

# TE KARAKA



## Fresh take

.....  
AN END TO THE WATER WARS?

KARANGA — A CALL FROM THE HEART | RELATIVITY SPEAKING  
STORM AND JADE URU | KERI HULME  
UNDERSTANDING AORAKI | ELECTRIC WIRE HUSTLE

# Give your tips – win prizes!

Bringing up kids is bloody hard. No one has all the answers, so we thought we'd call on the EXPERTS – YOU! If you've got a great tip, share it with our online whānau.



I grew up with the smack and the boot but I knew I didn't want to do that.

I learned from them what I don't want for my kids.

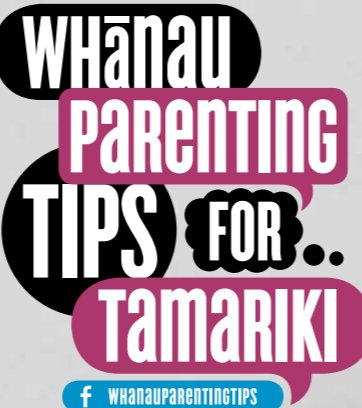
I talk to other fathers – ones with grown up kids. But also you just gotta go with it really, and when they're ready to come to you they will.

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CHIEF EXECUTIVE OFFICER,  
TE RŪNANGA O NGĀI TAHU,  
MIKE SANG

## Ka pari te tai, ka pao te tōrea

The tide recedes, the oyster catcher strikes

This was always going to be a significant year for Ngāi Tahu, with examples of our activity including new and improved agreements with the Ministry of Education, immersing ourselves in earthquake recovery efforts, our participation in national freshwater discussion and increased funding to Papatipu Rūnanga.

Much of this activity is supported by a financial commitment from Te Rūnanga o Ngāi Tahu – mostly via the distribution from the settlement assets, which are managed by Ngāi Tahu Holdings Corporation (NTHC). The commercial success of Ngāi Tahu has seen the distribution increase from \$22m in 2010 to a projected \$28m in 2012/13. Maintaining this progress is critical because the distribution allows Te Rūnanga to advance an enormous range of social, education, cultural and environmental aims for its people, remembering that many whānau still operate beneath acceptable wellbeing markers. Since settlement, around \$230m has been distributed to support our communities and marae, our participation in environmental activities, and programmes designed to progress the position of Ngāi Tahu Whānui, such as Whai Rawa, Kotahi Mano Kāika and the Ngāi Tahu Fund.

This year or next, we expect the relativity mechanism to be triggered. In essence, it is a simple and straightforward legal contractual matter between the iwi and the Crown, with the relativity amount being calculated in accordance with that contract. Effectively Ngāi Tahu agreed to receive its settlement in installments, due to the need to get processes underway and because there was so much uncertainty at the time of settlement in the mid 1990s.

Interestingly, given the Crown spends about \$70 billion per annum, it will barely rate a mention in the Crown accounts. Nevertheless, it does attract media attention and is likely to attract more as we approach the trigger point. This edition of TE KARAKA covers the relativity agreement to help people understand it and its importance to Ngāi Tahu.

The timing may be of real benefit not just to Ngāi Tahu Whānui, but to the development of our wider community, because Ngāi Tahu is heavily engaged in supporting earthquake recovery. We have invested significantly in residential housing development for example, and the relativity agreement will support that as well as general economic and employment activity in Te Waipounamu.

I will add as a footnote that for me, there is also an element of regret that this funding is essentially coming late. Ngāi Tahu have been extremely successful managing the initial settlement. How much better off would the iwi be today if Ngāi Tahu had received a full settlement in 1998, rather than waiting almost 15 years for this installment?

## TE KARAKA

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**UNDERSTANDING AORAKI**

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**FRESH TAKE**

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The relativity clause built into the Ngāi Tahu Settlement is predicted to come into force within the next twelve months. What does it mean for the iwi?

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**KARANGA – A CALL FROM THE HEART**

A spiritual call heard across many generations, it is the first voice heard from marae and epitomises the power of Māori women. TE KARAKA speaks with Ngāi Tahu kaikaranga about the ritual of the karanga, its evolution, and challenges.

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The London Olympics will be a special moment for the Uru family.

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One hundred white birds stalk through a field. Theme parks, nest-like, crop up out of nowhere. Mara TK documents a frenzied month in the USA as his band, Electric Wire Hustle, attempts to build an audience in the world's biggest music market.

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NGĀ HAU  
E WHĀ  
FROM THE  
EDITOR

One of my first impressions of the Canterbury countryside when I moved to Ōtautahi earlier this year was of the giant irrigation units perched like big metal crows on fields. It was a small inkling of the part water played here.

I knew something of the history of water disputes; enough to realise that the consensus achieved through the Canterbury Water Management Strategy (CWMS) is a major breakthrough.

How do you ensure farming can provide economic growth without ruining waterways? Call me a cynic, but from the outside, that could seem like one river too many to cross (literally). However, somehow it has been achieved; as our story on page 16 makes clear. And not just on a local scale — the Land and Water Forum has managed to find common ground at a national level.

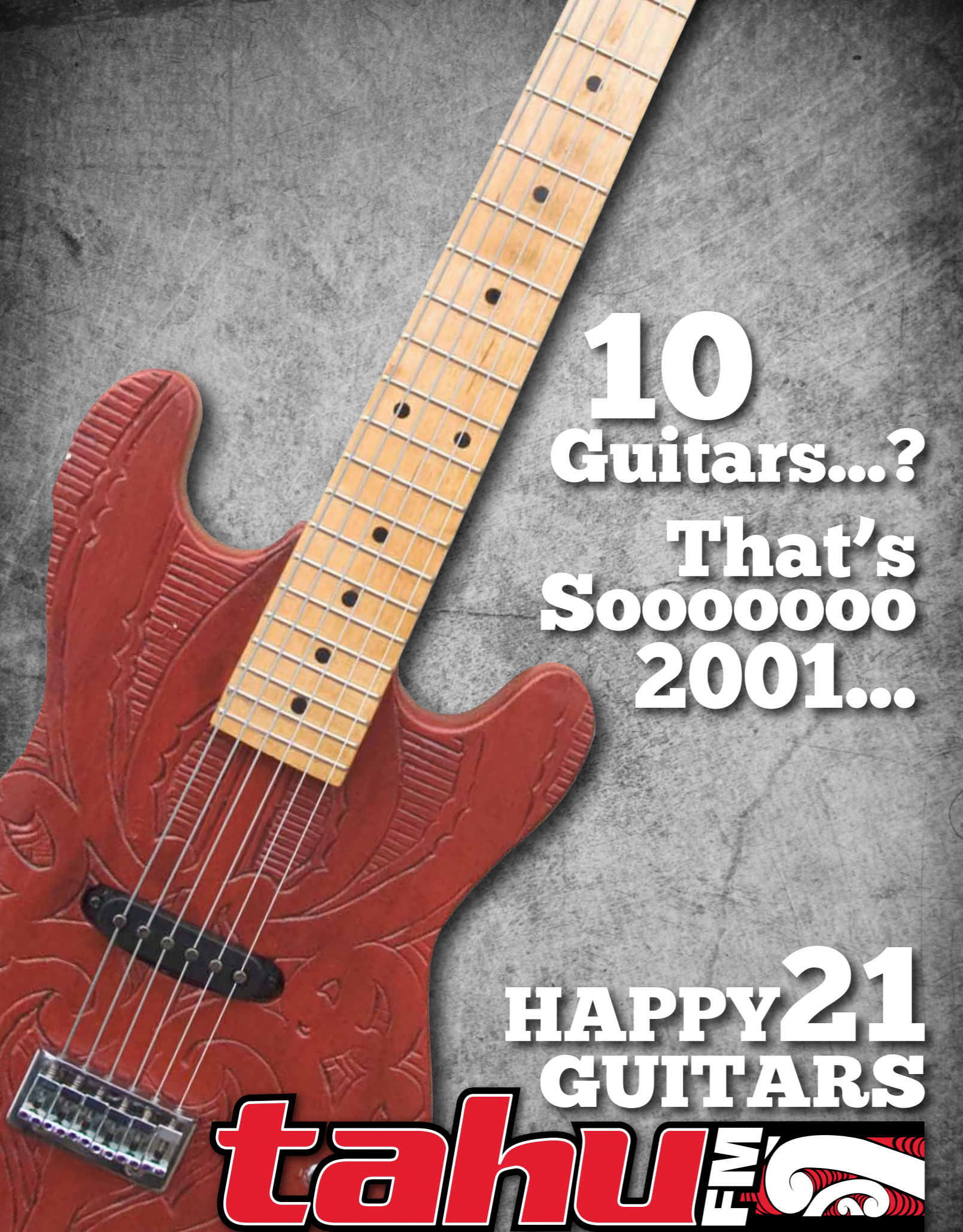
Ngāi Tahu representatives have spent many hours in meetings of the CWMS geographic zone committees across Canterbury. We owe a huge mihi to them. The committees have provided a forum for Ngāi Tahu to talk to other stakeholders, says Te Marino Lenihan, who represents North Canterbury Ngāi Tahu on the CWMS regional committee.

“Our people have been the quiet corner of the community, and it seems people either don't know about us, don't want to know about us, or are straight out ill-informed about who we are and where the heart and soul of our culture lies.”

In telling Ngāi Tahu stories, others around the table have gained a better appreciation of Ngāi Tahu, he says. As Te Marino says, it is only a first step. But it is an important first step, and hopefully our communities will find a way to promote economic growth that does not degrade the environment for the generations after us.

nā MARK REVINGTON





# 10 Guitars...? That's Sooooooooo 2001...

## HAPPY 21 GUITARS

# tahū

Murihiku 99.6 // Ōtautahi 90.5 // SKY 505 // Kaikōura 90.7 // Ōtākou 95

HE KÖRERORERO  
nā KERI HULME

## He Pūoro

They don't look like much, to an undiscerning eye.

Some rocks and bits of wood, a few bones... cordage, and vegetable matter that is not wood.

I display them on top of the shelves for Māori CDs, and the complete "Ngā Mōteatea".

A long time ago, when travelling to the second Māori Artists & Writers hui, I met a man who was composing nursery rhymes for his children. He wanted the kids to have small songs that would cuddle them to sleep, songs in Māori, intrinsic to our islands. His name was Hirini Melbourne.

He sang one on the bus that haunted me. It was about pīpiwharuroa, the shining cuckoo.

I don't know why, but that bird has fascinated me ever since I first heard it, on the West Coast in 1970. I learned that it was one of the navigators' birds, and it journeyed from the Bismarck and Solomon archipelagos to breed here. The chicks hatched in grey warbler nests and their first act was to heave out the grey warbler eggs (and chicks, if any). Sometimes the chicks overwintered here (and you'd hear them calling in August) and sometimes they'd grown enough to head northwards before our winter set in, and you wouldn't hear them until late September.

A few years later, I learned that Hirini, and a Pākehā bloke I didn't know, were resurrecting the old musical instruments. They were almost too late – there was one taua in Wellington who knew how to play the kōauau, and that seemed to be all there was...

The Pākehā bloke was Richard Nunns. He is a profoundly skilled musician who has an especial gift with wind instruments. I've heard him play a crayfish leg-shell. I've heard him play a fossil snail-home. I've heard him play a human tibia –

For over a decade, Hirini and Richard researched deeply, travelling to many marae, and journeying overseas (in the British Museum, they found a pounemu toaka, labelled "greenstone pendant", that turned out to be a weka call. A copy of that has been

played in Ōkarito: auē, weka were eaten out there in the early part of last century by starving Pākehā, and have never returned – so nothing answered).

The copy was made in soapstone by the third resurrector – the carver of genius, Brian Flintoff. As the 3 travelled around, playing and teaching, a lot of sequestered knowledge came back into the daylight. For instance, they learned that a simple kid's toy/noisemaker porotiti – (I was taught to make them with large flat buttons!) was used to assist people with congested lungs, among other functions.

Every musical instrument had a ritual aspect as well as practical uses. The two could be combined. When Richard swung his pounemu pūrerehua by the sea under the Bluff cliffs, I automatically looked to the waves. And saw 2 Hector's dolphins. From my long-ago childhood I had learned that bull-roarers were used to call dolphins, and lure them to shore...

So. There they sit above the music, my squatty but wonderful little singing treasures:

\*2 sets of poi — one made in traditional materials, the other corn-husks and wool... I can't wield the traditional ones, but I love the sharp rap they make, in contrast to the others (which I keep for visitors to play with)

\*a tap-stick, made by Brian in rātā, the shape of a mantis but with a humanoid face\*  
a plain but beautiful pūrerehua, made by a young Pākehā, who just wanted to give a gift — rātā one side, yes, the other (to signify different ancestral lines) very skillfully knit together\*  
a kōauau in venison bone carved by Brian (has about the density of human bone said Richard, when he gave it to me)

\*a wonderful porotiti made from a slice of pilot-whale vertebrae — it resounds mightily (and will carve your fingers off if you get it spinning too swiftly)

\*a simple rounded knocked-smooth rock. Indeed, it is a hammer stone, brought to me by Richard from a Nelson argillite quarry, together with an adze blank. Knocked



together, they make a quite loud ringing sound...working in that argillite quarry 3–4 centuries ago must've been... interesting.

When I strike the adze-blank with the mantid-stick, it produces a sharp noise or a chirrup, depending where you hit it.

\*And, 2 ordinary sea-ground greywacke flat pebbles, about the size of my hand. Stroked across each other, they make a soft susurruration, like slow waves washing over beach gravel...

In family places, there are other treasures – most of an old kōauau, albatross bone, with incised cross-hatching; an interesting fractured slab of pounemu, unworked, that will sing out an astonishing distance, if correctly suspended (a lot pounemu hei will ring too), and an old trade Jew's harp —

I rarely publicly recommend books. There is one I am happy to, in this context.

"Taonga Puoro — Singing Treasures" by Brian Flintoff. In it, you will see Hirini & Richard & enjoy Brian's work (and treasures made by other craftspeople). You can learn to play the rejuvenated ancient instruments. You can make versions of them. And you can hear what they sound like –

*Writer Keri Hulme is southern Kāi Tahu but lives in "Big O" – Ōkarito. Among her passions are whitebait and family history. In 1985 Keri's novel The Bone People won the Booker Prize.*



## Paperless

**Te Rūnanga o Makaawhio goes digital**  
When Te Rūnanga o Makaawhio held its first paperless executive meeting, the room reverberated with laughter and puzzling queries as members tried to come to terms with their new Acer Iconica tablets.

The 12-member executive, aged from 30 to 70-plus, grappled with power-charging, screen time-outs and hitting wrong keys but most had been converted by the time the meeting finished. Tumuaki Susan Wallace says she'd have a fight on her hands now if she tried to take the tablets away.

"Everyone took to the new technology surprising well. We spent a bit of time at our first meeting running through the basics and most members found them very easy to use. I'd expected a lot of resistance but everyone was on board very quickly. Some still have a love-hate relationship with their tablet but based on our last executive meeting – the third using tablets – there've been no real problems."

The move to paperless meetings stemmed from the rūnanga Taoka Inventory Project, supported by the Ngāi Tahu Fund. The project focuses on the digital and photographic recording of all taonga attributed to and held by members of the Makaawhio rohe. That included the digital scanning of old photographs, whakapapa pages and treasured documents.

"That raised the whole question of how you go about safe storage in the 21st century," Susan says. "We'd moved offices before and lost some of our papers and when we thought about the Christchurch earthquakes, we started to think about the tools that would help us secure safe storage and cut back on office costs."

They began by investing in Acer tablets for the executive and each executive member agreed to forfeit a meeting fee to subsidise the cost. Susan estimates that the initial outlay will be covered by savings in staff time and stationery costs within six months.

"I used to spend days printing out and binding a 130-page agenda before each meeting. Now I send out a PDF via email and each member downloads that to their tablet. They can then use a range of applications to go through the agenda making notes, which we work through at our meetings. It makes far better use of our time both before and during the meetings.



Left: Marie Mahuika-Forsyth, Maxie Duncan and Terry Scott use their new tablets.

Above: Pauline Adams and Gary Coghlan in the background.

"The only real issue we've had is the fact some members don't have Wifi, which the Acer tablets need. But there are easy solutions to that. Some members come to the office, or to the local library to download the agenda and we have installed a satellite dish at the marae for when we have meetings there.

"It's definitely something I'd recommend to other runanga. It's made

a huge difference in terms of paper and time savings in the office. I don't print out anything anymore – we made a commitment to that – and now we're looking into the best options for electronic and digital storage within the office itself. It's made our executive meetings exciting, economic and fun."

- Nā Adrienne Rewi

## Pounamu stamina

**Jeff Mahuika has been pushing himself at the gym to get into the right frame of mind (and body) to carve 350 pounamu pendants for New Zealand's Olympians.**

It's all about discipline, says Jeff (Ngāi Tahu – Ngāti Waewae/Ngāti Māhaki; Rangitāne).

"I'm into fitness. I go to the gym three times a day to get myself as close to the athletes' mental state as I can. They've trained for years to get to this point and I want to be in the same frame of mind. I want to deserve the job."

He likens the carving process to lifting weights at the gym, carving 10 pendants at a time, just as he does 10 repetitions with weights at the gym.

"I'm still training, even when I'm in my shed working the pounamu. I always work best under pressure and this way, I feel I'm experiencing the Olympics 350 times without ever leaving my seat."

The pendants, carved from tahutahi or snowflake pounamu which is unique to the Cascade Plateau in South Westland, are a gift from Ngāi Tahu to New Zealand's Olympians. The stone is distinctive for its brilliant white "starburst" features that Jeff associates with the snowy peaks of the Southern Alps.

Each of the 350 pendants, carved in the shape of a mere, has three grooves that signify the past, present and future. One side is left flat and unpolished, denoting untrained, undeveloped potential; the other side is rounded, "to remind the athletes that they've come from a raw state and made it to the peak of their chosen sport." Each will have subtle differences, so that every athlete can connect to their own piece.

The mere design symbolises sport as modern warfare, Jeff says.

"In the old days when you saw someone holding a mere, you knew they were chiefs. They had the mana. I think that's an appropriate design for the Olympics, which is a kind of modern warfare on the sports field."

Working to a deadline within the tight confines of his tiny garden shed set amidst trees near Hokitika, Jeff is happy to acknowledge that pounamu has changed his life. He likes that his work shed has a dirt floor and no windows. He likes a confined space. It feels like a cave, he says. It reminds him of living in the bush. And when he's finished the Olympic commission, he'll be going bush again, to GPS pounamu locations for Ngāi Tahu in South Westland.



There will be a welcome home for the Olympic team in Hagley Park on Friday, August 24 at 11.45am.

## Waka fleet returns

The fleet of seven voyaging waka, Te Matau a Māui, Haunui, Hine Moana, Faafaite, Marumarū Atua, Uto ni Yalo, and Gaulofo are near the end of their epic voyage around the Pacific Ocean. The waka left Aotearoa in April 2011, visiting French Polynesia, Hawai'i and the west coast of the United States and returning this year via Mexico and the Galapagos. The fleet arrived in Rarotonga in May before carrying on to the Solomon Islands for the Pacific Arts Festival this month. Several Ngāi Tahu crew have been on board for major parts of the voyage including Brendan Flack, Ihaia Briggs, Tumarangai Sciascia and Tiaki Coates.

You can see the project and a trailer for the movie *Our Blue Canoe* to be released next year at [www.pacificvoyagers.org](http://www.pacificvoyagers.org). The voyage has been funded by the Okeanos Foundation for the Sea, and aims to draw attention to the plight of the Pacific, while igniting a movement towards traditional



and environmental values. It has also stimulated Kaumoana Kāi Tahu, a local

initiative to encourage more interest and activity in voyaging traditions.



## Just in time

**Sorren Thomas can't explain her premonition the night her baby almost died.**

Ten-month-old Te Kāhu Harmer had apparently recovered after doctors removed a lithium button battery that he had swallowed. But four weeks after the battery was removed, he was rushed by the Royal Flying Doctor Service from his home in the Western Australian town of Bunbury to Perth, where he spent six hours in emergency surgery, followed by another eight-hour operation to repair his heart.

Lithium batteries trigger an electrical current when they come into contact with saliva, and can cause severe burns to human tissue within two hours. Te Kāhu had a lithium battery lodged in his oesophagus for 12 hours before it was removed. The battery had caused burning, and as a result, his gastric wall perforated, allowing his heart to pump blood into his stomach.

The night Te Kāhu became seriously

sick, his mother was seized by an inexplicable sense of dread.

"Usually I go to bed at 8.30 but that night I stayed up past 1 am," says Sorren. "Something kept telling me, 'Don't go to sleep'. I kept checking the kids but they were fine, but I felt so scared. Around 1.15 am, something told me to run to Te Kāhu's room.

"When I got there he was sitting in his bed grizzling. I thought he was teething so I got some Panadol and a bottle. Halfway through the bottle I felt absolute panic and felt like I needed to run out of the room.

"I picked him up and started running but halfway down the hall he screamed, took a gasp, went blue and stopped breathing. If I had gone to bed at my usual time he would have bled to death in his sleep.

"All night I felt absolute terror and fear and I had no idea why. I guess we had some help from our 'guardians' or it was my mother's instinct. I'll never know what

it was but I'm sure it's why he's alive. Even through the 14-hours of surgery and the doctors telling us he wouldn't survive, I just knew he would live.

"At one point I told Caleb that he needed to call on his ancestors because they were they only ones who could save Te Kāhu. I know they kept him alive and that he's meant to be here. The doctors are even baffled that he's alive."

The medical team who treated Te Kāhu at Princess Margaret Hospital for Children in Perth believe him to be the first person in the world to survive the type of injury he suffered. Te Kāhu is now well on his way to becoming a healthy toddler.

Sorren was born in Christchurch and moved with her family to West Australia when she was two. Her partner Caleb was originally from Hastings. His family moved across the Tasman when he was four. Caleb is Ngāi Tahu through his paternal grandmother, Utanga Wineera. As well as Te Kāhu, the couple have two other children, aged five and three.

Sorren and Caleb want to warn as many other parents as they can about the danger of lithium button batteries, which are found in many everyday items from greeting cards to remote controls to cameras. Their experience triggered a media storm in Australia, but Sorren also wants parents in New Zealand to be aware of the danger. "I just want to let people know how serious this is. These batteries are everywhere and it is so easy for a baby or a toddler to swallow one."



Left: Sorren Thomas and Caleb Harmer with Te Kāhu.

Above: Sorren and Caleb with their children, Tahu, Awahina and Te Kāhu.

PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

## Te Ao o te Māori

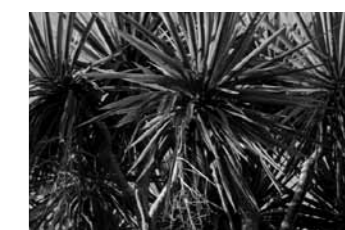
A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.







**Keri Hulme** (keree hewm) *n, v, adj.*; Kāi Tahu (Puketeraki, Ōraka-Aparima, Arowhenua, Taumutu, Waihōpai), Ōkarito (38 years), *The Bone People*. Whakapapa, flags, whiskey, wind, water, praying mantis. Congenial neighbours (Judith and Bill; and Andris up the hill), takaroa, twenty-seven thousand (books), walking sticks, pounamu, Moeraki (soon). Words, rhythm, circumpambulation, 1972 crown land section (ballot), octagon (house), Mary (née Miller) and John, mātāmua (Diane, Kate, Mary, John, Andrew). The Strand, west, coast, east, coast, tobacco-picker, postie, journalist, Ōkarito (pop. 43 less 1 equals 42). Pātiki, tuna, inaka, manu, cicada. Literature, poet(ry), song, story-teller. Beach, Anglo-Saxon, townies, proximity, syzygy, scrabble, time travel, Lever Terrace, James K (Baxter), sand, moon, tides, lagoon. Kōtuku, fish, fishing, pipe, hats, dictionary(ies), kōrero, potent. Booker (Prize), conservation, earthworms, ultra-speed broadband. Kiwi (Ōkarito brown), tīti, kūmara, heat, friends, whānau, Ōkarito (sea and sky) –





# Understanding AORAKI

Nā Kahu Te Whaiti

FROM A DISTANCE AORAKI IS A QUIET STUNNING VISTA. CLOSE up, the sound of avalanches rumble through the valley, and sight-seeing helicopters and planes fly above.

And as you get closer, the ridges of Aoraki get steeper and his boulders get bigger.

Alongside four other alumni from the Ngāi Tahu Aoraki Bound leadership development programme, I climb Kaitiaki Peak, right next to our maunga ariki Aoraki. Looking across, I realise just how enormous he is, his peak still one kilometre above where we stand.

From up there I can see to the east where his brothers make up the surrounding mountain range with Lake Pūkaki below, and beyond that the rolling Canterbury plains. It is far enough away from civilisation to blur human creations such as roads, cars and buildings.

Deadlines, bills and a worrying squeak in my car – all these concerns temporarily flee my mind. I am stunned by the natural beauty of Te Waipounamu and a view that encapsulates the whakataukī: *Ko te kāhui mauka, tū tonu, tū tonu, ko te kāhui takata karo noa, karo noa ka haere – The people will perish but the mountains shall remain.*

According to our Ngāi Tahu creation story, Aoraki is the eldest

son of Raki (the Sky Father). Aoraki and his brothers brought the canoe (Te Waka o Aoraki) down from the heavens to visit Papatūānuku (the Earth Mother) – their stepmother.

When Aoraki and his brothers saw that they would not be able to separate their father from his new found love, they decided to return to the heavens to be with their own, mother Pokoharua-te-pō.

However, when Aoraki was reciting the karakia for the journey back he made a mistake in his words. The waka stranded on a rock and he and his brothers were marooned. As time passed they turned to stone, their hair turned white and they became the highest peaks of Kā Tiritiri o te Moana – the Southern Alps.

Our group are on Kaitiaki Peak thanks to the relationship between Aoraki Bound and Alpine Recreation, a local outdoor adventure company.

Aoraki Bound combines the adventure-based learning of Outward Bound with Ngāi Tahu history and custom on a 20-day journey starting at Anikiwa near the Marlborough Sounds and ending at the base of Aoraki.

Alpine Recreation, a guiding company operating in Aoraki National Park, leads groups over the Ball Pass, which is the highest

recreational climb you can do near Aoraki. The company's founder, German immigrant Gottlieb Braun-Elwert, heard about Aoraki Bound in 2006 and, inspired by the journey, offered to take four alumni up the mountain to see Aoraki face-to-face.

Tragically, Gottlieb died guiding on Aoraki in 2008. However, his vision lives on and Alpine Recreation annually guides alumni up the mountain.

I am accompanied by Matt Wheeler (Ngāi Te Ruahikihiki), Laura Vernon (Ngāi Tūāhuriri) and Nicola Hullen (Ngāi Tūāhuriri). We are led by Gottlieb's daughter, Elke, who, at the age of 14 climbed to the highest peak on Aoraki.

From Kaitiaki Peak we survey the Ngāi Tahu takiwā and discuss the whenua below.

Pūkaki, the lake below, along with Tekapō and Ōhau made up a network of rivers, lakes, and wetlands that were important mahinga kai sites for Ngāi Tahu based in the centre of Te Waipounamu. Ngāi Tahu whānau would spend months there gathering kai – mostly weka and tuna.

The whenua below Aoraki also sits within the boundaries of the controversial Kemp deed, one of 10 deeds in which the Ngāi Tahu takiwā was divided and sold to the Crown.

Controversy surrounds the sale of the Kemp deed because Ngāi Tahu and the Crown disagreed over the inland boundary.

Ngāi Tahu believed Pūkaki and Aoraki were not part of this sale. The Crown believed they were.

The Waitangi Tribunal ruled in favor of the Crown. Maybe they should have held the tribunal hearing here, because looking across the Ngāi Tahu takiwā, seeing the trails and knowing the importance of the area, it's very hard to believe our tipuna would have signed away ownership of such a sacred mountain, and such a prosperous food source. **TK**

*Kahu Te Whaiti (Ngāi Tahu – Ngāti Wheke, Ngāti Kuri, and Ngāti Kahungunu – Ngāti Hinewaka ki Wairarapa) works in the communications team at Te Rūnanga o Ngāi Tahu.*





# Fresh take

In the often ugly public debate on water management, a strong Māori voice was missing until now. Kaituhituhi Howard Keene reports.

*Te Marino Lenihan, left, and Makarini Rupene.*





THERE IS NOTHING MORE FUNDAMENTAL THAN BEING ABLE TO gather kai for the whānau, but that basic right has been under increasing threat in recent years from the rush to exploit Canterbury's fresh water resources.

The debate on water management, mainly between intensive farming interests and environmentalists and recreationalists, has been very public and often ugly. In the heated and well-documented discussions, however, it seemed a strong Māori voice was missing, or perhaps just not being heard.

Until recently, Ngāi Tahu whānau, many with intense customary interest in their streams, rivers, estuaries and lakes, have had little influence in the management of waterways, other than the required consultation.

That is changing. Rūnanga representatives around the Canterbury rohe are at last becoming fully involved in setting the rules for the management of Canterbury's declining waterways.

It has taken a radical new consensus approach called the Canterbury Water Management Strategy (CWMS) to bring this about.

While our waterways have been nowhere near pristine for decades, over the last 15 years or so the problem has been exacerbated through widespread farm intensification, and the corresponding high demand for irrigation water. Water quality and the amount of water have declined in many of the region's waterways.

For years the system of managing water takes has been basically a first-come, first served, adversarial approach, administered by Environment Canterbury (ECan). But in recent years that system has come under extreme pressure from rapid economic development, in particular the rush to dairy farming.

Environmental values deteriorated, mahinga kai areas were threatened, and water resources for agriculture were over-allocated in many areas as ECan struggled to keep up with the fast-changing situation.

It is hard to imagine anything but further deterioration under that system; because Canterbury has around 500,000 ha of land under irrigation, with 1.3 million ha identified as suitable for irrigation.

Before it came into effect in 2009, the CWMS had a 10-year gestation as the framework for this new approach was hammered out under the leadership of the Canterbury Mayoral Forum.

The CWMS hinges on community consensus decisions on how their local water resources should be managed into the future. The process operates under the wing of ECan commissioners, brought in by the Government in 2010 to replace elected councillors, specifically to sort the region's water issues out.

Under the strategy, the region has been split into 10 geographic zone committees and one regional committee. The latter will deal with wider issues common to all areas.

Each of these committees has been expected to produce an implementation plan for their area in very short time, using a collaborative approach. Ngāi Tahu as tangata whenua have strong representation on all the committees.

Over the last year or so rūnanga representatives from across Canterbury have spent long hours sitting around the table with farmers, environmentalists, recreationalists, and local and regional government officials trying to figure out a new approach to water management for each of their areas. Make that two years for the Hurunui/Waiarau zone committee.

How have they fared, and is this model the answer to our water problems?

Raewyn Solomon (Ngāti Kuri) and Makarini Rupene (Ngāi Tūāhuriri) represent their respective runanga on the Hurunui-Waiarau Zone Committee, and Te Marino Lenihan (Ngāi Tūāhuriri) has sat with the Hurunui -Waiarau Zone Committee since its inception and now represents North Canterbury Ngāi Tahu on the CWMS regional committee.

TE KARAKA sat in on one of their discussions at Te Marino's place at Tahunaroa / Pines Beach, at the mouth of the Waimakariri River. The Hurunui-Waiarau Zone Committee has been something of a guinea pig for the whole scheme because it was the first committee established, the first to produce a draft plan, and is an area with a big irrigation project looming.

"I think the good thing about the CWMS is that it has bought us to the table as rūnanga reps and given us a voice and an input," Makarini says.

Yes, but are they taken seriously? They all smile wryly and Raewyn takes up the story.

"I think there's a realisation we're not going anywhere. There's a table we can actually go to now and air all that stuff. I think it's timely."

Under the existing Resource Management Act (RMA) process there was no place for these types of conversations, she says.

"It takes far more than the RMA to manage water sustainably. The RMA can't really do anything about people's attitudes to water or habitat. It takes conversations, education and a receptiveness to other people's values to manage water so that everybody and everything can benefit in an equitable way. That's why it is critical to have spaces that allow for these types of conversations. The CWMS is designed to provide space for those types of conversations."

Raewyn, Makarini and Te Marino all have strong whānau connections to local waterways and mahinga kai going back to childhood.

Makarini wants to bring his kids up the same way he was, and that is what has motivated him to become involved in the CWMS process.

"Most holidays we'll go to some part of the island and take the children to gather whatever mahinga kai there is. We do that three to five times a year."

Those places include Kaikōura, the Waipara, the Ashley, Motunau, Ōnuku, Wairewa, Wainui and Koukourarata.

Makarini says mahinga kai is at the heart of his family's culture, and of many other Ngāi Tahu families.

"I think it's a great source of pride for our people. It was the thing that united all of our people under a cloak of common sense, common culture, common good."

The group has noticed waterways deteriorating.

Raewyn: "My dad was a fisherman, and one of the rivers (Stony Creek near Kaikōura) he eeled all the time has dried up.

"For me I guess I don't feel like I've succeeded in my profession if there's no water in rivers. That's really our measure.

"It just limits us further. Our mahinga kai lifestyle has come under increasing threat from the imposition of the agricultural lifestyle. Being brought up as a hunter-gatherer motivates you. It's pretty fundamental to teach your children how to get kai – basically that's what it comes down to.

"It's a beautiful, beautiful way of life. You don't realise it as you're

So far, five of the 10 CWMS Zone Committees have produced implementation programmes, with the others expected later this year. Also, the regional committee has produced its plan.

That's quite an achievement in just 18 months, considering the controversies of the past, and the powerful economic imperatives at play.

If accepted, the zone implementation plans will become rules in the new Land and Water Regional Plan being prepared by ECan.

ECan commissioner and former Labour Government minister David Caygill says a key element to the CWMS has been to try to simultaneously address environmental targets with the same seriousness and vigour as development projects.

Caygill says by the time the Government-appointed commissioners have completed their term in late 2013, they will have taken the strategy from a visionary statement to the point where it is starting to effect real change,

"The strategy I think of as a 20-year strategy, but some of the targets go out to 2040. There was a lot that was never going to be achieved in just a couple of years."

## ON A NATIONAL SCALE

If you think achieving consensus on water use is difficult at a regional level, try it on a national scale. Yet that is what around 80 people representing 60 organisations and five iwi that make up the Land and Water Forum have achieved.

The forum was formed four years ago to try and achieve a national consensus on water management. It has since produced two reports with another due later this year. Its first report established goals for water management. Its second included recommendations for maintaining water quality including that water must be managed for the values dear to all New Zealanders and iwi must be involved at every stage of that process.

Given that the disparate group included representatives from iwi, farmers, energy companies, and environmental groups, the consensus the forum has achieved is remarkable.

Everyone bought into the process, says Ngāi Tahu's representative, David Perenara-O'Connell (Ngāi Tahu – Ngāi Te Ruahikihiki/Kāti Huirapa, Ngāi Te Rakitāmau).

He says it was hard work at times and there were stakeholders around the table more used to an adversarial process and wielding a cheque book when required. "But there was an interesting force at work and an overall willingness that we have to do better as a national community.

"Some of the topics and conversations got tense and I would sit there waiting for the moment when someone would storm out of the room. Over five years, no one has stormed out. Everyone is locked into the process because you have bought into it and effectively made gains. If you walk out, you negate those gains."

The forum's first report was acknowledgement that 60 key water stakeholders could sit round a table, define problems, opportunities and solutions. "The second report was closer to the bone. How do you put a framework of hard limits in place at a national level and get buy-in from everyone?"

The forum also wants iwi involved at every step of decision making at a regional level. Both the Land and Water Forum and the discussions going on at community and regional level in Canterbury were important in educating other stakeholders about iwi environmental values, Perenara-O'Connell says.

"There was recognition from all those key stakeholders that iwi as Treaty partners have a special place alongside the Crown. To have those organisations acknowledge that in 2012 is huge."

growing up, but when you become an adult you realise how important it is."

Makarini says there has been noticeable pollution of waterways since he grew up. "It was passed on from my pōua that we didn't fish certain areas because of the pollution.

"The Kaiapoi River's pretty lousy, and so is the Waimakariri. They are still awa used for collecting mahinga kai, and there still are a lot of families that have to go at certain times of the season to gather from them."

How good is the CWMS collaborative approach?

Raewyn: "I think the most challenging thing is that it is really hard to find a balance when the playing field doesn't start level, and it is exacerbated when some don't realise that the playing field isn't level.

"That coupled with the fact that people and governments have, and are strongly geared towards agriculture. Agriculture is necessary because the world needs food, but when it's at the expense of our mahinga kai, our food, our way of life, well that's another story."

Te Marino says the key is being able to talk to different sectors of the community and reach a better understanding. "Our people have been the quiet corner of the community, and it seems people either don't know about us, don't want to know about us, or are straight out ill-informed about who we are and where the heart and soul of our culture lies.

"So we get a chance to tell our stories and share our experiences – real life, growing-up-from-childhood experiences – and people get a better understanding and appreciation that the playing field is not level and that we don't all start from the same point in time.

"For me this a good first step, but realistically I don't expect to be able to level the playing field in my lifetime."

Te Marino has a strong belief that working towards evening things up will be of benefit to the whole community.

"It's not just Māori looking after Māori interests here. We've learnt that if we look after those fundamental things around us, they will look after us and our children after us."

The biggest challenge so far for these three Ngāi Tahu representatives has been the time commitment and the amount of reading necessary.

Raewyn says the 15 months producing the Hurunui-Waiarau zone draft plan was a real challenge. Because they were the first committee to do it, because there was no precedent and because it was a consensus system, meetings would simply carry on until agreement was reached.

She says it was an "intense year" with six-hour meetings turning into nine and even 12-hour sessions, and 500-page reports to read with very little notice.

Makarini: "We really did have to thrash things out, and that would create extra meetings on extra meetings to make sure we did all have a good general understanding."

That doesn't mean they agreed with everything in the plan they signed off. One they had to swallow was the fact that the committee raised irrigation to a first-order priority for the Hurunui-Waiarau zone, whereas the overall CWMS has it as a second-order priority.

While that reflects the balance of values on the Hurunui-Waiarau committee, Raewyn feels it sends a (wrong) signal that irrigation is as important as the environment.

"It's not like I agree with everything in the ZIP (zone implementation plan)," she says. "I've had to give up some things but we got it as balanced as we could."

On the other hand, Te Marino says he has grown to appreciate that stored water facilities can deliver benefits to Ngāi Tahu values,



especially when the local environment is already heavily degraded.

“Dams need to be designed so that they add value to all key interests. It can’t just be about growing grass and generating electricity. Water quality and biodiversity have to be protected and enhanced or my kids may never get to swim in or eat out of our rivers. Commercial use of water must come with clear responsibilities to look after that water – in stream and on the land.”

As a result, they supported the latest option for a big irrigation project in the Hurunui area, which will look to dam a tributary of the Hurunui River (Waitohi), not either of its main stems.

While there was never any opposition to the Māori view in the committee, Raewyn feels there was defensiveness. “I noticed, especially from members of the farming community, that perhaps they were thinking that we would automatically blame them, and to a certain point I did. Then I realised that blame is a barrier to progress, we can go on blaming all we want, but it can be a red herring and detract from any outcome we want to achieve. The issues should be on the table at the outset, and then we move on. When we expend effort blaming, it’s less effort going into the environment.

“I think a lot of them have realised that many of the values we talk about are the same as theirs; we just use different words.”

One intriguing aspect of this story is the fact that Ngāi Tahu Property has plans for large-scale, irrigated dairy farming in North Canterbury. “A lot of the time that was the elephant in the room,” Raewyn says.

All three have been working as closely as possible with Ngāi Tahu Property’s proposed farming developments. “We can’t undertake farming and do it the same as everyone else,” Raewyn says. “We’ve been their biggest critics. So we have to try and show the way and we have to be committed to step up to the challenge.” On the CWMS regional committee with Te Marino are Craig Pauling (Ngāi Te Ruahikihiki) and John Wilkie (Kāti Huirapa, Ngāti Hāteatea) who represent mid and south Canterbury Ngāi Tahu respectively. Together with the other committee members, they have prioritised four out of

the 10 target issues under the strategy: kaitiakitanga (guardianship), ecosystem health and biodiversity, land use and water quality, and regional infrastructure.

Te Marino says one of the ways they explained kaitiakitanga to the rest of the committee was: “Guardianship is about rights and responsibilities. If you’re going to have a right to something then you’re going to have to take responsibility too. No responsibility, no right.

“I’ve been told that farmers are generally only concerned about what happens inside their own gates. But this [CWMS] process has allowed us to promote a broader ki uta ki tai [mountains to the sea] perspective that connects the up-stream guys with those down-stream.”

One overriding issue that has probably helped the CWMS process get off to a speedy, strong start was the Government’s controversial replacement of elected ECan councillors with commissioners in 2010.

Up till then ECan had failed to get strong and timely planning processes in place, in the face of rapid irrigation development. The new commissioners have been given extra powers to do the job.

“ECan commissioners have been a blessing in disguise,” says Te Marino. “It’s taken the biggest political animal out of Canterbury’s waterways, and it’s really pushed us all to get our act sorted out.”

Raewyn: “The commissioners were a critical move as far as Ngāi Tahu is concerned. Coming in when they did meant that the CWMS process could be supported by a fresh regime that would govern how an organisation, with a chequered history of water management, would support the zone committee process including the RMA planning process.”

So is the CWMS the way of the future for water management in New Zealand?

“I actually do think it’s the way of the future,” Raewyn says. “I think people need to take responsibility. It needs to be both an individual and collective responsibility, this is why the Kaitiakitanga description in our ZIP, is honed in such a way.

“Essentially we all need to take responsibility.”



## EVERYONE IS A WINNER

Environment Canterbury commissioner David Bedford, who sits on the CWMS Hurunui-Waiiau Zone Committee, believes the consensus approach has been hugely successful, given committee members’ divergent positions when they came to the table.

“I’m sure there’s no one round the table that feels completely happy about it, but I think everybody feels they’ve done their best to reach a consensus agreement where everybody has got some of their interests looked after pretty well.”

Bedford says achieving consensus was given a higher chance of success by the selection process used to choose committee members. Environment Canterbury and the district council asked for expressions of interest, and then people were put through a process aimed at identifying whether they had the ability to work together.

So far the process has worked as well or better than most people expected. “What it now means is there is a strong possibility we’ll end up with everybody being winners rather than losers. There was no possibility of that under the old system — no possibility.”

As the ECan commissioner on the committee, it was his job to remind the parties from time to time to stick to their task when things looked like breaking down.

The most controversial issue was dealing with the pre-existing plans for a large-scale irrigation scheme by the Hurunui Water Project which involves damming the south branch of the Hurunui and Lake Sumner.

To aid the process, ECan commissioners imposed a 15-month moratorium on resource consent applications on the Hurunui or its tributaries. “I think that was really important because it created some space, but also created a deadline.”

The result was a new and more widely acceptable proposal involving dams on the Waitohi River, a tributary of the Hurunui. However, the original plan is still in the background if the Waitohi option fails.

Bedford says he found a willingness by the non-Ngāi Tahu committee members to take on board what the Ngāi Tahu representatives were saying on issues like mahinga kai.

“I think they found quite quickly that they shared most of the values the Ngāi Tahu reps were bringing to the table about mahinga kai and ecological values.

“From my point of view Ngāi Tahu’s involvement has been absolutely critical, and I think everybody, including Ngāi Tahu, has gained out of it significantly.

“One of the great things for me that came from the Ngāi Tahu involvement was that we saw that within Ngāi Tahu there is exactly the same debate going on about the balance between economic outcomes and cultural and environmental outcomes.”



# Relativity speaking



The relativity clause built into the Ngāi Tahu Settlement is predicted to come into force within the next twelve months. Kaituhituhi Matt Philp looks at what the clause might mean for the iwi.

IT MAY HAVE GONE ALMOST UNNOTICED BY THE MEDIA, BUT THE passing into law of five Treaty of Waitangi settlement bills on a single day in March was of keen interest to Māori and not only to the five iwi directly involved.

For Ngāi Tahu and Waikato-Tainui, the accelerating pace of settlements will trigger what is known as the relativity clause, a formula provided for in those first two settlements that will be triggered at the moment Treaty settlements pass (in 1994 dollars) \$1 billion.

But this isn't just about money. As Ngāi Tahu kaiwhakahaere Mark Solomon points out, the relativity clause recognises the iwi's bravery in being willing to enter settlement negotiations at that early moment when there was still much uncertainty and suspicion. He characterises it as another element of redress. "It's important to Ngāi Tahu in the same way that every element of our redress is important to Ngāi Tahu."

Te Rūnanga o Ngāi Tahu CEO Mike Sang predicts the \$1 billion mark could be hit later this year. And while any decisions about how or, indeed, when the clause might be invoked lie in the future, Sang says the relativity payment "will enable us to look at other investment opportunities and to increase the distribution to Ngāi Tahu whānui".

How much is the relativity clause likely to deliver? The clause

negotiated by Ngāi Tahu provides for 16.1 per cent of all future Treaty settlements (17 per cent for Waikato-Tainui), adjusted for interest and inflation.

Already you can hear complaints. But what does relativity mean for Ngāi Tahu?

It is a deferred payment, says Solomon. In 1997 when Ngāi Tahu was working towards a settlement with the Crown, there were plenty of uncertainties to be worked through. Because Ngāi Tahu's settlement was one of the first cabs off the rank, it was important not to make a mistake. "This clause allowed both the Crown and Ngāi Tahu to agree on process and ultimately it led to the settlement."

Tā Tipene O'Regan, who chaired the principal team that negotiated the 1997 settlement with the Crown, says that without the clause Ngāi Tahu would never have signed.

Remember the context. Waikato-Tainui had secured a settlement by direct negotiation with the Crown for \$170 million. After going the tribunal route, Ngāi Tahu was the next cab off the rank. But hanging over proceedings was the then National Government's so-called "Fiscal Envelope".

Tā Tipene recalls the "enormous howl of indignation" that rose



among Māori after the announcement that, whatever the merits of a particular grievance, the total sum of settlements would not be allowed to exceed \$1 billion.

In Ngāi Tahu's case, the Crown's own estimate of the contemporary value of the claim came to \$16 billion. "We knew those numbers were unsustainable," says Tā Tipene, who adds that Ngāi Tahu's valuation was closer to \$18 billion. Yet the government's negotiators were adamant the iwi shouldn't expect anything more than Waikato-Tainui's \$170 million package. When you factor in various other "bolt-ons", the actual benefits exceeded that sum, but even then it was still a "huge diminution" of the actual value of the claim, he says.

"We were told we weren't going to get any more than Waikato-Tainui, so I said 'well that includes a relativity provision' ... We weren't going to accept [the deal] unless we had a similar protection."

Protection is the key word here. Ngāi Tahu pursued a settlement in order to move on to a new phase, says Tā Tipene, but like Waikato-Tainui it had to be sure that should total settlements blow the cap, then its compensation would be adjusted proportionately.

"And to be fair, that was agreed to quite promptly. Jim Bolger [the then Prime Minister who took over negotiations with Ngāi Tahu] saw the justice of our position and he was an eminently fair man to deal with."

In Mike Sang's eyes, the relativity clause is nothing more controversial than a contractual clause, agreed to by both parties in an open and transparent process. He thinks of it in terms of a deferred payment. "If anything Ngāi Tahu would have been better off if it had got all its claims settled up front. We've made good investment returns over the past 15 years."

In any case, he says, "it's not going to be big bucks in the wider scheme of things ... The government will be a bit concerned about how New Zealanders will react, but that will be about communication and transparency."

So, what happens when that \$1 billion line is crossed? Sang says there are various options and no necessary rush for Ngāi Tahu to play its cards. It might make sense to wait until 2014, when there is likely to be a small wave of claims being settled. "But you'll obviously see increased commercial activity once we work out how best to invest the money."

Ngāi Tahu uses an inter-generational investment policy framework that echoes other intergenerational investors like the Yale Endowment Fund, says Solomon. It ensures Ngāi Tahu can distribute funding each year to whānau while reinvesting for future generations.

"We believe this deferred payment will ultimately be of benefit to

all of the South Island economy because our investments and distributions are largely focused in the South Island.

"Our people are in every part of Te Waipounamu and where you find our people, you will find new initiatives and opportunities and ultimately local economies benefitting."

**"Jim Bolger [the then Prime Minister who took over negotiations with Ngāi Tahu] saw the justice of our position and he was an eminently fair man to deal with."**

TĀ TIPENE O'REGAN



Left and top: In Parliament as the Ngāi Tahu Claim Settlement Act passes.

Above: At Ōnuku Marae for the Crown Apology.



# KARANGA – A CALL FROM THE HEART



A spiritual call heard across many generations, it is the first voice heard from marae and epitomises the power of Māori women. Kaituhituhi Adrienne Rewi speaks with Ngāi Tahu kaikaranga about the ritual of the karanga, its evolution, and challenges.

*Nau mai, haere mai  
Ki tō tātou marae e  
Haere mā rā....*

MEREANA MOKI KIWA HUTCHEN (AUNTY KIWA) BELIEVES IN WHAT she calls “a user-friendly” approach to karanga – in being welcoming and down-to-earth.

“I like to use a simple karanga for a pōwhiri, one that will welcome all iwi. You can add to that, depending on the occasion, to make it deeper and more picturesque but as kaikaranga you should always be mindful of people waiting. It is not about telling a whole story. You can be very colourful and embellish things a lot but you need to be true to the event and not get too carried away. You need to keep it real.”

Aunty Kiwa (Ngāi Tahu, Ngāti Māmoe, Ngāti Porou, Te Whānau-a-Apanui), 79, was picked to learn to karanga because of her whakapapa.

“In my case, it was about who my grandmother was. People looked to her for help and guidance. It always comes back to genealogy and the eldest daughter was usually the chosen one, but only if she was interested and able to work alongside the elders. Not everyone wants to karanga. My elder sister was terrified. She didn’t want to do it, so the responsibility was passed down to me.”

A good karanga matches the occasion, she says. And a good kaikaranga chooses her words carefully and never drowns out the other caller.

“We call that kaihorohoro – gobbling words. It’s very bad practice. Karanga should not be a power game. A good kaikaranga has a way about her, a charisma. She’s special and she has heart.”

But the protocol of karanga is facing challenges as it evolves in modern life. Traditionally viewed as a connection between the living and spiritual worlds, the karanga is steeped in tikanga and epitomises the mana wahine — the power of women within the marae. It is a spiritual call that has been heard through generations of whānau across the country.

*Left: Merana Moki Kiwa Hutchen.*



**“The role of kaikaranga is still one for a woman who understands that when you karanga for Ngāi Tahu, you represent the whole iwi and it is your obligation to ensure the hapū and iwi are being portrayed in the best possible way. It is a big responsibility. It is a duty and an obligation that we need to fulfil because we are the faces of our tūpuna.”**

MARUHAEREMURI (KUI) STIRLING Ngāti Porou, Te Whānau a Maruhaeremuri/Apanui, Ngāti Kauwhata, Ngāi Tahu



Above: Maruhaeremuri Stirling.

In most cases the karanga includes a welcome to a particular marae, both to the living manuhiri and to the spirits of the dead. The kaikaranga from the host marae starts proceedings by piercing the air with her call, delivering her greeting to those who have passed on, and the living, on one held breath.

Kaikaranga from the visiting group – the kaiwhakautu – return the karanga on behalf of the manuhiri. Each group honours the other, weaving a continuous “spiritual rope” that “pulls” the manuhiri onto the marae.

In Invercargill, Peggy Peek (Ngāi Tahu, Ngāti Māmoē, Waitaha), 76, is concerned that karanga – “one of the last rituals steeped in tikanga we have left” – is being altered, almost to the point of being abused. A younger generation has an anything-goes attitude, she says. They karanga wearing jeans or bright colours, instead of the traditional black skirts. Peggy is fearful the art is dying out.

“We need to bring young women onto the marae and train them. We don’t have the luxury of apprenticeship in the traditional sense, because whānau are often fractured as young ones move away to follow employment.”

Peggy says she was taught to karanga by the nannies, who pushed her out front at different events when they felt she was ready. Peggy has been kaikaranga at Murihiku Marae since 1990. She is also an ordained Anglican priest, and says the two roles often support and enhance each other. Empathy and compassion are key to both; and while she is keen for young women to train as kaikaranga, she believes the role does call for a certain level of maturity, confidence and life experience.

“Some young ones want to be out front doing the karanga but they don’t want to wash the dishes. They don’t want to put in the long hours to learn and appreciate the depth of the role.

“In 1983 when we opened our new wharenuī at Murihiku, we all sat down and realised we had to learn the tikanga that would support it. I started learning te reo. That does affect your karanga and your ability to perform it well.”

For Maruhaeremuri (Kui) Stirling, (Ngāti Porou, Te Whānau a Maruhaeremuri/Apanui, Ngāti Kauwhata, Ngāi Tahu), of Tuahiwi Marae, the role of kaikaranga was traditionally about status according to whakapapa.

“I was one of the few children taken to the marae. In those days the hapū had roles for each and every waānau and those roles were sacrosanct. The role of speaking on the paepae and the role of kaikaranga were both senior positions that were passed down through families; each generation taught the next and your whakapapa placed you in the order of things. It’s different today. It’s whoever puts their hand up to fulfil the role,” she says.

“I’d heard the sounds of karanga all the years of my life but when I was young I hoped I might avoid it because it’s such a big responsibility.

When I was 20 and living in Christchurch, Auntie Hariata tried to teach my cousin, Kiwa and I but she gave up on us. We were both so nervous.

“I was in my thirties when the pōua and tāua at Tuahiwi asked me to karanga for a tangi. I nearly died. I was in the kitchen making a trifle and my heart started pounding and my knees were knocking. I got through that, but performing karanga never gets any easier.”

Auntie Kui believes Ngāi Tahu needs to support and encourage young women keen to learn but believes young mothers need time to grow into the role.

“Young mothers carry our future generations and the protection of unborn children was always paramount, so a spiritual korowai was placed around them and they were not permitted to do the karanga.

“Our times have changed but the role of kaikaranga is still one for

a woman who understands that when you karanga for Ngāi Tahu, you represent the whole iwi and it is your obligation to ensure the hapū and iwi are being portrayed in the best possible way. It is a big responsibility. It is a duty and an obligation that we need to fulfil because we are the faces of our tūpuna.”

Maatakiwi Wakefield (Ngāi Tahu, Waitaha, Kāti Māmoē, Te Atiawa, Ngāti Toa, Ngāti Mutunga), is one of a younger generation of Ngāi Tahu women taking up the mantle of kaikaranga.

“I now see our kuia generally thinning out and our generation starting to fill the gaps a lot earlier than we would have done traditionally. There have been huge social influences on our traditional practices and while I’m a believer that anyone can karanga, I don’t think everyone is a kaikaranga. There’s a big difference between the two.

“A kaikaranga understands the role deeply and she understands the responsibilities that come with it – from manaaki manuhiri to the safety of manuhiri. It’s not about the glitz and glamour of being out the front as a lot of young women seem to think; there’s much more to it than standing out front and being seen.”

It is important to encourage and nurture young people in regards to karanga, says Maatakiwi. However, it is also vital that they be taught more than just words.

“Now I see this traditional stuff going into schools and kids are being taught words, not the artform, by people who are not of their hapū, or even of their culture. They’re missing out on the traditional tribal rituals of listening and learning. Karanga has become a curriculum subject and they’re mimicking sounds, not sitting alongside their nannies and learning what it all means. That does grate with me.”

Te Whe Phillips (Ngāi Tahu, Tainui, Maniapoto), 70, of Rāpaki, was working in the Rāpaki kitchen when she was first called upon to karanga 20 years ago. Although nervous and unsure, she made it through the occasion, but says she went home embarrassed and vowed never to find herself in that position again.

“When Te Arawa whānau arrived at Rāpaki earlier than we expected for a tangi that day, I had to make some quick phone calls to find out what to do. One of the kaumātua told me to write haere mai three times on my hand, call the guests on and make them welcome. That was my introduction to karanga. I was so nervous I was nearly sick,” she says.

She enrolled at Canterbury University to learn te reo and then spent five years studying at Waikato Polytech and Waikato University. When she returned to Christchurch to find one of the Rāpaki kuia had passed on, she was asked to step up to the role of kaikaranga.

“I felt proud because I knew then I could do it. Karanga is not just about calling out a few words; it’s about tapping into the wairua and I think the days of reading a karanga off a piece of paper, that faking-it-till-you-make attitude, are gone. I think you really need to know te reo and it’s up to the individual to make that commitment to language – or they shouldn’t be on the pae or doing karanga,” she says.

Hana O’Regan (Ngāi Tahu), 38, was just 16 when her father, Tā Tipene O’Regan asked her to karanga on behalf of his family at a function at an urban marae in Wellington.

“I wasn’t prepared spiritually or mentally. I knew the words but I felt sick. But I got through it and people complimented me. I only agreed to do it on the condition that the kuia in attendance knew I meant no disrespect,” she says.

Hana believes karanga should be a process of informing the other

**“Karanga is not just about calling out a few words; it’s about tapping into the wairua and I think the days of reading a karanga off a piece of paper, that faking-it-till-you-make attitude, are gone. I think you really need to know te reo and it’s up to the individual to make that commitment to language.”**

TE WHE PHILLIPS Ngāi Tahu, Tainui, Maniapoto

side about key messages. That might be delivering information about someone who has passed away; about what the special purpose of an event is; or key information about lineage.

“A knowledge of te reo does become important because if you’re not able to decipher information from the other side because you don’t speak the language, you may inadvertently show disrespect. If your goal is to afford the karanga the status and mana it traditionally had, then you should aspire to be able to perform to that level, with te reo.

“Karanga is a ritual of engagement that requires an ability to communicate message and emotion. It’s a dialogue, so if you can’t understand what the other person is saying, it’s a one-sided conversation. You might get it right by chance but without competent language skills there is a lot of room for error.”

Hana says there is a different reality today when te reo is not always the first language and people are not exposed to karanga on a regular basis in a natural way. The opportunities to learn are no longer the same, so it is inevitable that the quality of karanga will be compromised.

“I pay homage to those with limited proficiency who have done what they could in a phase of cultural impoverishment to maintain our protocols and to do what they could to respect our manuhiri and support key functions of the marae with limited capacity.

“I would never belittle those with limited te reo because without them our marae would be dead. I think those with limited te reo are still able to perform parts of the function and roles of the kaikaranga with what they know, but it’s important they keep safe within that and I would hope they’d aspire to be better by learning te reo. Our people have never been ones to accept mediocrity in the long-term,” she says.

Aroha Reriti-Crofts (Ngāi Tahu/Ngāi Tūāhuriri) has two older sisters but has been doing the karanga for several years.

“I believe it’s the choice of the whānau and if a woman wants to do karanga, she should be given the opportunity to learn. Our tāua were always the ones to do the karanga here at Tuahiwi; I don’t ever remember younger women doing it. It wasn’t until I had had my own children that I was asked to do the karanga – when I was in my fifties or sixties.”

She teaches several young women herself, but doesn’t agree with schoolgirls doing karanga on the marae.

“Karanga is for women. I went to a marae years ago and a child was doing the karanga. I felt that was an insult to one of our kuia, who had to respond. That should never have been allowed to happen. Karanga is about experience. It requires someone with knowledge and insight. It’s not for kids.

“I love to do the karanga and I love hearing the karanga. It’s the most beautiful sound yet. It’s wonderful going back to Rātana and listening to the kuia there. They’re telling beautiful metaphoric stories with their karanga. And if I could be half as good at karanga as my tāua was, I’d be happy. She was fluent in te reo and you could hear her for miles.”





## BEFITTING THE OCCASION

The more important the occasion, the more kaikaranga are involved in the pōwhiri. At the Crown Apology to Ngāi Tahu at Ōnuku Marae in 1998, several kaikaranga were chosen on the basis of their representation of the different takiwā, their whakapapa to certain key individuals within the Ngāi Tahu Whānui, and their recognition as experienced kaikaranga.

A balance had to be found too between the mana of the host marae, which always takes precedence, and determining representation for the whole Ngāi Tahu whānau. It was the Ōnuku kaikaranga Naomi Bunker who determined who would be chosen as kaikaranga for such an important event.

She wanted to encourage the next generation of kaikaranga so they selected Hana O'Regan (Ngāi Tahu), the youngest on the day, then still in her twenties. Her selection for such an important event was a surprise to many at the time, as usually only senior kaikaranga are selected for an event of that stature. Her inclusion was symbolic of a new generation of Ngāi Tahu stepping forward and not just heeding the call of the iwi, but also adding their voice to the collective.

"You put up 'your best front row'," says Puamiria Parata-Goodall (Ngāi Tahu/ Ngāti Irakehu, Ngāi Te Ruahikihiki, Kāti Huarapa, Ngāi Tūāhuriri). It was not the first time Hana had acted as kaikaranga but it was possibly one of the first occasions when she took her place among tāua with their support.

"Hana was chosen because of her whakapapa – she was 'her father's voice' – and because of her skill set in te reo Māori. She handled the occasion wonderfully and she was a real inspiration for young kaikaranga. We could look at her and say here's a strong, young Ngāi Tahu woman with all the skills to deliver karanga well. That was emotional and inspirational."

Karanga has always been characterised by certain traditional protocols. A woman should not karanga when she is hapū, or if she has her mate wahine. Karanga is traditionally seen as sacred and it was felt pregnant or menstruating women were in "a changed state" and were considered tapu. Unless invited, younger women should not karanga when an older woman is present; and many young women will still not karanga while their mother, elder sister or

grandmother are still living, unless they have been given whānau permission. It is generally accepted that kaikaranga will wear skirts and not trousers; and that karanga will not be carried out after dark (for fear of invoking the wrong spirits).

"We knew the rules and what our role was from a very early age," says Aunty Kiwa.

"It was – and still is – an honour for a young woman to learn karanga. There should never be any smoking or drinking and they should dress appropriately in skirts. Many young people today have good intentions, but they don't realise what the role of kaikaranga involves.

"You have to look at yourself as a person. You have to be a good listener, you have to be willing to sit and listen, and you always need to be calm and respectful of others. That's not always easy and it requires a good deal of introspection."

While Aunty Kiwa agrees it is important to bring on a new generation of kaikaranga, she feels some don't understand the reasons why it is important for kaikaranga to have life experience.

"It's a huge responsibility to take on the rules of the tribal people and if you're young you need your own life; you shouldn't be tied up in all that tikanga with all its no-go areas. Yes, we have fewer elders now and fewer mature fluent te reo speakers, but I don't want to see young people put into such a place of pressure because if they muck up during a karanga and say the wrong thing, the whole tribe is embarrassed. It was always seen as a bad omen in the old days."

Many of the old rules still have an important place.

"If we stop teaching our young women to call, if we stop teaching them the rules, that whole culture around manaakitanga disappears and our whole culture changes. Part of your responsibility as a kaikaranga is to organise the marae, the kai, the sitting down of the whānau. That's where relationships are built. Your role doesn't end after the mihi and the introductions are done."

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## Te Rūnanga o Ngāi Tahu Chief Executive Officer

**Te Rūnanga o Ngāi Tahu (TRONT)** is the governing body that oversees the activities, interests and aspirations of Ngāi Tahu whānui, and is comprised of elected representatives from the 18 Papatipu Rūnanga.



The Chief Executive Officer (CEO) is accountable to Te Rūnanga o Ngāi Tahu through the Kaiwhakahaere. The purpose of the role of the CEO is to ensure the functions of the Office of Te Rūnanga are fulfilled, to provide advice to TRONT, and to work with TRONT and the Kaiwhakahaere to assist in their roles and to enhance the performance of the Te Rūnanga Group.

The CEO role has administrative, policy development, planning, advisory and monitoring functions as well as the management of various forms of delivery of social and cultural programmes. The leadership of an efficient office and administrative team, managing reporting functions, maintaining a variety of key relationships and delivering professional advice and programme delivery to whānui and support services to whānui representatives is critical. The monitoring and supportive relationship with the management structures responsible for the tribes significant business interests, and the long term planning and risk management processes for TRONT are all part of this diverse role.

Key attributes sought in applicants for this position include:

- An understanding for the Maori economy and the workings of Government.
- Strong organisational and administrative expertise.
- Diverse governance and financial management skills.
- A proven relationship builder and team leader.
- A clear and effective communicator.
- A reputation for delivery.

This is a substantial role that will be attractive and satisfying to those who understand the nuances of the setting and have the discernment to appreciate the contribution of this role to the long-term aspirations of all Ngāi Tahu whānui. There are few appointments of this composition.

For further information on Te Rūnanga o Ngāi Tahu, please visit their website [www.ngaitahu.iwi.nz](http://www.ngaitahu.iwi.nz).

Confidential enquiries can be made to Graham Ewing or Kerrie McGirr. Applications for this role close on Monday 16 July 2012. All applications will be acknowledged by email.

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# *Blow them down the lake*

The London Olympics will be a special moment for the Uru family.  
Nā Mark Revington.

PHOTOGRAPHS ROWING NEW ZEALAND





Above: Storm, left, and Jade Uru; previous page: Jade Uru, left, with Tyson Williams, Chris Harris and Sean O'Neill at the recent Lucerne World Cup regatta.

A POSTER ON A WALL IN THE URU HOUSEHOLD WHEN OLYMPIAN rowers Storm and Jade were growing up showed a mother and father holding the hands of two children on top of a mountain. Across the poster were the words, "Give your children wings and let them fly".

Now the brothers, (Ngāi Tahu - Ngāi Tūāhuriri) through their father Bill, are both off to the Olympics as members of the New Zealand rowing squad after years as fixtures in elite rowing both nationally and internationally.

Older brother Storm, a 2009 world champion with Peter Taylor in the lightweight double sculls, was 23 when he competed at Beijing. He and Taylor narrowly missed gaining a spot in the final after finishing fourth in their semi-final. The London Olympics are a first for Jade, who will compete in the fours at the same age his brother first competed in an Olympics.

The prospect of both brothers competing at the same Olympics is unbelievably exciting for their parents Bill and Robbie from Myross Bush in Southland.

And like Storm who is older and more experienced, with one Olympics under his belt, Robbie says she and Bill are wiser about what to expect. Storm has said he is "light years" ahead of where he was in 2008 at Beijing, in a much better mental state to deal with the unique pressure of an Olympic campaign. Likewise Robbie and Bill who head for London this month: "An Olympic year is a totally different ball game," says Robbie.

Winning an Olympic medal requires mental toughness. Watching your sons compete at the Olympics is nerve wracking, says Robbie,

and there is little she and Bill can do to make their sons go faster. "Blow them down the lake," is her mantra.

The brothers began rowing in their early teens. "Storm was 13 and Jade was 14. Storm got asked by a good friend who was coaching and needed a fourth rower to make up a crew and it went from there," says Robbie.

"Jade was good at rugby but developed a ligament problem in his knee and the specialist suggested rowing to keep his knee static. We encouraged them to do sport because it kept them out of trouble."

Storm and Jade's potential wasn't immediately obvious but like any parents committed to their children's chosen sport, Bill and Robbie were their sons' biggest supporters. With two rowers in the house, life can become a blur of travelling, training, and feeding.

"We were always there when they rowed," says Robbie. "As teenagers they weren't outstanding rowers but we supported them anyway because that's what you do. But when they started to step up and really commit to the sport, I knew they would make it."

These days the brothers are based in Cambridge, near the home of Rowing New Zealand's Lake Karapiro headquarters, and their parents often don't see them for months at a time.

"Other people have their families round for Sunday night dinner," says Robbie. "We don't. We learned early on to make choices and stand by them. Financially it has been a strain at times. We have to prioritise what we do in life and spend our money on, but look what we have gained."



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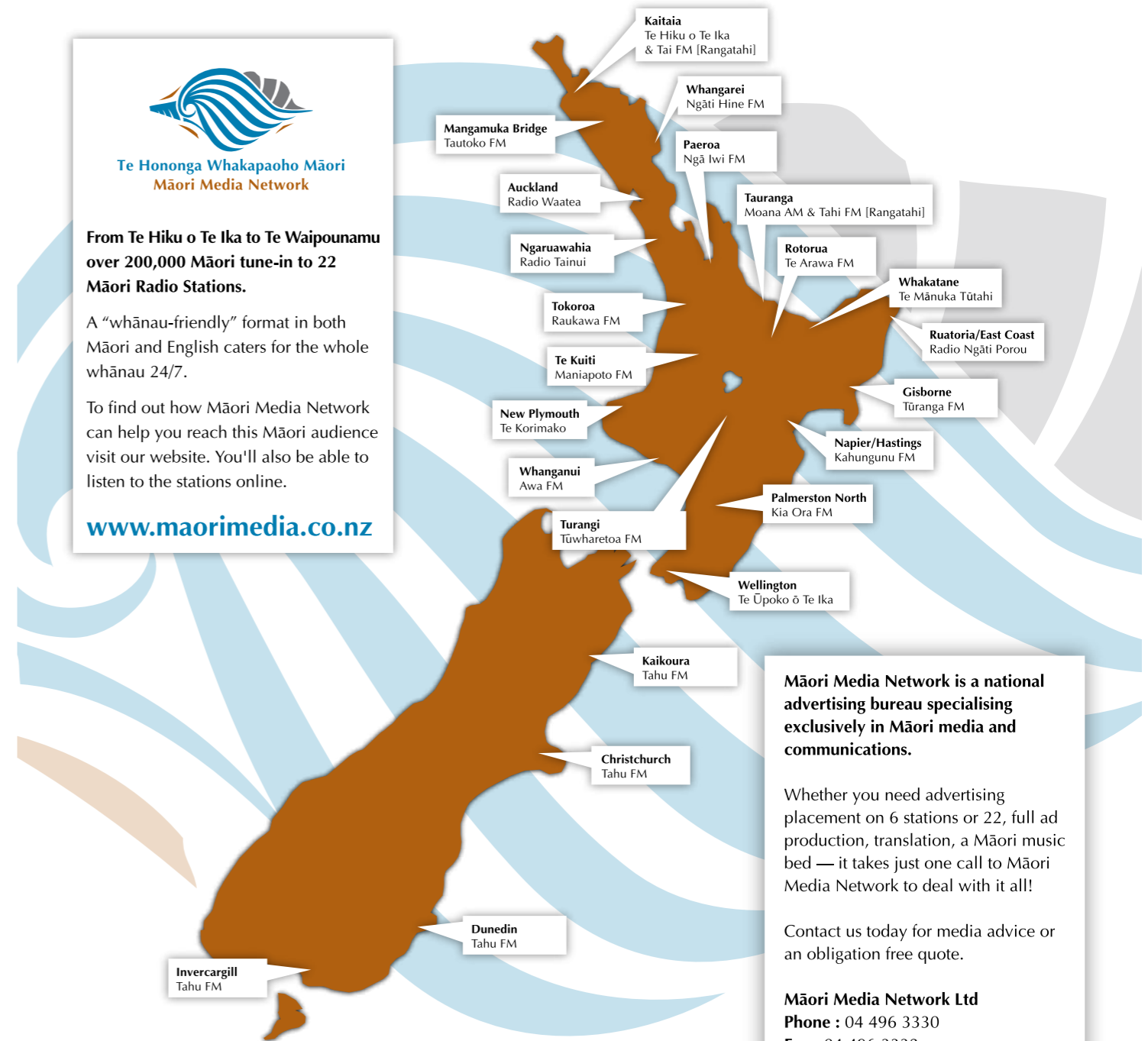
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# POSTCARD FROM THE USA

One hundred white birds stalk through a field. Theme parks, nest-like, crop up out of nowhere. Mara TK documents a month in the USA as his band, Electric Wire Hustle, attempts to build an audience in the world's biggest music market.

Mara TK is from Kāti Mamoe, Kāi Tahu, Ngāti Kahungunu and Maniapoto. His mother, Moana Tipa, comes from Moeraki. His father, Billy TK, is from Mohaka north of Wairoa. Mara is a father of one, a musician and a writer, "certainly in that order", he says. His band Electric Wire Hustle has traveled widely through Europe and America, during which time Mara has recorded his touring life for posterity: "I've kept a diary for my children firstly, because I have always wanted to know more about my own parents, especially their early lives and their travels abroad."



## SXSW Festival, Austin, Texas – 12 March 2012

### *E pluribus unum (In many we are one)*

In Austin airport, I'm reading a commemorative plaque celebrating Barbara Jordan, the South's first African American woman elected to congress. A bronze statue of her deep in thought stares 1000 yards inward. I have the same kind of look after five flights in four days: Wellington-Brisbane-Adelaide-Auckland-LA-Austin.

So, we made it to Texas. My initial thoughts are always dictated by the landscape: the trees, the oscillations of the land, the skyline, the light. Here an enormous sky bends over us. Only in Australia have I seen more of the heavens at one time. Under this, a grey-green flora rises out of low-lying areas, young and thin. Rolling down the city's boulevards I see that the richer areas are hooded by large oak trees.

We check into our hotel, one of those ubiquitous ones that smell like old wet washing. Now is a good time to talk about the under classes that work the engine rooms of this country. Most Americans work within the service industry: transportation, entertainment, hospitality, public service etc. On my travels here so far, often I have been greeted, fed and put to bed by Mexicans; who take the hardest lot, I think. They are not even recognised as Americans. The customer is always white, like me. Over here I'm a white man, though I don't much think or act like one.

Sound is coming from everywhere in Austin: upstairs, downstairs, back alleys and from the streets. While waiting for a slice of pizza from a truck we are engulfed by a batucada band, black and joyous. We must take up the rhythm and join the riot. Ba ba ba ba. The music stops and everyone laughs. The background din fades in; two thousand odd bands from the four corners. We New Zealanders, it could be argued, have come the furthest.

Our band performs five times over the next three days. Some are highbrow affairs, with red carpet and bleached, colourless audiences. Others are on dirt floors out on ghetto fringes. I don't care where we are as long as people are getting down and the sound is good.

On our last night a storm blows in unlike any I have witnessed before. Thunder shakes our hotel and my mind boggles at the fact that sound itself is moving the building! Lightning rakes, ruptures and splits the air. I don't get much sleep. We rise at 4 am for a flight to Los Angeles, California.

### Los Angeles, California

Every year in certain parts of Southland at the bottom of New Zealand, farmers find eels migrating across their paddocks. This is because the pastures were once wetlands – rich swamps, bogs and marshes; wet

nurseries for life – have been converted for sheep and cows. It can take a long time to shock nature out of its habits. This is comforting to know.

Los Angeles is a desert and will always be a desert. If New York is the concrete jungle then LA must be the concrete desert. The shore is only ours until the tide comes in and one feels that, similarly, Los Angeles will eventually be claimed by sun and dust.

Here we are in peculiar circumstances: a local b-grade promoter has offered us a spot playing alongside soul-jazz pianist Robert Glasper. The wonderful singer Bilal is also on the bill and I am interested in meeting him in order to clear something that has been on my mind. A year earlier Bilal turns up to our gig in Santa Monica and just stands there at the front of the crowd stone-walling us. Did he enjoy it? Alas, I don't get the chance to find out, in the end our part in the show is cancelled.

Truth be told, we need the rest anyway. I've come down with the flu and the meds I've chosen have unexpectedly put me in a strange frame of mind. We have the run of the Biltmore hotel; a grand old thing, opened in 1923, but furnished in 1970. Downstairs there is a health club which is a new concept to me. It's not bad; ceramic tiles and polished metal, brass and blue water, lonely as a dockyard. In the steam room a red light is on. A 10-foot boiler is gurgling and spitting from the wall. Yes, I could be on a dockyard in the 1920s in the mist and at the edge of death. I lie there and think about my family on the other side of the planet awaiting my safe return.

The next morning we make for San Francisco, a six-hour drive north of the Angel City.

### San Francisco, California

One of the best parts of my job is meeting other artists whose work I love. Sometimes it is a mutual thing, and there is an instant rapport on one level. Then we hit the town, and end the night laughing in the streets, or in a restaurant telling stories. Tonight in San Francisco we plan on seeing a group of friends met in the way I've just described.

Heading up Highway 5 from LA to San Fran, you enter a strange world indeed. The only food is corn this and corn that. The whole scene is ridiculous: a theme park boils up from the hills in a nest of roller coasters; 100 white birds stalk through a greened field, mono-grazing on some mono-fed insect living

Facing page: Austin boots, Austin.

Above: Macaroons, Los Angeles; Red Hook, NYC.





BEST QUOTE OF THE TOUR  
From a blind man "with a voice like steel nails  
boiling in a leather bag":

**"ELECTRIC WIRE HUSTLE  
PUT THE MUSTARD ON  
THE HOTDOG."**

in a mono-crop. One God damned thing for 100 miles: grapes, then corn, then cows. Halfway up, we encounter a cattle ranch, absolutely stark, bone dry and bloody raw. Now, I have driven through bovine stench in NZ that will strip paint but this farm in California eclipses anything I have experienced. My spirit will leave this world with that smell.

The relationship with our venue for the night, Yoshi's Jazz Cafe, gets off to a strange start. The booker for the club is a standoffish African-American guy who treats us like the help – you can see how this starts to mess with my mind. This is an absolutely beautiful bar; architecturally designed, fine sculptural furniture etc. Yet we have to sit in a cupboard out the back like second-rate citizens. It is very strange. The food doesn't grab me either. There is no art in the food; no effort, no fight. It's picturesque and bland.

We find our friends from a band called The Starship Connection who play a style of music known as "boogie" or "electro funk" (think Funkadelic/Parliament). The most outgoing among them is a blind man with a voice like steel nails boiling in a leather bag. We talk about kids mostly, and the challenges he will face as a blind father when his children are born. He also gives us the best quote of the tour, yelling out from the audience during a moment of silence: "Electric Wire Hustle put the mustard on the hotdog."

### San Jose, California

San Jose, the proclaimed capital of Silicon Valley, seems as though someone who had no intention of living here designed it. It's too clean and the streets are too wide; you can hardly see the other side of the road. It is a very odd place. Just look at the wage gap: the city has the highest income per capita in America. At the same time it also has one of the highest numbers of homeless people living on its streets, under its freeways and in its parks. Even so, this

many living hard will not unseat San Jose as the country's richest city, when Google, Facebook, and Hewlett-Packard all have their headquarters here.

There are many opportunities for art. There is a great story in David Choe, the graffiti artist who chose stock instead of \$60,000 up front to paint murals in Facebook's first office space. "I like to gamble" he says and I like his spirit. That stock is now valued at between \$200 and \$500 million dollars. He didn't even have to set some poor creature in formaldehyde, or dip anything in gold and diamonds.

We visit the San Jose Museum of Art that houses an interesting collection of technology-based art, utilising electronics, computers, robots! An ordinary looking calculator sits with an equation on its screen:

1+1 =

These numbers then turn into a dragon's face, that goes on to eat its digital environment before reassembling into its original form. I like it. There are vast amounts of money in the production of this art and I wonder if somebody earning a healthy salary at Google etc isn't moonlighting as a sculptor of electronics.

As it turns out we are playing in a Chinese restaurant. It's usually the type of joint you would take Granny to, but once a month a local Filipino cat turns it into a happening scene. The food is terrible. The gig is great; the three most important factors line up: 1. Good sound. 2. Good crowd. 3. Good performance.

End of the night and we have found two Mexican girls to converse and eat with. One speaks with such a thick accent I can hardly make out the words. They're talking about maize soup and teaching us how to swear in Spanish. Then the food arrives. Cheeseburgers! Oh man. Game Over. We're done.

### New York, New York

"Shipwrecked in the middle of my own body" is how Pablo Neruda felt when he wrote *Friends On The Road* in 1921. Today I am the same way. My being feels mismatched and faded. Presently, we're in Hollywood and my stomach is in revolt. I've just eaten a kind of yellow I hadn't encountered before. I have to lie around like a snake. Entertaining us on one of our last nights in LA is Aaron Byrd, radio host on KCRW. A good man who reserves judgment until the DNA is in. He shows up with malt liquor and four hours of conversation.

At 4:15am we're in the taxi from Hollywood to the airport, the rest of the day goes like this: Los Angeles – Detroit – New York. Detroit has turned green since everyone has left. It is very beautiful in this state. I see the interior of a church where, as the spirit has left it, the chalk-pink wallpaper has blistered like feathers upset in a draft. Did I miss the Rapture?

We arrive in Brooklyn at dinnertime. We're playing a new club called SRB. The sound system is giving us grief; the concrete walls and the apathetic in-house technicians. So I don't have much to say about the gig. The sound is like a thousand wine glasses breaking in unison with the drummer.

On this night the band is staying around the corner in Red Hook, which in the 1970s had one of the highest murder rates anywhere in America. The place retains something of that era and is cold and industrial. It is in the derelict-hip phase of gentrification and is overrun with cafes; those little mouth brothels that foodies live for. The next morning we have fried eggs with collard greens, which are somewhere between kale and spinach.

Later in Brooklyn ... we move out to Flat Bush, a Jamaican neighbourhood not so much in the heart of Brooklyn as in its stomach. I make conversation with strangers just so I can hear the Patois accent. On the subway we see the faces of the people here and listen to them speak. For a moment I am in their world and made to think about their problems. I wonder if they feel a sense of living on the edge? It all seems so precarious. Will they be OK? And how long will the root of the problem, unregulated capitalism, continue?

And so we are here at the end of this journey throughout America. I always feel like I have come through a period of rapid growth at the end of these things. It has been a fruitful investment for my company; our #1 goal was to sign with a booking agent – someone to get us good gigs here – we achieved

that. But, I am not sure when I will back. You have to wonder how much of a dent you are making in such a big machine. There is a lyric in a song by The Roots that goes "I've lost a lot of sleep to dreams." And we may have huffed and puffed at the door long enough. Who knows! I have come away with treasure; my encounters with the strange and wonderful people who crossed my path. I am optimistic about the future...

[electricwirehustle.com](http://electricwirehustle.com)  
[www.facebook.com/electricwirehustle](https://www.facebook.com/electricwirehustle)



**YOU HAVE TO WONDER  
HOW MUCH OF A DENT  
YOU ARE MAKING IN SUCH  
A BIG MACHINE.**



Facing page, top: Street art, San Jose; street in Venice, L.A.

Facing page, bottom: Cowboy hats, Austin; NYC from the air; taco truck, Austin.

This page, above: Breakfast bar map of US, San Jose; right: Electric Wire Hustle and friends, San Francisco.



# Te Kuri o Tūtekohi

*Within a few generations after Tahu Pōtiki and Porourangi began living on the East Coast, their descendants were intermarrying with the local Ngāti Ira people and also with the children and grandchildren of Kahungunu, who were more recent arrivals to the Tai Rāwhiti district. It was during this early period that whānau and hapū, descendants of these ancestors started to engage in regular conflict which, in turn, caused them to forge whakapapa-based alliances with each other. As a result of the conflict, these ancestors begin to disperse to areas outside of Tūranga, including some of the earliest migrations south to Te Māhia, onward to Nuhaka and ultimately to Te Wai Pounamu.*

*Although not a major character in the events outlined here, one of the participants in the battles with Tūtekohi, who was an important east coast chief contemporaneous with Mahaki and Rakaihikuroa, was Rakawahakura, the great, great grandson of Tahu Pōtiki and the grandfather of both Tūhaitara and Kuri. It is from these two ancestors, that the primary lines of Ngāti Tahu whakapapa claim their affiliation to Tahu Pōtiki. Their descendants ultimately spread throughout the Wairarapa, Te Whanganui-ā-Tara and Te Wai Pounamu, marrying into the iwi residing in those places at the time.*

## BATTLE OF TE WHATAROA

DURING A PERIOD OF CONSIDERABLE TENSION IN THE TŪRANGA district Rakaihikuroa, the grandson of Kahungunu, killed his twin nephews because they were more popular than his own son, Tupurupuru. As a result, Tupurupuru was killed and Rakaihikuroa was permanently exiled.

Despite the conflicts Rākaipaaka and Hinemanuhiri, the children of Rakaihikuroa, remained in the district residing at Waerenga-a-Hika.

After a time Rākaipaaka decided to visit the local chief Tūtekohi. Tūtekohi laid on a spectacular feast for the visitors but as all of the most choice delicacies were presented to the feasting mat the chief fed them directly to his dog, Kauerehuanui, leaving only the bones to be passed to the visiting dignitaries. The visitors did not react at the time but following their return home one of the party, Whakaruru-a-

Nuku, upon the instruction of Whaitiripoto, travelled back to the pā of Tūtekohi.

Once there he found a way to entice the dog outside whereupon he killed and then ate poor Kauerehuanui. When it was discovered that the dog was missing, suspicion immediately fell upon Rākaipaaka and plans for revenge were made.

Tūtekohi enlisted the aid of allies and a series of skirmishes ensued, including well-planned ambushes and strategic assaults on the Waerenga-a-Hika stronghold, Takutaioerangi.

One such engagement occurred at another feast that included the Ngāi Tahu ancestors Rakawahakura, Whakaruru-a-Nuku and Whaitiripoto.

The invitation was actually a ruse designed to give the impression that a splendid meal was in the making. This perception of much food was enhanced by the appearance of false fish, eel and bird bodies carved from wood and hung on the storehouse platforms. It is for this reason that the ensuing battle was named Te Whataroa.

During the festivities children began to play games until the adults also joined in. The games, though, were merely a ploy to distract the visitors until the hosts could organise themselves to attack their unwitting guests. The visitors' dogs were also being killed in preparation for the feast and the whole time the ovens were being prepared for the victims. As a result the smoke from the fires provided cover for some of the visitors to escape.

Following the battle, Tūtekohi and his allies were ultimately victorious and nearly all of those affiliated with Rākaipaaka were forced to move from the district. This included the Ngāi Tahu ancestors who were making their first steps towards their ultimate destination in Te Wai Pounamu, and the cause of this southward migration was a dog.

The waiata below describe one of the battles immediately following the killing of Tūtekohi's dog.

*I nōhia katoatia e kā uri a Tahu Pōtiki rāua ko Porouraki kā pito maha o Te Tai Rāwhiti. Nāwai rā, nāwai rā i moemoe atu ēnei uri ki kā iwi o Kāti Ira me kā mokopuna o Kahukunu-Matakirau kātahi anō i nuku mai. I taua wā hoki i tipu mai te raru i waekanui i kā iwi nā reira ētahi whānau i hono atu ki ētahi atu whānau kia pakari ai rātou mō te whawhai kai te haere mai. Nā ēnei raru hoki i timata te hekeka atu o ētahi o kā tipuna ki kā wāhi kē i waho atu o Tūraka, arā ki Te Māhia, haere tou ki Nuhaka, tae atu ki Te Wai Pounamu.*

*Ahakoia he iti noa iho kā kōrero mō Rakawahakura nei ko ia tētahi o kā tipuna i kākari i te taha o Rākaipaaka mā hai hoariri o Tūtekohi. Ko Rakawahakura te hua mokopuna o Tahu Pōtiki, ko ia hoki te poua o Tūhaitara rāua ko Kuri. Nō ēnei tokorua nei kā kāwei mātua i heke mai i a Tahu Pōtiki atu ki a Kāi Tahu whānui. Ko ō rāua uri kā tipuna i hunuku atu ki Wairārapa, ki Te Whakanui-ā-Tara, me kā pito whakatetoka o Te Waipounamu moemoe atu ki tērā iwi, ki tērā hapū i a rātou e heke mai ana.*

*Ko te waiata e whai ake nei he kōrero mō tētahi puta i muri tou i te whakamateka a te kuri a Tūtekohi.*

## KO TE WHATAROA TE PUTA

I NOHO A RĀKAIHIKUROA, MOKOPUNA O KAHUKUNU, I TE ROHE of Tūranui-a-Kiwa. I te mea i aro atu kā tākata katoa i tana tama Tupurupuru heoti anō i whakamihī atu rātou ki āna irāmutu nāhana i patu rāua kia mate rawa. Nā taua patuka i whakamatea hoki a Tupurupuru, ā, i putaina a Rākaihikuroa ki waho tē hoki mai.

Ahakoia kā raru nui i noho tou a Rākaipaaka rāua ko Hinemanuhiri, kā tamariki a Rākaihikuroa, ki Waereka-a-Hika.

Nāwai rā, nāwai rā i haere a Rākaipaaka kia kite i tētahi rakatira nui ko Tūtekohi. I tino whakamanuhiri atu a Tūtekohi ki te tira haere, ā, i horahia te whāriki ki kā kai reka. Heoti rā i hoatu ia i kā puru rourou ki tāna kuri ko Kauerehuanui, ko waiho ake kā wheua anake mō ana manuhiri. I a rātou e hākari ana he pai te āhua o Rākaipaaka mā heoti i te hokika atu ki te kāika nā Whaitiripoto i whakahau mā Whakaruru-a-Nuku e hoki ki te pā o Tūtekohi.

Ka tae atu ia ki taua pā ka whakapoapoa atu a Whakaruru ki te kuri ra kia puta ki waho, ā, nuku mai a Kauerehuanui ki a ia ka whakamate, ka kai. I te ata tou ka mōhio te iwi a Tūtekohi ko karo atu te kuri, ā, ka toko te whakarō ko Rākaipaaka te kai-kohuru, nā reira i rewā te tauā kia kaki i te mate o Kauerehuanui.

I tono atu a Tūtekohi ki ōna hoa-whawhai hai tuarā mōna me tana whakaariki kia whakatoke i te iwi o Rākaipaaka, ā, kia whakaeke i te pā o Takutaioerangi ki Waereka-a-Hika.

Ko tētahi o kā puta ko te hākari o Te Whataroa nā kā tipuna a Rakawahakura rātou ko Whakaruru-a-Nuku, ko Whaitiripoto i whakatū.

Ko te tikaka ia he nuka kē te hākari hai tāware ai te iwi o Tūtekohi kia haere mai rātou mō te kai. Ko te āhua o te kai he rūpahu kā ika, kā tuna me kā manu i tāraia ki te rākau, ā, kātahi e rewā ana ki kā whata anō he kai tūturu. Koina ka meatia atu ko Te Whataroa te ikoa o te puta nei.

I a rātou e tatari ana ki te hākari i haere te huka taiohi ki te para-tamariki, ā, nāwai rā ka para-matua hoki kā pakeke. I a rātou e para-matua ana ka patu haere rātou i kā kuri o te ope manuhiri hai kai mō te umu. Kātahi ka timata te iwi a Rakawahakura mā ki te patu hoki i kā tākata nō roto i taua ope. I te mea i kā te ahi mō te umu i puta mai te auahi, heoti ko taua auahi hai ārai i a rātou e whati ana ki waho.

Whai muri mai i kā pakaka katoa nā Tūtekohi me ōna hoa-whawhai i toa. Nā rātou hoki i pana a Rākaipaaka rāua ko Hinemanuhiri ki waho noa o taua rohe. Ko ētahi o rātou i pana ki waho ko kā mātua tipuna o Kāi Tahu whānui. Nā rātou kā tapuae tuatahi ki kā kāika katoa o Te Wai Pounamu nei, ā, ko te take o tēnei heke whaka-te-toka ko te kuri o Tūtekohi.



*Nau mai tunu taua e hine i kune  
Whakaroko ake ai ki tōu matua e  
Tēnei koa te whare a Takamairoto,  
Takamaiwaho nei e,  
Te kai takaroa mai a Te Urukotia  
Irapu haere e tau tahunga ki te mapara  
Ka mate i reira Kohatutoa  
Ka rere a Manumai  
I Rakatoatoa i roto i te auahi o te ahi  
Ka ea hoki ia i ō tipuna  
Koia te Kaiwhakatari i a Whaitiripoto nei  
Whakaruru a Nuku, a Tamanuhiri  
A Rakawahakura i te wawa a kaha  
Waka mai rā i tawhiti  
Koia te Whataroa i tukutuku  
Turaki rā i ahua hoki e.*



# Kai and company

Food and cooking are about traditions, memories and connections to tipuna, says Makaawhio's Helen Rasmussen. Nā Adrienne Rewi.



PHOTOGRAPHS ADRIENNE REWI



HELEN RASMUSSEN HAS COOKED SO MANY whitebait patties she could probably do it blindfolded. Beating eggs, stirring in “a shake” of flour, folding in the whitebait, and cooking up a batch of crisp, golden patties is all in a day’s work at the Grumpy Cow Cafe at the Haast Food Centre.

Helen (Ngāi Tahu-Ngāti Mahaki, Ngāti Irakehu; Ngāti Māmoe) and husband Ian have owned and managed the Grumpy Cow for the last four years.

“Whitebait patties are a West Coast icon. We cook them every day here and I’ve been going whitebaiting for as long as I can remember – from the time I could hold a whitebait net. My parents had a whitebait stand on the Manakaiua River north of Haast, and we’d always go whitebaiting with them,” Helen says.

Helen grew up at Hunts Beach in South Westland before the days of electricity, learning to cook on a coal range. “The first thing I ever made on my own was scones. I never cooked with electricity until I was in my twenties and my own daughter was about seven by then.”

Before taking on the Grumpy Cow, Helen and Ian ran a venison recovery operation with helicopters, then a commercial fishing business. Helen took over the boat with a one-man crew for three years, braving the wild West Coast while Ian went back to the helicopters.

Cooking is important to Helen, but it’s about much more than simply enjoying being in the kitchen. It’s a quiet, reflective time for thinking about traditions and kaumātua, childhood memories and connections to the past.

“I was really privileged to grow up among our kaumātua and to learn the traditional way of doing things, including how to survive off the land and the sea. Every spring tide our Dad took us musselling; every summer we went eeling; every September we went whitebaiting. We learned about catching birds and what plants to eat in the bush. It was all about food gathering and learning how much to take to ensure we always had a reliable food supply. I still think about all that when I go whitebaiting now, or when I’m cooking traditional kai.”

Helen moves about the Grumpy Cow kitchen, preparing whitebait batter and shelling crayfish for the crayfish mornay vol-au-vents

## CRAYFISH MORNAVY

Helen seldom measures ingredients in her kitchen; she relies on taste and experience. However, she recommends this simple recipe for filling pastry or bread cases.

- 1 tbsp butter
- 1 tbsp flour
- 1 cup milk
- ¼ tsp curry powder
- ¼ tsp mustard
- ½ cup cheese
- Cooked crayfish

### METHOD

Melt butter in pot; add flour, mustard, and seasonings. Gradually add milk, stirring all the time. Stir until sauce thickens, then add the cheese. When cool, add cooked crayfish and place in pastry vol-au-vents or bread cases.



## WHITEBAIT PATTIES

- 2 eggs
- 1 tbsp self-raising flour
- 1 cup milk
- lemon juice,
- salt and pepper
- 1–2 cups whitebait

### METHOD

Beat eggs, and fold in flour, lemon juice and seasoning. Fold in whitebait. Spoon into hot oil to form patties and fry until golden.



## HELEN'S DAD'S “LOOSE” WHITEBAIT DISH

For loose whitebait, briefly fry in garlic-infused olive oil until just cooked. Serve on a bed of mashed potato mixed with cooked chopped onion and diced bacon.

she’s famous for in these parts. Almost as an after-thought, she mentions that she won the 2011 area whitebait challenge and went on to compete against 5-star chefs in the finals at Shantytown, near Greymouth. She made a whitebait pattie stack for the finals, along with her father’s favourite, loose, garlic-infused whitebait presented on a bacon and potato rosti. She didn’t win, but finished in the top three, who were separated by just two points.

“They were all professional chefs. I’m not. I regard myself as a slap-up cook, not a fancy cook. I think a lot of fine dining now is all about reputation and food snobbery. It’s pretentious, less real. To me, food should be a pleasurable experience and that goes way beyond taste and presentation. It’s about the company you share it with and the memories it triggers. For me, the enjoyment of cooking is as much about who you are cooking for.”

Ian and Helen sold their whitebait stand on the Okuru River last year, and now go whitebaiting on the Haast River so they can be closer to their business. They had a bumper season this year, measuring their catch by the bucket rather than the kilogram.

“Usually half a bucketful is a good day but Ian’s best day this season was three or four buckets. We freeze our catch and use a lot of it in the cafe. When I was a kid though, the refrigerated Tip-Top truck used to come down to Haast once a week to collect the whitebait catch and all us kids were given a carton of 12 Tutti-Fruitti bars and a litre carton of icecream. We didn’t have freezers, so we had an icecream

feast once a week.”

The pastry vol-au-vents, crispy bread cases and the whitebait patties all take shape around talk of the fish and chip shop she ran in Hokitika in the 1980s, and the continuing pleasure she gets from harvesting and cooking for others.

“For us, it’s always been about food gathering of one sort or another – that and connecting back to your tipuna. When I was at school I had North Island friends who got all their seafood from the supermarket. They’d never gathered watercress. I couldn’t understand that. Food gathering is an important part of our culture.”



# RESTLESS SPIRIT



PHOTOGRAPH ESTEVEZ GILLESPIE - KAPA REHEARSALS WITH ATAMIRA DANCE COMPANY





Taiaroa Royal turns 51 this July while performing with leading Māori contemporary dance company Atamira Dance Collective at the Festival for Pacific Arts in the Solomon Islands. That is more than half a century on the clock for a man often described as a legendary dancer. So what does Royal (Kāi Tahu, Te Arawa–Ngāti Uenukukopako, Ngāti Raukawa) ascribe his dancing longevity to?

“I have a passion for dance and performing. It’s my way of communicating.”

His body just keeps on going, he says. Put it down to maintenance. “I eat well, I don’t drink too much alcohol and I do lots of technique classes and yoga and stretching. I don’t go out much. It is just about being careful.”

And if he is forced to stop dancing, there will always be choreography and teaching to sustain his passion. For now though, he has plenty of projects on the go.

There is his work with Atamira, and with his own company Okareka, which he founded in 2007 with Taane Mete. Also, he is moving back to Okareka, just out of Rotorua, where he was brought up. “I feel I need to be back home, back on the farm where my papakāinga is.”

Royal says the move will open up more avenues. Rotorua doesn’t have a contemporary dance community as such, but Royal reckons he will change that.

Atamira has just completed a short tour which included a stop in Rotorua. Tickets sold slowly until the price was dropped, and then the show sold out. “They don’t get much Māori contemporary dance. It’s just a case of going there more often so they know what to expect,” Royal says.

There has been plenty for Royal to celebrate in his half century. He trained at the New Zealand School of Dance and has since performed with the Royal New Zealand Ballet, Douglas Wright Dance Company, Commotion Dance Company, Atamira and Black Grace; in England, Europe, Australia and America. His choreography has graced diverse events including the World of Wearable Art and Christmas in the Park in Auckland.

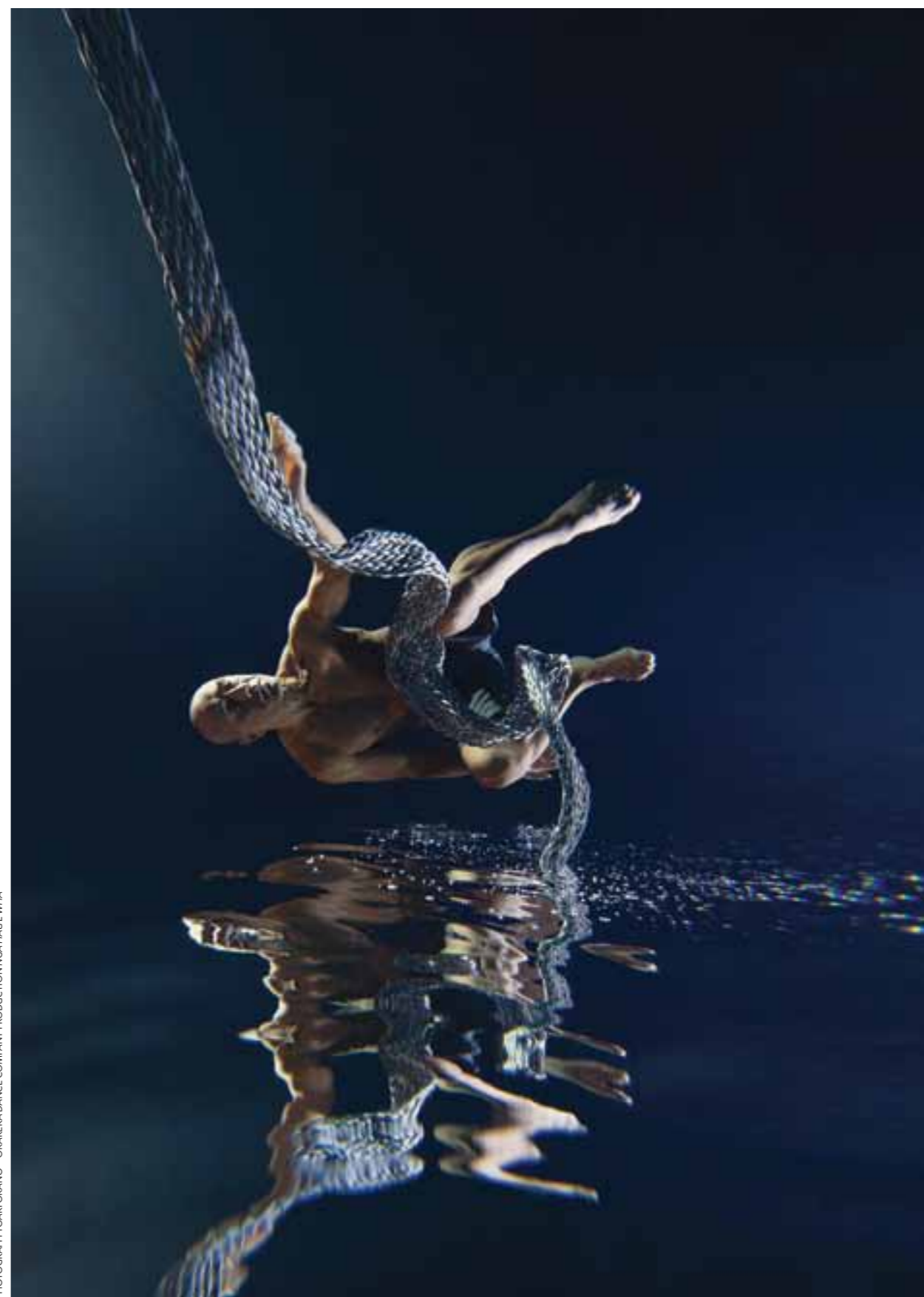
He was recognised for his contribution to dance with a Te Waka Toi award.

With his dance company Okareka, Royal has performed in the United States, China and Australia. The company’s first major work, *Tama Ma*, opened to huge acclaim at the 2008 Tempo Dance Festival in Auckland, with a prolonged standing ovation at the close of the show. A glowing review in the *New Zealand Herald* followed, as did a sold-out season. The show was also notable for the inclusion of choreography from New Zealand dance legends Douglas Wright and Michael Parmenter – the first time the pair had created works for the same show.

Royal’s career has been characterised throughout by restlessness and a willingness to take on new projects. Now he feels it’s time for a new phase in telling stories through movement.

“I have been telling other people’s stories for the past 25 years,” Royal says.

“I want to start telling my own stories.”



PHOTOGRAPH TOKKI OKANO – OKAREKA DANCE COMPANY PRODUCTION NGA HAU E WHA



# Mātauranga Māori Māra Kai

*Winter is a time for the gardener to reflect on what has happened in the previous growing season — what has worked, what hasn't, the challenges overcome and the rewards from hard work. By reflecting on these experiences, one can learn how to plan the next season's garden before the lure of spring warmth results in new gardening action.*



I have been involved with the 'Building Māori Organic Land Use Project' with Te Atawhai o Te Ao, an independent Māori research organisation. The project focused on interviewing a wide range of Māori with experience in māra kai to identify the traditional mātauranga and kaitiakitanga basis to Māori organics. This research identified that Māori organic practices are based on a practical approach of working within natu-

ral environmental cycles underpinned by a spiritual relationship between Māori, the atua and Papatūānuku. The research identified five main Māori cultural themes that encompass 11 key principles underpinning the traditional approach of Māori to what is now called organic māra kai practices. They can be grouped in this order:

**TE ATUA – WAIRUA, MAURI AND KARAKIA**  
Wairua (soul/spirit) and mauri (life force) are the indicators of soil fertility that can be seen, for example, in the health of the plants. Karakia is used to communicate and acknowledge the atua protecting and enhancing the māra and what it produces.

**WHAKAPAPA – MĀRAMATAKA AND MĀTAURANGA**

Whakapapa confirms one's space as a gardener and is about looking after the genetic health of living organisms, for example, no genetic engineering. Mātauranga Māori underpins the understanding of working with the forces of nature that are encoded in maramataka and can be used to plan māra kai activities.

**RANGATIRATANGA – HE MAHINGA KAI KATOĀ AND TAONGA**

Rangatiratanga is about the authority to use the whenua and mahinga kai resources. The mahinga kai of the whenua (land), Tane (forests) and Tangaroa (the waterways and seas) are all seen as part of one whole holistic mahinga kai ecosystem – 'ki uta ki tai' (from the mountains to the sea). As such, all mahinga kai are viewed as taonga.

**TIKANGA – RĀHUI**

Tikanga encompasses the concepts of cultural practices and customs to provide a safe framework for working in a māra, which can traditionally encompass the use of such tools as rāhui.

**KAITIAKITANGA – HE RINGA RAUPĀ, MANAAKITANGA, TAPU AND NOA**

Kaitiakitanga is about the physical hard work (he ringa raupā) that produces food from the māra, while the concepts of tapu and noa provide a cultural understanding of when certain practices are, and are not, appropriate. It is the practice of kaitiakitanga that makes it possible to provide manaakitanga to manuhiri at home, and on a marae, and is also the basis for the 'kai hau kai' traditions of Ngāi Tahu.

The holistic nature of this traditional cultural approach by Māori to organics is actually the key part of its strength. Each principle and practice reinforces all the others, and in this way confirms the innate traditional mātauranga Māori organic approach to environmental sustainability based on working naturally with Papatūānuku. The most important thing I learned from this research is to remember to incorporate karakia and maramataka when working in the māra to acknowledge that gardening is an act of co-creation between both the physical and non-physical sides of life. However, without the he ringa raupā as well, there won't be much gained out of any māra.

One of the practical outputs of this



Clockwise from top left: Brocco-cauliflower, brussel sprouts and leeks; old Ōtākou Riwai potatoes; lupin-mustard cover crop; and feijoa & apple early winter harvest.

research project is a beginner's guide to establishing and maintaining your own māra kai called: *Grow Your Own Kai* by Lisa Talbot. This booklet provides a brief overview of the practical issues of establishing and maintaining an organic māra from a Māori perspective such as how to work with the soil, make compost, create your own worm farm, grow kūmara, rīwai, kamokamo, watakirihi and hue. It also provides a comprehensive maramataka based on the phases of the moon, highlighting the best times to undertake mahinga kai activities. Details on how to win a copy of this booklet are at the end of this article.

**OLD ŌTĀKOU RĪWAI TAONGA**

About five years ago the field worker for the He Whenua Whakatipu project stumbled across some wild rīwai (potatoes) growing on the side of a hill in some scrub on the Otago Peninsula. The few he managed to salvage were very small, but he was able to grow them and now they have rebounded to grow quite big in the right soil. We suspect it was one of the original rīwai varieties brought into Te Waipounamu at time of first contact with Europeans in the early 1800s so is a real taonga variety. Unfortunately, the psyllid insect pest devastated this rīwai crop in the summer of 2010–11 and I only just managed to save a few tubers for growing on this past summer. In order to spread the risk, some Ngāi Tahu co-workers kindly offered to grow some in their Moeraki māra as well and these grew fabulously large in the rich soil they have there. They have given

me some of their surplus to pass on to others who might want to grow this variety of rīwai taonga in their māra to help spread the risk of it dying out altogether. This is because the psyllid pest has continued its rampage this season in Canterbury and other parts of New Zealand, devastating potato crops. The more places it is grown the better, to minimise the chances that psyllids can destroy all crops.

To win a copy of Lisa Talbot's booklet *Growing Your Own Kai*, answer this question: What farm management approach does Te Rūnanga o Wairewa Pūtahi (Te Pūtahi) farm follow? You can find the answer at the new Ahikā Kai website: <http://ahikakai.co.nz/>.

Email your answer to [tremane.barr@ngaitahu.iwi.nz](mailto:tremane.barr@ngaitahu.iwi.nz).

Latest psyllid info: <http://www.koanga.org.nz/articles/growing-potatoes-tomatoes-and-peppers-psyllids>

Just Say N<sub>2</sub>O: From manufactured fertiliser to biologically-fixed nitrogen <http://www.soilassociation.org/futurefarming/policyresearch/manufacturednitrogen>

*Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 20 years. He currently works for Toitū Te Kāinga as the research leader for the He Whenua Whakatipu project, which is helping to develop the Ngāi Tahu mahinga kai brand system.*



Above: Kale and silverbeet winter vegetables.





# SHELTERING

*Known for its distinctive fluffy plumes, toetoe was used for shelter, decoration and as a medicine.*

# TOETOE

Toetoe are our largest native grasses. They are hardy, abundant and commonly found anywhere from swamps and riverbanks to sand dunes, forest margins and dry hillsides between sea level and the subalpine zones of Aotearoa.

This plant is best known for its long, straight flower stems and fluffy creamy-white plumes that wave like flags in the wind.

According to some southern sources, traditionally Māori harvested these flower stems, known as kākaho or pūkākaho, to line the walls and roofs of whare.

Pūkākaho were cut at specific times of the year and much effort went into finding long, light-coloured stems in preference to deep yellow stems, according to Manaaki Whenua Landcare Research.

Pūkākaho of an even colour, size and length were used to make tukutuku panels, a very neat ornamental latticework of reeds bound together with harakeke, kiekie or pingao to line the walls or sometimes ceilings or partitions of wharenui (meeting houses).

In Murihiku wharenui, these handsome reeds were thatched with pātiti (tussock), perhaps to better insulate the buildings in winter from the notorious southerlies off the Southern Ocean.

In his interviews of Ngāi Tahu people in the 1920s, Southern Māori ethnographer Herries Beattie recorded a technique used to create alternating black and white rings in pūkākaho by wrapping harakeke leaves around the stems and scorching them over a fire.

Sometimes the stems were steeped in mud to stain them black, and then alternated with clean white reeds in the final design for a contrasting pattern.

In *Traditional Lifeways of the Southern Māori*, Beattie recorded that pūkākaho were sometimes bound and thatched with harakeke and raupō on the exterior walls of whare pōtaka (round houses) as well.

Roofs were sometimes double-thatched with raupō and toetoe to make them more waterproof, or perhaps to better insulate them.

While not elaborate, these huts were regarded as good enough to sleep in, Beattie said.

He also describes construction of pāhuri, a temporary shelter used for fishing, birding and rafting trips, and made from the branches of trees, toetoe, kōrari (harakeke flower stems), pātiti, reeds or any other material available. Vines or harakeke leaves were used to bind these structures together to provide a quick shelter from the elements.

Beattie's contacts told him the old people usually slept on the ground, on a bed of soft vegetation such as kōhungahunga (tow of

flax), pātiti, rauaruhe (bracken fern), toetoe or raukiokio (a large fern similar to a ponga).

It seems Māori children were every bit as resourceful as their descendants today when it comes to the art of invention.

Boys used bows made of kareao (supplejack) and mata (arrows) made from the stalks of toetoe or aruhe. They also made a throwing dart from pūkākaho, that Beattie says could be projected 200 yards with the help of a throwing stick.

Pākau (kites) and rama (torches) were also made from pūkākaho.

Toetoe leaves are renowned for their serrated cutting edge, and were used in traditional Māori medicinal practices of blood-letting to score the skin.

After removing the leaves' sharp edges, Māori sometimes used them for weaving mats or baskets, or to cover food in the umu. However, harakeke was more commonly used for these purposes.

Feathery toetoe flower plumes were used as a dressing to stem the flow of blood from wounds. They were also used as a poultice on burns and scalds.

In *Māori Healing and Herbal*, Murdoch Riley records historical accounts of pūkākaho stems being heated in water, and the hot liquid being used to treat wounds from wooden spears or lances. Sometimes the wound was then plastered with mud or clay to seal it from the air. Alternatively, toetoe was used instead of mud.

Records show the roots of toetoe, tātaramoa or pirita (kareao or supplejack) were used to treat intestinal parasites. A piece of the toetoe stalk, roasted over a fire then chewed, was said to cure toothache.

Chewing the tender young shoots was reputedly a cure for yeast infections, kidney troubles, and urinary, bladder, and bowel complaints including diarrhoea.

Riley explains how the hollow stem of the toetoe was used to symbolise the acquisition of knowledge at the wharekura (school of learning).

The tohunga used the pūkākaho stem to trickle water into the left ear of his pupil as a symbolic way to confirm that his knowledge was imparted orally. Similarly, the pupil chewed on the root end of a particular type of toetoe while learning incantations, to help him memorise them, and to prevent him from giving those secrets away to others.

There are five species of toetoe. The largest is confined to Northland, the Bay of Plenty, and Waikato. One is found south of Tauranga, and two are widespread nationwide. The fifth grows only in the sphagnum moss and peat swamps of the Chatham Islands.

All are large, stout tussocks between one-and-a-half and two metres tall; with sharp-edged leaves and upright flower heads between two-and-a-half and six metres tall.

There are two introduced species of pampas grasses from South America that are the same species and similar in appearance to toetoe, but they spread freely and are regarded as pests in northern parts of the country.

These days toetoe is valued by farmers and gardeners alike for low shelter, because it is unpalatable to stock, resilient to strong winds and salt spray, can tolerate water-logged ground conditions and is reasonably drought-tolerant. Toetoe is easily grown from seed or propagated by dividing an established plant.





# The wages of colonisation

In December 2010 the National-led coalition government announced a dramatic change in the way state housing is to be delivered.<sup>1</sup> Under a general policy drive to “return the Housing Corporation of New Zealand to its core business”, the Housing Corporation has been told to ignore former objectives such as strengthening communities and focus simply on the provision of accommodation “for those who need it, for the duration of that need”, where duration is defined essentially in terms of income. The idea is that the \$15 billion worth of capital tied up in state-owned houses is more efficiently used by moving people on from state housing as soon as their incomes change. In tandem with this policy, housing provided by private sector community housing groups would be assisted to provide more affordable housing for people coming out of state housing tenancies. This bold new direction was mapped out after a review that took a little over five weeks, by a small team of housing “shareholders”, headed by a business consultant who the government has also seen fit to appoint to the New Zealand Racing Board.<sup>2</sup>

This change in direction has a significant impact on tangata whenua, since 31 per cent of those on state housing waiting lists are Māori. Close to 40 per cent of Māori households in Auckland earn less than \$51,000 a year and around 17 per cent are in the truly desperate situation of earning less than \$25,000 a year.<sup>3</sup>

So how is the new policy working out? The answer comes from a surprising quarter and, although politely worded, is damning.

In April 2012, the government’s new Productivity Commission released a report on housing affordability as a constraint on the economy. Under the heading, *Start the reforms at the other end of the housing ladder*, the commission warned:<sup>4</sup>

“Starting the reforms at state housing without addressing demand pressures and without building sufficient options for people to ‘move on’ is generating a risk that those who are reviewed out of state housing have to accept inadequate housing alternatives, or are placed in a situation that leaves them vulnerable. Handled poorly, today’s ‘ready to move on tenant’ is tomorrow’s vulnerable household in the greatest need of state assistance.”

*... a large and vulnerable section of society, including many tangata whenua, are being experimented upon in a fashion so cavalier that a standing government commission has found the new policy to be fundamentally flawed ...*



There is growing discontent over Housing New Zealand’s approach, according to the commission.<sup>5</sup>

The commission also noted “[t]here is limited financial capacity in the community housing sector, and current funding appears insufficient to expand the community sector to meet the government’s objectives.” The commission suggested that one answer might be to hand over state housing on a ‘large scale’ to community associations, including iwi.<sup>6</sup> But this is not an area the government has shown much, if any, interest in. The report also discusses the role that the Whānau Ora scheme might play in social housing, but it’s clear that Whānau Ora will have limited impact in this area.

So while there is much debate, consultation and engagement with tangata whenua over matters such as asset sales, and the careful nuances of language required to preserve Treaty rights, a large and vulnerable section of society, including many tangata whenua, are being experimented upon in a fashion so cavalier that a standing government commission has found the new policy to be fundamentally flawed within a mere 16 months of the change being embarked upon. The Productivity Commission points out the likely extra fiscal costs. More important is the grinding personal despair that will be visited on hundreds of families and thousands of children, many being Māori.

The report also looks at the perennial issue of how to fund housing developments on multiple-owned Māori freehold land. The key problem is banks have great difficulty lending on a title containing dozens, hundreds and in some cases thousands of owners, for whom a mortgagee sale would be unthinkable. This matter has been exam-

ined over the years from a hundred different angles. The commission throws a few interesting legal suggestions into the mix. But the problem will remain pretty much intractable as long as we think that the private market can fix a Māori land tenure system mangled by colonisation. The only schemes that will ultimately work are those where, whatever happens in the foreground between developers, banks and owners, in the background the state stands in as the ultimate guarantor. These are the wages of colonisation, and they need to be paid.

<sup>1</sup> <http://dbh.govt.nz/social-housing-nz>

<sup>2</sup> Dr Alan Jackson. See <http://dbh.govt.nz/UserFiles/File/Publications/Sector/pdf/vision-for-social-housing-nz.pdf> and <http://www.scoop.co.nz/stories/PA1010/SO0333/nz-racing-board-appointment-dr-alan-jackson.htm>

<sup>3</sup> <http://www.productivity.govt.nz/sites/default/files/Cut%20To%20The%20Chase%20Housing%20-%20Final%20Report%20Single%20Pages.pdf> p240-241

<sup>4</sup> Ibid p235

<sup>5</sup> Ibid p220

<sup>6</sup> <http://www.productivity.govt.nz/sites/default/files/Cut%20To%20The%20Chase%20Housing%20-%20Final%20Report%20Single%20Pages.pdf>

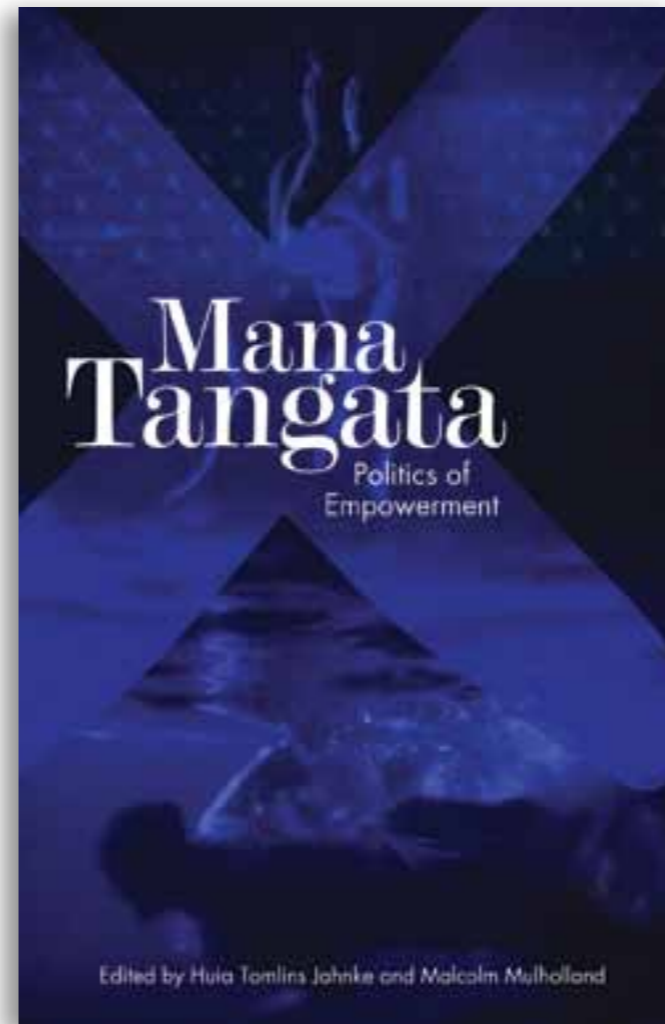
*Tom Bennion is a Wellington lawyer specialising in resource management and Māori land claim and Treaty issues. Formerly a solicitor at the Waitangi Tribunal, he is the editor of the Māori Law Review. He recently wrote a book titled Making Sense of the Foreshore and Seabed.*

## REVIEWS

### BOOKS

#### MANA TANGATA: POLITICS OF EMPOWERMENT

Nā Huia Tomlins-Jahnke and Malcolm Mulholland (editors)  
Huia Publishers  
RRP: \$45.00  
Review nā Gerry Coates



It’s a little unclear who the intended audience is for several recent books of essays by predominantly academic authors from Huia Publishers. The books are textbooks possibly, for while they all have interesting topics, they are not exactly bedside reading. This volume is entirely by Māori Massey University academic staff. According to the introduction by Tomlins-Jahnke: “The concept of mana tangata forms the organising principle and philosophical orientation for this book, which thereby encompasses not only the broad range of disciplinary perspectives, but also the strength of Māori development discourse as it has evolved over the past 150 years or so.” Whew – get the picture? The language is heavy on “discourse” and offers “ontological” and “counter-hegemonic” arguments.

The ten chapters are gathered under four broad headings – The Treaty of Waitangi, Māori Culture, Māori Health and Environment. No section is in any way comprehensive, having at most three perspectives. However, each contains interesting, mostly in-depth studies; even if in some cases these cover well-traversed ground. Also, one of the advantages of having a slate of all-Māori essayists in one book is that there is a consistent tangata whenua viewpoint.

The individual chapters range from *Te Tiriti o Waitangi: A Blueprint for the Future* by Bronwyn

Campbell to *Horticulture: A Personal Perspective* by Nick Roskrige, where the concept of mana tangata is discussed in detail. These chapters all have interesting sidelines and byways, including one on metaphors and similes in Te Reo by Darryn Joseph. If you have ever asked yourself how you can improve your Māori language, this chapter is for you. Also, there’s an excellent illustrated treatise by Robert Jahnke on marae, looking at, amongst other things, the role of mana tangata in marae refurbishment.

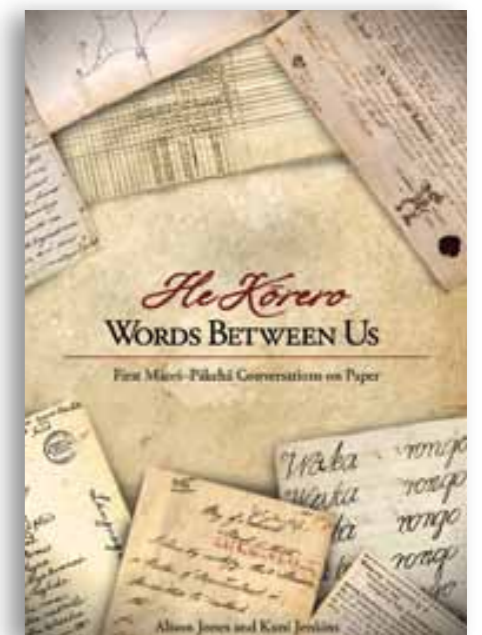
In summary, this book is probably for the nerds of Māoritanga amongst us.

#### HE KŌRERO — WORDS BETWEEN US: FIRST MĀORI-PĀKEHĀ CONVERSATIONS ON PAPER

Nā Alison Jones and Kuini Jenkins  
Huia Publishers  
RRP: \$45.00  
Review nā Fern Whitau

“Library archives are strangely exciting places. They sit there, quiet stacks of books and old paper, silently humming with thousands of stories. Closed to random rummagers, guarded by librarians, the past seems to wait for someone to reach out to it. To open a box or a book on a page of old handwriting, with its browning ink on yellowing paper, requires a steady nerve. Having been discovered, the ancestors demand attention.”

If you feel a rush of emotion, excitement and recognition on reading the opening paragraph of this book, race to get a copy. You



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*Fern Whitau (Kāi Tahu, Kāti Mamoe, Waitaha) is a te reo Māori advisor at Te Rūnanga o Ngāi Tahu. Moeraki is her tūrakawaewae and she is a proud tāua who loves to read to her mokopuna.*





the first schools and much more. Most interesting for me in this very readable book is a further insight into whakaaro Māori – the Māori worldview. Read *He Kōrero – Words Between Us* and you will see what I mean.

#### KO MERU

Nā Kyle Mewburn kā kōrero i tuhi  
Nā Ngaere Roberts kā kōrero i whakamāori  
Nā Ali Teo raua ko John O' Reilly kā pikitia  
Nā Scholastic New Zealand Ltd i tā  
RRP \$19.50  
Review nā Fern Whitau

He pukapuka pikitia tēnei mō Meru te miuru, mō āna mahi mātātoa me ōna hoa hou. He āhua ōrite tēnei kōrero ki tō Mumble i tērā tino pikitia, arā ko 'Waewae Harikoa'. He rerekē a Meru ki ana hoa, ka tīpaopao kē tana haere i kā wā katoa; i a rātou, kā miuru, e patu haere ana, ka patupatu a Meru, i a rātou e patupatu haere ana ka patu a Meru. Kua waia kē tātou ki taua momo kōrero tuku iho; nā kā mahi mātātoa, nā te rapuka i tētahi mea ka toa ai te tuatakata.

Tēnā, i tētahi rā, ahakoa kā kupu tūpato o te kāhui miuru, "... ka mate koe i te kore kai, ka hemo koe. Ka rewa ō whatu i te kaha wera o te rā." ka whakatika tonu atu a Meru ki te

moana kākāriki, ki te moana e whakaira kau ana. Nā, i a Meru e haere ana ka tūpono ia ki kā taero o Tūtekoropaka, ka kitea hoki ētahi kaiāwhina, ētahi hoa haere mōhona. Ka tae rānei rātou ki te moana kākāriki e whakaira kau ana?

Nā whai anō kua whaitohu a Kyle Mewburn mō kā pukapuka tamariki, ka tika. He reka rawa te mahi whakamāori a Ngaere Roberts, koia kai a ia mō te haka kupu whiwhiwhi, me kā kupu huarite. He kāwari kā pikitia waiwai a Deborah Hinde, he tino tika hai whakaata i tēnei kōrero pai.

Mā kā tamariki mokopuna mai i te wā ka taea te nohopuku tae atu ki te 7 tau tēnei pukapuka rekareka. Ka tūtohutia.

#### 'ALWAYS SPEAKING': THE TREATY OF WAITANGI AND PUBLIC POLICY

Nā Veronica MH Tawhai and  
Katarina Gray-Sharp (editors)  
Huia Publishers 2011  
RRP: \$45.00  
Review nā Tom Bennion

This collection of 17 essays, with a foreword by Sir Mason Durie, examines the Treaty of Waitangi in public policy today. The essays are not divided up in any formal way, but fall into three broad areas: the Treaty in social policy (health, housing, whānau, rangatahi and tamariki, education), in the management of resources (land, heritage, broadcasting), and in governance (local, national and international).

Most of the essays adopt a historical narrative approach, contrasting the way in which the Treaty has had a role in public policy in the last two decades compared to its almost total absence prior. Most also lament the fact that too little is being done to truly recognise Māori and Treaty values in areas of health, housing, te reo and so on, so that "Treaty talk" is in some respects a means of talking about action while avoiding it. But all are positive about future prospects. Indeed, considering the breadth of the articles in this book, it is plain that, despite ongoing debate about the constitutional status of the Treaty and whether and how it should be put into effect, today it features in a formal sense in just about every area of public policy. This is true even though only a few statutes refer directly to the Treaty.

A highlight for me was *Te Tiriti and International Relations and Trade* in which Dr Maria Bargh looks at boilerplate Treaty clauses in international trade agreements, which specifically exempt our commitments to free trade from affecting measures which the New Zealand Government "deems necessary to accord more favourable treatment to Māori ... including in fulfilment of its obligations under the Treaty of Waitangi". Dr Bargh also looks at the United Nation Declaration on the Rights of Indigenous Peoples and discusses practical models for constitutional change.

There are two areas I think a book on the Treaty and public policy should have covered and it is disappointing that it did not.

First, the collection would have been better served if it had contained an essay or essays drawing together some of the disparate threads. Curiously, the only essay to define the public sector and provide a general overview of it comes late in the collection. Haami Piripi in *Te Tiriti o Waitangi and the New Zealand Public Sector* argues that Te Tiriti is "perhaps the most important agreement upon which the public sector is predicated. Without it, the legislature, and by implication, the public sector would have no legitimacy". He makes the interesting point that because the public sector is a feature of the Westminster system, involving the notion of public good; it assumes that traditional Māori society lacked such concepts.

The other gap in the collection is the lack of any comment about the stop-start politics of Treaty policy in recent years. There is no discussion or analysis of the roller coaster ride under the fourth Labour government (1984–1990), when a scheme of devolution of social policy to iwi was replaced overnight by Winston Peters' "Ka Awatea" re-centralisation, and a large drop in funding to Māori Affairs. This cycle seemed to repeat itself with the "Closing the Gaps" policy of the 5th Labour Government (1999–2008).

These well-known policy reversals surely tell us something about the fragility of political support for the Treaty in public policy. This is important context, particularly when the current government is taking advice outside the state sector and implementing experimental reforms to education, welfare and housing. Are the Treaty gains noted in these chapters about to be overturned? And what, if any, political consequences will there be if they are?

Overall then, the book is a useful snapshot of the Treaty in public policy today. A deeper analysis of the tensions and forces underlying Treaty policy awaits another book.

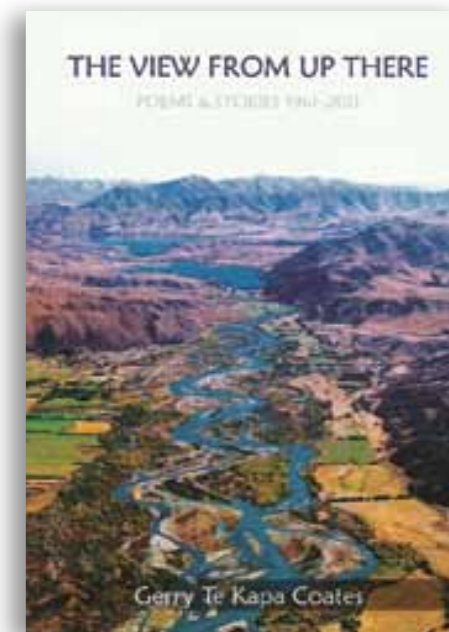
#### THE VIEW FROM UP THERE POEMS & STORIES 1961–2011

Nā Gerry Te Kapa Coates  
Steele Roberts Publishers  
RRP: \$24.99  
Review nā Koa Mantell

Fifty years of life — each poem with its own meaning, stretching through the years. I did have to use my imagination to put context around each one, until finally I came across the "Notes on Poems" near the back of the book. It was then I gained a better understanding of what the poems were saying. After reading *Chance Conversations* I immediately related to the thoughts that race around in one's mind, looking into your father's coffin, thinking about the unsaid words and the love never talked about.

For those of us who knew the "gentle giant" in the poem *Haere Gentle Giant*, I could remember and visualise the man and his wealth of knowledge, while acknowledging his big heart and mahi and his excitement of encouraging the wider tribal histories into artform.

The short stories give another view of the author for me, relating to another aspect of his life. His understanding of Vietnam; what the Vietnam war was about, and the realisation that his country gave little recognition

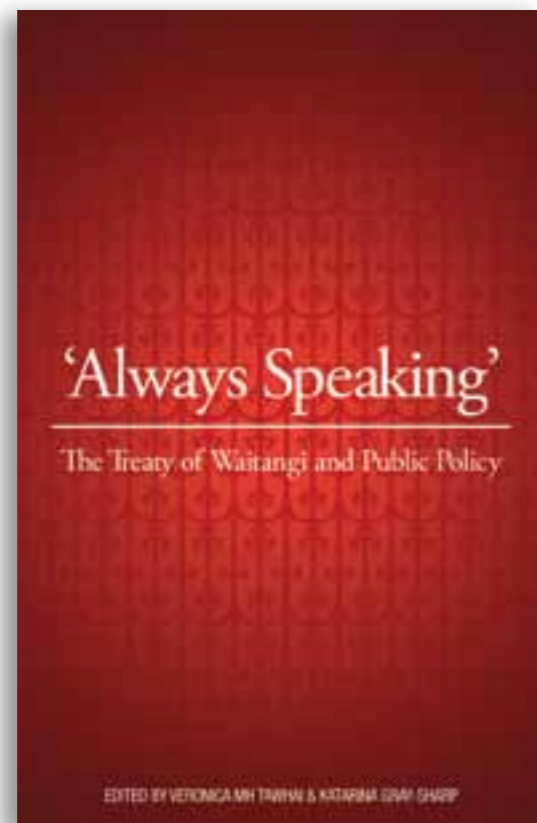


to it was an important aspect of his maturing into a man.

I could relate to his mother's wish for the author to have the experience of a lifetime, one well remembered, and one that many children do not have, with the opportunity to fly over his history in a Tiger Moth. The excitement, the apprehension, and the true enjoyment of flying, especially when he viewed his beloved Waitaki Valley below, are vividly portrayed. I also enjoyed the poems and comments concerning the relationships he has had over his life. To me, the author's 50 years were captured in this book.

TE KARAKA has a copy of each book reviewed in this issue to give away. To go into the draw, email [tekaraka@ngaitahu.iwi.nz](mailto:tekaraka@ngaitahu.iwi.nz) or write your name and address on the back of an envelope and post it to: Te Karaka, PO Box 13-046, Christchurch 8141.

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



Tom Bennion is a Wellington lawyer specialising in resource management and Māori land claim and Treaty issues. Formerly a solicitor at the Waitangi Tribunal, he is the editor of the *Māori Law Review*.



Koa Mantell (Ngāi Tahu) is a previous Te Rūnanga Representative for Moeraki. She has held a number of board positions and has a long background in the area of social development.



# Guarding your identity

*Identity theft happens in Aotearoa more often than you'd think.*

Waimarama didn't think twice when she received a new store card in the mail from her favourite department store. She'd often shopped there and the letter didn't ring alarm bells.

It wasn't until a bill for \$900 arrived that she realised something was wrong. It turned out an identity thief had opened a store card in Waimarama's name and bought \$900 worth of clothing that same day. The bill for this shopping spree was sent to Waimarama.

The finance company behind the store card refused to believe that Waimarama hadn't bought the clothes herself. "Your signature is on the receipt," a staff member said. The trouble was the signature on the credit application and the receipt was that of the thief's.

Waimarama was one of 130,000 Kiwis who fall victim to identity theft every year, and Māori are statistically more likely to be victims than Pākehā. What's more, Māori add or change names more often than Pākehā, which can make them vulnerable. A fraudster may claim that you'd changed your name because of tikanga and get away with insufficient identification.

Identity thieves can steal your identity for non-financial reasons. They may need a driver's licence to drive, or buy alcohol. However, often they pose as you to plunder bank accounts with ATM cards, borrow money, or buy goods.

Some identity thieves send phishing emails to hack into your computer, load a key logger to record your key strokes, steal your bank account logins, and transfer money out of your account.

There have also been cases of identity thieves taking over Trade Me accounts and collecting payments for fictitious goods that are never shipped.

Identity theft happens in Aotearoa more often than you'd think. The criminals aren't always hackers or international criminal gangs. The perpetrators are more likely to be whānau, flatmates, or others living in the same home, according to the Ministry of Justice.

If you are a victim of identity theft, you may want to get in contact with the Veda Advantage, credit rating agency, which holds credit records for most New Zealanders. Veda Advantage can suppress your credit report as a precautionary measure. It also holds "alias" files if someone tries to use another name, but your date of birth, driver's licence or other data will be matched in your file.

You will also need to clear your name. If you don't, the black mark on your credit record could stop you borrowing money, buying a home, or even getting a job, because employers often credit check potential employees.

You will need to report the crime to police and write to your bank or other companies concerned with all of the evidence. If that fails, or no-one will listen, seek help from agencies such as your local Citizens Advice Bureau, Community Law Centre, the Banking Ombudsman, and the Insurance & Savings Ombudsman. Some people also go to the media. *Fair Go*, *Target*, *Consumer* and other media will sometimes champion a case if they believe you've been unfairly treated. It's also possible to take a claim to the Disputes Tribunal, although it's usually best to exhaust other avenues first.

To protect yourself from identity theft:

- Shred all unneeded bank and other documents that contain personal information such as your address, account numbers, and IRD number.
- Beware of who has access to your birth certificate, passport, driver's licence, credit cards and other documents that can be used as identification. Even photocopies of these documents can be used to commit identity theft.
- Don't share details on social networking sites of your full name, date of birth, mother's maiden name and other personal information.
- Avoid giving personal information to cold callers doing "surveys".
- Always log off from your bank account

and lock or shut down your computer when leaving your desk.

- Don't open spam emails or click on links in them which appear to lead to your bank account. They could lead you to a fake website that steals your login details.
- Check your Veda Advantage credit record once a year. It's free to do, and will show up any suspicious credit checks.
- Log into your bank accounts daily to identify any suspicious activity.
- Never reveal your passwords and PINs to anyone, even as a one-off to buy something for you when you're ill.

## USEFUL LINKS

Identity Theft Checklist –  
Department of Internal Affairs  
[dia.govt.nz/Identity-Fraud-Checklist](http://dia.govt.nz/Identity-Fraud-Checklist)

Scamwatch

[Scamwatch.govt.nz](http://Scamwatch.govt.nz)

Veda Advantage – report lost or  
stolen ID  
<http://tinyurl.com/vedaID>

netsafe

[netsafe.org.nz/](http://netsafe.org.nz/)

New Zealand Police  
[police.govt.nz/safety/home-identity-crime.html](http://police.govt.nz/safety/home-identity-crime.html)

Trade Me phishing information  
<http://www.trademe.co.nz/help/410/phishing-emails-spoof-websites>

*Diana Clement is a freelance journalist who writes on personal finance, and property investing. She has worked in the UK and New Zealand, writing for the top personal finance publications for over 20 years. In 2006 and 2007 she was the overall winner of the New Zealand Property Media Awards.*

# HE TANGATA

**WHAT CONSTITUTES A GOOD DAY?**

When I have no reason not to smile.

**IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?**

Waikawa Bay. It will always be my home.

**WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?**

My sister Toya. We are best friends, we look out for each other and she gets me through everything. The thing I love about her is that she knows when I need a hug or someone to laugh at.

**WHAT IS YOUR FAVOURITE SONG?**

At the moment *Forever* by Six60. Anything I can groove to.

**ON WHAT OCCASION DO YOU TELL A LIE?**

When I have to explain why my homework isn't finished

**WHAT CONSTITUTES A BAD DAY?**

When I don't get a good sleep.

**WHAT IS YOUR GREATEST FEAR?**

Losing someone close to me, or getting a really bad injury.

**WHAT IS YOUR WORST CHARACTER FLAW?**

Procrastination.

**WHICH TALENT WOULD YOU MOST LIKE TO HAVE?**

I wish I could sing and play guitar.

**WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?**

Christmas Day in Waikawa Bay with all my family and all the amazing food.

**WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?**

China. When I was little I promised my sister I'd walk along the Great Wall of China with her.

**DO YOU BUY LOTTO?**

I'm not old enough. I make mum buy me Scratchies though.

**WHAT WOULD YOU DO IF YOU WON LOTTO?**

Go on a shopping spree! Travel the world and set up all my close friends and family.

**DO YOU BELIEVE IN REINCARNATION?**

Maybe.

**EVEN IF YOU DON'T, WHAT WOULD YOU COME BACK AS IF YOU COULD?**

Something that could fly. Butterflies are pretty.

**WHAT IS THE BEST GIFT YOU HAVE EVER RECEIVED?**

My amazing friends and family.

**WHAT IS YOUR GREATEST EXTRAVAGANCE?**

Not sure.

**FAVOURITE WAY TO CHILL OUT?**

On the beach with family and friends.

**WHAT IS YOUR MOST ADMIRABLE QUALITY?**

Always being there for my sister.

**DANCE OR WALLFLOWER?**

Dance!

**IF YOU HAD TO WATCH SPORT ON TELEVISION, WHAT WOULD IT BE?**

Netball or rugby.

**WHAT FOOD COULD YOU NOT LIVE WITHOUT?**

Chocolate and lollies, all the good stuff.

**WHICH MEAL DO YOU COOK THE MOST?**

Nachos, quick and not too hard.

**WHAT IS YOUR BIGGEST REGRET?**

I don't think you should live with regrets as everything happens for a reason.

**WHAT IS YOUR GREATEST ACHIEVEMENT?**

Playing for the Aotearoa Māori Secondary School netball team in Adelaide this year.



Neena Woodgate, 17, was chosen for the Aotearoa Māori Netball Secondary School team this year, the only kōtiro from Te Waipounamu. Within 10 days of being named in the squad, Neena was immersed in a two-day training camp in Auckland, and was then off to Adelaide for the Trans-Tasman Secondary Schools tournament.

Aotearoa Māori lost to Australia by four points in extra time, in a semifinal tagged "the game of the tournament".

Straight after the Trans-Tasman tournament, Neena, who is in Year 13 at St Margaret's College in Christchurch, was named in the U17 Christchurch team, and her St Margaret's College Senior A team made the finals for the College Netball South Island play-off, losing to Timaru's Craighead Diocesan by one point.

The St Margaret's College Senior A team is the only secondary school team in the second round of Premier 2 Saturday netball in Christchurch, and is aiming for a top five finish at the South Island Secondary Schools tournament in Dunedin. This would put them in the top 16 secondary school teams in the country, and therefore in the New Zealand Secondary Schools Championship.



# Supporting Ngāi Tahu

Calling for project applications now

Tā Tipene O'Regan speaks to Awarua Rūnanga about the significance of Piopiotahi during a cultural hīkoi throughout Southland and Fiordland – another project supported by the Ngāi Tahu Fund.

**ngāi tahufund**  
SUPPORTING NGĀITAHUTANGA

Applications close last Friday of March and September. [www.ngaitahufund.com](http://www.ngaitahufund.com) email [funds@ngaitahu.iwi.nz](mailto:funds@ngaitahu.iwi.nz)

Call 0800 524 8248 today

