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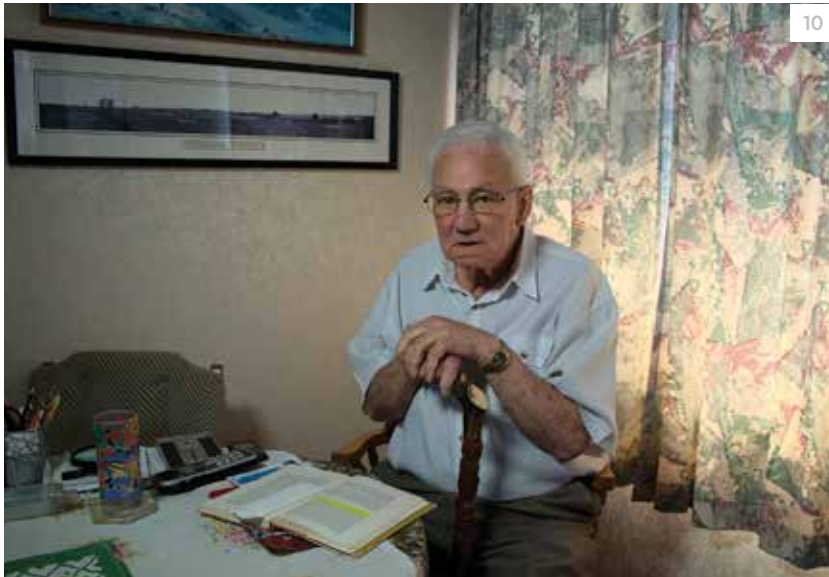
Te Wānanga o Aotearoa

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THE WEKA

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NGĀ HAU
E WHĀ
FROM THE
EDITOR

Meri Kirihimete. It is always a time of the year to look both back and forward, but not at the same time! This Christmas marks almost two years since I became editor of TE KARAKA and moved to Ōtautahi with my wife and son.

As a Pākehā of mature years, I am delighted to be working for Te Rūnanga o Ngāi Tahu, but one of my aims was/is to introduce and encourage young Ngāi Tahu writers in the pages of this magazine. People like Sampson Karst, whose words you will find in this issue and whose amazing videos you can find through our website. Actually they are on our YouTube channel Ngāi Tahu TV, but you can reach them through the website.

And we have reached out to Ngāi Tahu creative writers like Karuna Thurlow, whose story in te reo Māori was a runner up in the Pikihuia Short Story Awards and features in this issue of TE KARAKA. It is satisfying to see their great work being recognised, and we hope to see many more young Ngāi Tahu writers in the pages of the magazine.

Personally? I am disappointed with my progress in learning te reo. It is much harder than I realised and next year I will have to put in much more effort. Easier said than done, but when I listen to someone like Sampson or Karuna or any of our fluent te reo speakers, it makes me much more determined to emulate them (although they are way out of my league).

I hope you get some time to chill out, don't fight too much with the whānau, and grab some good kai. Isn't that what this time of year is really about?

*In our last issue, the English version in Manawa Kāi Tahu, our stories of Kāi Tahu tūpuna, suggested that Te Huataki married Hineroko. This is incorrect. As the correct version in te reo Māori said, Hineroko married Tuteurutira, the son of Tiotio. My apologies to anyone who was offended by this omission.

nā MARK REVINGTON

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BETWEEN THE LINES

Ngāi Tahu historian Angela Wanhalla spent five years researching marriage between Māori and Pākehā in the late 19th and early 20th centuries and was surprised by the diversity of relationships and liberal views.

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DO THE WRITE THING

A short story from Karuna Thurlow from Christchurch who was runner up in the Best Short Story written in Māori category in the Pikihiua Awards for Māori Writers 2013.

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

Good tidings we bring...

As Christmas approaches I am reflecting on my first year in the role as CEO of Te Rūnanga o Ngāi Tahu. My first response is that it has felt like being on a treadmill, although I don't seem to have lost any weight! The past twelve months have been fulfilling as I have begun to build a knowledge base of who we are, what we are doing and where we want to be in the future. I look forward to getting this into balance next year and I know that being female, I am already halfway there.

When I unpack the many outcomes and achievements of Te Rūnanga group over the year, these have been largely underpinned by strong relationships. At the national level we are engaged with ngā iwi katoa through the Iwi Chairs Forum, while at a regional level we are now building stronger relationships with the eight Te Tau Ihu iwi through the South Island Iwi Chairs forum. This is breaking new ground; as not so long ago we were battling over boundary disputes, and now we are joining together to seek whānau rangatiratanga outcomes across Te Waipounamu.

Other grown-up relationships with Crown entities and local body councils are developing at a fast pace. The same must be said for our internal Te Rūnanga group relationships. Seeking an understanding of each other's kaupapa, focusing on common themes, and then joining forces on tangible service delivery has brought strong connections with all these groups. I believe that you can bring together all the science on a particular issue, but if you have no relationships, then you will not have a happening thing. There must be shared aspirations based on like-minded ethics and values. In my view there is no room for rock stars, but there is opportunity for the creation of a new band.

I am delighted that in the New Year a new leadership team will be in place and together we will take a serious look at whānau aspirations. We expect to focus on outcomes that whānau want. Regardless of reporting to Te Rūnanga o Ngāi Tahu, my whānau will be the first to tell me if we are not walking the talk.

Finally, as we head towards the Christmas break, it is a time for whanaungatanga, celebration, reflection, and, dare I say, rest in the same sentence. It's also a time for compassion and care, especially towards those who need your support. So don't wait to be asked – step forward and lend a hand wherever you can. This way you will be part of the good tidings.

Kia tau te rangimārie ki runga i a koutou i tēnei o wā o te raumati.

Ngā mihi o te Kirihimete me te Tau Hou ki a koutou katoa.

TE KARAKA

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ACE (Apes, Cetaceans, Elephants)

I freely admit it – I collect an awful lot of stuff...

Some of my collections are understood by most people who encounter them. It makes good sense to have a library of many thousands of books when you live in a remote area many hours' drive away from a good library ("good" here equals "with at least as many books as I have on subjects I find deeply interesting").

And then there is my extensive range of wine and whisky glasses, many of which have been presents from family and friends. Only they get to use them.

Others I've bought from op-shops and recycle centres. These have a fairly high attrition rate (an excuse for me to continue to search for more.)

And when you know that I love catching – and cooking! – fish, my 40 or so fish and mollusc knives don't seem extravagant. From the beautiful fillet knife, handmade by one of neighbours, to the knives specifically for mussel and oyster opening, to my lovely Japanese sashimi knife ... all of them efficient and pleasurable to use –

Other collections are – a bit strange. They have no utility; are merely there because I like having them. The harmless enjoyment factor like the large Systema holder full of little containers – miniature birchbark and flax kete; tiny porcelain jugs for holding thingummies; minute turned rātā bowls, a small soapstone box with a mother-of-pearl spiral inlaid on the lid – dozens of such things. But many people collect stuff that seems slightly odd to me – thimbles for instance, or hatpins, or teapots...

What I can't understand is why, of the three animals that I like a lot, I collect only one –

Many people collect models, figurines, statues of animals: I know of horse and dog collections, some of them huge. Wooden and pottery butterflies? Yep. Birds? Check. Lizards, frogs, and other amphibians and reptiles? Indeedy!

From the time I was a small child, I have been enamoured of three sorts of animals: apes (especially chimpanzees, both *Pan paniscus*, the so-called pygmy chimp, and *P. troglodytes*, the common chimpanzee); cetaceans (my favourites being the five species

found in Aotearoa seas) and elephants! African, forest, Asian – all of 'em!

I have seen all the above-listed animals, although only the dolphins were in their natural habitat.

I've ridden on two (not a dolphin, alas!)

I have no desire whatsoever to own any of them.

I have no ape statues.

I have two beautiful Blue Mountain figures of dolphins (mother and calf) and five silver ones swim in the air above my desk. (But I have many more models of snails than dolphins – I like snails because they are curvilinear and have four eyes, a bit like I used to be...)

Wanna guess how many representations of elephants I have?

Well, I don't know. Well over a hundred, ranging from a thumbnail-sized loxodont to a knee-high pottery job.

I don't know how many I have because they are kept in three different places. The herd has never been gathered together. Yet. It's one of the things that I look to arranging when I shift over the hill.

They are made of metal, and wood, and china. They are made of plastic, and glass. I have one that is clad in grey feathers. And I have two that are created from textiles ... One was made by a disabled person in Thailand, Thai silk with a purple velvet cover. And the other?

Well, it was made from my favourite chair.

My late-lamented naybore was a weaver: she found my chair slightly disgusting, its 40-year-old woollen covering tatty and dirty.

She wove me a new one in similar blue and green shades. Then she dismantled the old cover, and installed the new – it was professionally done, and I loved it. We toasted its advent with a couple of drams, and then she said, "There's something else."

And handed it over.

It was tightly stuffed and stood steadily. Its trunk was proudly aloft.

"Never thought I'd spend an afternoon with my finger up an elephant's bum," said Maloney.

This isn't strictly true.



In my late teens, I had a very odd dream.

I was standing barefoot on a beach. It wasn't a beach I knew at all. It wasn't a New Zealand beach.

I was wearing some kind of well-tanned hide, kilt fashion, and a cape of soft thick fur. I was watching an elephant.

It was tiny, a bit over a metre tall.

Must be a young calf, I remember thinking – but then I noticed the quite long and nearly straight tusks.

There the dream ended.

Two decades later, in New York, I met an archaeologist who said, when I asked what area he was excavating in, "Cyprus."

"Sorry, I know nothing about it."

"Fascinating place. D'y'know they had dwarf elephants there? And mammoths?"

And I learned they did indeed. As did other Mediterranean islands. They weighed about 220 kilo, and stood just over a metre, and

auē!

became extinct about 11,000 years ago...

How I would've loved one!

Or a herd!



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.



He Aituā

Tahu Pōtiki Komiti Hopkinson (Ngāi Tūāhuriri), one of the last surviving members of the 28th Māori Battalion, has passed away, aged 88.

Gaye Stanley, one of his nine children, remembers the story of her father's first attempt to sign up, after he left school. "He went down to enlist with his dad who had served in the Pioneer Māori Battalion, but my tāua followed them and said to the enlisting officers – 'He's too old and he's too young'. So neither of them joined up at that time."

He did eventually enlist 18 months later, in the 28th Māori Battalion D Company, and was sent to Riwaka for training. He spent much of his service in Italy, and developed a great fondness for the country, even becoming proficient in Italian. Gaye visited Europe twice with her father, attending memorial ceremonies in urupā and visiting sites of historical significance.

"He said it was a wonderful thing to arrive back in Italy – a place that was so devastated – and to see it so beautiful, green, and vibrant. That was one of the best things for him."

He made a special trip to visit his brother, Billy Crane Hopkinson, and other whānau members who were killed in action at El Alamein. "Honouring his brother and his relatives from Tuahiwi was something that my father always wanted to do and the main reason for visiting El Alamein in 2001 and 2004," Gaye says.

After the war, Tahu returned to Tuahiwi where he farmed and worked seasonal shifts at the freezing works. Gaye says she will remember her father as a loving man. "We'll never forget the stories. My father was a wonderful storyteller and that was his gift. He was a wonderful man who had great mana. Now we carry his hopes and his dreams."

At the time of printing this issue, we received the sad news that Thomas Rangiora Tipa (28th Māori Battalion, D Coy 14th Reinforcement) of Moeraki passed away. Our aroha and condolences go out to the whānau. E te makorea, haere atu rā ki te kāinga wairua i te rangi, ki ngā mātua tipuna. Haere, haere, e oki atu rā.

The whakapapa of my name Teoti

My Great, Great, Great Grandfather lived in Ōtākou.

This is the place where sailing ships from Scotland first arrived.

Their sails filled with hopes for the new life in this new land, of the new world.

He had never seen such a sight before.

The people so pale-skinned, wearing strange clothing, and sounding like unfamiliar bird calls.

He soon learned to speak their language. The Scottish settlers learnt his.

He gave his first born son the name of his Scottish friend 'Geordie'.

When my Great, Great, Great, Grandfather pronounced 'Geordie' in his ancient

Kāti Mamoe dialect, he made this sound 'Teoti'.

Teoti Jardine

At Cardrona

We'd walk through here
every year
our paths
cutting
and scything
then
traversing
lowland
pounamu
stretches
purposely
stitched
in our minds
inculcated
means passed
old to young
hands
ostensibly
our own
survivance

CAJ Williams



Whenua

PHOTOGRAPH: TONY BRIDGE

Ō Tū Roto is the Ngāi Tahu name for Lake Heron. Ō Tū Roto is a traditional mahinga kai site where foods such as weka, tuna, āruhe (fernroot) and kauru (made from the tap root or young saplings of ti kouka or cabbage tree) were gathered.



PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.





It took a while, but Jackson Bertanees (Ngāi Te Ruahikihiki) has gotten used to the long hours and the early morning starts that dairy farming demands.

Two days a week Jackson is up and out of bed at 2am. At 3am he's in the milking shed where he'll spend four hours milking 1150 cows. Then he heads for breakfast before returning to the farm to spend a couple of hours doing tasks before heading home for a rest and some downtime.

About 1pm it starts again with the same 1150 cows making their way back in to the 64-stall rotary shed on Ngāi Tahu Farming's second dairy farm. The herd will have produced less milk in the hours since their morning milk so this time around Jackson will usually spend about three hours in the shed attaching the cups that drain up to 25,000 litres of milk a day from the mainly Friesian and crossbreed herd.

Jackson is 18 years old and has been working on the farm for a year since being selected to join Whenua Kura, a Ngāi Tahu initiative to create pathways for Māori to enter the rural workforce. He is working towards a qualification in farm management which he could complete in four years. Much of what he learns is through the experience he gets on the job, passed on by farm manager Dave Hunter and his partner Lynda Townshend. But he also regularly attends block courses run by Primary ITO where he is learning the ins and outs of farming technology, animal health and husbandry, and pasture management.

Jackson is the second of eight siblings and grew up with his mother Shae Bertanees in Dunedin where he attended Kaikorai Valley College. Many of his holidays were spent in Edendale on a small dairy farm with his father Russell Fowler. It was here that his interest in farming began.

Jackson feels pretty proud that he's on a pathway to a career in dairy farming, and even more so that he is being supported by his iwi and is working for his people.

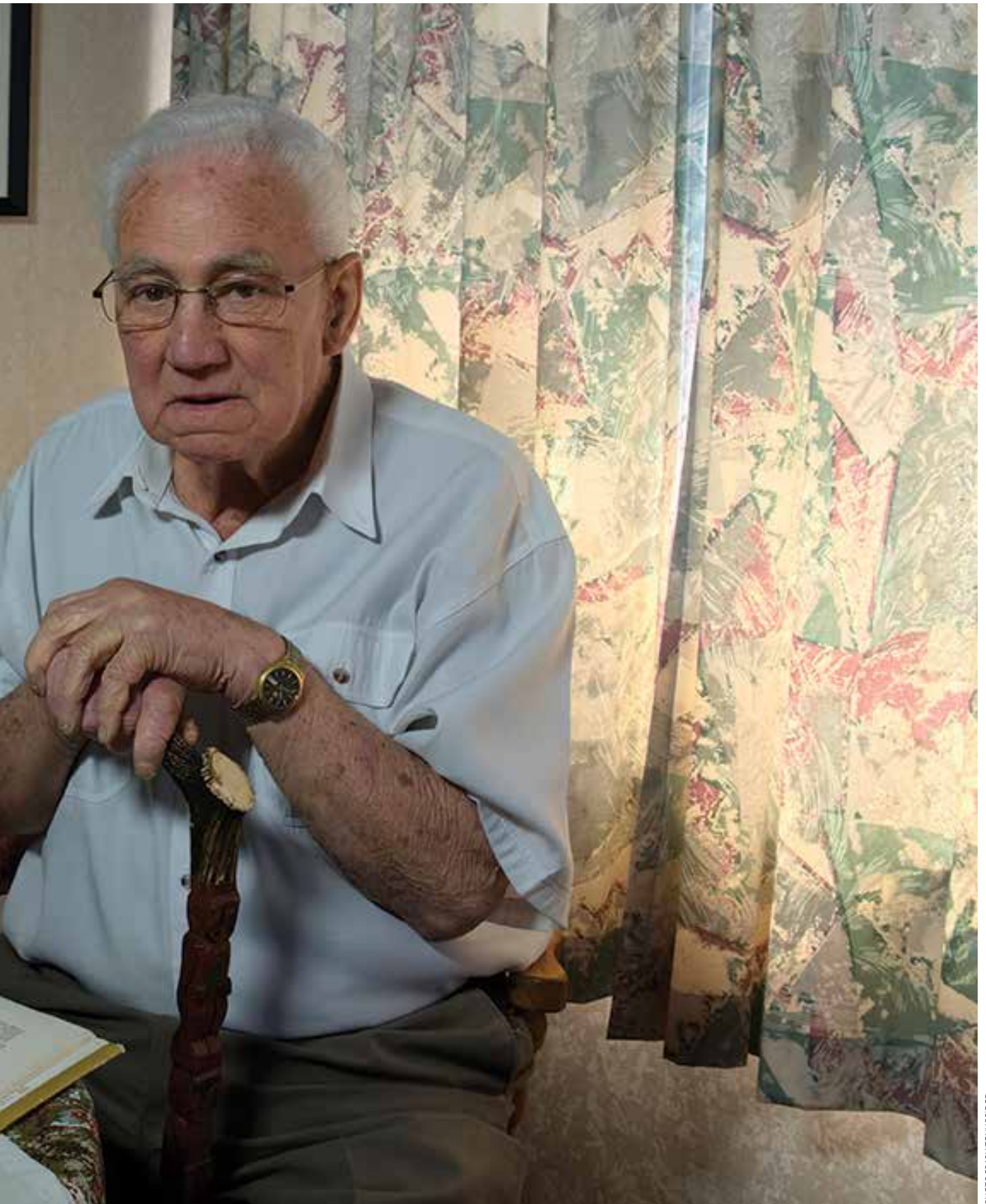




The Weka

Trevor Howse earned the nickname the Weka for his crucial research during the Waitangi Tribunal hearings into the Claim. Kaituhituhi Mark Revington reports.





PHOTOGRAPH TONY BRIDGE

A WEKA, SO THE DESCRIPTION GOES, IS A LARGE BROWN FLIGHTLESS bird with a feisty and curious personality. Hence the nickname for Trevor Howse - ‘Te Weka Nunui o Te Iwi’ or ‘The Great Weka of the People’.

He earned it as the lead researcher of the Ngāi Tahu Trust Board during the Waitangi Tribunal hearings into the Claim. That non-stop research and investigation of files, lands and whakapapa that Trevor led played a crucial part in the Ngāi Tahu armory over years of negotiation with the Crown. He was also a member of the Ngāi Tahu A Team at the heart of the Ngāi Tahu negotiating group.

Trevor (Ngāti Kuri) played a significant part in organising the Claim, collating much of the information presented to the Waitangi Tribunal, and managing the land bank process between Ngāi Tahu and the Crown.

Above all, he was a legend at uncovering files. Trevor Howse was one of the key researchers during the Claim and was known as the man who could unearth pretty much any file needed. The chairman of the negotiating group in those years, Tā Tipene O’Regan, recalls that it was not uncommon for Trevor’s opposite numbers, deep in the bowels of government, to call him with queries about the Crown’s own papers which they often correctly surmised ‘had been relocated south’ by Trevor.

During 40-odd Waitangi Tribunal hearings over three years, a lot of files were uncovered and presented in evidence. In many ways, gathering and presenting the necessary evidence at the hearings was a new process for most of those involved. What does Trevor remember most? “The huge pressure to get all the evidence together so our QC Paul Temm could function,” he says. “The Wai 27 claim was new to everyone. I was Mr Fixit. It didn’t matter what it was, I would get a phone call and go and fix it.

“By the end I was looking after the Tribunal and staff as well. If anything happened, it would be, ‘Where are the two Trevors?’ We were a formidable pair.” The “two Trevors” is a reference to Trevor Howse and the late Trevor Marsh of Taumutu, who also worked tirelessly on the Claim.

Trevor Howse’s role brought relentless pressure to come up with evidence on land ownership. At the time of the Tribunal hearings in the late 1980s, New Zealand’s bureaucracy was going through enormous upheaval as the government of the day reshaped its departments. What was the Department of Lands and Survey, for example, was split up and channeled into offshoots like the Department of Conservation. Trevor’s job was to track down files from the Department of Lands and Survey which not only owned a lot of land, but administered land for the Crown. “It was like a government

“The Wai 27 claim was new to everyone. I was Mr Fixit. It didn’t matter what it was, I would get a phone call and go and fix it.

TREVOR HOWSE



Above: from left, Maria Pera, Sonya Bragg, Dale Batchelor, Hana Morgan, Trevor Marsh, Trevor Howse, Monika Pera, Maria Tini, Kate Eruera, at the WAI27 hearing, Te Rau Aroha Marae, Bluff, February 1988.



Back row, from left, Kuaō Langsbury, Trevor Howse, Edward Ellison. Front seated, from left, Tipene O’Regan, Charlie Crofts, Rikihia Tau Snr.

The A team of negotiators was chaired by Sir Tipene O’Regan. Other Ngāi Tahu leaders in the A-Team at the time of the Crown’s formal Settlement Offer were Trevor Howse, Kuaō Langsbury, Edward Ellison and Charles Crofts in his role as Kaiwhakahaere of Te Rūnanga o Ngāi Tahu. Rākihia Tau Snr was a member of the A-Team until shortly before the Crown’s Settlement Offer was received. He was replaced soon afterwards by his son, Rākihia Tau Jnr.

Right: Tā Tipene O’Regan, Trevor Howse, Paul Temm QC, at a WAI27 hearing.

within a government,” he says now. “I had to learn how to unravel it. How does the beast work? I wanted information, and my job was to get it. It took me nearly three weeks just to get the files we needed for the West Coast which recorded the history of land allocated under deeds of sales, and what had been taken for roads and railways and what had happened to those pieces of land.

“Mind you, I had a good mentor in Sid Ashton, who was the longest-serving secretary the Ngāi Tahu Trust Board had. If there is ever someone Ngāi Tahu needs to build a monument to, it is Sidney Boyd Ashton. Without him we would have been broke so often it isn’t funny.”

Trevor was born in Kaikōura but brought up mostly at Tuahiwi. One of five children, he was a youngster when his dad died, and his mother was often bedridden with tuberculosis, leaving Trevor to look after his younger siblings. They didn’t have much money, but he remembers roaming Tuahiwi with a gang of friends, sometimes getting into mischief.

“I learnt how to bake and cook. We had no fridge, we had no vacuum cleaner, we had sacks on the windows. When people today say they’re poor, they wouldn’t bloody know what poor is.”

He was schooled first at Tuahiwi School and then at Rangiora High School for two years. “Rangiora had two streams – academic

and agricultural. I was in the agricultural stream, where we learnt to plough with horses and blade shear. I remember the shearing hand-piece used to get so hot I couldn’t hold on to it.” After two years, he’d had enough and swapped school for a roving lifestyle which included a stint learning butchery at the Kaipoi freezing works. He eventually ended up in Gisborne, where he drove trucks to make a living. “I used to do the freight run from Gisborne to Te Karaka out on the plains, and Waihirere.”

He then went shearing and gradually worked his way back to Te Waipounamu. “It seemed like a good idea at the time,” he says with a shrug. “I did a season shearing in the Wairarapa, bought a new car, packed it full of my possessions and drove home.”

He married Jean in 1963 and they recently celebrated their 50th wedding anniversary. He was working as a transport manager for LD Nathan and Sons when Rakihiia Tau Snr approached him and asked if he would help with the Claim, Te Kerēme. Trevor Howse and Terry Ryan became its first employees.

One lesson he quickly learned was to always look at the big picture, he says. The pace was often frantic. For a long time they had no photocopier and when they eventually got one, they ran it into the ground preparing evidence. “We sold the broken down one, got a new one, and burnt that out. Eventually we started to send stuff out to printers.



“The real problem is that justice wasn’t available. If we had got justice, we would have bankrupted the country. That’s my view of it. The negotiators had a mandate from the tribe to settle ... I didn’t intend to commit the tribe to another 100 years of litigation. I don’t regret that.”



Top: from left, Miranda Cassidy, Tui Williams, Trevor Howse at Ngāi Tahu Hui-ā-Tau, Ōnuku Marae, November 1998.

Above: seated from left, Michael O’Connor, Charles Crofts, Trevor Howse, Tā Mark Solomon, Tā Tipene O’Regan, George Tikao, Crown Apology to Ngāi Tahu, Ōnuku Marae, November 1998.

We were often up until 3 am or 4 am putting evidence together.

“The timetable was there and you did what you could. We worked with what we called the ‘ragged arse XV’ taking on the might of the Crown.”

He honed his skills as a researcher, spending long hours among the files in the New Zealand room at the public library, and in the national archives at the Alexander Turnbull Library. At the same time, it wasn’t out of place to be at a hearing and suddenly find a brown paper parcel of files thrust at him.

Trevor joined the Associated Researchers of New Zealand (ARANZ) and says it was invaluable to have access to outside knowledge. “I could talk to colleagues and had access outside to books and files.

“I went along to the New Zealand Room at the public library after a big bust-up with the Canterbury Museum. I was focused on original sources for material, and one of the first things I learned was to go to the index.”

It was quite a change for a man who had spent much of his early life driving trucks and shearing, and who had only lasted two years at Rangiora High School. But Trevor Howse proved to be remarkably good at research.

Although, he says, “You had to be a special sort of moron to sit there for hours going through page after page”.

In 1986, the tribe filed its claim with the Waitangi Tribunal, followed by three years of hearings, and the release of the Tribunal’s report in 1991.

Settlement negotiations began in 1991, led by Tā Tipene O’Regan. Negotiations broke down in 1994 when the Crown suspended them. It took intervention from the then Prime Minister Jim Bolger to get them back on track, and on October 5, 1996, the non-binding Heads of Agreement was signed, followed by the signing of the Deed of Settlement at Kaikōura on November 21 1997, and the passage of the Ngāi Tahu Settlement Act on September 29, 1998.

“I don’t want to say a lot about the negotiations,” Trevor says now. “The Crown of course was at that time dealing with us and Tainui. They rushed in to settle with Tainui to set a ceiling that Ngāi Tahu couldn’t go past in our settlement That is how we got locked into \$170 million.

“The real problem is that justice wasn’t available. If we had got justice, we would have bankrupted the country. That’s my view of it. The negotiators had a mandate from the tribe to settle. It was for each of the negotiators to decide whether they supported settlement or not. I won’t answer for the others but I didn’t intend to commit the tribe to another 100 years of litigation. I don’t regret that.”

Trevor has since been involved in many projects for the tribe, including the Cultural Mapping Project, which records sites of historic and cultural significance to Ngāi Tahu. It is about matching the names Ngāi Tahu tūpuna gave to the land, he says; the real story of Te Waipounamu. You can see the work of the Cultural Mapping Project in the regular TE KARAKA feature, *Kā Ara Tūpuna*. Trevor’s expertise in mahinga kai is also frequently called upon by the tribe. This year he was awarded the Queen’s Service Medal for his services to Māori and to conservation. Yes, he was pretty chuffed to get that recognition, but those days when the Claim was finally being heard by the Waitangi Tribunal are hard to beat.

“When I look back, it was a huge thing we got involved with. It just picked you up and took you by the seat of your pants. There were no rules. All this stuff had never happened before.”



A quiet sense of achievement

Adam Lord found his passion in life with the help of He Toki ki te Rika. Kaituhituhi Tony Bridge reports.

SOMETIMES IT TAKES TIME TO FIND YOUR PATH IN LIFE. ADAM LORD (Ngāi Tahu, Tūwharetoa, Te Whānau a Apanui, Ngāti Porou, Ngāti Kahungunu) seems to have found his at the age of 24.

Born in Hamilton in 1989, Adam later moved with his family to Katikati in the Bay of Plenty, where his father worked in the labs at the Waihi gold mine. When he was seven, the family moved again, this time to Te Anau in Southland, where his father had secured a job involved in the construction of the second tailrace tunnel as an engineer, running the lab at Manapouri.

Adam was 11 when his parents split up and he moved back to Christchurch with his mother. After a brief period at Chisnallwood Intermediate, he moved on to Burnside High School. Halfway through Year 12, he had had lost interest in school, and was itching to get out into the workforce. He took a labouring job at the Kate Valley landfill for a couple of years. Then, realising that was not going anywhere, he decided to go to Australia to work, and got a job as a storeman with Toll. That lasted for two years before he moved back to New Zealand.

When he got back, he tried his hand at study, taking on a personal trainer course, but lost interest in that, dropped out and returned to Kate Valley as a labourer. It was about that time that he realised he was going nowhere. "I saw that I needed to grow up, to make a move and do something properly." About the time that the work at Kate Valley ran out, he heard about He Toki ki te Rika, the trade training programme launched by Te Rūnanga o Ngāi Tahu, CPIT and industry partners to train Māori for leadership roles in the city's recovery. "I went along to an open evening they were having at CPIT, liked what I saw and signed up on the spot". He entered the first intake in 2011.

After three months, he was having trouble supporting himself and studying at the same time, so he had a chat with his tutor, who set him up with some work experience. After a phone call, Louie McKenzie, the owner of McKenzie Builders, which has won a string

of awards, including overall winner of the \$1-2 million category of the Canterbury Master Builder's House of the Year awards, gave him work experience. McKenzie liked what he saw, and extended the trial for another six months. At the end of that period he offered Adam an apprenticeship. Adam is now two years into his apprenticeship.

"He is going really well," McKenzie says. "He has real initiative, and can think for himself. He also has a strong set of skills. He is a valuable member of the team. You know, he was involved in working on the house which won House of the Year and that was a really technical build."

Adam's supervisor and site foreman, Steve Van'tWout agrees. "He asks a lot of questions, looks ahead and shows a lot of initiative. Louie likes to throw the young guys in the deep end and give them a real challenge to make them grow. The way Adam's going he will be running a job by himself real soon." Steve explains that what sets the CPIT iTAB (Industry Training Association Building) apart is the method of assessment, which allows students to be assessed practically and verbally, usually onsite, rather than being expected to complete written assessments which test their ability to pass exams rather than demonstrate knowledge. Adam has done so well he has been awarded a certificate for being the iTAB Most promising Year 2 Apprentice.

"This is a really rewarding thing to do. Seeing a house rise from the foundations and come together gives me a real sense of achievement," says Adam who wants to finish his apprenticeship, qualify and get more experience in the building industry. Down the track he hopes to start his own building company.

"He Toki has opened the door for me and given me a great opportunity. He Toki is a really good opportunity for young Māori. I would definitely recommend it, although you have to be totally switched on and motivated to do it."



PHOTOGRAPH TONY BRIDGE

THE NEW GENERATION

He Toki ki te Rika, the Māori trade training programme, was launched to connect Māori to the recovery of Ōtautahi. The programme is dedicated to creating the next generation of Māori trade leaders.

Te Rūnanga o Ngāi Tahu Kaiwhakahaere Tā Mark Solomon says it is about leadership, not just trade training. "We are saying to our Māori youth, we'll provide you with this training so that you can become the foreman, or engineer, or city planner."

The programme was launched by Te Rūnanga o Ngāi Tahu, CPIT and Hawkins with the support of Te Puni Kōkiri, the Tertiary Education Commission and the Ministry of Business and Innovation.

The course was set up nearly three years ago in response to the devastating February 2011 earthquake. In an interview, Tā Mark mentioned that Christchurch had the perfect opportunity to introduce an apprenticeship hub. His call was heard by then Te Tai Tonga MP Rahui Katene and she brought it up in question time in Parliament. These simple actions ultimately led to the creation of He Toki, which has changed the lives of so many Māori in Canterbury.

More than 200 students have completed a course since He Toki began in June 2011 with 89 finding full-time employment and 96 enrolling in further training. This year a further 220 enrolled in He Toki courses.

Students take pre-trade training courses lasting from 12 to 30 weeks in a range of trades including carpentry, painting and decorating, plasterboard, plumbing, electrical engineering, masonry and fabrication.

He Toki students are taught the whakapapa of the programme and the history of Ngāi Tahu.

From the 1950s to the 1980s, Rehua Marae was home to hundreds of Māori boys and girls who moved to Christchurch to learn a trade. Rehua Marae continues the proud tradition of supporting Māori trade training by hosting He Toki scholarship evenings as well as other significant He Toki events.

Local hapū Te Ngāi Tūāhuriri have played a key role in delivering the Ngāi Tahu history component of the course. In return, He Toki students have contributed to some of Kaiapoi Pā Trust's restoration work.



NEW FRONTIERS



WHAT ARE THE RISKS AND REWARDS IN
LOOKING FOR NEW OIL AND GAS FIELDS
OFF THE COAST OF TE WAIPOUNAMU?
KAITUHITUHI MARK REVINGTON REPORTS.



EARLY THIS YEAR SIMON BRIDGES, THE MINISTER OF ENERGY AND Resources, was welcomed on to Takahanga Marae in Kaikōura along with representatives from Anadarko, the Texas-based oil exploration company.

The minister and Anadarko had been invited there by Te Rūnanga o Kaikōura, to talk about their plans to explore for oil in the Pegasus Basin, roughly 170 km offshore. They probably thought they were walking into a lion's den. They were nervous, says Tā Mark Solomon, wearing his hat as chair of Te Rūnanga o Kaikōura.

"I invited Anadarko, who have the block off our shore, to present to us along with the ministry. It would be fair to say they tried to restrict who we had on the marae. My response was you do not tell the tangata whenua who they have on their marae. Only we can do that. We know how to run a meeting; we will control the meeting.

"They came, incredibly nervous, both the ministry and Anadarko. They answered what questions we put within the confines of time available, and followed up with written answers to the questions that weren't answered on the day."

Despite the full-scale charm offensive, many Ngāti Kuri weren't convinced that any seismic surveys or exploratory drilling would be safe, or that the whales which have made Kaikōura famous as a tourist destination in recent years would be safe.

Kaikōura would take all the risk and get none of the benefit, Tā Mark told the men from the ministry. It was a town with an economy based on environmental tourism, and any potential accident or oil spill would spell disaster.

The men from the ministry, and the Crown's various regulatory authorities involved in deep sea oil and gas exploration, have been back to Kaikōura but many aren't convinced by the risk reward scenario they paint.

"I asked for the meeting with Anadarko and they wanted upfront dialogue with the community," says Tā Mark. "I have no issue with them. I can't fault their willingness.

"But we don't believe the New Zealand Government has policies in place to protect us from a spill; nor do we believe New Zealand as a nation has the resources. We're being used in many ways as an experiment, and as Anadarko admitted on television, it would take a fortnight to get equipment here.

"Our opposition is about the government not having the processes to be able to address a spill. The Minister, Simon Bridges, was on television talking about our response boats – three 11-metre aluminium boats! If you look at the (BP) Gulf of Mexico spill, they had over 100 ships trying to contain that. They failed miserably. What are we going to do with three aluminium dinghies? We would have to rely on an international response because we only have capability for lesser scale port events."

Some months later, Kāti Huirapa Rūnaka ki Puketeraki hosted a Ngāi Tahu wānanga to present an overview of existing and proposed mining and exploration.

The wānanga included presentations from the Ministry for the Environment, the Environmental Protection Agency, New Zealand Petroleum & Minerals, the Department of Conservation, Maritime New Zealand, the Petroleum Exploration and Production Association of New Zealand, and the Parliamentary Commissioner for the Environment, Jan Wright.

Those at the wānanga also heard the story of the Tui Mine Restoration Project which saw restoration of the Tui Mine on Mt Te Aroha at a cost of \$20 million. It was a reminder that good outcomes can be achieved through collaboration, and also of the environmental disasters that can occur.

Proponents of the government's strategy of encouraging oil and gas exploration point to the potential economic benefits. The Taranaki Basin, which covers an area of around 330,000 km, has been the main focus for oil and gas discoveries, with production starting in the late 1950s and more than 400 exploration and production wells drilled, both onshore and offshore. Find another Taranaki Basin, and the economy would get a \$2.1 billion boost with an extra 5500 jobs, according to exploration enthusiasts. Opponents point to the risk, say the focus on oil and gas exploration is short-sighted, and point to climate change as one pressing reason why the world needs to stop burning fossil fuels.

Therein lies the conundrum. The world appears unlikely to run out of oil any time soon because the industry keeps developing innovative ways to access deposits, and the rest of us keep on driving our cars and jumping on planes.

There were 500 deep water wells in 2012, but that is expected to more than double by 2020 to 1250 deep water wells, according to Halliburton Senior Business Development Manager John Warren, who was a keynote speaker at New Zealand's annual petroleum conference this year.

Deep water drilling is opening up access to new reserves, while on land, the development of the controversial practice of fracking has allowed access to new reserves of oil and gas. A recent cover story in *The Atlantic* asked: "What if we never run out of oil?"

The International Energy Agency predicts that the United States will be pretty much self-sufficient in petroleum by 2035, due to advances in exploration and production through fracking.

New Zealand's oil, gas, and mineral resources are managed by New Zealand Petroleum and Minerals (NZP&M), which is tasked with maximising gains to New Zealand from the development of mineral resources.

It believes the Taranaki Basin is under-explored, with "considerable potential for further discoveries". The rest of New Zealand is severely under-explored, according to NZP&M, but test drilling to date suggests "considerable potential for commercial hydrocarbon discoveries under New Zealand's largely untouched seabed".

But any drilling will be at depths far greater than before. In Kaikōura, they are worried about the effect of seismic surveys on the whale watch companies, the effect of any drilling on the coastal environment, and peoples' ability to collect kaimoana if there is a

disaster of the type seen with the Deepwater Horizon rig, in the 2010 BP oil spill in the Gulf of Mexico.

Oil industry experts say any similar incident is extremely unlikely due to tighter regulations and the lessons learned from the Deepwater Horizon event. An explosion on that rig caused a blowout which killed 11 crewmen and started a fire which couldn't be put out. The rig eventually sank, leaving the well gushing at the seabed. Since then, massive capping stacks have been invented to stop oil gushing from undersea wells.

Essentially the position of the Minister, Simon Bridges, his experts, and the industry is, "trust us. We don't want a disaster and we're taking all necessary steps to make sure it won't happen." It came through clearly in a fiery interview on *Campbell Live* between Bridges and John Campbell. The chances of a spill are statistically small, says the Minister, due to the vigilance of his officials and the industry. Critics say the country and communities like Kaikōura should not have to live with that risk.

The position of Te Rūnanga o Ngāi Tahu is to respect the wishes of papatipu rūnanga, although both proponents and opponents of the government's exploration programme want Ngāi Tahu to be the big stick on their side. Work has begun, following the hui at Puketeraki, to bring papatipu rūnanga together to establish a cohesive approach to the kaupapa that can help Ngāi Tahu employ that stick more effectively.

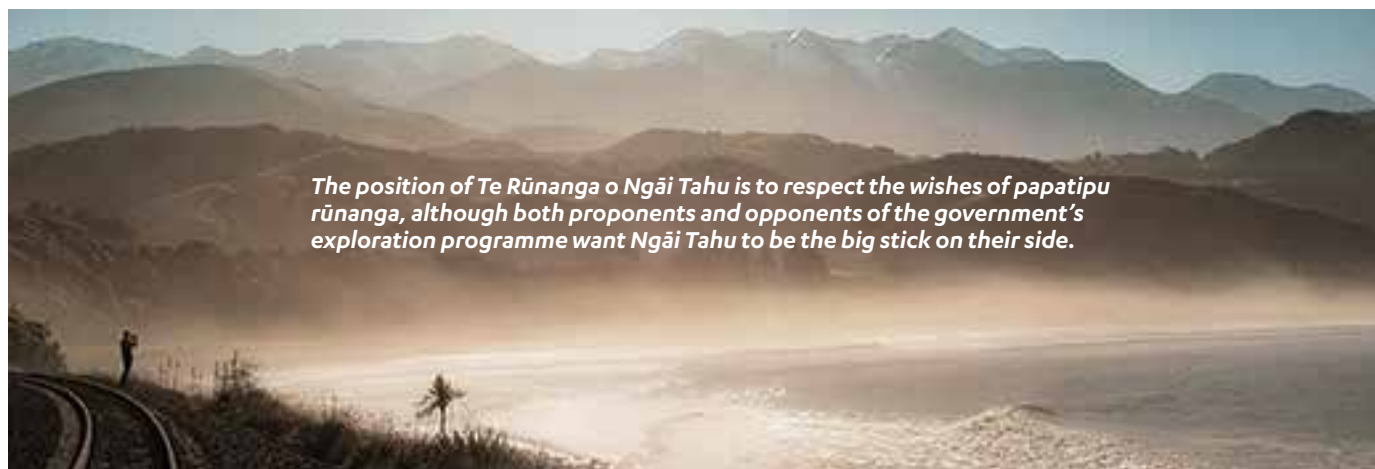
So far Te Rūnanga o Kaikōura remains opposed to any form of offshore exploration within its rohe. Moeraki is taking a different stance, says David Higgins, Upoko Rūnaka and TRoNT representative for Moeraki.

New Zealand Oil & Gas, which holds a permit for exploration off the northern Otago coast, has met rūnanga representatives, he says. "The company has been proactive in seeking the support of tangata whenua and they have spoken with Waihao and Moeraki, although Moeraki is closer to the exploration area."

The company has been upfront with information, he says, and in return Moeraki has produced a list of expectations and conditions, which includes the distance to be kept from marine mammals during seismic surveys.

David says the expectation of Moeraki are similar in many ways to Kaikōura, but the rūnanga is taking a pragmatic stance in attempting to work with the exploration company to mitigate any possible risks.

"We had a good look at the example of Kaikōura, and included all their points in the list of expectations and conditions we provided to the company. We are being very pragmatic. We want the best deal we can get for the rūnanga and the North Otago community." ■■



The position of Te Rūnanga o Ngāi Tahu is to respect the wishes of papatipu rūnanga, although both proponents and opponents of the government's exploration programme want Ngāi Tahu to be the big stick on their side.



PHOTOGRAPH ADRIENNE REWI

Left: Atossa Soltani is welcomed on to Arowhenua Marae.

AMAZON ECO-WARRIOR

For a lesson in the pitfalls of mineral extraction for indigenous people, talk to Atossa Soltani, who, as the latest Hillary Laureate recently spent a week as a guest of Ngāi Tahu.

She is founder and director of Amazon Watch. She is also sometimes called “the Erin Brokovich of the Amazon”, a reference to a successful lawsuit Amazon Watch led against oil company Chevron on behalf of 30,000 indigenous Ecuadorians. The lawsuit asked that Chevron be held accountable for the dumping of billions of gallons of crude waste that left an environmental disaster in the Amazon. An Ecuadorian court agreed and ordered Chevron to pay US\$9 billion to clean up the contamination, and another US\$9 billion in damages. Chevron has since appealed and accused Amazon Watch of attempting to defraud the company.

Soltani says she first felt a calling to help save the Amazon rainforests in the 1980s. She began working for the Rainforest Action Network and then founded Amazon Watch.

Her battle to save the rainforests, which are often called “the lungs of the planet”, has taken her into shareholder meetings with Amazon chiefs in full native costume, and into Brazil with *Avatar* director James Cameron.

The strength of Amazon Watch is in building alliances, she says. “It has taken a commitment to listen, a commitment to be patient, and a commitment to build alliances over time. Often indigenous communities I work with, they set the agenda, they decide what their vision is, and then give us the mandate. We facilitate.

“Every year I march into shareholder meetings of the major oil companies with Amazon chiefs in traditional regalia. Often these community leaders are incredibly clear and eloquent in articulating the paradigm war that is going

on between the indigenous vision of what is development and wealth, and the pursuit of wealth through exploitation of resources.

“Of course there will always be some fossil fuel consumption, but the level at which we are consuming cannot be sustained. Most of the remaining resources of fossil fuel, whether oil, gas, or coal, need to stay underground in perpetuity if we don’t want to send the climate into chaos.



“According to the International Energy Agency, we can’t even afford to burn two thirds of the remaining oil, gas and coal reserves found on the planet Why are we spending \$600 billion to \$700 billion a year looking for more oil, gas and coal?. That makes no sense.”

A GUIDE TO MĀORI AND MINING

Māori and Mining, which highlights the issues and challenges of mining and its impact on Māori communities, was published in October by the University of Otago.

The book gives visual examples of the most common types of mining in Aotearoa, including the controversial hydraulic fracturing or ‘fracking.’ It looks at Māori values, drawing from Māori resource

management plans and other source documents. The legal context of mining as it affects Māori is examined, as is mining’s economic merits. The last chapter considers the environmental impacts of mining, noting both good and poor practices as well as raising the issue of global climate change.

Māori have responded to the issue of mining in three main ways: as an economic opportunity, provided that there are

environmental safeguards; as a discussion around Treaty rights; or as an environmental issue requiring strong opposition in order to carry out traditional and enduring relationships with Papatūānuku (Earth Mother), Tangaroa (God of the Sea) and future generations, say the 11 mostly University of Otago-based authors.

The guide is available as a free PDF download on the University of Otago website.





Between the lines

Ngāi Tahu historian Angela Wanhalla spent five years researching marriage between Māori and Pākehā in the late 19th and early 20th centuries and was surprised by the diversity of relationships and liberal views. Kaituhituhi Rob Tipa reports.

MANY NEW ZEALANDERS CAN MAKE A CONNECTION TO A whaler, a trader, or a more recent arrival in their family histories. This is particularly relevant for the descendants of Ngāi Tahu and some northern tribes because of the intensity of their relationship over a relatively short period of time.

Ngāi Tahu social historian Angela Wanhalla (Kāi Tahu) is familiar with the period through her research and book *In/Visible Sight: The Mixed Descent Families of Southern New Zealand*. Her latest work, the newly-released *Matters of the Heart: A History of Interracial Marriage in New Zealand*, represents five years of research.

“It was a very ambitious idea to do a history of intermarriage in New Zealand, and it took a bit longer than the two years’ funding that I had,” she says.

“I never thought I’d get it finished, because it is a real challenge to write a national history that covers over 200 years. I’d never done anything like that before, so I’m really pleased to see the book out and being reasonably well-received.”

While Dr Wanhalla was surprised by the amount of historical material and photographs available in the archives, it was often fragmentary and she had to “read between the lines” to see how people’s lives were shaped by outside forces.

She says she was also surprised by the diversity of relationships and liberal views of marriage between Māori and Pākehā in the late 19th and early 20th centuries.

“It didn’t always fit Victorian ideals of how marriage was practiced,” she says. “People didn’t necessarily think they had to go and have a church wedding; nor did they feel they needed to have their relationships acknowledged by the law unless it was absolutely necessary.

“People made it up as they went along. Sometimes they just happily cohabited and had long-term relationships.”

Most of Dr Wanhalla’s research has been around the histories of gender, race, and sexuality during the colonial period.

It was an intense period of contact, accommodation, and adaptation that was reasonably harmonious for all parties, she says.

“That’s where marriage becomes really important,” she says. “By binding new settlers to your kin, you’re making them one of your family, and they’re obliged to support you as well.”

The establishment of shore whaling stations along the South Island coast and a growing trade in flax and timber introduced a very cosmopolitan mix of foreigners from a wide range of back-

grounds. Among them were Portuguese, Americans, Canadians, English, Scots, Irish, and even a few former convicts from the Australian penal colonies.

Ngāi Tahu welcomed these different cultures because new economic opportunities grew out of these relationships, and through them they gained access to new technologies.

For shore whalers, their kinship networks through marriage to Māori wives became a normal part of life. Some of the family names that emerged from that period are now recognised as important tribal names for Ngāi Tahu and Ngā Puhī iwi.

Looking back to those early alliances between Māori and Pākehā in the 19th and 20th century, Dr Wanhalla says those pioneers may have helped change public attitudes to marriage.

“There is an interesting history of diverse marriage forms and practices that we don’t really know as much about as we possibly should,” she says.

However, as one of this year’s recipients of one of ten prestigious Fellowships, Dr Wanhalla has resources available to research the history of New Zealand marriages further. “The Rutherford Discovery Fellowship will hopefully illuminate that a bit more, and we may see why the last two decades of the 20th Century have seen such profound change, compared to the previous 200 years.

“What the Rutherford Discovery Fellowship allows me to do is build on what I’ve done for *Matters of the Heart*, and look more broadly at the history of private life and marriage in New Zealand.

“There’s currently no history of marriage that has been researched and written really in this country, and that’s what I’d like to do, covering a big time frame and scope using a range of sources.”

With a major change in legislation in which Parliament passed the Marriages (Definition of Marriage) Amendment Act 2013 legalising same-sex marriage, Dr Wanhalla says the timing is right to sit back and reflect on how changes in public perceptions have taken place.

She says massive social changes occurred in the 1970s, 80s and 90s, and during that period marriage has evolved constantly and very quickly.

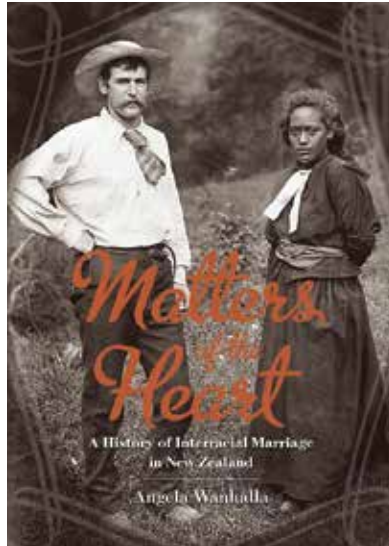
From the 1970s onwards it has become increasingly common for couples to cohabit and for children to be born into families where their parents are not legally married.

“It’s an era I don’t know very well, so this scholarship will allow me to dive into that period a little more and look at trends, statistics, and patterns and an area I’m really interested in through people’s personal experiences.”

Dr Wanhalla has a special interest in photography and, with Erika Wolf, co-edited *Early New Zealand Photography: Images and Essays*, published by the University of Otago Press in 2011.

She regards photographs as a valuable but often under-utilised historical source that brings to light the human side of history.

“A constant surprise in all my research is the wealth of photographic material that is available from a range of people from all classes,” she says.



“What the Rutherford Discovery Fellowship allows me to do is build on what I’ve done for Matters of the Heart, and look more broadly at the history of private life and marriage in New Zealand.”

While photographs were rare in her own working-class family's case, other families have great photographic records that open up another world and potentially a whole new field of research.

Dr Wanhalla's doctoral thesis had a very personal significance for her because it traced her Ngāi Tahu roots to a native reserve on the north bank of the Taieri River, and an early shore whaling station at Taieri Mouth.

"Really, it was a way of coming to understand how our family was connected to Otago and where they came from before that," she says.

Dr Wanhalla is a descendant of a famous Otago whaler, Captain Edwin Palmer, who married into an important Ngāi Tahu family to secure strategic land and kinship ties to Māori in the early European settlement of the southern coast of Te Waipounamu.

Her doctoral thesis reconstructed an interracial community of 150 to 170 people around the little-known Taieri Native Reserve between the 1830s and 1940s, with a particular focus on interracial marriage between Māori and Pākehā.

The last three generations of her family came mainly from Canterbury, and her grandmother Waitai Brown was born at Taumutu on the shores of Te Waihora (Lake Ellesmere). Her great-grandparents Teone Brown and Catherine Smith were both born on the Taieri but Teone Brown was raised in Canterbury, so Angela's family knew little about their southern links.

"My PhD offered me an opportunity to explore those connections, to figure out who they were and where they came from," she says. "My father didn't really have a good sense of his whakapapa and neither did I. Sometimes they were just names, and we wanted to figure out how they were connected to each other."

Her father, who died in 2005, joined her on a research trip south to "walk the ground" on the Taieri for the first time, and felt a strong connection to the place.

"My PhD was quite important for him – he read it from cover to cover," she says. "Seeing him react to it in that way has really reinforced for me the importance of doing history at that personal level."

"He kind of went along on the research journey with me, and I regret that I didn't record some of his memories, because I think he would have enjoyed having his story told at some level."

"One of my goals with all my work is to always find a way to have my parents as part of the story, and I guess that is what has driven my PhD and more recent work as well."

Dr Wanhalla regards personal narrative as an important historical tool because it adds context and helps people understand why she does her research. She also finds stories that hold a personal meaning for her are often relevant for other New Zealanders with similar connections.

"I think it also humanises big ideas that are sometimes hard to grapple with," she says. "I like stories that have that broader appeal and, by personalising history, we can understand better big ideas and big drivers of change like colonialism."

"We can see how it plays out for people on an everyday level, and see how it can impact on them and shape their lives."

In Dr Wanhalla's own case, her Taieri research gave her a broader understanding of land ownership, land loss, dispossession, and the impact of colonialism at a very localised level. ■■

RICH VEIN OF RESEARCH

What started as a personal journey to trace her own family history has evolved into a rich vein of research into interracial marriage in New Zealand over the last 200 years for Angela Wanhalla.

Dr Wanhalla, a senior lecturer in the History Department at the University of Otago, is one of 10 recipients of the prestigious and highly-contested Rutherford Discovery Fellowships for 2013, awarded to emerging researchers and leaders in their respective fields.

Funded by the Ministry of Business, Innovation, and Employment and administered by the Royal Society of New Zealand, the Rutherford Fellowship has awarded recipients \$800,000 in funding over five years to dedicate themselves to their research.

The award generally goes to researchers in the "hard sciences", so Dr Wanhalla counts it as a personal achievement for herself and her department that will offer both opportunities they may not have otherwise had.

"It will bring international scholars to New Zealand and means I can devote five years to big projects I really want to work on," she says.

The award will fund two Masters scholarships and one PhD scholarship for students who will work under her direction, so the fellowship offers real opportunities for young people interested in New Zealand social history.

do the • write thing

Following on from our previous issue, which featured Arihia Latham's entry in the Pīkīhuia Short Story Awards, here is a short story from Karuna Thurlow (Kāi Tahu, Ngāti Porou) from Christchurch who was runner up in the Best Short Story written in Māori category in the Pīkīhuia Awards for Māori Writers 2013.

Second runner up in the category was Petera Hakiwai (Ngāti Kahungunu, Ngāti Porou, Rongowhakaata, Kāi Tahu) from Wellington while Rongomai Smith (Taranaki, Ngāti Tahu) was a finalist.



He Tai Ope

KARUNA THURLOW

Ko te aroha anō he wai e pupū ake ana

He awa e māpuna mai ana i roto i te whatumanawa

Ko tōna mātāpuna he hōhonu ā ina ia ka rere anō

He tai timu, he tai pari, he tai ope, he tai roa, he tai nui – Te Wharehuia Milroy

‘E hika! Tō hia kore kē i whakamā!’ Koirā tāhaku i roko ai mai kō atu i te taiepa nei. Ko te reo tērā a tōhoku tuahine, e tiori haere ana. Kai tūhaha ana au, ka rere mai tētehi hū, tata tukia tōhoku pane. Arā anō te auē a te Piki rā.

‘Me tō mōhio tonu kai reira a Takaroa piriwhare – tē āta huna i tā kōrua mahi!’ Whākanakana nei ōhoku kamo i tēnā; te āhua nei ko tāhana tāne tāhana te whakaparahako atu rā. He kutu pī noa ō te tāne, tē roko i a āu he kupu ake āhana.

‘Tō tenetene, e hoa!’ Pakaru mai ana aua kupu, kātahi ka puta mai a Piki i te waharoa kai mua nei i a āu, rua mita pea te tawhiti nei. Pītoritori te wai i ōhona kamo, tē paku ririki ki ōna pāpārika. Whērā tōhona āhua mai rānō. Kātahi a ia ka huri, tere tou nei te whanatu atu rā.

Kōtahi atu au ki te waharoa rā, ka kuhu ki tō rāua kāika. Tērā a Koni e tū atu rā rā. Puku ana te rae, pekea ōhona rika, me he pohū tāria nei te uruka mai o te kāpura kai te pito o te taura.

Me aha kē oti? Ko tāhaku nei, he mihi atu.

‘E te tua. Tēnā koe.’ Ka unuhia tōhoku whareama, ka tāroī atu te rika marino. Ka harirū māua.

‘Kia ora koe.’

‘Pēhea?’

‘Heoti anō.’

‘Kai kōnei āhaku irāmutu?’

‘E kao. Kai te karuhi o tōhoku hākorō mō te wiki mutuka nei. Kuhu mai e hoa, ko koropupū te wai.’

Takitaro mārie, ka noho māua ki te kāuta, he ō moho e hora ana ki te raumaka, he kapu kāwhe ki te rika. Ko tau anō tōhona mauri, tāhaku i kite ai. E tohe ana au ki a āu anō, me aha ānāianeī. Neke atu i te kahuru tau rāua ko tōhoku tuahine e piri ana, ā, kātahi anō kia tupu he kakari whēnei nā kai waekapū i a rāua, rātou ko āhaku nei irāmutu.

‘Ā kati, i ruka i te aroha ki a rātou kā mokopuna rā, me kōrero au, ka tika.’

‘E Koni, tēnā, whakamārama mai he aha rā kōrua i tohe ai?’ Tiro kau atu ana au ki a ia. Ka mapu ia, ka miria tōhona rae.

‘Wii... Nōhoku te hē, e hoa. Nāhaku anō tāhaku raru i kimi.’

‘Tino pēhea nei?’ I taua wā tou, ko toko mai he whakaaro ōhoku, ehara i te mea pai ki a au.

‘I taka au ki te hē. I paku mahimahi nei māua ko tētahi atu.’

‘Hika!’ I kōnā, ka pūkauri mai te riri kai roto i a au. ‘Tō porohehe hoki!’

‘Tō ihu!’ Tūtū nei māua, kainamu nei ki te meke. Ka paku whai whakaaro au. Ekari anō te tūpore i te whakapātaritari.

I te koreka ōhoku i manako kia hē kē atu te raru, ka whakatakamanawa au, ā, ka noho. Kīhai i taro, ka noho hoki a ia. Mārakerake te kitea, ehara i te haka tērā kōwhirika ōhona.

E roko tou ana au ki te hūkeikei e kau mai ana ki roto, ekari mā tēnā ka aha.

‘Taku hē.’ tāhaku e mea atu nei.

‘Ko riri katoa a Piki. Koianeī te wā tuatahi ko kitea tēnei āhua nōhona.’ Kāore āhaku kupu. Ka noho wahakū noa māua, ka inu. Āwhiowhio nei ōhoku whakaaro, ekari he pai ake pea te pupuri mō te wā nei. Hai aha hoki te pahupahu. Taro kau iho, ko mahiti te kāwhe, ā, ka mea atu au, ‘Ko haere au. Māhaku pea e kimi i a Piki.’

‘Āe rā. Hai kōnei.’

Ka waiho au i kā whakaaro e pā ana ki te tokorua rā, kia tā te manawa, kia tāoki, kia mahuru anō ai tōhoku hirikapo. Ka hoko kai, ka waihape atu ki te kai. Kai reira kē a Piki. Ka aumihi atu au, kātahi ka huri noa ki te tunu kai. I muri tata iho, ka tahuri ia ki te āwhina mai. Ka tapahia, ka whakaranumia, ka tunua ētehi kai, kātahi māua ka noho ki te paparahua kai ai. Kāore he paku kupu ōhona. Ka mutu, nāhaku kē te kōrero i tīmata, me tāhaku hokehokeā i tērā!

‘Tuahine. Nei ko māua ko Tarika hai hoa mōhou.

Whakapuakina mai ōu aha rānei, mā tāua nei e rūnaka, e kōrero.’

‘I kōrero kōrua?’ Ko te āhua o tōhona reo, anō nei ko harakukutia tōhona korokoro. Auē te aroha mōhona me te pāmamae tārake ana te kitea.

‘Āe, paku nei.’

‘Nā, kai te mōhio koe. Ko piri atu a ia ki tētahi atu wahine.

Nāhana anō māua nei i māwehe.’

‘Koinā tāhau e minamina ai?’ ka tāwhiro anō ōhoku whakaaro ki kā tamariki. Te āhua nei he mārama tēnā ki a ia, i te mea tere tou tāhana whiu kupu mai:

‘Me pēhea kē hoki? Me whakatauirā rānei au ki tāhaku kera, āna, ki te mahi whērā tāhau hoa, hai aha tōhou ake mana, me whakawhāriki koe i a koe anō, māhana nei te takahi?’

‘Kia tau, e Piki ... Kai kōnei au hai tuara mōhou, ahakoa te aha. Tēnā, he inu māhau? He aha rānei?’ (Āe, e tika ana, i ruka i te tūmanako ka nekehia tōhona aro i ahau!)

‘He kapu tī noa. Kia ora rā.’ Ka romiromi te manu nei i kā huruhuru o te kakī, kia tau. Ka memene mai me tāhana kī, ‘Ko tētehi o ōhoku hoa mahi.’

‘He aha?’

‘He hoa mahi nōhona. Koia te wahine i moe tāhae a Koni.’

‘Wiii ... I hea? Pēhea nei?’

‘Tō rātou pāti Kirihimete rā. Kāore au i wātea ki te haere, māuiui nei a Maru, kino nei tāhana ruaki i taua pō rā, nā reira ka noho kē au ki te kāika, ko Koni ka haere, ka inu, ka konihi, ka whāwhā atu, ka kitea e te marea. Te mutuka kē mai o te whakamā!’

Kātahi anō a Maru kia rua tau, ā, maumahara pai au ki taua huakita kau puku i pā ki a ia, kātahi ka hōrapa atu ki te whānau katoa. Te kino hoki o te torohī me te ruaki i te roaka o kā rā e toru! Nui te aroha ki te kōhukahuka rā i pākia e taua mate ... me tōhona hākui hoki.

‘Ehara i a koe te māteatea nei, e Piki. Kāore he āhuataka anō i ruka i a kōrua i taua wā?’

‘E, kāore ki tāhaku mōhio. Tēnā pea he matakū nōhona i whērā ai, koi pōua haere ia!’ me tāhana katakata, ekari auare ake te koakoa i roto i taua kata.

‘Nā reira me aha?’ Ko pao te kanohi. Ka ririkihia e au he waiwera ki tāhana kapu.

‘Māhaku e moe ki kōnei nā?’ Ka tūpou tōhoku mahuka.

Hai te ata pea ka kitea te ara-a-Tāne puta ai i kā pōkēao e tūtakitaki ana i te wā nei.

Aoinaake te rā, nāhaku te whakarite he parakuihi marae nei. Memene ana te mata o tōhoku tuahine i te roko ki taua tāwara. Hākoakoa au i tērā.

‘E! Tēnei a Hine-tītama te haramai nei!’

‘Wiii, e aki! Kai tua o Kapeka te kai e hora nei, ko roa nei te wā ka tūtaki māua ko Arero ki ēnei momo!’ Ka arotau māua tahi nei ki te horokai. Kātahi māua ka huri ki te kaupapa e pātōtō mai nei ki te tatau. I tēnei ata, kua tūkaha ake te wairua o tōhoku tuahine, ko whai pākahukahu a ia i te weheruataka o te pō.

‘Ka hoki atu au ki te whare ākuanei.’

‘Ko au hai hoa mōhou?’

'E kao. Mehemea kai reira a Koni, ā tēnā, me taki noho māua ki te kōrero. Ki te kore ia i reira, māhaku e whakarite ētahi tūeke kia noho ai au ki wāhi kē atu.'

'He rara mōhou ki kōnei.'

'Kia ora rā, e mōhio ana au. Ehara i te mea ka whēnā mō ake tou atu ... tāhaku e tūmanako ai. Ekari me uru ki roto i a ia pēhea rawa te tioka nei o tāhana kore whai whakaaro mōhoku. Mō ā māua uri hoki. Kātahi au ka hoki atu.'

'Mārama tēnā, e kare. Kā tamariki?'

Ka noho wahakū. He nui te hā ka whai, ā, ka mea mai,

'Ka matareka noa tāhaku whakamārama atu ki a rātou.

E waru noa ō Oraiti tau, hai aha te āta whakapuaki atu kā kaupapa pakeke nei. Me pēnei pea tāhaku; ka whai hararei a Hākui, i te mea ko roa ia e pikau i kā kaupapa maha. Mā Hāgoro rātou e tauwhiro, ekari ki te whakaae mai hoki ō tāua mātua—'

'E mea ana koe! Ka kotahi mai rāua ki te tiki i ā rāua tino, ki te paku tawhiri atu nā koe, e Piki.'

'Āna. Waihoki, he whaitake hoki pea taua hararei mō Koni.

Tē karo i kā hua o taua mahi rā.'

'Piki ... e pēhea ana ōu whakaaro, ōu āwhero rānei mōhona?'

I tēnei wā?'

'Taihoa kia kite e aki. Ko okaina au e te hauaitu o tērā hinoka ōna, me te korekore rawa o ōhona whakaaro mōhoku i te tuatahi. Ekari ehara i te mea ko mahiti katoa nei te mariri kai roto i a au mōhona. Kai te kapuka o tōhona rika ināiane; me ka whakapāha mai, ka whakaea tāhaku nei mamae – he manako tou nōhoku ki te piri tahi. Heoti anō, e hika, kotahi noa te putaka mōhona. Whakapono rawa nei au, ki te kore au e tū Aoraki matatū nei, kai raro e putu ana ko āhaku aki, tāhaku kera hoki. Ko te uara matua o tō mātou whānau tae noa ki tēnei wā, ko te pono, ā-kī, ā-mahi hoki.'

'Kā mihi e kō. Ko te tūmanako ia, he rā ki tua. Arohaina koe e au.'

'Tēnā koe tāhaku tino tukāne. Mei kore koe.' me tāhana awhi mai. 'Ko haere au, nē. E noho rā.'

Ka puta atu ia i te whatitoka o tōhoku whare. Ko waiho atu nei au me ōhoku mahara. Ko tāhaku nei, he karakia, ki a Hine-te-iwaiwa, ki a Hine-tītama, kia pai te otika mō rātou katoa, ōhoku huāka nei. He tai ope tēnei mea, te aroha.





Viva l'artiste

Designing sails for Te Pūtake, a permanent Māori garden at Jardins Fruitières de Laquenexy in north-east France, has led to a unique creative opportunity for Canterbury artist Priscilla Cowie.

Kaituhituhi Adrienne Rewi reports.

Earlier this year Priscilla Cowie (Ngāi Tahu – Puketeraki, Ngāpuhi) created designs that were made into sails and then suspended over parts of Te Pūtake, the garden in France designed by Christchurch architects Perry Royal (Ngāi Tahu, Ngāti Raukawa) and Te Ari Prendergast (Ngāi Tahu, Te Whānau-a-Apanui), with carvings by master carver Riki Manuel (Ngāti Porou).

The kaupapa for the sails was to represent different ika or fish like tohorā (southern right whale) and mangōpare (hammerhead shark), significant to Ngāi Tahu and seen as kaitiaki or guardians linking to Ngāi Tahu navigation journeys and the over-arching waka theme of Te Pūtake, says Priscilla. The sails also drew on Ngāi Tahu rock art traditions, she says.

“Visiting the rock art sites of South Canterbury and viewing the ancient drawings of our tūpuna on the cave ceilings prompted me to consider having the rā (sails) suspended above.”

Te Pūtake is the second indigenous garden to be installed in Laquenexy. Following the success of a traditional North American garden created for the 2010 Laquenexy Fruit Gardens Event. Its success paved the way for Te Pūtake, a collaboration between French garden designer Pascal Garbe and Rāpaki TRoNT representative Tutehounuku Korako. Pascal and his team at Laquenexy are now the kaitiaki, guardians of Te Pūtake.

With the support of Creative New Zealand – Te Waka Toi, Priscilla travelled to France for the opening of the garden with Rāpaki kaumātua, kapa haka group Te Ahikaaroa and Ngāi Tahu musician Ariana Tikao.

It was that meeting of cultures that inspired her to apply for the French residency.

In May next year, Priscilla will be the first Māori artist to take up a residency at Vallauris in southeast France.

“I was impressed by the manaakitanga displayed by Pascal (French garden designer Pascal Garbe) and his team at Les Jardins Fruitières de Laquenexy, the importance our hosts placed on tikanga, manaakitanga and especially kai, and their keen interest and respect for Māori culture.

“On one occasion we also visited a chateau and the first thing the owner did was invite us to see his 300-year-old oak trees. It was like being taken to meet Tāne Mahuta. Next, we were shown his river, and we listened to his family histories. Later, we were invited inside and introduced to his tūpuna – through painted portraits and family heirlooms. I was intrigued by that, it reminded me of the Māori approach to life, the value and significance placed on whenua, awa and whakapapa.”





Left, Ngā Manutukutuku, commissioned by Ngāi Tahu Properties for its Wigram subdivision.

Above from top, one of Priscilla's sail designs at Te Pūtaka; centre, 'Mō tātou, ā mō kā uri ā muri ake nei' – a portrait of her daughter Waimalie in front of a whata tuna; below, Te Ahikaaroa performing at Te Pūtaka under one of Priscilla's sail designs.

Below, left, the mangōpare design refers to the whakatauki 'Kia mate ururoa, kei mate wheke'.

The experience also prompted Priscilla to look further into her own French background.

"I am keen to learn more about the connections between Māori and French cultures. I am interested in the collision of cultures, where people meet and share, which has prompted me to start looking further into my French whakapapa.

"I am currently researching my French ancestor, Henri Purdis, who travelled to Aotearoa in the 1800s and married my Ngāpuhi tūpuna, Mereana Wharerau. My uncle, Huata Kingi, will also be joining me in France, as we try to find about more about Henri Purdis; and I will be exploring the theme of Tatai Tūpuna, where cultures collide, mix and share, in my painting, while I'm in Vallauris."

Located in the heart of the town, A.I.R. (Artists in Residence) Vallauris is a non-profit association that welcomes artists from around the world to its lodgings and studios to meet with local artists and to research and create new works in a unique setting. The association has hosted 180 international artists since its inception in 2001.

The residency accommodates several artists at a time for up to two months. Priscilla is also excited about the fact that Vallauris has been widely known as a ceramics centre for centuries, and for its association with Picasso.

Picasso lived in Vallauris from 1948 until 1955. During his time in the town, he created a great many sculptures and paintings including *War and Peace*, one of the major artworks of the period. He also developed a fascination for ceramics and linocuts.

"I chose to apply for A.I.R Vallauris, as it has a vibrant arts community," says Priscilla. "It's also going to be a unique experience being able to paint in a town surrounded by the art of Pablo Picasso. To be able to see his works face-to-face and to be immersed in the visually rich culture of Vallauris is a rare and precious opportunity for an artist from the South Pacific.

"Art is a key way to connect with people and to share cultures and I'm looking forward to meeting the French locals and teaching them a little about Māori life, at the same time learning more about France, the French language and enriching my own plans to see as much of Picasso's work as possible, to explore the town's ceramics history and to stage an exhibition at the end of the residency. Priscilla will arrive in Vallauris on May 20 and her exhibition in the residency gallery is currently scheduled to open on June 21, 2014.



Kā ara tūpuna

Whakatipu-waitai

Whakatipu-waitai

Whakatipu-waitai is the original name for Martins Bay and Lake McKerrow (waitai is the Māori word for seawater). Historically Martins Bay was the site of major Māori occupation, and in the 19th century was home to the celebrated rangatira Tūtoko.

Whakatipu-waitai / Ōkare

Wāwahi Waka

Piopiotaahi

Tutoko ▲

Whakatipu-kā-tuku/Ōkare

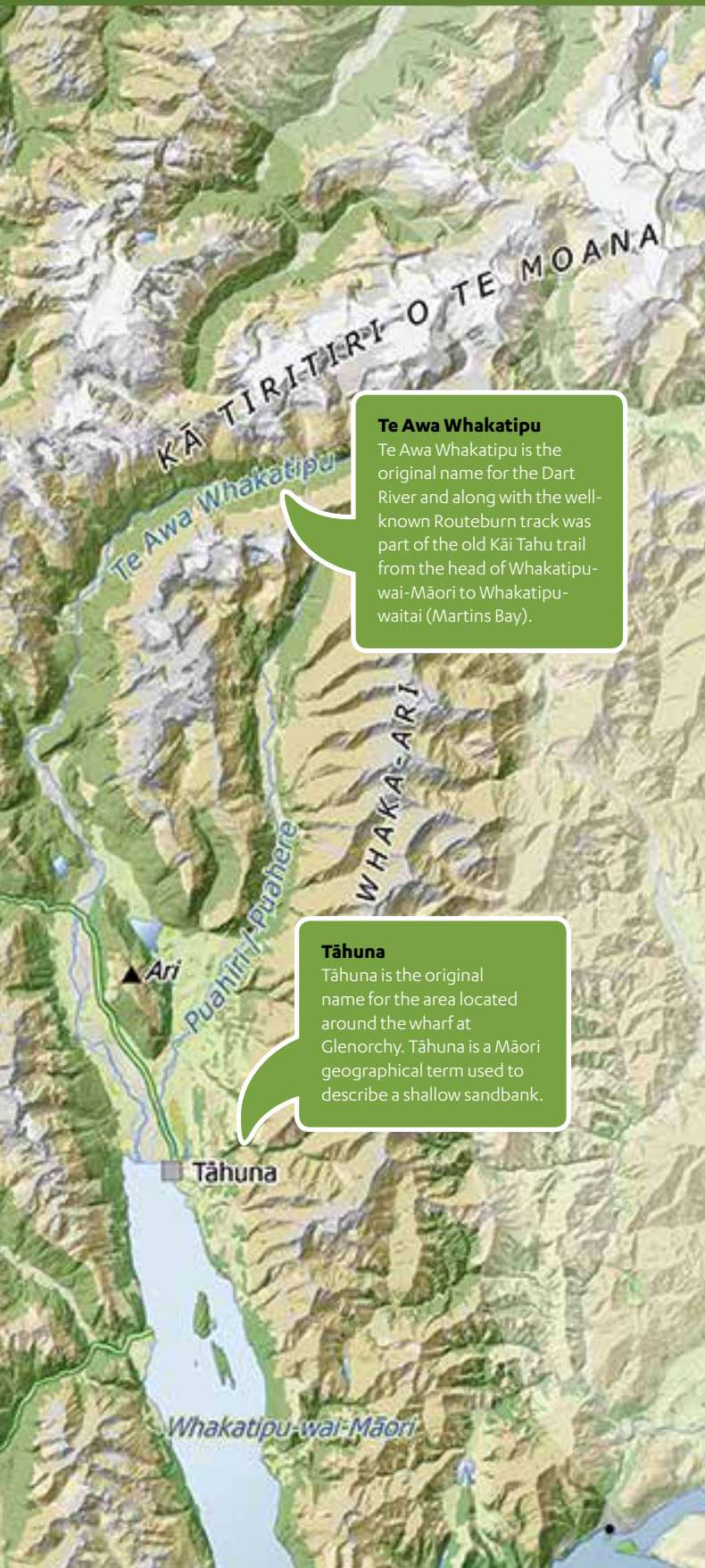
Whakatipu-ka-tuku and Ōkare are the original names recorded for the Hollyford River. The Hollyford was the major trail linking Whakatipu-waitai (Martins Bay) and Whakatipu-wai-Māori (Lake Wakatipu).

Tarahaka Whakatipu

Ō Tapara

Greenstone River

Not only did the Greenstone River link with Whakatipu-kā-tuku/Ōkare (Hollyford River) to provide access to Te Tai Poutini but also provided access to the North and South Mavora Lakes via the Mararoa River. The name, Greenstone River, is believed to have been originated from the knowledge that the river was part of an old Māori trail.



Te Awa Whakatipu

Te Awa Whakatipu is the original name for the Dart River and along with the well-known Routeburn track was part of the old Kāi Tahu trail from the head of Whakatipu-wai-Māori to Whakatipu-waitai (Martins Bay).

Tāhuna

Tāhuna is the original name for the area located around the wharf at Glenorchy. Tāhuna is a Māori geographical term used to describe a shallow sandbank.

WAKATIPU IS A CORRUPTION OF THE traditional Māori name Whakatipu-wai-Māori. Although wai-Māori means ‘freshwater’, the meaning of Whakatipu is unclear. However, we know that the name Whakatipu is of regional significance as several geographic features within the wider region include the name Whakatipu.

The Whakatipu-wai-Māori area was famed by Kāi Tahu for its pounamu resources, and the general area was traditionally known as Te Wāhi Pounamu ‘the place of pounamu’. Today Te Waipounamu is widely used as one of the Māori names for the South Island and its derivation can be traced back to the traditional name of Te Wāhi Pounamu.

Further evidence for the pounamu source of Whakatipu arose when Pākehā historian Herries Beattie published information from old Māori informants that the general area of pounamu was in fact located at the head of Whakatipu-wai-Māori by the Dart River. Beattie recorded that pounamu of the inanga variety was obtained from a slip on a mountain called Te Koroka. Numerous pounamu artefacts and the remains of several Māori encampments have been discovered at the head of Whakatipu-wai-Māori (Reference: *Pounamu: The Jade of Pounamu* p.71).



Walking into a new world

Te Puna Reo o Ngā Matariki is a group of families committed to passing on te reo Māori to their children. Kaituhituhi Sampson Karst reports.

ON A SUNNY SUNDAY MORNING AT THE TOP OF THE PORT HILLS, a young girl stands flanked by her parents. She looks up for reassurance and her mum offers a warm smile of encouragement. With new confidence, she turns to a group of peers and starts to recite her pepeha. The lineage that she repeats from memory is more poignant from here, with a clear view of the mountains in the west, beyond the rolling plains, and the turquoise waters of the peninsula to the east.

For the children of Te Puna Reo o Ngā Matariki, pepeha are just part of the routine. The group is made up of families committed to passing on te reo Māori to their children. They are practicing the philosophies championed by Kōtahi Mano Kāika through reintroducing te reo Māori into their homes. As an extension of that philosophy, they meet for activities where parents and children have a chance to speak exclusively in te reo Māori with other families. Today they are walking along a hillside track, led by Eruera Tarena (Ngāi Tūāhuriri, Ngāti Irakehu, Ngāti Huirapa)

It's clear that te reo Māori is the ordinary language of conversation for the tamariki, and that has been the goal from day one, Eruera says. "It's about consistency and making it fun – if you try and get all tapu about it, it can turn the kids off. It's important that we don't force it, and that this is not viewed as a special club, but as a lifestyle. The tamariki attend bilingual units, kura kaupapa or mainstream schooling – all of their language needs are different; so when they come here it's just one of those times when again it just normalises the language."

Te Puna Reo o Ngā Matariki started about six years ago, his wife, Te Marino Tarena (Te Āti Haunui a Pāpārangi) says. "Te Marino Lenihan and Priscilla Cowie wanted a group of Māori parents to bring up their kids with te reo, and we were all at Nōku Te Ao (early childhood centre) at the time. We started with about five families and we've just grown from there over the years."

The families take turns planning activities for the group. This ensures a variety of outings in different locations, usually once a month, which helps keep the children engaged. Because the trips are planned in advance, parents can take time to create a curriculum around the activities, offering the tamariki a chance to extend their Māori vocabulary and gain historical and cultural knowledge of the areas they visit.

Eruera stops the group at a high point in the track where they can appreciate the view. He points out to the flat plains and then to the rolling hills of the peninsula while explaining the features according to Māori folklore. On top of the hill, the stories become far more vivid.

Stace Hema and his whānau have been long-term members. For Stace it has been a big commitment but one that has its rewards, including a chance to spend quality time with his wife and children.

"I think (it's been successful) because a lot of the members are friends anyway, and we've known each other for a long time through waka ama, dragon boating... so other families can come along and bolt on to a strong core, and I think that's been the key."

The more I spoke to the parents, the more it became clear that the success or failure of the whānau cluster was determined in the home. I continued my conversation with Te Marino Tarena, who, like the rest of the parents, is passionate about language revitalisation. She was willing to give some advice for families who want to make te reo Māori work in the home.

"Start in the home, speak as much reo as you can, and start to build those support networks. Then, if you want, of course, you can send your kids to bilingual schools or kura kaupapa."

After speaking with some of the fathers, they were prepared to divulge the real secret to their success – the wahine. The mums meet every week with the under-fives, and that's gone a long way to help build strong bonds between the children.

"A lot of the mums meet every Friday with babies and toddlers", says Te Marino. "We have a kaupapa for a term, so this term we've been teaching our tamariki about jobs that exist out in the community. We just do age appropriate things like riding the bus into town."

The children can now be considered native speakers of te reo, meaning that te reo Māori is their first language, acquired from birth. "It's an exciting development that's significant for the wider iwi," says Eruera.

"When these ones come in, we'll have our first generation of native speakers in decades moving onto our marae, and it's not just the reo that they bring – the cultural knowledge of this generation freaks me out.

"The most important thing about the puna is that it creates



PHOTOGRAPH SAMPPSON KARST

a critical mass. At the end of the day you can be as committed as you want as a parent, but the biggest influence for our tamariki is always going to be other children, so having other kids that speak Māori just normalises it.”

I was curious about what the parents had in mind for the children as they head towards their teens, a time where rebellion is to be expected.

“We do have a few teenagers in the group now, but as more start to transition into their teens, that’s going to be a challenge for us,” says Te Marino. “The tamariki are also at different schools, but those are the sorts of issues we sit down and discuss at the start of every year as a group, as well as planning our trips.”

The parents are optimistic about the future of their puna reo and ready and willing to face challenges as they arise. The intergenerational transmission of te reo Māori is hard work. It demands dedication, but this is a lifestyle they have all committed

to, and when learning is made fun, they can all share in the success of language revitalisation.

As the children make their way back along the path for a shared kai, their mums take one last opportunity to ask the tamariki about what they have learnt. This reinforces learning and encourages a dialogue in te reo Māori. In those small but significant interactions lies the secret to this group’s success. A number of the parents are trained educators, and the children benefit directly from their expertise. The parents of Te Puna Reo o Ngā Matariki are in the early years of a lifelong commitment. They have pooled resources and knowledge in an effort to ensure a brighter future for their children, the iwi, and the Māori language.

“This is something that we should celebrate,” says Eruera. “These are the fruits of our labour, and the efforts of teachers at kōhanga reo, kura kaupapa and Kōtahi Mano Kāiaka. I just hope we can guide them and give them the space to be who they are.”

Kai

Hooked

Greg Summerton left school at 16 to go fishing. Now he is founder and owner of New Zealand's largest privately-owned long line fishing company and sits on the board of Ngāi Tahu Seafood. Kaituhutuhi Mark Revington reports.



PHOTOGRAPH ANDY LUKEY

Greg Summerton's favourite fish is bluenose. It has medium, thick-flaked, white flesh when cooked, according to the guide produced by Greg's company, Okains Bay Longline Fishing Company. It can be baked, barbecued, marinated, microwaved, poached, and used for soup or chowder, fry or sushi, says the guide. "Simple preparation is best," says Greg, in the OKB office at Ferrymead. The office seems to reflect the same philosophy. It is plain and simple, with a great view out over the estuary.

The office is the nerve centre of New Zealand's largest privately-owned longline fishing company, just around the corner from Sumner

Beach, where Greg lives. "I grew up there. I am the third generation schooled in Sumner," he says. "My children went to primary school in Sumner."

Greg Summerton left school at 16 to go fishing, continuing a tradition started by his ancestor John Fleurtey in 1840. Greg reckons he was good at two things at school: fishing and art. He's made a career out of one, and the other came in handy in developing a growing niche in the US market. Now, at the age of 51, he is the founder and owner of two fishing companies: Okains Bay Seafood and Okains Bay Longline Fishing Company – New Zealand's largest privately-owned long line



BLUENOSE WITH GINGER, SESAME & SHALLOTS

Bluenose is very white and sweet and suits the Asian flavours of this dish, but it is not always available. Hāpuku, kahawai or warehou would be an excellent substitute.

- 300g jasmine rice
- 1 tsp salt
- 20ml sesame oil
- 2 x 300g bluenose fillets
- 1 garlic clove, chopped
- ½ tbsp fresh ginger, peeled and chopped
- 1½ shallots, chopped
- 1 tbsp soy sauce
- Salt and freshly ground black pepper
- ¼ cup Italian parsley, chopped

METHOD

To cook the rice, add rice, salt and 4-5 times the volume of water to a large saucepan on high heat. Bring to the boil, stirring occasionally, then reduce heat and simmer for 15 minutes. Strain and leave to cool naturally.

Place a good-sized sauté pan on a medium heat and add sesame oil. When pan is sufficiently hot, place in bluenose fillets and cook for 2-3 minutes.

Reduce heat by a third, turn fillets over and add garlic, ginger, shallots and soy sauce. Cook for a further 2 minutes.

Season fillets with salt and pepper to taste.

To serve, place fillets on top of steamed jasmine rice. Drizzle over remaining pan juices and garnish with chopped parsley.

fishing company. He also sits on the board of Ngāi Tahu Seafood.

He made a couple of pivotal decisions along the way. After skipping a fishing boat for 25 odd years, he traded the helm of a vessel for that of his companies. As he says, once his family started growing, he chose to get off the boat and go to market. And 10 years ago, he decided to sell his fish rather than catch fish to sell to other companies. The idea was to maximize the value of the fish at the top of the ladder, not at the bottom, he says.

Greg's boats are long liners, which bring fish ashore in much better condition than those landed by trawlers. Long lining is much

more selective than trawling, and it has a low impact on the sea bed. His company currently sells most of the fish it catches wholesale as skinned boned fillets to Hong Kong, China, Malaysia, United States, Europe and Australia.

Fifteen percent of the catch goes into retail, mainly through a deal Greg made with one of the largest supermarket chains in the US. It is also the world's seventh-largest supermarket chain, and through that relationship, Greg and his company now has a foothold in the UK market.

The product is frozen fish. "I had a dream a long time ago of retail boxes of frozen fish in supermarkets around the world," says Greg as he whips out the boxes in which his fish are marketed. The packaging is eye-catching and was developed by Greg – which is where his flair for art came in handy.

To research the market, he flew to Los Angeles. "The idea was to get on a plane, get to Los Angeles and walk down the aisles of every supermarket, buying all the fish products that looked like potential competitors. I took them back to my hotel room and made a hell of a mess pulling them apart to see how they were put together."

The normal route to getting a product in a supermarket would be to go to a city like Los Angeles and pester the manager of a regional supermarket for a meeting. If you're lucky, you then get passed on up the chain to a depot manager who is in charge of a bunch of regional supermarkets, and then maybe a buyer at head office.

Greg bypassed that route and somehow wangled a meeting with the chief buyer in Seattle. "We got the name of the man at the top and sent him all our info. He looked at it and we started a conversation through email and then said we would be in Seattle on such and such a date, and arranged a meeting."

It could have gone horribly wrong. Greg sent a box of his products by truck from Los Angeles to Seattle. For some reason, they arrived partially defrosted, he says. "We're there with a soggy box of fish. We put it on the table and (said), 'Look we're really sorry. It thawed out a bit'. He just said, 'Not to worry, it happens all the time.'"

It's worth mentioning here that Greg has developed recyclable cardboard packing featuring water-based inks, instead of the traditional polystyrene boxes used by the fishing industry. It is in keeping with his focus on sustainability, which sees his fishing vessel run on a biodiesel mix made in New Zealand from recycled cooking oil and sustainably-grown canola.

As well as being integral to his values and beliefs, sustainability is also part of his company's marketing story. "Unless you are sustainable, large supermarkets won't stock your product a lot of the time," he says.

Another innovation is a QR code on the side of each box of frozen fish. Customers can scan the code with a smartphone to trace the origin of their fish. It automatically takes them to a web page which details when and where the fish was caught.

It is this attention to detail which Greg says helped him land the deal. "At the top of the retail ladder, the difference is in story and brand. What better way than the Ngāi Tahu story and whakapapa? Those executives in Seattle love it." ■■



HEI MAHI MĀRA

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

The great cabbage tree massacre (and the rise of the mycorrhizae)



This remarkable phenomenon of plants communicating with each other via a fungal network in the soil is an example of a symbiotic relationship which researchers are only just starting to fully comprehend.

It's a rather strange summer season for me this year as our old home was demolished and work has started on our new one.

This process has necessitated widespread destruction across two thirds of our property and the loss of plants and trees we had been cultivating for many years. In some way it is a liberating feeling because it will leave a blank space to start anew our gardening adventures once construction has finished. This time round the emphasis will be on low maintenance and easy-care plants with lots of lawn where possible (and without any cabbage trees to shed their leaves all over the place). I am still recovering from muscle damage I did to my rotator cuffs in my shoulders when, in midwinter, I jumped into action and tried to prune as many trees as possible in one sunny weekend. Ouch — I won't do that again. So it is timely that I do not have so much garden to work on, and fortunately we are lucky enough to be able to live right next door so I can just pop through a gate in the fence.

Midsummer is a time for harvesting peas, garlic, and onions in my garden. If I'm lucky, this will provide space for the

first wave of winter vegetables that need to be planted at this time of year. After harvesting any area I would generally put a light layer of compost over it first (or more for the brassicas). Leeks are my first priority in January, as they require the summer heat to become established so that they can last the whole winter in the ground. The next priority is the brassicas like brussel sprouts, broccoli, cauliflower, and cavolo nero; followed by silver beet, spinach and kale – the usual winter staples. I am also hoping to find space for some winter lettuce.

Garden maintenance at this time of the year is focused on making sure the plants get the right amount of water (not too much or too little) and I use a timer on my garden hose tap to ensure my forgetfulness doesn't end up in a lake of water. The usual seasonal avalanche of zucchini and beans requires careful observation to ensure they don't grow too big, and with regular picking and liquid fertilising can provide food well into autumn. Tomatoes also need regular watering and liquid fertilising, along with their laterals regularly removed to ensure the plant is focused on producing fruit, and

not lots of extra green leafy limbs for no benefit.

The value of healthy soil that comes through the use of compost has been highlighted by a recent study from the University of Aberdeen in the UK. The study has revealed that arbuscular mycorrhizal fungi – microorganisms that live in the soil – can act as an underground intercommunications system between



Above: capsicums in tunnel house.



PHOTOGRAPHS TREMANE BARR

Left: lettuces; above: winter broccoli in front of summer carrots; above right: cabbage tree by remains of demolished house.

plants to warn off aphid attacks. This research, based on broad beans (*Vicia faba*), found that those plants free of pea aphids (*Acyrtosiphon pisum*) released aphid-detering volatile organic chemicals even though only neighbouring plants that were under attack. These chemicals are also used to attract the aphid predator – the parasitoid wasp (*Aphidius ervi Haliday*), which helps keep the aphid populations down. However, this response was dependent on the mycorrhizal fungus *Glomus intraradices* that forms branching vegetative networks between the plants under the ground. Mycorrhizal fungi are among the most functionally important soil micro-organisms. They form symbiotic relationships with a range of plants to increase plant mineral uptake, increase tolerance to root and shoot pathogens, and redistribute water during drought stress. In return, the fungi gain carbohydrates supplied by plants to enhance their fungal root networks underground. These networks are extensive, connecting plants of the same species, and can even connect to plants of different species as mycorrhizae lack host plant specificity. Another

example of such symbiosis is the recent finding that tomato plants rely on these fungal networks to increase enzyme activity and defence-related gene expression in resisting early leaf blight.

This remarkable phenomenon of plants communicating with each other via a fungal network in the soil is an example of a symbiotic relationship which researchers are only just starting to fully comprehend. It is an aspect of agricultural science totally ignored by industrial farming systems; for example, herbicides that contain glyphosate (such as Roundup) have been found to damage soil fertility via the destruction of mycorrhizal fungi, with a reduction of root colonisation by as much as 33 per cent in chilli peppers in one study. Another study published in 2013 shows that even recommended low doses of glyphosate significantly reduce root colonisation as well as spore viability of *G. intraradices* in Argentinian fields. This research contradicts the claim that glyphosate is immobilised too quickly to affect soil fertility. It shows the value of promoting healthy soil biology through the use of compost not just from a plant nutritional point of view, but also as a way of avoiding the need for insecticides; because healthy plants living in healthy soil can defend themselves naturally from pests and diseases if given the chance with help from soil fungi. It also shows that glyphosate does have a negative environmental impact on soil life, and is best avoided.

Research like this leads me to speculate into the functioning of a healthy human immune system, which relies on many symbiotic relationships with many differ-

ent types of organisms within the human body to maintain health. And while it is just idle speculation on my part, the further I have gone into dealing with my cancer symptoms with an organic diet and lifestyle changes, the more I realise it is really only my immune system that can effect a cure. All I can do is feed my body the nutrients it needs and cultivate a positive mind-set to give my immune system the positive energy it needs to thrive. The most comprehensive system I have seen so far to help people learn to take responsibility for their own self-healing is through the work of the Australian Gawler Foundation and its offshoot in New Zealand called Canlive, which runs occasional seminars for people here who want to explore these treatment options for themselves (their website contact details are below). ■■■

Plants warn one another of pest attack through mycorrhizal fungal network
http://www.i-sis.org.uk/mycorrhizae_and_plant_communication.php

The Gawler Foundation
<http://gawler.org/>

NZ Canlive Charitable Trust
<http://www.canlive.org/>

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.

Kōhūhū

A striking show stopper



Kōhūhū rates as one of the show stoppers of our native bush with its explosion of striking new growth glowing like a beacon of spring.

Ironically, it is probably better known to gardeners and landscapers by its tongue-twister of a botanical name: *Pittosporum tenuifolium*. It is also known as kōhūkōhū and black matipo in some historical references, but the latter is apparently incorrect.

Kōhūhū is one of our most common trees, an evergreen that grows to between 8 and 10 metres tall. It is one of 150 species of *Pittosporum*, 26 of them endemic to New Zealand.

As a shrub or adult tree, it is distinctive for its striking, pale green foliage on black stems, its wavy leaves 3–6 cm long. In spring it carries dark red to purple/black flowers that are more intensely fragrant at night and, in autumn, its woody seed capsules split open to display a mass of black seeds on a sticky base.

It is fast-growing, very hardy, and tolerates dry, cold conditions; but is less tolerant of a wet climate. It grows well in coastal and lower montane forests up to 900 metres in altitude throughout Aotearoa, but is restricted to the drier eastern side of Kā Tiritiri o te Moana (the Southern Alps).

The tree also flourishes in the south of England, where its foliage

is harvested by the tonne from hedgerows to satisfy popular demand from florists and flower markets.

It is its neat, generally compact growth habit and wide natural variation that make this such a popular specimen for ornamental planting in private gardens and public parks.

Kōhūhū hybridises readily, which explains the natural variation in colour, shape and size. Even when planted in rows, a crime in the eyes of landscaping purists, these fine specimen trees rarely look regimented.

Five varieties are recognised by the Royal Horticultural Society as award-winning species for ornamental planting and landscaping.

A number of cultivars have variegated or purple-tinged foliage that is popular for flower arrangements.

This tree thrives in either full sun or shade and is easily grown from seed. A cheap way to source plants is to pot up the self-sown seedlings that appear prolifically in the leaf litter around parent plants.

Seedlings do well in pots for a couple of years, as long as they are planted out in their permanent position before they get too big.

In terms of traditional uses, the gum of kōhūhū and its closely-related cousin tarata (lemonwood) were key ingredients in the manu-



PHOTOGRAPHS ROBTIPA

facture of many Māori perfume recipes.

Kōhūhū gum was mixed with the juice extracted from taramea (wild Spaniard), or oils drawn from the seeds of titoki, miro and kōhia (passionfruit) to make scented body oils.

According to one source in Murdoch Riley's *Māori Healing and Herbal*, the gum of kōhūhū was harvested in the same manner, same season, and same time of day as taramea, while dew was still on the ground in the early morning.

"In most instances this gum is one of the compounds used in making the taramea scent, but when used alone in oil, it is called tiere or tiare," one of Riley's sources wrote in 1883. He said it was used to scent the houses and mats of chiefs and single women of high rank.

Other historical accounts record that the gum was obtained by bruising the bark, or by making small vertical cuts in the trunk and later collecting the gum exuded.

The fresh gum resin was also mixed with the thickened juice of pūhā (sow thistle) and chewed as a cure for bad breath or sore gums.

It is possible that scent was also obtained from the leaves, which give off a sweet, fresh aroma when crushed. There are historical reports of Māori spreading branches of kōhūhū on the floor of whare

puni (guest houses) for their fragrance.

Crushed leaves of kānuka, kōhūhū and kawakawa were sometimes immersed in titoki oil. An animal or bird skin was then soaked in the oil and hung around the neck of a person to give off a pleasantly pungent fragrance.

A sprig of kōhūhū was commonly used by tohunga in ceremonial proceedings such as the birth of a child, or in lifting tapu restrictions.

Alternative names for the plant, tāwhiri or rautāwhiri, suggest it was also used to beckon or welcome manuhiri (visitors) on to the marae, and Riley says it is still sometimes used for this purpose.

New Zealand Medicinal Plants (S.G. Brooker, R.C. Cambie and R.C. Cooper) records kōhūhū used to treat itch, eczema of the scalp and other skin diseases.

The authors said certain parts of the plant were dried in the sun, pounded into a dust and mixed into a paste with hinu kōhia (oil from the seeds of the New Zealand passionfruit).

In our patch of bush, we always have a dozen or more seedlings growing in the nursery, and can always find a spot to place this fine specimen tree.



Water – a way forward?

In October 1958, the New Zealand Government issued one of the most extraordinary public works notices in New Zealand history. It read:

“PURSUANT to section 311 of the Public Works Act 1928, His Excellency the Governor-General, acting by and with the advice and consent of the Executive Council, hereby authorises the Minister of Electricity to erect, construct, provide, and use such works, appliances, and conveniences as may be necessary in connection with the utilisation of water power from the Whanganui, Tokaanu, Tongariro, Rangitikei, and Wangaehu Rivers, and all their tributary lakes, rivers, and streams, in the Land Districts of South Auckland, Taranaki, and Wellington, for the generation and storage of electrical energy, and with the transmission, use, supply, and sale of electrical energy when so generated;... also to raise or lower the level of all or any of the said rivers and their tributary lakes, rivers, and streams, and impound or divert the waters thereof...”

The notice also provided for the construction of aqueducts, tunnels, and pylons on private land “without being bound to acquire the same, and with right of way to and along all such works.”

On the basis of this single comprehensive direction, the Tongariro Power Development Scheme was established. The scheme, owned today by Genesis Energy, through a series of tunnels and aqueducts, takes the headwaters of the Whanganui River on the western side of the Central North Island mountains, and the headwaters of streams on the eastern side, and diverts them to the Ngāti Tūwharetoa-owned Lake Rotoaira in the hills at the southern end of Lake Taupō. They are then piped down through the Tokaanu power station and into the lake.

In 1958 there was no legal requirement for detailed assessments of environmental effects, or consultation with affected iwi. Very few meetings were held, and key details of the scheme were not provided or were simply not known at the time of the meetings. The flavour of events is captured by what occurred at the single meeting held with Whanganui iwi, when a senior kaumātua

In 1958 there was no legal requirement for detailed assessments of environmental effects, or consultation with affected iwi.



of the Whanganui River, Hikaia Amohia, “raised the issue of Māori ownership of the Whanganui River and asked why they were taking water out of the river without the approval of Whanganui iwi”. He was asked by the chairman of the meeting, who was the mayor, to sit down because he was out of order. Engagement with Ngāti Tūwharetoa was more substantial, but early guarantees about the protection of water quality and fisheries in Lake Rotoaira were breached, and the Crown ended up withholding scientific information about the poor state of the lake for fear that it might increase the compensation owed if the iwi chose to bring such claims.

The Waitangi Tribunal has reviewed these events in its National Park Inquiry Report, issued in October 2013. Not surprisingly, it finds a number of Treaty breaches in the Crown approach at the time.

The full story of the development of this power scheme and the ultimate neglect of iwi rights to their waterways runs to many pages and is well worth reading. But the report is not just of historical interest. In the 1990s and early 2000s Genesis Energy applied to renew its water rights to operate the Tongariro Power Development Scheme under the Resource Management Act (RMA) 1991. That Act requires Māori values in relation to ancestral water to be recognised and provided for. The Tribunal report discusses the battle over several decades to secure better protection for Māori values under the RMA process. Apart from possible monetary compensation for the effects of the power development scheme on waterways, the

Tribunal has recommended improvements to the management regime under the RMA. The recommendations are:

- That the Crown provide ongoing funding for an iwi management plan covering all of the waters of the central North Island mountains.
- That the central North Island iwi manage those waters on a joint management basis. *“One of the tasks of this partnership would be the preparation of a water management plan. As a further aspect of the partnership, when applications for water-related consents are considered, the hearing committee should be appointed jointly by iwi and regional councils.”*
- That the Crown prepare a national policy statement on Māori participation in resource management, including identifying ways in which iwi and regional authorities could enter into further joint arrangements to manage resources.

These recommendations may be of interest in the ongoing debate about how to better recognise Māori interests in waterways at a national level.



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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REVIEWS

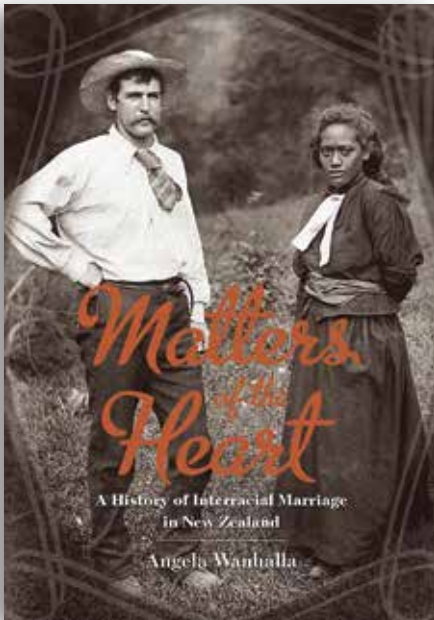
BOOKS

MATTERS OF THE HEART A HISTORY OF INTERRACIAL MARRIAGE IN NEW ZEALAND

Nā Angela Wanhalla
 Publisher: Auckland University Press
 RRP: \$49.99
 Review nā Fern Whitau

Being a descendant of interracial marriages I was very interested to read this book, and being a romantic, the title *Matters of the Heart* also grabbed my attention. Angela Wanhalla's skills as a researcher shine through in this scholarly work, filled to the brim with wonderful snapshots of our joint histories and fascinating facts and figures.

This mesmerising and mostly unexplored history begins in the 1770s and moves through 200 years of interracial relationships such as customary Māori marriages, common law marriage and of course formal church and state-sanctioned unions up until



the 1970s. Many of those interracial unions encountered substantial difficulties and faced the disapproval of family and society. Throughout that time and despite the many challenges, the author asserts that for the most part, love was the vital ingredient that underpinned and sustained those relationships. *Matters of the Heart* is also a very readable study of race relations here in Aotearoa New Zealand.

Dr Wanhalla is a Kāi Tahu historian and lecturer at the University of Otago. She specialises in histories of gender, race, and colonialism in the 19th century. This is her second book.

I highly recommend this examination of our multicultural history that has brought us to where we are today.

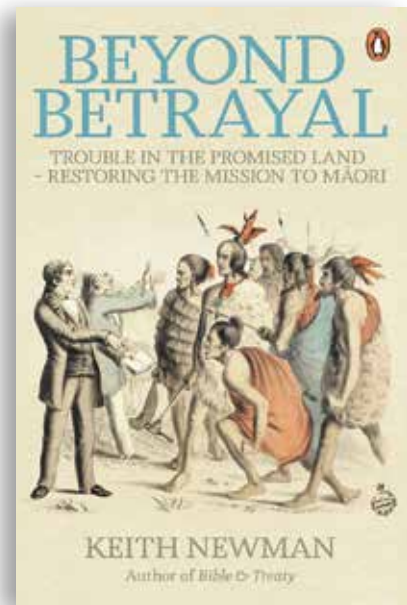
BEYOND BETRAYAL TROUBLE IN THE PROMISED LAND – RESTORING THE MISSION TO MĀORI

Nā Keith Newman
 Publisher: Penguin
 RRP: \$45
 Review nā Tui Cadagan

In his preface the author says he is attempting to “balance the book” regarding the “relationship between Māori and the missionaries in New Zealand’s pioneering years”. The book is a reasonably broad attempt to do that.

Beyond Betrayal weaves its way through most of the major encounters between Māori and Christianity and numerous prophetic movements. As a Katorika myself, the decision not to include the Catholic experience seems an odd exclusion, but he has owned it as “a sin of omission” – particularly so when Pihopa Pomapare was present at the signing of Te Tiriti o Waitangi and was in fact the one who requested that “all faiths” be included in the protection clause.

Newman has, however, written a relatively inclusive chronological account linking the many religious missionary activities



and the impact on and responses of Māori throughout Aotearoa. The writer shows a depth of research into the Māori prophetic movements including the Kingitanga, and that alone makes this a good read for anyone intending to mission to Māori on a religious or political level.

A great deal of effort has been made giving particular missionaries a “clean bill of missionary health” while making quite sure the “religious villains” are clearly identified. Hadfield is one who has been shown in a very good light almost unblemished – not entirely where I would have thought he would sit! However, it is upon the reader to make their own judgment call.

The intrinsic links between the Crown and the Anglican Church, the land acquisitions mission societies and denominations achieved, and the inextricable power wielded by the British who were so practiced in occupying new territories have also been raised in this book. These have received a glancing mention but have definitely had the “soft” pedal applied.

This work is well worth a read as the author has done what he set out to do. This is



Fern Whitau (Kāi Tahu, Kāti Māmoē, 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.



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



Charisma Rangipunga (Ngāi Tahu, Taranaki, Ngāti Kahungunu) is the general manager of Te Taumatua (Iwi engagement and Identity) at Te Rūnanga o Ngāi Tahu. She is also a Māori language advocate and children’s book writer.

an attempt to balance the ledger as regards the relationship between missionaries and Māori. Not all were greedy Pākehā set only on grabbing land, but not all behaved in a manner befitting their role, whether in politics or religion.

As always with retrospective lenses there is a story to be told. I enjoyed reading this book, and enjoyed Newman's story telling style.

I leave the last word to Newman himself: "...perhaps our shared stories can help us make better sense of past, present and future. Perhaps the passion and determination of some of our more inspiring ancestors can still move through time to touch and inspire and help us find a destiny beyond betrayal."

HUIA SHORT STORIES 10

Nā Huia Publishers

RRP: \$30.00

Review nā Charisma Rangipunga

My taste in books is very much like my taste for kai ... eclectic to say the least! I am fond of creations from five-star Michelin chefs. I relish masters of balance who juggle sweet, sour and salty; I like the basic tear-jerky onions that add flavour and depth; and at the other end of the spectrum I particularly love one-day-old mince on toast.

So a book such as *Huia Short Stories* suits me to a tee. You know some stories are just not going to cut it, but the journey is short, which keeps at bay the urge to move on to the next. Others grab you and hold you right to the very end, so much in fact that you are

disappointed when you turn the page to find the story has ended, and a new one lined up about to take its place.

The Pikihiua Short Story Awards celebrate their 10th anniversary this year and traditionally have managed to expose new and exciting talent both in English and in Māori. This year's release of the *crème de la crème* is no exception.

If you are a fan of reading, you will no doubt find something to your liking in the latest *hākari* from Huia. As a Kāi Tahu writer, I am delighted with the number of whanau that have their works included in this book, both in English and Māori. As a "Reo-ite"

however, I would like to have seen more entries in *te reo*, but am delighted with the quality of those that did make the cut. Writers, you have inspired me, and I hope others who read this collection will also be inspired. Our *tīpuna* preserved our histories and legacies through the art of storytelling; may we continue this legacy lest our identity and our Māoriness atrophy and decline. So to all accomplished and aspiring Kāi Tahu writers I say: "ki te pene!"

NGĀ POAKA E TORU (REO MĀORI)

Nā Gavin Bishop i kōrero anō

Nā Kāterina Mataira i whakamāori

Nā Scholastic New Zealand Ltd i tā

Te utu: \$19.50

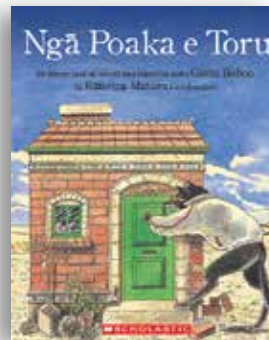
Nā Fern Whitau te whakaaro

He rawe ki ahau te kite i kā kōrero paki nō neherā kua whakamāoritia. Ko kā poaka e toru tētahi o aku tino, kua kōrerotia atu ki aku tamariki i kā rā o mua, ki aku mokopuna tokorima i ēnei rā tonu.

Te pai hoki o aua kupu, "Poaka, poaka, tukuna atu ahau ki roto!" me te nanawe o ēnei kupu, "Kore rawa, kore rawa, kore, kore rawa atu!" Ko tēnei te kōrero roa, arā ka kōrerotia te haere ki te māra a Koro Mete, te rākau āporo me te hui hokohoko. He pukuhohe kā kupu me kā pikitia nā Gavin Bishop i tā. Koia kai a Kāterina Te Heikōkō Mataira, ko whakakau atu rā ki te rua Matariki, mō te mahi whakamāori kia manarū.

Kai ruka noa atu tēnei pukapuka.

Whether you are a speaker of *te reo* Māori or not, this version of the *Three Little Pigs* is for everyone. It is good practice for students, and great for parents and caregivers who want to have a fun *reo* experience with the tamariki. Learn how to say, "Little pig, little pig, let me come in." and "No, no, no, not by the hair of my chinny chin chin, I will not let you in!" The English version was retold by Gavin Bishop, and his humorous illustrations just add to the enjoyment. *Ngā Poaka e Toru* was interpreted by the late Kāterina Mataira, so you can be sure the words are perfect for this favourite story. Have fun.



BUGS

Nā Whiti Hereaka

Publisher: Huia

RRP: \$25.00

Review nā Fern Whitau

So, I had to look up the word "dystopia". According to Wikipedia, a dystopia is "a community or society, usually fictional, that is in some important way undesirable or frightening. It is the

opposite of a utopia. Such societies appear in many works of fiction..." Unfortunately the society described in *Bugs* is a daily reality for some. I was on the edge of my seat waiting for the blow to connect, the bad guy to respond, waiting for something dreadful to happen.

This is a story of three intelligent young people, their circumstances, their values, and ultimately the choices they make. The narrator, Bugs, backed by a firm loving whānau, and the talented Jez have been mates forever. "True - we've been friends since kindy, that's how close we are." As Māori students they were exposed to "... statistics about how most of us would fail; most of us would amount to sweet F.A.". Then Stone Cold appeared on the scene, and the relationship and their lives are changed forever.

Whiti Hereaka has won several literary awards including Best New Play by a Māori Playwright in the Adam Play Awards in 2010 and 2011. This is her second novel, and although it is written about and for older teenagers, I found it to be an interesting and captivating read. I believe that *Bugs* provides a realistic insight into the lives and minds of some of our rakatahi. Read it, you may just have a surprise like Bugs when he wonders: "... what else have we missed? We've been walking around and never turning our heads; we've only seen what's straight ahead." 



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



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Life's not fair but it can get better for whānau who stand up for justice in their financial dealings. The laws of Aotearoa protect you from unfair treatment by almost every financial organisation ranging from banks, to KiwiSaver providers, to ACC.

Do Māori stand up for their consumer rights sufficiently? No, says Lisa Kahu (Ngāi Tahu, Ngāpuhi) of the Te Tai o Marokura budgeting service in Kaikōura. Too often whānau are walked over by landlords, electricity companies, telecommunications providers, shops, and just about any organisation that wants money from them, she says.

The budget advisers at Te Tai o Marokura deal with a constant stream of complaints where whānau need advocates to act on their behalf. These complaints can be related to goods and services, banking, pay-day lenders, landlords and many other consumer issues. "They sometimes don't have the confidence or they don't feel they have the right to complain. In some situations whānau, especially our younger whānau members, may not have the skill to make a complaint or may not even be aware of what their rights are," says Kahu.

Ngāi Tahu financial adviser Paul Cootes agrees. "Anything to do with the iwi, then the answer is 'yes,'" says Cootes. "But the general populace of Māori shy away from standing up for their consumer rights – unless they are well educated."

Whether whānau live in Te Waipounamu or elsewhere in Aotearoa, they have access to a wide range of advocacy services, says Kahu. These include budget advice services, the Citizens Advice Bureau, community law practices, and even social workers.

If something goes wrong with any financial transaction, from buying goods to investing in KiwiSaver, ask yourself, "Who can I complain to?" A quick Google search such as: "electricity who to complain to", will usually provide an answer. In that case it's the Electricity and Gas Complaints Commissioner Scheme.

Organisations such as this, the Insurance

& Savings Ombudsman, and the Health & Disability Commissioner Te Toihau Hauora, Hauātanga have Freephone numbers and information on their websites telling whānau how to make complaints. Some even have online complaint forms.

Other complaints bodies worth knowing about include: FairWay Resolution for ACC complaints, Telecommunication Dispute Resolution, the Real Estate Agents Authority, the Tenancy Tribunal, the Banking Ombudsman, the Parliamentary Ombudsman for EQC complaints, the Employment Relations Authority, Registered Master Builders, the Weathertight Homes Tribunal, the Commission for Financial Literacy and Retirement Income, the Privacy Commissioner, and the Human Rights Commission.

Before you go that far, try to resolve the problem yourself. Speak to someone at customer services and if that fails, ask to speak to a supervisor. If it doesn't work, then the pen or keyboard is the next weapon. Write directly to the company. Sometimes a complaint on the company's Facebook page is effective. Companies don't seem to like those.

Your next step is to send a written complaint to the company involved. Don't worry if you're not good at writing. Get an advocate to help you, or Google "complaint letter examples" and you'll find something that you can copy and paste. Your letter should describe the problem, include dates, identify what you've done so far to resolve the issue, and attach any supporting material such as copies of receipts.


It's a good idea to write these letters to the company in a straightforward and factual way. Getting angry and being rude isn't going to help your case. If you're feeling emotional about the complaint, wait until you've calmed down. Ask yourself if the complaint is really justified. If it is, then go for it.

If your complaint to the company doesn't work ultimately, you will need to get a "letter of deadlock" or similar, saying that neither

side can agree. You can then complain to one of the independent complaints bodies. They won't necessarily rule in your favour. If they don't and you think your complaint is still justified then appeal to the District Court or other court.

If all else fails, *Consumer, Fair Go, Target, or Campbell Live* may be willing to take on your case. Local MPs will sometimes help a constituent to fight a battle.

At every step of this process make sure that you keep copies of all correspondence, and written records of phone calls including the name of the employee you spoke to.

Finally, if you believe you are in the right, don't give up. You owe it to yourself and your whānau to get that money back. Persistence often pays. If there is money or mana at stake, then fight your cause. 

USEFUL LINKS

Health & Disability Commissioner
Te Toihau Hauora
www.hdc.org.nz/complaints

Fairway Resolution for ACC
complaints
www.drsl.co.nz/

Telecommunication Dispute
Resolution
www.tdr.org.nz/

Real Estate Agents Authority
www.reaa.govt.nz/Pages/default.aspx

Tenancy Tribunal
www.justice.govt.nz/tribunals/tenancy-tribunal

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.

STEPHEN HAY

Ngāi Tahu – Ngāi Tūāhuriri

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?

Any day I get some proper sunlight – I'm still buzzing about how much sun we get here! British weather can get pretty depressing.

ONE THING YOU COULD NOT LIVE WITHOUT?

My beautiful beaten-up acoustic. We've been around the world a couple of times now, and I can't really imagine being without it.

WHO OR WHAT INSPIRES YOU AND WHY?

Knowing that I'm unconditionally loved and accepted by God is a big one for me – it shapes who I am and how I interact with people. I don't know about "inspired" exactly, in an artistic sense – that comes more from people, places and situations I find myself in. But every good thing I believe comes from God, and that keeps me going and makes me want to be and do better.

HIGHLIGHT IN THE LAST YEAR AND WHY?

It was so incredible to finally finish and release my EP, and play one last showcase gig before I left London. That night was a culmination of a lot of hard work – editing, projecting, more editing, artwork, rehearsals... it was real special playing the new arrangements with my band to a full house. Now I've just gotta sell the thing!

WHAT IS YOUR GREATEST EXTRAVAGANCE?

I've been an international student for three years, so I'm a bit of a scrooge! Although I did buy a super-nice hard-shell suitcase right before I left – spent well over my budget, but it's proven itself already. If I have my way, it'll get a lot of use over the next few years.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

I like to get outside in my downtime – I'm staying right by Mt Eden, which has some beautiful bush tracks and epic views over Auckland. I like to explore and find new places, as opposed to always going back to somewhere familiar. Probably says something about me as a person.

DANCE OR WALLFLOWER?

Wallflower. I'd much rather be playing the music – I can't dance! My expression of enjoying good music is playing along, which isn't always practical on the dance floor.



PHOTOGRAPH ERRIK WONG

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

A massive bowl of fruit and muesli for breakfast. How some people skip breakfast I'll never understand.

WHAT MEAL DO YOU COOK THE MOST?

Probably Spaghetti Bolognese, or some sort of curry and rice. I'm one of those big-batch cooks/eaters – I'll cook once and eat leftovers all week.

GREATEST ACHIEVEMENT?

I'm pretty stoked about graduating with first class honours. I put a lot of work into my degree, and I got a lot out of it. In the end it's just a piece of paper, but what I learnt over those three years has really challenged me and changed the way I think about music.

TELL US ABOUT AN ASPIRATION YOU HAVE FOR NGĀI TAHU TO ACHIEVE BY 2025?

I'd like to see Ngāi Tahu make ways for people like me who have lost links with a local rūnanga, or live throughout the world, to stay or get connected with their Ngāi Tahu whānau.

Stephen Hay (Ngāi Tahu – Ngāi Tūāhuriri) is a singer/songwriter and musician, originally from Northland. In an email, his mother outlines what she knows of his whakapapa.

"Your great great great grandmother was Irahāpeti (sic) who was the daughter of a chief, who lived at Kaipoi, near Christchurch. During the Māori wars, the North Island chief Te Rauparaha came down to deal with our tribe and since he had muskets, basically slaughtered our people. Irahāpeti escaped inland with a few others and made her way to Riverton at the bottom of the South Island, where she lived and eventually married a white man, Captain Stevens. They had two children, Rachel, your great great grandmother, and her brother, before Irahāpeti died.

Captain Stevens remarried a white woman who decided to send Rachel and her brother to boarding school. I don't think she appreciated having to look after two half caste step children.

Rachel settled in Christchurch with her husband, and had 15 children, one of whom was your great grandmother Ivy Kathleen Skelton who moved to Takapuna and had four children, one of whom was your nana, Kathleen Janice (Jan Witheford)."

In 2008 he travelled to London on his OE, but fell in love with the city and ended up staying for five years. During that time he started writing and performing his own songs, and ran live music nights to showcase his and his friends' music. He completed a contemporary music degree at the London Centre of Contemporary Music (LCCM), and released his debut EP and studio live video series *For A Time* – a homage to his experiences in London. Following a successful launch party, he's now back in New Zealand to plan his next steps.

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