

TE KARAKA

The Ngai Tahu Magazine

Koanga 1995



Protecting Taonga - Priscilla Cowie

Song of Waitaha • John Broughton

Te Rakitauneke • Te Kereeme • Rangatahi

Ngai Tahu Finance Ltd

Suzanne Ellison

Ngai Tahu Finance Ltd has supported many Ngai Tahu and Maori businesses and continues to play a vital role for many business people.

May 1994 saw the birth of Ngai Tahu Finance Ltd. with the devolution of the Mana Scheme. One can not claim an immaculate conception but should acknowledge the fine job done by the members of the Mana Committee who nurtured the original grant of \$2.3 million to \$3.8 million. The monetary value of course is one thing but more importantly the number of businesses funded and employment created is also a significant factor.

Ngai Tahu Finance Ltd. have also supported the following Iwi ventures: Kaikoura Tours Ltd., Ngai Tahu Fisheries Ltd., Ngai Tahu Rapumahi Ltd., Moeraki Boulder Park and Ngai Tahu Properties.

Ngai Tahu Finance Ltd. has a board of five directors. The Chairman is Mr Kua Langsbury (Ngai Tahu Maori Trust Board member), Mr Barry Wilson and Mrs Rebecca Clayton (both small business proprietors), Mr Frank Rogers (retired bank manager and business advisor) and Mr John Wheelans Snr (Chartered Accountant). The directors of Ngai Tahu Finance Ltd. bring a wide and varied knowledge of finance and business to the board table.

The other key person in this successful operation is Ngaire Mason. Ngaire started work with Mana Enterprises 6 years ago. She now manages the day to day operation of Ngai Tahu Finance Ltd. A recent addition to the team is an Invercargill accountant of Ngai Tahu descent, Murray Acker as Southern Region Co-ordinator. Murray is looking forward to working with Ngai Tahu and Maori business people in the Otago and Murihiku areas.

Currently Ngai Tahu Finance Ltd.



Ngaire Mason

have advanced loans supporting 70 businesses which provide employment for 170 full-time and 6 part-time positions. As well as the larger lending Ngai Tahu Finance have a small loans facility which is proving very successful. 16 loans have been advanced under this facility and they support 23 people in employment. 10 Iwi and Runanga ventures are

currently supported by Ngai Tahu Finance. Not all are as high profile as Whale Watch but they are important initiatives within their respective areas. Grants for Feasibility Studies are also available.

Over the past few years Ngaire has talked to hundreds of people who are interested in business finance. Inquiries about business finance come from throughout Te Waipounamu and the North Island too. From all the people that she sees not all go on to become clients of Ngai Tahu Finance Ltd. This is for a variety of reasons though one key reason must be that the business environment is a tough one and Ngaire sets high standards for prospective clients to attain. She believes that if they have done the groundwork properly their chances of survival are enhanced - the reason the failure rate is so low perhaps with Ngai Tahu Finance.

The next issue will profile two successful Ngai Tahu businesses, both different in nature but making it in the commercial world.

Mural holds special place in Te Wai Pounamu House

Priscilla Cowie's mural is nestled next to the Trust Board's whakapapa door, on the 5th floor of Te Wai Pounamu House. The commissioned work represents many strands in Kai Tahu's identity.

The three female ancestors are symbolic and represent many features of Kai Tahu tupuna. A collection of photographs held at the Trust Board provided the inspiration. The centre pou resembles a taonga held in the Canterbury museum, and illustrates a carving style unique to the tribe. The inclusion of a whaling vessel alongside a traditional waka recognises the mix of Maori and European ancestry in Ngai Tahu whakapapa.

An unusual feature of the mural is the flax weaving. Priscilla says she wanted to bring something living to the work; its shape represents the many mountains in our tribal region.

TE KARAKA

The Ngai Tahu Magazine Koanga 1995

Editor
Gabrielle Huria

Contributors
Amiria Reriti, Te Maire Tau,
Russell Caldwell, Hana
O'Regan, Kelly Tikao,
Suzanne Ellison, Jenny
Rendall, Sandra Barr,
George Te Au, Chris Rennie,
Brian Potiki, Lavinia Robinson,
Moeraki Runanga

Design
Karu Productions

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Liaise-on Print

Publisher
Ngai Tahu Publications Ltd
PO Box 13 046
Christchurch
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Fax: 365 4424

Contributions and letters to
the editor should be sent to:
Te Karaka
The Editor
Ngai Tahu Maori Trust Board
PO Box 13 046 Christchurch

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Contents Issue 2 Koanga/Spring 1995

4 Editorial comment

4 Letters Continued page 22

5 Priscilla Cowies dispute Protecting taonga

6 Song of Waitaha A descendants point of view

7 Trial by Runanga The arrest of Cleophas Te Koko

8 The tradition of Pou Background to the birdman

9 Ko te mate kurupopo The festering wound

11 Whatumanawa A Ngai Tahu jeweller

12 John Broughton Dentist • lecturer • playwright

13 Whitebaiter Alice Batt

14 Te Rakitauneke Revered Tipuna of Murihiku Marae

15 Moeraki Past, present and future

17 He poroporoaki

18 Panui

19 Te Kereeme • the Ngai Tahu claim

A user friendly guide to our history part 1

21 Tamariki

Cover
Mural by Priscilla Cowie

editorial

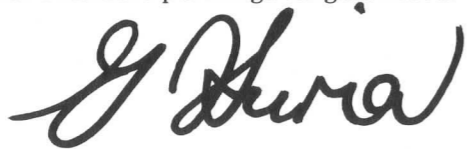
Welcome to issue 2 of Te Karaka. Thanks for all the letters and responses to the magazine. Your support and advice has been crucial to our development.

Te Karaka is fully funded by the Ngai Tahu Maori Trust Board and aims to improve communication throughout the rohe.

In an effort to alleviate some of the costs, individuals or groups can fund a page or half page. Our first sponsor is Ngai Tahu Finance Limited.

An acknowledgement once again to the contributors, without whom Te Karaka would wither.

Kororia ki te Atua
Maungarongo ki whenua
Hei whakaaro pai ki nga tangata katoa.



Gabrielle Huria

letters

Kia ora

Delighted to receive Te Karaka. I recognise many family names which were familiar during my childhood on the Otago Peninsula, and it gives me a sense of identity with my Maori heritage. I look forward to receiving future publications.

I have been in my own business for the last five years. "Second to none" sells quality Women's Designer Clothing which arrive on a regular basis from importers, manufacturers and some top boutiques and are sold at prices 30% to 80% under normal retail.

The business has grown from a one man band to where I now have a full time business partner and three staff. I am proud to say "Second to none" is recognised as one of the best of its kind in Auckland and was selected by Michael Guy for his last edition of the "Best of New Zealand".

Any person mentioning the Te Karaka magazine will be offered a 10% discount on any purchase.

I look forward to meeting other Ngai Tahu women.

Best wishes

Ann Aitken

(mother Hinewharewa Ellison)

Kia ora

Congratulations on the first issue of Te Karaka. It is appreciated by at least one expatriate Ngai Tahu who has much less contact with my roots than I would like to have.

My father left Te Wai Pounamu as a small boy about 1890 and grew up in Otaki. I was his only child, and most of my cousins were 30-40 years older than I was. Given this background, it was very easy to lose contact. I have always been proud of my Maori ancestry, even if I do look like a Pakeha, and my best friends have always been Maori, but of course mostly from northern tribes. I did live in Christchurch for a short time in the 1950's (which was when I met Te Ari Pitama and Riki Ellison) but the demands of my job again took me north, where I have remained ever since. Soon I will retire, and I know the kawa says I should return to Kaikoura to be buried with my tipuna, but neither my father nor any of his family did that, and nobody would expect the tangata whenua there to grieve for a stranger they never knew. (My last known relative in the south died 30 years ago). This is where I will

(letters continued page 22)

Dispute centres on painting of tupuna

Sandy Barr

Without consent, Priscilla Cowie and her portrait of Ngai Tahu tupuna, Mere Harper were to be the subjects of 1995's prestigious AGFA and Listener-Timeframe award. The winning entry won \$10,000 dollars worth of prizes and national exposure.

The judges applauded the photograph for its "painterly feel."

The photographer, Andrea Stagg said "I felt the painting (Priscilla Cowie's) was a powerful and spiritual work and that is what I wanted to capture."

Priscilla agrees it's a beautiful photo. It's also an image now completely out of her control.

The 21-year old portrait artist says the incident taught her a painful lesson and one she hopes people sit up and take notice of.

Last year I wanted to find out more about my Kai Tahu whakapapa because I've always been brought up around my mother's Nga Puhi people.

Ko Graeme Cowie toku papa.
Ko Kati Huirapa te hapu.
Ko Kai Tahu te iwi.
Ko Nga Puhi te iwi
Ko Ngati Kahu te hapu
Ko mahurehure te kainga
Ko Te Mamaeroa toku whaea

When I went up to the Trust Board office and registered, it was the first time I'd seen my Kai Tahu tupuna. Mere Harper was a strong beautiful image.

I wouldn't paint her for ages. I just had to keep her in a safe place all the time. Then I started working with her in my mahi at Ilam Fine Arts School and this is the final work I did of her.

She exhibited Mere Harper in a series of portraits including her mother and sister on the theme of

whare tangata. She is a monumental figure, her upper-body portrait measuring around 2 metres long. She is painted -almost carved out in thick oils of dark browns and ochre. A whakatauki bled in red across her chest reads "He tapu te tinana o te wahine no te mea he whare tangata - (the house of our wahine is sacred because it's the house of the people.)"

It was a tribute to her. Instead of looking to Western ideals of painting aesthetics I was looking to Maori rock art, our tupuna had this amazing art



sensitivity unique to Ngai Tahu.

The beauty of the portrait struck another enthusiastic art student who was also Priscilla's flatmate. After explaining the significance of her work, Priscilla was pleased to have Andrea Stagg photograph it. She'd expected her friend would include the photos in her private portfolio, it never occurred to her how else it might be used.

Two months later, Priscilla was horrified to find a full-page photo of Mere Harper and herself in the "Listener"-the winning entry of a

national photo contest. In dairies and bookshops across the country Priscilla and her tupuna were available for show. Mere Harper and Priscilla, were acknowledged only with the lifeless explanation of 'a young woman moving past a wall mural.'

It was the attempted caption which hit the raw nerve - "that's the whole thing that happened with Mere Harper, she was nameless, she didn't have a voice, she had no whakapapa, no mana basically."

While Priscilla stayed in Christchurch, her infuriated family protested in Auckland's Aotea square. Some of her uncles believed Priscilla should have got a share of the \$10,000 prize of travel and accommodation, it was after all a photo of her painting. Priscilla vows she doesn't want a cent of it, "It's not going to resolve anything. It's far more important people can actually learn off this rather than people saying she just wanted the ten-grand."

Priscilla wouldn't have necessarily stopped the photo being entered in the competition, but she did expect to be consulted. I just think you should have a choice of whether your tupuna should be pushed into the public and how its going to be presented. It's not just a pretty picture. If we'd discussed

it more about her wanting to use the image then it would have been done properly.

Only after the competition, did Priscilla find out the organisers could have prevented the problem by requesting model release forms. A Pakeha photographer and former contestant told Cowie signed consent forms have been an entry criteria in previous years. Fiona Clark has photographed many kuia and kaumatua in the Taranaki region; she makes it standard practise to get her

(continued page 10)

of Waitaha

A descendants view

Te Maire Tau

The *Song of Waitaha* begins with a dedication and ends with a "patriarchal blessing" from Pani Manawatu, past Upoko Runanga of

the Ngai Tuahuriri hapu. A good start. One would expect then that the traditions that this elder learnt would be evident in the book. That the traditions of his wife Hutika Pitama, and his family (Solomon) would be liberally sprinkled throughout. Those traditions do not make it into this book. How does the writer know this? The writer, mokopuna to Pani Manawatu and one who spent his childhood and early adult years with this elder, was given his manuscripts after he died. Those manuscripts are part of what is known as the "Pitama scripts". It is those manuscripts that hold the traditions and histories of Pani Manawatu's elders, along with the countless manuscripts produced last century and early this century by Taare Te Maiharoa, Wikitoria Paipeta, Hoani Maaka, Taare Tikao, Hariata Beaton, Ware Rehu and Rawiri Te Mamaru. Pani Manawatu was the writer's Poua. Indeed I do not see how Pani Manawatu would have approved of this book as he died before it was published and before the traditions were prepared.

Who is responsible for *Song of Waitaha*? The book is not clear about who the author is, although the publicity launch of this book would suggest that Barry Brailsford is the principal writer and the informant is Peter Ruka. What qualifies either of these people to write about the Waitaha? Certainly not whakapapa. Neither are able to claim descent from Rakaihautu, Hotu Mamoe or Tahu Potiki the principle ancestors of the South Island Maori now known as Ngai Tahu.

Brailsford has had a long association with Ngai Tahu. His book *The Tattooed Land* that deals with the history of the South Island Maori was a best seller as was his follow up *Greenstone Trails*.

Ruka's background is more vague.

Ruka claimed Ngai Tahu descent, yet has never enrolled as a Ngai Tahu beneficiary. This is not unusual. Many Ngai Tahu do not enrol. Yet Ngai Tahu from the home marae generally know what house of whakapapa tribal members slot into. The Ngai Tahu Trust Board whakapapa expert, Terry Ryan is not aware of Ruka's Ngai Tahu affiliation. This is unusual as Ryan knows the whakapapa of Ngai Tahu intimately. What we know is that Ruka has no connection to any Ngai Tahu runanga or marae. The Waihao and Moeraki Runanga, cradles of Ngai Tahu whakapapa, do not recognise Ruka as one of theirs.

Ruka came to prominence within Ngai Tahu in 1986 when he approached Rakihia Tau, then secretary of the Ngai Tuahuriri Runanga, to help in the formation of fishing evidence for the Waitangi Tribunal. It soon became apparent that the evidence presented was not traditional. That suspicion was confirmed by the tribunal who would not consider Ruka's evidence. The tribunal agreed with Ngai Tahu that the evidence was taken from a text book on fishing rather than an unnamed kaumatua informant as Ruka had said. Ruka's evidence did not stand examination when compared to traditional fishing information from Ngai Tahu-Waitaha-Mamoe fishermen. (David Graham, *A treasury of New Zealand Fishers p48 Ngai Tahu Sea Fisheries Report, Ngai Tahu, 1992.*)

In theory this should have been the end of Ruka's involvement with Ngai Tahu and South Island Maori history. However by 1988 Rakihia Tau had proposed to Michael Bassett, the Minister of Internal Affairs, that Ruka and Brailsford write a book on Rapuwai, Ngai Tahu, Ngati Mamoe and Waitaha histories. The project was called *Nga Tapuwae o Te Waipounamu* or *Footsteps* and was launched during the inglorious year 1990 by the 1990 Commission. It is important to realise that at this stage the Footsteps Project was to include the history of Ngai Tahu and Ngati Mamoe. There was also an assurance that Brailsford would work under the

cloak of the Ngai Tuahuriri Runanga as well as other local Ngai Tahu runanga. Furthermore the Kaiapoi Pa Trustees were to monitor the overall text. Ruka and Brailsford were to be accountable to the Kaiapoi Pa trustees. The Kaiapoi trustees are Ngai Tahu, but also claim Waitaha descent lines. One of the trustees Mr John Rehu, comes from a long line of respected tohunga from both Ngai Tahu and Waitaha.

Tau's selection of Ruka and Brailsford was to prove unfortunate. Brailsford, a Pakeha historian who was never given access to tribal manuscripts by his "Upoko" Pani Manawatu or the Pitama whanau, and Ruka who's evidence was, as one scholar noted "wildly improbable", was a combination waiting to explode into realms of fantasy. (Atholl Anderson, *p48 Ngai Tahu Sea Fisheries Report, Ngai Tahu 1992.*)

By 9 April 1989 Tau was critical of Brailsford's delving into spiritual matters belonging to Maori. On the wider Ngai Tahu front others were unhappy with Ruka's involvement. The same anger was not directed to Brailsford for whom many Ngai Tahu still had high regard. Elenor Murphy of the Otakou Runanga wrote to the 1990 Commission requesting that the "Footsteps Project" be reappraised. Tau wrote to staff of the Commission "I support the editing of the written word". Tau's attitude to this was summarised in a note "Proof first, gives credibility...".

As a result of the 1990 Commission's uneasiness, the Footsteps Project was suspended until Ngai Tahu had resolved the problem on 1 July 1989. A meeting was quickly convened where Ngai Tahu meet with Peter Ruka.

The outcome was that Ruka was to supply his whakapapa of his descent from Ngai Tahu or the tribe would withdraw support for the project. The whakapapa was not forthcoming and Ngai Tahu kaumatua Tipene O'Regan, Waha Stirling and Rakihia Tau informed Barry Brailsford of Ngai Tahu's withdrawal of support for the project.

By this stage Rakihia Tau was deputy Upoko Runanga and acting Upoko for his uncle Pani Manawatu, who was slowly dying of cancer. Both Tau and Pani Manawatu were concerned at Brailsford and Ruka's apparent disregard of their accountability to the Runanga and Kaiapoi Pa Trustees. Pani Manawatu was to pass away in 1991. Why did Brailsford, Ruka and associates use Pani Manawatu's dedication and patriarchal blessing when he had died three years before the book was released and he would not have seen the end product?

Effectively Brailsford and Ruka were left without the mandate they had started from. In Maori terms the withdrawal was damaging. The Ngai Tahu Trust Board, the iwi authority for Waitaha, formerly withdrew support for the project.

It was at this stage that the book

became "Waitaha" in its direction. In doing this the books direction could then be focused on the South Island but the histories did not have to be Ngai Tahu. The result is the publication of *Song of Waitaha*.

Although not stated, but certainly suggested, is that the information stems from Te Maiharoa and Pua Rakiraki. This is interesting, the writer owns and has seen extensive whakapapa texts from Te Maiharoa's descendants and his students Wi Pokuku, Hoani Kaahu and Herewini Ira. None of their whakapapa texts support the traditions of *Song of Waitaha*. Ironically the book says, "until now we have said nothing, when others wrote our histories for us and brought error to the paths of truth".

The problem for Brailsford and Ruka is that while Te Maiharoa did not

write his histories, his whanau did, particularly his mokopuna Wikitoria and his student Wi Pokuku.

Those stories told by Wikitoria Paipeta, Herewini Ira, Hoani Kaahu, Wi Pokuku and even Taare Te Maiharoa are significant in that they are consistent with one another. Much of their information was captured by Herries Beattie who published extensively on Ngai Tahu, Ngati Mamoe and Waitaha traditions. Maori who learnt from these elders were Hoani Maaka, Henare Te Maire and latterly Te Aritaua Pitama, second cousin and close friend to Pani Manawatu.

None of these people instructed Brailsford or Ruka. How could they? Brailsford is Pakeha and cannot claim Waitaha whakapapa nor did he meet or learn from the kaumatua given

(continued page 20)

Trial by Runanga

The arrest and imprisonment of Cleophas Te Koko

Russell Caldwell

The powers of modern Runanga are certainly limited compared to what they once were. As Mackay described in 1861 all subjects effecting the interests of the community, as well as private grievances and disputes between individuals, were brought before Runanga. Trial by Runanga was indeed a serious business as Cleophas Te Koko, an advocate of the Tainui King movement, was to find out in 1863. Te Koko wrote to the North Island claiming that the kingitanga was widely supported in Te Waipounamu. This was considered a grave offence. Consequently Te Koko was tried by Runanga at Port Levy under the jurisdiction of Pita Te Hori (Native Assessor).

The following is a translation of an account of the outcome of that trial, published by Te Hori in *The Press* (1 December 1863).

"Friends - Ye people who live on this Island. Listen, O ye of this end and of that end and of the midland part of this Island; all ye white people who live on the Middle Island and all ye who inhabit the Northern Island too, where the fire of Mahuika is burning. Listen ye all.

Raukawa is the boundary. Let not the Maori of the Northern Island come across to this Island and treat the law with contempt. Neither let the Maori of this Island go to that and trifle with the law there. There is a dividing space between them and us, like unto that

between Jacob and Caban, which continues a perpetual testament for us. That Island is separated from us together with their king. We have a king, that is Tuahuriri. Although he is dead his authority remains with us - his offspring. We have great mountains on this island - Tapuaenuku, Kaitaurau, Mangatere, Ahupatiki, Tarahaua, Mihiwaka and Rakiura. Friends, let not the Maori of that Island no longer come over to this and work deceitfully.

O my friend, the Governor, salutations to you. On the 25th of November 1863 I went to Port Levy. It was on a Wednesday.

Early in the day I summoned a Runanga; it was 6.00 am on the 26th; it was to examine a Maori of the other Island whose name is Cleophas Te Koko.

Then we found out the wrongdoing of that man. He brought hither the working of Satan, and was working deceit among the people, - that is, he told lies, and wrote to the other Island, saying that all the Maoris of this settlement are for the king. This is a lie, and therefore, I had him tried by the Runanga, and that man Cleophas is in confinement for his bad doing. If any man will invent lies let him suffer for his wicked deeds."

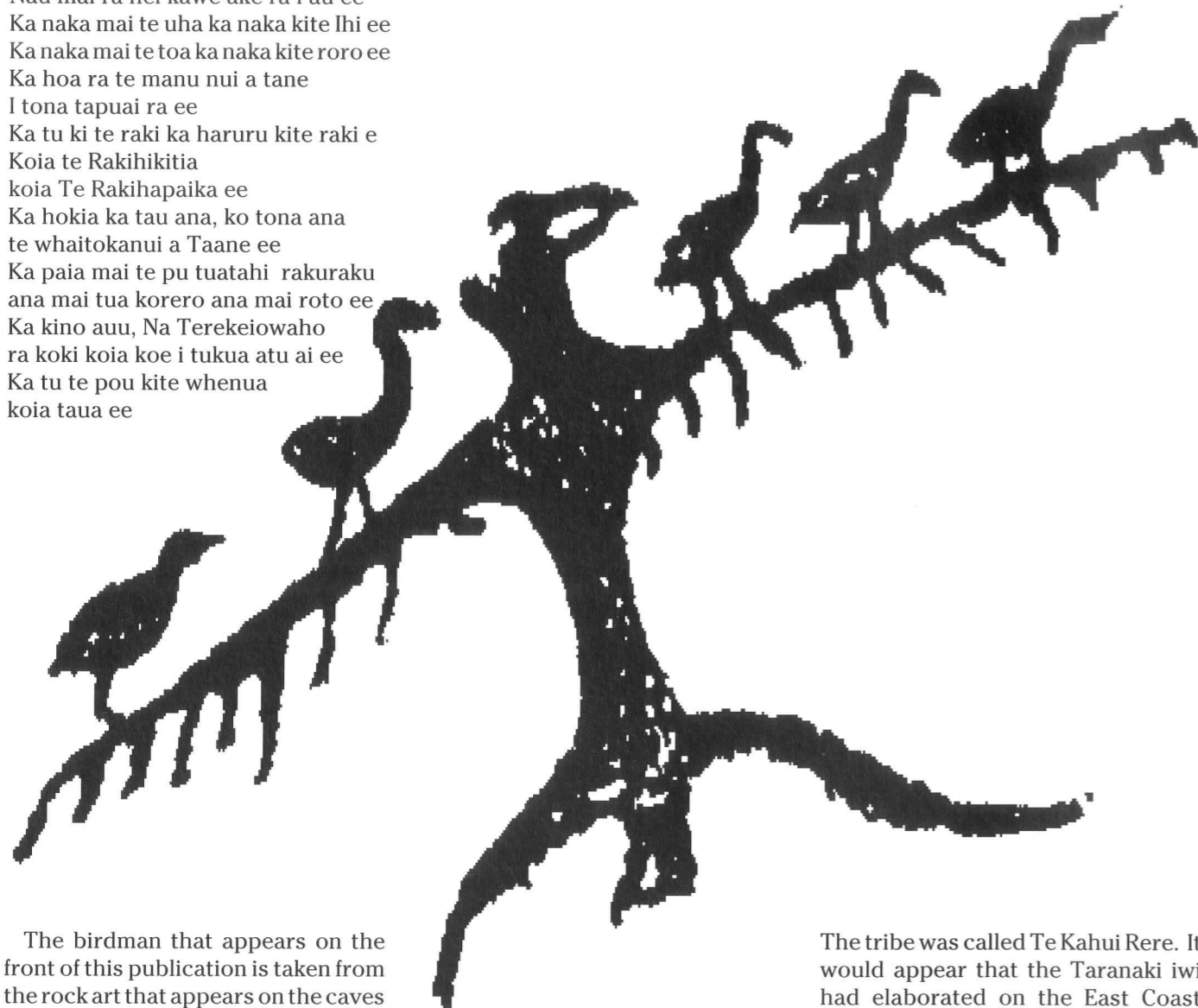
*This is all
From your sincere friend*

From Pita Te Hori

The tradition of Pou

Te Maire Tau

Ka riro ra pou kia Te Manunui
a Taane, koia koe i roto nei
Nau mai ra hei kawae ake ra i au ee
Ka naka mai te uha ka naka kite lhi ee
Ka naka mai te toa ka naka kite roro ee
Ka hoa ra te manu nui a tane
I tona tapuai ra ee
Ka tu ki te raki ka haruru kite raki e
Koia te Rakihikitia
koia Te Rakihapaika ee
Ka hokia ka tau ana, ko tona ana
te whaitokanui a Taane ee
Ka paia mai te pu tuatahi rakuraku
ana mai tua korero ana mai roto ee
Ka kino auu, Na Terekeiowaho
ra koki koia koe i tukua atu ai ee
Ka tu te pou kite whenua
koia taua ee



The birdman that appears on the front of this publication is taken from the rock art that appears on the caves of the South Canterbury. While the art form is significant to Ngai Tahu there is very little information that we have concerning these paintings. However it is possible to draw some fairly safe conclusions as the only birdman tradition that remains in Ngai Tahu oral traditions stems from the Rapuwai. According to tribal records the ancestor of the Rapuwai was a man called Pou who flew to Aotearoa on the back of a bird called Te Manunui a Tane. The East Coast tribes have extensive traditions of a Pourangahua who flew here on the back of the bird bearing kumara. The East Coast tribes refer to

Pourangahua's bird as either Te Manu a Ruakapanga or Te Manunui a Tane. Ngai Tahu records also cites a Pourakahue whose whakapapa compares with those of the East Coast. Indeed the Pourangahua tradition is well known amongst North Island Tribes.

More significantly Beattie recorded that the Rapuwai migrated south from Taranaki after Turi and the Aotea fleet arrived. The Taranaki iwi, Nga Rauru, have a well known tradition of a tipuna called Pourangahua whose descendants had the power of flight.

The tribe was called Te Kahui Rere. It would appear that the Taranaki iwi had elaborated on the East Coast Pourangahua tradition by grafting on the idea of Pourangahua's son being able to fly.

The writer believes the Rapuwai's origins and traditions of Pou stem from Taranaki. It is not unreasonable to surmise that with the migration of the Rapuwai south from Taranaki they brought the Pourangahua tradition with them and placed them on the caves to maintain their traditions - hence the birdman paintings of South Canterbury.

One song we have that recalls the tradition of Pou is from the Pitama whanau. An interpretation of the waiata will follow in the next issue.

Ko te mate kurupopo -The festering wound

Post colonialism - the festering wound "Ko te Mate Kurupopo - The Festering Wound" - a paper presented in February 1994 at Melbourne University by Hana Mereana O'Regan, Lecturer in Maori, Otago University

Colonialism is a process by which a nation assumes control over other peoples and their territories for its own benefit.

Post-colonialism is a condition used to describe a colony which has become so established that it exists in its own right independently both constitutionally and in its psyche from its parent nation. Settler Government and culture now control all aspects of life in the old colony - its systems, attitudes, laws and process.

New Zealand is now said to be in a post-colonial state.

The process of colonialism creates systems and institutions which reflect the mother country. One of the aims of colonial authorities is to eliminate the "Native problem". It frequently rationalises its usurpation by evolving the belief, or at least the assertion, that such is indeed in the best interests of the native tribal peoples. In New Zealand huge missionary, military and parliamentary effort was invested in wiping out the ".... beastly communism"¹, to force the Maori to 'become like them, with all the benefits of individualism and personal rights founded in Common Law', - that was the settler solution.

Pakeha and their intruding power culture are not the only colonists to impact on Ngai Tahu. For our southern tribal people colonialism is not just a function of subjugation and dispossession by a Pakeha invader. There has been another wave of colonialism that has encroached upon Ngai Tahu shores and which has, arguably, had an even more devastating effect on us.

It has certainly played a major part in demeaning Ngai Tahu pride and identity and attempting to oppress our cultural self-esteem. These new colonists have been North Island

Maori.

Since 1950 the Northern Maori migration into the traditional South Island Ngai Tahu rohe has come dangerously close to reducing Ngai Tahu to a Maori minority on our own coasts and under the shadow of our own mountains. This movement has had powerful effects in the displacing of Ngai Tahu culture and the shunting aside of Ngai Tahu unique history and tradition. The Maori renaissance of these migrants has taken place not in their own traditional territories but in our Ngai Tahu cultural space.

Over the past 45 years there have, however, been a great many Maori from the North who our people have embraced warmly and who have given us much. Some of them have devoted much time and heart to our people and to the life of our papatipu runanga. They have offered us respect and aroha, and we have given it in return. Some of them are now buried with us, in the urupa of our ancestors.

Their contribution has been overshadowed by a growing northern Maori population who do not share the same aroha and respect for the manawhenua of Ngai Tahu. They believe that Ngai Tahu are not "real Maori", as they see themselves. They base their view on themselves being some kind of norm of "Maori", on the fact that the majority of Ngai Tahu are not Maori speakers - ignoring the fact that the same is true of the North Island. That Ngai Tahu are generally fairer skinned, if not Pakeha in appearance. For many North Island Maori skin colouring is an important criterion of "Maoriness". Colour prejudice, after all, is not confined to white colonialists!

The historical experiences which have made Ngai Tahu different are not acknowledged or appreciated by

these people. It is certainly given little value. They commonly assume positions of cultural authority on the basis that there are no Ngai Tahu competent to do so. Our marae are not "real marae" because they're frequently not shaped or decorated as northern marae are. This conveniently neglects that huge, very "Maori", areas of the cultural authority in any developing institution and consultative bureaucracies.

Most importantly, however, the culture that developed in communion with the harsher South Island landscape, based upon seasonal migration for food and trade with different arts, customs and values from the North is attributed little value because it does not accord with either their view of "standard version textbook Maoritanga", or that of their own tribe.

Our kaumatua tend to bow their heads or nurse their resentments in the privacy of our own runanga, describing the migrants as merely ignorant. The fact is, though their responses are not respected by the newcomers. They are actually humiliated. The younger people are, in their turn humiliated too but their hostility tends to become more overt and vocal. The tension becomes negative as our own people, instead of celebrating their own southern culture, become defensive of it.

It is thus difficult for a young person who is fair skinned and speaks only English to say to his or her Maori peers with pride, "I am Ngai Tahu". Often the pain and embarrassment is covered up by laughing and joking along with them. It is no wonder that many Ngai Tahu choose not to announce their tribal affiliations loudly in public, or maybe even to themselves. On the one hand they are more likely than darker, North Island Maori to be accused by Pakeha of denying their Europeaness. And on the other, they are likely to be the recipients of statements like, "Ngai

Tahu are only plastic and try-hard Maori”.

This modern cultural colonialism by Northern Maori has another important dimension. Like the original European colonialism on which it is modelled it has as its twin an increasingly aggressive and acquisitive economic colonialism.

There are two strands in the new economic noose. The first is concerned with the allocation of Ngai Tahu property rights in fisheries which were secured by the Treaty of Waitangi and which have recently been settled by the Crown. The second, closely associated with the former has been the rise of “pan-Maori Treaty settlement theory”.

Both are based on removing the Treaty rights of individual tribes from settlements centred on the resources in their own rohe-of which they were dispossessed - and allocating settlement “benefits” to Maori generally on a basis of population.

This would have the immediate effect of transferring the wealth of the less populous tribes, including Ngai Tahu, to the more populous northern tribes, especially those north of the Bay of Plenty region. This is argued for on the grounds of “equity”.

For Ngai Tahu, potentially rich in its own resources, the most recent surge of colonialist expropriation, is from a number of populous North Island Maori tribes in the central and

Northern regions of New Zealand, attempting to drain the wealth of the Ngai Tahu rohe into the national Maori pool. They maintain that it would be unfair for Ngai Tahu to get a large share of any Treaty settlement because tribally Ngai Tahu is comparatively small, and wealthy.

This is however not entirely a Ngai Tahu problem.

There are those tribes in the North whose claims in fisheries and other resources are also Treaty based and who have strongly supported Ngai Tahu and have been supported in return. Like Ngai Tahu, their rights in fisheries are in danger of being expropriated by the larger Northern tribes.

Largely due to the claims made by those larger Northern tribes through the media, Ngai Tahu are now commonly perceived, on top of our cultural inadequacies mentioned above, to be greedy, selfish, and rich in both monetary terms and in resources.

It may therefore be seen as ironic that over nine tenths of commonly owned Maori land and assets in forestry, licenses, leases, geo-thermal shares etc; are owned north of a line from Taupo to Cape Taranaki.

Ngai Tahu are in fact, tribally ‘pohara’ compared with other major tribes.

Over the past 150 years since the Ngai Tahu claim was first filed our people have borne an incredible financial load in prosecuting their case

and nurturing their resources. Generations of fundraising and subscribing, of personal mortgages and loans have gone into funding the struggle. The last big round before the Waitangi Tribunal cost us collectively \$2.4 million and today we still spend 58 percent of our budget dealing with the Crown.

What little we own as a tribe today we have earned ourselves in the marketplace - we have virtually no inheritance from the Treaty period like the northerners have - some of them in great abundance.

The question is how those northern people have managed and handled their assets.

For over 150 years Maori have been protesting against Crown aggression, the stealing and confiscation of land resources, and the denial of their property rights guaranteed to them in the Treaty of Waitangi. They resented and objected to Pakeha labelling and defining what and who they were.

Maori have strenuously fought for generations for their rights as the indigenous minority, and have objected to majority rule based on race and sheer numbers. Yet that is exactly what many of those same people, and those same tribes are doing now, to Ngai Tahu, and Ngai Tahu rights. They claim their own Treaty rights for themselves but then assail the rights of other tribes as if the Treaty did not exist.

Dispute centres on painting of tupuna

continued from page 5

subjects approval before releasing any of their pictures publicly.

Priscilla says not once during her four years training at Fine Arts School has she been told about model release forms.

Sadly for Andrea Stagg she no longer has any control of the photo either. When she won the competition she gave up all the copyright to AGFA; the company now owns the negatives and can reproduce and distribute the image as they like. AGFA's already reproduced the image to make promotional posters.

Reknowned Ngai Tahu weaver, Cath Brown says the incident's not just a case of naive artists being taken for a ride. As the Canterbury head of the

Maori artists collective, Nga Puna Waihangā she knows of several experienced Maori artists who've allowed people to photograph their work and then found the pictures popping up on postcards, magazines and calendars. She says it's even harder to protect work which is tribal taonga, like the rock drawings and artwork on Ngai Tahu whareniui.

While professional artists may ensure they use model release forms and consult their subjects every time they use their image it's essentially an ethical responsibility not a legal one. Priscilla fears other young Ngai Tahu artists will make the same mistake she did. It's hard when you've got a ngakau Maori and you just want

to share your work with others. Every time I paint - it's a koha to people, it's not just for me.

Priscilla's supporters had hoped AGFA and the Listener would help organise a forum to educate artists on handling Maori images and their subjects.

The small-built woman says the competition organisers aren't willing to help so she'll organise one herself. She wants Maori artists drawing on their cultural heritage to be more cautious. It's our taonga, our tupuna. If we're choosing to be a kaitiaki (a guardian) for them we've got to stick up for them.

Whātūmanawa

Kelly Tikao

When I asked Areta Wilkinson if I could interview her for this magazine, she responded like many of our wahine Maori, “why me, I'm not doing anything wonderful, I'm just plodding along with my work.”

Regardless of Areta's humble reply, her work is wonderful and she's plodding along making tino ataahua taonga.

I feel it is important that our Kai Tahu wahine share their experiences, letting others know what they are doing and where.

No reira, I would like to share with you all some information on Areta.

She likes to be described as a maker of contemporary jewellery; brooches, rings, earrings and neck pendants, using metal, stone and glass materials.

After completing her 4 year Diploma in Craft Design at Unitech, Areta worked from her Kingsland home before

venturing out to Workshop 6.

Workshop 6 is the name of the studio that Areta and three other woman jewellers set up two and a half years ago.

They share their equipment and although they work on their own jewellery, the co-operation and support amongst the four seems very evident.

Areta at 25, is already assisting others to learn the craft of making jewellery. She teaches night classes at Unitech, based at Workshop 6. This not only allows more people to take up this craft but is also a great initiative to pay the studio's rent!

Neck pendants made from shards of obsidian and pieces of Pounamu are her latest pieces of art. After looking at these pieces we agreed that they definitely reflect her enthusiasm to explore more deeply her taha Maori.

Areta said taking part time Maori history papers at Auckland University enables

her to have a greater appreciation of the materials she works with.

She is also very keen to learn some of the traditional methods Maori used in te ao tawhito to craft stones and make fibre cords.

One of Areta's first major exhibitions called “Whātūmanawa” Spirits of the Past, Present and Future, was as she puts it a “celebration of who I am”.

A celebration that her parents in Hauora and her poua and taua had been nurturing since Areta was little. Areta speaks warmly of the awhi and aroha her whanau have given her. She said it was them that taught her to have respect for others and pride in herself.

If you're wondering where you can see Areta's work, it's on display at Fingers and Masterworks in Auckland, Avid in Wellington, Lynx and Form in Christchurch and Celia Kenealy's in Queenstown.



Areta Wilkinson

John Broughton

d e n t i s t • l e c t u r e r • p l a y w r i g h t

Suzanne Ellison

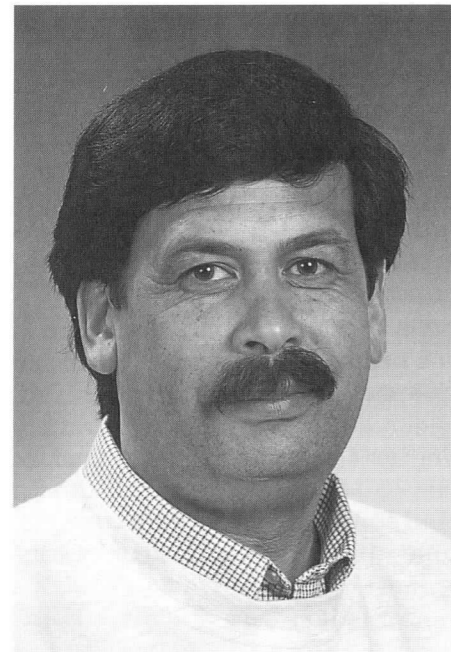
Within the maze of corridors and offices of Otago Medical School is a door with a brass name-plate engraved with John Broughton BDS in large letters. It is the same brass plate that used to lead into John's dental surgery at the Garden's, North Dunedin. Nowadays behind the door is an office with all the trappings of a very busy lecturer, writer, researcher and collector; that is computer, books filling bookcases and more piles of books in every spare space, stacks of papers for marking, notices and posters on the walls, and collections of memorabilia in odd places.

An interview with John Broughton is not an onerous assignment. John has a warm friendly manner, he is a person who enjoys talking with others and he cares about the many projects that he is involved with. (A note for the taua's: John is also good looking, well brought up, in a good job and single - e kii ra!) What is difficult is to know where to start because John Broughton, besides being one of only 4 or 5 Maori dentists, is a man of many achievements and interests.

John is a mokopuna of the late Tame Parata and Peti Hurene. John's mother, Margaret, is one of three children of Clive and Ani Evans. Margaret left her Queens Street home in Dunedin many years ago after marrying a young medical student from Kohupatiki Pa near Hastings. The family subsequently settled in Hastings where John's father was Medical Superintendent of Hastings Hospital.

Living in that area John grew up under the watchful eye of his Kahungunu ki Heretaunga whanaunga, in particular his paternal grandmother, Warihia Broughton, who was a recognised whakapapa authority around Hawkes Bay. John says that she knew the "ins and outs" of all the families. It was her strongly held view, along with many of her time, that Maori needed to learn the ways of the pakeha. This was a strictly

enforced rule. John says that his grandmother would speak to his father in Maori but he would have to reply in English. John's grandmother was 93 years old when she died in 1985 and in her later years she came



John Broughton

to regret that she had not allowed Maori to be taught.

John's formative years were also marked by frequent visits with his Ngai Tahu whanauka with whom the ties have remained strong. Since moving to Dunedin, John has lived in the home that his mother left all those years ago where he is kaitiaki of many family taoka.

Racism is something that John first encountered at Massey University. When John did his Bachelor of Science degree it was quite normal for university students to perform a parody of a haka, it was usually performed by drunken students around capping time and at sporting events. The few Maori at university at that time were expected to ignore it and not to be offended.

John thinks that the Massey Students Association Minutes recorded a complaint by him but no further action was taken. Certainly it was a major achievement at that time

to even be heard on that issue.

Institutional racism was encountered on John's first day at Otago Dental School when he received a letter from the Dean of the School. John was admitted to Dental School through the Maori Preferential Entry system and he was the only one in his class to receive such a letter. The letter informed him that if he did not pass all of his courses first time that he would not be allowed to sit specials or repeat courses, which is a very regular occurrence for science, dental and medical students. On John's graduation day the Dean apologised for his letter but it is not forgotten, it now hangs framed on a wall in his home.

John works in a job that he loves, he is Senior Lecturer in Maori Health at Otago Medical School. This involves teaching about Maori health issues to undergraduate medical, dental, pharmacy and health science students. John also provides active tautoko to Maori medical and dental students. It is his view that there are still not enough Maori coming through in these professions. On the positive side, of the Maori students studying in these areas a greater proportion today are women. John promotes the view that more are needed, both men and women, as Maori respond more positively to another Maori face.

His job also involves research on Maori health issues and he is hoping in the near future to initiate projects directly involving Maori people in Te Waipounamu, especially adolescents. At any one time John usually has 5 research projects underway. The present ones concern Maori people and smoking, Maori people and AIDS, Maori people and suicide, and, Maori people and dental health. One other project involves looking at the impact of marijuana use on the whanau.

In 1988 John decided to pursue an interest in writing drama by signing up for a playwriting course that Roger Hall ran at Otago University. That was the beginning of a prolific and

(continued page 23)

inaka

Living up to the legend

Sandy Barr

West Coast whitebaiter, Alice Batt has a legend to live up to; "It was a well-known fact in the Buller District that if Granny Heeni was on the riverbank there was whitebait around. If she wasn't - you didn't even take your net out." Granny Heeni died before Alice was born, but her spot under the Buller Bridge lies less than a kilometre downstream from Alice's home.

In her taua's day, Poutini Ngai Tahu still built trenches on the riverbank to trap the skinny thumb-long delicacy. Kiekie was used to seal off the pools; allowing fresh water to flow in and keeping a ready supply of inanga for up to three days. During the leaner months, supplies of dried bait were eaten; Alice's mum Hinemoa Connor used to lay fresh shoals out on a piece of old tin, or rotate them in cloths until they shrivelled up. Alice says when there wasn't enough space in the copper room, her Mum used to thread individual slithers onto cotton and hang them up. Hinemoa's generation also made their own whitebait nets from hand-stitching net onto geranium branches.

Nowadays, whitebaiters go armed with aluminium-framed nets, plastic buckets and spotter boards. The work's easier but Alice Batt who's had 18 years experience says it's not just a case of sticking your net in and hoping for the best. Successful whitebaiters brace the early Spring mornings, know the tides and are prepared to keep vigil for 12 hours. Undoubtedly, the sport takes perseverance - a quality required by Batt in her political role; as the President of the Regional Whitebaiting Association.

Nothing riles Coasters more than a damper on their whitebait season. When the Department of Conservation planned to close the season early last year West Coast whitebaiters refused to co-operate and the Association was called in to



Alice in whitebait heaven

fight their case. DOC claimed stock numbers of the bandit and the giant koukapu were in danger of being fished out. The Association argued DOC's research was 21 years out-of-date and the entire 1992 regulations needed a review. The National Review Board in Wellington agreed. Whitebaiters retained their regular season from mid-August to November and proposed amendments via public submissions were called for. Alice concedes "I take my hat off to DOC. The first time we met them there was quite a lot of aggro-and then by the end of all this they'd pop in for a coffee. I still don't trust them, but I'm willing to work beside them."

A harder battle and a more personal one for Alice is the issue of Maori customary rights to whitebait. It's been a long-standing sore-point on the Coast and Poutini Ngai Tahu want the new regulations to provide a mechanism for them to catch out-of-season whitebait for hui and tangi. DOC are happy for Ngai Tahu to appoint people to approve the takes, as long as DOC can inspect the catch. The problem lies with Coastie attitudes. As Association President, Batt sorted through all 438 Buller

submissions on the new regulations - "Only two said Maori customary rights were none of their business. But every other person that I knew put horrible things on their submissions like - 'Why should these arseholes have anymore say than us.' I think its the same New Zealand-wide but it's especially obvious here when you've only got a small town and everybody knows."

Batt who's of Ngai Tahu, Ngati Mamoe and Ngati Apa heritage decided to front-up on the issue. She called two public meetings in Westport, to explain the significance of Maori continuing to access a resource they've managed for centuries. Unfortunately, only loyal supporters and friends turned up. She says most locals are loosing the plot on the issue "they'll say so-and-so are good blokes they're not real Maoris - in actual fact they are real Maoris and people aren't seeing us as a people they're seeing us as individuals." Alice says Poutini Ngai Tahu have every right to take the whitebait out-of-season without DOC involvement, but its better for community relations if they work together. The Conservation Minister has assured the Association

(continued page 20)

Te Rakitauneke

Revered Tipuna of the Wharenui at the Murihiku Marae, Rakitira of Kati Mamoe

as told by George Te Au

At the time there was on going warfare between Ngai Tahu and Ngati Mamoe from the Wairau district in the North to Murihiku in the South.

Te Rakitauneke was one of the Chiefs of Ngati Mamoe in the Chiefly line of descent who fought from Banks Peninsula in the North, South until he reached Murihiku.

Altogether he lived at eight different places, some of which were at Banks Peninsula - Arowhenua, Ohou near the Opihi River in South Canterbury, Takiharakeke North of the Waitaki River, Otepopo South of the Waitaki River and on the Waihopai River in Murihiku where he died of natural causes.

Some places have been named after him such as Te-awa-a-Rakitauneke which is a small stream in the present day town of Timaru and another being Ka-umu-a-Te Rakitauneke which is a locality near the Waihao River South of Waimate.

In olden times there were large ovens here where human flesh (kiko tangata) was cooked.

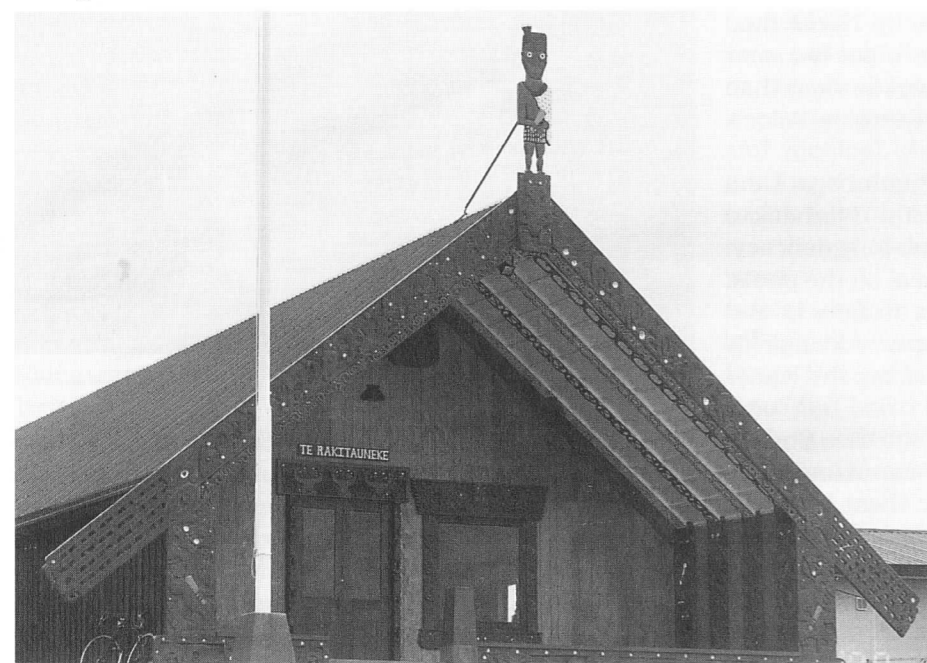
These excavations also marked a place of rest for travelling parties, who would lay up there for awhile, then say Karakia to Kahukura the South Island God of travellers in order to shorten the distance of their journey and then continue on. The name of this type of Karakia was URUURU WHENUA.

Te Rakitauneke was in his younger days a Toa (champion warrior) and was well respected by his own people as well as the Ngaitahu. On one occasion he challenged the Chief of Ngaitahu, MANAWA, who was

involved in the heke from Te-Matau-A-Maui to Te-Upoko-O-Te-Ika and across Raukawa (he was also of the Ngatikuri tribe) to a contest with spears (maipi).

Manawas' people however feared for his life and instead the Taki (challenge) was given to Maru, another Toa of Ngaitahu.

He was the son of Puraho and Hine-



Paka. Puraho was one of the main commanders of the hikoi across Raukawa which was called Te Wharaunga nui a Puraho (the great migration of Puraho), he was killed by Ngati Mamoe at a place called Moioio.

Te Rakitauneke was allowed to throw his maipi (spear) first but Maru was able to karohia (parry) it and it missed him. Maru then threw his maipi but he did not wish to kill Te Rakitauneke; it was deliberately thrown so that it passed through his maro (apron) and his legs.

This is the Ngai Tahu version. Who is to say however that it wasn't through Te Rakitaunekes' skill rather than Marus' compassion that the maipi missed.

However, Maru is also remembered as a humane man for those times and Te Rakitauneke was allowed to leave the Ngaitahu Pa and he returned to his home at Ohou.

The Ngaitahu however were still out to get him and thought that they had killed him after one encounter at Upokopipi near the mouth of the Opihi river where they surprised him while sleeping with a wahine outside his Pa.

Ngaitahu entered the Pa and took over having thought that they had killed him.

Te Rakitauneke who was wounded however, said a Karakia to the spirit of his Poua (Grandfather) Matamata, who was the God of war to the Katimatamata Hapu of Ngati Mamoe of which he was a member.

Matamata was also a very strong Spirit brought from Hawaiki aboard one of the Wakas'.

The Karakia was successful as the blood ceased to flow from his body. Having recovered he then entered the Pa with the rest of his surviving warriors, set fire to it, overwhelmed the Ngaitahu inside and drove them out.

Another story concerning Te Rakitauneke was about when he fought Hapopo, the chief of Ngati Wairangi (although there is some doubt about the truth of some of the names used).

Hapopo was a Ruauku or wise man who relied on his Tipuna or familiar spirit to warn him in advance of any danger. For some unknown reason Te Rakitauneke decided to attack these people but before doing so he had to defile or whakanoa the Mana of Hapopo.

So he sent one of his warriors to throw fernroot (aruhe) on the Whare of Hapopo whereupon the mana of Hapopo's Atua was negated. During the ensuing attack Te Rakitauneke

was struck down by one on the enemy Taiporoporo to the extent that they thought he was dead.

To their astonishment Te Rakitauneke seemed to come back to life, whereupon the enemy fled in terror thinking that they had seen his Kehua or ghost.

They were subsequently captured and eaten. The place where this happened was Ka-umu-o-Hapopo and is now known as Big Bay above Awarua near the Haast.

Hapopo can also mean the corpse of an enemy which has been prepared to be eaten.

Another place where Te Rakitauneke lived on a Pa called Takihareke on the North bank of the Waitaki river, and it was here that another similar event took place.

The Ngaitahu chief Huruhuru surprised Te Rakitauneke outside the Pa and clubbed him over the head and left him for dead. However, he recovered and managed to get back to his Pa and warn his warriors of the coming attack.

Thus they were prepared when Ngaitahu attacked and so frightened were the latter to see what they thought was Te Rakitauneke's Kehua (ghost) that they turned and fled. Huruhuru fled to the Waitaki River and jumped in and swam across near a place called Te Waro-kuri (Coal Creek), where he narrowly escaped being speared. The name of the place where he jumped in is known as Te-papaka-a-Huruhuru.

Even though Te Rakitauneke and Ngati Mamoe fought against the invasion by Ngaitahu, the overwhelming numbers pushed them right down into Murihiku and Clinton became the dividing line which was, I understand, marked by a Pou pou on the hill called Pou pou tonua.

Te Rakitauneke finally ended up at the Waihopai River in Murihiku. The name of his Pa was Taranga-te-waru. It was here that before he died of natural causes he asked that he be buried on top of Motupohue (Bluff Hill) so that he could overlook that whenua that he came to love so much, Murihiku.

It is said that he named that area where the Kingswell High School through to where the Murihiku Marae is, Arowhenua because of his link with the Arowhenua at Temuka. When the Kura Kaupapa commenced at the

Marae it was given the name of Arowhenua Kura Kaupapa.

Tutemakohu was a mokopuna of Te Rakitauneke and was also another renowned warrior who fought against the invading Ngaitahu. It is said that in discussion with his own mokopuna Rakiihia they talked of peace between the two tribes.

And so it was that Rakiihia led a big ope to Taumutu to speak to the Paramount chief of Ngaitahu, Te Hautapanui O Tu. After some discussion Te Hautapanui O Tu agreed on the condition that Rakiihia married his sister.

This brought about a kind of peace but it was not until Rakiihia gave his mokopuna Kohuwai to Honekai son of Te Hautapanui O Tu that the peace in the South really took effect.

The couple lived at a place called Oue at the mouth of the Oreti River. Later they shifted across the mouth of the river to Oamui then later to Ruapuke Island where Honekai was one of the senior chiefs.

This is a short history as we know it. There will be quite a lot that we don't know and it may be that what I have written has a different version to what

others have been told.

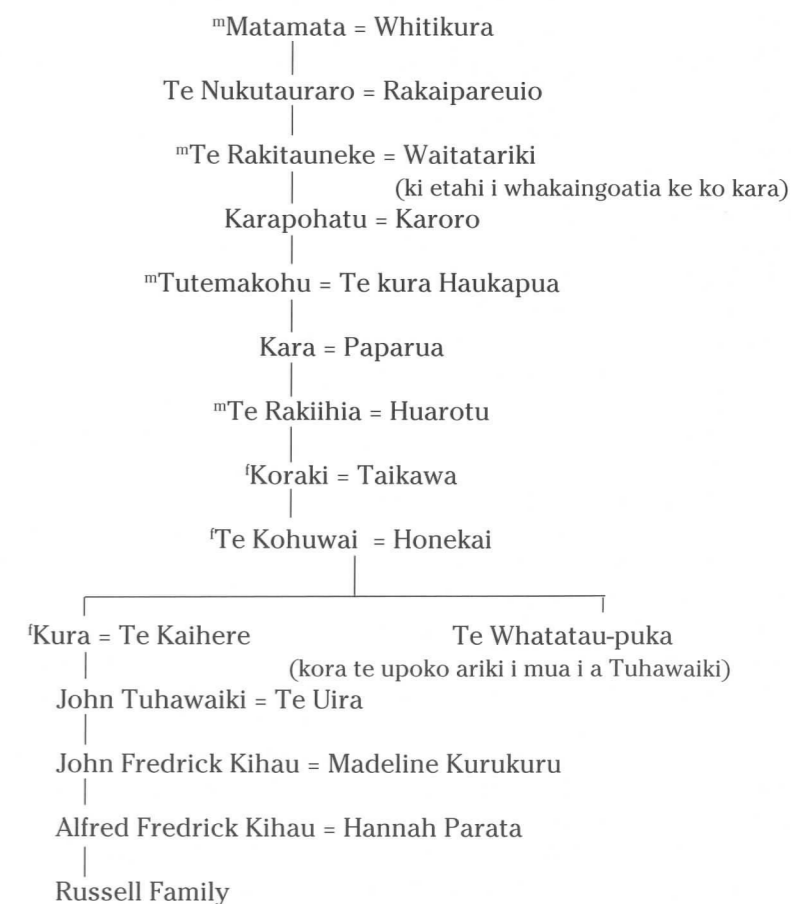
I am enclosing Te Whakapapa o Te Rakitauneke that we have in our files and it is very interesting. For instance Koraki, a daughter of Te Rakiihia, married Taikawa, a son of Pahi and Hauiao; another son, Te Kuhaa married Kararanui. They had a son Te Wae Wae married to Heko. There were two sons from this marriage - Poko Matewai and TeAu. TeAu had two sons - Ratamira and Pene TeAu.

Pene married Tehuikau (Emma) Russell of Otakou. This was quite a large family and another member, Abner (who was a brother to Tehuikau) had a son, Melvin, who married Naina Kihau and started the Russell family that is in Te Rakitauneke's Whakapapa.

I forgot to mention that Pene and Tehuikau also had a large family and one of the sons (Taare Taamati) was my father. Also one of his sisters (Hannah) married Paul Delamere of Whanau Apanui from Omaio of the East Coast of the North Island.

It is very interesting and fascinating thing the Whakapapa, to know who you are, where you come from and who you connect to.

KO TE WHAKAPAPA O TE RAKITAUNEKE



Moeraki



Our past

One of the reasons why our takiwa features prominently in our histories is because of the informed and knowledgeable membership of the heke that arrived here in 1837 led by our tupuna - Tiramorehu. They were descendants of several of the important hapu, but the one that had the most impact was Kati Hateatea, the tohuka hapu of Kai Tahu.

Not only did some of these hapu members attend whare wanaka at Maungamaunu led by Tohuka Tapiha but some also learnt and taught at other schools of learning such as Taki Karara at Wanaka, a place and district of importance to us. Another major seat of learning was a Puna Tarakao on the Waihao. A carved Pa and school of learning called Kura Matakaitaki, was founded by Hateatea the Tohuka Upoko of his day. The Anarewa School of Te Waiaruati under the Tohuka Te Raho also contributed a considerable amount of information on Kati Mamoe and Waitaha. Tohuka from each of these places of higher learning came together and taught in the Moeraki school of learning, Omanawharetapu.

The combination of this knowledge that was centred in one takiwa meant that traditional histories and whakapapa was preserved and passed to another generation at the school of learning from 1868 to 1870.

Fortunately most tohuka and pupils were able to record their knowledge in writing although one of the last surviving pupils was unable to write anymore as arthritis affected his hands, and because of this, a decision was made to send five or six of the brightest children from the kaika to the Pakeha school when it opened in 1894 and they were then engaged to write whakapapa, and history was recited to them.

The result was a book of considerable importance to Kai Tahu as it became a major source of information in 1925 when the Kai Tahu lists were compiled in conjunction with the Maori Land Court.

Two copies of this book were made that still exist today but unfortunately the original went missing.

Because of the vast knowledge base of the Moeraki people it became a focal point for historians, both Maori and Pakeha.

Our present

The sheer size of our rohe has never prevented Kai Tahu or us from attending hui or to return home to our marae on regular occasions, and the first Sunday of the month reflects this as we travel from the south of the Waimakariri to the south of Waihopai to participate and take care of those things important to us as Kaitiaki. However, like all hui our agenda is subject to alteration.

The management and development of our traditions, heritage and resource include the preservation of Takiroa and other rock art sites, reserves, urupa, Kotahitanga (church), mahinga kai of land and sea.

The future

Our future is dependant on the maintenance and enhancement of the well being of our kaumatua and rangatahi. The last three hikoi have been one of their joys, enabling our young to see where they fit within our marae and runanga forums.

We therefore look forward to a positive future as did our ancestors with love, dignity and in peace.

Nga Whanau Wananga, 3-5 June 1995



Moeraki/Hokonui rakatahi hikoi near Tikoraki Point, Moeraki

Poroporoaki

He puna wai e utuhia
He wai kei aku kamo
Te pua korau e ruia
E tipu i te waru
'Nga Moteatea' 134

Like the spring well are
the tears from my eyes
Like the nectar shaken free
in the summer breeze

Billy Nash

David Nutira

Cliff O'Connell

George Reuben

Darell Smith

George Pahia Wilson

Miria Manning Hopkinson

Analise Lamberg

Kehi Hopkinson

Ismalia Manahi

Te Pahi Langsbury

Adel Smith

Kuini Adams

Hera Hopkinson

Robert William Gourlay

Ngai Tahu / Ngati Whakaue
1914 -1995

Kei te mihi atu
Kei te tangi atu
Haere atu ra e Koroua
Haere ki te wharerangi o
tatou matua kaha rawa
Takoto i to urupa Tupuna

Robert William, or as he was more commonly known, Bob Gourlay, was many things to many people. For me he was my grandfather, my koroua. He was a person who influenced my life in a profound way, and I would like to take this opportunity to pay tribute to him.

He was born at Maketu, not far from the Kaituna river mouth in the area known as Parowai, on September 14, 1914. His father, Thomas Gourlay was from Tutarau, and he and his brother-in-law, Jack Potiki, journeyed to Maketu in 1908 to work at the Paaroa flax mill. Grandad often talked of the exploits of his Tupuna, Reko, and recounted vivid descriptions of Tuhawaiki's defeat of Te Puaho, told to him in his childhood when for a time he lived at Tutarau. He was

renowned for his knowledge of the whakapapa and local history of his family. His mother was Margaret or Te Aokorewarangi Warmington of Ngati Whakaue, his maternal grandmother Nga Waka Tupaea was Ieni Hans Tapsell's eldest daughter.

Bob Gourlay was a workingman and proud of it. He left home at the age of eleven and worked on a neighbouring farm in exchange for board and keep. He left school in 1929, and worked as a farmhand on the Te Arawa Trust Board lands. When the depression struck, he set out from Maketu on horseback in search of work.

During his working life he was a slaughterman around the Wairoa and Hawkes Bay regions and in the off-season was often away from home cutting scrub. In the 1930's, rugby was one of his favourite pastimes and he played alongside many of the All Blacks and Maori All Blacks of the era. He also was actively involved at the local branch level of the then fledgling Labour party.

In the 1950's, he returned to Maketu and established a farm. Despite being crippled in later

years, he remained active and was still building, fencing and doing all kinds of manual work after he had turned eighty.

Bob Gourlay passed away at his home in Maketu on the morning of Wednesday May 17 1995. He is survived by his wife of 58 years, Frances Ellen (Judy) Gourlay, nee Jenkins. His tangihanga was held at Whakaue Marae, Maketu. He is at rest in his ancestral burial ground Wharekahu. He will be sadly missed and fondly remembered by his daughters, grandchildren and great-grandchildren. Bob Gourlay taught me that above all else, people are the most important thing.

He aha te mea nui?

(What is the greatest thing?)

**He tangata, he tangata,
he tangata.**

(It is people, it is people, it is people.)

**No reira, koroua, haere, haere,
haere atu ra ki to okiokinga.**

Na Russell Caldwell

Celebrating iwi development



The Guardian Free Paper in Motueka recently ran the following article which was sent in by **Arohanui Fransen** from the whanau at Motueka.

Iwi Communication Officer for the Ngai Tahu Maori trust Board, Suzanne Ellison, was in Motueka recently to meet with the members of Maiawhitia O Ngaitahu Whanau trust.

An iwi owned and operated charitable trust, Maiawhitia has recently registered with the NZQA as a training provider. Part of Suzanne's visit was to celebrate this fact as well

as to meet the people she serves, share information and generally establish networks with whanau and runanga groups within Ngai Tahu.

Suzanne managed to fit a visit to Talley's Fisheries into her busy schedule. The visit, lead by Ngaire Horne, gave Suzanne an opportunity to meet more people and gain first hand knowledge on employment opportunities.

The hui was so successful that another one is planned for later in the year.

Nga manu o Te Waipounamu

Brian Potiki



At the recent Nga Puna Waihangā hui at Dargaville there were two slide shows back to back : the first documenting the occupation at Pakaitore Wanganui, the second showing the many art works exhibited at Te Taumata Art Gallery since it opened on Queen St. Auckland a couple of years ago to showcase contemporary Maori art.

At the gallery through May and June was an exhibition by Ngai Tahu artist Ross Hemera called Kai Te Kopakopa Nga Manu (The Birds are Flying About).

Using mainly totara with found timbers, customwood, corrugated iron, steel pipes and joint bolts these powerful forms originated in the Waitaki area rock drawings Ross sketched as a child.

Heiputanga - A Bird Between Land and Sky expresses the separation of Rangi and Papa by their son Tane, Takatoranga - A Bird of the Past has a

design that refers to the ancient Kaitaia lintel of the Te Rarawa people, in Tahito - A Bird of the Future an extended wing carries three offspring (Hemera's own) and in Whaka-hangahanga - A Bird in a Cage there is political comment. Also at the gallery was Mate a Moa by Matt Pine (Atihau, Atiawa, Tuwharetoa) who used paintings, drawings and sculpture to depict the moa and pouakai - all listed as extinct in the last 200 years.

This joint exhibition would help raise awareness of our rock art if it were toured around Te Waipounamu (see Gerard O'Regan's article in *Te Karaka* issue 1) as well as adding to our spirits!

Hauora te tikaka o Arowhenua

Te Whare Oraka Health Centre is open every second Wednesday 12 noon - 2pm. It is staffed by Dr. Alexander Herbert, Lavinia Robinson Maori Community Health Worker, and He Kaimahi Te Whare Tangata screener and educator Raeleen de Joux. All consultations with the staff members are by koha.

The Common Sense Health Club has a membership of 25 the average age being 50 plus years. The Club comes together every Monday evening 6 - 7 p.m where it promotes good self health in the form of weight control, forward 50's aerobics and friendship. The Club has been in operation for 3 1/2 years and is staffed by Rei Tutaki and Peggy Kroon.

The Kaumatua Footcare Clinic is open every Thursday morning following the doctor's clinic. Rei who is a retired registered Nurse, holds the clinic between 11 - 12 noon.

"Kaha Tu" Low-impact Aerobics began as a six week pilot marae based fitness programme run by Lavinia and the Health Promotion Team, Health South Canterbury. It has been a success with the rohe, we have 18 regulars and it has continued Mondays 7-8 p.m. and Thursdays 7-8 p.m., there is also gym equipment available to use.

South Canterbury Smokefree touch rugby sponsorship saw not only one but two predominately Maori teams successfully obtaining sponsorship, **Oahu Atea Whanau Arowhenua** women's A grade Temuka league, and Te Aitakihi Smokefree Mixed grade Old Boy's league. Both teams finished the season in the middle of their sections. Emphasis from both teams were whanau, fun, fair play and each member played an active role as positive role models, to promote the smokefree lifestyle to Maori and the community.

Te Kereeme

The Ngai Tahu Claim part 1

Between 1844 and 1863 Ngai Tahu signed major land sales contracts with the Crown. Each of these contracts was a formal agreement in English common law. The price paid to Ngai Tahu for the 37.5 million acres of land involved was very low, £27,000, especially as much of the land was immediately on-sold by the Crown for substantially more.

But Ngai Tahu was prepared to live with the low price for it saw substantial opportunities to participate in the new economy alongside the settlers. In each of the land deals Ngai Tahu was robbed of these opportunities because the Crown failed to honour its own legal agreements. The law required these transactions to keep one tenth of the land in Ngai Tahu ownership and the contracts required provision of schools and hospitals. The law and the contracts also required the protection of important food gathering areas and access to them.

If the Crown had honoured these contracts, Ngai Tahu would have shared in the land-based economic developments that took place as the South Island prospered in the late 1800s and early 1900s and have owned about 4 million acres of land. Expert estimates of the present day loss to Ngai Tahu of the Crown failing to honour contracts are about \$15 billion. It should be noted, Ngai Tahu has not claimed anything even reflecting the loss.

The net result was that, instead of prospering alongside the settlers, Ngai Tahu people were made virtually landless and unable to participate in the new economy.

Ngai Tahu first protested its case in 1849 and went to court on its Claim in 1868, but the Government quickly passed laws stopping the courts from further deciding the case. Since then, commissions, hearings, courts and tribunals have established the justice of Ngai Tahu's claims, but Ngai Tahu have not received justice.

In 1987 Ngai Tahu decided not to pursue a claim against the Crown based on their contract rights in common law and preferred the negotiation route available through the Waitangi tribunal as we believe

this route to be less contentious than going to court. The Waitangi Tribunal is the latest court to hear the case and the Tribunal validated most of the claims in its Ngai Tahu Report in 1992, although some claims were turned down.

The Tribunal recommended that Ngai Tahu and the Crown begin negotiations for a settlement. The only assets that can be used for a settlement between the Crown and Ngai Tahu are crown-owned assets in the South Island, as Ngai Tahu has always said that no private land or privately owned assets should be included in the negotiations.

Ngai Tahu's Response to the Fiscal Envelope

Ngai Tahu has emphatically told both the Waitangi Tribunal and the Government it does not expect the full value of our present day losses to be met in any settlement package. Only a fool would suggest otherwise. We have no wish to bankrupt or damage the society and the economy in which we want to prosper.

For that reason, in February 1993, we proposed to the Government a financially responsible settlement package. Allowing room for some debate on valuations, the cash cost to the taxpayer of settling with Ngai Tahu would be relatively modest.

Much of the Settlement would be simply a transfer of certain Crown-owned assets to Ngai Tahu and under our ownership and with our competence these mostly idle assets would increase in value. Christchurch people have already seen this happen with the Moorhouse Ave railway yards. Yet the Government continues to give the impression that Ngai Tahu is trying to extract vast and unaffordable amounts in a Settlement.

Although the Fiscal Envelope proposal gives the impression that \$1 billion is the maximum the country can afford, Ngai Tahu negotiators have put considerable effort into showing the Government how a Ngai Tahu settlement need not put any strain on the country's finances. These proposals apply just as well to settling other major claims.

For instance, long term Treasury "Treaty Bonds" could be issued to iwi allowing Settlements that give just redress in accord with the Treaty. They need not overload the Crown's yearly funding capacity. There need be no undue burden on other citizens, but Ngai Tahu would have an income to drive education, superannuation and iwi development projects.

Ngai Tahu has further proposed an alternative type of Treaty Bond, which could be linked to the annual GNP figures. This would ensure that if the economy turned down, Ngai Tahu and other Maori would not continue to benefit from high fixed returns while the rest of the community was disadvantaged. Equally it would ensure that should the economy improve, Ngai Tahu would also benefit in step with their fellow citizens. This proposal is consistent with the recent Privy Council decision in the Broadcasting Assets case which indicated that the level of Settlements was linked to ability of the country to afford them at any one time.

Ngai Tahu contends that the Settlement of any claim does not have to be within the proposed ten-year time frame or within any particular total value. Yet the Government continues to raise the questions of "affordability".

The fact is that the "affordability" argument is a bogey of the government's own invention created to frighten the electorate.

Treasury requires certainty in disclosing the Crown's Treaty settlement liabilities under the Fiscal Responsibility Act and this is important in meeting international financial obligations and credit rating criteria. Ngai Tahu's Settlement proposals actually provide greater certainty on future costs or liabilities than the fiscal cap in the Fiscal Envelope which will never settle anything with certainty.

Like other iwi, Ngai Tahu feels that the \$1 billion figure has absolutely no relationship to the extent of the losses suffered by individual iwi. In the Government's own words this figure is nothing more than a "political decision" and a "shot in the dark".

(To be continued - Issue 3)

Waitaha

above. Likewise, although Ruka is Maori, he has yet to give his whakapapa to Ngai Tahu let alone Waitaha. There is general belief that Ruka is a mixture of Nga Puhi and Ngati Whatua as his parents were from Whangarei and part of the religious sect called Rapana. Like Brailsford, Ruka did not sit with any of the kaumatua.

A solid critique of the book would be time consuming. One feels as if one is reading the saga of the smurfs and their migration to the land of the hobbits. The writer could find little that could qualify as authentic tradition. Basic placenames are replaced. We are told that the South Island was called "Aotearoa" and the North Island "Whai repo". Mythical

continued from page 6

such as the Ure Kahu come to life and a suspiciously new race called Maori is brought to our attention.

The very real danger is that this book may be seen by Pakeha, and Maori not raised by the kaumatua, as traditional material. From an historians point of view there is lack of scholarship due to lack of references.

We are asked to believe in traditions without being told the identity of the informants or being shown evidence that the traditions have survived intact.

Brailsford admitted in an interview with the magazine *New Spirit* that at times he became lost when writing this book. I suspect the book tells us more about Brailsford's search for

his identity - or perhaps his loss. Michael King wrote in *Pakeha*:

I feel nothing but sadness for Pakeha who want to be Maori, who believe they have become Maori - usually empty vessels waiting to be filled by the nearest exotic cultural fountain - who romanticise Maori life and want to bask forever in an aura of aroha and awhina. These are the same people who crumple with disbelief and shock the first time somebody calls them honky or displays the more robust characteristics of Maori behaviour.

No doubt Brailsford was crushed when Ngai Tahu-Waitaha kaumatua such as Pani Manawatu and Rick Tau withdrew their support from the *Footsteps Project*. The tragedy is that Brailsford looked for another "exotic fountain".

Inaka

and tangata whenua they'll be notified of approved changes before they are made public.

Of course one of the reasons Coasters are so passionate about whitebait is the amount of money that it injects into local communities. West coast businesses know a fat season means a prosperous Christmas. Service stations, food outlets and motor camps make at least double the sales through the season. Local pubs and hotels also do handsomely and have the advantage of buying the delicacy direct.

For every commercial sale, whitebaiters are supposed to pay 15% of it back in tax. Alice says most fishers avoid the charge by striking contra deals. Two years ago, the local power board got creative and were offering whiteware for whitebait. Alice says last year she swapped enough bait with a friend to share 1/2 of their bullock.

Politics and feuding aside, whitebait season is a time to savour. Less than 5 metres away from the Buller riverbank at Spring tides; Batt can scoop whitebait off her front lawn. Her stand-alone home is a renovated whitebaiters hut which has accommodated up to 13 sleeping bodies on the eve of the first whitebaiting day. "It's like the night before Christmas. It's a real carnival



atmosphere the same people come here every year. We have 3 or 4 caravans parked out in our yard, some of them stay for 10 weeks. If it's a nice day you'll wander up and down the bank have a talk, a smoke and a cup of coffee, the kids will come down in the afternoon and there's barbecues on the beach."

At nearly 50 with 4 grandchildren, Batt says the social side of whitebaiting is its main attraction. "I

continued from page 13

know one bloke that the only thing that keeps him alive is his whitebaiting he may be crippled up but he loves it. That's how he wants to die - it's their whole life. I wouldn't like to die doing it but I thoroughly enjoy it...Some days you can go out and get sweet bugger all. Usually people take down pillow-slips or mutton cloth tied for bags in case you have the big run." Alice smiling broadly says "You're always prepared for the big run."

TAMARIKI MA!

HAVE SOME FUN MAKING THIS CARD FOR FRIENDS AND WHANAU

TAHI TO MAKE THE CARD, FOLD A PIECE OF COLOURED OR PAINTED CARD ABOUT 24 CM BY 12 CM IN HALF. THEN FOR THE EEL, CUT OUT A PIECE OF CARD THE SAME SIZE AS FOLDED CARD. PAINT OR COLOUR IT BOTH SIDES.

RUA DRAW A LARGE CIRCLE INSIDE THE CARD WITH A PLATE OR COMPASS. DRAW A SPIRAL AND CUT AROUND AND AROUND FROM THE OUTSIDE (TAIL) TO THE CENTRE WHICH WILL BE THE EELS HEAD.

TORU DRAW FACE AND FINS ON YOUR EEL THEN GLUE THE SPIRAL AT THE TOP OF THE CARD LIKE IN THE PICTURE. WRITE YOUR MESSAGE AND GIVE TO A LUCKY FRIEND OR RELATIVE!

KIA ORA KOUTOU

RA IS THE WORD FOR SUN

The sun rises in the morning and sets at night. Here is Moko with Grandmother, Whenua

He aha te Ra
I to ai?

Why does the Sun set?

Ko Hinetitama
E moko...
E Tirere ana
Atu i a Tane
Ko te wairua
E moko...
E hoki ana
Ki te
Hau kainga
Ko Hinetitama
Ko te wairua

Moko: Why, e Ma...
Does the sun set?
Tis Hinetitama
My child...
Fleeing from Tane
Tis the soul
My child...
On its last
Journey home
Koi na, e moko
Moko: E Ma...

Watch the sunset and see
how the sun paints the sky

Kia ora

na Haare Williams



Letters continued

probably die. It would be nice to be able to go "home" to be buried, but the sad fact is my bridges were burned a long time ago.

Ngai Tahu, I am proud of what I see when I look at you. I am proud and delighted at the vigor and energy that I have seen growing among you in the last few years. The future looks very good. Please use your magazine to tell us all about it.

Alan Armstrong
Auckland

Kia ora

With reference to Te Maire Tau's review of the book *Te Mamae me Te Aroha* by Bill Dacker.

As a collector of both Antiquarian books and modern books on New Zealand history with an emphasis on South Island Maori and early European settlement, whaling, mining etc. I would probably have one of the largest selections of books around. I read all of my books and would consider myself an authority on various aspects of our history, especially that of South Canterbury and Otago Maori.

With my interest in mind I looked forward to the earliest possible purchase of *Te Mamae me Te Aroha* and reading it.

I found that the book covers a specific facet of Ngai Tahu history in a most informative and readable format and what could well have been an excellent review in Te Karaka was spoilt by three points, two of which almost appear to betray a biased attitude on the part of the reviewer.

Te Maire Tau tells us that Bill Dacker "carefully plays with the word mismanagement" when referring to the scandal within the Ngai Tahu Maori Trust Board during its formative years".

Te Maire Tau tells us that "theft" would be a more accurate word. I totally disagree. The word theft is quite inappropriate because it must be proven and even if true could leave a person open to libel if it cannot be substantiated.

Mismanagement is the best word to use as it is subtle and covers a broad range of scenarios.

The book was a history of the Ngai

Tahu in Otago and references to Kemp's Deed were quite adequate for what the book is. It is not a political treatise of South Island Maori. The inference "did Dacker's personal connections to Otakou soften his approach?" is quite uncalled for.

I would also point out that the book is not a definitive historical work but is rather a book written about Otago Maori people for Otago Maori and anyone else interested. It is written in such a format that in my opinion footnotes are not necessary. From the point of view of an historian or student they could well have been useful, but for whom was the book written? Footnotes, if extensive, could well have increased the book's size and cost considerably. Within limitation I am quite sure that a perusal of acknowledgements will give an indication of references so that the historian, student or other interested parties can study those references themselves in order to research specific points.

After having read the book, I know that Bill Dacker has written an extremely interesting account of local Maori history and although our family is principally from the Waihao with connections in Otago, I found the book most enjoyable because it dealt mainly with people and was written in a 'readable' format.

I do admit, however, that I also enjoyed reading the review by Te Maire Tau. It at least prompted me to write the first letter I've written this year.

Yours sincerely
Graeme D Thomas

Kia ora

Where are our young Ngai Tahu male leaders and are they being taught to respect and understand their Whakapapa. The elders will not be here forever so who will be there to take their place?

As a tribe we have been scattered throughout the country and many parts of the world. This says a lot about who Ngai Tahu are. We could almost be called the lost tribe. Most have married into Pakeha blood and a few into North Island Maori tribes. So who are we and how do we fit into Maoridom today?

Who are these young Ngai Tahu leaders?

I speak for myself here as a direct descendant of Horomona Pohio and Paora Tau. I did spend a small part of my childhood in Lyttelton with extended Whanau and now have a very distant relationship with the place. I went North, as far North as I have travelled South and spent the last 16 years of my life there. My two boys know that they are Ngai Tahu and are very proud of it. I would dearly love to come home and show them their heritage and get to know their extended whanau. How to get there is another story! These two boys are future Ngai Tahu leaders and a million miles away from their homeland. I look at them and the environment they have been raised in and I hope that it is not too long before we return to the South so they can learn their whakapapa. This is such an important issue because it tells them who they are and where their tipuna came from and from this they gain mana. The older they get the harder it is to instill in them that knowledge. They will want to lead their own lives with the dreams and goals they have. I almost fear it is too late. Unless you are told of your heritage you will not truly know who you are.

My mother passes down our Whakapapa to me and being the eldest I feel privileged to know. Recently I got involved in land interests that were handed down to me by my great aunt. That piece of land has reinforced in me where I come from and gives me a spiritual connection both to the land and to my tipuna.

It saddened me that while attending an important land meeting in Wellington there was no one in the family able to open the meeting with a Karakia or Mihi. There seem to be a whole generation who have missed out on learning to korero Maori. So what has caused this? The Maori language like the land is the mana of the Maori people. It seems that a divide and conquer has occurred. Take away the culture, scatter the people and you will find no unity and no mana. We are effectively passing down this divide and conquer attitude to our tamariki.

Living in the North has taught me to find my Maori roots. My closet Northern family are from Mangataipa. My husband and I were married on

their Marae and the marriage was conducted in the Ratana way.

Recently one of the family died. I was unable to attend her Tangi, my husband represented us. Dame Whina Cooper's Tangi was large but this I was told was bigger. As the body was being carried to her resting place the air was filled with waiata and final words were spoken to her. My husband told me the family are waiting to see me. So really I will have to travel North to visit and pay my respects to the family and to Huhana.

Fortunately I know who I am and where I come from. Though the longer I leave coming home the harder it is for me to make the move.

Louise Vause (Pohio Rickus Tau)

Kia ora

Thank you for sending the Te Karaka, Ngai Tahu! magazine.

My mother was Mabel L Pasco (nee Gomez).

In November 1991 a Ngai Tuahiwi Runanga Hui was held, at which her great grandson Howard, a photographer from America, with his New Zealand Aunt Rose was present.

They returned, stimulated by the happy, friendliness of everyone who had had their photos taken.

Howard then travelled to his "roots" at Stewart Island, stayed with Peter Gomez and family and went on Peter's boat to the lonely desolate grave of Joanna (Antoni) Gomez. The standing tombstone with inscription is still readable on the photograph. Peter keeps this hallowed area tidy (did the spirit of Joanna see her two great, great grandsons?)

It was a coincidence that Peter's son Travis, was staying with Howard's mother Joy, in Seattle, at that time.

When Howard returned to the USA he developed the films and sent several photographs to the Ngai Tahu Maori Trust Board for the archives. Later acknowledged by Mr Tipene O'Regan.

This was Howard's way of showing his appreciation. He is now a fully qualified photographer, being capped last April.

Wishing your magazine every success.

Yours sincerely
Mabel Robertshaw



Aunty Flo, Aunty Vivian, Aunty Rata - Wananga late 80s

Broughton

continued from page 13

successful career as a playwright which runs alongside his lecturing / research responsibilities. His work as a playwright is not as totally removed from his career as a health professional as might be first assumed. John will often use the vehicle of a play to explore those same Maori health issues, for example "A Day at the Races" which premiered in Wellington earlier this year looks at the impact of HIV / AIDS on a Maori family. Close on its heels was the premiere in Dunedin of "1981".

Though the main theme of this play centres on the 1981 Springbok tour of New Zealand and how it affected one Maori family, John's concern with health issues comes through again. Another recurring theme in his work is the effect of transgressing tapu on people today.

John has received international recognition as a playwright through his play "Michael James Manaia" which is a solo piece written for Jim Moriarty. In 1991 John and Jim were

invited to take "Michael James Manaia" to the Edinburgh Festival where it had a very successful season. Nationally a touring company, Te Rakau Hua o Te Wao Tapu of which Jim Moriarty is a key member, have taken a number of John's plays to secondary schools from Murihiku to Tairāwhiti. As well, John's plays have featured in theatres throughout New Zealand. The exception being Christchurch where Maori theatre is yet to make an impact. That will change during the Christchurch Arts Festival when Cantabrians will get a chance to experience the full impact of Jim Moriarty as "Michael James Manaia".

There is much more that could be written about John Broughton but for today let us acknowledge the achievements and continuing work of one descendent of Tahu Potiki.

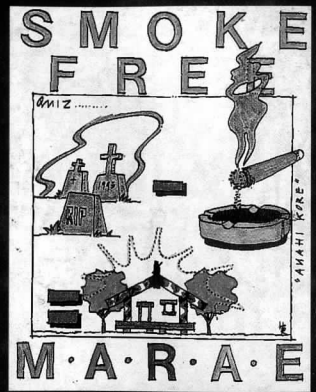
Kia ora te whanauka o Kai Tahu, tino pai to mahinunui. Kia kaha, kia maia, kia manawanui.



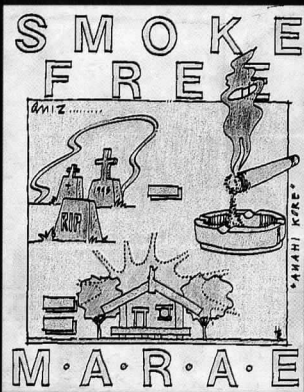
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Age 12



Nicholas Konstantin
Age 12



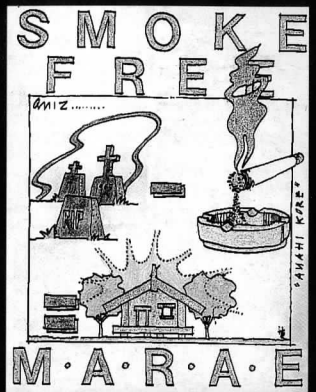
David Gibson
Age 12



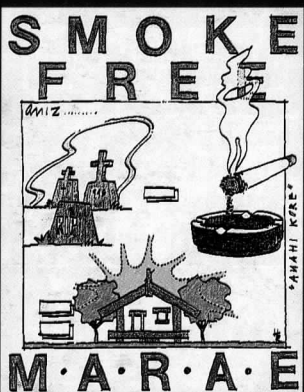
Kristy MacDonald
Age 12



Kezia Murchie
Age 12



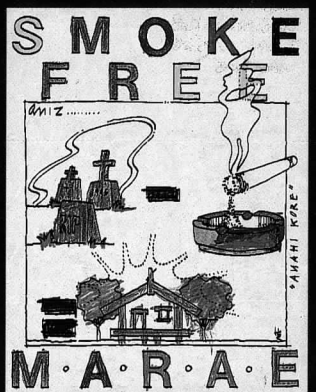
Tanya Gibson
Age 12



Susan Dunn
Age 12



Emily Rossiter
Age 12



Rachel Dunlop
Age 12

