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# TE KARAKA

HUI -Ā-IWI 2012

LIVING IN A POST-SETTLEMENT WORLD | NEW TUAHIWI WHARE

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## NGĀ HAU E WHĀ **FROM THE EDITOR**

It seems like only a moment ago that we were welcoming our new chief executive, Arihia Bennett to Te Rūnanga o Ngāi Tahu.

Since then, Hui-ā-Iwi ran over three days at the Lincoln Events Centre and was widely hailed as a success, and Ngāi Tūāhuriri opened their new wharenui, *Maahunui II*.

And now it's almost Christmas. So much to do, so little time seems like it's a constant refrain in the modern world for most of us.

I kept getting overtaken by events in planning this issue. No sooner would I get news of someone doing something pretty cool, then my attention would be drawn elsewhere for the same reason.

Mawera Karetai was named Māori Entrepreneur at the Eastern Bay of Plenty Business Excellence Awards for her work in building a brilliant business online. Read her story on page 6.

And now A3 Kaitiaki has won the Māori business category at the Otago Chamber of Commerce Business Excellence Awards. Look out for their story in the next issue.

Ngāi Tahu journalist Alan Solomon this year gained his journalism diploma from Waiariki Institute of Technology in Rotorua and broke the record for the number of stories published while doing the course. You'll find his story on our website.

Sometimes there are just too many stories to fit them all in the print issue, which is where our website comes in. Take a look at tekaraka.co.nz. We've given it a new look and we're constantly working on new content.

Lastly, one of the best moments at Hui-ā-Iwi for me was the writing wānanga led by Keri Hulme and Gerry Coates. We have formed a Ngāi Tahu writers' group, we are planning a hui next year, and I would like to see more Ngāi Tahu creative writing in TE KARAKA.

I would love to hear from you. Get in touch at mark.revington@ngaitahu.iwi.nz.

nā MARK REVINGTON

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CHIEF EXECUTIVE OFFICER,
TE RŪNANGA O NGĀI TAHU,
**ARIHIA BENNETT**

I am at the start of a new chapter in my career and, although I like Madonna, I am not about to reinvent myself as I know I will need to draw on my past experiences to provide a baseline when making courageous leadership decisions.

The only trick here will be to make sure all pathways lead to sensible outcomes. To do this effectively is not the role of one person only. It requires weaving in the social context that exists around me and drawing on wise advice that is truly for the greater good of all.

When you "climb a mountain in a department", it is sometimes easy to forget your journey and where you came from. I have always prided myself on carrying the banner of social justice in just about anything I come across, because I have a strong belief in fairness.

Recently a couple of experiences reminded me that life is not fair. I spent some time with a whānau member who has dementia, and during this visit I recalled this kaumātua's earlier life and how his calm, wise presence was such a drawcard to all around him. I also gave thanks to those who are ever-present in his daily life, caring for him and protecting him. I came away with a heavy heart and again realised the importance of whānau and social connections. I called my son and told him how proud I am to be his mother, so I hope he reminds himself of his duties as I get older.

On a different occasion I was at a hui and could not help but notice the number of women who were smokers. I gently made my way around and asked what makes them smoke. Most said it was anxiety, worry, an entrenched habit and a sense of social connection. Initially I thought this was no place for me to judge their context, but then the courageous side of me felt I should say something, as I thought about the pressures that will be placed on tamariki. The thought of mokopuna having to care for their kuia, not if but when health problems arise, again did not seem a fair exchange. Being a passive bystander is not good enough and we should think carefully on how we support and resource our whānau into change.

Investing in our most important asset, our tamariki, should be our bottom line. Becoming tribal world leaders in the commercial sphere is only the half of it, albeit an important half. The other half is in our whare and hapū and we must all take responsibility if we are to enable the creation and regeneration of a healthy, dynamic and vibrant Ngāi Tahu that imbues the essence of mana ora, mana whānau and mana motuhake.

In the months ahead I am looking forward to teasing out in this column, the many issues that affect us. In doing so I am reminded of the advice that I received when I attended the First Nations Future Programme at Stanford University last year, as I listened to Srinija Srinivasan (formerly number five at Yahoo). Leadership requires humility and kindness, she said. At all times speak the truth, and you may be surprised how many will share your views.

# TE KARAKA


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Spectrum Print – Blue Star Business

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



Issue 56 published December 2012
© Ngāi Tahu Publications Limited
ISSN N0. 1173/6011

Te Rūnanga o Ngāi Tahu has used Blue Star Group, which is an FSC certified print supplier. The paper used for this publication is PEFC certified, promoting sustainable forest management through independent third party forest certification.

Front cover: Aporonia Arahanga at Te Atakura. Photographer: Sabin Holloway.

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nā KERI HULME

# Time to find a quiet river bank

YOU
are an egg.

Thin-skinned, teetering on the brink of oblivion – if there's too much rain, you rot. Not enough? You dessicate. Besides, it's the loving touch of *salt* water that you really need.

It happens!

The second high spring tide of your life!

And there you are, a tiny *Galaxias maculatus*, inaka, whitebait; swimming free with countless thousands of others, out to sea.

What you do out there, among the planktonic masses, we humans don't really know.

We've found you in sub-Antarctic waters. We've found you mid-Tasman Sea, sometimes with yolk sacs still attached.

Eventually, like salmon, enough of your natal river reaches out to – thee.

You ride that overwhelming current-call to get back; to get back where you were born. Back to where your parents mated and laid and fertilised you and your siblings (and then, generally, died...).

There are many obstacles in your way, all of them with mouths, and your only defences are your transparency (you haven't even developed a gut yet) and travelling en masse.

So gulls and terns and many kinds of fish harry you offshore, and various ducks and freshwater fish gobble you up when you enter the rivers or lagoon mouths.

And there is another set of mouths waiting for you as you head upriver.

They are us, with a large range of nets...

I never baited until I came to the West Coast. I'd never actually eaten many of you before then – the few fritters I'd tried, fried in beef-fat, were pretty blargh. But – did I love the taste of fresh-caught 'bait? And the lure of tidal fishing? And the joys of community celebration over a good run? As soon as I encountered them, deeply, passionately!

I have baited for 42 years.

This year will probably be my last season, catching the fresh-run fish. It'll be river banks from now on, rather than the lagoon shores. A whole different game. It takes time to learn a place – fraught one day, relatively easy the next.

It takes time to learn your fellow fishers. The people change. Die. Become foreigners. Aren't your neighbours any more. But I'll try to learn to do that, next year. On the southern east coast – I would have caught and cooked* – and eaten – millions of 'bait over the decades.

As a cooking medium, I use butter. Or a light oil (sunflower's good, and so is extra light olive oil).

Simple is the way to go, with very little in the way of additives. I use a little self-raising flour (or cornflour), a little salt, eggs... I NEVER eat the 'bait with pickled onions! Or put them in a white sauce...

I prefer to cook up half a kilo of 'bait at a time (obviously more, if there's more people around). And I generally cook them in these ways:

–Drain your bait (leave 'em 10 or so minutes in a sieve. Remember to put a plate over the sieve if they are still lively.)

–Shake lightly in salted cornflour in a brown paper bag.

–Have a deep pot of hot oil* ready and drop in the lightly-floured 'bait in small batches. Make sure they cook separately. They will be ready very quickly – about 30–40 seconds I find. The flour should be golden, and the 'bait *just* cooked. Much longer, and you will end up with carbonised critters...

The easiest way is to turn them into fritters:

–Mix 2–3 separated eggs (whip the whites until they peak: beat the yolks in another bowl, and then stir them gently into the whites.)

–Sieve in whatever flour you like until you have a light spongey mix.

–Salt the whitebait according to your taste, and mix in batches, adding the batter to the 'bait.

–Cook in butter, until they are golden-brown each side. Eat as much as you feel like, and don't worry if there are leftovers – they are very good cold also.

It may sadly be that you haven't caught a pound? Maybe it's more like a cupful? No worries – heat up some butter in a fry-pan, lightly salt the 'bait (if you want – I find there's enough salt in the butter) and cook, stirring carefully.

And then pour them out of the fry-pan onto a couple of slices of toast, made from your favourite bread. It's a snack that is a definite consolation for the lack of more fish!

The places I've fished in at Big O all have names. Back-at-the-wharfshed. Out-the-front. On-the-North-Bank. Round-by-the-culvert. Pensioners' Corner.

I never really thought of me getting so old I couldn't fish the front any more, but I've been round by the wharf shed for the last three seasons. Time to find a quiet river bank, and be a bit less obsessive about catching 'bait I think... but may I always be able to catch a feed for family and friends.

And for myself!

*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.*

# Taking flight

**"I sell peacock feathers," says Mawera Karetai. But there's a bit more to the Whakatāne entrepreneur's business than that. Kaituhituhi Mark Revington reports.**

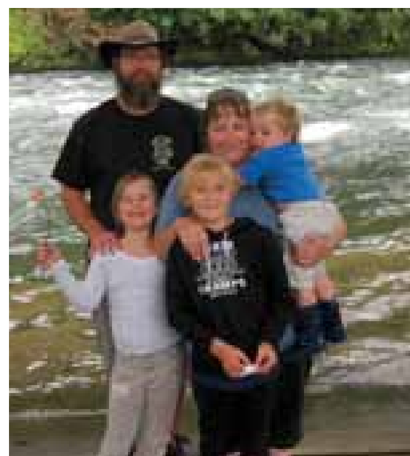
Mawera Karetai says it is a beautiful sunny day in Whakatāne, where she lives with husband Dave Barrett and their children. She would really like to be across the road fly fishing in the Whakatāne River, but there is work to be done.

Karetai (Ngāi Tahu - Te Ruahikihiki, Kāti Kurī, Kāti Moki, Kāi Taoka) runs a successful website – feathergirl.co.nz – selling peacock and other feathers around the world. And she is still buzzing with excitement after winning the Māori Entrepreneur and Customer Choice awards at the Eastern Bay of Plenty Chamber of Commerce Business Excellence Awards.

"You work really hard and get really good feedback from your customers but when you get recognised by your community like that, it is huge. I feel really proud and it made my dad cry. It has to be a good thing if it makes your dad cry – in a good way."

Running your own online business means you can work from home and set your own hours, which sounds fine in theory – but Mawera is the kind of person who views any spare minute as a challenge to be filled.

Seven years ago, the eastern Bay of Plenty had a pest problem with peacocks and other birds such as turkeys. Now Mawera is the peacocks' problem. She and husband Dave Barrett, originally from Nova Scotia, believe in hunting for the family's meat. "We don't buy any meat at all," she says. Peacocks provided a ready source of meat, but this left the problem of what to do with the feathers.


*Mawera Karetai with husband Dave Barrett and children Beau, Alexi and Jack.*

"We put some on TradeMe one day, and now we have a global business," says Mawera. It has been so successful that the Bay of Plenty Regional Council no longer poisons peacocks. When a farmer has a problem, the council contacts Mawera and she and her husband go out and shoot the birds. Or get another hunter in to do the job. A by-product of her website's success has been providing work for hunters.

Mawera and Dave quickly found there was a ready market for peacock feathers, first through TradeMe, then eBay. They next sold via their own website to reduce costs, as Trade Me and eBay charge for every transaction. Mawera, whose background includes a business degree from Massey University, was already building a community of loyal customers.

Today around 25% of the website's customers are offshore. The feathers are used in various crafts, for headdresses, and in making arrows. "Most primary quills go to Germany for fletching," Mawera says. The feathers are also used in films and television series. The makers of *The Hobbit* movie bought thousands of feathers for the arrows used in the films. Same for the makers of the television series *Spartacus*. The only obvious drawback of the business is the need to pluck all those peacocks – around 800 or so a year.

Mawera was born in Christchurch and brought up all over the South Island, but spent a lot of time around Ōtākou marae. "My dad was a shearer, a truck driver and a coal miner; and then Māori Affairs brought me up to the North Island on a scholarship when I was 16. I left high school to study horticultural science at the Bay of Plenty Polytechnic but it turned out that wasn't really what I wanted to do. I went off and studied a whole lot of other things at university and now I sell feathers and raise a family and… oh I do so many jobs."

Also included on her CV is a graduate diploma in dispute resolution. She is now halfway through another degree majoring in psychology and sociology. "I love to learn," says Mawera. "It is my favourite thing to do."

Dave is a hunting and trout fishing guide – beguided.co.nz – and the couple has also set up a wild foods cooking website – thewildcooknz.co.nz. So just how successful is feathergirl.co.nz? Mawera is coy about the numbers but she set up the website seven years ago, ran it part time for the first three years and it has been full time for the last four years. "We own our own house and make enough to send two of our children to private schools," she says.


## Whānau Matters

*Whāia te iti kahurangi*
*Ki te tūohu koe, me he maunga teitei*
*Pursue excellence*
*Should you stumble, let it be to a lofty mountain*

- **Are you struggling to pay the bills?** √
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- **Do you desire financial freedom?** √
- **Do you have long-term goals but just can't seem to get there?** √
- **Do you have dreams for you and your whānau?** √

**If this is you, visit the Whānau Matters website for some useful tips.**

**www.whanaumatters.org.nz**

# One to watch

## HAYDEN SIMS

Ngāi Tahu – Kāti Māmoe

He likes lasagne and Cookies and Cream ice cream. His favourite movies are the three *The Lord of the Rings* films. He lists his hobbies as speedway and listening to music.

Hayden Sims is a typical teenager, with one exception. He's regarded as a future New Zealand speedway champion. Someone who could take New Zealand back to the glory days of Ivan Mauger and Barry Briggs.

Hayden is from Kapuka near Invercargill, and is in Year 11 at Verdon College. He lives with his mum Maree (nee Weir), dad Darryl and brother Bradley. He is Ngāi Tahu through his mother's side and a descendant of the original settlers of Whenua Hou (Codfish Island).

At seven, he was riding a 50cc motorbike around the family farm. By the time he turned 12, he had taken up speedway racing. His ambition is to follow in the footsteps of Mauger, the Kiwi who won nine world speedway championship titles.

Speedway riders need both physical and mental ability, says veteran Ronder McKinlay, who has been coaching Hayden in the past two years. "Hayden has the right temperament; the ability to take things in his stride. To ride a motorbike that quick, you need good mental stability. And his riding ability is something I haven't seen for a long time in someone of his age."

Hayden moved up to the 500cc class this season, and has been competing and training in Australia. The next stage in his development will be a season in Europe, where speedway is huge.

The key to a successful career will be gradual development, says McKinlay. "He's still a kid and we tend to push these kids too far, too fast sometimes, when they show talent."

PHOTOGRAPH KEN FOX

## He manu

Korimako and kōpare are just two of the many names for the bellbird. This melodious bird is also known as: kohimako, kōhorimako, kōkōmako, kōkorihimako, kōkorohimako, kokoromuko, kōmako, kōparapara, korimako, koromako, kotaiahu, mako, makomako, moka, rearea, tītapu, tītīmako and tūtūmako. kēkerematua and kerekerematātu are names specifically for the male bellbird.

The korimako originated from Rehua or from the union of Tāne and Kahuparauri, as did the tūī and kōkako. It is a bird of great tapu known to carry messages to and from the heavens. Punaweko and Tūwhaia are its guardians. The wisdom of korimako and tūī was heard in karakia prior to the battle of the birds, and embraced by the birds of the forest as a strategy to triumph over the power of the sea birds. The presence of korimako or tūī signals a coming visitor. If rain is approaching, the korimako includes a certain chime in its song – I te ō kōparapara.

PHOTOGRAPH ANDY LUKEY

## He whakataukī mō te korimako

Proverbs about the bellbird. The qualities of the bellbird were described in whakataukī.

**"Ka rite ki te kōpara e kō nei i te ata"**
Like the bellbird singing in the morning.
*Used to compliment an eloquent speaker or melodious voice.*

**"Ehara! He kōpara kai rērere!"**
Look! A flitting bellbird!
*Looks good, sounds good, but flits about.*

**"He iti te kōpara kai te rērere ana i runga i te puhi o te kahika"**
Although the bell-bird is small, it flies to the crown of the white pine.

Also: **"Iti te kōpara, kai tākirikiri ana i runga i te kahikatea"**
Although the bellbird is small, it plucks at the kahikatea.

*These two whakataukī teach us that an insignificant position does not prevent one from achieving lofty aspirations.*

**"Hūtia te rito o te harakeke**
**Kai hea te kōmako e kō?**
**Kī mai ki ahau,**
**He aha te mea nui o te Ao?**
**He tangata, he tangata,**
**he tangata."**

If you pull out the centre shoot of the flax plant
Where will the kōmako sing?
Let me ask you,
What is the most important thing in this world?
It is people, it is people,
it is people.

### Accolades for Mark Solomon

Te Rūnanga o Ngāi Tahu kaiwhakahaere Mark Solomon has been recognised as a visionary leader. Judges for the Deloitte/ Management Magazine Top 200 Awards called him "unquestionably one of the most constructive players involved in trying to deliver a positive, fair and enlightened future for New Zealand" and said there is much business organisations can learn from Ngāi Tahu's ability to successfully merge complex traditional Māori governance with contemporary commercial governance structures.

The judges described Solomon as a humble, compassionate and astute leader who has helped shape and advance the renaissance of Māori enterprise and society, noting that while commercial success for Ngāi Tahu is critical, "from Solomon and the iwi authority's perspective that success is simply the means to secure financial, cultural, physical and spiritual well-being for future generations".

### Storming home

New Zealand Olympic rower Storm Uru (Ngāi Tahu – Ngāi Tūāhuriri) has been named Senior Māori Sportsman of the Year. Storm won a bronze medal with lightweight double sculls partner Peter Taylor at this year's London Olympic Games. The pair were world champions in the lightweight double sculls in 2009.

And Glen Jackson (Ngāi Tahu), the former Bay of Plenty and Chiefs first five, was named Māori Sports Umpire/Referee of the Year. Jackson, also a New Zealand Māori representative, ended his playing career in the UK with Saracens where he was named the 2006/2007 Professional Rugby Players' Association Player of the Year.

# Tour of duty

**Major Melanie Cochbain says she just did what she was trained to do when the Taliban attacked in Afghanistan. Kaituhituhi Mark Revington reports.**

"I was just doing my job," says Major Melanie Etara Cochbain of the action in Afghanistan that saw her recommended for a Bronze Star by the US Army, the fourth highest combat medal awarded by the Army.

Melanie (Ngāi Tahu, Kāti Māmoe, Waitaha – Ngāi Tūāhuriri) left New Zealand for Australia aged nine and has served in the Australian Army for the past 26 years, including overseas posts in the Sinai Desert, Iraq and Afghanistan.

We met at Hui-ā-Iwi after her brother, Joseph Hullen (Ngāi Tahu – Ngāi Tūāhuriri), let TE KARAKA know of his youngest sister's latest accomplishment. Understandably, he is pretty proud. She was visiting family in Kaiapoi and attended Hui-a-Iwi with her mother, Pauline Crofts (Ngāi Tahu, Kāti Māmoe, Waitaha - Ngāi Tūāhuriri).

And she admits to being quietly chuffed, although insisting she was just doing her duty.

"I was literally doing my job. We had an attack in April where the Taliban launched coordinated attacks against multiple targets in Kabul. Our camp was one of those under fire. We were pretty much done up in body armour and carrying weapons for 24 hours.

"There were mortar rounds coming in; small arms fire and they had put IEDs (improvised explosive devices) in vehicles near checkpoints. It was a little exciting and a little scary at the same time."

Training kicks in when the bullets start to fly, Melanie says. "We did extensive training over there, drills for what we would do under siege, things as simple as learning to shoot your pistol from your desk. If someone came in from the left or the right, not having to stand up and make yourself a bigger target. So the training you get before you go and while you are there prepares you. The only thing it doesn't prepare you for is IEDs, because you don't know where they are coming from."

Melanie's role in Afghanistan was with a NATO training mission responsible for preparing Afghan national security forces to take the lead in security. "We were essentially rebuilding their army and police from the ground up."

Major Melanie Cochbain with her oldest son Joseph in Sydney and below, serving with the Australian Army in Afghanistan.

Despite all the negative stories about the calibre of Afghan soldiers, she says the training appeared to be working.

"While I was there, their special forces had started taking the lead on special forces ops and they were doing brilliantly."

Melanie worked as military assistant to an Australian brigadier whose role was to help the Afghans across sectors as diverse as the rule of law, equity and diversity and anti-corruption. Then she moved to operations, preparing briefings for the deputy commanding general. It was a multinational affair and her chief of staff, an American colonel, recommended her for the Bronze Star, presented in a ceremony on her last day in Afghanistan. The Americans, she says, do that sort of thing pretty well.

"The Americans are very big on ceremony; very good at recognising people in those circumstances."

As a child Melanie always wanted to join the police service. On finding out she was too short to join the police, she joined the army. She took to army life right from the start.

"She has continued to excel," says Joseph. "Certainly, as her older brother, she has made me very proud."

Her mother chimes in. She is also proud of her warrior daughter who has, she says, an impressive list of citations. She remembers taking Melanie to an army base for induction. She was told to expect a call three or four days later from Melanie, telling her how bad training was. But three or four days went by without a word.

"Ten days went by before I finally heard from her," Pauline says. "I'd begun to really worry. When she finally rang, I said, 'How is it?' She said, 'Oh mum, I love it.'"

Thanks to the Australian Army, Melanie has completed a Master's degree in adult education and a Master's degree in business, specialising in human resources (HR).

She currently leads the army's programme for wounded diggers, which focuses on rehabilitation for returning wounded soldiers. It is a world-leading programme in rehabilitation, she says.

"We have learnt over the past 10 years and especially from Afghanistan that we have to look after our wounded soldiers, not push them out the door. We rehabilitate them and try and keep them in the army.

"I look back and think we are doing really well now but I wonder how we coped in the past, in places like Vietnam when we didn't have these processes in place."

# MAAHUNUI II

It took 10 months to build a new wharenui for Ngāi Tūāhuriri that should stand for the next seven generations. Kaituhituhi Mark Revington joins the opening march to the new centre of Tuahiwi.

ON A HOT SUNNY SATURDAY, MANUHIRI MARCHED TO THE BEAT OF Ngā Pou o te Haahi Ratana band, from Tuahiwi Urupā to the Tuahiwi Marae carpark, for the official opening of *Maahunui II*, Ngāi Tūāhuriri's new wharenui.

Built in just 10 short months, *Maahunui II* should last 200 years, says Te Rūnanga o Ngāi Tūāhuriri upoko Rakiihia Tau. Planning for the new wharenui began in the 1970s but it wasn't until January this year that its predecessor, *Te Maahunui*, was demolished. The new wharenui was designed by Huia Reriti (Ngāi Tahu – Ngāi Tūāhuriri, Kāti Waewae, Wharekauri) of MAP Architects.

"In February we started building, 10 months later we have something very beautiful."

Like *Te Maahunui*, which was opened in in 1922 during a week-long hearing into land grievances, *Maahunui II* is unadorned by carvings allowing for mixed use. A survey found that 62 per cent of respondents wanted the tradition of mixed use to continue, said Tau.

The wharenui is named after the waka of Māui. It is seen as an inclusive name which binds all Ngāi Tahu together.

It recognizes the whole of Ngāi Tahu, says Tau. That is why it doesn't have an ancestral name like a whare tipuna. It is the canoe of Māui and all Ngāi Tahu whānui fit in it.

*Maahunui II* is about a collaborative sharing environment, says Arihia Bennett, chair of the marae development committee. "It is a gift to future generations."

The site of the current marae was gifted by three Ngāi Tūāhuriri families and it became a community hub for Ngāi Tūāhuriri and Ngāi Tahu.

"This place was actually a tuku aroha from the Teihoka, Te Aika and Solomon families," Tau told TE KARAKA during the final hui for 'The Hall' last year. "It was given as a place for our hapū. The hall played an important part in hapū activities. But more importantly it involved the community, because that was the purpose of the original gift."

Ngāi Tūāhuriri and Tuahiwi have always played an important role for Ngāi Tahu. The marae has been the scene of many major meetings, hearings of the Land Court and hearings of the Trust Board.

The building of the new wharenui continues a marae renaissance for Ngāi Tahu that began with the opening of *Maru Kaitātea* on Takahanga Marae. Te Rūnanga o Ōtākou is completing new wharekai extensions. Two years ago Te Hapū o Ngāti Wheke opened a beautiful $2.7 million wharenui called *Wheke* at Rāpaki. It is a stunning blend of contemporary design and traditional elements.

This year Te Rūnanga o Ngāi Tahu has established the Marae Development Fund, committing $1 million annually to papatipu marae.

PHOTOGRAPHS SABIN HOLLOWAY

PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

# Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.

In a garage in the small sea-side community of Rāpaki, the Pā Kids are making sweet music.

This group of six enthusiastic and talented Ngāi Tahu tamariki and rangatahi have taken over their aunty's basement garage and turned it into a practice room. Every week for the past 10 months they have been learning to play and sing together.

Kerepeti Paraone (24) and brother Reihana Paraone (21), both talented self-taught musicians who play just about anything they pick up, provided the impetus for the Pā Kids. They offered music lessons to brother Waiariki (15) sister Hineamaru (12), and cousins Paratene (13) and Anaru Takurua (10), and Justice Arahanga-Pryor (12).

The lessons got everyone excited about the idea of a band and Pā Kids were born. All share a passion for kapa haka and performing, but now Paratene plays a handy lead guitar, Anaru more than keeps up on bass, Justice belts out tunes on the saxophone and Waiariki and Hineamaru take care of the vocals – while Kerepeti opts to play the drums and a collection of other instruments.

Only Justice lives outside Rāpaki, but she travels every week to rehearse and spends nearly every weekend at the bay.

"We're all from the pā – hence the name," says Kerepeti. "And we're all proud of where we come from – it's a whānau affair."

The band has a growing repertoire of old school and modern songs and has played five gigs to date, including Hui-ā-Iwi and the opening of *Maahunui II*, the new wharenui at Tuahiwi.

Hineamaru reckons the highlight for her so far was seeing the kaumātua at Hui-ā-Iwi on their feet and dancing to their music. For Waiariki, it's the buzz of performing in front of people and the confidence it's building in him.

The Pā Kids are motivated and committed. In six months they plan to have enough songs to perform three 60-minute sets of covers and original music - surely enough to tire out the most able kaumātua!

# FOLLOW THE LEADER

How do Ngāi Tahu leaders emerge? How will Ngāi Tahu rangatahi learn the old teachings that they can apply to the future? Questions of leadership abound as the iwi face a new reality. Kaituhituhi Mark Revington reports.

PHOTOGRAPH RAOUL BUTLER

The photo of Ngāi Tahu rangatahi on a beach suggests they are having a good time. The body language is staunch, but there are plenty of smiles and a few arms thrown up as punctuation points. Another photo shows a list: respect, relations, responsibility, reciprocity, revolutions, roots, reggae, redistribution. You can find the photos on the Facebook page of Manawa Hou with the message: "Manawa Hou is a four-day hīkoi that takes a group of rangatahi around various rohe and marae in the Ngāi Tahu takiwā. Please contact your local Ngāi Tahu rūnanga for more information."

In early October, a group of Ngāi Tahu rangatahi met in Murihiku for a hīkoi modelled on the legendary bus trips run by the Ngāi Tahu Māori Trust Board in the early 1990s. The plan was to take them on a hīkoi around various rohe and marae with a focus on whanaungatanga and Ngāi Tahutanga.

The hīkoi focused specifically on mahi (service), te reo me ōna tikanga (language and culture), mahinga kai (resource and land use), korikori tīnana (fitness and health) and ringa wera ringa kaha (kitchen work).

Papatipu rūnanga were able to nominate two secondary school students each, from years 11, 12 and 13 to take part. Along with them was a group of tuakana or older mentors.

From all accounts, the pilot Manawa Hou hīkoi was a success and there are three planned for next year to develop young Ngāi Tahu leaders.

Consider the world Ngāi Tahu rangatahi are growing up in. They are not part of a struggle against the Crown to right old injustices. They needn't suffer from an inferiority complex. They belong to a tribe admired throughout much of New Zealand for its vision, commercial smarts, and its eye on the future.

And many of them are confident in their Ngāi Tahutanga and passionate about te reo. Watch them together. They may not always know much about doing the dishes at marae but they are confident in their identity as Ngāi Tahu. Much of that has come from the cultural revitalisation measures taken by the tribe.

But with no external threat to focus on and comparative wealth being distributed among the tribe, there are other challenges. Tā Tipene O'Regan, principal negotiator of the Ngāi Tahu Settlement and Awarua Rūnanga ūpoko, believes the key thing that kept Ngāi Tahu aspirations alive during much of the last century was that sense of grievance. It is now time to develop new leaders who have grown up in a time of plenty.

Tā Tipene has given plenty of thought to the concept of developing Ngāi Tahu leaders. The purpose of Manawa Hou is to take promising rangitahi and put them in touch with their Ngāi Tahu roots and with the whenua.

Generally in Polynesia, leadership is inherited and ascribed, he says. But you need the right stuff.

"You might have the flashest whakapapa but if you don't have the right qualities, your whakapapa will be honoured but you won't lead.

"I used to believe in picking winners. Now I have come to the conclusion that the primary task of the iwi is to follow the teachings of the old people and create a sufficient pool of people from whom future generations can select their leaders."

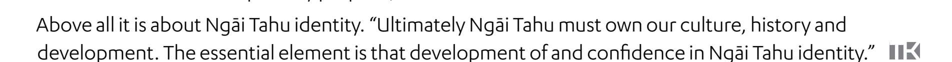
Aoraki Bound does this to some extent. The cultural and personal development programme combines Kāi Tahu knowledge and expertise with the Outward Bound experience to develop leadership qualities and cultural awareness.

Ngāi Tahu has other capability initiatives delivered through various scholarships which offer grants for tertiary training. The First Nations' Futures Programme, which involves academic leadership development. is a collaboration between Te Rūnanga o Ngāi Tahu, Kamehaha Schools from Hawai'i and the Woods Institute, based at Stanford University in California.

Manawa Nui is the inaugural associate director programme based in Ngāi Tahu Holdings Group which aims to develop a pool of future directors with strong commercial skills and a strong iwi context and meet the Te Here objective that by 2030, 50 per cent of all Ngāi Tahu Holdings boards are made up of Ngāi Tahu directors.

Manawa Titi, currently being scoped, will be targeted at emerging tribal leaders and is envisaged as an iwi-based programme.

The key is to water the garden, says Tā Tipene. "Culture has to be nourished and maintained and leaders have to be able to understand the fundamentals of an integrated economy, not just the maintenance of wealth. Wealth has as its primary purpose, the maintenance of culture."



Above all it is about Ngāi Tahu identity. "Ultimately Ngāi Tahu must own our culture, history and development. The essential element is that development of and confidence in Ngāi Tahu identity."

# GROWING UP IN A POST-SETTLEMENT WORLD

**What does it mean to be a Ngāi Tahu rangitahi growing up today? What do they think about the tribe and its future? TE KARAKA asked four rangatahi what being Ngāi Tahu means to them.**

PHOTOGRAPHS TONY BRIDGE

## PANIA BRIDGE-COMER

Pania Bridge-Comer (Ngāi Tahu, Ngāti Rangitihi) is a little different to the other rangatahi interviewed by TE KARAKA. She didn't go on the Manawa Hou hīkoi for a start. And her dad Leigh Comer was, until recently, CEO of Te Puni Kōkiri.

The 21-year-old was born in Rotorua, brought up in Wellington and has just finished the third year of an engineering degree at the University of Canterbury. "I liked maths and physics at school and figured engineering would be a good fit," she says.

While she has been to the Ngāti Rangitihi marae at Matata in the eastern Bay of Plenty with her father, she reckons she doesn't know enough about her Ngāi Tahu side. "I'm probably not aware of the settlement and history as much as I should be," she says, "but I want to find out more."

Pania is an optimist when it comes to reading the tea leaves of the future. New Zealand is pretty relaxed and she reckons common sense will rule race relations. She hopes her own future will include travel overseas, and she wants to learn te reo Māori. "If I can travel through my job, that would be even better."

## KEREPETI PARAONE

Kerepeti Paraone, 24, is has just finished a degree at the University of Canterbury with a double major in Māori and Spanish. He also plays in the reggae band Merchants of Flow – you may have seen them at Hui-ā-Iwi and he drums for Pā Kids (see page 12). And he was a tuakana on the Manawa Hou hīkoi.

Music and Ngāi Tahu culture have always been a part of his life. "I've always been around kapa haka. I grew up running between the lines."

Kerepeti (Ngāi Tahu, Kāti Māmoe, Waitaha, Ngāti Kahungunu, Ngā Puhi) remembers the signing of the Ngāi Tahu Settlement. He was there at Kaikōura when history was made. "I remember Hirini Melbourne was still alive because we made pūoro with him."

Living in a post-settlement world means being secure in his Ngāi Tahu identity, he says. "I know my takiwā, my pā, my whare, my maunga. I think it has helped having that physical connection. It's having an understanding of knowing where you are from."

The image of Ngāi Tahu has changed from being a "rich" tribe with no culture to one that is embracing its culture, Kerepeti says. But that's only the beginning.

"We need to keep reviving the culture, and it can't come from the top, it needs to come from the bottom with support from the top. The thing we struggle with as a tribe is offsetting fiscal success with what we need to do on a cultural basis. We have to live by Ngāi Tahui values. We can't talk about it and do it half pie."

Kerepeti says his generation wants to move forward, to be direct. And to mash up technology with culture revitalisation. Why not have virtual hui?

But there is one essential ingredient. "You need the people. You can't have an iwi without the people."

## BRADLEY MACPHERSON

Bradley MacPherson (Ngāi Tahu – Ngāti Irakehu) was born in Rangiora and schooled in Christchurch. The 16-year-old went on the inaugural Manawa Hou hīkoi earlier this year because he wanted to learn more about what it means to be Ngāi Tahu.

"My aunty, Maria Kipa, told me and my cousins about the trip and said it would be a good experience, a chance to learn about the iwi and significant happenings within the iwi."

What did he learn? "How important the land is but people make the tribe."

Bradley says teaching Ngāi Tahu rangatahi about the values of the iwi and the stories particular to the iwi is important to ensure a healthy future. Manawa Hou was a good start, he says.

"It's also important that we are always rising up to the challenges, that we don't just accept the money and chill out."

## HANNAH SKERRETT-WHITE

Hannah, 24, was also a tuakana on the Manawa Hou hīkoi. Hannah (Ngāi Tahu – Ngāi Tūāhuriri, Ngāi Te Ruahikihiki, Ngāi Te Atawhiua) grew up in Hamilton, learned to speak te reo Māori from an early age, has completed a BA and a Bachelor of Teaching, and now has her eye on an MBA at the University of Otago.

She also spent time working on the Get on the Waka campaign, which gave her valuable experience, especially in campaigning and budgeting. Get on the Waka connected Canterbury Māori with careers to help in earthquake recovery. Led by Te Tapuae o Rēhua, the campaign encouraged young Māori to get on the waka of tertiary education.

Hannah has been immersed in Ngāi Tahu cultural revitalization. Manawa Hou was great in encouraging rangatahi to think about the future, what issues would affect them, and how building networks would help them in the future. It's about language and land, she says,

"Our papakainga is a beautiful whenua. It's important we know the stories and important to know everything that makes us Ngāi Tahu. It's about relationships, reo, land and knowing our culture and our language. You can't have one without the other."

For two years, Te Mana o te Moana fleet of seven waka sailed on an amazing journey. From Tāmaki-makau-rau, Aotearoa, the fleet sailed to Tahiti, Hawaii and San Francisco, down to the Galapagos Islands. Next was French Polynesia, the Cook Islands, Samoa, Fiji, and Vanuatu, and then the Solomon Islands for the 11th Festival of Pacific Arts in July, before sailing back to their home islands.

# Postcard from the Pacific

The journey was funded by German philanthropist and environmentalist Dieter Paulmann to raise awareness about the declining state of the Pacific Ocean. A documentary will be released in cinemas in 2014. As well as raising awareness, the fleet also nurtured a new generation of Pacific sailors. Ngāi Tahu sailors included Brendan Flack (Kāi Tahu – Kāi Te Ruahikihiki), Rereahu Hetet (Tainui, Ngāti Maniapoto, Ngāi Tahu), and Teone Sciascia (Ngāti Kahungunu, Ngāti Kuia, Ngāti Raukawa, Ngāi Tahu) who sailed upon Haunui waka.

Eruera Tarena (Ngāi Tahu - Ngāi Tūāhuriri, Ngāti Irakehu, Kāti Huirapa, Ngāti Porou, Te Whānau a Apanui) and Tiaki Latham-Coates (Ngāi Tahu – Kāti Huirapa) sailed on the waka Te Matau ā Māui; captained by Frank Kawe, of Ngāi Tahu, Ngāti Kahungunu descent. Here, Tiaki journals some lasting impressions on the voyage.

*In times long ago, the great Pacific ancestor and navigator, Māui, went fishing with his brothers. Using the enchanted jawbone fish hook given to him by his grandmother, he pulled up a giant fish. Māui left the creature in his brothers' care while he went to appease the atua. While he was gone the brothers greedily slashed at the fish's back, dividing the flesh between themselves. Māui returned to find a dying fish, and desperately began a karakia calling upon the atua to help heal the creature. They sent trees, plants and animals to dress the gashes, and fresh water to cleanse the wounds. This is how Te-Ika-ā-Māui, the North Island of Aotearoa, New Zealand came to be.*

WE TOLD THIS VERSION OF MĀUI AND TE IKA TO CHILDREN IN PORTS around the Pacific during stops on our way back from the United States. They sat on the deck of our canoe *Te Matau ā Māui* their eyes bright and faces lively, leaning in to listen to this legend about an ancestor famous throughout the Pacific. As we recounted the story, they would join in, acting out different parts, helping the determined Māui pull in Te Ika, slashing away with imaginary paddles and shutting their eyes in karakia to invoke the atua.

When the laugher settled, we'd talk about the metaphors within the story: the grandmother's lower jaw, Te Kauae-Raro, representing earthly knowledge; the fishing – a metaphor for navigation and land-finding. Māui threw his fish hook far over the horizon to catch and pull in islands all across Te Moana-Nui-ā-Kiwa, the Pacific Ocean. After weeks out at sea, we too, watched islands slowly rise up from the water like great fish. It was a glimpse into the world of our ancestors.

PHOTOGRAPHS NATALIA TSOUKALA

We'd then ask the children what we could learn from this old story, and how it related to the challenges their communities and islands are facing. This story was a powerful reminder to us all that humans have been struggling to live in harmony with each other and the natural world for thousands of generations. Our ancestors wove messages into their stories to transfer knowledge, ethical and moral codes to their descendants. In this story, Maui's brothers teach us the dangers of greed and disrespect for protocol – by taking too much, they nearly destroyed their resources and those of future generations.

The children gave examples of how their environment was suffering. We shared some of the examples of personal greed and disrespect for nature that we had encountered on our journey. Along the coast of southern California, we saw oil slicks glistening on the water's surface and smelt the clusters of giant oil rigs long before they came into view. We were unsettled by ominous rumbling 50 miles from land and suspected seismic testing for oil exploration – an act that can deafen whales and dolphins, leading to mass strandings. We saw nuclear power plants looming over golden beaches, and huge underwater toxic-waste dumps on our charts. We breathed in the unavoidable smog that suffocates mega-cities like Los Angeles – created by the millions of car-exhausts and industrial chimneys that billow black smoke night and day. We were overwhelmed by the tonnes of domestic and industrial trash drifting with the currents that becomes deadly food for our ocean whānau. We listened to the First Nation peoples' tragic, yet all-too-familiar stories of pristine lagoons, waterways, wetlands and sacred sites that have become dredged ports, cesspits and concreted industrial zones. We witnessed longlining and large scale purse seining, fishing practices that are decimating marine populations. We came upon hundreds of shark carcasses, their fins amputated for soup, an industry that is slaughtering the kaitiaki of our ocean – perhaps the most crucial animal in the marine ecosystem.

After months of living on the ocean, we were more sensitive than ever before to the destructive practices we humans have carelessly adopted. Many of us felt a revived connection to the world around us, and how could we not? We had giant blue whales surfacing just metres from our hulls. We sailed alongside hundreds of magnificent gray and humpback whales, calving and mating in the warm and shallow waters of Baja.

We spent hours lying on the taumanu watching curious dolphins play in our bow wave. On the Cocos Islands in the Indian Ocean, we swam with schools of hammerhead sharks moving gracefully through their domain. We passed "burtles"' – birds hitching rides on the backs of turtles – and were ecstatic at the sight of frigate birds – a sign of land nearby. We truly gave thanks when, weeks from anywhere with fresh food, we received gifts of fish from Tangaroa. We were inspired by people and communities dedicating their lives for the survival of habitats and endangered species.

In Cabo Pulmo, Mexico, we met a community that had put a rāhui on their dying reef 15 years before. Today this reef is world famous for its ecological recovery, and is now a renowned eco-tourist and diving spot. We were touched by the dedication of Galapagos Islands rangers, working tirelessly to save the endangered Giant Land Tortoise from extinction.

The story of Māui and Te Ika tells us that we must return to our traditional values, which are based on a deep connection and understanding of our place in the world. If we live by this ancient edict, we can make wise and sustainable decisions that ensure a future for our tamariki mokopuna. We have much to learn from our tupuna and their stories.

Will we be remembered by our mokopuna as those who overcame great challenges on the voyage to sustainability, or as the greedy brothers who destroyed the natural world? The choice is ours today.

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# FAIR WINDS AND FOLLOWING SEAS

First, it was a case of learning how to sail voyaging waka and Ngāi Tahu traditions. The next port of call is building a waka unua for the iwi to sail in its own waters. Kaituhituhi Adrienne Rewi reports.

In a quiet workshop on the northern outskirts of Christchurch, amid sketches, sawdust and fibreglass, Ngāi Tahu's voyaging future is taking physical shape.

Christchurch-based Aoraki Voyaging Trust members eagerly watch as their double-hulled waka comes to life. It is a tradition-meets-technology scenario, with the nine-metre-long waka sporting hulls made of fibreglass over a foam core and a lashed native timber decking.

The trust was set up earlier this year by five Ngāi Tahu voyaging enthusiasts – Teone Sciascia, Iaean Cranwell, Eruera Tarena, Craig Pauling and Te Marino Lenihan – who have been passionate about waka and the revival of Ngāi Tahu marine traditions for the last decade.

Sciascia (Ngāi Tahu – Ngāi Tūāhuriri/Ngāi Te Ruahikihiki/Kāti Huirapa; Ngāti Māmoe) says the waka is a step towards their dream of revitalising traditional Māori waka-building and celestial navigation techniques used by Ngāi Tahu ancestors.

"We've all been hanging out to be part of the greater Polynesian Pacific renaissance and we're keen to build up interest among Ngāi Tahu rangatahi," says Sciascia. "Part of our marketing for new talent is to approach rūnanga, inform them about the kaupapa and let the grapevine work from there. We want to identify those who can go further and participate in a national and international training programme.

"That's the big picture we're aiming for. I'd like to see each rūnanga begin an education programme so one day we could sail from here to Karitane, or to Kaikōura; or we might have a regatta and compete. That could be a decade away but it's what we're aiming for. The ocean is such a strong part of Ngāi Tahu culture."

Interest in sailing waka has been steadily growing after a Ngāi Tahu waka wānanga with voyaging legend, Hoturoa Barclay-Kerr (Tainui) in Kaikōura in February 2010, followed by several week-long sails over the past two years on Te Wānanga o Aotearoa waka unua, *Aotearoa One*.

Sciascia and Tarena also took part in the three-year Pacific Voyagers project, which involved seven Polynesian waka sailing from Auckland to Tahiti, Hawaii and San Francisco; and then back through the Pacific to the Solomon Islands for the South Pacific Arts Festival this year.

During all the Ngāi Tahu wānanga, participants were taught not just about sailing and navigation, but also about iwi waka traditions. At a wānanga at Rāpaki, Tā Tipene O'Regan provided a Ngāi Tahu context to migration and voyaging, explaining some of the history of the iwi and the places sailed to.

Barclay-Kerr says the resurgence is a chance for Ngāi Tahu waka enthusiasts to develop sailing skills and knowledge not seen in the iwi for hundreds of years.

"Ngāi Tahu needs a good base of committed rangatahi like these, to keep the project flying, so that 20 years from now, you'll have many more waka sailors.

"I'd like to see coastal voyages taking place around the South Island, with different hapū and iwi visiting each other. That's why my whānau and I are happy to share our knowledge, to train others up."

The trust commissioned Waka HQ, a company set up by Barclay-Kerr and architect, designer and waka builder Quentin Roake, to build the waka unua which will be named *Tipairua*. Roake expects it to be finished in April next year.

Barclay-Kerr and Roake have spent many months translating traditional waka design into a contemporary form. They collaborated with Christchurch-based software and website designers ASP Ltd, using CNC (Computer Numerically Controlled) technology to design the hulls. They worked on trim analysis, centreboard and sail design with Christchurch-based naval architect Dan Leech.

Roake says Barclay-Kerr is one of the pre-eminent people involved in the Polynesian waka renaissance, "so for Ngāi Tahu, he is the best person you'd want to be involved with.

"This waka has the potential to make a very significant contribution to voyaging, not just in New Zealand, but across the Pacific."

To help fund the waka unua, Aoraki Voyaging Trust received $90,000 from the Ngāi Tahu Fund over a one-year period.

Sciascia says of that, $50,000–$55,000 was allocated to the design and build of the waka, including a road trailer for transporting it; and the remainder is earmarked for capability building and further training opportunities for Ngāi Tahu whānui.

The trust has also developed a training manual that focuses on developing sailing and water safety skills, which are consistent with the greater Pacific voyaging kaupapa.

"That means we can continue to jump on any waka and participate in Pacific voyages with confidence and knowledge," says Sciascia.



10 Guitars...? That's Soooooo 2001...
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# HUI -Ā-IWI 2012

WITH A NEW NAME AND NEW LOOK, NGĀI TAHU STAGED ITS INAUGURAL Hui-ā-Iwi, attracting Ngāi Tahu whānau from all over Aotearoa.

It was organised in response to consistent feedback that whānau wanted whanaungatanga – connecting and renewing relationships with each other – to be the focus for annual hui.

The new three-day hui got underway on 23 November at the Lincoln Events Centre and was hosted by Ngāti Moki and Ngāi Te Ruahikihiki of Te Taumutu Rūnanga.

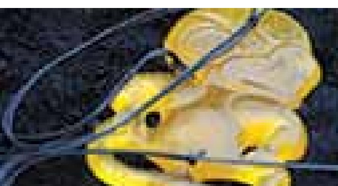
The result was an awesome hui: from the pōwhiri, to the kaumātua high tea on Friday evening, wānanga on Saturday, and sports on Sunday, and of course the many kai stalls and stalls selling pounamu and weaving. The hui also presented some favourite iwi events such as the Te Atakura kapahaka festival and Te Koha concert.

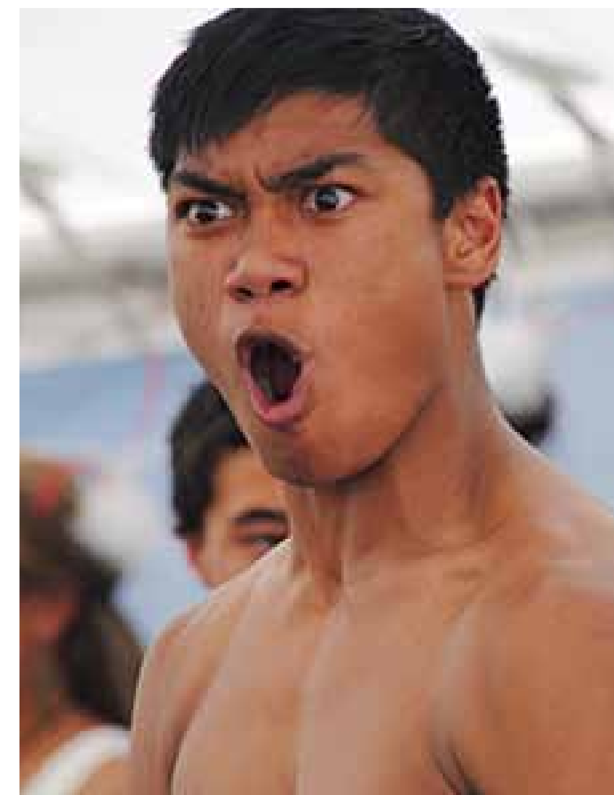
Tribal members still got the opportunity to ask questions of Te Rūnanga o Ngāi Tahu kaiwhakahaere Mark Solomon, deputy kaiwhakahaere Lisa Tumahai, new Te Rūnanga o Ngāi Tahu CEO Arihia Bennett and Ngāi Tahu Holdings chair Trevor Burt at the Open Forum.

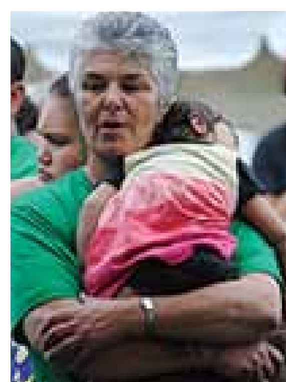
But business generally took a back seat as the tribe celebrated whanaungatanga, and showcased visual arts with a celebration of the work of the late Cath Brown from Ngāti Moki at Taumutu, an inspirational artist and mentor in Ngāi Tahu arts for more than four decades.

PHOTOGRAPHS SABIN HOLLOWAY AND ADRIENNE REWI / GRAPHICS HORI MATAKI

Te Piharau Exhibition







# Ancient paths

IN THE OLD DAYS NGĀI TAHU HUNTED AND GATHERED ANIMALS AND PLANTS the length and breadth of Te Waipounamu. They moved according to the season, following life cycles of animals and plants, and they had access to a wide variety and abundance of food resources.

These days we are more likely to pack up and head for a bach or camping ground in summer, with everything including the kitchen sink. Our Ngāi Tahu tīpuna travelled light, heading up the Hakatere, Rakaia and Rangitata rivers to access the rich mahinga kai resources of Ō Tū Wharekai and the surrounding mid-Canterbury foothills. The foothills teemed with forest birds such as kākā, kererū, kākāpō and tūī during the summer months, eating the ripe fruits of the native trees of the kahikatea, mātai and pōkākā.

Ō Tū Roto is the Ngāi Tahu name for Lake Heron (pictured), a traditional mahinga kai site where weka, tuna, aruhe (fernroot) and kauru (made from the tap root or young saplings of ti kouka or cabbage tree) were gathered. It is also on the traditional trail linking the Hakatere with the Rakaia trails and onwards to Te Tai Poutini (the West Coast). TK

*See following pages.*

PHOTOGRAPH TONY BRIDGE

**The Hakatere, Rakaia and Rangitata rivers were the principal travel routes to get to rich mahinga kai resources of lakes like Ō Tū Wharekai and the surrounding mid-Canterbury foothills, which were vitally important as part of the traditional Ngāi Tahu systematic mahinga kai patterns. In particular, the foothills were well known as an important hunting area for forest birds such as kākā, kererū, kākāpō and tūī during the summer months when they feasted on the ripe fruits of the native trees of the kahikatea, mātai and pōkākā.**

**1 Kā Pākihi Whakatekateka a Waitaha – The Canterbury Plains**

After the Waitaha rangatira Rākaihautū and his travelling party discovered many of the great lakes of Te Waipounamu, they met up with his son, Rakihouia, and his travelling party in South Canterbury. Following the challenges of crossing mountain ranges, and making their way through dense forests, and over the rugged ridges and treacherous mosses of Otago and Southland, they rejoiced in the ease of travel along the edges of the Canterbury Plains. It was the joyful march of reunion along the plains which led to them being named 'Kā Pākihi Whakatekateka o Waitaha', 'The open plains where Waitaha walked proudly.' Pākihi is an area where no trees grow and 'whakatekateka' is an archaic term meaning 'to create pride or to exhibit pleasure'. Another view is that whakatekateka has a different meaning of 'seedbed' which offers the translation, 'The treeless seedbed of Waitaha', referring to the region where the tribe first settled and multiplied.

**2 Ō Tū Roto**

Ō Tū Roto is the Ngāi Tahu name for Lake Heron. Ō Tū Roto is a traditional mahinga kai site where it is recorded that foods such as weka, tuna, aruhe (fern root) and kauru (made from the tap root or young saplings of ti kouka or cabbage tree) were gathered. Ō Tū Roto is located on the traditional trail that links the Hakatere with the Rakaia trails and onwards to Te Tai Poutini (the West Coast).

**3 Tarahaoa and Huatekerekere**

Tarahaoa is the Ngāi Tahu name for Mount Peel and Huatekerekere the name for Little Mount Peel. In one version of the Ārai-te-Uru tradition, Tarahaoa and his wife Huatekerekere were passengers on the famous waka, Ārai-te-Uru, which capsized off Matakaea. After capsizing, many of the passengers, including Tarahaoa and Huatekerekere, went on shore to explore the new lands but needed to be back at the waka before daylight. Most did not make it and were turned into stone and rock, including Tarahaoa and Huatekerekere. Tarahaoa was a very big man who became the mountain known as Mount Peel, and Huatekerekere being a very small woman became the mountain known as Little Mount Peel. Their children, Kirikirikatata and Aroarokaehe, are now represented by two large trees in Peel Forest.

**4 Hinepaaka**

Hinepaaka was a mahinga kai site located beneath the foothills between the Rakaia and Hakatere. Hinepaaka was marked by a mātai tree that could be seen throughout the Canterbury Plains and was used as a landmark by Ngāi Tahu travelling through the area. Hinepaaka was eventually blown down by a storm in 1945 and a monument was established nearby to mark its historical significance.

**5 State Highway 77**

State Highway 77 follows the traditional Ngāi Tahu trail which skirted the base of the mid-Canterbury foothills linking the Hakatere, Rakaia and Rangitata rivers.

**6 Ō Tū Wharekai**

Ō Tū Wharekai is the name used to refer to both the wider Ashburton Lakes area, and more specifically to the name of the two small interconnected wetlands commonly known as the Māori Lakes. The Ō Tū Wharekai area was an important area for gathering weka, aruhe, tuna and kauru.

# SON OF A GUN

*Ellison. In international sporting circles, the name is synonymous with the success of NFL legend Riki Ellison. Now his son Rhett is answering the call to make his mark on this American game. Kaituhituhi Aaron Lawton reports.*

THE UNMISTAKABLE SOUND OF A CELL PHONE RINGING CUT through the silence on the water, shaking the part-time fisherman from his daydream.

On the other end of the line, an official from the Minnesota Vikings had some news – he was, in less than five minutes, about to be drafted.

Tears began to flow as he made a beeline for the family home where he knew his dad would be nervously waiting, glued to the television coverage of the 2012 NFL draft.

The fish would live to bite another day. He, 24-year-old Rhett Ellison – son of three-time Super Bowl winner Riki Ellison – was moving to Minnesota.

Initially, the younger Ellison had to pinch himself to make sure he wasn't dreaming; that he hadn't fallen asleep on that lazy spring afternoon.

Several months earlier, he'd taken part in the NFL's Scouting Combine in Indianapolis where, alongside a host of other wannabe NFL players, he threw his body into a battery of tests while the scouts, coaches and general managers watched on, jotting every key statistic down on their clipboards.

The early signs weren't good and Ellison left Indiana feeling less than confident.

Thankfully though, he was in the process of finishing a master's degree at the University of Southern California (USC), and a respectable nine-to-five career beckoned.

After four years starring for the Trojans – one of college football's top teams – as a tight end or fullback, he thought his playing days were behind him.

The Vikings had other ideas.

"It was definitely a surprise to get drafted. Even at the NFL Combine, I was there as a running back and I've been a tight end my whole career at USC," Ellison says now, three months later, from his new apartment in Minnesota.

"I wasn't as athletic as the rest of the guys and my performance at the Combine wasn't great. And if you look at my numbers at USC, they weren't great either.

"I wasn't expecting to get drafted so when it happened the feeling was just unbelievable."

What's more unbelievable as the start of the new NFL season draws ever nearer is the fact that the 128th pick in this year's draft is not actually the all-American boy he may first appear to be.

PHOTOGRAPH: GETTY IMAGES/EZRA SHAW

*Left: Rhett Ellison on the right at a Minnesota Vikings Minicamp.*

*Previous pages: Rhett Ellison, with ball, in USC Trojans colours.*

PHOTOGRAPH GETTY IMAGES/HANNAH FOSLIEN

With a closely-cropped crew cut and 114 kilos of muscle on his nearly two metre tall frame, Ellison wouldn't look out of place in an Abercrombie & Fitch catalogue.

But when he suits up for the Vikings in the coming months, he will become just the third Kiwi after his father and David Dixon, a former Minnesota Vikings guard from Papakura, to make it in one of the toughest sporting competitions on the planet.

To most New Zealand sports fans, the name Riki Ellison needs little in the way of introduction.

Born in Christchurch and with Ngāi Tahu blood coursing through his veins, Riki starred as a hard-hitting linebacker for the San Francisco 49ers during the 1980s before heading south to Los Angeles in 1990 where he closed out his career, playing three seasons for the Raiders.

Clearly, the acorn hasn't fallen far from the tree and while Rhett was born in Portola Valley, California and speaks with the expected American twang, he'll be waving the Kiwi flag every step of the way as he enters into the uncharted and cut-throat waters of the NFL.

He has spent just two years in New Zealand where, as a five-year-old, he attended St Andrew's College in Christchurch. But like his dad, this Māori warrior knows where he's from.

"I definitely consider myself at least part Kiwi," Ellison says. "I've still got a lot of family down there in New Zealand and the only reason I haven't been able to get out there is because of football.

"I think this off-season might be my chance to get there for the first time in a while.

"I know a bit about my Māori heritage. I know my great uncle Tom Ellison was an All Black.

"I remember when I was about six years old and we had a big family reunion at a marae and I learned how to do the haka and all that sort of stuff."

*"My success has mostly been about my work ethic and also having my dad with me the whole way along to coach me and give me tips."*

Growing up in sunny California – a world away from Christchurch – Ellison understandably had no designs on following in the footsteps of Tom Ellison or, for that matter, his well-known cousin Tamati, and becoming an All Black.

From day one he knew what he wanted to do. That was to follow in dad Riki's footsteps and play for USC's mighty Trojans where legends like O.J. Simpson, Reggie Bush and Junior Seau had found fame.

"Once you start playing football, you watch the pros play and you know that's what you want to do," Ellison says.

"But I think for me it didn't really become a reality until after I had left USC.

"I mean, my whole life I wanted to play at USC and I never really looked ahead to the NFL.

"That was always my dream. Growing up, we would go to USC games and I went to more USC games and watched more USC games than any NFL games.

"That was always the first dream and then once I'd finished my career at USC, to take it to the next step has been amazing."

Ask anyone around the traps at USC and they'll tell you that Ellison's career as a Trojan was a roaring success.

After he captained the side in his senior year, the college named a leadership award after him.

Not bad going, you'd agree, for a bloke who the USC scouts initially had no interest in.

"I was the last guy that USC wanted on their scholarship programme. I was kind of the second guy," Ellison says.

"What really happened was the tight end they wanted went to Notre Dame and I was the second-best option for them.

"Even at USC, I kind of had to climb my way through. Articles were written about me and how they didn't expect me to do anything or even expect me to play.

"It was, I think, my work ethic that got me through all of that. My success has mostly been about my work ethic and also having my dad with me the whole way along to coach me and give me tips."

Just for the record, the tight end who opted for Notre Dame has as yet failed to make it in the NFL.

But that in itself begs the question – how did a college footballer initially unwanted by USC end up in the NFL on a four-year deal worth $US2.4 million?

The answer lies in the simple nickname bestowed upon Ellison by USC's offensive coordinator Kennedy Polamalu, uncle of NFL Pittsburgh Steelers star Troy Polamalu

One day, while watching the tight end train the house down, it came to Polamalu in a flash – the young man out on the field was like a machine. He was – "Da Machine". From there, the name stuck and soon everybody was using it.

It wasn't that he was stiff, mechanical or robotic. Far from it, in fact. He was, if anything, more like the Energizer Bunny.

When opposition players were trying to bring him down, he kept going and going and going. And when the block needed to be made to protect star quarterback Matt Barkley, there was Ellison, refusing to give an inch.

"I didn't know at first whether the nickname was a good thing or a bad thing," Ellison says.

"If you're thinking about a machine you are thinking of something that's stiff and mechanical.

"But he meant it in the best of ways and you know, you can never pick your own nickname and you just have to go with it.

"There's definitely a lot of nicknames that would be worse than mine."

If anything has prepared Ellison for the NFL, it's been playing football for USC.

It might be hard to fathom in this part of the world where we struggle to fill out Eden Park for a Blues match, but big games played by the Trojans, a college team, regularly draw upwards of 90,000 fans to their home base – the Los Angeles Memorial Coliseum.

"Think about it – the Trojans are pretty much the NFL team for Los Angeles," Ellison says.

"They play in the largest media capital in the world and we were definitely the centre of attention during football season.

*"Dad has been the biggest influence on me. I've been so fortunate to have him as a dad and it's almost not fair how much he knows about this game and how much he knows about being successful."*

"But I think the experience has probably helped me as I prepare to play in the NFL where you've always got eyes on you.

"We might have actually had more eyes on us at USC than we do right now here at Minnesota.

"But I guess playing for the Trojans has trained me for this. Playing in the Coliseum on the biggest stage, you get used to playing in big pressure games and in front of big crowds.

"In the NFL, every game has big pressure and is in front of big crowds so that's the biggest difference."

Ellison is the first to admit he's climbed a personal Everest of sorts to get this far. He also knows he wouldn't have got there without his dad, Riki, driving him and guiding him every step of the way.

If, as USC's head coach Lane Kiffin says, the Da Machine is "competitive in all aspects of his life and is a true Trojan", it's because he learned by example.

"Dad has been the biggest influence on me. I've been so fortunate to have him as a dad and it's almost not fair how much he knows about this game and how much he knows about being successful," Ellison says.

"It's not just football too.

"He's taught me about everything in life, about how to set goals and how to achieve those goals.

"He likes to call them work plans and we set those up every year – whether it's for life or for sports.

"It's just this thing he has with me and all of us and his influence on me has been unbelievable.

"He's very proud at the moment. He's also very excited. I never thought I'd see him wear purple but he keeps asking for more purple stuff, which I'm pretty surprised about."

But following in the footsteps of the giant linebacker can't be easy.

At USC where Riki played in the early '80s, stories of his on-field heroics followed his son everywhere.

And in the NFL it will be no different. There will, Rhett knows, be comparisons, expectations and huge hype to deal with when he finally pulls on that Vikings jersey.

"I think there was probably more pressure in being Riki Ellison's son at USC than there is in the NFL," he says.

"He was a pretty big legend there.

"What has been helpful is that I play pretty much the opposite position to where he played so you can't really compare us in the same way.

"Yes, there's definitely pressure but it's just extra pressure on top of all the other pressure and I'm just trying not to think about it too much."

The bigger pressure, Ellison offers, is about simply surviving in arguably the toughest league in American sports.

Yes, he just got paid $US300,000 as a bonus for signing on with the Vikings and, yes, he has more money in his bank account now than he's ever seen, but if Da Machine stops functioning like a well-oiled one, his career could be over before it begins.

How's that for pressure?

"With the NFL, the pressure is on you every single day. You have to work hard to try and make the team and they can cut you whenever they want," Ellison adds.

"If you look at the NBA or Major League Baseball, if you sign a contract you are there for that long and there's nothing that the clubs can do about it.

"But in the NFL, if you sign a four-year contract, they can still terminate it at any point."

Of course, if it counts for anything, as he goes about stamping his mark on the NFL, Ellison knows that somewhere in the south Pacific, a nation of four million will be willing him on.

"The support I've had from New Zealand has been unbelievable. I didn't think Kiwis would be that interested in me, especially because I play football and not rugby," he adds.

"It's been a surprise but it's also been awesome."

Here's hoping we can soon say the same thing about Ellison's career in the NFL.

This story first appeared in *Sky Sport*.

# Reo Māori journey

Take a Māori boy from the south, the arrival of *Te Māori* exhibition and you have the makings of a life-long love with te reo Māori. Kaituhituhi Mark Revington walks alongside Tahu Pōtiki on his reo journey.

TAHU PŌTIKI DIDN'T ALWAYS LOVE TE REO MĀORI. "I STARTED to learn when I was a teenager and didn't really take to it. It was thrust on us when I was a Māori hostel boy here in Christchurch. We weren't very good as teenage boys."

Pōtiki (Kai Tahu, Kati Mamoe, Kai Te Pahi) says his overwhelming passion for te reo Māori stemmed from the arrival of the exhibition *Te Māori*. And North Islanders. Until *Te Māori* arrived in Dunedin in the mid-80s, Ōtākou and Puketeraki people tended to keep their rituals to the marae, he says. The arrival of the exhibition changed all that.

"All of sudden they had to be on display every day for six weeks at the museum and the generation before me were flying by the seat of their pants.

"There were a number of North Island Māori living in Dunedin who were fluent speakers of te reo and were scathing of Ngāi Tahu. I noticed that some of the things we used to do at the marae were changing and it was because we were being told by other people what to do and our elders weren't confident enough. The generation up from me got angry about it but didn't fight back. There was a lot of passive aggression.

"We had gone from a generation of people who knew tikanga Māori and had the knowledge to apply it at any given time, to a generation who only knew to follow what their parents had done."

It is often said that language is at the heart of any culture and it was those early experiences that Pōtiki says made him determined to become a fluent speaker of te reo. But there are other ways for people to be confident in their identity without having the language, he says.

He grew up at Karitāne, "a beautiful place to grow up", where his dad, Les Pōtiki, lived te ao Māori without speaking te reo. "Dad didn't speak Māori but I grew up going to tangihanga, and I remember listening to our old people do speeches at night time with all the metaphors in them, but they were in English.

"We were always at our relations. I was the eldest and dad would take me places eeling and catching flounder. Before the challenges came, people like Dad didn't have any doubts. He passed away before the bulk of those politics came crashing on to our community so I don't know how he would have responded."

In the mid-80s, Pōtiki sought out a te reo Māori course at Christchurch Polytechnic that began a language journey that has seen the former chief executive of Te Rūnanga o Ngāi Tahu spend many years researching Kāi Tahu dialect and early writing to become one of the tribe's knowledgeable Kāi Tahu reo experts.

Pōtiki returned south and worked as a fitter at the local freezing works. In his spare time he began to read South Island history. His curiosity sparked, he went in search of the primary sources for some of more complex anthologies he was reading, and found them in the Hocken Library in Dunedin.

"I found myself down in the Hocken Library regularly going through that primary material, the original manuscripts from interviews, or original letters. Lots of them were in Māori and lots of them were in Māori that wasn't the normal, basic Māori. It was different and some of the language didn't follow the rules. I started reading in bed at night. I would read page after page of the Williams Dictionary and find new words and look at the difference in meanings. Generally the primary material was couched in an archaic style of Māori which was different to what I was used to hearing. This led me to actually start to understand the manuscript material I was observing."

He discovered the power of metaphor and patterns in what was an oral language being captured on the page for the first time. "They were full of metaphor and patterns in the way the stories were constructed and the patterns kept repeating across stories. I understand now that they were myth templates and the character of those manuscripts was to aid the orator to relay the story."

His research would eventually take him to university to study Māori language and literature and to write his assignments in the old style.

Early on in the piece, a bit of research persuaded him that the best way to become proficient in te Reo Māori was to become immersed in it. There was nothing available in the South Island but he had heard about Te Wānanga ō Raukawa in Otaki, wrote to the school and was welcomed in.

"It was the first time I had been on a marae in the North Island and it was in the heart of Ngāti Toa country and boy, did they let me know it. But they were very welcoming. I ended up going there for about three or four years, doing three to four wānanga a year and made some very good relationships."

From there he found the confidence to return south to run language wānanga, initially in partnership with the University of Canterbury, which had been sending its own students north.

"We hooked up with the team of tutors they were using and went out to Taumutu for a week. It was a great experience for me because I got thrust out front straight away." The wānanga continued over the next five years as Ngāi Tahu began the long process of language revitalisation, with Pōtiki and te reo Māori specialist Hana O' Regan helping lead the way.

"The Ngāi Tahu Trust Board sponsored the wānanga but people were used to using their own resources. There wasn't a lot of money around then, koha was often food and people stayed on the marae."

At the same time he was busy running youth hui, getting them to think about their Ngāi Tahu identity, and what the future may hold. Pōtiki, despite the example of his Dad, had come to realise the importance of fluency in te reo in understanding te ao Māori. He was a member of the original Kotahi Manu Kāika design committee and is currently on the KMK advisory committee as well as serving as a poureo or lecturer at the tribe's Kura Reo Kāi Tahu over the last few years.

PHOTOGRAPH ALAN DOVE

*Tahu Pōtiki with his partner Megan Ellison and their children, Tukitaharaki, Ripeka and Timoti.*

Keeping the language alive requires planning. "It was necessary for us to have a concept about what we were going to do. It was all about language planning rather than let it happen to us or let it evolve organically."

The challenge in Aotearoa is that the notion of a bilingual country comes with political baggage, he says. Pōtiki would like to see all New Zealand primary school children exposed to at least two languages. "I think personally the curriculum should have a Polynesian language, an Asian language, and English. It would make good sense and it would be great for the kids. In Europe, for example, it's not an issue but we're like Canada, one of the difficulties with us is that language is highly politicised. It's not just about acquiring another medium of speech. It's heavily laden with historical baggage."

MANAWA KĀI TAHU
STORIES OF KĀI TAHU TĪPUNA – OUR LANGUAGE, OUR PEOPLE, OUR PLACE, OUR CULTURE
nā TAHU PŌTIKI

# Te Heke o Pūraho

***By the time they had migrated to the Wairarapa the descendants of Tahu Pōtiki were travelling with an extended kinship group that had broken away from iwi in the East Coast and Hawkes Bay. Sometime after arriving in Wairarapa the leaders of this migrant group negotiated a trade of weapons and canoes for land and hunting grounds occupied at the time by Rakitāne. The Kāi Tahu ancestors subsequently settled many villages around the Wellington region including Paekawakawa (Island Bay), Hātaitai, Te Aro, Ōhariu, Parirua (Porirua) and Ōmakarautawhiri (Bridge Point near Tītahi Bay).***

***Whilst settled about Te Whakanui-a-Tara many tensions arose amongst the leadership which led to several violent encounters including the battle of Pūharakeke Tapu. This battle, and the series of events leading up to it, was the catalyst for one of the more significant moves across the strait to the South Island – the Exodus of Pūrahonui.***

## TE HEKE O PŪRAHO

RĀKAITAUHEKE AND TAPU WERE CHIEFS WHO LIVED IN THE district and a disagreement regarding a canoe arose between them. Rākaitauheke, who was a son of Kurī and Tanemoehau, believed he had been insulted and awaited his moment to seek retribution. Whilst Tapu was visiting one day, Rākaitauheke returned the insult and bit the carved prow of Tapu's canoe until he broke it, and then killed him with a strike from his patu.

Maru, who was a nephew of Rākaitauheke, was concerned as he knew that Tapu's relations would be guarding the trails in to Wairarapa where Maru's wives and children lived. So Maru waited in case an avenging war party was seeking revenge for Tapu's death.

Maru waited some three months but he so desperately missed his wives and children, he and his servant went by sea via Cape Palliser and then overland to Lake Wairarapa. As they got closer to the village they were spotted by sentries and an ambush was laid.

Maru turned to his servant and said, *"Should we be taken by surprise, for any reason, just follow me (move exactly as I do)"*.

At that very moment they walked in to the ambush and a spear was thrown at Maru. He managed to dodge the spear but the servant did not move so he was struck and killed.

Maru was seized and taken captive and the immediate intent was to execute him but his in-laws rescued him. Tūmapuhia-ā-raki (brother-in-law) stood to his side whilst his nieces, Waipuhi and Rākaitekura, stood one to his back and the other in front of him. Led by Tūmapuhia the group moved as one back in to the pā and to the house of Tūmapuhia and stayed there.

Tūmapuhia instructed his people to perform a military drill so the war parties assembled. As they gathered Maru recited a prayer before he left the house. He then observed the battalion of men perform a war dance. Once it was completed they all sat down.

Then the chiefs of the village rose and made speeches to Maru. *"Heed our words Maru. You must soon return to your iwi. You should go so you and your people are safe and otherwise who knows who else may encounter this army of men."*

Maru then stood in front of the chiefs and asked, *"So am I to be spared by you?"*

They replied, *"Yes."* He asked two more times and still the answer was *"Yes. You will not be killed by us."*

*"Fine,"* said Maru. *"When I return then I need not run."*

Maru then responded with these words.

*"If there is a great rain then all the land will be wet. But if there is a large body of men one leg is in front and another behind. Therefore it may look dark above but light can be seen below. This is why I will survive you and when you pursue me tomorrow you will ultimately see me again and I will be leading a charge against you."*

The next day Maru, his children and his wives were guided by his brothers-in-law to the landing. They lit a fire and the brothers-in-law returned. When they saw the burning fire Maru's people knew that he was alive. A canoe was sent to collect them all and they crossed over to Paekawakawa.

He went as far as Te Aro and sent messengers to all the local areas to inform everyone to gather at Te Aro. Maru rose to speak to the people about his journey, the death of his slave and his own rescue.

He then said to the tribe, *"Kāti Kahukunu are coming to avenge the death of their relatives."*



***I te taeka mai o kā uri o Tahu Pōtiki ki te Wairarapa i haere kātahi rātou me ō rātou whanauka i wehe  i te Tai Rāwhiti me te Poroporo-ki-Huariki. Nā wai rā, nā wai rā  i hui kā rakatira o te wharauka me kā rakatira o Rakitāne ki te whakarite te kaitaoka, arā nā rātou i tuku kā rākau whawhai me kā waka ki a Rakitāne, nā Rakitāne te whenua me te mahika kai i tuku ki ā rātou, Nā tēnei kaitaoka ka nōhia katoatia kā wāhi o Te Whakanui-a-Tara arā ko Paekawakawa, Hātaitai, Te Aro, Ōhariu, Parirua me Ōmakarautawhiri.***

***I a rātou e noho ana ki Te Wairarapa ka tutū te puehu i waekanui  i kā rakatira nunui tae atu ki te pakaka nui ko Pūharakeke Tapu. Ko tēnei pakaka tētahi pūtake kia whakawhiti mai te iwi o Kāi Tahu ki Te Waipounamu arā ko Te Heke o Pūrahonui.***

## TE HEKE O PŪRAHO

KO RĀKAITAUHEKE RĀUA KO TAPU TE TOKORUA O KĀ RAKATIRA E noho ana i taua rohe, ā, ka tū te raru kai waekanui i a rāua, ko tētahi waka te take. I whakatakariri a Rākaitauheke, te tama a Kurī rāua ko Tanemoehau, i te mea i roko kōrero ia nā Tapu i mea atu te ki-mōkai mō Rākaitauheke. Kātahi ka tipu te riri ki tōna puku ka mahara ia mō te whakautu. Nā wai rā i haere mai a Tapu ki te kāika a Rākaitauheke. Ka haere a Rākai ki te whakarei i tō Tapu waka ka kahua te arero, ka ruia te waka, ka whati te whakarei. Kātahi ka patua a Tapu kia mate rawa.

I maharahara a Maru (iramutu a Rākaitauheke) ka tauaraihia te ara ka kore ia e tae ki Wairarapa, nō te mea i reira ōna wāhine me kā tamariki e noho ana. Ka tatari a ia me kore e haere mai he taua hei kaki i te mate o Tapu.

E toru kā marama e tatari ana ekari nā te nui o tōna aroha ki āna tamariki me āna wāhine ka haere a Maru ki te tiki i tana whānau. Ka haere rāua ko tāna ponoka mā te moana, ā, piki atu, ka heke atu ki tua, ki tātahi, ka tae ki te taha a Wairarapa moana. Ka tata rāua ki te kāika, ka kitea mai rāua e kā tūtei. Ka whakatakototia te tahapa.

Ka kī ake a Maru ki tāna mokai i muri i a ia "Kia mōhio ki te tūpono tāua ki tētahi mea nōku te kori, kia kori mai hoki koe."

Kātahi ka eke tonu rāua ki mua o te tahapa. Ka whiua mai te tao kia Maru.  Karohia e Maru, ka taha, tū kē ki tāna hoa mate rawa atu.

Ka hopukia a Maru, ka mau, ka meatia kia patua, ekari nā ōna hunaoka ia i whakarauora. Ka tū a Tūmapuhia-ā-raki (te taokete)  i tōna taha,  i tū a te Waipuhi i te tuarā, ko Rākaitekura  i te aroaro (he iramutu te tokorua nei). Haere tonu mai a Tūmapuhia me kā irāmutu ka mau ki te taokete kia Maru, ka haria ki roto  i te pā ki te whare o Tūmapuhia, ka noho i reira.

Ka whakahaua e Tūmapuhia tōna iwi kia whakaara waewae. Ka whakatakototia kā matua. Nō te takototaka a kā matua ka karakatia mai a Maru kia puta ki waho o te whare, ā, ka puta a Maru ki waho. Ka kite ia i kā matua ka whakatika ki ruka, ka puha. Ka mutu te puha ka noho ki raro.

Ka whakatika kā rakatira o te iwi ki ruka, ka whaikōrero mai ki a Maru, "Whakaroko mai e Maru ki te kupu, nau mai, haere e hoki ki tōu iwi ka kī atu kia haere kia ora ai koe me tō iwi, mā wai e tītiro mai tēnei nui tākata."

Ka whakatika a Maru ki ruka i mua i te aroaro o āna rakatira. Ka pātai atu ia, "Kua ora nei au i a koutou?"

Whakahokia ana, "Āe." Tuarua, tuatoru, ko taua pātai anō. Whakahokia mai, "Āe, e kore koe e mate kua ora koe."

"E pai ana i te mea kua ora nei au i a koutou.  Ki te tae au ki roto i tōku iwi e kore au e oma. "

Ka whakautua e Maru tēnā kupu.

"Ki te nui pata āwhā, mākū katoa te whenua. Tēnā, ko te nui tākata kotahi waewae hei hikoi ki mua kotahi waewae hei hikoi ki muri nō te mea, pōuri noa ki ruka, e mārama ana a raro. Ko tēnei ka ora nei au i a koutou, whanake,i muri i a au ka whanake āpōpō koutou kite mai ai ko taua takata nei anō kei mua o te taki e haere mai ana."

Ao ake i te ata, ka hoki mai a Maru me kā tamariki me kā wāhine me kā taokete e ārahi mai ana i a rātou ki waho o te tauraka. Ka kā te ahi, ka hoki kā taokete. Nō te kiteka mai a te ahi, ka mōhio atu te iwi ka ora a Maru, ka hoe atu te waka ki te tiki atu i a rātou. Ka whiti mai ki Paekawakawa.

Ka haere mai ki te Aro, ka tukutukua kā karere ki kā wāhi katoa kia hui mai ki te Aro. Ka whakatika a Maru ki ruka, ka kōrero ki te iwi i tōna haere, nā te mateka o tāna ponoka me tōna whakarauoratanga. Ka kī atu a ia ki te iwi, "Kei te haere mai a Kāti Kahukunu ki te kaki i tō rātou mate."

*(To be continued)*

# Kai

The Koukourarata māra kai is about bringing the people of the local community together with whenua and food. Kaituhituhi Adrienne Rewi reports.

# Garden to plate

PHOTOGRAPHS ADRIENNE REWI

The Koukourarata māra kai spreads across two plateaus – one above the other – like a giant vegetable canopy. It is a place of peace, learning and harvest; and the principle of generosity underpins its existence – evident in the small roadside koha stand that sits under the shelter of a giant gum tree.

For a donation, locals can help themselves to the garden surplus – a bunch of fresh silverbeet, a fat cabbage or a choice broccoli head. Or, if they're after lettuces and salad vegetables, they can harvest directly from the garden, saying thank you perhaps, with a little tidying up.

Local resident Kylie Deer has her own vegetable garden but sometimes, when she runs short, she "pops up the hill" to pick from the community garden.

"The gardens are a great asset to the marae and for local families. We all go up there and pick what we need. It's very handy and I'm happy to do a bit of weeding or digging in exchange," she says.

The flourishing māra kai belies the fact that it was first planted out just a year ago. Established by Koukourarata Marae, it is set in a sunny, sheltered gully beside Koukourarata Stream, on land once designated for a Māori Native School that was never built. A huge range of vegetables is thriving in the all-organic conditions, including traditional favourites such as kamokamo, rīwai and kūmara.

The relationship between the land and the people has always been important to Māori. For Te Rūnanga o Koukourarata project manager Peter Ramsden (pictured), the māra kai is just another healthy step towards a healthy community. It is, he says, part of a larger picture that includes the rūnanga's conservation efforts and native tree planting schemes around the community – all aimed at creating a community residents can take pride in.

"We've got a lot to offer in Koukourarata and we're all going to be here for a long time, so let's work together in a relaxed way to make the sort of community our whānau will be proud to come home to. The māra kai is the beginning of a journey. It's about bringing everyone together with whenua and food and creating opportunities around the marae."

To get the project off the ground, Ramsden established a relationship with Tom Piahana and the Department of Corrections which supplies workers through its periodic detention programme. They've been invaluable, he says, in preparing the beds, building the garden shed and creating compost heaps. The team travels to Koukourarata for the day two or three times a week to work in the gardens.

The latest garden project involves erecting a new 15 m x 11 m tunnel house for frost-tender vegetables and rongoā plantings for medicinal use. Ramsden hopes it will be operational this summer, and while its use will be divided, he's hoping to see a range of rongoā plants grown.

The medicinal use of herbs and trees was common to early Māori. They used over 200 plants to treat a wide range of ailments and illnesses. Kōwhai, kawakawa, koramiko, rātā, mānuka, harakeke and many others were incorporated in assorted remedies for both internal and external use. There's been a renewed interest in rongoā in recent years, and traditional plantings at Koukourarata will provide an opportunity for both current learning and a resource for future generations.

"This bay was one big garden when I was a kid – the biggest supermarket in the world, and I'm excited about the fact we're bringing back traditional knowledge and sharing it," says Ramsden. "Our tamariki have the right to fresh, free vegetables. This is their tangata whenua. This is their chance to get their hands in the soil."

Traditional organic Māori cultivation methods are being used and the soil has been enriched with horse manure, sheep manure from local shearing sheds, and seaweed from the bay. Chemical fertilisers, herbicides and pesticides are not used.

"One of our Ngāi Tahu visions for Te Matatini 2015 is to have māra kai at Tuahiwi, Taumutu and Koukourarata Marae producing organic, traditionally-grown vegetables for the celebrations. We're very keen on that idea and I'm delighted we're bringing things like kūmara back into the bay," says Ramsden.

Few things come as naturally to Māori as the bringing together of friends and whānau for hunting, gathering, cultivation, harvesting, preparing and cooking food. Ramsden has high hopes that Koukourarata's māra kai will go a long way to building on Pākehā and Māori relationships within his community. He feels an enormous satisfaction that the gardens are already so bountiful.

"This demonstrates we can achieve real things, things of substance for our whānau and the over-riding message to everyone in our community is, 'Come and join us. Everyone is welcome'."

HE WHAKAARO
OPINION nā TOM BENNION

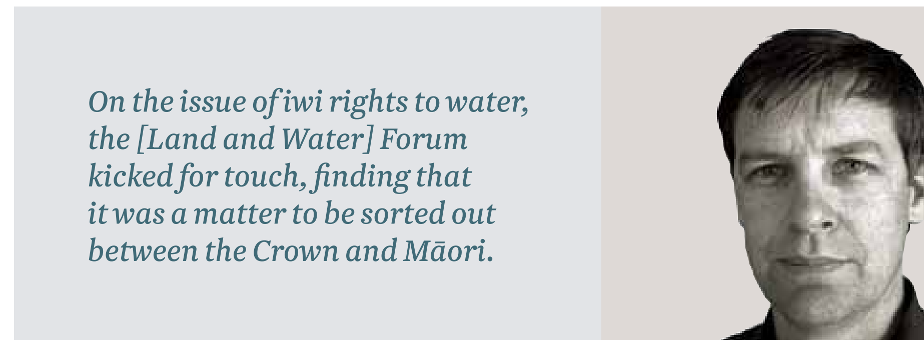
# Water issues: a modern day primer

Since 1984, seven Waitangi Tribunal reports have dealt with Māori rights in waterways in a substantive way. In each case these reports have found significant Māori interests in water, as well as significant pollution affecting those interests.

This year water issues well and truly hit the national stage. There are two main concerns. First, how to clean up grossly polluted waterways, and how soon these clean-ups should happen. Second, how to allocate water between different uses, particularly when Māori groups claim pre-existing rights to water.

The Land and Water Forum has been grappling with the polluted waterways issue. The Forum is a group of 21 business, NGO, and Māori organisations, with some local councils and central government agencies sitting in. Forum members include Meridian Energy and Mighty River Power, sitting at the same table as Te Arawa, Ngāi Tahu, Ngāti Tūwharetoa, Waikato-Tainui and Whanganui representatives.

In the Land and Water Forum's Third Report, released in November, the Forum concluded that where waterways are severely polluted, regional councils should set firm interim limits, measures and time frames as steps towards clean-up. However, these requirements are undercut somewhat by the vague recommendation that clean-up measures must not cause "unnecessary economic and social dislocation" (Recommendation 20), and must "guard against imposing unnecessary constraints on economic development" (Recommendation 24(g)). Iwi are to be consulted about these steps, but iwi preferences regarding the speed of clean-up are not given a particular focus in the way that the needs of business are.




On the issue of iwi rights to water, the Forum kicked for touch, finding that it was a matter to be sorted out between the Crown and Māori.

This is not surprising, since the Forum report arrived in the midst of litigation before the Waitangi Tribunal and the courts over the government proposal to partially privatise the government-owned hydropower generators Meridian, Mighty River Power and Genesis Energy. It is argued that the sale will greatly compromise the Crown's ability to recognise Māori interests in any significant way (such as shares in the companies) once third party shareholders are involved, bringing with them their own financial interests.

The current litigation is not likely to resolve two key issues which are at the heart of the "rights to water" debate. First, what exactly are the water rights that Māori have? The Waitangi Tribunal report was quite clear that they include "residual proprietary rights" in some water bodies. That is, interests that are a form of property. This means that they cannot be intruded on without agreement or compensation to the holders. The Crown considers that the rights are more in the nature of "cultural rights" and not property interests.

The second issue is: how should they be recognised? The Crown told the Tribunal that it has not ruled out "the possibility of a 'modest levy', royalties, joint ventures, or some other arrangement that provides for Māori economic interests in their water bodies in the future." This issue obviously has some way to run yet.

*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.

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HEI MAHI MĀRA
A beginner's guide to growing organic vegetables nā TREMANE BARR

# Māhi Māra Wairua

*I recommend that people who have large home gardens have soil tests every three to five years, or when one is first starting out in establishing a sizeable māra.*

The tastes of summer from my māra are a welcome surprise as the limited diet I am on due to a recent diagnosis of pancreatic cancer ( the chook food diet I call it – mainly vegetables, seeds, nuts and fruits appropriate to my blood type) has invigorated my taste buds.

This new emphasis on my māra as a key component in my recovery from cancer has in turn led to a reorganisation of priorities in terms of plants that I grow, as I have a limited range of vegetables that are useful to my health right now. The key vegetables are silver beet, broccoli, kale, spinach, chicory, leeks and carrots; which I need in bulk due to the green juices and raw food salads I eat every day. These plant varieties contain the types of minerals, vitamins and anti-oxidants which recent research has shown are beneficial in promoting recovery from cancer. No sweetcorn, pumpkin, onions or riwai this season. However, I have made space for lettuces, peas, cucumbers, capsicums, and acid-free and heirloom tomatoes for a bit of variety.

Since I am relying so much on the māra for my health, I decided for the first time that it would be a good idea to test the soil to find out what the nutrient levels actually are. Overall, the soil test showed a pH of 6.6, which is on the high side, so no need for lime for a few seasons. Nitrogen, potassium, calcium, magnesium, boron and organic matter content are slightly above average. The selenium and copper levels are on the low side, but the phosphorous level was literally off the chart. Initially I was bit concerned by this phosphorous result, but soil scientist Dr. Tim Jenkins pointed out that this is not unusual for home gardens, and that due to the organic matter levels in the soil this should buffer the nutrients that become available to the plants. I am having some leaf samples tested for nutrient levels just to be on the safe side.

Because of the soil test results I decided to change my compost type from an organic chicken manure high in nitrogen and phosphorous to a commercial organic compost that is more balanced. The results were a wakeup call for me to be more precise about what I am actually putting into my soil. My presumption that more compost can only be better is not necessarily true. I recommend that people who have large home gardens have soil tests every three to five years, or when one is first starting out in establishing a sizeable māra. These test results also confirmed the need for me to use biodynamic preparations. I hadn't used any since the 2009–10 season due to the earthquakes, but they were necessary to help enliven the soil and balance out the nutrient uptake by the plants. And hopefully we are past liquefaction-producing quakes.

The nutritional content of vegetables and soil health have also been key concerns of mine over the past few months, and after some research it brought back to me the need to focus on increasing the mineral content in my soil to be taken up by the plants. This is important because it is not enough just to have the right amount of vitamins in one's daily diet, particularly when trying to recover from a serious illness. The right amount of minerals and trace minerals is particularly important, as the vitamins cannot do their work properly without them.

Cucumbers in tunnel house

PHOTOGRAPHS TREMANE BARR

Recent research shows that agricultural soils in the United States have been depleted of 85% of their minerals in the past 100 years. In Africa the figure is 74%, Asia 76%, Europe 72%, South America 76% and Canada, 85%. This in turns shows up in dramatic declines in the mineral content of food crops, with a subsequent negative impact on overall population health statistics. There are two main culprits: petroleum-based NPK fertilisers stripping soils of their organic matter and mineral content, and new varieties of high yielding crops (in gross weight) deficient in wider nutritional factors such as minerals.

I haven't been able to track any data on historical mineral depletion in New Zealand soils, but I think it can be safely assumed that a similar mineral loss profile has occurred here. What we do know is that there are natural deficiencies such as low levels of selenium which can require long-term supplementation in the soil or, in my case, eating two Brazil nuts a day.

The solution to the first issue is to switch to an organic approach, but even then research shows, on average, a marginal increase in nutritional value in most organic foods. The key is to directly supply the necessary trace minerals to the soil. I have used the Agrissentials rock mineral fertilisers this season, though I will be looking to supplement the selenium levels further. Liquid fertilisers like those based on seaweed can also be helpful for trace minerals.

I don't want to leave you with the impression that I think that cancer can be cured through the use of diet alone. I believe a healthy diet tailored to the needs of the individual is an important step forward in creating the physical foundation for recovery. The magic of any health miracle, I believe, is found in being fearlessly true to oneself, and from there choosing a path to a positive life and treatment methods (conventional and/or holistic).

Anita Moorjani learnt this lesson the hard way. I recommend that everyone checks out the story of her inspirational near-death-experience, because ultimately it is how we tend the garden of our wairua (soul) that makes the real difference in life.

Left: roses in front of tunnel house; above: cherry tomatoes.

Recommended links:

http://www.stuff.co.nz/life-style/wellbeing/7757544/How-to-eat-to-beat-cancer

www.hill-labs.co.nz

http://www.nutritionsecurity.org/

http://www.biodynamic.org.nz/

http://www.koanga.org.nz/articles/biological-agriculture

http://www.vitalvegetables.co.nz/

http://www.wallachonline.com/default.aspx

http://www.agrissentials.com/

http://anitamoorjani.com/

*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.*

# Tutu is *toxic* but a *taonga*

**If there is one plant you would not expect to find in Ngāi Tahu's taonga species list, it is tutu.**

PHOTO COURTESY OF STEVE ATTWOOD © 2010

Tutu carries the dubious distinction of being this country's most toxic plant, historically responsible for many deaths of adults and inquisitive children, perhaps attracted by its shiny black berries.

Tutu is also responsible for more stock deaths than any other plant in Aotearoa, with livestock losses of between 25 and 75% for early runholders when the plant was more common than it is today.

Most of the plant's parts are poisonous, containing the neurotoxin tutin that attacks the nervous and musculatory systems of its victims. A dose of just one milligram is sufficient to cause severe nausea, vomiting and lassitude in a healthy adult.

Even today, sporadic outbreaks of toxic tutin honey are reported around the country when bees feed on honeydew exuded by a sap-sucking vine hopper that feeds on the tutu plant.

Botanically speaking, several species of tutu *(Coriaria spp.)* are commonly found throughout New Zealand in scrub, along forest margins and on roadsides from sea level up to an altitude of 1100 metres.

Its flowers hang on stems up to 30cm long like strings of black currants, from September through to February. Its shiny black fruits ripen from November through to April.

Its fleshy foliage and young shoots are particularly attractive to livestock in spring. Some reports suggest stock with a full stomach may be lucky to survive the ordeal, but for those that eat tutu on an empty stomach the result is usually death.

Plant poisons were not common in southern parts of Aotearoa, but for early Māori, rori te tutu (tutu poisoning) was treated as seriously as karaka poisoning. In those days the treatments for poisoning with either of these plants were almost as violent as the poison itself.

If a person accidently swallowed tutu seeds, the poison distorted their face and cramped their jaw. A stick or rag was placed between their teeth to prevent them biting their tongue until they started frothing at the mouth and vomited up the seeds.

An old Māori remedy involved hanging the victim upside down over a smoky fire to induce vomiting, sometimes with the help of some vile brew like the water of boiled pūhā to hasten the act.

The victim may have been forced to take a steam bath or a compulsory run to make them sweat out the poison. There are also reports of tutu victims being held in cold water long enough to stop their blood circulation, or buried in sand to stop the convulsions – a treatment also used for karaka poisoning. No doubt anyone who survived such rough treatment would be grateful to get away with their lives.

And yet reference books are full of detailed descriptions of tutu's uses by Māori as a refreshing drink, jelly and sweetener of foods. It was also used in various recipes for treating illnesses and injuries, and as an indelible ink used in tattooing.

However, preparation of these recipes was often tricky, so the plant was naturally treated with considerable caution by both Māori and Pākehā.

As Murdoch Riley explains in *Māori Healing and Herbal*, "all parts of all species of tutu from their leaves to their roots have some toxic content, except for the juice of the ripe berry, or more precisely the juice of the enfolding petals of the berry."

Tutu juice, known as wai pūhou, was a refreshing drink made from the dark purple juice extracted from the fleshy petals. This juice was used to sweeten various foods such as aruhe (bracken fern root), but it had to be scrupulously strained and filtered through toetoe or raupō flower heads to ensure that none of the poisonous seeds slipped through.

Visitors to a kāika could tell by the colour and taste of the juice whether it had been freshly prepared. It was an insult to offer wai pūhou that had stood too long, as the taste was sharp or sour, and the brew had an intoxicating effect.

Tutu juice could also be boiled with a type of seaweed known as rehia to produce a jelly that was eaten cold.

European missionaries and settlers made their own fermented wine from tutu berries, which was apparently similar to elderberry wine or a light claret. By all accounts, it was "very palatable and particularly potent." This was presumably a reference to its alcoholic properties, rather than its potency as a poison.

History records plenty of instances where people have died or suffered serious illness when they have not been meticulous in their preparations of tutu juice, beer or wine; particularly to remove the highly poisonous seeds from the liquid.

Juice of the tutu plant stains the skin brown, so in early times young warriors who had not yet been tattooed used this plant to mark their faces before battle.

Māori used the soot from burning tutu wood mixed with oils from weka, shark or tree oils to manufacture an indelible ink for tattooing, and also extracted a red or black dye from the bark. Early European settlers developed their own recipe for ink by mixing tutu juice with gunpowder.

Historical records show Māori had numerous medicinal uses for tutu, and Riley dedicates five full pages of his ethnobotanical reference book to record these in considerable detail.

The juice extracted from tutu flower petals was used as a laxative.

Various preparations of tutu leaves and shoots were used to dress wounds and bruises, set broken bones or sprained ankles and to make an antiseptic lotion to treat cuts and sores.

Ma-uru was a patent medicine made from the tutu root that was strongly recommended by some early Europeans to treat neuralgia, headaches, chilblains, rheumatism and eye strain.

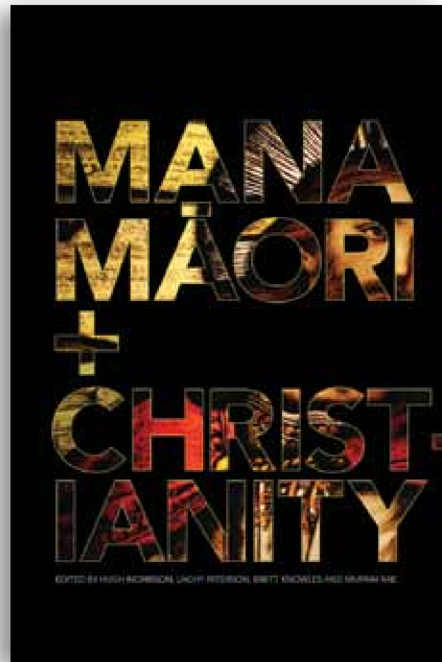
For the musically inclined, the kōauau (flute) with three holes and the pōrutu, a large flute, more like a European flute, with four to six holes, were both made from tutu rākau, a larger species of tutu that grew into a tree.

Considering its ruthless reputation for any error in preparation, it's a wonder our tūpuna risked their lives to find so many uses for this taonga plant.

## BOOKS

### MANA MĀORI + CHRISTIANITY

Nā Hugh Morrison, Lachy Paterson, Brett Knowles and Murray Rae (Editors)
Huia Publishers 2012
RRP: $45.00
Review nā Tui Cadigan




From the opening sentence of Murray Rae's introduction to the concluding paragraph of Bernard Kernot's reflections on Māori artistic tradition as interpreted through the works of Hapai Winiata, this volume held my attention. I was pleasantly struck by the level of honesty that flowed through each paper as the writer(s) grappled with their chosen topic of encounters between Christian groups of various persuasions and tangata whenua.

While the encounters between Māori and what might be termed mainstream churches are an interesting read, it is the entanglement of tikanga and spirituality with the Good News when Māori are evangelising themselves that I got caught up in. As a Catholic Māori though, I was disappointed that so little of the Catholic story appears here. There is considerably more about the Presbyterian and Anglican experiences with Māori.

The early Pentecostals through to Destiny are shown to hold appeal for Māori, according to the papers by Peter Lineham and Simon Moetara, although it is suspected this influence could be waning again. Always there is the issue of Māori land – those who have it and those who want to get their hands on it, including missionaries. It was no surprise to read of the mistrust of evangelists who lacked the courage to hand religious leadership to tangata whenua. That superior "gene" is well and truly embedded in the DNA!

Lachy Paterson deals with the experience of women in "The Rise and Fall of Women Field Workers within the Presbyterian Māori Mission 1907–1970". It was interesting to read how Pākehā women were displaced by Māori and Pākehā men. Hugh Morrison's examination of Presbyterian Children's Missionary Literature from 1909–1939 points to a sense that Christianity and civilisation were seen as crucial factors to bring about change, and Māori were seen as "exotic and other".

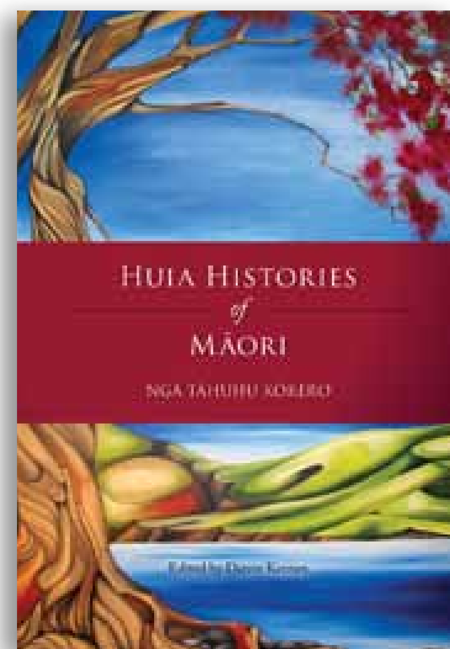
Throughout this volume the struggle for Māori to hear what the Christian message had to say to them was equal to the struggle of missionaries to understand Māori people and their culture, including their spirituality. Not all that was done in the name of Christianity was good news for tangata whenua by any means. Māori had their own prophets and religious rituals pertinent to the events of life. But a deep-seated curiosity fuelled by a heightened sense of spiritual awareness is evident throughout this book as Māori identify the place where Mana Māori and Christianity meet. This book is a worthwhile read for Māori and Pākehā.

### HUIA HISTORIES OF MĀORI

Nā Danny Keenan (Editor)
Huia Publishers
RRP: $49.99
Review nā Gerry Coates

The theme for this comprehensive and beautifully illustrated book is to answer a question posed by Dr Pat Hohepa in 1976 – what would our history have been like if Māori had been able to produce an historical narrative unfettered by Pākehā? Huia have compiled a volume authored entirely by Māori scholars, each focusing on a specific topic area ranging in time from pre-1800 to the present day. The topic areas avoid a sequential time-based history, instead looking at things like te reo, Māori expressional culture, Te Ao Māori, urban protest movements and indigeneity. Essentially this is a history filtered through the Māori mind view of land and custom, where they saw themselves, as Sir Eddie Durie suggests, "not as masters of the environment but as members of it."

In his introduction, editor and major contributor Danny Keenan says the book's task is to expose the "silences and invisibility" of Māori in Aotearoa resulting from the power imbalances that grew rapidly from the beginning of colonial contact in the 1830s, despite the Treaty of Waitangi. He is also mindful of the "other stories to be told" apart from just those of land alienations, depopulation and economic loss – such as things of the heart, mind and spirit.




Dr Te Maire Tau provides an esoteric discourse on canoe traditions – "how Māori settled the two islands of Māui", and how they "tell the story of their waka". He attempts to reconcile the "series of facts" with the inextricably linked "supernatural events and errors of logic that defy rational explanation".

Mere Roberts revisits the "Natural World of the Māori" by deconstructing the Western tendency to interpret Māori ways of knowing through attempting to explain them scientifically. Poia Rewi looks at te reo in the early contact period when it was being reformed as a written language, yet was expected to fulfil the "legalistic implications" for the Treaty to be translated from English to Māori – hence the aptness of the modern phrase "lost in translation". Hana O'Regan looks at the state of te reo today and its struggle to survive — its accomplishments as well as the casualties and losses. She believes it is still a "formidable task" to alter the views of complacency and apathy towards the health of the language from both sides.

Space prevents mention of the many other chapters that thoughtfully interpret the Māori struggle to cope with colonisation.

An essential item for any Māori bookcase.

### FLASHBACK: TALES AND TREASURES OF TARANAKI

Nā: Andrew Moffat
Huia Publishers 2012
RRP: $55.00
Review nā Huia Reriti

Whenever I'm asked to review a book for TE KARAKA I am never told the content. The editor just sends me a mystery envelope. On this occasion the courier package I receive is quite large. I open the envelope to reveal an A4 size textbook… and I'm thinking what the hang?

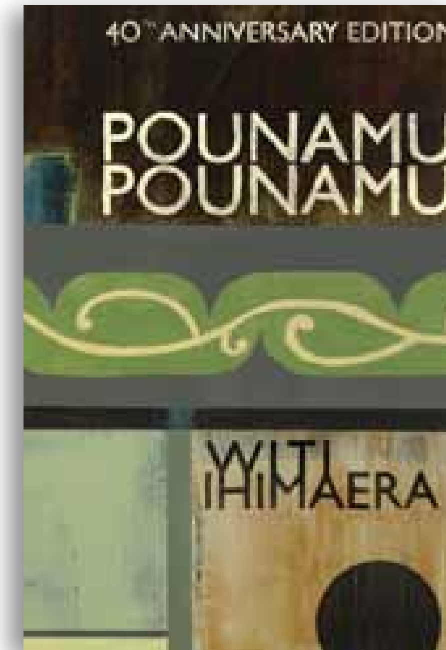
As I quickly have a look through I'm somewhat perplexed as to what this book is. The title is of course self-explanatory but that's where it ends as I very soon realise; and I am delighted to discover that it is unlike any history book I've ever read.

The first thing you notice is the actual book design, both excellent and appealing, almost compelling, saying "pick me up and have a squizz." The cover provides no insight into the inside, except the title font reminds me of a Huffer T-shirt logo, which immediately informs the inquisitor that this could be a cool book!

*Flashback* works differently to other history storybooks in that its content is arranged seemingly non-chronologically. Add to this the interchange of text/sub-text/photos/images/drawings, all providing a fantastic visual collage of information allowing you to pick and choose what to read and when to read – brilliant. You may also choose to open any chapter any time, absorbing as much or as little written text as you please – even better. Especially for those folk who take a keen interest in New Zealand history but never wish to read everything in a single sitting. My father-in-law is one and he is currently waiting for me to finish writing my review so he can take over.

My one gripe is that the main text font is too light and combined with the print paper having a slight surface sheen; it makes for difficult reading, especially in half-light.

My final comment is from a friend who, having picked up the book and thumbed through, had much the same commentary as I've just written. "There should be a book like this for every province of New Zealand, not just the 'Naki,"he said. I wholeheartedly agree.




### POUNAMU POUNAMU – 40TH ANNIVERSARY EDITION

Nā Witi Ihimaera
Penguin
RRP: $34.99
Review nā Gerry Coates

It's hard to believe it has been 40 years since Witi burst onto the writing scene with his first collection of short stories. Yet with me in the midst of child-rearing, it hardly registered till later. It was first published eight years after Ans Westra's photo essay *Washday at the Pā* stirred up a storm, with the Māori Women's Welfare League objecting that "the living conditions shown are not typical of Māori life, even in remote areas". Witi's stories were also largely about rural east coast Māori, but showed instead a warmth and breadth of feelings that transcend living conditions.

Reviews at the time praised Witi for making Māori characters central, rather than just ancillary to another story. Paul Katene in the Māori magazine *Te Ao Hou* in 1973 said "the author's "message is spiritual, as a source of strength, a fibre strong enough to support a people in its adjustment." *The Times Literary Supplement* – ever the voice of colonialism – said at the time: "The problems of the Māori, making their transition from a communal primitive society to an atomised industrial society, lie behind many of these stories."

This new hardcover edition includes an introduction by a friend of Witi, the author Fiona Kidman; and a useful two-page note on each story, giving his personal and historical background for each one. These stories to my mind are as fresh now as when they were first published. Witi's subsequent mining of the same takiwā in books such as *Bulibasha*,

REVIEWS *continued on next page.*

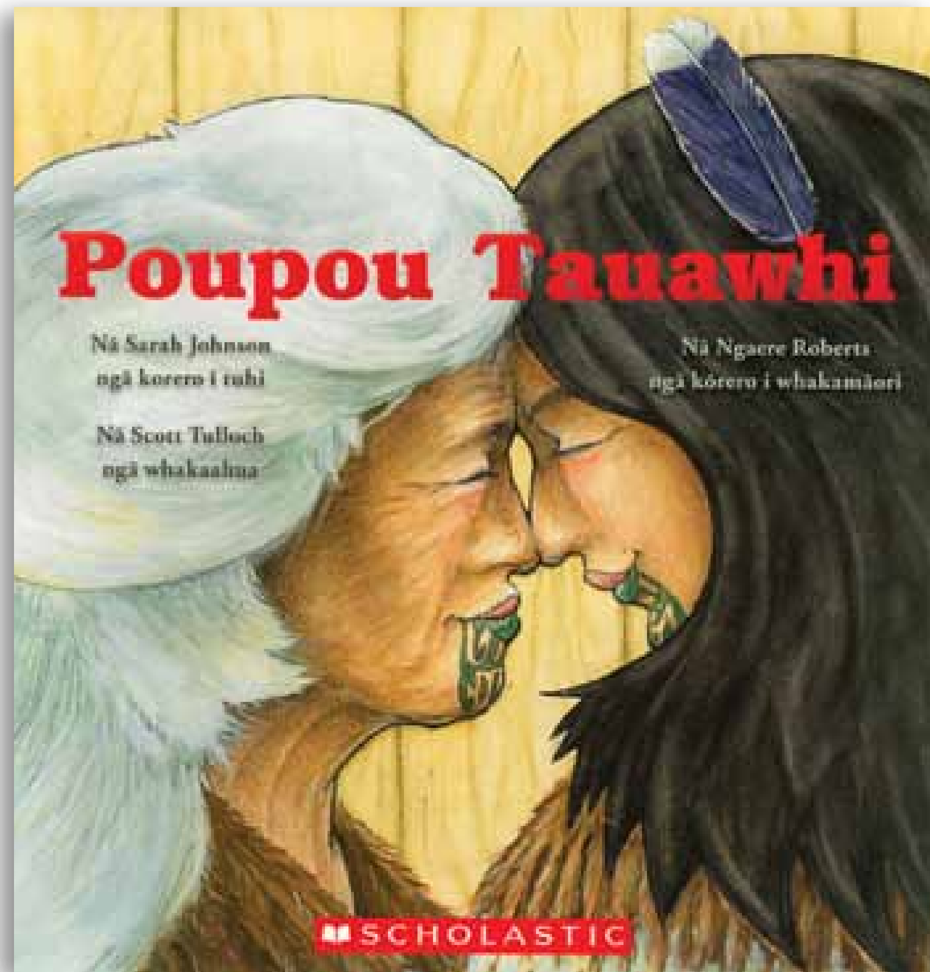
*Tui Cadigan (Hawea, Waitaha, Kāti Māmoe, Poutini Kāi Tahu Iwi). Tui is deputy chairperson of Te Rūnanga o Te Hahi Kātorika ki Aotearoa, where she represents wahine Māori of Te Kahui o Te Ariki.*

*Gerry Te Kapa Coates (Ngāi Tahu) is a Wellington consultant and writer. He is also the Representative for Waihao.*

*Huia Reriti (Ngāi Tahu) is a partner in Modern Architect Partners in Christchurch.*

*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.*

*King of the Gypsies* (1995) shows that far from painting Māori as a "communal primitive society", there is a richness of experience deserving to be told. Witi is just the person to have done so and, 40 years later, it is evident these stories have stood the test of time. If you haven't yet read them, now's your chance.



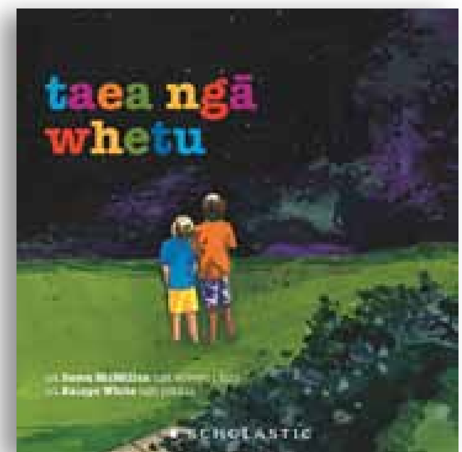

POUPOU TAUAWHI
Nā Sarah Johnson kā kōrero i tuhi
Nā Scott Tulloch kā whakaahua
Nā Ngaere Roberts kā kōrero i whakamāori
Nā Scholastic New Zealand Ltd i tā
RRP $
Review nā Fern Whitau

He pukapuka pikitia tēnei mō te oraka o tētahi "whare mārōrō penei tonu i te marama ōhua"; ka whakapuakina ōna haramaitaka me kā weheka. He kōrero hūmārika, he kōrero kākano tini e tika ana mō tēnei ao hurihuri i Aotearoa nei.

I kā wā o mua i hakaia tētahi whare i te whenua urutapu hai āhuru mōwai e tētahi tokorua. Nāwai rā, nāwai rā ka tū tahaka te whare ki rō tāone nui, ka tomo atu tētahi tama nō whenua kē, ā, ka rakona te mahana me te maioha o kā poupou tauawhi.

I whaitohu te pukapuka reo Pākehā i te Tohu Storylines a Joy Cowley i te tau 2011, ka tika, he rawe te kōrero a Sarah Johnson. He pārekareka kā kupu Māori a taua kaiwhakairo i te kupu, a Ngaere Roberts. Ko Scott Tulloch te tohuka nāhana kā whakaahua kāwari i tā. I pōwhiri mai te uhi āhumehume o te pukapuka nei ki ahau, ā, kāore au i te matekiri; he tino whakatinataka te uhi kura o te kōrero o roto.

Ki tēnei tāua, he rawe tēnei pakiwaitara hai whakatau i te mauri i te wā moe. He pai mā kā tamariki hai pūaha i te hinekaro, kia kākau māhaki ki kā takatā katoa o te ao. Ka tūtohutia tēnei kōrero hai whakamauru, hai whakamahana i te kākau. Pānuitia.




TAEA NGĀ WHETŪ
Nā Dawn McMillan ngā kōrero i tuhi
Nā Keinyo White ngā pikitia
Nā Ngaere Roberts ngā kōrero i whakamāori
Nā Scholastic i whakaputa
RRP $
Review nā Ariana Stevens

Me pēhea rā te whakamārama atu i ngā tae ki te tangata matapō? Koira te tino kaupapa o te pukapuka a Taea ngā whetū, ā, he maha āna hua.

Kei te timatanga o tēnei pukapuka, āhua rangirua a Ruka ki ngā tae rerekē o te ao. Engari kei reira tōna hoa, a Ihaka, whakamārama atu ai ki a Ruka. Ki tō Ihaka whakaaro, kia rongo a Ruka i ngā tae mai i tōna kiri, i tōna ihu, i ōna matimati hoki kātahi ka mārama.

Heoi anō, kei a Ruka tētahi koha mō tōna hoa – ki te moe ō Ihaka whatu, ka kuhu atu ia ki tō Ruka ao. Ka taea e ia te āta whakarongo ki ngā reo pōrehu e kōhimu ana i ngā wā katoa!

Ki ōku whakaaro, ko te kiko o te pūrakau nei, ko tēnei: he mōhiotanga tō tēnā tangata, tō tēnā tangata. Kei roto i ngā rerekētanga ngā koha hei whakanui i tō tātou tirohanga ki te ao.

He kōrero pūrakau pārekareka ki tāku Komai (e rua ōna tau). Ka kōrerorero māua e pā ana ki ngā pikitia me ngā hoa e hāerere ana. Ko ōna tino, ko te tae kōwhai me ngā manu e rere ana mai i te puke.

Nō Te Tai Poutini (Ngāti Waewae) a Ariana Stevens. Ko ia tētahi o ngā kaimahi i Te Rūnanga o Ngāi Tahu. Tokorua āna tamariki e tipu ana i te reo Māori.

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

*Ariana Stevens - Nō Te Tai Poutini (Ngāti Waewae) a Ariana Stevens. Ko ia tētahi o ngā kaimahi i Te Rūnanga o Ngāi Tahu. Tokorua āna tamariki e tipu ana i te reo Māori.*





nā DIANA CLEMENT

# Withdrawal symptoms

"It's my money and I want it." So say whānau who want to withdraw their money early from KiwiSaver, Ngāi Tahu's Whai Rawa savings scheme, and other retirement savings programmes.

Yet people are too quick to use their retirement funds as a current quick fix, says Ngāi Tahu-authorised financial adviser Paul Cootes, who is part of a national network of advisers called Share. Cootes says these funds are designed for long-term savings to supplement New Zealand Superannuation in retirement. They're not bank accounts.

However, there are circumstances when money can be withdrawn early. For both KiwiSaver and Whai Rawa that includes the purchase of a first kāinga. Withdrawals can be also made for serious illness or significant financial hardship. At Whai Rawa it is also possible to withdraw funds for tertiary education.

For both Whai Rawa and KiwiSaver, serious financial hardship is where whānau:

- can't meet minimum living expenses, mortgage payments, or rent
- need to modify their home for their own or a dependent's disability
- must pay for medical treatment or palliative care, or
- need to pay for a funeral for dependents.

Teone Sciascia, programme advisor at Whai Rawa, says members sometimes don't understand what is meant by minimum living expenses. These are defined as the reasonable costs of basics such as kai, clothing items, accommodation, utilities, fire and general insurances, expenses for dependents with special needs, and other normal items. Luxury items such as alcohol and tobacco are excluded.

Not every saver understands what hardship means. Serious hardship doesn't mean being unable to pay the Sky TV bill, as reported by some KiwiSaver providers.

Not all claims for serious hardship are granted, says Sciascia. While whānau are not required to go to budgeting services to qualify for hardship withdrawals, budgeting advice may be helpful to get them through short-term difficulties, he says.

The General Manager of Funds Management at KiwiSaver provider OnePath, David Boyle, says every year when annual KiwiSaver statements come out there is a rush of withdrawal requests lodged. Savers see how their fund has built up and can think of something they want to use the money for now.

Withdrawing money from locked-in funds such as Whai Rawa should really be a last resort, says Cootes. Whānau generally recover financially from their crises at some point in the future, providing they are healthy. If they have withdrawn their nest egg, they will reduce the amount of money available to them in retirement.

One KiwiSaver learned that lesson just in time. That person posted on the TradeMe website community forums: "We were told by a budgeter there was no way our claim would be successful. Even though we were in doodoo – it wasn't 'hardship' enough. So glad I didn't bother, as with hard work and going without a few things, I am nearly out of said creek — and I still have my KiwiSaver intact.

"I am so happy we did it without chewing the KiwiSaver – I want that for my first home. One day."

Cootes says if your whānau does need to withdraw money from KiwiSaver or Whai Rawa, then make sure you have the paperwork sorted. That might include providing relevant property valuations, bank, credit and store card statements, copies of outstanding and overdue bills, and an official confirmation letter from Work and Income New Zealand showing that no grant or other money is available from government assistance programmes.

"Experience has shown that the more factual evidence supplied to a trustee, the chances of a successful withdrawal is achievable," says Cootes. For example whānau that have problems meeting mortgage payments would need to include evidence that the lender is considering a mortgagee sale.

KiwiSaver withdrawal applications are made directly to the provider. At OnePath, around 20 per cent of people who start the process don't finish, says Boyle. A smaller percentage is declined.

Sometimes, says Sciascia, Whai Rawa borrowers' hardship requests are turned down because they haven't tried other avenues first. Case managers have come across situations where a borrower didn't know that the whānau had loan protection insurance that covered unemployment.

Cootes has had a number of clients make withdrawals from superannuation and KiwiSaver, although he counsels against it. "Education to whānau is the only way to illustrate the benefits of future savings, be it KiwiSaver or Whai Rawa."

USEFUL LINKS

KiwiSaver's information on financial hardship
http://www.kiwisaver.govt.nz/already/change-contrib/contributions-holiday/ks-hardship.html

New Zealand Federation of Family Budgeting Services
http://www.familybudgeting.org.nz/

Whai Rawa
http://www.ngaitahu.iwi.nz/Ngai-Tahu-Whanui/Whai-Rawa/

*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.*

# Whenua

PHOTOGRAPH: TONY BRIDGE

Pūkaki is one of the lakes created by the Waitaha leader Rākaihautū with his kō, Tūwhakaroria, during his journeys throughout Te Waipounamu in the tradition known as Kā Puna Karikari a Rākaihautū.

Pūkaki, along with lakes Takapō and Ōhau, was widely regarded as a hugely significant mahinga kai resource, in particular for waterfowl and tuna (eel), which supported several important mahinga kai settlements located on the lake's edge.

ARIANA TIKAO
Kai Tahu – Kāti Irakehu, Kai Tarewa, Ngāi Tūāhuriri

# HE TANGATA

WHAT CONSTITUTES A GOOD DAY?
Good food, good company, a walk by the sea or in our beautiful ngahere, listening to the tūī sing.

WHAT NEW ZEALANDER DO YOU ADMIRE MOST AND WHY?
Kukupa Tirikatene. I love his grace, his humble nature, amazing creativity and beautiful reo!

ONE THING YOU COULD NOT LIVE WITHOUT?
Whānau.

IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?
Somewhere on Banks Peninsula.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?
My tāne, Ross, and our two kids. Mum and Dad coming a close second!

WHAT IS YOUR FAVOURITE SONG?
*Blankets and Tea*, by Hannah Howes

WHAT CONSTITUTES A BAD DAY?
No coffee.

WHAT IS YOUR GREATEST FEAR?
Apathy.

WHO IS YOUR FAVOURITE SUPERHERO?
Wonder Woman.

WHAT IS YOUR WORST CHARACTER FLAW?
Too many ideas, not enough time to action them all!

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?
To sing opera. I don't think I have the discipline for it, sadly.

WHAT IS YOUR FAVOURITE CHILDHOOD MEMORY?
The long hot summers, including camping with whānau at Ōnuku (then "the kaik").

WHICH COUNTRY WOULD YOU MOST LIKE TO VISIT?
France. I took French throughout school and uni and would like a chance to speak French again!

WHAT WOULD YOU DO IF YOU WON LOTTO?
Travel. Do more music. Maybe both at the same time.

DO YOU BELIEVE IN REINCARNATION?
No. I like the idea of it.

EVEN IF YOU DON'T, WHAT WOULD YOU COME BACK AS?
A French cat.

WHAT IS THE BEST GIFT YOU HAVE EVER RECEIVED?
My tiki made by Ben Te Aika and gifted to me by my whānau last year for my 40th.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
Taoka pūoro. I am a bit of an addict.

FAVOURITE WAY TO CHILL OUT?
Laying somewhere in the sun reading a good book, with some nice relaxing music playing.

DANCE OR WALLFLOWER?
Dance (badly, my kids would say).

WHAT IS THE LAST BOOK YOU READ?
*Italian Shoes*, by Henning Mankell.

WHO IS YOUR FAVOURITE AUTHOR?
Henning Mankell.

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

WHAT FOOD COULD YOU NOT LIVE WITHOUT?
Manea Tainui's kaimoana chowder (hint, hint...)

WHAT MEAL DO YOU COOK THE MOST?
Fresh fish crumbed and pan-fried, with baked veges and salad.

WHAT IS YOUR BIGGEST REGRET?
Not going to Europe with my husband when he went off on his OE in the 90s. He had to come home early 'cos he missed me.

WHAT IS YOUR GREATEST ACHIEVEMENT?
My kids (I had some help there though), and my solo albums.

Ariana Tikao has just released her third solo album, *From Dust to Light*, on the back of a busy year. She completed a summer tour in February with her band Emeralds and Greenstone, including a performance of Whakaaria Mai for the February 22 Christchurch Earthquake Memorial event in Hagley Park.

And that on top of moving from Christchurch to Wellington at the end of 2011 with husband Ross Calman, 12-year-old daughter Matahana and 10-year-old son Tama-te-rā. Ariana works with Māori materials, manuscripts mostly, in a role at the Alexander Turnbull Library that sees her responsible for describing content accurately so it can be accessed more easily. She had previously worked at the Education Library at the University of Canterbury, and says her work helps reveal stories she uses in her music. She performs and composes in te reo Māori and English, and her music also draws on folk and pop styles.

Ariana began her music career with folk duo Pounamu in 1993 and released her debut solo album, *Whaea*, in 2002. Her second album, *Tuia*, meaning "stitched" – a metaphor for the connections between people, within and across generations – came in 2008.

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