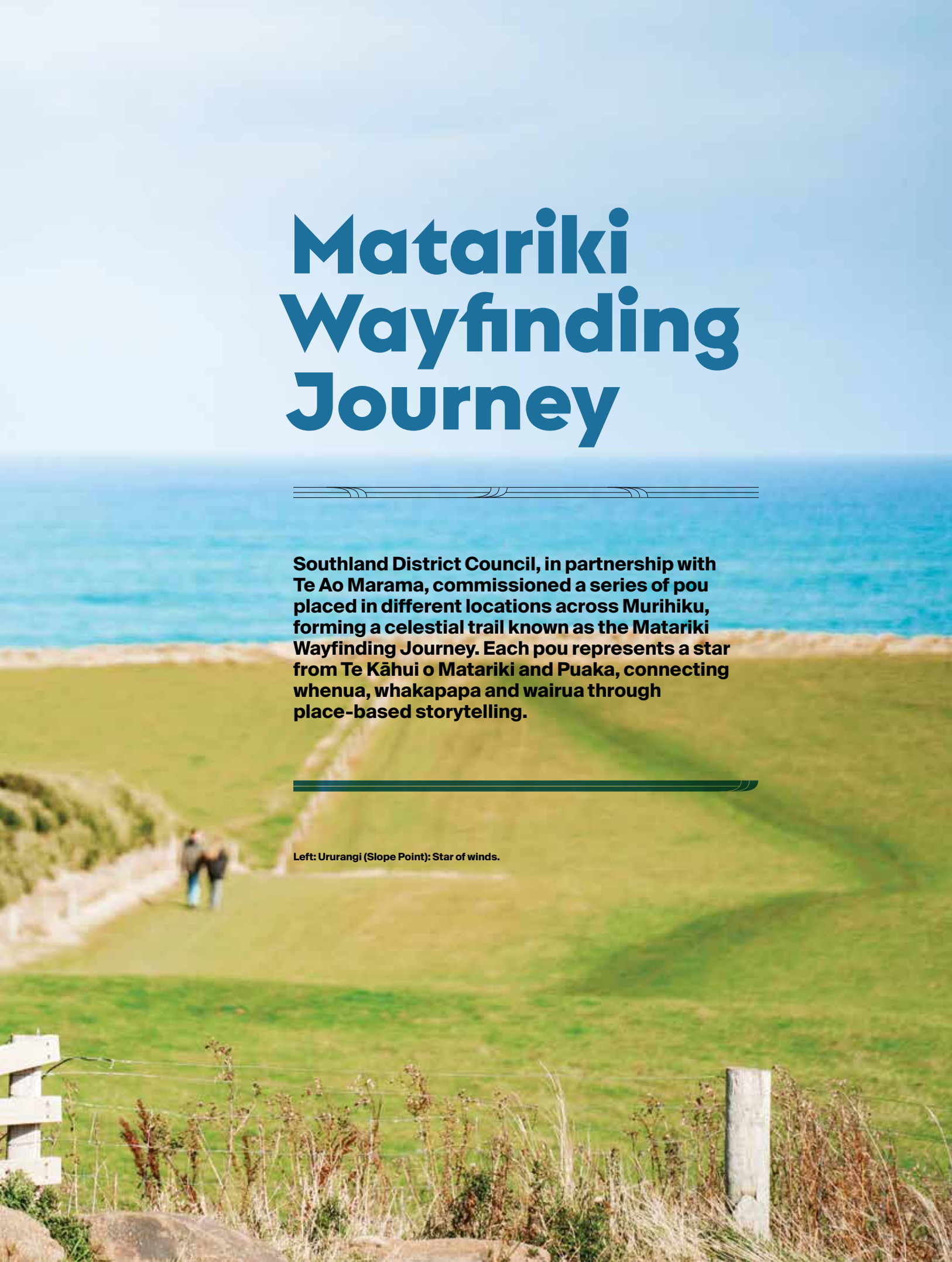
And it's not just the Treaty Principles Bill, it's a general attitude of some in this country that is dismissive and disrespectful of the unique constitutional identities of Iwi Māori.

'We are not the radicals.'


JOURNEY BACK IN tim
In this historic panel, we embark on a journey back in time to unc
Beneath its windswept surface lies a rich tapestry of human hist
From the courageous early settlers who faced the harsh elemer
remote corner of the world.
ce, hardship and community.
g from the land, to the daily trials and triumphs of life in this
ests to Farmland
Gold M
1770
1805
1830
1870
1880
1896
THE SETTLEMENT ASSOCIATION
1897
SLOPE POINT SCHOOL
1899
SLOPE POINT POST OFFICE
1900s
Slope Point Development and Deforestation
1920
THE HALDANE SAW MILL
1929
THE HALDANE SCHOOL
1938
THE HALDANE HALL
1962
OUR RESEARCH
2024
Haldane Improvement Farm Settlement
HALDANE DAIRY FACTORY

Matariki Wayfinding Journey

Southland District Council, in partnership with Te Ao Marama, commissioned a series of pou placed in different locations across Murihiku, forming a celestial trail known as the Matariki Wayfinding Journey. Each pou represents a star from Te Kāhui o Matariki and Puaka, connecting whenua, whakapapa and wairua through place-based storytelling.



Left: Ururangi (Slope Point): Star of winds.

Top: Tupuānuku (Mandeville): Star of earth-grown kai.
Above: Waipunarangi (Te Anau): Star of rain.
Left: 'Matariki mā Puanga Direction finder' pou for Hiwa-i-te-rangi (Riverton/Aparima): Star of dreams and aspirations.

THESE POU ACT AS BOTH GUARDIANS AND STORYTELLERS, BLENDING ARTISTRY AND MĀTAURAKA MĀORI TO GUIDE US THROUGH THE MURIHIKU TAKIWĀ. THROUGH THIS KAUPAPA, THE SPIRIT OF TE KĀHUI O MATARIKI IS GROUNDED IN PLACE, MEMORY AND ASPIRATION FOR GENERATIONS TO COME.

Top: Tupuārangi (Rakiura): Star of sky foods and birds.
Above: Ururangi.
Right: Waitā (Curio Bay): Star of saltwater kai.

CONTENT CREATOR, PHOTOGRAPHER AND KAIHOPU WHETŪ
Richie Mills recently undertook the journey alongside his son, Kweli, capturing the pou and the magic they embody beneath various phases of the sky.

Supported by the Ministry of Business, Innovation and Employment's Tourism Infrastructure Fund, this unique kaupapa brings to life the celestial knowledge and cultural narratives throughout the vast Murihiku landscape.

Matariki and Puaka signal Matahi o te Tau, the Māori New Year – a sacred time to honour those who have passed, reflect on the present and set intentions for the future.

At the heart of this journey are nine whetū: Matariki, Hiwa-i-te-rangi, Pōhutukawa, Tupuānuku, Tupuārangi, Waitī, Waitā, Waipunarangi, and Ururangi – there are currently eight completed pou and a nineth Pōhutakawa is underway. Each one is representative of these stars across the region.

Hiwa-i-te-rangi (Riverton/Aparima): Star of dreams and aspirations. Artists: James York & Keri Whaitiri
At Howells Point, it is a large toka (boulder) that represents Hiwa-i-te-rangi. Here, the designed pou acts as a 'direction finder,' pointing Hiwa-i-te-rangi in the direction of Matariki and Puanga.

Matariki (Pahia): Mother star, nurturer of wellbeing.
Artists: James York & Keri Whaitiri

Tupuānuku (Mandeville): Star of earth-grown kai.
Artist: Steve Solomon

Tupuārangi (Rakiura): Star of sky foods and birds.
Artists: James York & Keri Whaitiri

Ururangi (Slope Point): Star of winds.
Artist: Steve Solomon

Waipunarangi (Te Anau): Star of rain.
Artist: Steve Solomon

Waitā (Curio Bay): Star of saltwater kai.
Artist: Steve Solomon

Waitī (Kingston): Star of freshwater bounty.
Artist: Steve Solomon

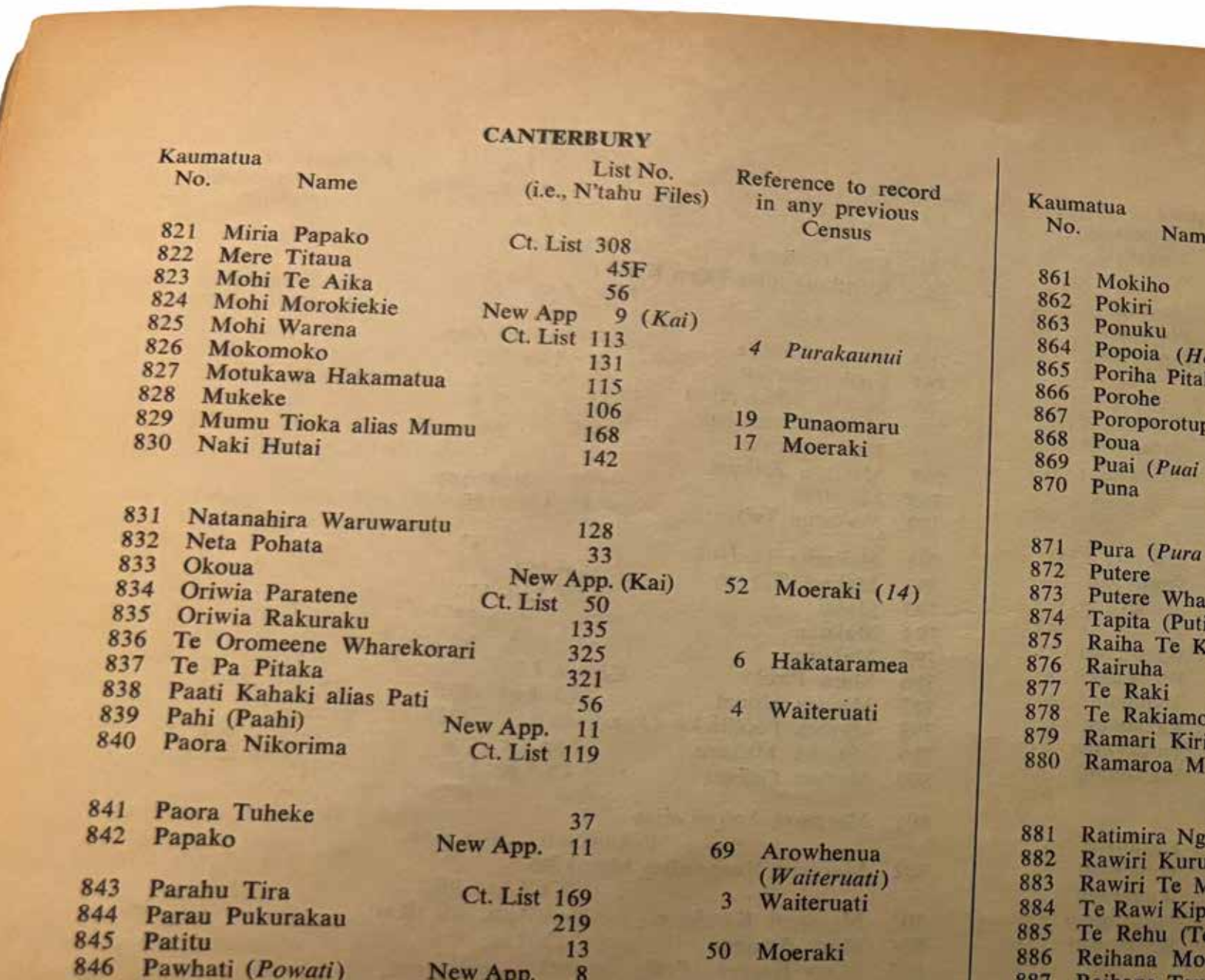
Pōhutukawa – to be completed (Bluff):
Star representing those who have passed.

These pou act as both guardians and storytellers, blending artistry and mātauraka Māori to guide us through the Murihiku takiwā. Through this kaupapa, the spirit of Te Kāhui o Matariki is grounded in place, memory and aspiration for generations to come.

Above: Waitī (Kingston): Star of freshwater bounty.
Left: Matariki (Pahia): Mother star, nurturer of wellbeing.

The Blue Book

Tucked away in filing cabinets, whānau bookshelves and tribal archives, the Blue Book is an unassuming yet enduring symbol of Kāi Tahu identity – part whakapapa record, part legal document. For many it's more than a ledger, it's a taonga, linking past and present, and a reflection of the long and complex processes that have shaped our iwi. Kaituhi **ANNA BRANKIN** reports.



CANTERBURY

Kaumatua No.	Name	List No. (i.e., N'tahu Files)	Reference to record in any previous Census	
821	Miria Papako	Ct. List 308		
822	Mere Titaua	45F		
823	Mohi Te Aika	56		
824	Mohi Morokiekie	New App 9 (*Kai*)		
825	Mohi Warena	Ct. List 113		
826	Mokomoko	131	4	*Purakaunui*
827	Motukawa Hakamatua	115		
828	Mukeke	106		
829	Mumu Tioka alias Mumu	168	19	Punaomaru
830	Naki Hutai	142	17	Moeraki
831	Natanahira Waruwarutu	128		
832	Neta Pohata	33		
833	Okoua	New App. (Kai)	52	Moeraki (*14*)
834	Oriwia Paratene	Ct. List 50		
835	Oriwia Rakuraku	135		
836	Te Oromeene Wharekorari	325	6	Hakataramea
837	Te Pa Pitaka	321		
838	Paati Kahaki alias Pati	56	4	Waiteruati
839	Pahi (Paahi)	New App. 11		
840	Paora Nikorima	Ct. List 119		
841	Paora Tuheke	37		
842	Papako	New App. 11	69	Arowhenua (*Waiteruati*)
843	Parahu Tira	Ct. List 169	3	Waiteruati
844	Parau Pukurakau	219		
845	Patitu	13	50	Moeraki
846	Pawhati (*Powati*)	New App. 8		

Kaumatua No.	Nam
861	Mokiho
862	Pokiri
863	Ponuku
864	Popoia (*H*
865	Poriha Pita
866	Porohe
867	Poroporotu
868	Poua
869	Puai (*Puai*
870	Puna
871	Pura (*Pura*
872	Putere
873	Putere Wha
874	Tapita (Put
875	Raiha Te K
876	Rairuha
877	Te Raki
878	Te Rakiamo
879	Ramari Kir
880	Ramaroa M
881	Ratimira Ng
882	Rawiri Kuru
883	Rawiri Te M
884	Te Rawi Kip
885	Te Rehu (T
886	Reihana Mo

ORIGINALLY CREATED TO DETERMINE WHO WOULD BENEFIT FROM THE Crown's eventual settlement with Ngāi Tahu, the Blue Book was born out of necessity. "It's a fascinating document and an interesting premise to remind ourselves that it was derived as a systematic list of people through whom you could claim a right to benefit from iwi funds," says Tā Tipene O'Regan.

"We actually date the Ngāi Tahu claim to 1848, when Kemp's Deed was signed, transferring much of Canterbury to the New Zealand Company," he says. "It was the following year that Matiaha Tiramōrehu wrote to the Crown stating that we wanted those contractual relationships to be honoured."

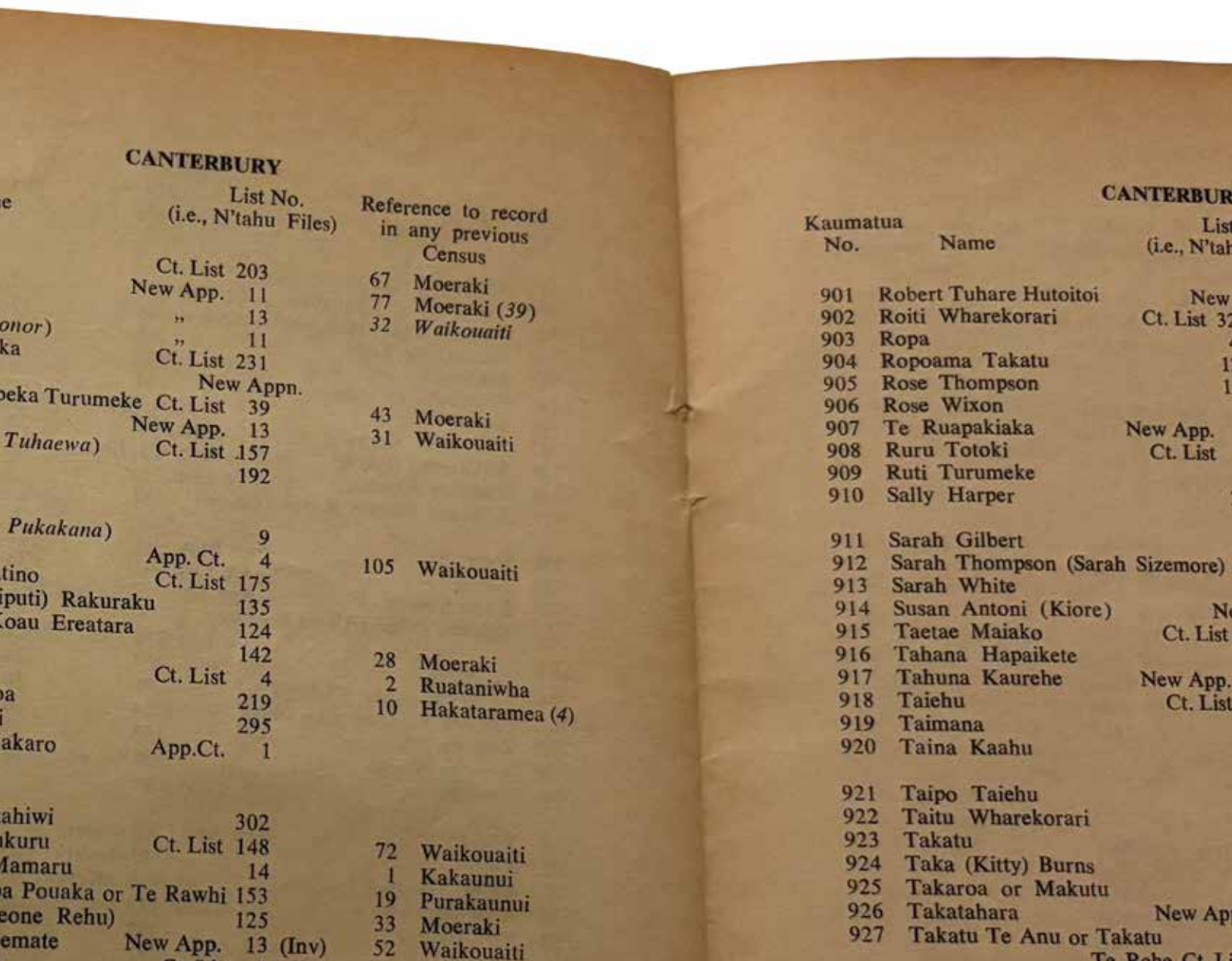
Although vast areas of Te Waipounamu had been sold to the Crown – usually for a nominal sum – the Crown had failed to fulfil promises to set aside adequate reserves for our people to live on, and to build schools and hospitals. Within a generation Ngāi Tahu had lost most of its land and resources. What followed were decades of petitions, hearings and official inquiries – most of which recognised the wrongdoing, but failed to deliver redress.

Finally, the 1921 Native Land Claims Commission ruled in favour of Ngāi Tahu and recommended a payment of £354,000. "Even then, there continued to be a deathly silence from the government of the day," says Joseph Hullen, Senior Whakapapa Adviser at Te Rūnanga o Ngāi Tahu. "They couldn't ignore our claim altogether, thanks to the work of advocates like H.K. Taiaroa and others, but they could ignore or make difficult its recommendations."

Eventually, a list of beneficiaries was required – and whakapapa became the basis on which people would qualify. The work of compiling that list began in 1925, when the Native Land Court established the Ngāitahu Census Committee to help identify who was eligible, using records from Crown censuses in 1848 and 1853.

But inclusion wasn't straightforward. Two potential approaches quickly emerged – the Taiaroa Committee argued that anyone who could prove Kāi Tahu ancestry should be eligible, while the Pitama Committee stated that only those who descended from kaumātua living within the boundaries of the Kemp's Deed area should be included.

The differing perspectives resulted in extensive deliberations, and ultimately the Native Land Court convened a hearing at Tuahiwi, finding in favour of the Taiaroa Committee's approach.



CANTERBURY

	List No. (i.e., N'tahu Files)		Reference to record in any previous Census	
	Ct. List	203	67	Moeraki
	New App.	11	77	Moeraki (*39*)
onor)	,,	13	*32*	*Waikouaiti*
ka	,,	11		
	Ct. List	231		
	New Appn.			
eka Turumeke	Ct. List	39	43	Moeraki
	New App.	13	31	Waikouaiti
Tuhaewa)	Ct. List	157		
		192		
Pukakana)		9		
	App. Ct.	4	105	Waikouaiti
tino	Ct. List	175		
iputi) Rakuraku		135		
Koau Ereatara		124		
		142	28	Moeraki
	Ct. List	4	2	Ruataniwha
a		219	10	Hakataramea (*4*)
i		295		
akaro	App.Ct.	1		
ahiwi		302		
kuru	Ct. List	148	72	Waikouaiti
Mamaru		14	1	Kakaunui
a Pouaka or Te Rawhi		153	19	Purakaunui
eone Rehu)		125	33	Moeraki
emate	New App.	13 (Inv)	52	Waikouaiti

CANTERBUR

Kaumatua No.	Name	List (i.e., N'tah
901	Robert Tuhare Hutoitoi	New
902	Roiti Wharekorari	Ct. List 32
903	Ropa	
904	Ropoama Takatu	1
905	Rose Thompson	1
906	Rose Wixon	
907	Te Ruapakiaka	New App.
908	Ruru Totoki	Ct. List
909	Ruti Turumeke	
910	Sally Harper	
911	Sarah Gilbert	
912	Sarah Thompson (Sarah Sizemore)	
913	Sarah White	
914	Susan Antoni (Kiore)	Ne
915	Taetae Maiako	Ct. List
916	Tahana Hapaikete	
917	Tahuna Kaurehe	New App.
918	Taiehu	Ct. List
919	Taimana	
920	Taina Kaahu	
921	Taipo Taiehu	
922	Taitu Wharekorari	
923	Takatu	
924	Taka (Kitty) Burns	
925	Takaroa or Makutu	
926	Takatahara	New Ap
927	Takatu Te Anu or Takatu	

"THE LOSS OF FILES AND INSTITUTIONAL KNOWLEDGE BETWEEN WHEN THE LIST WAS FIRST MADE IN THE 1920S AND WHEN IT WAS PUBLISHED IN 1966 MEANS WE HAVE TO DO OUR BEST TO RECONSTRUCT SOME PIECES OF THE PUZZLE."

JOSEPH HULLEN Senior Whakapapa Adviser, Te Rūnanga o Ngāi Tahu

Joseph Hullen

Muriel Johnstone; opposite: Muriel's parents.

"EVEN TODAY, THOSE BOOKS – ESPECIALLY THE BLUE – ARE CONSTANTLY USED TO ASSIST INDIVIDUALS AND WHĀNAU LOOKING FOR THEIR NGĀI TAHU LINKS. AND IF NO WHAKAPAPA LINKS THEM TO US, THAT BLUE BOOK CAN HELP THEM FIND THEIR OWN RŪNAKA OF BELONGING."

MURIEL JOHNSTONE

Joseph sees both sides, but he thinks the right decision was made in the end. "There are people that say the claim was based on Kemp's Deed and therefore it should have been only those kaumātua who were living in the rohe when it was sold in 1848 – I get that," he says. "Others recognised that this was just the first part of our grievance process against the Crown, and that it therefore made sense to include all the names."

Once that matter was settled, a two-month wānaka followed, compiling a list of beneficiaries based on whakapapa. Whānau kōrero was shared; files were studied at the Māori Land Court; applications were vetted.

The second Ngāi Tahu Census Committee, convened in 1929, reviewed the list further. They sat at Kaiapoi, Temuka, Dunedin and Invercargill, recommending additional names for inclusion. And while some names were lost along the way, the final list was, as Tā Tipene put it, "just about as good as we were going to get."

The first published version of this work was released in 1963. Known as the Pink Book, it included names from the 1925 Land Court hearings only. But following amendments to the Māori Purposes Act in 1966, the list was updated to include names gathered by the 1929 Census Committee. That updated list – printed in blue – became known as the Blue Book, in keeping with its predecessor's nickname.

It is important, though, that we should pay tribute to the efforts of Frank Winter in bringing the creation of the Blue Book to fruition," Tā Tipene says. "When he died in 1976, he left us a legacy which he had been involved in creating for nearly his whole adult life." In his role as a clerk serving Judge Gilfedder on the Ngāitahu Census Committee in the 1920s and 1930s, the young Frank Winter was very aware of the document's significance, and when he became chair of the Ngāitahu Trust Board later in life he spearheaded the movement to see the list published. "He had an unrivalled grasp of the challenges, as well as the strengths, weaknesses and omissions of the Pink Book. Officially titled *Ngaitahu Kaumatua Alive in 1848 as Established by the Maori Land Court in 1925 and the Ngaitahu Census Committee in 1929*, the Blue Book could be bought for five shillings. For many whānau it was the first tangible record that connected them to their iwi.

For Muriel Johnstone it has long been a treasure and a teacher. Her first encounters were in her grandparents' whare in Riverton. "Times spent with my maternal grandparents Gagi and Taua-Nana (John and Marion Stirling) led to my being acquainted with the Pink and Blue books – pukapuka taonga carefully brought out from a little old case in the top drawer of the bedroom dresser where they were kept alongside handwritten manuscripts."

On one visit young Muriel sneaked a peek at the books. "I became so engrossed lying on the floor reading page after page, when I heard my taua's footsteps coming up the passage," she says. "Instead of the good scolding I expected she said, 'Well dear, if you really want to read all those pukapuka and understand who and what you're looking for, you best get up on this bed with me and I'll show you how to do it.' "

On another occasion Muriel asked her grandfather to show her the books before he put them away. "Pōua sat me down and opened up the Pink Book first, explaining that it abounded with the many names that helped prove how and who our iwi is, our collective whakapapa," she says. "Then he showed me the Blue Book, set out very differently listing Ngāi Tahu kaumātua and where they come from, based on the census of 1848 and 1853. 'Mind you,' he said, 'some were probably absent, at nohoanga, travelling or chose not to take part!' "

That memory remains precious, but it also sharpens Muriel's understanding of the Blue Book's limitations – the potential for names to have been missed out. It's a shortcoming that Tā Tipene says is well understood, reflected by the fact that if whānau are able to provide evidence, they can petition to have their tīpuna included.

"There may still be people who will be able to find their way back onto our lists, who are not currently in the Blue Book," he says. "However, you can say this for it – practically no other tribe has a Blue Book equivalent, and it has been an integral part of the work of our Whakapapa Unit. Their biggest challenge is piecing together those bits of missing information."

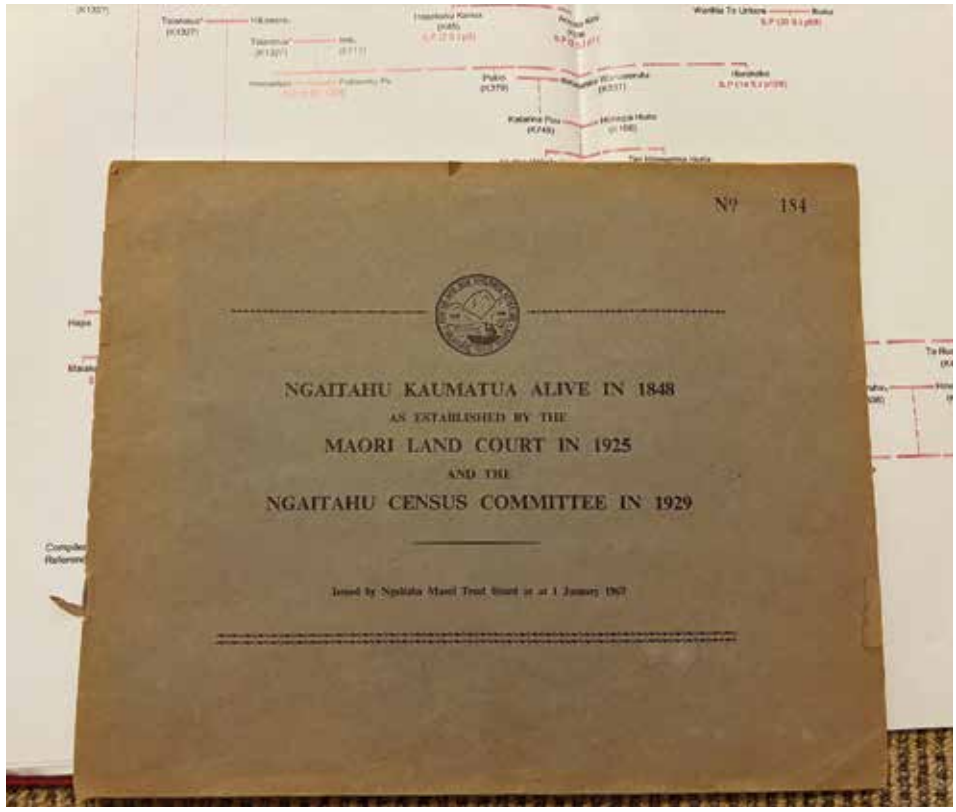
Joseph agrees, saying: "I love the fact that we've got it, but it's equally frustrating because there are a number of enigmatic things about the Blue Book. The loss of files and institutional knowledge between when the list was first made in the 1920s and when it was published in 1966 means we have to do our best to reconstruct some pieces of the puzzle."

Names repeat. Records are lost. People move. And whakapapa, while grounded in ancestry, is also shaped by place, community and lived relationships.

"In a tikanga Māori way, your whakapapa takes you to each marae, each hapū that acknowledges an ancestor," Joseph says. But under colonial frameworks – like rūnanga constitutions – those ties can be excluded. "For example, my mum owns land and was raised at Arowhenua," says Joseph. "But she can't register there. Under a tikanga Māori perspective she belongs, but under the constitution she can't participate in the electoral process."

Still, the Blue Book has immense value. It's not just a list of names, it's a statement of survival. "Even today, those books – especially the Blue – are constantly used to assist individuals and whānau looking for their Ngāi Tahu links," says Muriel. "And if no whakapapa links them to us, that Blue Book can help them find their own rūnaka of belonging."

It's not perfect, but it endures. Ultimately, the Blue Book stands as a legacy and a living document. Born in a colonial context, but carried forward by generations of Ngāi Tahu, it's a product of compromise and a symbol of perseverance.



"THERE MAY STILL BE PEOPLE WHO WILL BE ABLE TO FIND THEIR WAY BACK ONTO OUR LISTS, WHO ARE NOT CURRENTLY IN THE BLUE BOOK. HOWEVER, YOU CAN SAY THIS FOR IT – PRACTICALLY NO OTHER TRIBE HAS A BLUE BOOK EQUIVALENT, AND IT HAS BEEN AN INTEGRAL PART OF THE WORK OF OUR WHAKAPAPA UNIT. THEIR BIGGEST CHALLENGE IS PIECING TOGETHER THOSE BITS OF MISSING INFORMATION."

TĀ TIPENE O'REGAN

Toitū te Moko

As an indigenous people, re-claiming moko confronts and refutes the age-old myth of Māori as a 'dying race'. It calls on us to recommit to our strong Māori identities, customs and traditions, and challenges the viewer to re-examine their social interpretations of moko and moko wearers. Kaituhi **SASCHA WALL** shares her personal moko haereka.

FROM A GROWING FASCINATION WITH TĀ MOKO, WHICH BEGAN WHEN I was in my early 20s, I held a quiet certainty that I would one day carry moko on my skin. For me, it wasn't about being the right age or having acquired a certain amount of knowledge, it was about knowing, on a puku feeling, that I was in the right space to receive it.

The first tohu I received was while working in a museum. I was responsible for packing objects of historical significance from various collections in preparation for relocation.

One day, while working with a colleague, she found a box marked with an accession number that didn't match the area we were working on. Curious, my hoamahi opened the box and we both gasped. Inside was a mau kakī comprised of several sections of sharp bone resembling the shape of large teeth, connected by a curved metal wire.

When we searched its accession number in the directory, the taonga was described as: 'Moa bone mau kakī, made to imitate the teeth of a whale'. We struggled to comprehend a time in Aotearoa when whalebone was sparse and moa plentiful. Granted, moa became extinct in 1400, so it made sense that the taoka had been tentatively dated back to 1200.

Under the 'more information' section we read the mau kakī had been unearthed from a burial site in 1910, preceding the building of a railway line. The taoka was found by an eight-year-old boy who gifted it to his teacher. It was then donated to the museum in 1920.

Knowing that the mau kakī held the breath of many generations, taken from an urupā not by right, I immediately felt the weight of its tapu. In te ao Māori and in museology, handling taoka of a tapu nature requires

blessing first and is not something to be taken lightly. I found the nearest sink and doused myself with water, quietly reciting karakia to whakanoa.

Although the museum had followed correct protocols and tapu had been lifted by mana whenua at the beginning of the relocation, I still felt a need to protect myself. Looking down at my wrists I visualised moko wrapping around both of them, representing my tīpuna, to invoke spiritual protection from items of tapu and to clear away any heavy energy.

When I went home that day I opened a note I'd left in my phone that read: 'Tā moko – Renata Karena.' Renata is a Ngāi Tahu moko kaitā based in Tāhuna, and I'd taken down his name after seeing his mahi on many people I knew from home in Wahōpai. I reached out to his studio that night and booked in.

A fortnight passed before I arrived at my appointment in Tāhuna. My kōrero with Renata was transformative. He wove together designs representing my whakapapa with pūrākau and intuitively traced them to complement the contours of my wrists. What he came up with was almost exactly what I'd envisioned.

And although the appointment took several hours, I felt very little pain. They say this is what happens when the tīnana is ready to receive moko. I had my husband, my Nan, Papa and cousin with me intermittently throughout the day.

At one point my Papa came to see me on his own. He didn't say much; he never did. But as he got up to leave I watched him walk out the door and spoke about his recent terminal brain cancer diagnosis. I turned and caught a shift in Renata's composure – a brief rise of emotion and compassion. What followed was a quiet knowing between us, one that deepened the meaning of wearing my aroha for my whānau, on my skin.

Above: Sascha and her Papa, Geoff Young at Ōtautahi Tattoo studio, Tāhuna.
Left and right: Sascha's moko photographed at Ōtautahi Tattoo studio, Tāhuna.
PHOTOGRAPHS: SUPPLIED

Above: 'Te Mana o Te Tītī' tukutuku panel. Weavers from Awarua for the Ngāi Tahu Māori Trust Board building in Te Waipounamu House, 1983. 2019.0677.1, Ngāi Tahu Māori Trust Board Collection, Ngāi Tahu Archive.

Left: Sascha's Nan, Trish Young, after receiving her moko kauae at Te Rau Aroha marae, Bluff.

SOMETHING ABOUT WATCHING WĀHINE TAKE THEIR MOKO KAUAE MAKES YOU FEEL AS IF YOU'RE A PART OF THE PROCESS OF THEM BECOMING WHO THEY WERE ALWAYS MEANT TO BE.

SASCHA WALL

Several months later we celebrated my Nan's 70th birthday. She had spoken for some time about feeling ready to get her moko kauae done, but had been waiting for the right kaitā. After being with me while I was getting my wrists done, Nan was confident that kaitā was Renata.

We organised for Renata to travel down to Bluff to give Nan her kauae in our wharenui at Te Rau Aroha Marae. Alongside our tīpuna on Papa's side – Tamairaki, Renata took his time to trace the design of Nan's kauae. Surrounded by whānau, I watched as the ink was carefully placed on her skin – a peaceful and powerful experience.

Something about watching wāhine take their moko kauae makes you feel as if you're a part of the process of them becoming who they were always meant to be. The first wahine in our bloodline for many generations, Nan rose from the table looking more like herself than she ever had. It was an honour for me to be present that day.

Today in Ōtautahi moko kanohi, mataora and moko kauae are still viewed as an apparition of the past. Many people seem to be incapable of reconciling contemporary Māori with the moko-wearing kaumātua housed within gilded golden frames, painted by Lindauer or Goldie.

Despite its renaissance, there are lingering misconceptions about who can wear moko and why. By far the most common is that it must be earned through being fluent in te reo Māori or having exerted an amount of effort (to an imaginary end) towards being Māori. Although some iwi, hapū and whānau may have their own tikanga, for those of us who whakapapa Māori, moko is not awarded, it's our birthright with every singular line of ink contributing to the patterns on our skin, telling the story of who we are.

A few months after wrapping up my mahi at the museum, I packed up and moved to Ōtautahi to begin a new role as Communications Advisor – Publications at Te Rūnanga o Ngāi Tahu.

Not long after starting, my hoamahi and whanauka, Reese Harrison offered me the opportunity to receive moko from Tāmaki-based kaitā, Kairangi Ihimaera, who was visiting for a moko wānaka. Kairangi is known for weaving the feminine arts of raraka and tukutuku into her designs.

Looking for inspiration, I turned to our Ngāi Tahu archive, Kareao, and found a tukutuku panel by Cliff Whiting titled *Te Mana o Te Tītī*. It showed a large white manu leading a tītī away from the motu, symbolising the 'Hakuwai,' a spiritual bird tied to the end of tītī season and believed to guide them into migration. I'd grown up hearing whispers of the Hakuwai: unseen, possibly extinct, with a cry that sounded distinctly like the rattling of heavy chains. Some say it may have been the South Island Snipe.

At my moko appointment I shared the story with Kairangi – our shared whakapapa to Awarua gave the kōrero deeper resonance. To me, the Hakuwai represents humble, unseen leadership – qualities embodied by my late Papa, who quietly upheld the tikaka of our tītī island. His leadership and legacy have enabled our traditions to survive.

I chose to place the tohu at the centre of my throat, symbolising the guidance of my voice – which sometimes sits heavy in my chest – from my throat and into te ao. Despite being a sensitive spot, the process was gentle and peaceful and when I saw my new moko in the mirror for the first time I was blown away by how she wove such a rich story into a design so delicate and precise.

Wearing moko on one of the most visible parts of my tinana allows my whakapapa to speak before I do. I feel the power in this every time I meet someone new.

IN A MODERN CONTEXT, RECEIVING MOKO IS AN INTEGRAL PART OF OUR BROADER CULTURAL AND POLITICAL RESURGENCE, ONE THAT EMBODIES OUR ASSERTION OF TINO RAKATIRATAKA AND MANA MOTUHAKE. IT REFLECTS OUR COLLECTIVE ASPIRATIONS IN A POLITICAL, CULTURAL, SOCIAL AND SPIRITUAL SENSE, WHETHER AS WHĀNAU, HAPŪ, IWI OR AS MĀORI.

Growing up, my connection to my Māoritaka lived in fleeting marae visits with my Nan – moments cherished but brief. The rest of life kept me distant from my whakapapa. At a Catholic school in Invercargill with very few Māori students, my whakamā shadowed my daily life.

Now as an empowered wahine Māori, I look back at that girl with nothing but aroha and a quiet promise that our future tamariki will grow up knowing exactly who they are.

In a modern context, receiving moko is an integral part of our broader cultural and political resurgence, one that embodies our assertion of tino rakatirataka and mana motuhake. It reflects our collective aspirations in a political, cultural, social and spiritual sense, whether as whānau, hapū, iwi or as Māori. In this context, moko becomes deeply rooted in a critical process of cultural regeneration, shaped and influenced by the political landscape of our time.

For now I wear my whakapapa wrapped delicately around my wrists and through the centre of my throat to encapsulate the people and the places from which I come. Rejoining the separate threads that were woven together to make me who I am, just as the skin rejoins after the needle cuts through the flesh, making me whole again, but different.

So, to anyone who believes we must be old, fluent in te reo, or have exerted an amount of effort, to an imaginary end, towards earning moko, especially moko kanohi, I implore you: lean into curiosity before practising judgement. If you are Māori, moko is your birthright.

Left: Moko kaitā Kairangi Ihimaera tracing the outline of Sascha's moko

Above, left to right: Kieran Wall, Van Young, Geoff Young, Trish Young, Sascha Wall and Harper Young at Te Rau Aroha marae, Bluff.

ONE VERSION OF PŪRĀKAU – THE WHAKAPAPA OF TA MOKO – tells the story of the ancestors Mataora and Niwareka. In this pūrākau, Mataora struck his wife Niwareka, committing the first act of domestic violence.

In shock, Niwareka fled to her father, Uetonga, who lived in the underworld. Uetonga insisted that in order to be with his daughter anō, Mataora must prove his bravery by receiving moko kanohi. Mataora agreed and after his moko kanohi was done, the couple reunited once again.

This pūrākau reflects not only the whakapapa of tā moko but also the kupu we use for tāne moko kanohi – which is what we refer to as mataora.

By the eighteenth century, moko kanohi was distinct and varied and more common. This period saw the arrival of the Europeans who were fascinated by our traditional markings and thus began the trade of mokomōkai.

Māori heads were traded for firearms, ammunition, wool blankets and other newly introduced resources. The European arrivals sent the mokomōkai home to museum collectors across the vast moana, just to sit behind glass for their cousins to look at.

Although the trade predominantly targeted men with moko kanohi, wāhine with moko kauae were also killed for the same reason. Naturally, in response to this threat, there was a decline in the practice of tā moko.

In 1907, the Crown established the Tohunga Suppression Act, a New Zealand law which aimed to replace traditional Māori healing practices with western medicine. Under this Act, the practice of tā moko became illegal. The Act was not repealed until 1962.

Beneath the sands of Moeraki

Kaituhi NIC LOW joins an excavation run in partnership with Te Rūnanga o Moeraki to learn what indigenous archaeology looks like today.

Above: On Tūtakahikura beach Kāi Tahu kaitiaki observe how rising tides are washing valuable archaeological material out of the foreshore.
Left: Leave no grain of sand unturned – kaitiaki sift and sort material to be analysed back in the lab.
PHOTOGRAPHS: ROBBIE TITCHENER

JUST BEFORE YOU REACH MOERAKI MARAE THERE'S A TURN-OFF ON your right you won't want to miss: Lighthouse Road. At its end is Kātiki Point, site of Taoka's 17th century pā.

But before that, a small dirt road drops away to the coast. Follow that past a handful of weathered cribs to what is known as the Bottom Kaik, or Kaik 2.

There's just the sea roaring into the twin beaches of Kawa and Tūtakahikura, seagulls wheeling overhead, and rabbits galore. As a new day arrives, the bunnies can be so dense the hillside twitches. It's a quiet, contemplative place … but if you squint, you can imagine how it used to be.

Kaimoana is abundant off these beaches, and our ancestors lived here on and off for centuries before Europeans arrived. From the 1830s this became one of the biggest Kāi Tahu settlements on this coast. After the fall of Kaiapoi Pā, along with Matiaha Tiramōrehu came many of the senior leaders of various hapū and their people. Prominent Murihiku wāhine came north and married whalers. Whare sprang up. Livestock and māra kai covered the hills.

In the 1840s the people built a rūnaka hall named Uenuku, and a church. In 1868, Tiramōrehu and another Kāi Tahu leader and scholar, Rāwiri Te Maire, established a wharekura here, Otemanawharetapu. It must have been a heady time: Māori and Western ideas, technologies and peoples converging.

Life here wasn't easy, says David Higgins, Upoko of Te Rūnanga o Moeraki. "Given there was very little freshwater on the peninsula, survival and sustainability for our people must have been pretty blimmin' tough."

There are accounts of Tiramōrehu and others using tanks on sledges to bring wai māori from nearby creeks. From the early 20th century, whānau gradually shifted away to be closer to the settlement at Onekakara /Port Moeraki as the Pākehā grocer and doctor refused to traverse the grass track down to the kaik.

Today, although the various urupā are the main visible reminders of where the kāik once stood, its importance lives on. "I have memories of my grandparents telling me where they were born and grew up there," David says, "I know where all the burials are, from Rakatira Mamaru for five generations down to three living generations today."

It's a place that is, however, increasingly under threat.

As sea levels rise, king tides foaming up Tūtakahikura beach are stripping the foreshore and washing umu stones out of the sand, along with the chalky remnants of old shellfish feasts. Takaroa has exposed a long, dark layer of charcoal created by generations of cooking fires. The attack is on two fronts, ki uta, ki tai. Above the beach, the rabbits have been making a mess playing at amateur archaeology. The foreshore is riddled with hundreds of burrows that are damaging the site, disturbing the past, and at times exposing surprising treasures, which is why David and the hapū have brought the real, human archaeologists in.

On the Tūtakahikura foreshore, about 50 metres back from the beach, archaeologists, students and Kāi Tahu kaitiaki cluster round a series of rectangles pegged out with string.

I join six of my whanauka kneeling round a shallow trench. Several are relations from Murihiku; others kānohi hou, new faces.

We're working under tapu, starting and finishing each day with karakia, and with all kai kept separate from the site. There's a steady banter as people scrape back the sandy earth to reveal what's underneath. Anything of note gets pored over, marked, bagged and recorded. The spoil goes into buckets, hauled to another team sitting hunched over sieves, separating everything to be analysed later in the lab. I'm immediately struck by the whanaukataka, and the focus. Overall, it's a meditative vibe.

"Trowelling is my zen," says Kāi Tahu archaeologist Rachel Wesley, who is the Ōtākou representative on Te Rūnanga o Ngāi Tahu. She's teaching us on the job. "Though sifting and sorting can be strangely zen, too."

"If it's not windy," says Zac McIvor (Ngāti Patu Pō of Waikato), a young lecturer in archaeology from the Ōtākou Whakaihu Waka University of Otago. "With all that charcoal content, you end up looking like a coal miner."

Above: Lunch breaks and all kai are separated from the excavation site, and wai whakanoa is used as a matter of course.
Right: Kāi Tahu kaitiaki use small metal trowels to carefully unearth Moeraki's past. Salvaging material from damaged rabbit burrows, like the one in the foreground, is a key reason for the dig.
Right below: This 1854 penny was found in a midden layer that also contained seal and kurī bone.

... WITHIN A CONTEXT OF KURĪ AND SEAL BONES, THE FISHHOOK POINT STRONGLY SUGGESTS WE'RE EXCAVATING A PRE-EUROPEAN AREA. THAT HOOK LIKELY SNAGGED IN THE FLESH OF THAT FISH BACK IN THE 1700S, OR BEFORE, WHEN TŪPUNA LIKE TAOKA WALKED THESE SHORES. HIS PĀ IS ALONG THE RIDGE SO HE WOULD CERTAINLY HAVE KNOWN THIS BEACH.

He's right, especially once you add sunscreen to the mix, but no-one cares. There's something satisfying about getting your hands into the soil in this way.

For three weeks, under the mana of Te Rūnanga o Moeraki, the university's archaeology programme is running its summer field school excavating here. Now in its second year, students are learning under the guidance of senior archaeologists including Rachel and Gerard O'Regan (Kāi Tahu, and Curator Māori at Tūhura Otago Museum). And this year, around a dozen Kāi Tahu whānau whose work intersects with cultural heritage, are joining them for five days of hands-on training and talks. Together, the goal is to protect taoka, share knowledge, and learn more about how our ancestors lived.

One of the first things we learn is just how close the past can feel. We're excavating in an old stockyard, yet just 20 centimetres beneath the turf, we're into a midden layer, an old rubbish pile dense with the bones of things we still eat today – mangā/barracouta, hāpuku/groper – interspersed with the bones of things we do not, like kurī.

So far no-one has found anything European. It's too soon to say, but it's possible this is pre-contact material we are recovering. As we dig, evidence mounts. More kurī bones come to light, including a jaw. "Awww, look at that cute little kurī," one of the senior students says. We find seal bones, seal teeth.

Then Anne Ford, Head of the Archaeology programme, reaches into a thicket of barracouta bones and plucks out a serrated fishhook point, neatly crafted from what might be moa bone.

Given metal nails were easier to shape, it's commonly thought that once Europeans arrived, customary technology like this fell out of use. Which is why, within a context of kurī and seal bones, the fishhook point strongly suggests we're excavating a pre-European area. That hook likely snagged in the flesh of that fish back in the 1700s, or before, when tīpuna like Taoka walked these shores. His pā is along the ridge so he would certainly have known this beach. I bring up a load of barracouta bone and charcoal, and breathe in. All I can smell is moist earth, but it's not hard to imagine the aromas of the feast.

When those doing an archaeological excavation are Māori, the dynamic changes. For one, there's heaps of laughs; at one point the discussion shifts to arranging marriages to produce kids who would have rights to every single tītī island. Beyond this, having whānau in the trenches also means cultural insights into whatever comes to light.

Riria Cairns-Hakiwai (Kāi Tahu, Kāti Mamoe, Waitaha, Ngāti Kahungunu, Rongomaiwahine), who works for Te Ao Mārama, brings up a small greenish flake of stone on the point of her trowel. She passes it to Tāne Tāmati (Waitaha, Kāti Māmoe, Kāi Tahu, Tūhoe), then-Curator Māori at Southland Museum, who has a background in geology. "That," he says, "is Takiwai!"

Takiwai is a valuable, translucent type of pounamu primarily found in Piopiotahi/Milford Sound. Some of us know the beach where this flake likely came from, and we've heard the pūrakau about Takiwai, how she came to Aotearoa aboard the Tairea waka, and went overboard in Piopiotahi and turned to stone. Just like that, the Murihiku whānau

on site have a link to the people who lived here: hapū connections persisting across generations and time.

Despite all this, until relatively recently you wouldn't have found many Māori involved in digs. In the Māori world, archaeology had a bad name.

"It was something done to us," Rachel says. Wāhi tīpuna were raided, urupā dug up, kōiwi taken as 'specimens' for study or display. In the bad old days of finders keepers, before government protection in 1975, a respectable Pākehā hobby was spending weekends digging up old pā sites. At Moeraki, David Higgins says, Tiramōrehu's grave is no longer marked, after taoka were stolen from the site.

Since then, legislation has helped provide protection, and archaeology has professionalised: you need at least a Master's degree, and years of experience, to lead a dig. This has kept the fossickers away, but also distanced Māori from our own archaeological heritage.

It's taken the likes of archaeologist Brian Allingham, who has for decades worked with and for Kāi Tahu on our rock art, and Gerard and Rachel, to show how it can be done differently. A turning point was Mason's Bay on Rakiura/Stewart Island just after the Treaty Settlement. Atholl Anderson, Kāi Tahu's most esteemed archaeologist, led a team of about 20, including whānau from Murihiku, excavating an eroding site where a carved tauihu, or canoe prow, had earlier been found. The team unearthed other parts of a waka, perhaps from the same one.

"It was hardcase. We had pūtea post-settlement," Gerard says. "We got quad bikes, lots of gear, it was a big whānau affair. That was the start of us doing our own rūnaka excavations."

Another eroding midden at Mahitahi on Te Tai Poutini sparked a major whānau effort, with even school kids getting involved. Once people realised the significance of these sites, they started coming forward. "Oh, there's a midden here, a site there. A box of pounamu tools showed up – a chap had been finding them over the years – things like that. That's what happens when the community felt connected and involved."

More recently, Rachel and her Ōtākou whānau have done extensive work at Papanui Inlet, salvaging and preserving taoka, including a 15th century waka hull. It's all about reconnecting people with their past, she says, and giving hapū the confidence to assert their rights, and their own narratives about how our ancestors lived.

HOW TO MANAGE COASTAL GRAVES SENSITIVELY IS A KEY QUESTION FOR THE RŪNAKA, AND FOR MANY OTHER HAPŪ. GERARD [O'REGAN] PREVIOUSLY LED TWO SEASONS WORKING AT TIKORAKI IN PARTNERSHIP WITH [OTAGO] UNIVERSITY. THIS HAS GIVEN THE HAPŪ AN UNDERSTANDING OF THE SITE'S HISTORY, INCLUDING EXACTLY WHERE SOME OF THE BURIALS ARE, A FIRST STEP TOWARDS DECIDING WHAT TO DO NEXT.

Above left: This area was was previously a sheep yard, but evidence of occupation at Tūtakahikura goes back to pre-European times.
Top: Students from University of Otago Ōtākou Whakaihu Waka work on their own excavation squares.
Above: Once the excavation is finished and the spoil sifted and sorted, the left-over dirt will be used to fill in the holes, with the turf replaced on top. The goal is to leave no trace.

On the third day we break from digging to visit Tikoraki, a post-contact urupā on a nearby headland. Gerard brings us in with karakia, his voice ringing over the sound of waves below. His tipuna Teitei is here, but those waves, driving in against the clay cliffs, are destroying her resting place at an alarming rate: the rūnaka estimates the urupā has lost 10 metres to erosion in 10 years.

How to manage coastal graves sensitively is a key question for the rūnaka, and for many other hapū. Gerard previously led two seasons working at Tikoraki in partnership with the university. This has given the hapū an understanding of the site's history, including exactly where some of the burials are, a first step towards deciding what to do next.

Some whānau favour relocation and reburial. Others, like David, are comfortable with letting the bones return to Takaroa, although he acknowledges this makes it hard for whānau seeking reconnection. "How do I explain who they are and how they're connected to this place, if I don't have those markers in the whenua to explain, yes, your great-great-grandfather is buried here?"

All of this is a world away from archaeologists digging up graves for study, or amateurs fossicking sites. It's driven by the needs of the hapū. And for the Māori teams involved, Gerard says, "that experience reinforces our sense of understanding and connection and therefore how we treasure these places." Time is of the essence, too. "With the erosion, we haven't got time to dick around."

The work of an archaeologist is never done. Once these excavations are filled in and everyone has returned home, it will take years of analysis to draw conclusions about Tūtakahikura's past. Across Te Waipounamu erosion and development continue apace, bringing more of our past to light every week. Which is why there's an urgent need for more Māori, and more Kāi Tahu, to get involved.

Rachel wants anyone doing kaitiaki work to be "really knowledgeable about archaeological processes, and how our rakatirataka that's defined in the Ngāi Tahu Claims Settlement Act gives us a lot more room to exert our authority."

This is the main reason for bringing the kaitiaki on board at Tūtakahikura ... and it's already paying off.

Kasmira Peterson (Kāi Tahu, Tūhoe) is a kaimahi for Te Rūnanga o Ōraka-Aparima. Riria Hakiwai works for Te Ao Marama Inc. They are often reading archaeology reports, or dealing with councils and developers to put heritage conditions on excavation work – from behind their desks.

After their experiences at Moeraki, they say they've gained the confidence to head out on site, and aim to get directly involved in briefing workers, and to help drive cultural heritage protection in their own rohe. Kasmira even thinks she might have become an archaeologist if she'd had this opportunity when she was younger. "If I had my life to live again," she says with a wistful smile.

At 24, Tāne Tāmati is already making the shift. As Curator Māori at the Southland Museum, he dealt with the fruits of other people's digging, divorced from its iwi context or sense of place. He'd never been on a dig before, but in the first hour here, doing a site walkover with the other kaitiaki, something sitting on the sand caught his eye.

"I say my tīpuna probably spoke to me: 'You might want to look over there.'" Pounamu is one of his passions, and he saw something green glinting in the sand. "I thought, 'Oh, that looks like pounamu, but how can this be?' Lo and behold, it's a small pounamu whao, a chisel."

Like that, his direction changed. He left Southland Museum soon after, and is now joining Gerard and Rachel with their kaupapa Māori archaeological focus in Otago.

"This is where I want to be," he says, "hands on in the field, digging, exploring the history of my tūpuna."

Leading the way

A new generation of Glacier Guides

In the heart of Te Tai Poutini, where the rainforest meets the ice, Franz Josef Glacier Guides has begun a new era of storytelling. For decades visitors have come to marvel at Kā Roimata o Hine Hukatere, the glacier known in English as Franz Josef. Now, under the guidance of young Kāi Tahu leaders like Maya Mahuika, the glacier is not just a natural wonder – it's a living narrative. Nā **NIKKI-LEIGH CONDON**.

MAYA, A GUIDE WITH DEEP ROOTS IN THE REGION, IS AMONG THOSE leading this cultural renaissance. She shares the Māori legend of Hine Hukatere, the adventurous woman whose tears of grief for her lost lover, Wawe, were frozen by the gods to form the glacier. This tale, passed down through generations, adds a profound layer of meaning to the icy landscape.

"When I tell the story of Hine Hukatere to our visitors, I see something shift in them," Maya says. "Suddenly it's not just about the ice or the view – it's about connection. They start to understand why this place matters to us."

Maya and her team are formally trained in tikaka and delivering cultural narratives, and their development is overseen by seasoned Hollyford Valley guide, Kahurangi Mahuika.

"Leadership has been really committed to growing cultural capability within the business," says Kahu. "We have the people in the right positions at the top filtering down our tikanga and practices, so when people like me are training at ground level we can meet in the middle."

This alignment between leadership and frontline staff has enabled a cohesive cultural framework to take root.

Business manager Janelle Shaw says this commitment is at the heart of what makes Franz Josef Glacier Guides unique.

"It was important to me because, as a business, we have been entrusted with the responsibility of sharing the stories and tikanga of Ngāi Tahu," she says. "We need to honour that by doing it in the

THE TEAM'S CULTURAL CAPABILITY TRAINING INVOLVES MORE THAN JUST LEARNING THE STORIES OF THE LAND – IT INCLUDES TIME ON MARAE, LESSONS IN TIKAKA, AND KŌRERO WITH TAKATA WHENUA. THEIR WĀNAKA-BASED APPROACH MEANS THE WORK IS GROUNDED IN TIKAKA AND MĀTAURAKA MĀORI. FOR MANY GUIDES IT'S NOT JUST PROFESSIONAL DEVELOPMENT; IT'S PERSONAL RECLAMATION.

most genuine and authentic way possible. It is also an opportunity to contribute to the wider understanding of te ao Māori, helping to build and strengthen that knowledge not just for our manuhiri, but for our kaimahi and future generations to come."

The team's cultural capability training involves more than just learning the stories of the land – it includes time on marae, lessons in tikaka, and kōrero with takata whenua. Their wānaka-based approach means the work is grounded in tikaka and mātauraka Māori. For many guides it's not just professional development; it's personal reclamation.

Outside of being kaitiaki of Kāi Tahu stories, the role as a guide is an extremely physical one. The glacier moves on average one metre a day, meaning the pathways guides must take are ever-changing.

"We have to cut and re-cut the steps and pathways every day," Maya says. "No two days are the same. We're always on the lookout for natural formations like ice caves that are forming regularly and are amazing to take our visitors through."

And having responsibility for up to 30 people at a time in such a vast and hazardous landscape has its challenges. "We have to have eyes in the back of our heads and take every step with caution. There's adrenaline, sure, but there's also a huge sense of responsibility."

Although Franz Josef Glacier Guides is a relatively recent acquisition for Ngāi Tahu Tourism (purchased in 2014), there is a longstanding history of brave Kāi Tahu whānau guiding visitors through the icy landscape.

The first recorded Kāi Tahu-guided tourism on the glacier dates back to the early 1900s, when local Māori began taking settlers and explorers across the glacier in exchange for supplies or koha. These early guides used their intimate knowledge of the land to navigate treacherous routes long before crampons and modern ice axes were common.

This unique ownership and whakapapa connection shapes every aspect of how the business operates, Janelle says. "It gives us an authentic ability to share cultural narratives with manuhiri. These values guide everything we do, and they bring a real depth to our experiences that sets us apart."

Franz Josef Glacier Guides hosts more than 15,000 visitors a year, many drawn not only to the beauty of the ice but to a chance to engage with the tour's cultural dimension.

"Manuhiri often connect deeply with the stories of the region and the people, and it helps them understand why we, as individuals and as an organisation, care so deeply for this place," Janelle says.

The opportunity to guide on the ice not only continues the long tradition of Kāi Tahu guides on the glacier but is an important

Above and left: Stephanie Walker and Nikki-Leigh being guided on the glacier.
Opposite: Maya Mahuika cutting steps on the ice.
Previous page: Maya Mahuika walking through a crevasse on the glacier.
PHOTOGRAPHS: SUPPLIED

employment opportunity for local Kāti Māhaki to remain employed and live in their rohe.

"At one time there were hundreds of our people living in the wider South Westland area; now it is fewer than 50," Kahu says. "Meaningful employment opportunities like this are so important to enable our people to remain here and continue their role as kaitiaki and ahi kā over our takiwā."

Embedding tikaka and cultural narrative into the day-to-day experience has also had a profound impact internally, Janelle says.

EMBEDDING TIKAKA AND CULTURAL NARRATIVE INTO THE DAY-TO-DAY EXPERIENCE HAS ALSO HAD A PROFOUND IMPACT INTERNALLY. "IT HAS BEEN A REALLY POSITIVE JOURNEY. FOR MANY KAIMAHI, IT'S CREATED A STRONGER CONNECTION NOT JUST TO THIS REGION, BUT TO AOTEAROA AS A WHOLE. IT'S GIVEN THEM A DEEPER SENSE OF PLACE AND PURPOSE, AND THAT FLOWS THROUGH TO THE EXPERIENCE THEY PROVIDE FOR OUR MANUHIRI."

JANELLE SHAW Franz Josef Glacier Guides Business Manager

"It has been a really positive journey. For many kaimahi, it's created a stronger connection not just to this region, but to Aotearoa as a whole. It's given them a deeper sense of place and purpose, and that flows through to the experience they provide for our manuhiri."

Climate change has brought further complexities. The glacier has retreated more than 1.5 kilometres in recent decades, and its retreat has shifted access routes, sometimes requiring helicopters just to reach the ice. But rather than dampen interest, these changes have brought urgency to the work.

"People want to see it before it disappears," Maya says. "But more than that, they want to understand what it means – why we care so much, why these places are sacred, and that's our job. We help them see through our eyes."

This approach blends the physical challenge of glacier guiding with cultural depth, offering visitors an experience that resonates beyond the ice.

"This isn't just tourism," says Kahu. "It's a cultural transmission. It's intergenerational knowledge being shared in one of the most awe-inspiring classrooms on Earth."

The vision going forward is clear: to ensure Franz Josef Glacier Guides becomes a model for indigenous-led tourism worldwide; one where the landscape is not just a backdrop, but a central character in a story that began long before the first visitor arrived – and will continue long after they leave.

"As a young Ngāi Tahu woman, this work is about reclaiming space," Maya says. "It's about showing our tamariki that their stories matter, that their whenua is powerful, and that they belong here. Always."

Hiwa-i-te-Rangi

A Decade of Dreams Realised at Te Pā o Rākaihautū

"FROM THE BEGINNING, IT WAS NEVER ABOUT BUILDING ANOTHER SCHOOL. IT WAS AND STILL IS – A MOVEMENT TO RECLAIM THE HEARTS, MINDS AND WELLBEING OF OUR TAMARIKI AND RESTORING OUR OWN WAYS OF TEACHING AND LEARNING, GROUNDED IN WHAKAPAPA, WHĀNAU AND WHENUA."

RANGIMARIE PARATA TAKURUA

Above: Rangimarie Parata Takurua and pononga (students) harvesting the bounty of their labour in the māra kai at Te Pā o Rākaihautū. Kade Te Whata-Kururangi, Deegan McGarr, Hineterā Davis, Rangimarie, Wahawaha Winiata, Celia Williams and Hawaiki Jones-Fiso.
PHOTOGRAPHS: PHIL TUMATAROA

This Matariki marks 10 years since Te Pā o Rākaihautū (Te Pā) opened its gates — a decade of daring to dream big, daring to challenge the system and daring to do things differently.

It started with a bold vision, by a group of whānau whose interest was not in building a better school but about overhauling an education system failing their tamariki. Kaituhi **PHIL TUMATAROA** reports.

"THE QUESTIONS WE ASKED OURSELVES WERE, HOW DO WE RE-ENGAGE our whānau in learning and how do we equip them with the tools to succeed in the world," says Chairperson Rangimarie Parata Takurua.

"The answers weren't to be found in classrooms and state schooling, they lay in a model deep in our DNA, a pā wānanga – a learning village with its heart centred on whānau, whakapapa and whenua."

Te Pā was started by Nōku Te Ao, a charitable Trust that operates two early childhood centres and a range of whānau ora services. The establishment of Nōku Te Ao was in response to a baby boom within the ranks of Te Ahikaaroa Kapa Haka in 2002. Today 70 tamariki attend Nōku Te Ao and Te Pā has a roll of approximately 240 students.

The process of establishing Te Pā began in 2011 amidst the aftermath of the earthquakes. Its founders saw a chance to not just build a new school, but to "reshape education." It was finally approved in 2014 and opened in 2015.

"From the beginning, it was never about building another school. It was and still is – a movement to reclaim the hearts, minds and wellbeing of our tamariki and restoring our own ways of teaching and learning, grounded in whakapapa, whānau and whenua," says Rangimarie.

At Te Pā success is not measured by decile rankings or NCEA results alone, she says it is measured in "how confident our tamariki are in the taiao, on the haka stage, on sports fields, and using a tea towel on the marae.

"As well as literacy and numeracy they learn 'culturalcy' – how to read the taiao, how to build a mokihi, catch tuna, grow their own kai, compost and hike the lakes carved by Rākaihautū. Their classrooms are on the whenua, on the moana, in the māra."

Evidence shows this foundation of learning is working, with Māori student achievement at Te Pā consistently outpacing national averages.

"It is the norm to see our students stay longer, achieve more; and just as importantly they emerge proud, connected, and future focused. Learning here is anchored in Aoraki Matatū, Aoraki Matatau, Aoraki Mataora. Our expectations are as high as the lofty peaks of Aoraki, whether they're in the māra kai, on stage, or in the science lab.

"We're raising kids who know who they are — who walk strong in both worlds," she says.

Over the past 10 years Te Pā has been stuck in "temporary" earthquake-damaged buildings at the old Linwood Intermediate site wrestling with the Ministry of Education for basic infrastructure and equitable treatment.

"Even while operating in less-than-ideal conditions and battling just to be safe and warm we've been able to achieve remarkable results," says Rangimarie. "We've never let it dim the vision."

Members of Te Pae Whakatere, the Te Pā working group, and officials from the Ministry of Education visit the proposed site for the kura at Te Waipapa, Diamond Harbour on Te Pātaka o Rākaihautū. (Left to right) Sam Fowler, Rich Hollis, Rangimarie Parata Takurua, Manawanui Parata, Karen Timihou, Laveena Tozer, Bailey Peryman and Fuetanoa Seinafo.

That vision was recognised on the world stage earlier this year when Te Pā won the Zayed Sustainability Prize in the Global High Schools category — one of the world's most prestigious sustainability awards that received more than 5,000 international entries. The school received $250,000 for its Puku Māra (digestive gardening) project, which blends mātauranga Māori with regenerative agriculture to tackle climate change, restore soil health, and feed whānau.

Terina Tāhau, Kaiurungi at Te Pā, took a group of Year 13 students to Abu Dhabi in January to receive the award.

"Puku Māra is more than a garden. It's a living classroom. A place where tamariki learn to compost, grow, harvest, and heal – not just the whenua, but themselves and their community."

Te Pā is also the first Kura-ā-Iwi in Te Waipounamu – a school that sits under the korowai of Te Hapū o Ngāti Wheke, supported by Ngāi Tahu, and driven by iwi values and aspirations – Mō tatou, ā, mō kā uri ā muri ake nei.

"Only three percent of Māori tamariki in our region have access to kaupapa Māori education. That's unacceptable," says Rangimarie. "But we've shown what's possible when we lead our own solutions."

Now, after years of pushing through "policy lip service" and shifting Ministry goalposts, the tide is turning. A new site has been identified at Te Waipapa, Diamond Harbour – eight hectares of ancestral whenua overlooking Whakaraupō and across to Te Poho o Tamatea.

"This whenua changes everything," says Rangimarie. "It's our place, our history. It's where our pā wānanga will truly come to life."

The vision is a dual-site school: a city-based kāika nohoaka for easy access, and a peninsula-based pā wānanga at the foot of Te Ahu Pātiki in Te Pātaka o Rākaihautū. Combined, the two sites will enable Te Pā to grow and more than double its current roll.

"What's more it will enable Te Pā to build our pā wānanga on eight hectares incorporating large scale māra kai – food orchards, gardens and composting. Working across two sites we plan to include community spaces such as a performing arts centre – spaces designed by and for whānau."

Rangimarie is cautiously optimistic about recent progress they have made after a series of complaints led to intervention by the Minister of Education, Hon Erica Stanford.

"We're standing on the threshold of a new dawn, but the message to the Ministry is clear – we've been here before. Promises are not enough. We need action, certainty, and delivery."

Year 13 student Kiritiana Wiremu with His Highness Sheikh Mohamed bin Zayed Al Nahyan (President of the United Arab Emirates and ruler of Abu Dhabi) receives the Zayed Sustainability Prize in the Global High Schools category on behalf of Te Pā at the award ceremony held in Abu Dhabi, United Arab Emirates in January.

The Te Pā delegation is pictured with Prime Minister Christopher Luxton (centre) and Professor Gunter Pauli (far right) a member of the Zayed selection committee. The group travelled to Abu Dhabi to attend the awards ceremony and the Abu Dhabi Sustainability Week, an initiative that tackles sustainability in its three dimensions: economic, social and environmental.

Above: Year 13 students (left to right) Kiritiana Wiremu, Keala Tuki, Lewis Murray, Mahinarangi Wilson, and kaiārahi, Oliver Perryman work in the Te Pā māra kai. Te Pā also has a second much larger māra kai in the Otākaro Avon River Corridor (Te Ōraka) where its Puku Māra project is based.

Left: Kapahaka is central to learning and cultural identity at Te Pā. Pictured here the Puna Hauaitu, 5, 6 & 7 year olds, prepare for the Te Rangaihi Waitaha Competitions last year with a dress rehearsal.

"AGAINST ALL ODDS, THIS KURA HAS HELD THE LINE, UPHELD THE KAUPAPA, AND DELIVERED TRANSFORMATIONAL OUTCOMES. WE'RE NOT HERE TO FIX ADULTS WHO MISSED OUT, WE'RE HERE TO RAISE TAMARIKI WHO NEVER HAVE TO FEEL THE EMBARRASSMENT OF NOT BEING ABLE TO SPEAK THEIR OWN LANGUAGE OR NOT KNOW THEIR OWN MAUNGA."

From the beginning, Te Pā has been powered by whānau. This 10-year milestone is a tribute to those who dreamed it into being — the parents, aunties, uncles, kaumātua, and mokopuna who refused to settle for less.

Rangimarie believes the phase Te Pā is entering is a call to action for the next generation.

"Against all odds, this kura has held the line, upheld the kaupapa, and delivered transformational outcomes. We're not here to fix adults who missed out, we're here to raise tamariki who never have to feel the embarrassment of not being able to speak their own language or not know their own maunga."

"Already, whānau are talking about returning to the whenua. Some are looking to build, others to work at the new site. There is a sense that this is not just a school development – it's a homecoming.

"As Hiwa-i-te-Rangi rises, so too does the next chapter for Te Pā o Rākaihautū.

"Once we've cracked it here, there's no stopping what's possible for every hapū across Te Waipounamu."

Rāpaki School House Reopens

Nā ILA COUCH me DONALD COUCH

Whāia te mātauranga hei oranga mō koutou

"ALRIGHT, WE NEED OUR ELDERS UP THE FRONT," COMES THE COMMAND to the rōpū gathered outside the newly refurbished Rāpaki whare kura. "Who are you calling old?" a lone voice answers back. The group breaks into laughter. Karakia signals the beginning of the Whakatuwhera, and the group files into the sunlit schoolhouse.

The weather is perfect for reopening the old schoolhouse, or the Rāpaki Native School as it was known when it first opened on November 5, 1876. About 50 tangata whenua and manuhiri have gathered inside, including former students Aunty Trudy (Gertrude) Warnes and Robert Tikao.

And sitting alongside them is Aunty Doe (Reihana) Parata, former Te Waipounamu Māori Girls' College, Christchurch matron. Too young to attend classes at Rāpaki before the school closed in 1946, she still remembers waiting outside the kura for lunchtime when the big kids would come out to play.

Above: Providing spectacular views of Whakaraupō, the newly renovated 150-year-old schoolhouse at Rāpaki was relocated away from the cliff-face to protect it from ongoing coastal erosion.

Above right: Mātua Donald Couch addresses manuhiri and tangata whenua, celebrating the opening of the newly renovated schoolhouse, which first opened on November 5, 1876. PHOTOGRAPHS: SUPPLIED

Outside, tamariki are exploring the newly fenced-in school grounds, climbing over 150-year-old foundation stones left in place to indicate where the schoolhouse once stood. Initial restoration plans proposed keeping the building in its original spot, but the threat of ongoing coastal erosion led to moving it away from the cliff-face.

As for the renovations, priority was given to preserving and enhancing much of the existing structure.

However, meaningful changes were made, including a newly constructed window on the northwestern end of the building that features a perfectly framed view of Te Poho o Tamatea. All original sash windows were restored and double-glazed, including a window fitted for scenes shot in the schoolhouse for the 2022 film, *We Were Dangerous*.

The front door of "the old hall", Te Wheke, donated by Dame Whina Cooper decades ago, was set aside when the building was brought down and has since been repurposed as the new external door near the kitchen.

Sunlight floods the schoolhouse, and kaiwhakataki, Nathan Pohio, shares his thoughts on the colour scheme.

"I was honoured to be asked to look at the materials and from there make decisions for us. I started with the roof, and I wasn't sure about it at first, but the colour we have, spoke to me the most. It reminded me of the kokowai we would get at Red Cliffs. It had a whakapapa to it. It's an exterior colour that links back to our wharekarakia. Inside, we've got a chalky feel that reminds me of Ōamaru stone. It makes us feel warm, at home and awhi."

Guest speaker Areta Wilkinson, whose tāua, Marewa Elizabeth Manihera, taught in Port Levy and the Rāpaki Native School before becoming the first wahine Māori principal in the North, shares her whānau history with the rōpū.

"I gather that the Rāpaki Native School was Marewa's first teaching assignment after graduating from teachers' training college sometime in the 1930s. She was known as "teacher" as most of her students were whānau. Tāua took teaching very seriously and promoted education, but sadly this came at a loss of te reo Māori in our whānau.

"I am thrilled the schoolhouse has been renewed and will present opportunities for knowledge transmission and exchange."

Mātua Donald Couch rises to address the group. A former teacher and author, he is writing several pukapuka, including one about the schoolhouse. Donald speaks about the significance of the building and what it means to him as a descendant of one of its foundation students.

"This place played a big role when we had to adjust to newcomers and learn to read and write. Every whānau will tell a different story. For instance, the very first class, my taua Kitty Paipeta, was there.

"I've always looked at my taua as a real example of a bilingual, bi-cultural person. She knew both languages and both cultures. She came back here as a teacher, and she knew her way around the Pākehā culture. As one of her descendants, I'm grateful for that. This place has given a lot of people a chance to get on in the new world."

At the start of speeches, the rōpū join in waiata. The final act of opening the schoolhouse is carried out by Robert Tikao, who unveils the new plaque. Back in the wharekai, over cake and coffee, memories are shared. A schoolhouse history video plays in the background and a memento of the day's celebrations, a keepsake booklet, is distributed.

The following text is from that booklet.

"THIS PLACE PLAYED A BIG ROLE WHEN WE HAD TO ADJUST TO NEWCOMERS AND LEARN TO READ AND WRITE. EVERY WHĀNAU WILL TELL A DIFFERENT STORY. FOR INSTANCE, THE VERY FIRST CLASS, MY TAUA KITTY PAIPETA, WAS THERE.

"I'VE ALWAYS LOOKED AT MY TAUA AS A REAL EXAMPLE OF A BILINGUAL, BI-CULTURAL PERSON. SHE KNEW BOTH LANGUAGES AND BOTH CULTURES. SHE CAME BACK HERE AS A TEACHER, AND SHE KNEW HER WAY AROUND THE PĀKEHĀ CULTURE. AS ONE OF HER DESCENDANTS, I'M GRATEFUL FOR THAT. THIS PLACE HAS GIVEN A LOT OF PEOPLE A CHANCE TO GET ON IN THE NEW WORLD."

DONALD COUCH

IN 1898, TEACHER E.A. HASTINGS DETAILED THE DEVASTATING EFFECTS OF RUBELLA, MEASLES AND INFLUENZA AMONG HIS ATTENDEES. **"FOR MONTHS PAST, THERE HAS BEEN MUCH SICKNESS, OWING IN MANY CASES TO HARD LIVING AND PRIVATION. THIS SETTLEMENT HAS BEEN SUFFERING FROM A SERIOUS EPIDEMIC OF INFLUENZA."**

A TEACHER AT RĀPAKI FROM 1895 UNTIL 1904, AND AGAIN FROM 1911 TO 1922, HASTINGS WROTE SEVERAL LETTERS TO WELLINGTON, IMPLORING THE GOVERNMENT TO CONTRIBUTE TO THE PURCHASE OF MEDICINE AND OTHER ESSENTIAL SUPPLIES. **AT HIS RETIREMENT CELEBRATION IN THE RĀPAKI HALL, HASTINGS WAS PRESENTED WITH A PIUPIU. ONE HUNDRED YEARS LATER, IN 2023, HIS DESCENDANTS RETURNED THE PIUPIU TO RĀPAKI.** THE TAOKA IS NOW TEMPORARILY BUT SAFELY KEPT IN TE PUNA O WAIWHETŪ THE CHRISTCHURCH ART GALLERY.

Above, clockwise from top left: Areta Wilkinson shares memories of her Taua, Marewa Elizabeth Manihera, known as 'Teacher' by those she taught at The Rāpaki Native School. The rōpū gathers outside as the whakatuwhera begins. Celebrating the day with a cake that perfectly captures the newly renovated schoolhouse (PHOTOGRAPH: ILA COUCH)**. Mauhiri and tangata whenua listen to speeches in the schoolhouse, warmed by the sun and insulated by new double-glazed windows. Pūkana! Special guests, former Rāpaki students Gertrude 'Trudy' Warnes and Robert Tikao. A photo of the piupiu made by Rāpaki whānau for former teacher E.A. Hastings upon his retirement. The piupiu was gifted to Te Hapū o Ngāti Wheke by his family in 2023.**

Above: 1907 Minister of Education visit to Rāpaki School.

Rāpaki School: A brief history
Nā Donald Couch

During its 70 years of operation, Rāpaki School provided more than 100 tamariki with the opportunity to live safely at home with their whānau, within the community they knew, while gaining the skills they needed to survive and thrive in a changing world.

Rāpaki Reserve 875 was given legal status in 1870, and as was the policy of the time, the expectations were placed on Māori to set aside land to build their schools and share in the cost of the buildings and teachers' salaries. With the goal of assimilation, the 1867 Native Schools Act only allowed for English to be spoken in these schools.

On 5 November 1876, Rāpaki Native School opened. The earliest class list, dated November 1878, included nine pupils:

Richmond Momo [Te Retimana Momo]	b. 19 Nov 1869	(9 yrs)
Walter Momo [Waata Momo]	b. 23 Dec. 1868	(10 yrs)
William Levy [Wi Riwai]	b. 1869	(9 yrs)
Patahepa Kelly [Patehepe KuiKui Pere]	b. 1868	(9 yrs)
Emma Piper [Ema Paipeta]	b. 31 May 1866	(12 yrs)
Kitty Piper [Kiti Paipeta]	b. 9 March 1868	(10 yrs)
Margaret Piper [Makareta Paipeta]	b. 24 June 1870	(8 yrs)
Putere Tuti [Puruti = Flutey / Fluerty]		
Miriam Solomon [Horomona]		

There may have been up to another nine children of school age in Rāpaki at that time, but some parents resisted the new ways and kept their children home. Primary school attendance was not compulsory for Māori until 1894. Despite the Government policy to 'Europeanise Māori', mātauraka endured. There are regular references to Rāpaki children singing "native songs" or performing "action songs", all of which required te reo Māori. It remained a regular part of school activities, whether the teachers were Pākehā or Māori.

By 1881, the class roll at Rāpaki School was 30. Little River had 17 students, Ōnuku 40 (including a large number of Europeans) and Kaiapoi (Tuahiwi) 49. That same year, Native Schools were transferred from the Native Affairs Department to the Education Department.

Official public records in the Appendices to the Journals of the House of Representatives (AJHR) sing the praises of Rāpaki School and its students.

1881 "Excellent results were obtained at Rāpaki."
1883 "Rāpaki always makes a good appearance at examinations, this time it did particularly well."
1884 "The Rāpaki people have always shown an encouraging interest in their children's education."
1886 "Rāpaki is always a capital school, and it still is."
1887 "The Natives deserve very great credit for the way in which they keep up the attendance under rather disadvantageous circumstances."

The "disadvantageous circumstances" referred to catastrophic illnesses that plagued the kāika in the latter years of the 19th century. In 1898, teacher E.A. Hastings detailed the devastating effects of rubella, measles and influenza among his attendees.

"For months past, there has been much sickness, owing in many cases to hard living and privation. This settlement has been suffering from a serious epidemic of influenza."

His descriptions make for difficult reading. A teacher at Rāpaki from 1895 until 1904, and again from 1911 to 1922, Hastings wrote several letters to Wellington, imploring the Government to contribute to the purchase of medicine and other essential supplies.

At his retirement celebration in the Rāpaki Hall, Hastings was presented with a piupiu. One hundred years later, in 2023, his descendants returned the piupiu to Rāpaki. The taoka is now temporarily but safely kept in Te Puna o Waiwhetū the Christchurch Art Gallery.

By 1908 it was determined that the Māori of schools in North Canterbury district were practically "European in habits of life and thought" and, therefore, there was no real reason for the separate existence of Native schools. The Native schools at Kaiapoi, Rāpaki and Little River became state schools.

During the Depression, from February 1930 until November 1932, Rāpaki school was closed. The Canterbury Education Board decided to transport Rāpaki children the three and a half miles to West Lyttelton Primary School by taxi, not bus.

Amongst the recorded memories of former students who attended

Above: Despite the English-only policy of Native Schools, Rāpaki tamariki maintained their connection to reo Māori through kapa haka. This photo, taken in the 1940s, shows the Rāpaki kapa haka group performing at a community gathering.

Rāpaki School are reflections from Douglas Couch, a student from 1938 until the end of 1945. He recalled two classrooms – one with a kitchen sink and cupboards. The main classroom had an open fireplace; light was provided by kerosene lamps hanging on a pulley from the main classroom ceiling. Senior boys had to split firewood and fill coal buckets to heat the main classroom.

There were also school vegetable gardens and flower beds.

Subjects taught included the alphabet, English, spelling, writing, reading, arithmetic, multiplication, history and geography.

Rāpaki School wasn't exclusively for Māori children. The Wilkens family lived just west of Taukahara towards Governors Bay, and some of their children attended Rāpaki School.

During the war there was food rationing, but it was also a time when Rāpaki School pupils and their families provided "Māori entertainment" to help raise patriotic funds to assist the Armed Forces overseas. These performances were held in Lyttelton's Harbour Light Theatre or local halls.

While rolls for the school have been hard to find, the last class of 1946 records these students:

Rachel ('Topsy') Keith
Elena (Lena) Tikao
Waitai Tikao
Josette Hutana
Hine Ari Hutana
Joseph Garner
Marewa (Nuke) Tikao
Hine (Tweet?) Tikao
Robert Tikao
Edward Hutana
Riri A E McConnell 9
A Gavin Couch

After Rāpaki School closed, it was off to West Lyttelton School again by taxi (with some to St Joseph's). When the passenger train from Lyttelton to Christchurch stopped in 1972, some students biked to Governors Bay and caught a bus over the hill to Cashmere High School. Others went to Linwood, Hagley, Shirley Boys, Avonside and Sacred Heart.

Several Rāpaki girls went to Te Waipounamu College.

The 1970s and 1980s were probably the low points in terms of traditional Rāpaki culture. In the late 1980s, the Government introduced the Maccess programme, a Māori Access Scheme and part of the Mana Enterprises Development Programme, which subsidised employment schemes tailored to Māori. In Rāpaki those programmes were located at the schoolhouse.

By the 1990s, Kōhaka Reo were being established in the Ngāi Tahu takiwā and Rāpaki mothers decided to establish a pre-school playgroup in their community. It would seek to use te reo and Māori cultural behaviour whenever possible, but not be tied to the stricter requirements of a formal kōhaka.

Funding was available from the Government and the Rāpaki rūnanga agreed to make the old school building and site available. There was much work to be done. The building had to be completely painted, a new wharepaku was built, and an access bridge across Ōmaru stream. Thanks to volunteers the playgroup ran from 1995 until 2001.

At least 15 former Rāpaki tamariki became teachers and of those, seven attended Rāpaki School.

Rāpaki has seen fit to rehabilitate this school building, and the hapū to recognise and be proud of this essential part of our history. We can be sure the Rāpaki Schoolhouse will continue to be well-used.

THE MAIN CLASSROOM HAD AN OPEN FIREPLACE; LIGHT WAS PROVIDED BY KEROSENE LAMPS HANGING ON A PULLEY FROM THE MAIN CLASSROOM CEILING. SENIOR BOYS HAD TO SPLIT FIREWOOD AND FILL COAL BUCKETS TO HEAT THE MAIN CLASSROOM. THERE WERE ALSO SCHOOL VEGETABLE GARDENS AND FLOWER BEDS.

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WHĀIA TE ARA O TE KAREAO

TAOKA FROM THE NGĀI TAHU ARCHIVE

Kareao is the official website of the Ngāi Tahu Archive. Named after the ubiquitous supplejack, Kareao is an apt metaphor for the website which leads from one point to another, linking, connecting, and ultimately taking explorers in myriad directions of discovery. *Whāia te ara o te Kareao* is a regular TE KARAKA feature sharing important and interesting stories from the Ngāi Tahu Archive with our readers, which they can explore further on Kareao.

Kaiapoi Pā Monument Unveiling 1899

On Easter Monday 1899, Ngāi Tūāhuriri welcomed manuhiri to Kaiapoi pā for the unveiling of a monument erected to mark the place where the famous pā was established by Ngāi Tūāhuriri chief Tūrākautahi. The striking monument consisting of a stone column inscribed with the words 'Ngai-Tahu' and topped with an impressive 1,100-kilogram tekoteko was designed in consultation with Ngāi Tūhaitara by the well-known Christchurch architect, Samuel Hurst Seager and carved by Charles Kidson. At 12 metres in height, at the time of its construction it was the tallest monument in New Zealand.

An estimated 4,000 people attended the unveiling including Kāi Tahu from throughout Te Waipounamu and iwi representatives from all over the country. Dignitaries included Premier Richard Seddon, the Hon. Hori Kerei Taiaroa, Member of the Legislative Council, and Tame Parata, Member of the House of Representatives for Southern Māori. In his opening address, chair of the monument committee, Tame Green, described the pā as 'the site of our ancient capital', and stated that the monument was intended to, 'commemorate an epoch in our history' and stand as a testament of 'our interesting past'. Seddon responded on behalf of the Crown before Taituha Hape, and the St Stephen's Church choir lead a procession around the former walled boundaries of the pā to whakawātea the site. A religious service followed, before Green again took to the podium to provide a brief outline of the history of the pā. He then invited Seddon to officially unveil the monument, a task which proved difficult when the cords holding the kākahu draped over the monument broke, leaving the tekoteko only partially 'unveiled'. The formalities concluded with Tame Parata delivering a closing speech before the assembled crowd moved to the adjacent paddocks to enjoy kai and entertainment.

The event captured the attention of local journalists and photographers whose efforts have left us, more than 125 years later, with a detailed visual and written record of the day. Photographic journalism was relatively new to New Zealand at the time and the *Weekly Press* where many of these images first appeared, was a leader in the field. The photographs featured here are taken from a series of albums compiled by journalist, businessman, local historian, and local body politician Joseph Lowthian Wilson who worked as the Kaiapoi agent for the Christchurch *Press*. Kāi Tahu-related images from these albums have been digitally repatriated to the Ngāi Tahu Archive and are available to view on Kareao. The original albums are held at the Alexander Turnbull Library.

THE STRIKING MONUMENT CONSISTING OF A STONE COLUMN INSCRIBED WITH THE WORDS 'NGAI-TAHU' AND TOPPED WITH AN IMPRESSIVE 1,100-KILOGRAM TEKOTEKO WAS DESIGNED IN CONSULTATION WITH NGĀI TŪĀHURIRI BY THE WELL-KNOWN CHRISTCHURCH ARCHITECT, SAMUEL HURST SEAGER AND CARVED BY CHARLES KIDSON.

...

IN HIS OPENING ADDRESS, CHAIR OF THE MONUMENT COMMITTEE, TAME GREEN, DESCRIBED THE PĀ AS 'THE SITE OF OUR ANCIENT CAPITAL', AND STATED THAT THE MONUMENT WAS INTENDED TO, 'COMMEMORATE AN EPOCH IN OUR HISTORY' AND STAND AS A TESTAMENT OF 'OUR INTERESTING PAST'.

Haka pōwhiri at the unveiling of the Kaiapoi pā monument. *PA1-q-1135-37-01, Alexander Turnbull Library.*

Official guests and representatives doff their hats at the Kaiapoi pā monument unveiling. Members of the official party include (front row, left to right, starting fourth from left): Taituha Hape (treasurer of the monument committee), unidentified, Premier Richard Seddon, Tame Parata (Member of the House of Representatives for Southern Māori), Tame Green (chair of the monument committee), Teone Taare Tikao. The Hon. Hori Kerei Taiaroa (Member of the Legislative Council) is in the back row with the top hat. *PA1-q-1135-38-01, Alexander Turnbull Library.*

Te Kara o Te Whakaminenga o Ngā Hapū o Nu Tireni, or the Flag of the United Tribes of New Zealand, inscribed with the words 'Ngai Tahu' across the red crossbar of the St George's cross, flies from a wooden flagpole in front of a temporary speaking podium following the unveiling of the Kaiapoi pā monument. The flag, chosen in 1834 by rakatira from the Far North as an assertion of their mana and rakatirataka, was also adopted and used by iwi Māori throughout the country, including Kāi Tahu, as a symbol of Māori authority and autonomy.
PA1-q-1135-37-02, Alexander Turnbull Library.

Waiting for the hāngī to be opened at the Kaiapoi pā monument unveiling. Whānau from Wairewa prepared the hāngī which included beef, tuna, potatoes, cabbage, and puddings served on harakeke plates. *PA1-q-1135-60-03, Alexander Turnbull Library.*

A group of wāhine and tamariki at the Kaiapoi pā monument unveiling.
PA1-q-1135-55-03, Alexander Turnbull Library.

Group portrait of four attendees at Kaiapoi pā monument unveiling.
PA1-q-1135-56-01, Alexander Turnbull Library.

Scan the QR code to view these photographs and others from the Joseph Lowthian Wilson Collection on Kareao.

Te Kōhaka-a-Kaikai-a-Waro or Kaiapoi pā was established by Tūrākautahi, the son of Tūāhuriri and one of the principal rakatira who led the Ngāi Tūhaitara migration to Canterbury. The pā became a major Kāi Tahu trading centre and stronghold. Its existence and strategic importance enabled Kāi Tahu to take control of the rest of the island through both warfare and political alliances with Kāti Māmoe. In 1828, the pā became embroiled in battles with Ngāti Toa. After Ngāti Toa attacked Kaikōura, Te Rauparaha visited Kaiapoi on the premise of peace. On hearing of the recent Kaikōura attacks, several high-ranking Ngāti Toa chiefs were killed. Te Rauparaha managed to escape and returned two years later for revenge. Kaiapoi was under siege for about six months, and eventually the palisades of the pā were burnt down, allowing Ngāti Toa to attack. Many people were killed, and survivors escaped through the surrounding swamplands. This attack was part of a devastating period for Kāi Tahu with the loss of many people in several battles. However, Kāi Tahu rallied and retaliated, eventually driving Te Rauparaha outside our tribal boundaries. Following the sacking of Kaiapoi pā, many people shifted west to settle in the Te Urutī district, which was later renamed Tuahiwi.

The Kaiapoi pā site was set aside in the mid-nineteenth century but was not formally reserved until 1898. The reserve was managed by a management board until 1979 when control of the reserve was vested in trustees appointed by the Māori Land Court. During the 2010–2011 earthquakes, the upper portion of the tekoteko shifted precariously sideways so Kaiapoi pā trustees decided to carefully deconstruct the monument lest it topple. The trustees have recently commissioned structural engineers to assess the integrity of the monument and advise on what remedial work will be required to ensure everyone's safety moving forward. The tekoteko is currently on display at the Quake City exhibition in Christchurch.

www.kareao.nz

Beyond the Ice

Reclaiming a Place in the South

Of all the places on Earth to be standing, Antarctica was the last place Kara Edwards thought she would find herself. But in early 2025, alongside her cousin Rachael Forsyth, she set foot on the icy continent as part of a pioneering kaupapa driven by Murihiku Regeneration.

Kaituhi **NIKKI-LEIGH CONDON** caught up with Kara to hear first-hand about her experience.

"I FOUND OUT SIX WEEKS BEFORE DEPARTURE," KARA SAYS. "Murihiku Regeneration's project manager contacted me – I felt incredibly humbled."

At first, Kara was hesitant. "Despite coming from a seafaring family, I have a terrifying fear of the sea and open water," she admits. "Ultimately though, the incredible opportunity that was laid at my feet was more compelling than my fears."

The invitation came through a growing partnership between Murihiku Regeneration – formed by the four Murihiku Papatipu Rūnanga – and Heritage Expeditions, a family-owned cruise line with more than 40 years' experience operating conservation-focused voyages to Antarctica and the Southern Ocean. Murihiku Regeneration was established to protect and understand the Southern Ocean – from Murihiku to Antarctica – while embedding indigenous leadership and perspectives into this critical space. Kara and Rachael were offered positions on the February 2025 cruise as part of that mahi.

The voyage, *In the Wake of Shackleton*, retraces the routes of early Antarctic explorers. Heritage Expeditions runs multiple trips each season on vessels carrying up to 140 guests. "As soon as we set off, I knew it would be the hīkoi of a lifetime," Kara says. "The other guests on board were so interesting. They all came from diverse socio-economic backgrounds and had a real hunger for adventure."

Just two days into the journey, the vessel reached the Snares Islands – a protected subantarctic conservation hotspot. "The scale of biodiversity in such a small area was overwhelming. We were looking at a completely untouched landscape. We couldn't even step foot onto the island."

From there, the voyage continued steadily south, deeper into the Southern Ocean. Each day brought new encounters with wildlife and the awe of the Antarctic environment. "There was a period where we had whales beside the ship every single day – it was incredible." The group also witnessed penguins, sea lions "as big as the zodiac," and the aurora australis lighting up the sky in streaks of green and violet.

Navigating the Southern Ocean provided both physical and emotional challenges. "Getting out of the ship into sideways driving snow in 0 degrees, in a boat sitting in an ocean with a two-metre swell and stepping off into the zodiac was a unique and challenging experience," she recalls. "But making the leap every day was so worth it for what we got to experience."

Kara and others gathered mussels and pāua for genetic testing, supporting research on whale migration and oceanographic patterns. "There is real research happening on these trips. Being part of that mahi grounded our cultural contribution in something bigger. It proved that the knowledge systems we carry can inform and enrich Western science."

The expedition also included visits to historical sites like the huts of Shackleton and Scott. "It was eerie," Kara says. "Like walking through a moment in time."

Another defining moment was visiting the carved pou at Scott Base. "We were able to greet and hongi this amazing taonga and presence and know that our people were with us in that moment," Kara recalls. "There is a piece of us there – physically and spiritually."

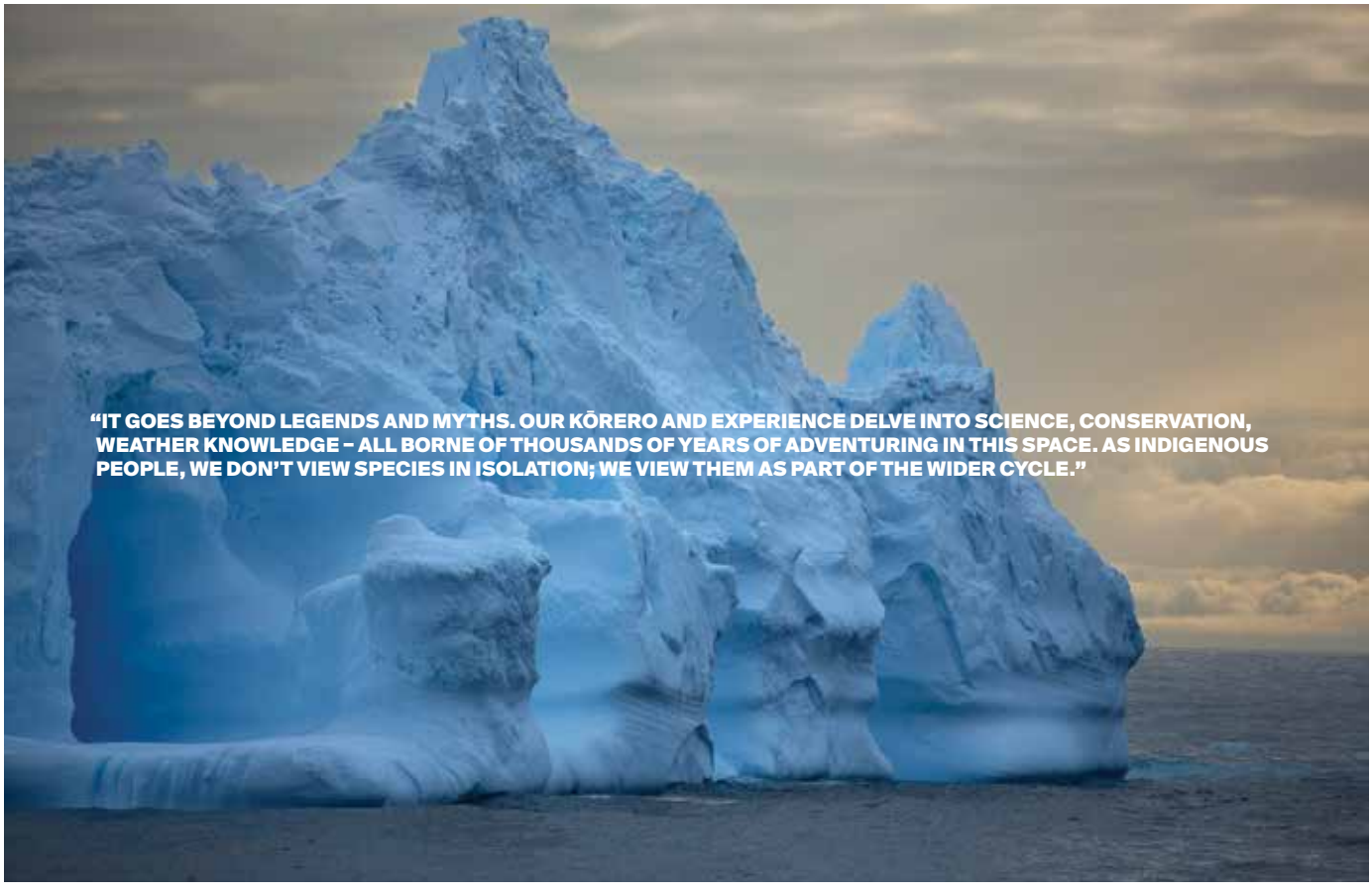
But the vast, stark landscape had its own emotional weight. "One of the things that stood out that I didn't expect was how much you miss the ngāhere, greenery, and trees. Coming from South Westland, where I've been immersed in the native bush all my life, I looked around and saw nothing that symbolised home."

Life on board was a blend of science, learning, and cultural sharing. Each evening, scientific lectures were delivered by the ship's crew and researchers, and Kara and Rachael were invited to lead three sessions on Kāi Tahu history, pounamu, and te reo Māori.

Above, clockwise from top left: A penguin on Macquarie Island, the ship arriving to Cape Adare, sea lions on Macquarie Island.
Left: Kara and Rachael with the carved pou at Scott Base.
PHOTOGRAPHS: SUPPLIED

"THERE IS REAL RESEARCH HAPPENING ON THESE TRIPS. BEING PART OF THAT MAHI GROUNDED OUR CULTURAL CONTRIBUTION IN SOMETHING BIGGER. IT PROVED THAT THE KNOWLEDGE SYSTEMS WE CARRY CAN INFORM AND ENRICH WESTERN SCIENCE."

KARA EDWARDS



A trip highlight was the Waitangi Day celebration led by Kara and Rachael, where guests wove three kono. “One stayed on the ship, one was given to Te Rūnanga o Hokonui, and one to Te Rūnanga o Ngāi Tahu,” Kara explains. “It was a way to leave a piece of ourselves in each place.”

For Kara, a key takeaway was the hunger for indigenous narratives. “There was a glaring gap in the stories being told – no connection to Māori voyaging or knowledge. That’s what Murihiku Regeneration is hoping to change.”

Murihiku Regeneration is focused on restoring and enhancing connections with the Southern Ocean, from local waters to the Antarctic. Their vision includes creating new pathways for rakatahi and rūnaka members to engage in scientific, cultural, and environmental roles related to marine conservation. The initiative also seeks to influence policy, foster capability, and ensure iwi voices help guide decision-making in critical conservation areas. This journey marked an early milestone in Heritage Expeditions’ engagement with iwi, helping to build shared knowledge and respect for the region’s cultural and ecological significance.

The kaupapa is about more than participation – it’s about re-indigenising spaces. “Many people travel to Antarctica from around the world, and there are very limited spaces for New Zealanders. We have a role and a responsibility to ensure our voice is present in these places – not just as a cultural addition, but as leaders in conservation.”

She believes indigenous knowledge is essential to the Antarctic space. “It goes beyond legends and myths. Our kōrero and experience delve into science, conservation, weather knowledge – all borne of thousands of years of adventuring in this space. As indigenous people, we don’t view species in isolation; we view them as part of the wider cycle.”

Murihiku hapū have voyaged to the subantarctic islands for generations. That voyaging legacy, Kara says, is part of the reason she felt compelled to go. “We need to share our kōrero and experiences with the world, and we need to be the ones holding the pen. What we bring to the experience is a valuable commodity, and we need to be conscious of who we share that with.”

Looking ahead, Murihiku Regeneration plans to develop culturally embedded resources and create more opportunities for iwi to be involved in future voyages. They also aim to engage in broader discussions around conservation ethics, indigenous inclusion, and Antarctic access.

“When you’re used to being Ngāi Tahu among your peers, you forget the power of that outside of your own context. It was a reminder that there is always a role to be played in sharing our perspectives – particularly when it comes to protecting the places most vulnerable to change.”

Above: Kara Edwards with cousin Rachael Forsyth.

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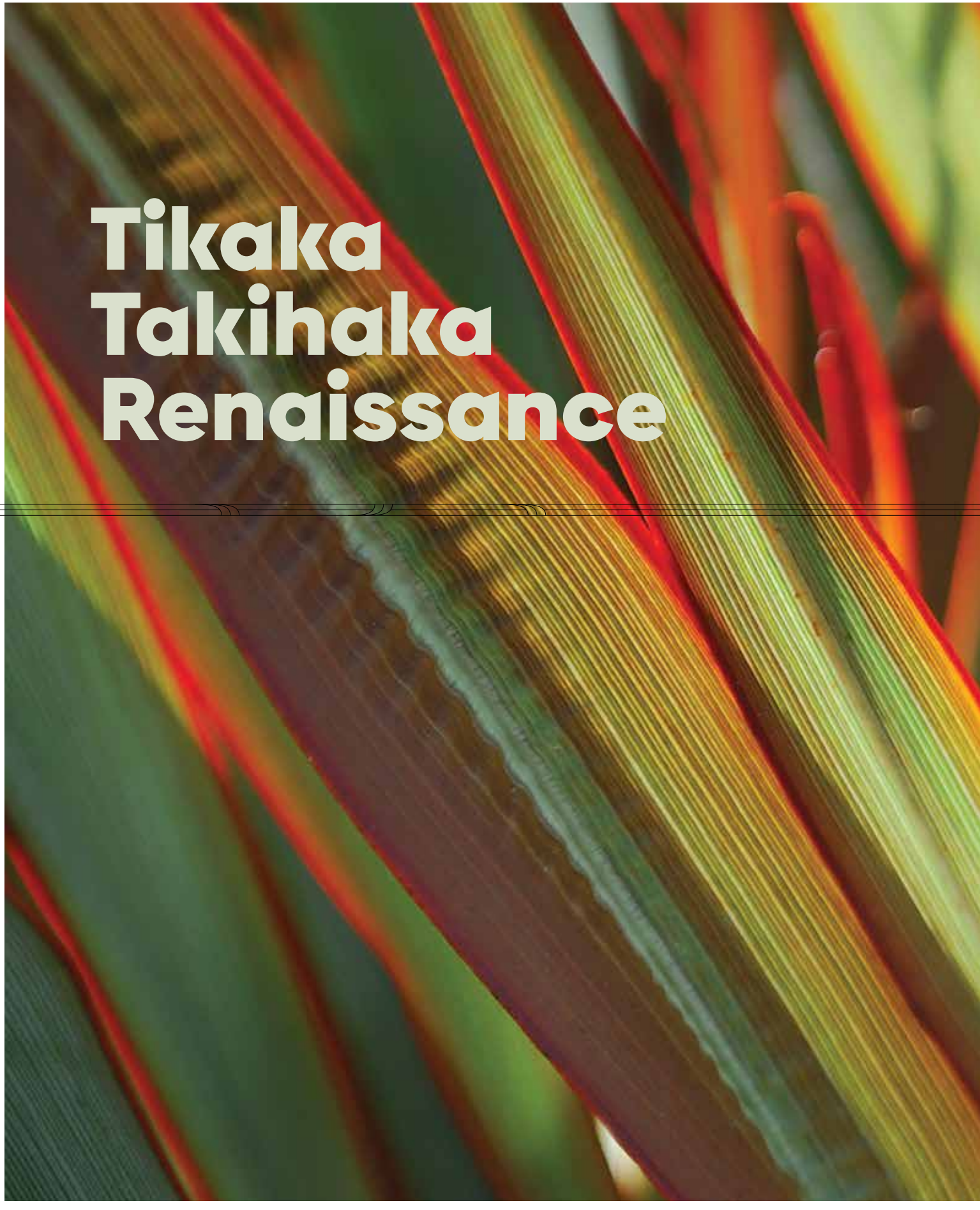
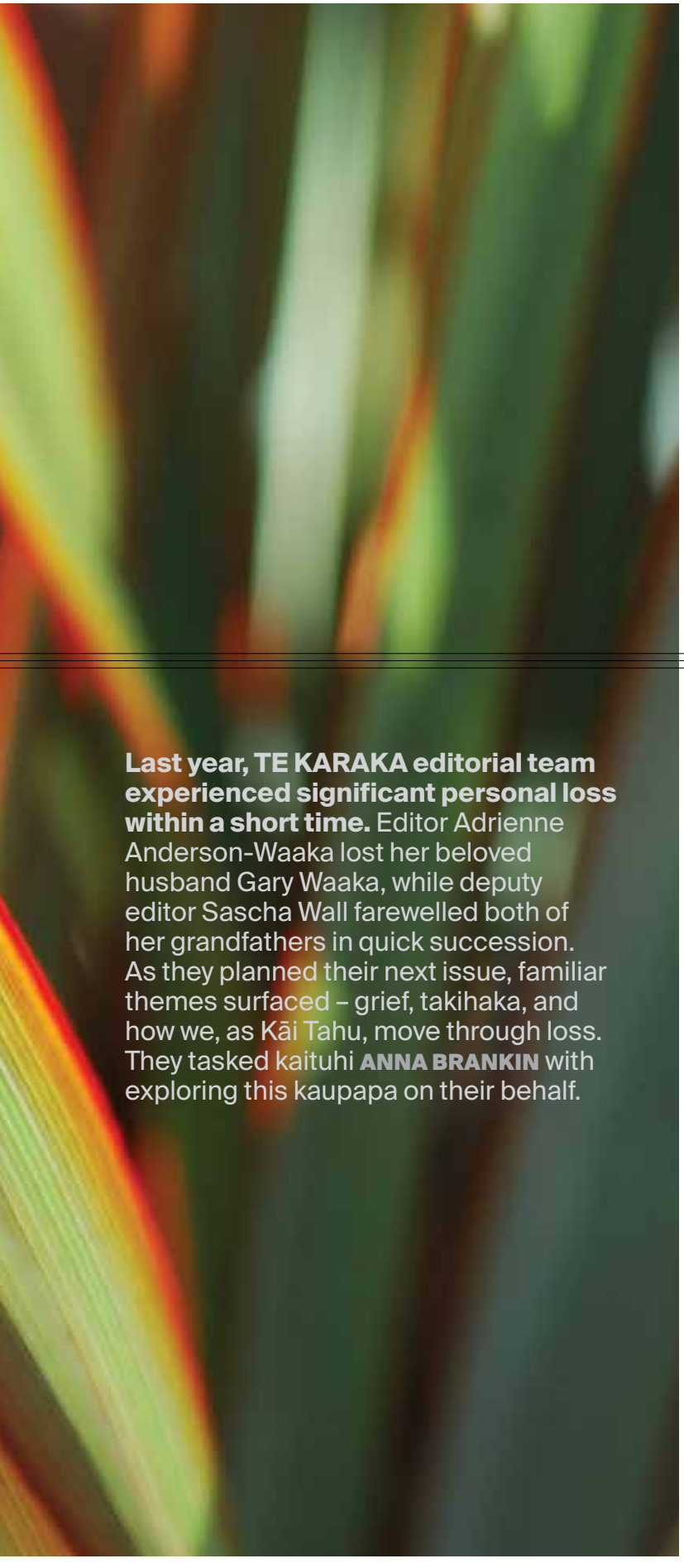
Tikaka Takihaka Renaissance





Last year, TE KARAKA editorial team experienced significant personal loss within a short time. Editor Adrienne Anderson-Waaka lost her beloved husband Gary Waaka, while deputy editor Sascha Wall farewelled both of her grandfathers in quick succession. As they planned their next issue, familiar themes surfaced – grief, takihaka, and how we, as Kāi Tahu, move through loss. They tasked kaituhi **ANNA BRANKIN** with exploring this kaupapa on their behalf.

JYMAL MORGAN (NGĀI TAHU, NGĀTI IRAKEHU) HAS SPENT A SIGNIFICANT part of his life supporting others through this tapu process, and in doing so has learnt that takihaka are not only about the deceased. "Tikanga tangihanga are focused on providing strength, solace and healing to those who remain and carry the burden of loss and grief," he says. "Tangihanga is a process developed over millennia, and there is a science to the tikanga involved – a process of many small activities that collectively provide a foundation for a healthy grieving process."

Over the years, Jymal has had the privilege of exploring Kāi Tahu tikaka, including those associated with takihaka. "It would be naïve to look at these aspects of ourselves without acknowledging that we are operating within a colonial construct, that is intent on telling us what we can, should and can't do – even in death," he says. He also acknowledges that tikaka and takihaka practice are continuing to evolve, having seen firsthand how death is handled differently depending on people's connection to and knowledge of tikaka.

"Equally, we're seeing a renaissance of all things Māori and Ngāi Tahu," he says. "We've gone through the language renaissance, the toi Māori renaissance. Now we are starting to turn our attention to other areas of cultural practice, and one of those is death. As our confidence as an iwi grows, so too is our ability to embrace our own tikanga as the right way – regardless of other models that have become the norm."

Fortunately, Jymal says, now there is enough tribal knowledge and capacity to start piecing together new practices, informed by tikaka and designed for a contemporary world.

"As a tribe, we have a better understanding of our own language now, a deeper understanding of tikanga, and we're starting to unlock clues that are recorded in waiata, in karakia and in manuscripts. The colonial process attempted to strip us of our knowledge, and we are now in an ongoing process of reclaiming ourselves."

"MY FIRST MEMORIES OF GRIEF WERE MY UNCLES RAY AND NUKU, WHO WE ABSOLUTELY LOVED TO BITS. AT THEIR TANGI, I WAS THAT KID WHO WAS ALL OVER THE CASKET, WANTING TO PEER IN. I WAS CURIOUS. I WANTED TO KNOW IF THEY WERE STILL THEM, WHERE THEIR WAIRUA HAD GONE."

BETSY WILLIAMS Ngāi Tahu, Moeraki

Jymal's knowledge of tikaka takihaka became personal in 2022 when his mother, Karen Morgan, was diagnosed with cancer, later dying at home surrounding by her whānau during evening karakia. "My mother was the youngest of her siblings and the leader of our whānau. We were not surprised when she encouraged us to lean into her unfortunate situation, to further develop our tangihanga practice and expose our wider whānau, hapū and iwi to the value of tikanga."

After making sure that the whānau was on board – something Jymal says is important, because takihaka is about whānau as much as anything else – they made their own plans for Karen's death, leaning heavily on mātauraka.

One of the first steps was to involve Betsy Williams (Kāi Tahu, Moeraki), their whanauka and tohuka manaaki tūpāpaku at Manaaki Funeral Services. Betsy and Karen had several discussions, all of which the whānau were privy to, to agree a pathway forward. Following this, Karen's sister Ngaio, a weaver, approached other members of the community to contribute to the weaving of a whāriki. The hope was to bypass the use of a casket and instead use the older practice of wrapping tūpāpaku in a finely woven takapau (harakeke whāriki).

"We also knew we wanted to wash and prepare Mum at home, so we did," Jymal says. "It was all of us together – her moko, her kids, her siblings, nephews, nieces and wider whānau who washed her, wrapped her in sheets and put her back on her bed and slept there with her until morning."

Karen had chosen to steer clear of embalming, believing that introducing chemicals interferes with the natural course of things. Instead the whānau gathered copious amounts of kawakawa and laid it all around her, both against her skin and above her clothing, refreshing it every day throughout her tangi. "We weren't entirely sure what the impact would be, but based on the knowledge that it had played a significant role in pre-contact tangihanga, we were pretty confident that the scent of the kawakawa and the antimicrobial properties would play a key role in providing protection – and we were right," says Jymal.

For Betsy, Karen's tangi remains the benchmark for traditional practices.

"I had a few hui with Karen before she passed, and made quite a few arrangements. She did not want to be embalmed, even though her tangi was about four days, but she looked amazing," she says.

For Betsy, an interest in takihaka began in childhood as she observed her father Joseph Tipa (Uncle Darkie) provide support to their wider whānau. "My dad used to look after the family when it came to death. It was something that his own father had done before him," she recalls. "It wasn't his profession, not at all, but it was his responsibility within the family – caring for the tūpāpaku."

Betsy was fascinated with his stories. "My first memories of grief were my uncles Ray and Nuku, who we absolutely loved to bits. At their tangi, I was that kid who was all over the casket, wanting to peer in. I was curious. I wanted to know if they were still them, where their wairua had gone," she says. "As early as high school, I started talking about becoming a funeral director."

Although she didn't become one until many years later, she still brings that same curiosity and reverence into her mahi. "For me, it's not just about the tūpāpaku – it's about looking after the whānau."

When whānau ring to request her services, they're often overwhelmed at the prospect of navigating the various processes and procedures around takihaka. "More often than not, people say, 'We don't know what to do.' My opening line is always, 'How about I come round and we can have a kōrero and a cuppa.'"

She guides whānau through practical and spiritual decisions. "There are sometimes things to navigate, depending on whether or not they need to go to the coroner. When it comes to embalming, it's not always the option people want, but they have to balance it against the

sort of tangi they want. Because nature is eventually going to take its course, and not everyone has the mandate and confidence to do what Karen's whānau did."

Betsy says that although Māori may have lost touch with some of their traditional practices, some things have endured. "In Pākehā families, it's very much, 'Oh, you've died, the undertaker will take you and we'll see you again at the funeral,'" she says. "Even though we have lost touch with the way we did things before, Māori have kept a few instincts. We know we need to care for the tūpāpaku, that we don't want to leave them alone."

Betsy helps them to navigate the logistics, supporting them with decisions like driving the casket to the taki themselves, or washing and dressing the tūpāpaku. In fact, this last part is something she strongly encourages.

"A lot of people ask me to come and wash and dress their loved ones, and I say absolutely, but I ask them to be in the room with me," she says. "Sometimes they help, sometimes they just sit there. But I tell them, that's where the grieving starts. You'll laugh, you'll cry, you'll tell stories. You'll realise that their feet look like just someone else's in the whānau. You'd be amazing at how much it will help you."

As Betsy continues to support whānau to reconnect with these practices, Jymal reflects on what it meant for the grieving process of his whānau – and what it might mean for others.

"Allowing for, and trusting totally in tikanga to guide the process was amazingly beneficial, because it ensured we were intimately connected to every part of the process – which is by design," he says. "Tikanga tangihanga ensures that you are not an observer, nor merely a participant – you are the process, you are the tangihanga."

He explains that if we continue to follow non-Māori models and outsource our death practices, only retaining the marae as the location alongside the basic pōwhiri protocol, we will never realise the depth of healing offered by the takihaka process. "After we buried my mother, I was healed and ready to return to the living. That is only because of the particular tangihanga process we experienced – the tikanga had done its job," he says. "I know that her wairua has returned to Hawaiki, which we are all intimately connected to. She is not lost to us – we just have a different relationship now."

Jymal poses the challenge that, as an iwi, we may need to focus some attention on reteaching ourselves how to grieve in our own, distinct way. "It is only on the odd occasion that you hear the tangi hotuhotu, tangi apakura, tangi mōteatea – that really heart wrenching cry that, when you hear it, draws up every emotion and extracts it from you, which is all part of the healing process," he says. "I am yet to see grown men cry without regard for who is watching. I also observe the difficulty whānau pani have in simply allowing themselves to grieve, instead trying to occupy themselves with the mundane and ordinary tasks of the marae."

Jymal believes we have embraced a more conservative, stoic grieving process from other cultures – a process he says that is not our own. "Like most things, even those which seem so innate and natural, grieving is a learnt skill that is handed down through generations. If we want to grow and enhance our tangihanga practice, and its potential for healing, we need to relearn the art of grieving and understand the physical and human infrastructure required to enable it."

Takihaka require collective and deliberate effort at the whānau, hapū and iwi level, involving tohuka from many knowledge domains to navigate and give effect to their intent and purpose of takihaka – kairaraka, kaimanaaki tūpāpaku, pae wāhine, pae tāne, kai tito, rakatira, pā whakawairua, kaikawe tikaka, hāpai ō (rikawera, mahika kai practitioners).

"The exciting thing is that our culture is always evolving and this includes tangihanga. There is so much opportunity and learning ahead of us, that will inevitably strengthen our healing and resilience through tikanga.

"Some of these changes will provide new, innovative solutions that are deeply rooted in Ngāi Tahu tikanga and principles, while others

Karen Morgan with then Governor General, Dame Patsy Reddy during 2019 Waitangi Day celebrations at Ōnuku.
Left: Betsy Williams. PHOTOGRAPHS: SUPPLIED

TAKIHAKA REQUIRE COLLECTIVE AND DELIBERATE EFFORT AT THE WHĀNAU, HAPŪ AND IWI LEVEL, INVOLVING TOHUKA FROM MANY KNOWLEDGE DOMAINS TO NAVIGATE AND GIVE EFFECT TO THEIR INTENT AND PURPOSE OF TAKIHAKA – KAIRARAKA, KAIMANAAKI TŪPĀPAKU, PAE WĀHINE, PAE TĀNE, KAI TITO, RANGATIRA, PĀ WHAKAWAIRUA, KAIKAWE TIKAKA, HĀPAI Ō (RIKAWERA, MAHIKA KAI PRACTITIONERS).

will be in the reintroduction of older traditions that have been awaiting our attention. For example, while we have become accustomed to our tūpāpaku being laid out within our wharenui or halls, Ngāi Tahu has a well-recorded wharemate practice." Wharemate were temporary structures erected beside the whare tupuna for the sole purpose of housing the deceased and the whānau pani. These were sacred spaces where the tūpāpaku and whānau pani could remain undisturbed, separated from marae activity.

"The wharemate recognised the importance of the grieving process for the whānau pani, and provided space for that to occur," Jymal explains. "As whānau pani your role is not to look nice, to look presentable – it is to grieve."

For Betsy and Jymal, the heart of traditional Kāi Tahu death practices lies in allowing space for grief – not rushing it, not sanitising it, but recognising it as sacred. Whānau are encouraged to take part in the whole process – not just as mourners, but as guardians of their loved one's transition between life and death.

"Not every whānau will have the luxury of time, the wider iwi support or the inclination to do what we did," Jymal says. "But our experience gives me and my whānau the confidence to help others to consider similar choices. As Māori, as Ngāi Tahu, we are in the process of reclaiming ourselves through practice. I am confident that we will reteach ourselves and reimagine aspects of the tangihanga process to unlock further the potential healing power of tangihanga."

There is no single right way to grieve, but by listening to those who carry both lived experience and mātauraka, we begin to remember what was once instinctive – to care for the dead as we care for the living, and to let grief be felt, fully.

For Adi and Sascha, their grief is something they still carry. It moves with them; sits quietly beside them. Their hope is that by opening up this kōrero, others might feel a little less alone in their own seasons of loss – and a little more confident in finding their own path through it.

"AS MĀORI, AS NGĀI TAHU, WE ARE IN THE PROCESS OF RECLAIMING OURSELVES THROUGH PRACTICE. I AM CONFIDENT THAT WE WILL RETEACH OURSELVES AND REIMAGINE ASPECTS OF THE TANGIHANGA PROCESS TO UNLOCK FURTHER THE POTENTIAL HEALING POWER OF TANGIHANGA."

JYMAL MORGAN Ngāi Tahu, Ngāti Irakehu

Jymal with his mother Karen and tamariki Kiniwai and Pewhairangi. Waitangi Day at Ōnuku 2019.

Photographs and words **nā PHIL TUMATAROA**

TE AO O TE MĀORI

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI

If you had asked Wendy Heath a few years ago what she envisaged for her future, being an ordained Māori Anglican priest wouldn't have been on the list.

"I never saw this coming," she says with a wry smile. "I went back to church because I just felt the need to go back, but it was just to go back to church, not to actually become clergy."

Now every second Sunday the Reverend Wendy (Kāi Tahu) can be found holding service at Te Tokotoru Tapu Te Hahi Mihinare, Holy Trinity Anglican Church, in Arowhenua, which was re-consecrated on October 19 2023 – the same day she was made a priest.

"That was a big day, and at that time I had taken one service," she says.

Her ascension within the church has happened more quickly than most, beginning with an invitation in 2021 from The Venerable Mere Wallace to be a kaikarakia.

"So, when she came down to do a service, she put a prayer book in my hand and said, read this karakia," Wendy recalls.

A year later Wendy was raised to the diaconate to become a deacon; six months later she was ordained as a priest.

"Richard [Bishop Richard Wallace] needed a priest for this church; it was being repaired to re-establish a congregation here – and I think he saw me as the right person to be here."

Wendy and her husband Tewera King, Upokorūnanga o Arowhenua, are intimately connected with the affairs of Arowhenua Marae, just a few hundred metres down the road from the church.

"I think he saw the synergy of Tewera and I being here, the fact that I've been part of the marae for over 15 years, and I'm always there for tangihanga so the whānau know me."

Wendy describes herself as a "confirmed Anglican, brought up in the church" and was a member of the choir for many years as a child. She says returning to it feels like coming home.

"When I walked through the doors I thought my legs might go out from under me – it was like – I'm home, this is where I belong, why have I been an idiot for so long? I was looking for something and here it was all the time."

As well as her role as kaikaranga on the marae, Wendy is actively involved in St Augustine's Anglican Church and its community in Waimate where she lives. She takes services, conducts funerals and is a member of the vestry.

Under the same stars

Nā **DEBORAH McPHERSON**

Kate Stevens West grew up with a passion for art and creativity. Her parents were art collectors and one of their favourite family activities was visiting galleries around their hometown of Pōneke.

But it wasn't until the youngest of Kate's four tamariki approached school age that she felt ready to turn her art into a career.

"I had this insight that I needed to try and have the career of being a painter that I secretly dreamed of, so I just started," she says.

And it was the encouragement of her friend, Cassie Ringland-Stewart (Cass), that finally gave Kate confidence to jump.

She sent Cass, who is a poet, photos of her work and was delighted to receive a poem back from her responding to her piece, *Blanket of Chaos*. That was the kākano for a collaboration that resulted in a book, *The Velvet Rope – Poems & Paintings*, and an exhibition at Bellamys Gallery in Macandrew Bay on the Otago Peninsula.

"To my great surprise and delight all of those artworks got snapped up and I had this moment of 'Oh my gosh maybe I can (do this)'."

At the invitation of Paemanu, Kate exhibited seven large paintings at Dunedin Public Art Gallery as part of the exhibition, *Paemanu: Tauraka Toi – A Landing Place*.

"It felt absolutely like a dream come true for me to have made this work and be able to stand alongside these artists who I really admire," she says.

"I went from having a very solitary practice to being invited into Paemanu at this critical moment and having these amazing, generous tuākana who were able to support the growth of my practice and allow a platform for that. I just don't think this would have happened for me without them."

Now based in Ōtepoti, Kate is balancing parenthood with her art, design work for mana whenua consultancy Aukaha, and taking on a special role as advocate for pakake, New Zealand sea lions.

Whānau and whakapapa are often depicted in Kate's mahi with her 1848 tipuna Irihapeti Stevens being the subject of a series of her works.

"I could feel this work was important for me and was building a bridge with her that I felt needed to be built. Reacquainting myself with her and her life felt heavy but also good."

Taurewarewa is a work featuring Irihapeti being held by her mother Hinewhakana, Irihapeti holding her baby John, alongside Kate holding one of her own babies. It was purchased by Dunedin Public Art Gallery and is on display until the end of October as part of the exhibition *Huikaau – where currents meet*.

"Through painting I am connecting with my tūpuna, and I am imagining their lives. I realised I'm doing the same job as they did, looking after my babies, and we have all rocked our babies under the same stars."

Top: *Taurewarewa* 2022 (detail). Collection of the Dunedin Public Art Gallery, purchased 2022 with funds from the Dunedin City Council.

Right: *Blanket of Chaos*. PHOTOGRAPHS: SUPPLIED

Left: Kate Stevens West in her studio PHOTOGRAPH: DIANNA THOMSON

Above: *Pou Tokomaunga* at Te Waiatatanga Mai o Te Atua The Song of the Gods. PHOTOGRAPH: NANCY ZHOU
Left: *Pou Tokomaunga* at Te Waiatatanga Mai o Te Atua The Song of the Gods.

Another feature in many of Kate's paintings is everyday motifs, such as toothpaste tubes. She sees these as representative of the interface between life and death. "Teeth are the interface between what is inside us and the outside world."

Her work *Pou Tokomaunga* forms part of the permanent art installation *Te Waiatatanga Mai o te Atua/The Song of the Gods* in the Arts Centre in Ōtautahi. This free exhibition curated by Dr Areta Wilkinson and featuring work by four other Kāi Tahu artists, depicts the creation story of the separation of Papatūānuku, the earth mother, and Rakinui, the sky father, as it was written in 1849 by Matiaha Tiramōrehu.

Kate says creating this work was challenging, describing it as being like "bringing an oil painting into a 3D mural." Constructed in three separate sections for ease of moving into the display space at the top of the observatory tower, the pou is made of bent plywood. Positioned at a slight angle utilising full height of the space, it seems to disappear into the ceiling like a towering kahikatea.

The plywood surface was sanded and primed multiple times to create the smooth substrate onto which Kate directly painted plants and manu representing the forests of Tāne that grew up between the separated lovers Papatūānuku and Rakinui.

"There's a reason for every single one of those plants. That language of plants is still something I'm working on and new to, but I think it is such a rich area of our Kāi Tahutaka.

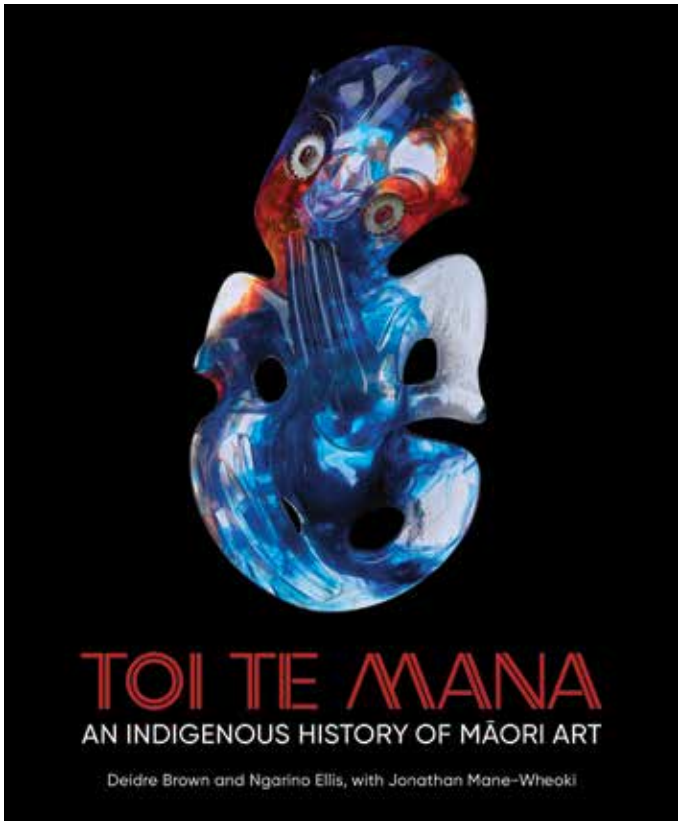
"The beauty of the thinking is all there for us to learn more about – I'm at the beginning of that journey but I hope to learn more about that and use that language as I understand it in my work in the future."

As a result of her involvement in Tauraka Toi, Jenny Neligan and Helena Walker, of Bowen Galleries, offered to represent Kate as one of their artists.

TOI TE MANA: AN INDIGENOUS HISTORY OF MĀORI ART

Nā DEIDRE BROWN (NGĀPUHI, NGĀTI KAHU), NGARINO ELLIS (NGĀPUHI, NGĀTI POROU), AND THE LATE JONATHAN MANE-WHEOKI (NGĀPUHI, TE AUPŌURI, NGĀTI KURĪ)
AUCKLAND UNIVERSITY PRESS
RRP $99.00

REVIEW nā SASCHA WALL



Toi Te Mana: An Indigenous History of Māori Art is a publication that reflects the vast landscape of Māori art history.

A taonga in its own right, this pukapuka reclaims, re-centres, and re-articulates our narratives of toi Māori from a te ao Māori perspective. Written by Deidre Brown (Ngāpuhi, Ngāti Kahu), Ngarino Ellis (Ngāpuhi, Ngāti Porou), and the late Jonathan Mane-Wheoki (Ngāpuhi, Te Aupōuri, Ngāti Kurī), it's not just a book but a whare kōrero – a repository of kōrero tuku iho, whakapapa, and mātauranga woven through centuries of toi Māori.

Structured through the guiding framework of Ngā kete e toru: 1. te Kete Tuatea, 2. Te Kete Tuauri and 3. Te Kete Aronui, the book resists the linear nature of colonial art history and instead follows a kaupapa Māori approach to presenting history and knowledge.

Each kete draws on the depth of pūrākau, whakataukī, mōteatea and waiata, embedding art forms within the rhythms of whakapapa, whenua and wairua. In doing so, te kaituhi ensures it is Māori voices that guide the narrative.

From the intricate raranga of our tīpuna wāhine to the whakairo of our whare tipuna, from the curved lines of moko to the contemporary media of digital art and film, *Toi Te Mana* traverses the rich diversity of Māori artistic expression. It does not treat these forms as static artefacts — they are atua, continuing to evolve and respond to the world.

What sets *Toi Te Mana* apart is the way it speaks to "honouring medium as mauri." Every material, from pounamu to pixels, carries its own whakapapa. Each form is treated as a continuation of Māori life and being – not an adaptation but a becoming.

Whakairo lies at the heart of our visual whakapapa. *Toi Te Mana* elevates its importance not just as art, but as a container of wairua and ancestral presence. Wharenui are described not simply as architecture but as living ancestors – their poutokomanawa, amo and heke pulsing with the breath of those who came before.

Regional distinctions in style are celebrated as reflections of whenua and hapū identity, reminding us that whakairo is story and storyteller, and examples such as Te Hau-ki-Tūranga or the more modern innovations of Lyonel Grant's Ngākau Māhaki, serve to illustrate this.

The book weaves a moving narrative around raranga and whatu – not as crafts but as sacred acts of remembrance, care and continuation. Kākahu are acknowledged as vessels of mana, worn with dignity and woven with aroha. Examples are the Kahu huruhuru of Te Arawa and the finely-woven contemporary works of Veranoa Hetet, which also represent intergenerational mātauranga.

From the earliest photographic portraits to mid-century printmakers, *Toi Te Mana* recognises how Māori have consistently used introduced media as visual demonstrations of identity and vision. Early studio portraits become acts of assertion and whakapapa. Artists such as Paratene Matchitt and Cliff Whiting take customary knowledge and embed it into contemporary forms. Their mahi is not about fusion – it's about reclamation and mana motuhake.

In Te Kete Aronui, ngā kaituhi reference artists who move with light, sound and code, reaffirming our atua are not confined to past forms. Lisa Reihana's *In Pursuit of Venus [infected]* is referenced as a dynamic reimagining of an early encounter between Pākehā settlers and Māori, rich with indigenous agency and critique.

These contemporary artists speak the language of now, but do so grounded in kaupapa and tikanga. They push beyond gallery walls to reclaim space for our stories. Alongside Lisa Reihana, the experimental film work of Nova Paul and the immersive installations of Shannon Te Ao stretch the

Toi Te Mana: An Indigenous History of Māori Art has recently been honoured with The BookHub Award for Illustrated Non-Fiction at the 2025 Ockham New Zealand Book Awards. This tohu is not just recognition of academic excellence but a powerful affirmation of toi Māori and the mātauranga that sustains it.

threads of whakapapa into new realms, where mauri continues to flow.

Toi Te Mana reminds us our art is alive – as much in our marae as it is in museums, on screen and in the breath of every karanga. It invites us to bring our stories forward, to honour the hands that made them, and to trust the artists of tomorrow. Toi Māori has never stood still. It moves, it listens, and with mana, it leads.

MARLON WILLIAMS: NGĀ AO E RUA, TWO WORLDS

REVIEW nā ILA COUCH

Ngā Ao E Rua, Two Worlds documents the four years it took Marlon Williams (Ngāi Tahu, Ngāi Tai) to record his first reo Māori album, *Te Whare Tīwekaweka*. Early in the film, Marlon dedicates the documentary to those who, like him, are on their reo Māori journey. It's a moment of real connection – like a personal invitation to board the waka with him.

Navigating the highs and lows of this journey is first-time feature film director Ursula Grace Williams (Villages – Afega, Vaimoso, Saoluafata). You know you're watching an indigenous filmmaker in their element when one minute you're backstage laughing as Marlon reveals a gnarly, disfigured toenail to the world, and the next you're following him onstage into a scene that fades to black. In *Te Pō* the a cappella waiata *E Mawehe Ana Au* reverberates in darkness as the captions play out, translating te reo Māori into te reo Pākehā.

I am torn between two worlds
Here I sit, looking out
Another world, another world
Every day, the chasm grows.
I cannot sense a guiding voice
In the city, or in the natural world
In this day and in every day
I am split

When we emerge in Te Ao Mārama, Marlon is revealed in a sun-drenched recording studio. With a shy smile, he exits our screen. The beauty of this intensely intimate film is that it maintains the delicate balance between the mental and emotional challenges of reclaiming reo and the inherent joy in that process.

Marlon with his mother Jenn Rendall (left) and director Ursula Grace Williams (right).
PHOTOGRAPHS: SUPPLIED

Along the way, we are introduced to Marlon's parents, his marae, the friends and long-time bandmates who are not native or fluent reo speakers, but who are the chosen whānau of an only child in search of an identity that makes sense to him.

Ngā Ao E Rua, Two Worlds is a beautiful film, and if you're reading this and thinking about where you'll watch it on your phone or laptop, don't rob yourself of an opportunity to take someone to the movies. Film is a collective experience. Go see this one on the big screen while you still can.

TIAHUIA – A KARANGA TO MY MOTHER

Nā MERENIA GRAY
HUIA PUBLISHERS
RRP $45.00

REVIEW nā PIRIMIA BURGER

The debut book *Tiahuia – A Karanga to My Mother* by Merenia Gray (Ngāi Tūtehuarewa, Ngāti Irakehu, Ngāi Tūahuriri and Rangitāne), is a visceral and tender tribute from an adult child to her mother.

Starting small, the work began as a private love letter, as Merenia prepared for her mother's death. Under the guidance of acclaimed author Witi Ihimaera, the writing morphed into an essay on aroha through the heartfelt poetry, evocative imagery and intimate reflections that Merenia lovingly shares with readers.

Tiahuia Ramsden (1944–2019) was a daughter of Henrietta Merenia Manawatu Te Rā, herself a granddaughter of Teone Taare Tikao (c. 1850–1927). Tikao had an encyclopaedic knowledge of Kāi Tahu, particular the Canterbury region.

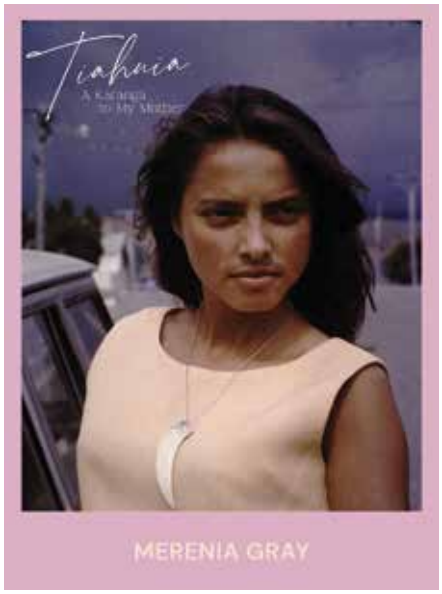
Sascha Wall (Kāi Tahu – Awarua Rūnaka, Ngāti Kahu, Ngāti Hine, Te Rarawa, Ngāpuhi) works as a Communications Advisor, writer and assistant editor at Te Rūnanga o Ngāi Tahu.

Ila Couch (Kāi Tahu – Te Hapū o Ngāti Wheke) is a multimedia producer, writer, and filmmaker based in Ōtautahi.

This book is not an essay on mātauraka Māori, although it includes passages about Kāi Tahu history, people and places. Rather, Merenia Gray narrates the personal and pivotal relationship Tiahuia had with Te Puea Heerangi, (leader of the Kiingitanga in the early 20th century), through the author's grandfather, Eric Ramsden. The first Pākehā journalist permitted into the inner workings of the Kiingitanga, Eric initially interviewed Te Puea in 1927 and coined the phrase 'Princess of Māoridom'.

Eric and Te Puea became close. When his pregnant wife, Merenia, was too ill with tuberculosis to raise their baby, Te Puea opted for the baby to be raised at Tūrangawaewae under her watchful eye. The book features original letters between Te Puea, Merenia and Eric tracking the early years of baby Tiahuia.

Merenia describes the pain her mother spoke of decades later, at being torn from Ngāruawaahia at nine years old and sent to Wellington to live with a father and two siblings she had never known. Her survival is a tribute to the young woman's adaptability and nous.



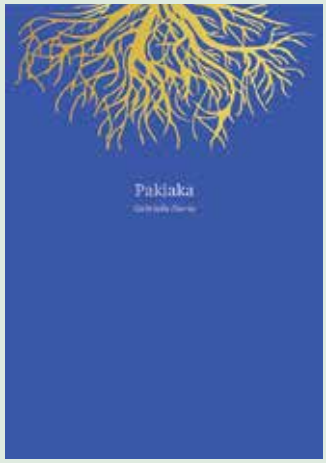
Tiahuia went on to establish a career and marry highly accomplished lawyer Neil Gray. They raised a dynamic, social, artistic family of five in Wellington. Merenia reflects on the complex identity Tiahuia endured, while committing to feeding her tamariki a strong sense of being Māori in 1970s and 80s urban New Zealand.

Tiahuia – A Karanga to My Mother oscillates from a child looking up to her mother as a young girl, to being an adult mother herself. It leaves a deep impression of kissing a last goodbye to treasured elderly parents, wishing we could speak to them just one more time.

Pirimia Burger (Kāi Tahu, Rangitāne) trained as a broadcast journalist, Pirimia has spent the last 20 plus years as a Māori communications professional spanning writing, editing, storytelling, presenting and documentary research. Her career has traversed the private and public sectors with a focus on celebrating Māori development and success.

HOW TO BE A GOOD NGĀI TAHU

Nā GABRIELLE HURIA



Eat everything with eyes.

Eat eels.

Eat eels without eyes.

Have a good knife.

Know how to work the drains.

Know how to salt and roll eels.

Know your kai, how to get it, where to get it, how to work it, how to store it and how to cook it.

Have a freezer packed with kai.

Have more kai than you need just in case a relation calls, in which case over-feed them with everything you've gathered.

Be ready to make a big feed 24/7 – there is no such thing as a snack.

Sausages are only for grilling or frying, never in a boil up, that's North Island ways.

Never put flour in your whitebait pattie.

Have a vege garden.

Swap crayfish for homekill hogget or vice versa.

Make sure your guests leave with mahinga kai for their journey home – just in case they are starving, which if they're Ngāi Tahu, is very unlikely.

Implicitly know the Ngāi Tahu rules of engagement that aren't written about in any book.

Behave according to those manners even though most Ngāi Tahu either don't know or have forgotten them.

Think about 'what's for dinner' when you wake up.

When you've had dinner tell your relations what you ate. Ask them what they ate.

Talk about kai for a while, then talk about land, who's got it, who sold it, who's after it and who won't get it.

Never sell your whānau land, or sell it if you want your whānau to hold a grudge against you and your offspring forever.

Never talk about how much whitebait you got except to your closest relations who you'll be sharing it with anyway.

When you're whitebaiting, hide your stash from passers-by.

If they ask 'Are the bait running' say nah, it's terrible even if your chilly bin is so full you have to go home to get more containers.

Have rights to a tītī island.

If you don't have rights, marry someone who has.

On the island if you have rights, you have a say.

If you married into the rights, keep your mouth shut – just do the work.

Don't be a slacker ever anywhere, especially not on the island.

Ngāi Tahu know how to work.

Lazy Ngāi Tahu must be half something else, probably from the north.

In Ngāi Tahu houses don't wear your shoes inside, but always wear them inside at the marae.

Pray before you do anything.

If you are a dark Ngāi Tahu man, you will be chased by police, sworn at for no reason in town, followed by shop detectives like you're a thief and less likely to get the job. Stay stoic and carry on.

You will also probably suffer from bouts of depression where you insist there's nothing wrong but don't speak for a week.

If you're a fair Ngāi Tahu woman, people will feel free to say you don't look Maaari.

The correct answer is yes, I have been sick lately.

If they stupidly persist and ask how much Maaari blood do you have, just say 'I'm Ngāi Tahu' and they will say 'oh right', 'yeah, the rich ones' or 'the good ones' or 'the white ones'. That comfortably finishes the conversation line. Those people are not your friends.

On the marae, know your whānau lane. If you cook, stay in the kitchen.

If you sing or speak, stay out the front.

Always bring food – don't turn up empty-handed.

Wear lots of unusual and beautiful pounamu.

Be well-dressed at all times – the definition of well-dressed is as wide as your imagination.

Be prepared for aggression at rūnanga hui and never be a bottom feeder, everyone knows who they are.

Help at hui. Don't just front at the end and grab all the leftovers – everyone notices that too.

Never speak about your identity crisis – no one is interested.

HE TAKATA

PHOTOGRAPH: SUPPLIED

MIRIAMA PRENDERGAST

(Kāi Tahu – Ngāi Tūāhuriri, Koukourarata, Awarua, Ōraka Aparima)

Ko Miriama Prendergast tōku ikoa. I'm a staunch Kāi Tahu from almost every runaka there is. I've been living in Auckland for the past 21 years so I've had to be an over the top Kāi Tahu cheerleader amongst all of the North Island Māori. I followed a career in media and broadcasting which has been a whole lot of fun and have found a passion for turning my lived experiences in te ao Māori into comedy skits for socials and other platforms. Overall I love getting out and about and love that my kids are little adventurers like me. We get up, jump in the car and will go on adventures to discover new beaches, swimming holes, waterfalls, epic playgrounds, and I'm lucky I also have a great crew of friends who will join us. I find I'm always time poor because there are so many things that I want to do and see in a day. Basically my motto is: life is short so get out and make the most of it and create amazing memories with those people that are important to you.

Miriama (front right) and her whānau on their recent holiday in Fiji.

WHAT CONSTITUTES A GOOD DAY?

I am a hundy water rat and a good day for me is chasing waterfalls. I'll drive all over the country to find the best waterholes.

ONE THING YOU COULD NOT LIVE WITHOUT?

Laughing — it would be a boring life without a good katakata!

WHO OR WHAT INSPIRES YOU AND WHY?

My eldest girl who has a lot of challenges in her life. She inspires me and reminds me not to sweat the small things, just watching her push through every challenge that is presented to her.

HIGHLIGHT IN THE LAST YEAR AND WHY?

We did our first whānau trip ever to Fiji and it was so awesome.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

Pre kids it was always traveling overseas — Cuba, New York, New Orleans, Thailand — I went all over the place. Post kids a trip to the papa tākaro seems to be the most extravagant I get.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

Swimming is my best place to chill especially crystal clear fresh water no matter how cold the water is.

DANCE OR WALLFLOWER?

Dance.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Chicken. I'm a terrible cook.

WHAT MEAL DO YOU COOK THE MOST?

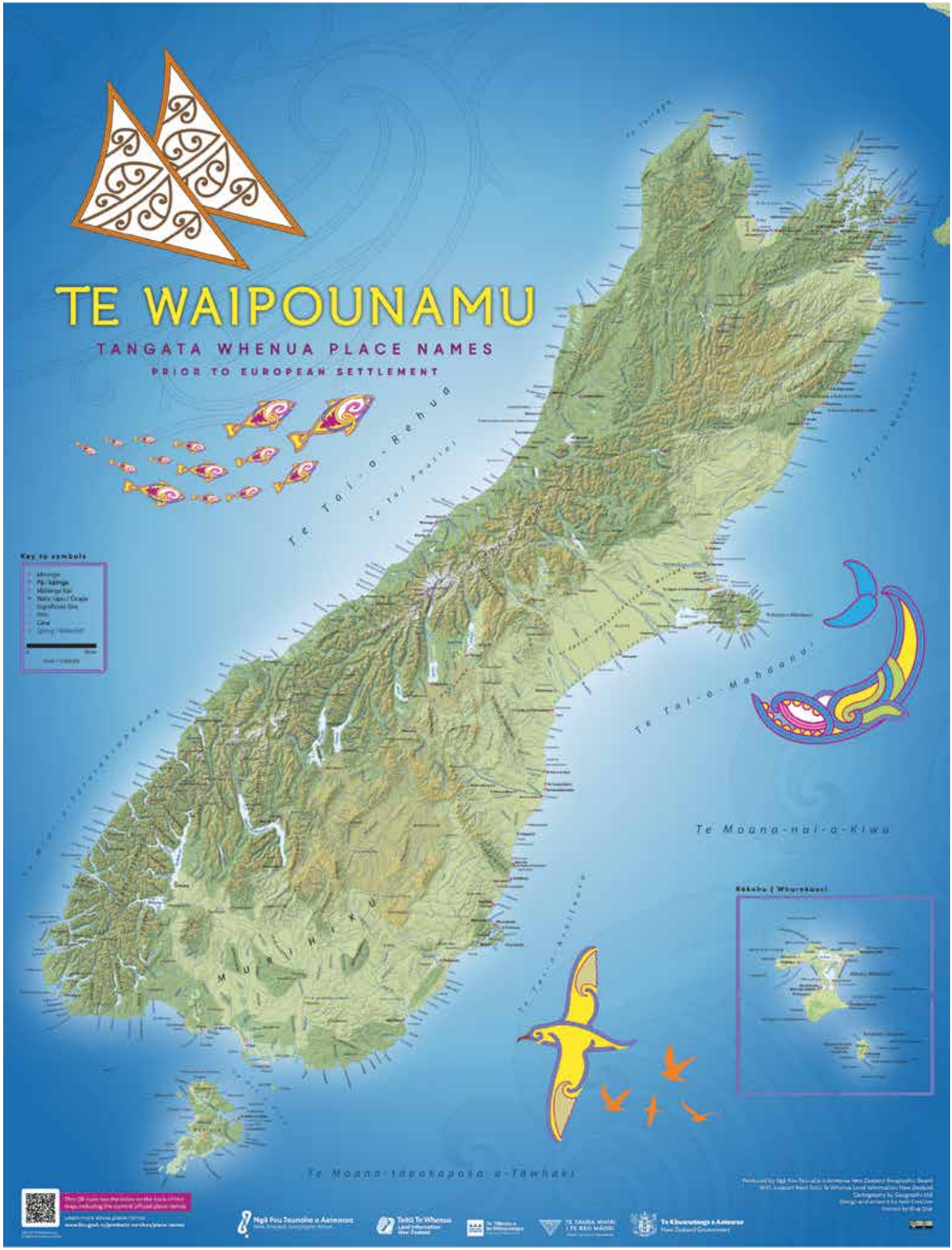
I'd say stir fry but my kids prob say Weetbix.

GREATEST ACHIEVEMENT?

Getting a whare in Auckland for my whānau.

DO YOU HAVE AN ASPIRATION FOR KĀI TAHU TO ACHIEVE BY 2050?

That everyone works together well and can create an independent world away from the raru of the wider world.


TE WAIPOUNAMU
TANGATA WHENUA PLACE NAMES
PRIOR TO EUROPEAN SETTLEMENT
Te Tai-o-Rehua
Te Tai-o-Mahaanui
Te Moana-nui-a-Kiwa
Te Moana-tapokopoko-a-Tawhaki
MURIHIKU
Key to symbols
Rākahu | Wharekauri