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NGĀ HAU E WHĀ
FROM THE EDITOR

The whakataukī mā pango, mā whero, ka oti ai te mahi (by black and red together the work is done) refers to the importance of collaboration and partnership, and I am struck by a sense of this as I turn the pages of this issue.

On page 14 we catch up with award-winning actress and director Rachel House, whose longstanding relationships with fellow Kiwis such as Jane Campion, Taika Waititi and Keisha Castle-Hughes have followed her throughout her career and across the globe.

Our cover story, *Korowai of Hope*, celebrates the recently launched Whakaraupō/Lyttelton Harbour Catchment Management Plan, the result of a partnership between Te Hapū o Ngāti Wheke, Te Rūnanga o Ngāi Tahu, Christchurch City Council, Environment Canterbury and Lyttelton Port Company. This unprecedented collaboration was born out of recognition of a shared vision to see Whakaraupō restored to ecological health, and that the greatest impact would come from working together. It truly is a unique example of partnership between mana whenua and local government, and paves the way for future collaboration. Turn to page 10 for the full story.

And on page 20 Donna Matahaere-Atariki shares the story behind Te Kāika, the newly opened collaborative community health hub that is creating better outcomes for Māori, Pasifika and low-income whānau in South Dunedin. With a focus on community and holistic wellbeing, staff are working together to provide affordable health and social services.

Finally, on page 54 we showcase *The Stolen Stars of Matariki – he pukapuka ataahua* – written by Miriama Kamo and brought to life by the illustrations of Zak Waipara.

Nā ADRIENNE ANDERSON WAAKA

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CHIEF EXECUTIVE OFFICER,
TE RŪNANGA O NGĀI TAHU
ARIHIA BENNETT

MY MOTHER – A PERSONAL STORY

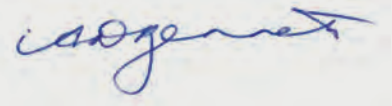
This year Mother's Day was significantly different for me, as it was exactly one week after my mother passed away. On this day I walked down the road to the urupā to visit my Mum, and as I stared at her lying in front of me I was still in disbelief. How do you go from having someone right next to you throughout your life to them no longer being with you? It has been an incredibly heartfelt journey losing a mother who was the anchor of our whānau. Although she was diagnosed with Parkinson's more than 17 years ago, no one knew of the internal struggle that my mother wrestled with on a daily basis with this illness. All those years she remained upbeat and often defied the milestones of the disease progressing. Her relentless strength, endurance, and determination saw her maintain a full working career until a couple of years ago. Mum knew that the Parkinson's was progressing into the later stages, but her steely willpower kept her engaged and occupied with her mokopuna, her craftwork, and her social activities, such as being a longtime member of the Tuahiwi Māori Women's Welfare League.

Not much would get past my mother – she was astute, sharp, and never lacked a direct comment when it was needed. Her talents were unlimited and she would push the boundaries, even in areas that she hadn't tried before, and quite often the rest of us couldn't keep up. Her eye for fashion was one of her pleasures and we would all marvel at the creations that she would effortlessly come up with.

Each day that goes by since my mother's passing I think of so many memories, and without me realising it, her lifelong influence now has its place within my own makeup. It is enduring and it is a precious whakapapa for which I am eternally grateful.

As an iwi we pride ourselves on the richness of our whakapapa, our whānau connections and relationships. The very soul or heart of this begins at home, so where possible immerse yourself and persevere with these relationships in both the good times and the bad. I've heard stories of family members who have taken strong oppositional positions on particular matters, and they have remained stuck for many years. Time doesn't stand still and life is short, so it's important not to spend your days caught up in maintaining more pain. Maybe my view is too simplistic, as I know it takes two to tango – but it is at least worthy of a thought or two.

As I look ahead I will always be thankful for what my mother has taught me, and I will continue to celebrate this, knowing that we will meet up again some day.



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FRONT COVER
Whakaraupō/Lyttelton Harbour.
Photograph nā Dean MacKenzie.

WHENUA

Kā Huru Manu NGĀI TAHU

www.kahurumanu.co.nz

Awarua (the Haast River) flows from Kā Tiritiri-o-te-moana (the Southern Alps) into Te Tai-o-Rehua (the Tasman Sea) north of Ōkahu (Jackson Bay). Awarua was part of the traditional travel route over Tioripātea (Haast Pass) and along the Makarore (Makarora River) that connected Te Tai Poutini (the West Coast) with lakes Wānaka and Hāwea. During the 1879 Smith-Nairn Royal Commission of Inquiry into the Ngāi Tahu land claims, Ngāi Tahu kaumātua described Awarua as a kāinga mahinga kai where weka, kākāpō, kāuru (cabbage tree root), aruhe (bracken fernroot), and tuna were gathered.

PHOTOGRAPH: TONY BRIDGE

Why the treaty should be included in our **citizenship oath**

Recently, there has been debate on whether or not the treaty should be included in our citizenship oath for new migrants. In my view, the Treaty of Waitangi is critical to Māori well-being, and essential to new migrant integration. Therefore, it should without doubt be recognised in the national citizenship oath.

New Zealand was built on the treaty partnership between the Crown and Māori. Company director and former MP Tau Henare correctly asserts that the treaty is an essential part of New Zealand's national identity; and that the current oath does not reflect this, as it only acknowledges one of the treaty partners. Incoming citizens swear to "bear true allegiance to Her Majesty Queen Elizabeth", yet no mention of the treaty or Māori is made. Green Party campaigner and Mexican immigrant Ricardo Menendez March describes this part of the oath as "disingenuous", and I would have to agree. The Crown is relevant to New Zealand life, but the treaty is just as, if not more so. In the book *Fair Borders? Migration Policy in the Twenty-First Century*, University of Waikato social scientists Dr Arama Rata and Dr Tahu Kukutai assert that this is just the beginning of a "fundamentally Pākehā" integration system. A system that excludes Māori input on a formal level, to the disadvantage of all who partake in it.

The immigration process currently negatively affects Māori economically and socially. This leads to a generalised Māori concern on immigration, with a sense that the number of Asian immigrants threatens the status of Māori as tangata whenua, and as the "majority minority". There is concern that the status of the treaty may be weakened or displaced. This concern is often sensationalised by the media as a race vs race narrative (as described by Rata and Kukutai). I'm sure you've all seen the 100-person polls that go on to outrageously assert that all Māori must dislike Asians. While obviously untrue, Māori concern is a fact and Māori input is excluded in the process in a number of ways, the oath being one.

An inclusion of tikanga Māori and treaty obligations would go some way towards strengthening immigrant/Māori relationships. The citizenship oath is an ideal opportunity for Māori to influence the immigration process and show immigrants manaakitanga through a tikanga based process – not just a token day on the marae, but a process that has Māori consultation and input included all the way through. Immigrants will in turn affirm their allegiance to the nationally recognised treaty principles, thereby recognising Mana Whenua.

Finally, treaty recognition in the oath continues the trend of giving increased formal recognition to the treaty in New Zealand society. The treaty was deemed as "worthless" and "a simple nullity" in an 1877 ruling by Chief Justice Prendergast, heavily disenfranchising Māori. The shadow of Prendergast's judgement haunted Māori legal disputes right up until the 1960s. One could even argue that the harmful precedent set way back then influenced public thought on the 2004 Foreshore and Seabed Act. However, times have changed and today, the treaty is prevalent across most aspects of government. It is recognised in many statutes, such as the Resource Management Act and the Ngāi Tahu Claims Settlement Act.

The citizenship oath is an ideal opportunity for Māori to influence the immigration process and show immigrants manaakitanga through a tikanga based process – not just a token day on the marae, but a process that has Māori consultation and input included all the way through.

It goes without saying the amount of good the Ngāi Tahu Claim has done for our people. I most likely wouldn't be writing this article right now if not for it. Including the treaty in our national oath is positive for the growth of Māori and the strength of the treaty, and is an opportunity to strengthen the ties between Māori and immigrants while empowering both parties simultaneously.

Eighteen-year-old **Nuku Tau** (Ngāi Tahu, Te Ngāi Tūāhuriri) is in his first year of a law degree at the University of Canterbury.

Charitable status

The commercial success of Ngāi Tahu needs no introduction. A $170 million settlement in 1998 has, in the space of 20 years, been turned into $1.3 billion (give or take a dollar or two). The phenomenal growth has been matched by a charitable distribution that is now more than $300 million ($49.6 million was distributed in FY2017). And that has manifested in some outstanding initiatives: Papatipu Rūnanga distributions, the Ngāi Tahu Fund, Whai Rawa, Aoraki Bound, a multitude of education/reo scholarships, Tahua Taunaki Akonga and the list goes on...

It is by every measure a success story for the ages. From a position of total ownership of Te Waipounamu (Te Tau Ihu bits excluded) in 1840 to being virtually landless just 25 years later, the recovery is today complete. Ngāi Tahu is poised in the next few years to begin delivering social investment outcomes that may eventually see it overtake the central government in this respect.

And yet, at the height of our recovery, and the moment when we can seriously start to anticipate delivering real and large-scale social investment for the iwi, we now find ourselves under attack. The attack is, surprisingly, led by fiscal conservatives who attribute our remarkable success to "not paying tax".

The narrative starting to get a small amount of traction (and that's all it needs) is that Ngāi Tahu trading entities are able to claim charitable status (and be tax-exempt accordingly), but their trading activities are not related to their charitable purposes. It then continues along the lines that iwi-based businesses have a very substantial advantage over other businesses because they pay no tax.

This argument depends heavily on headlines such as "Super-rich tribes pay no tax" (a 2011 Waikato Times article), and David Farrar's "A tax loophole to plug" (www.kiwiblog.co.nz). And we see helpful suggestions from politicians and commentators that basically say, "Make your charitable distribution, then pay tax on what's retained inside the business". Thank God these people don't run Inland Revenue! It seems the issue of corporate charities (particularly iwi ones) is a real bugbear for some, so much so that it crowds out more rational debate on the issue of corporate taxes as a whole. Ngāi Tahu isn't the only corporate charity out there. Sanitarium has been a charitable company for decades. Admittedly this has raised an eyebrow or two in the past, yet the issue has never had the legs for sustained criticism until iwi joined the charitable fray.

Where this all gets troubling is that such publicity creates concern that we may not be pulling our weight in the economy, and may indeed be getting a free ride. Let me assure you we are not. Let's take a closer look at the arguments.

Ngāi Tahu has been criticised for only distributing 20% of its surplus. And in past years that may have been true – but certainly not now. Even if it were, there are more iwi in New Zealand than Ngāi Tahu. My other iwi is Ngāti Mutunga and its two entities (one in Taranaki, and one in the Chatham Islands, have a 40% and a 50% distribution policy respectively to the charitable owner. That is a distribution for charitable purposes that exceeds the current corporate tax rate of 28%. Let's just take a quick dive back into corporate taxation.

Yes, a corporate profit is taxed; but corporate tax payments generate imputation credits counted against the tax rate of the recipients of distributions from those businesses. The critical tax rate is not the "interim" corporate tax rate, but the final tax rate applying to business owners (put another way: how much tax are you actually paying vs what the tax rate actually is). Most businesses are deliberately configured to minimise their tax exposure, which is rational, and I have no issue with it. There are a number of ways in which this can be done. One is to minimise taxable cashflows, especially by the use of debt. An associated action is to configure returns to owners as tax-free capital gains.

Iwi entities in the meantime generally get much less interest payment offset than a corporate entity does, because most iwi businesses hold "legacy assets" such as land or fishing quota that the iwi never intends to realise capital gains on. Because certain iwi-owned assets are never for sale, they cannot be used as collateral, and this limits the access of iwi to debt markets. In a sense, capital gains on such legacy assets are irrelevant to Māori owners.

Yes, an iwi entity does get unencumbered use of the untaxed profit after distribution. But given that most have paid close to half their surplus as a distribution – which is then used for charitable purposes – their unencumbered profits are no greater than after-tax profits a high-performing corporate would use for growth. It is the relative level of these unencumbered or "net" profits available for commercial re-investment that determines the relative competitiveness of iwi and non-iwi businesses competing for the same growth opportunities.

As to charitable purposes, let's just run through a few real examples of what iwi distributions are spent on: Kip McGrath fees for one term per annum (Ngāi Tahu); free private healthcare (Ngāti Whātua Ōrākei); boarding school support (Ngāti Mutunga ki Wharekauri); Small-Medium Enterprise Development (Ngāti Whātua Ōrākei); Incredible Years Parenting Programme (Rangitāne o Wairarapa); and this is just a snapshot.

That reinvestment of distributions into charitable support and programmes for iwi members is money your taxes are not having to spend to do the same. Māori social statistics are poor – iwi are doing something about it. And we're doing it via charitable distributions. The question is: are these direct iwi charitable distributions more effective than the alternative collection of extra funds from increased general taxation, and the distribution of those funds by government agencies? Time will tell.

What's important to know is that Ngāi Tahu is paying its fair share – and it's called distributions. We generally pay more in distributions than the actual (versus stated) tax paid by our competitors. The dividends corporates pay to their shareholders are paid back as imputed credits, which makes them untaxed dividends (actually far more advantageous as the company is incentivised to pay as much dividend as possible, and then seek it back as shareholder reinvestments – a source of revenue not available to Ngāi Tahu just yet). And Ngāi Tahu is paying for services that would otherwise be footed by your personal income taxes.

I'd love to hear from the fiscal conservatives about how corporate taxes should be lowered to offset any tax advantage iwi charitable corporates are purported to have. Looking forward to the discussion – Hobson's Pledge.

Ward Kamo (Ngāi Tahu, Ngāti Mutunga Chatham Island, and Scottish decent) grew up in Poranui (Birdlings Flat) and South Brighton, Christchurch.

Āu kōrero


Kaumātua care
A Kaupapa Māori model
Nā ANNA BRANKIN rāua ko BECK ELEVEN
Mō tātou, ā, mō kā uri, ā muri ake nei.

TE KARAKA 76, Raumati/Summer 2017/18

TINO RANGATIRATANGA, MANA MOTUHAKE NEEDED FOR KAUMĀTUA CARE

Late last year TE KARAKA ran a story on kaumātua care and Whare Tiaki, a trailblazing taha Māori model that offers supported living for those kaumātua living alone and needing a bit of extra help. Te Whānau Oraka – ka piki te ora o kā tamariki me kā tāua pōua. My philosophy is: If you have well children and grandparents, you have a thriving whānau!

It's "how" we do this that matters! The story of how we create kaumātua care in keeping with Ngāi Tahu values depends on government policies, and how the community responds to these. Again, it's the "how" that matters. Making inroads into local, regional, and national bodies is the best way to go for ongoing movement within the realms of community well-being. In my experience over three decades, "new" and "revised" systems of healthcare have shaped and formed what we have today. It may be time that Taha Māori informs and shows the way forward, where whānau/community look after themselves; and are resourced and supported by appropriate kaimahi/workers, agencies, and specialists.

Tino rangatiratanga is about self-determining, and more importantly, weaving the people together in a movement of oneness. I'm so thankful for the Christchurch Methodist Mission for providing the opportunity for Whare Tiaki to make tino rangatiratanga a reality for some very amazing kaumātua – our Whare Whānau. He mihi kau ana ki a rātou.

Ensuring kaumātua wellbeing and hauora/health inevitably betters whole whānau wellbeing. Just like the "old days" – taua and pōua are central to the working hub of the whānau. Kaumātua hold a very special place in my soul: they are our link to the past, present, and future. Not only in passing on their specialised knowledge, but also in supporting the parenting of the new generations, giving that amazing balance to all the generations. Māori culture embraces the concept of true whānau manaakitanga; no one is "left out", no matter what the difficulties, disease, or disability. New Zealand culture/society needs to wake up and embrace our strengths, recognising we can do things together, as we have done, mai rā ano – from the beginning. Taha Māori should be celebrated, not debated!

Yes Whare Tiaki is a success – however in the long run, is this where our kaumātua truly want to be? Isn't it about time we really looked at how our kaumātua see things, and for the whānau to have the right support to empower and embrace their own tino rangatiratanga and mana motuhake – whānau leadership and ownership?

My dream is that, for all, we can care for each other, the way our tūpuna had designed. Aroha ki te tangata te tahi ki te tahi.

Mauri oho, mauri ora.

Irihāpeti Bullmore (Kāi Tahu, Ngāti Kahungunu, Ngāpuhi)


Te Tīmatanga o Te Kerēme
WAI 27
Nā Dr TE MAIRE TAU
Volume 1: Te Tīmatanga o Te Kerēme WAI 27, lodged by Henare Rakiihia (Rik) Tau
Ngāi Tahu Claim Processes Wai 27: How I became the claimant, and how I established the Ngāi Tahu "A-Team" that presented the evidence to the Waitangi Tribunal.
Nā RIK TAU

TE KARAKA 75, Kana/Spring 2017

RESPONSE TO RAKIIHIA TAU TRANSCRIPT: "TE TIMATATANGA O TE KERĒME, WAI 27"

Edited and introduced by Dr. Te Maire Tau
in TE KARAKA [Kana 2017]

I write this note with considerable regret and after considerable contemplation. I have been strongly encouraged to do so by others, still living, who are familiar with the story of the more recent history of the Ngāi Tahu claims. I do so with a maximal degree of restraint and wish to limit myself to responding primarily to statements I consider to be untrue or inaccurate. I do not intend to review the overall historical perceptions of the late Rakiihia Tau – he is as entitled to his view of the history as I am to mine.

I appreciate that the interview transcribed in TE KARAKA was undertaken when Rakiihia was in late life and in poor health and following his return to a more active connection with his Rātana faith and its practice than had been evident during the tribunal and claim process period that he describes.

Te Weehi

The Tau document conflates, even confuses, the engagement of the Ngāi Tahu Māori Trust Board in the Ngāi Tahu claim processes and history with the separate, but related, history and circumstances of the landmark Te Weehi decision on customary fishing rights of 1986. Tom Te Weehi, a Christchurch resident of Ngāti Porou descent,

was convicted with two Pākehā co-offenders of breaches of the fisheries regulations on the Motunau coast. Te Weehi sought the support of his relation, Te Awaroa Nēpia of the University of Canterbury, who engaged Michael Knowles, a Christchurch lawyer, to manage an appeal to the High Court. The Te Weehi appeal was successful. He was acquitted, however, on a basis of the common law principle of Aboriginal rights rather than a recognition of treaty rights; and the key evidence in his favour was statements by Rakiihia and Joe Karetai that he had been exercising rights granted to him by Ngāi Tahu under their customary authority. The decision greatly invigorated the ongoing efforts of the Ngāi Tahu Māori Trust Board to advance the discussions with the Crown over customary fisheries as an aspect of our mahika kai struggles, and Rakiihia took the lead in marshalling a tribal-wide response. It was Michael Knowles' success in this case that led to him being recruited to advise the Board on the advancing of the proposed filing of our claim with the Waitangi Tribunal, which was to become WAI 27. The fisheries dimension of that claim was to turn on treaty fisheries rights, and a quite different basis of law.

The Lawyers

Rakiihia introduced his lawyer friend, David Palmer, to the Trust Board and the combined advice of Knowles and Palmer was then focused on the recruitment of a suitable QC to lead the now-filed Ngāi Tahu claim to the Waitangi Tribunal. We were advised that two QCs would be desirable, and I was sent off on the mission to approach Paul Temm QC of Auckland and George Barton QC of Wellington. Barton declined to work in tandem with Temm. I then went to Auckland and met Temm. After I survived a lengthy interrogation by Paul Temm, he accepted the brief. He, early on, insisted that as big a proportion of the hearings as possible should be held on marae. This had been on account of his past experience on Waitangi Tribunal hearings of which he had been a member, and he had some pretty cogent reasons in his favour – especially the aspect of community participation and attendance. I responded that there were existing parallels in Ngāi Tahu tikanga for handing the management of a marae-based process over to a manuhiri, as that's just what we were doing quite regularly in Ngāi Tahu when non-Ngāi Tahu Māori were being buried from our marae around Te Waipounamu. We were regularly following the principle in those situations of "Te kawa o te marae te kawa o te tūpāpaku". It is my clear recollection that Rakiihia readily accepted the operating principle and executed it with simplicity and grace. I find his description of a personal inner struggle over tikanga in this regard difficult to accept.

The Muldoon Interview

I have read very carefully the assertions of Rakiihia as to a TV interview between myself and the former Prime Minister Robert Muldoon in which he recounts that I said that the Ngāi Tahu claims would affect privately-owned property. I have reviewed the only TV interaction I have ever had with Muldoon – there is a copy in the Ngāi Tahu Archives – and I said no such thing. My only public TV argument with Muldoon – who by this stage had reduced himself to star billing in *The Rocky Horror Show* – was as to whether the Treaty of Waitangi applied in the South Island – it was his memorable "cunning part-Māori" taunt and my retort that made the interaction memorable. The fact of the matter is that I had made innumerable public and media statements over several years that the Ngāi Tahu claim was against the Crown, and not against the interests of private individuals. Both in the media and within the political system there were continual efforts to whip up public fear and anxiety about private property rights – the racist chant went on for years. I had been the principal tribal and national voice countering the slander and asserting the liability of Crown. It is the core untruth in Rakiihia's recollection that I reject.

The Tuahiwi Pōwhiri

Finally, there is the Tau recollection of the events of the Tuahiwi pōwhiri to the Waitangi Tribunal that I wish to counter. A Palmerston North-based group calling itself the Kurahaupō Waka Society had lodged a cross-claim against Ngāi Tahu – purportedly on behalf of Rangitāne ki Wairau, but with a measure of engagement with various Te Tau Ihu tribal groupings. This was later to morph into the Tau Ihu cross claims in the Māori Appellate Court. Those claims to Ngāi Tahu lands as far south as Akaroa and the Hokitika River have not been actually withdrawn to this day. However on the day of the pōwhiri a bus full of these Kurahaupō people marched on to the Tuahiwi Marae in company with the tribunal and numerous Crown officials. Their spokesman on the day was Joe Tukapua, a Palmerston North-based Rangitāne kaumātua. When he spoke, he laid down their claim on the marae and capped it with the statement that he did so as a matter of right, because it had been a Kurahaupō karakia in support of Ngāti Toa that had caused the wind to change and enable the destruction of Kaiapoi Pā in 1831, with its accompanying genocidal slaughter.

When Tukapua put down a koha, I consulted Rakiihia and then picked up the koha and walked up to him and dropped it at his feet with the words, "He utu pahi tēnā mō tō koutou whakaheke ki to koutou kāika!" – "That's your bus fare for your return journey to where you've come from!" Waha Stirling and a couple of his whānau stood with a short haka of support as I returned to our paepae.

The koha remained on the ground and was picked up by one of the hau kāika during the harirū. The Kurahaupō delegation left the marae before the harirū.

Tā Tipene O'Regan

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Yvette Couch-Lewis, governing chair of the Whaka-Ora, Healthy Harbour project.

PHOTOGRAPHS SHAR DEVINE

Korowai of Hope

Whaka-Ora, Healthy Harbour – an aspirational plan to restore the cultural and ecological health of Whakaraupō (Lyttelton Harbour) – is already bringing about change after its launch in March. The plan is the result of a commitment between mana whenua and local governance bodies, and is a unique example of successful partnership and collaboration in environmental management. Nā **KIM TRIEGAARDT**.

IT'S OFTEN SAID THAT IF YOU ARE GOING TO HAVE A GOAL, YOU might as well make it a great, big, hairy one. But in this case, Te Hapū o Ngāti Wheke would prefer theirs small, fat, and feathered.

Yvette Couch-Lewis, governing chair of the Whaka-Ora, Healthy Harbour project, softly strokes a layer of tītī feathers in the intricate korowai that wraps around a copy of the Whakaraupō/Lyttelton Harbour Catchment Management Plan. It is her hope that one day the tītī will return to Whakaraupō.

"Why should we not aspire to have them return?" she says. "If we follow the plan, we will create an environment that makes it favourable for them to live here. When mahinga kai is abundant and healthy for harvesting, and the community within Whakaraupō is fully engaged with the aspirations of the plan, my goals will have been achieved."

Nearly 200 years of settlement, sediment, and stormwater have contributed to the declining health of Whakaraupō. Gone are the tītī, the flourishing raupō that were once found at the head of the harbour at Ōhinetahi, and the manaia or kōiro. You don't see the majestic mataī or the giant kahikatea on the hillside – just two of a long list of plants that have vanished entirely or are close to it, their tenacious roots clinging to rocks deep in hidden gullies. By the early 20th century, 26 bird species had vanished from the area.

But Yvette sincerely believes the plants and birds will be back; and that when they return, it will be thanks to a multi-party arrangement to make the ecological and cultural health of the harbour a priority.

The Whaka-Ora, Healthy Harbour project is a collaboration between Te Hapū o Ngāti Wheke, Te Rūnanga o Ngāi Tahu with Tangata Tiaki, Environment Canterbury, the Christchurch City Council, and the Lyttelton Port Company. Its genesis was in the Lyttelton Port Recovery Plan, which was developed and fast-tracked through parliament after the 2011 Canterbury quake.

The Lyttelton Port Recovery Plan included a commitment by the five parties to develop a non-statutory catchment management plan for Whakaraupō, in accordance with ki uta ki tai (catchment-based management). Its aim was restore the ecological and cultural health of Whakaraupō to mahinga kai.

The Lyttelton Port Recovery Plan came into effect in 2015, and about 18 months later, Yvette took up the reins to breathe new life to the Whaka-Ora, Healthy Harbour programme.

Yvette says it was a privilege to lead the process. "I saw it as an opportunity to finally integrate our Ngāi Tahu values throughout a plan, and to uphold the integrity of the values associated with mahinga kai and ki uta ki tai."

She says she was determined that these values would not be reduced to a paragraph in a document that would gather dust on a shelf.

"I realised that to make this work, it would be important to work within a collaborative framework built on partnerships. The governing group would have to work together and give strong leadership to the working group.

"It's about partnerships, and people, and working together," she says to her mokopuna as he gurgles happily on her lap.

Watching her six-month-old grandson reach for the feathers on the korowai, Yvette becomes teary as she considers the significance of the project. She has invested years of her time and energy knowing that she will never get the chance to reap the rewards; it will be Noah, the child of her child, and his children after him.

"Mō tātou, ā, mō kā uri ā muri ake nei" (For us and our children after us) is one of the three pou that influenced the decisions made throughout the Whaka-Ora, Healthy Harbour management plan. The other two are Change-Making and Collaboration.

> "Our aspiration for the future would be that the Whaka-Ora, Healthy Harbour plan would frame and inform any new activities planned for the area."
>
> **YVETTE COUCH-LEWIS**
> **governing chair of the Whaka-Ora, Healthy Harbour project**

After comparing the aspirational state with the current state of the environment, the plan's developers identified some key focus areas: erosion and sedimentation, pollution, terrestrial indigenous biodiversity, and marine indigenous biodiversity. Actions to get the programme moving have then been defined, including practical projects, research projects, monitoring programmes, changes to regulation and legislation, and education initiatives.

Yvette cautions that words on the page won't deliver the outcome. "You have to turn the words into action and that is the challenge. We have the opportunity now to do it better by being grounded in stronger relationships. And that's where the collaboration comes in."

The Environmental Manager of Lyttelton Port of Christchurch, Kim Kelleher, agrees wholeheartedly. She says the port company's commitment is to put the plan's ethos into action through port operations. "When we rebuild wharves, we'll build with stormwater quality in mind. We'll be looking at how we design port infrastructure so that it mimics the natural environment.

"The port is a strategic asset to the region, so we can look at what we can do better and take real steps to make a difference."

Kim says this includes talking to crew from visiting ships about how they manage their discharges, and making them aware that the whole harbour is a mātaitai reserve.

There is already legislation that protects the environment around Whakaraupō, but this document is a change-maker, as it takes a different approach.

"To build our future as a community, we need to move forward together," says Yvette. "Our aspiration for the future would be that the Whaka-Ora, Healthy Harbour plan would frame and inform any new activities planned for the area.

"The key players sit on the governance board. We can say directly to the CEO of Lyttelton Port Company, or to the Mayor, 'What steps have you taken?' Everyone is accountable to everyone else and to the wider community – who are all watching."

When the plan was launched in March, Environment Canterbury councillor Peter Skelton echoed the sentiment that this plan is unique. "I think in times to come this might provide an example of how we do plans in the future. ECan commits to providing the support for years to come, so the objectives of this plan can be fully realised."

Te Ao Tūroa is the pou responsible for Ngāi Tahu mahinga kai and natural environment matters. Te Ao Tūroa General Manager Kara Edwards agrees that the plan represents a turning point in environmental planning, and is a watershed for Ngāi Tahu. "It's reflective of the maturity of the relationships and the maturity of the country that our cultural values have been recognised to the extent they have in this document.

Above: Yvette Couch-Lewis and mokopuna Noah overlooking Whakaraupō.

"It's been built on the backs of a long line of people from current and previous generations who have never stopped advocating for our right to mahinga kai."

Kara says that the Whaka-Ora, Healthy Harbour document sets a benchmark for future agreements with its real partnerships and collaborative efforts. "There is already significant good work underway in Whakaraupō, so we are not starting from scratch. Whaka-Ora, Healthy Harbour is going to be the framework to support and help resource what is already happening on multiple fronts."

Christchurch Deputy Mayor and Banks Peninsula councillor Andrew Turner says as the Christchurch City Council makes its way through its Long Term Plan process, there are already significant areas in the budget that are feeding into Whaka-Ora, Healthy Harbour initiatives.

"The Lyttelton Harbour wastewater upgrade that will take wastewater from Governors Bay, Diamond Harbour, and Lyttelton via submarine and tunnel pipelines to the Christchurch wastewater treatment plant will make a significant difference, and will markedly reduce wastewater flows in the harbour."

The Council is also looking at reducing sedimentation into the harbour by changing its activities around road cuttings. The idea is that, as well as the current projects, the Crown entities and the Port will include activities in their future work programmes that align with the pou in the document.

The wider community can contribute by planting native trees and shrubs, and removing pest plants such as broom, old man's beard, and spartina. Residents and property developers will be asked to take steps to prevent sediment from draining off the hills into the harbour.

These changes will not only provide a positive biodiversity outcome, they will also encourage the regeneration of materials that will be culturally valuable for Te Hapū o Ngāti Wheke and the wider community.

For Yvette, the real strength of this document is the korowai (both literal and symbolic) that enfolds it. Kaimahi from Te Ao Tūroa – the environmental team within Te Rūnanga o Ngāi Tahu – worked with Ngāti Wheke whānau to create a weaving metaphor to embed Ngāi Tahu world views into the plan itself. Each section of Whaka-Ora, Healthy Harbour is likened to a different step in the making of a korowai; from harvesting and working the raw materials, to weaving fibres and feathers together to represent different parts of the harbour, creating patterns that tell the stories of the actions within the plan. In the final stage of the plan, the korowai wraps around Whakaraupō itself as a protective cloak. If the commitments of the five partners are not upheld, there will be a hole in the korowai – and a korowai with holes does not protect its wearer.

A physical korowai was woven by Ngāti Wheke weavers to represent this metaphor, and has been wrapped around the ceremonial copy signed by the five partners. The bands of feathers represent the different zones of the harbour that need safeguarding, and the korowai and its contents will act as a reminder for the five partners over the next 20 years as they take turns to be the custodians of this taonga.

"In 2040, it will be 200 years from when we started taking from the harbour without giving back in return. That's 20 years for us to restore mahinga kai to Whakaraupō," Yvette says.

The next eight months will be important. As the council, Crown and port company develop their future work plans, Te Hapū o Ngāti Wheke will be keeping a close eye on what these work plans contain. It's a process that has to start somewhere, but Yvette is happy with the real commitment everyone has made to get in behind the Whaka-Ora, Healthy Harbour. Little steps, little actions by lots of people will all add up, and, as she says, "He rau ringa e oti ai" – a hundred hands will get it done.

A Good Egg

Rachel House has been in the creative arts industry for over 25 years, and just like her character Aunty Gracey in the film *Boy*, she's had all the jobs. With the help of a New Zealand Film Commission (NZFC) scholarship honouring pioneering film-maker and fellow Ngāi Tahu Ramai Hayward, Rachel is gearing up to add "feature film director" to her long list of credits. Kaituhi ILA COUCH travelled from Atlanta to Los Angeles to meet her.

THERE'S A PARTY AT THE NEW ZEALAND CONSUL-GENERAL'S home in Los Angeles, and Rachel House is looking for people she knows. "Let's hang out with those Māori over there," she says. Since I can't see who she's talking about it's not until I'm practically walking into Rena Owens, Keisha Castle-Hughes and Cliff Curtis that I appreciate the setup. "Kaua e whakamā," she says with a smile, waving me forward for introductions.

Cliff gives me a quick kiss on the cheek and Rena reaches out to touch the pounamu Dad gave me. Keisha is friendly and funny, and talks with her hands. She tells me how Rachel has been integral to every career decision she's made since they met on the set of *Whale Rider*. Later in the evening it looks like Keisha is saying this again, because I watch Rachel clasp her hands with the tenderness of someone who has just caught a bird.

I suspect Rachel has a hard time hearing her praises sung.

Since graduating from Toi Whakaari (New Zealand Drama School) in 1992, Rachel has worked non-stop in theatre, television, commercials and film. Just recently she voiced the animated character of Gramma Tala in the hugely popular Disney film *Moana*, and played staunch bodyguard Topaz in the Marvel movie *Thor: Ragnarok*. Her deadpan comedic skills in the movies *Hunt for the Wilderpeople*, *Eagle vs Shark*, and *Boy* support the kind of storytelling that allows us to laugh and cry at some of the challenges Māori face in the real world. In *White Lies*, a film dealing with the early effects of colonisation on three generations of Māori women, Rachel brings depth to the character Maraea, who grapples with the idea of keeping the true identity of her daughter a secret.

The skills she brings to the screen, which also include roles in the television drama series *Hope and Wire* and mockumentary *Find Me a Māori Bride*, have their foundations in theatre, where she is recognised as both a performer and a director. She has acted in more than two dozen plays and directed several more. As artistic director for the Ngākau Toa theatre company, Rachel oversaw the first te reo Māori version of Shakespeare's *Troilus and Cressida*. The play was chosen to open the historic 2012 Globe to Globe Festival in London, featuring the works of Shakespeare translated into languages from 36 countries.

This is in no way a comprehensive list of everything Rachel House has accomplished in the past 25 years of her career. It is entirely possible that by the time this article goes to print, she will have added another acting credit to her name; but as for future goals, she has her sights set firmly on directing a feature film.

PHOTOGRAPH DANELLE SATHERLY

The next time I see Rachel I am in LA for meetings and a series of New Zealand Film Commission (NZFC) events. We catch up over a quick dinner. Rachel is warm, disarmingly honest, and very serious about supporting women in our industry. I tell her about my future plans to come home and develop my first short film script. "Go for it kare! I'm here to support my Ngāi Tahu sisters," she says.

She tells me how acclaimed directors Jane Campion and Alison Maclean have inspired her recent health kick. Rachel played the character Rewia and was acting coach for Alison's most recent film *The Rehearsal*, which starred Jane Campion's daughter Alice Englert (and fellow Ngāi Tahu, Marlon Williams).

"I spent some time with Jane and Alison in the summer and we climbed a mountain," she says, laughing before she gets to the next sentence. "They were miles ahead, and kind of looped back to talk with me. Ever since, I've been working on my fitness. You've got to be as fit as Jane Campion and Alison Maclean if you want to direct a film." Both women shared their experiences as female directors with her. "They spoke about some of the struggles they've had. It's a real thing. It can even be your crew, and the doubt that some male crew-members have because what's projected to us, what's all around us, is that men are better at that job."

Recently Rachel and long-time friend and collaborator Briar Grace-Smith were each awarded a $50,000 scholarship by the NZFC with the aim of supporting wāhine Māori in the pursuit of directing their first feature-length film. The scholarship is named after New Zealand's first female and wahine Māori director and cinematographer Ramai Hayward (Ngāi Tahu, Ngāti Kahungunu). When the NZFC announced the creation of the scholarship, they also acknowledged that there has not been a feature length film directed by a wahine Māori since Merata Mita wrote, directed, and produced *Mauri* back in 1988.

Merata herself predicted a drying-up of funds in an interview given shortly after the release of *Mauri*. "It's being made abundantly clear to me that it's going to be quite difficult in the future to get money to make films. Chances are that every argument will be used against me like … 'You're making films only accessible to Māori people.' Māori film-makers will be pushing shit uphill for a long time yet, but we'll get there. It will happen. Just you wait."

Any pushback Rachel has experienced in the past around funding initiatives for Māori has come from a place of not understanding the history of New Zealand and the effects of colonisation, she says. "The Ramai Hayward Scholarship is an extremely inclusive statement and encourages the strength of our voice, the importance of our voice. I get nervous that we're being put into a situation where to the rest of the world it doesn't look earned, but I think it's really important."

In an effort to further support wāhine Māori voices in film, the NZFC recently awarded the directors and writers of the 2017 feature film *Waru* funding for their next projects.

"I was completely blown away by *Waru*," says Rachel, who has worked with many of the women involved in the film. *Waru*, which dealt with the subject of child abuse, was filmed in eight 10-minute vignettes which, when combined, told the story as it unfolded over the course of one day. Of the characters portrayed on screen, Rachel said it was wonderful to see different kinds of Māori women.

"Māori characters are being created by people who really don't know the diversity of our people. They seem to have a very narrow view of what Māori is. It was so wonderful to see all those women on the screen and different kinds of Māori women; not just one broad stroke. *Waru* gave me so much hope."

Having spent a year at the Prague Film School in 2008, directing a feature film is something Rachel has been thinking about for a long time. "I used to dream about creating these fantastic stories, but I didn't have enough belief in myself. I don't feel that way now, but that's about getting older. I really believe these younger generations coming through don't feel the same way. I feel that they are emboldened by what is around them now; and that they won't have those doubts."

As for her first feature film, Rachel says she hasn't settled on a script yet. "Briar and I have committed to supporting each other and I think her project will be up first, because her script is the most ready. I've got about three scripts that I'm looking at. They're all really different, and they're all exciting. Obviously I'm really passionate about sharing our stories, but also the diversity within our culture is really appealing. The loss of culture is really intriguing as well."

PHOTOGRAPH JESSE GRANT/GETTY IMAGES

"I was completely blown away by *Waru* ... Māori characters are being created by people who really don't know the diversity of our people. They seem to have a very narrow view of what Māori is. It was so wonderful to see all those women on the screen and different kinds of Māori women; not just one broad stroke. *Waru* gave me so much hope."

Growing up in Whangārei as the adopted daughter of Glaswegian immigrants John and Sheila House, Rachel faced her own set of challenges around identity and culture. "I grew up in Kamo, but I knew I didn't belong there. In fact I had an older Ngā Puhi woman when I did the Korimako speech competitions actually say, 'She shouldn't be competing, she's not from here.'" At one point I thought I was Ngāti Porou, because somebody had said I looked like I was from there. I sort of held on to that as best I could. It was hard. It was really hard."

Finding out she was Ngāi Tahu/Ngāti Mutunga was a huge shock for Rachel, who says she was so North Island-centric, she hadn't considered that her roots might extend south. The sense of loyalty she felt towards her Scottish parents who passed on their love of the arts and provided the early tools for her career by way of dance, piano, speech and drama lessons has made the process of reconnecting more complicated. "Dad passed away four years ago, so now I feel like I can go on a journey. In many ways, that's what's kept me away from committing to the reo. I'm missing out on all this juicy, wonderful information and stories and history you know."

Since we're on the topic of te reo, I ask Rachel about *Moana Reo Māori* (the reo version of *Moana*). Rachel oversaw the production of the film into te reo, and was involved in casting and coaching the performances of all the characters including Jaedyn Randell, who played the Māori version of the title character, Moana. "For those people who are native speakers and the young kids who are going to watch that film over and over again, it was an honour and a joy."

I ask her what it was like recording her dialogue and songs. "It was terrifying. I mean I was so scared I wanted to cry. I'm not a fluent speaker and I had to record it a couple of times because I just wasn't happy."

We talk about growing up in the 1970s, our attempts to learn the language over the years, and how easy it is to be hard on yourself. "It's something I've often come up against, especially when you are Māori and you don't have the language – you get a lot of judgement." She brightens when talking about te reo teachers Scotty and Stacey Morrison, and her commitment to learning the language. "They just want people to feel good about learning. There's no harsh criticism or judgement there. It feels like I'm about to climb a very, very steep mountain; but that's OK. One step at a time."

When it comes time to say our goodbyes, we walk across the road to her next meeting and I talk about my plans for the future. With each step she offers words of support and encouragement. Back in Atlanta, I look for *Moana Reo Māori* online. There are now versions in Tahitian and Hawaiian, 45 languages in total apparently. I can't find a full version of the film, but I find *Ko Au A Moana*, the duet between Gramma Tala and Moana. When I hear Rachel speak and sing in te reo Māori, I do that thing every adult tries not to do while watching a Disney film – I cry. Then I look through the comments:

"I love that Gramma Tala is still the same actress!"

"I love that it's still Rachel House!"

"THAT'S RACHEL HOUSE SINGING IN HER NATIVE LANGUAGE!!"

Having spent some time with Rachel I know she has a hard time hearing her praises sung, but if anyone deserves to hear them, it's her.

From Murihiku to PyeongChang – the journey of an Olympic doctor

Nat Anglem (Ngāi Tahu, Ngāi Te Ruahikihiki, Ngāti Māmoe, Waitaha) takes great pride in the dual roles he holds in the Winter Olympic programme for Aotearoa. As the team doctor, he is responsible for the health and well-being of athletes as they compete in the demanding and often dangerous arena of Olympic disciplines. He is also the team's cultural advisor, responsible for an essential aspect of the programme that unites the athletes and connects them back to Aotearoa. This includes overseeing an important ceremony that centres around Ngāi Tahu Pounamu. Kaituhituhi SAMPSON KARST reports.

NAT ANGLEM GREW UP IN INVERCARGILL, PROUD OF HIS Ngāi Tahu heritage and the connection his whānau had to Murihiku Marae, and after it was built, Te Rau Aroha Marae in Awarua. His journey to learn te reo Māori began during his years at James Hargest College, although he describes it as "a bit of a battle" because it was not part of the curriculum. He persevered and reached a compromise with his teachers: in lieu of art, metalwork, and woodwork options, he was allowed to study via correspondence. "I went with one other student and we spent two self-directed learning hours every week, essentially educating ourselves in Māori." Nat was not discouraged by this arrangement, and even gained enough confidence to enter the Ngā Manu Kōrero speech competition. He excelled at the Southern regionals, earning a spot to compete at the nationals.

Despite a healthy interest in his Māori culture, Nat's overriding passion was sport. "It was my world. I mainly played cricket and soccer, but I was always running or biking," he says. "I found my way into rugby and spent hours playing bull rush – it was all I wanted to do."

This trend continued through high school, and when it came time to look towards tertiary study and his future career, he knew sport would play a key part in his decision-making. He entertained several tertiary study options including physiotherapy and physical education before receiving advice from his father. "My dad sensed that I wanted to work in sport so he encouraged me to look seriously at becoming a doctor – a career path that would offer me a broad opportunity to work in health and sports."

With this path mapped out, Nat gained entrance to medical school after completing his first year of health sciences at the University of Otago. Playing top level sports afforded him some freedom in his early years of study, but eventually advice from an older student about the commitments required of a medical student forced him to make some hard decisions. "I was playing cricket for Southland and had been incorporated into the Otago squad when I was offered an ultimatum – sport or medicine." Nat admits that it was frustrating to walk away from cricket just as it was gaining momentum, but he wasn't willing to stray from the path his whānau had helped guide him to.

Committing to his studies paid off in the long-term. Nat was able to complete medical school and find a position at Southland Hospital. Completing a fellowship in sports medicine was another five-year commitment, but also the realisation of the goal he had set all those years ago at high school. He continued to follow his passion and took positions in Christchurch and Wellington, and with the Australian Institute of Sport, working with sports teams across multiple disciplines. In 2005 he began working with New Zealand's winter performance programme, because it tied in with another sporting pursuit that had caught his attention.

"I had put a hold on cricket and took up skiing," Nat says with a smile. "After a while I decided I would love to compete at the Olympics!"

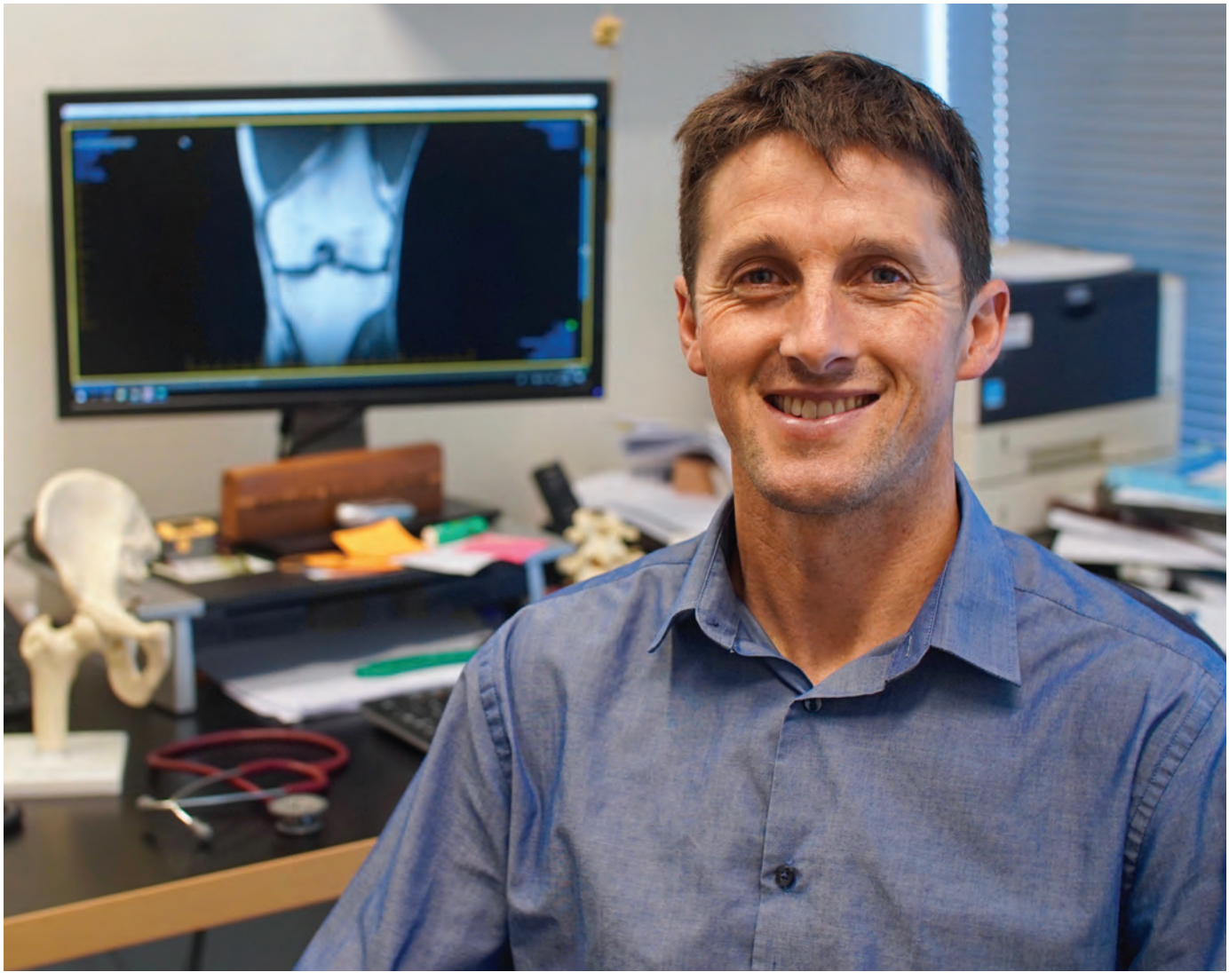
As is fitting of Nat's character, he dedicated himself to his new goal of Olympic qualification in cross-country skiing. He represented New Zealand at the world championships and world cup events. His efforts won him a spot on the long-list for the Vancouver Winter Olympics in 2010, but he missed out due to qualifying criteria in the months leading into the Games. Nat continued working with the winter programme – this time with High Performance Sport New Zealand. He eventually found his way to the 2014 Sochi Winter Olympics as the team doctor.

"I've had a long relationship with the Winter Olympic group, and it was nice to have my sport and my work blend together," he says. While preparing for the games and familiarising himself with the team, Nat was informed that they would be departing New Zealand without a cultural ambassador. The role had been held by individuals of significant mana in the past, foremost among them the late New Zealand Olympic Kaumātua Amster Reedy. When the New Zealand Olympic Committee approached Nat to guide and advise the team on matters of culture, he felt daunted.

"I was aware of the people who had advised the committee before: Dallas Seymour, Ranui Ngarimu, and former athletes like Trevor Shailer. Being the team doctor would keep me busy enough, so I was quite conflicted."

Nat made a compromise with the committee and agreed to lend his cultural knowledge and assist where he could. As expected, the dual responsibility was very demanding, and when Nat returned to New Zealand he knew he had to speak to his colleagues about it. But instead of walking away from his new commitment, he let the experience fortify him. He recommended that the committee develop better structures to ensure they were getting cultural advice from people who have the expertise.

"I spent the time to get some support structures in place. I really



PHOTOGRAPH SAMPSON KARST

wanted to be involved in the part Ngāi Tahu plays with the team, because I love to recognise my identity in that component," Nat says.

"Ranui (Ngarimu) and matua Maurice Gray were really helpful in allowing me to find confidence in the role, and to fulfil the tasks that I had been asked to do."

In December 2017 the New Zealand Olympic Winter team were making final preparations for the February 2018 PyeongChang games in South Korea. Nat was getting ready to lead a delegation from the Olympic Committee to Arahura Marae. The team's pounamu taonga were ready to collect. After the pōwhiri, the handover ceremony was run by Te Rūnanga o Ngāi Tahu kaiwhakahaere Lisa Tumahai. Te Rūnanga o Ngāi Tahu CEO Arihia Bennett was also present to help with the handover and wish the team the best of luck.

Nat had worked with Ngāi Tahu Pounamu to create a design that would fit the campaign. Each taonga was carved from the same stone, which Nat emphasised when presenting them to the athletes. "When we took the taonga with us to PyeongChang we had athletes meet us there from training camps in Europe. So as we welcomed the athletes in, we presented them with their taonga, and we were also reuniting the stone." The kotahitanga narrative that Nat weaves into this ceremony becomes even more relevant so far from home, in an environment where rivalries come to a head, and years of training can come down to one moment.

"We remind the athletes that pounamu is created in a pressure environment, and that gives it its hardness. That's what the pounamu means to me – it's about Ngāi Tahu saying, 'We're behind you, this is your stage.'"

Nat spent a very busy month in PyeongChang working with the team and fulfilling his dual role. "I would have breakfast with the athletes and work my way around to have a check-in and see how they were. I followed them to their events so I could be present in case of injury. When I'm there I can only be the doctor if something goes wrong; so I also had a role on the radio, communicating with the support team at the top of the slope." Evenings would start with more rounds to check on athletes who had sustained injuries or were dealing with sickness, and conclude after meeting the physiotherapy team.

Being part of New Zealand's most successful Winter Olympic campaign ever fills Nat with a great sense of pride. After returning home and fulfilling his role in PyeongChang, he was able to spend quality time with the people who matter to him most – his whānau. As a husband to Kristina and father to Kiki (9), Tawhai (7), and Aria (4), it's not surprising to hear that he no longer has time to play sport. "I have an awesome whānau that keep me grounded and keep me active," he says. "I can take part in their sports – I can't surf but if they're in the water I'll jump in too, and I can teach them a few things when we go skiing."

Nat is a man of great discipline, dedication, and duty. These attributes served him well as he trained at medical school, explored his Ngāi Tahu identity, and reached new heights in his own sporting pursuits. Beijing will host the next Winter Olympics in 2022 – too far in the future to confirm Nat's involvement. However, the strength of Nat's character tells me that helping New Zealand set a new benchmark for winter sports may prove too tempting to turn down.

The First Voice

Over the last year and a half, a rōpū of wāhine have been reclaiming the sacred art of karanga through a series of intensive wānanga offered by Te Wānanga o Raukawa in conjunction with the Nelson Marlborough Institute of Technology (NMIT).

LIZ KERERU EMERGES FROM THE TUMBLING SURF, A SMALL figure in the endless stretch of North Canterbury horizon. Sunshine warms the crisp autumn air, catching glistening droplets as she tilts her head to smile at Ranginui.

The visual metaphor could not be stronger – mana wahine, the sacred feminine.

Two wāhine follow her out of the waves, while others wander along the beach. Some are deep in kōrero, and others walk in solitude; bending now and then to touch the treasures of the shoreline.

Some are connected already in their own worlds outside of this moment. Others have never met before coming together in this space.

This is karanga wānanga.

Somehow, Liz's signature red lippy is still intact after being submerged. There is a sense of vitality to her face as she surveys her tauira wāhine dotted along the beach. She is talking about the act of cleansing wairua within the context of sacred arts – today, within the kaupapa of karanga.

"This is a time that is solely for the wāhine. Whenever planning our wānanga, I always make sure we are close to the sea. This morning, we are here to cleanse our wairua and if the wāhine feel drawn to, they are invited to immerse themselves in the healing waters," she explains.

"The cleansing element of coming to Hinemoana is an opportunity for us all to come back to ourselves. It's a chance for our wāhine to shed the burdens of what's out there in the world and to be tau with themselves, with this kaupapa, and with each other."

This is the second of four quarterly wānanga for these Waitaha students, now in their second year of learning about the art of karanga under the direction of Liz, who also has akomanga in Te Tai Poutini and Kaikōura. Liz is contracted by the Kurawaka Retreat Centre to deliver a three-year programme of study, developed by Raina Ferris.

Liz says her dear friend Raina (of the Sciascia whānau of Ngāi Tahu) began offering tutelage in karanga 18 years ago in response to the systemic loss of mātauranga around the sacred art form – an effect which Ngāi Tahu is one of many iwi to feel.

Liz's tauira wāhine are a contribution to the revival and strengthening of paepae around Te Waipounamu. She says that after seeing how the work of Raina over the past 18 years has turned the tide

Earlier this year, with the support of the Ngāi Tahu Fund, the rōpū began learning te reo Māori to assist their mātauranga. Kaituhi **ARIELLE MONK** was privileged to attend a wānanga to learn more about their journey.

of generational gaps in mātauranga and cultural practice in the North Island, she leapt at the opportunity to bring the same to Te Waipounamu.

"It was in 2012 that our then upoko of Ngāi Tūāhuriri, Rakiihia Tau Senior, sent me to learn from Raina. I was brought up in a way and time where you did as your elders asked, and I still live by that. So I went and it was in true old school fashion; we didn't enrol or anything like that – just turned up," Liz laughs.

"That was partly because our pae karanga at Tuahiwi needed to be strengthened, but also because Te Matatini was coming in 2015 and as mana whenua, we knew we needed to be stronger."

With tautoko from numerous taua and colleagues, Liz brought the course to Te Waipounamu in 2013. Each of the three years is punctuated with four wānanga to review and reinforce the self-directed learning.

Although based in Mahia on the East Coast of Te Ika a Māui, Liz travels to Ōtautahi, Arahura, and Kaikōura 12 times a year to deliver the wānanga component through the Nelson Marlborough Institute of Technology (NMIT) under the umbrella of the Te Wānanga o Raukawa, as an NZQA qualification. This requires structure, lesson planning, assessments, and achievement standards.

But despite the education system's requirements for structure, wairua still weaves its magic into the wānanga, just as the karanga weaves its invisible thread across the ātea from hau kāinga to manuhiri.

Each year has a clearly defined focus: tuatahi – the healing and reconnection to self and to te ao Māori through pūrākau; tuarua – an in-depth immersion tikanga and overviews of different karanga, as well as an introduction to technique and practice; and tuatoru – an intensive continuation of Year Two.

Interviewing a rōpū of wāhine entrenched in karanga wānanga is beautiful to behold. The women squeeze into place over porridge and cups of tea, removing the chill of Hinemoana from their bellies. There are arms around one another, intense and emotional kōrero, and a genuine desire to share what they have learned and gained – and, of course, no wānanga is complete without the background chatter of tamariki.

Ōtautahi youth career advisor Jaci Keats (Arowhenua, Ngāi Tahu) laughs when asked about the healing aspect to karanga.

PHOTOGRAPHS ARIELLE MONK

Left: Karanga akomanga, kaiako and kuia gathered outside their place of learning, Te Kōhiko at Kaiapoi High School.
Previous Page: Whaea Liz Kereru and her akomanga gathered on the beach to cleanse their wairua.

"We talk about specific kaupapa, our first wānanga looked at tangihanga – but people must realise, this is not just about karanga. It's all-encompassing. It's about how to prepare the marae when you are expecting tūpāpaku, how to compose the karanga. Through learning the mātauraka which wraps around karanga, we are able to hold and reclaim the old ways. Without it, we have nothing."

LIZ KERERU Ngāi Tūāhuriri

"I just wanted to learn the reo any way I could; and when this course came up, it seemed like another way to do that. But I ended up crying for the whole of the first year," Jaci says.

The first year, Liz explains, is about an internal awakening.

"Once the wairua has awoken, everything else in life will flow. Raina likens this course to the growth of the butterfly. The wāhine come in at a caterpillar stage, and, as they are munching away on the green leaves of mātauraka, they start to evolve into a butterfly. And that is so true of Jaci.

"The world we live in discourages our connection to our own wairua. Once that reconnection starts in a wahine, that's when the crying comes for many. That's why we have so much time spent in preparation. Our wāhine need to find the voice within again.

"This wānanga brings up so much about identity and relationships with themselves, their culture and their tīpuna. The importance of knowing who you are and of feeling whole is not to be underestimated."

The morning this interview took place, Jaci performed her first karanga by welcoming TE KARAKA on to Te Kōhiko, the Māori Cultural Learning Centre at Kaiapoi High School.

"Āe, she cried and cried in the first year and I thought, 'Gee, she's not going to last!' But here she is, and standing out on the pae as well. Jaci has just opened her wings and flown."

For Liz – and the foundations of practicing karanga – tikanga is everything.

"We talk about specific kaupapa, our first wānanga looked at tangihanga – but people must realise, this is not just about karanga. It's all-encompassing. It's about how to prepare the marae when you are expecting tūpāpaku, how to compose the karanga. Through learning the mātauraka which wraps around karanga, we are able to hold and reclaim the old ways.

"Without it, we have nothing. For example, if we don't have tikanga, where does the reo sit? On these courses, there is no requirement to have the reo, but you must follow tikanga. Here, we are crawling – and alongside us, the reo will grow."

In 2012, TE KARAKA interviewed taua and wāhine across the Ngāi Tahu takiwā and highlighted a concern for the spiritual safety of wāhine with limited reo Māori practicing karanga on the marae.

That's why there is now a concerted effort to bring reo Māori akonga to the rōpū. Through the Ngāi Tahu Fund, tauira Sarah-Jane Paki (Moeraki – Ngāi Tahu) recently secured these classes, allowing the wāhine to grow their reo as a collective.

"We need the language to revitalise pae karanga on our marae, but being able to develop that reo in a safe space, carrying the energy we have created here together, is important," Sarah-Jane says.

As a kaiako within the kura of Te Kura Motuhake o Te Ataarangi ki Wairoa, Liz feels confident that with the foundations of tikanga, the language will follow closely for most tauira.

"I believe this kaupapa is driven by wairua and by our tīpuna. So many aspects come together at the right time because of forces at work behind what our eyes can see; the reo will come in time for the ones who need it most.

"It is in the way that I plan every wānanga lesson, but I never plan for our kuia to attend. They just turn up in the nick of time."

Like tuning in to the radio, these elders seem to know when they are needed – they are called by a higher frequency that not all of us can hear.

"We live too much in the materialistic world and we've lost a lot of te ao wairua. But we are blessed that our taua are still attuned to that wairua and can come in to tautoko and advise, just as we have Aunty Bertie (Roberta Arahanga) here this weekend. It's also good for me as a tutor because, while I am delivering the content, having them along affirms what I am teaching. They'll often chime in to say 'Āe, I remember that's how it was.' It's confirmation of the mātauraka that I'm transferring to the girls."

Liz acknowledges her mother, Te Ruahine Crofts, and her godmother Heeni Phillips for instilling in her ngā taonga tuku iho; taua Patricia Anglem, and the many taua of Tuahiwi for their support as whakaruruhau (sheltering forces) as she brought the course to Te Waipounamu.

"Te Whe (Hutana) was right here with me from the beginning. The same goes for Aunty Ranui (Ngarimu); she's been a huge supporter and is still very much involved. She is my mentor who I look to and learn from, and she knows my every move, of course," Liz says fondly.

"I grew up with my mum and dad, but as the youngest, I was often taken along to various kaupapa and so also grew up with everyone else's parents and with aunties and uncles. I was a sponge, soaking all those kaupapa and the ways of our people, and I now see that as preparation for my mahi today. Now I know why I was so lucky to have that – for this right here.

"I truly feel that this is my calling, this is my purpose. And now, my way of life is like the vibration of my karanga.

"If we keep doing what we're doing, our future as a people is bright."

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Ka taki mai te māuru
When the nor'wester howls

Over the centuries, Māori have developed extensive knowledge about local weather and climate. These learnings form the basis of traditional and modern practices of agriculture, fishing, medicine, education, and kaitiakitanga.

New research conducted by Te Kūwaha-o-Taihoro-Nukurangi, the environmental unit at the National Institute of Water and Atmospheric Research (NIWA), has found this knowledge to be alive and well among Ngāi Tahu whānui. However, its future is at risk from rapid climate change and the passing of knowledge holders. **APANUI SKIPPER** reports.

AT THE INAUGURAL MĀORI CLIMATE FORUM IN WELLINGTON IN 2003, formal recognition of traditional Māori understandings of weather and climate variability and change was made, with several Māori elders highlighting the importance of giving a greater account of this knowledge of the environment.

Since then, several projects have explored the subject further, but many questions remain. A key question is how new opportunities might be created to promote learning about subtle signals in nature that can reveal much about changes in weather and climate conditions.

Building on these initial efforts, in January 2016 Te Kūwaha-o-Taihoro-Nukurangi was awarded research funding from the Vision Mātauranga government science programme, as part of the Deep South National Science Challenge. This funding enables the team to work closely with knowledge holders from Ngāi Tahu whānui to identify, revitalise, and promote the use of environmental indicators to forecast weather and climate extremes.

The research programme is one of six Deep South Challenge Vision Mātauranga projects. I was privileged to lead this work, and together with the project team I travelled extensively across Te Waipounamu to interview Ngāi Tahu kaumātua, fishers, and cultural practitioners. The journey took us from Te Taurapa o te Waka in the deep south at Awarua, to Waihōpai, Hokonui, Karitāne, Waimate, Te Umu Kaha, Wairewa, Rāpaki, Ōtautahi, Kaikōura, across to Arahura, and finally to Hunts Beach near Makaawhio on Te Tai Poutini.

Our research team gained unique insights into the diversity of the environmental indicators that continue to be used by Ngāi Tahu whānui to highlight, monitor, and plan for activities that are sensitive to changes in weather and climate. We were amazed at the diversity of fauna (including native birds), flora, atmospheric, and astronomical phenomena that are still identified and acknowledged as weather, climate, or seasonal tohu (indicators).

In one such tohu, snowfall on mountain ranges means that rivers will eventually rise, flooding the plains below – so whitebaiters have to be extremely mindful. To this day they keep a lookout for the river turning a dirty colour, a dead giveaway that the river is about to rise very quickly. Skilled and experienced elders were responsible for training the younger generation to survive in the wild by knowing how to recognise potential hazards such as this. Mistakes could be fatal, so reading the sky to predict the weather was regarded as a serious business.

Seasonal tohu, underpinned by an astute knowledge of local

PHOTOGRAPHS DARREN KING / MAIN IMAGE STOLK, ISTOCK

Above: Krishna Smith, Apanui Skipper, and Cyril Gilroy at Murihiku Marae – Te Rakitauneke.

features of the maramataka (lunar calendar), allowed harvesters to plan appropriately for whatever type of season was predicted. When we spoke to Paul Wilson and his sisters Helen and Jan from Kāti Makaawhio, we learned that leaves dropping from the endemic, deciduous kōtukutuku (New Zealand tree fuschia) signalled the transition from kahuru (autumn) to makariri (winter).

Throughout this kaupapa we discovered that tākata mahika kai (wild food harvesters) were able to provide the greatest detail. They had an intimate knowledge of seasonal harvesting practices such as muttonbirding, eeling, whitebaiting, and fishing. More importantly, they spent a lot of time outside, paying attention to what was happening in the coastal, estuarine, freshwater, forest, and alpine environments; and, of course, the atmosphere. If they failed to take heed of what the environment was saying, "He aituā kai te haere" (an accident will happen).

The influence of lunar phases on daily weather conditions and on the behaviour of taoka kai (traditional Ngāi Tahu food) habitat was regarded as particularly strong. The maramataka had both daily and monthly forms, and were developed depending on where the harvesters resided and where their chief resources were located within their wakawaka (traditional division of a harvesting area).

The nor'westers and sou'westers were recognised as bringing the most extreme conditions, although in Awarua, rūnanga chair Hana Morgan recollected that easterlies were known as bone-chilling winds that could cause breathing difficulties for asthma sufferers.

Te Māuru (the nor'west arch) narrative was spoken about at length. Those who still understood this distinctive weather phenomenon of Te Waipounamu explained that when Te Māuru was seen above Kā Tiritiri-o-te-moana (the Southern Alps), the height of the arch determined the intensity of a southerly expected the next day, usually associated with snowfall. The blustery nor'wester that causes havoc with airline pilots as they make their approach to land has also been found to be responsible for causing depression, irritability, and a lack of energy in some people.

Although climate change was not a key component of the research, our discussions revealed a unanimous belief that changes in local climate conditions are so significant that some traditional forecasting indicators are no longer reliable – a hypothesis for possible future research. A common observation from whānui who have spent their lives observing the environment was that climate change is "definitely here and now".

This assertion was backed up with many examples. Long summers

Auē taukuri e! Ohorere ana te mauri kua hika te hoa. He wai kei aku kamo rite ana ki te tairere, nei kē taku uma mokemoke ana. Whakaroko whakakakau e hotuhotu nei. Moe ake rā e te tuahine, i te moeka o te tini, i te maru o te ihi, o te wehi, o te mana. Te murau o te tini, te wenerau o te mano, haurokuroku te kupu kōrero, wētakotako taku hinekaro, porotaitaka tōku mahara auē, ka taki taukuri e.

It was with great sadness that we heard of the passing of Mandy Home, pictured above with Darren King and Apanui Skipper. Without her mana and extensive whakapapa connections, her many insights and good standing with her own people, this kaupapa rakahau would not have been successful. We are truly grateful for the time afforded with one another. During the course of this work Mr Butch Macdonald from Kaikōura – Kāti Kurī, also passed away. We acknowledge his deep connection to the natural world and contributions to this work. Me kī pēnei au ki a kōrua, e kore rawa te puna o te aroha e mimiti noa, moe mai takoto.

and mild winters are more frequent. Rivers are drying up, causing a great deal of stress on taoka kai, and in many cases, loss of taoka kai. Mahika kai areas are disappearing. Estelle Leask, passionate conservationist and chair of the Bluff Hill/Motupōhue Environment Trust, provided compelling evidence that the Murihiku region has been experiencing higher-than-normal temperatures. This has caused profuse flowering of Southern rātā (*Metrosideros umbellata*) on Motupōhue (Bluff Hill), in turn causing bird populations to explode, as well as pests. Tītī are having to fly further to feed – abandoning their chicks for longer periods. Other consequences of warming conditions were noted by Tā Tipene O'Regan when he observed that "kingfish, a fish species unknown to early Ngāi Tahu, are now being caught in greater numbers along the east coast of Te Waipounamu". To top it all off, kiwifruit are growing in Invercargill – something unheard of 30 years ago.

Tiny Metzger (Ngāi Tahu – Awarua) shared further evidence of environmental impacts in our southern regions, stating that recent storm surges had stripped the sand from the shores, exposing ancient campsites. This unprecedented erosion causes salt inundation far inland, and is a definite cause for concern.

Further north, Joseph Hullen (Ngāi Tahu – Ngāi Tūāhuriri) recalls a visit to Twizel in his school years. "One of the excursions was to Aoraki and to the Tasman Glacier. In those days, the terminal face of the glacier stopped just short of Lake Pūkaki," he says. "During 2012, I was on a tahr survey in Aoraki/Mount Cook National Park with the Department of Conservation, flying around in a helicopter. Tasman Glacier now has Tasman Lake. So in that alpine environment we've seen the glacier melt and form a lake seven kilometres long, and that happened within 40 years. That's the most outward expression of global warming or climate change to me."

All interviewees unanimously stressed the importance of reinvigorating this mātauranga, especially considering rapid climate change. Now that a considerable number of weather and climate indicators have been identified, ground-truthing them may be the next step – fact-checking and validating data by going into the field – investigating "on the ground". One way to do this could be approaching kura kaupapa and asking them to conduct research to verify the accuracy of the information we collected.

As we travelled around Te Waipounamu, it was easy to see and feel the pride that our whānau have for the knowledge that remains. It is a treasured taoka that connects them to their tūpuna. Hana Morgan explained to me the importance of upholding cultural practices and reconnecting to whenua. "The minute I'm back on the Tītī Islands it's like ... 'I'm back! I'm home again' ... we think of our ancestors ... they walked these tracks ... we are not alone and you know that, and that's why it's so special."

Unfortunately, we were also struck by the very real sense that this knowledge is in danger of being lost forever, as Maria Pera of Awarua told us.

"It is a constant struggle to keep this mātauraka alive, as more learned tākata mahika kai pass away."

Tiny Metzger agrees. "It is hard to keep this knowledge alive if you're not living it," he says. As a lifelong muttonbirder, he can testify to the importance of upholding traditional practices.

Maria and Tiny liken this mātauranga to a tribal archive, slowly diminished with each passing.

The final words in this article were offered by a takata mahika kai from Wairewa, Aaron Rīwaka:

"Look after the land like you look after your children, and it will do its own work; it will grow itself. Look after our land."

These treasured environmental indicators have been documented through this project to demonstrate how Ngāi Tahu whānau endured the vagaries of extreme weather phenomena on a daily basis. To help support and celebrate the notion of revitalising this special body of knowledge, a Ngāi Tahu weather and climate bilingual poster has been created. These posters and 36 video clips have been made available to honour this knowledge and to help restore it within the hearts and minds of Ngāi Tahu whānui. They can be viewed at: http://www.deepsouthchallenge.co.nz/projects/forecasting-weather-and-climate-extremes.

The table opposite illustrates some of the local environmental indicators traditionally used by Ngāi Tahu to manage activities linked with changes in weather and climate.

Acknowledgement: I offer my heartfelt thanks to all members of the research team, associated organisations and above all whānau members who participated in this research project.

NGĀ TOHU HUARERE ME TE ĀHUARAKI – WEATHER AND CLIMATE INDICATORS

Name	Indicator	Expected outcome	Iwi – Region
Ioraki (Mare's tails)	High wispy clouds observed above the Canterbury Plains	A shift in weather conditions within 2–3 days	Ngāi Tūāhuriri, Ngāi Tahu – Tuahiwi
Karu huka (White caps)	White caps appear within the Bluff Harbour from that quarter	Westerly building in intensity, bringing rain and stronger winds Te Taurapa-o-Te-Waka	Waitaha, Kāti Māmoe, Ngāi Tahu –
Kohu moana (Sea fog)	1. A sea fog rolling in from the Whakaraupō Heads moving up towards Rāpaki 2. Numerous sea fog events take place	1. The start of cold, wintry conditions 2. Colder-than-normal conditions for winter	Kāti Wheke, Ngāi Tahu – Rāpaki, Whakaraupō
Kōtukutuku (New Zealand tree fuchsia)	The leaves of the rare deciduous kōtukutuku tree are seen dropping to the ground	Winter is on its way	Kāti Māhaki, Ngāi Tahu – Makaawhio, Te Tai Poutini
Kūaka (Bar-tailed godwit)	Paired kūaka seen entering a burrow on the Tītī Islands	Next morning the weather will be fine with no wind. Te Ara-a-Kiwa (Foveaux Strait) is flat.	Waitaha, Kāti Māmoe, Ngāi Tahu – Te Taurapa-o-Te-Waka
Namunamu (New Zealand sandfly)	Swarms of namunamu start biting incessantly	Rainfall expected shortly	Kāti Māhaki, Ngāi Tahu – Makaawhio, Te Tai-Poutini
Pararā (Broad-billed prion)	Pararā arrive on the Tītī Islands during the night	The next day will be blowing a gale, with heavy rainfall	Waitaha, Kāti Māmoe, Ngāi Tahu – Te Taurapa-o-Te-Waka
Takata Wairua (Ghost moth)	Ghost moths observed flying near a light source	Light, misty rain expected the next day	Kāti Huirapa, Ngāi Tahu – Arowhenua
Tarahaoa (Mt Peel)	A thin, collar-like cloud surrounds Tarahaoa. Known as "the three-day cloud"	Rain imminent within three days	Kāti Huirapa, Ngāi Tahu – Arowhenua
Te Māuru (Nor'west Arch)	A mass of dark clouds begins to form an arch above the Southern Alps. Blue sky is seen above and below the clouds.	The higher the arch caused by the strong, hot, nor'west wind, the higher the drop; indicating the strength of a southerly expected the next day	Waitaha, Ngāi Tahu whānui – Ōtautahi
Toka (Southerly – `honest wind')	1. Dark clouds start rolling towards Kaikōura from the south. Squally weather and white caps are seen on the ocean 2. Rain with no wind, precursor before a southerly 3. Rain accompanied with wind before a southerly	1. Southerly imminent, need to get off the ocean before the southerly strikes Kaikōura coast 2. Southerly will hang around Kaikōura for 2–3 days 3. Southerly will pass through Kaikōura quickly	Kāti Kurī, Ngāi Tahu – Kaikōura
Tūpoupou (Hector's dolphin)	A pod of Hector's dolphins are very playful in the wake of a boat during summer, south of Jackson's Bay	Bad storm on its way, driven by a northerly	Kāti Māhaki, Ngāi Tahu – Makaawhio, Te Tai Poutini

Amanda Malu – the past, present and future of Plunket

In 2016 Amanda Malu became CEO of Plunket, an organisation preceded by its reputation as the largest provider of support services to families with young children in Aotearoa. It is a role that has challenged Amanda, brought her closer to her roots, and ultimately allowed her to pursue her passion of ensuring all New Zealand pēpi get the best start in life. Kaituhi ANNA BRANKIN reports.

AMANDA MALU IS A WOMAN ON A MISSION – SEVERAL OF THEM. She uses that phrase several times in our conversation as she describes the changes she's determined to make, both on a personal level and in her capacity as CEO of one of New Zealand's largest charities.

Just the other day she was toying with the idea of trying to convince her board that it would be a good idea to give her three or four months off to pursue immersion learning for te reo Māori – a lifelong journey that now more than ever she feels ready to commit to. "But that's probably unlikely," she laughs.

Amanda's time at Plunket has been a whirlwind. She entered the organisation about three years ago as chief marketing officer, a challenge that excited her as it allowed her to draw on her experience in communications and marketing, as well as introducing her to the fundraising function that drives Plunket's free services. After a short time in the role, she knew it was an organisation she could see herself working for long-term.

Eighteen months later she stepped into the CEO role when her predecessor retired, and after six months, this position became permanent.

Amanda's experience at Plunket has been especially meaningful, both professionally and personally. Shortly after her arrival at the organisation she remembers reading up on the history of Plunket, which was founded 111 years ago by Sir Frederic Truby King in Karitane. She stumbled across a reference to the first Plunket baby, a Māori baby named Thomas Mutu Ellison. Her great-grandmother was an Ellison by marriage, so she suspected immediately that there would a connection of sorts, and jumped on the phone to her sister. "As only big sisters can, she said, 'Uh, yeah, that's Uncle Mutu!'" It was an amazing surprise to discover that the first Plunket baby was none other than the Uncle Mutu she had heard about in family stories her whole life – her grandmother's half-brother (her great uncle) who passed away when Amanda was young.

Interestingly, Amanda has yet another whānau connection to the Plunket story. "I always knew my great-grandmother was a midwife. Her name was Meri Hipi, sometimes known as Meri Harper or even Meri Apes," she laughs. "But it turns out she was heavily involved with Truby King, along with another midwife – they were basically the first Plunket nurses."

Learning more about these wāhine set Amanda on yet another of her missions – to share their story.

I ask her whether uncovering this information changed the way she felt about her role. "Oh gosh yes," she says. "And if I didn't feel a huge sense of responsibility already – I do now!"

This sense of responsibility has served Amanda well as she steers

Plunket into the future, continuing the high standard of inhome service that the organisation has always provided, while seeking to continually improve and develop their services.

"We see over 90 per cent of newborn babies in New Zealand, which is around 50,000 babies a year," she says. "And on top of that we're working with 240,000 families at a time, supporting them from infancy to school age."

One of Amanda's key goals is to ensure that Plunket stays relevant in catering to an incoming generation of tech-savvy mums. "These young mums, they're digital natives these days," she says. "They live and breathe in the online world, and we need to make sure that we're meeting them there."

This ambition partners well with another strategy that Plunket are working on developing – better serving the unique needs of Māori and Pasifika families. "We have a lot of families – and actually our nurses too – who complain that the first meeting can be quite impersonal, with nurses needing to capture a lot of information about baby before getting to know the family," Amanda explains. "If we can have families providing that information online, it frees up the nurses to provide a warm, welcoming, friendly first visit."

One of the major changes Plunket has undertaken under Amanda's leadership is around their governance restructure in 2016. "We had a very complicated governance structure in which we basically had 18 regional boards, with one national board overseeing them," she explains. "It meant that a lot of the free services we provide – other than the Plunket nurse service, which is funded by the Ministry of Health and available to all families – were available in some regions and not others." This is because these services are offered as a result of successful fundraising, and in some regions there are higher levels of volunteers and more successful ongoing fundraising campaigns. In 2016 a successful vote meant that the governance structure was changed. There is now just one national board that distributes all national fundraising.

While this decision was not without controversy, Amanda believes that it was of the utmost importance. "I hear people saying a lot that New Zealand is a great place to raise children, and in fact we have people moving here from overseas for that reason," she says. "But the facts are that 25 per cent of our children are living in poverty and over 6000 children are in the care of the state. These statistics are completely incongruous with the idea that New Zealand is a good place for children."

Amanda sees it as Plunket's responsibility to be part of the change for these children, and providing an equitable distribution of services across the country is part of that. It's a change she is confident that Plunket can play a real part in effecting.

"I am so lucky to be working in an organisation of such amazing people," she says. "I get out into the regions whenever I can and tag along to home visits with the nurses, and it's absolutely magic to see what they do. That's what keeps my fire burning. Even here in Wellington, my office is next door to the Plunket helpline and it's amazing to hear our operators helping parents with anything from advice on breastfeeding to real crisis intervention."

I ask Amanda whether the last 20-odd years she has spent in Wellington has dimmed the connection she feels to her tūrangawaewae and she gives me an emphatic "no".

"I was born in Blenheim but spent most of my childhood and teenage years in Christchurch; so I'm a South Island girl through and through," she says. "My dad grew up at Morven, so Waihao has always been home for us, and I'm very lucky that my sister still lives at Morven so she keeps the home fires burning for the whole family, which is a big responsibility really."

She always knew of the connection to Puketeraki, as her grandmother grew up there, but it wasn't until discovering the close connection to the origin of Plunket that Amanda really began to explore her background there. This led to a decision to celebrate the 110th anniversary of Plunket's conception earlier this year with a pōwhiri and hīkoi at Puketeraki Marae. "It had been a busy couple of weeks leading up to the anniversary and trip to Puketeraki," Amanda recalls. "I remember that it felt like just one more thing on a long list of busy-ness as I was preparing to travel down. But then I arrived and everything just melted away. It was like a homecoming; it affected me on a really spiritual level that I was not expecting at all.

PHOTOGRAPHS SUPPLIED BY PLUNKET

Above: Plunket staff, volunteers and local iwi celebrate Plunket's 110th anniversary at Puketeraki Marae.

"My sister travelled down from Morven to take us onto the marae and perform the karanga for us, and on the home side my cousin Suzanne Ellison was performing the karanga to welcome us on. It was so special."

So what does this unique connection between Ngāi Tahu and Plunket mean? Amanda is quick to distinguish between her personal whakapapa and the whakapapa of the organisation. "It's not just about me," she laughs. "But it's so important to remember how Plunket came to be – it was truly a bicultural partnership, a service developed for the needs of Māori whānau. We need to remember that today. And our staff love it. We had people from all over the South Island attend the anniversary celebration and they just loved it. We need to keep that connection alive."

Amanda is enthusiastic about the prospect of collaboration with Te Rūnanga o Ngāi Tahu. "And that has nothing to do with the fact that I'm Ngāi Tahu," she says. "It's because of the amazing reach Te Rūnanga o Ngāi Tahu has over Te Waipounamu. There are amazing opportunities there. In the past Plunket has tended to just get on and do it – we see a need and we fill it. But in the future I'd like us to be much better at partnering and collaborating. There's no need for us to duplicate services that others are providing well, but we might be able to work with them to improve it or take advantage of our reach into 90% of households to distribute it."

Above all, Amanda's aspirations for Plunket are simple – to give every Kiwi baby the best possible start in life. "All the evidence these days tells us that the kind of experiences a child has in their first few years of life has an absolute lasting impact," she says. "So much hinges on getting the very best start. And Plunket, we're right there in such a large number of homes. We have a real opportunity, but more importantly, an obligation to do our part in ensuring these wee babies get everything they need."

Te Kāika

Earlier this year, a long-awaited health hub opened its doors in South Dunedin. Te Kāika – "The Village" – intends to remain true to its name by creating a community of collaborative and affordable health and social services for Māori, Pasifika, and low-income whānau. Kaituhi ROB TIPA catches up with co-founder Donna Matahaere-Atariki to discuss how a lifelong passion for social change led to the creation of Te Kāika.

WHEN DONNA MATAHAERE-ATARIKI (NGĀI TAHU, NGĀTI RUANUI, Ngā Rauru, Te Ātiawa) was growing up in rural Southland, she was told she had "ideas above her station in life".

Donna says that professional assessment was absolutely right. Rather than taking offence at a cultural slap in the face, she has used it as motivation to carve a career path as a powerhouse for social change.

"I don't think anyone would call me humble," she says frankly. "I think I have a really strong sense of justice. I've never actually lost a sense of what's right for people.

"When you grow up knowing you're a second-class citizen and everyone treats you like one, there's a part of you that takes that on board, and your expectations are lower," she says. "You don't expect a good deal off anybody, which makes it more difficult to make your own good deal.

"I want Māori to have ideas above their station in life, and, for that to happen, they first have to have their fundamental entitlements met, and then they are able to grow.

"I think that's one of our biggest struggles and that's why it's taking so long."

Donna's wide-ranging service to Māori and the health sector was recognised earlier this year when she was made a Member of the New Zealand Order of Merit (MNZM).

Her first reaction to receiving the award was whakamā, mild embarrassment perhaps, at being singled out for her work; which she regards as building relationships with a network of people to bring about social change for Māori.

Despite her very public profile, Donna values her privacy dearly. She prefers to work in the background rather than the limelight, but her social conscience and natural talent for leadership frequently catapult her into the front lines.

What drives her is a strong, ingrained sense of social justice and equity that compels her to raise her head above the parapet, standing up for the rights of disadvantaged people or communities.

Donna's life has been an extraordinary journey from high school truant to university graduate, lecturer, author, and champion of disadvantaged Māori, especially children, in the education, health, and social welfare systems.

She has witnessed first-hand huge inequities for Māori, who she believes are simply missing out on their basic rights. Rather than accepting their lot, she encourages others to believe in themselves and aim for the stars – just as she has.

After entering the workforce at age 15, Donna returned to education in her early 20s and completed a master's degree in the Philosophy of Feminist Theories at Massey University. After working for her iwi, she moved into the public health sector as a policy director for the Ministry of Māori Development (Te Puni Kōkiri), and eventually as a contractor to a range of government agencies.

She is the author of many publications covering Treaty of Waitangi issues, whānau development, and the education needs of Māori children.

Donna is a former education manager at the Ngāi Tahu Development Corporation and a former chief executive of the Ngāi Tahu subsidiary, He Oranga Pounamu.

Currently she chairs Te Rūnanga o Ōtākou, and is executive director of Arai Te Uru Whare Hauora. She is also a ministerially appointed member of the University of Otago Council, as well as a raft of other local and national roles too numerous to list here.

Among her most important achievements is that of being the co-founder of the multi-million dollar community healthcare hub

PHOTOGRAPHS ALAN DOVE

Above: The exterior of the former College Street School, now home to a thriving community health hub.

Right: Te Kāika GP Dr Lucy O'Hagan with a patient.

Te Kāika already employs three doctors, four nurses, and a dental clinic staffed by final-year dentistry students from the University of Otago. It also offers physiotherapy, rehabilitation, and social services; along with a gymnasium and teaching spaces.

Without any marketing or recruitment, Te Kāika signed up 900 patients in its first month of operation, and now has more than 2000 patients on its books.

Te Kāika, which opened in the Ōtepoti suburb of Caversham in February.

The idea of creating a free or affordable health service for Dunedin's most vulnerable residents was first floated over a cup of coffee four years ago with Albie Laurence, a medical student from Kiribati and former manager of Pacific Trust Otago, which helps Pacific Dunedin people to access health, education and social services.

Donna says the climate for change must have been right, because the simple seed of an idea rapidly gathered momentum into what she describes as "the perfect storm."

The College Street School in Caversham had been closed for several years. It was run down, and starting to become a target for vandalism. Donna approached the Ministry of Education to ask if it would consider leasing the building.

At the same time, she and Laurence put together a business case for start-up funding from Te Pūtahitanga o Te Waipounamu, the South Island Whānau Ora funding agency.

Just before Christmas 2015, the pair received two letters on the same day. One was from the Ministry of Education, approving a seven-year lease of the College Street School site at a nominal rental of $1 a year. The other was from Te Pūtahitanga o Te Waipounamu, granting them $500,000 to start drawing up plans for Te Kāika.

The pair set up the charitable trust Ōtākou Health Ltd to receive the funds, and approached Professor Peter Crampton, the Pro-Vice-Chancellor of Health Sciences at the University of Otago, to become the establishment chair.

As Donna explains, support for the project came flooding in from all directions and they never struck any real obstacles at any stage.

"We didn't get any money from the government or taxpayer to do this," she says. "I was more interested in getting their goodwill than their money.

"No-one put up any barriers. What I struck was a lack of belief. I dealt with good, old-fashioned cynicism more than anything. People didn't really put obstacles in front of me, because they didn't think it would happen."

Initially the founders needed the support of three key partnerships. Arai Te Uru Whare Hauora, the University of Otago, and Te Rūnanga o Ōtākou invested $150,000 each to set the ball rolling.

After a meeting with Te Rūnanga o Ngāi Tahu CEO Arihia Bennett, the iwi provided technical support around aspects of resource consents, and in project-managing the renovations and rebuild of the College Street School at a budgeted cost of $1.7 million.

Earlier this year Te Kāika opened as a state-of-the-art health hub offering affordable health care for low-income residents of South Dunedin.

Te Kāika already employs three doctors, four nurses, and a dental clinic staffed by final-year dentistry students from the University of Otago. It also offers physiotherapy, rehabilitation, and social services; along with a gymnasium and teaching spaces.

Without any marketing or recruitment, Te Kāika signed up 900 patients in its first month of operation, and now has more than 2000 patients on its books.

To qualify for very low-cost access funding, half its clients have to be Māori or Pacific Islanders. Currently, 60 per cent fit this requirement, so the hub is free to accept anyone else.

"The service is for everybody, not just Māori or Pacific Islanders," Donna says. "We welcome anyone. I'm not into building ghettos."

Because the business is run as a charity rather than as a privately-owned general practice, it can use its profits to subsidise its fees. It is about to introduce $10 fees for a doctor's visit for all patients.

Sustainability of the business model is an important consideration, she says.

Two of Ōtākou Health Ltd's partners – Arai Te Uru Whare Hauora and the University of Otago – lease space for their offices and dental clinic. In the future, Dunedin-based Te Rūnanga o Ngāi Tahu staff will have offices here.

All three tenants have signed up for long-term leases, giving Ōtākou Health Ltd. income for further development of the site. The trust expects to employ 50 staff within five years.

The College Street site has a colourful history as the first ever market garden in Dunedin, a city originally settled by immigrants from the Free Church of Scotland in 1848. The old school hall was also

the first school gymnasium in the country.

Donna's vision is for Te Kāika to become the village hub, a friendly environment with landscaped gardens for people "to hang out", build relationships, and help build community; with positive flow-on effects for the nearby Caversham shopping centre.

As for the future, she is already looking ahead.

"I'm never happy. I have other ideas, but I can't talk about them yet," she says.

"The biggest barrier, if there is one, has always been the fragmentation of health funding, particularly health providers fragmenting and setting up in competition to each other."

However, Donna says even with this happening, Te Kāika will continue to thrive.

"I'm very focused on sustainability," she says. "The thing I do feel comfortable with is if government continues to fragment funding, we'll be in good stead.

"The beauty about being outside the public sector is that we can make decisions really quickly, sometimes over the phone."

Any future obstacles will be decisively dealt with, for the sake of continuing to serve the community.

"If a barrier is put in front of me, my first reaction is, 'How can I go under it, around it, or over it?'" Donna says.

AT A GLANCE: MĀORI HEALTH PROFILE 2015 FOR THE SOUTHERN DISTRICT HEALTH BOARD REGION (OTAGO AND SOUTHLAND)

44% of Māori in this region reside in the four most deprived areas

By 2020, the Māori population over the age of 65 will have increased by 54%

Māori are admitted to hospital with heart failure twice as often as non-Māori

Māori are admitted to hospital 45% more often than non-Māori

Only 60% of Māori women receive breast cancer screening compared to 75% of non-Māori women

Only 73% of Māori women receive cervical cancer screening compared to 95% of non-Māori women

Māori are 30% more likely to be admitted to hospital with a mental health disorder than non-Māori

These statistics represent just a few of the health and well-being challenges that have been facing Māori families for decades. For the last 20 years, iwi have been trying to hold the Crown and other services to account; but Donna believes it is time to become more proactive.

"The data for Māori health is sobering," she says. "But the driver for Te Kāika is not about ameliorating years of deprivation produced by others. It is about mana motuhake."

The Cacophony Project

“Like a cathedral without a choir” – this description of the Aotearoa bush by a visiting botanist has stayed with Dr Grant Ryan (Kāti Huirapa). In fact, it is what prompted him to found the Cacophony Project, which uses technology to address the problem of predators in the bush. Kaituhi **MARK REVINGTON** reports.

AOTEAROA CURRENTLY HAS THE HIGHEST RATE of threatened species in the world, with around 81 per cent of birds at risk. Rats, possums, stoats, and other introduced predators kill an estimated 25 million native birds every year. Grant wants to put a dent in the carnage through the use of technology.

"I'm putting the band back together," says Grant. In something of an epiphany, it came to him that using an engineering approach to technology could return the bush to its pre-predator state. Introduced predators have thrived at the particular expense of many of our bird species, which evolved in a predator-free environment over around 70 million years.

As Grant points out, we currently try to protect native birds either by dropping poison from the sky, building predator-free fences, trapping, or distributing poison on the ground.

What if we used technology and the power of Moore's Law, which holds that the efficiency of technology doubles every 18 months while the cost halves? Many people, he reckons, don't realise how powerful this is. And it is usually applied offshore to consumer goods. Until now, no one had thought to use the power of technology and Moore's Law for a public good project like this.

The stated aim of Aotearoa is to become predator-free by 2050. The government set up Predator Free New Zealand 2050 to achieve the aim. Some see it as an ambitious target. Grant thinks we should be able to achieve it much more quickly. We just need to find the right methods.

Renowned as a leading inventor, Grant is responsible for, among other things, the YikeBike, which made the cover of *Time* magazine as one of the 50 best inventions of 2009 – before it had even gone into commercial production.

The Silicon Valley "think-tank" Singularity University describes him as a "hopelessly addicted inventor", renowned for founding companies such as Global Brain; Real Contacts, which was sold to Intel; the e-commerce systems provider SLI Systems, which is listed on the NZX; the web-search provider Eurekster; and the ecotourism glass cabin company, PurePods. Grant has also served on the board of the New Zealand Venture Investment Fund, the Foundation for Research, Science and Technology, and the Canterbury Development Corporation.

Grant and his brothers Shaun and Craig are the sons of a Southland chicken farmer, although that is a label which probably does their dad a disservice. Their father Jim was also renowned as an inventor, and produced a chicken-plucking machine which sold all over the world. The powers of invention seem to be in the family DNA – Grant and brother Shaun were named the 2014 New Zealand Engineering Entrepreneurs of the Year. In high school, when asked what he would do with his life, Grant wrote "be an inventor". He went on to complete a degree in mechanical engineering at the University of Canterbury, and then a PhD in ecological economics. He knew the study would give him the technical discipline necessary to turn ideas into reality in a systematic fashion.

He was also destined to become an entrepreneur, using his engineering background to solve challenges that could then become commercial realities.

His first important role was with the former Crown Research Institute, Industrial Research Limited, where he researched barriers to innovation. Then Grant and Shaun came up with the idea of the internet search company Global Brain, which made searching the internet much more intuitive. The brothers sold the company in a multimillion dollar deal just before the dot-com crash. Payment had been in shares, which were pretty much worthless by then; so they bought back Global Brain's intellectual property and set up SLI Systems. Shaun ran the company for years, and is now its Chief Innovation Officer. Grant was a director, but stayed away from the hands-on business of running the company and focused on bringing new ideas to fruition.

One of these was an idea for social networks, before the days of LinkedIn and Facebook. It flourished briefly, but didn't grow as fast as anticipated. Grant believes success is as much about luck and timing as it is about execution.

He is also still heavily involved in HunchCruncher, a loose conglomerate he founded which includes scientists, accountants, designers, dreamers, and lawyers who specialise in pre-start up ideas.

Grant moved to Akaroa from Christchurch after the February 2011 earthquakes. He loves the small seaside town, and says it was there that he discovered the inadequacies of traps. From this, the idea of the Cacophony Project was born.

"Moving to Akaroa was a direct result of the earthquakes, and I love the place, but the real estate agent hadn't told us that the house and property we first rented was infested with rats and possums. It led me to think about the ways in which we kill predators, and the geek in me became convinced there must be a better way."

So Grant set about inventing a set of technological tools including machine learning and artificial intelligence that can halt the carnage wreaked on native birds especially. Among them was The Cacophonator, essentially an Android smart phone app which records the sound of bird life. The recorded information is uploaded to the cloud and then analysed to make estimates of bird population health.

The Cacophony Project is also developing thermal cameras which can identify predators in an area and will, over time, give a much better indication of what is happening. "We have to be able to see everything, so we have developed a camera. Most cameras were designed to identify pigs and deer, not smaller predators. We are working on ways to identify possums, stoats, and rats, and our camera is a heat sensor – it is always on."

You can view the technology at cacophony.org.nz, and sign up for the newsletter while you are there.

Grant reckons he is not a technologist – "I can't programme to save myself," he says – however, as a thinker and inventor, he works with talented software developers. "I have done a few software start-ups, and I know what software can do."

He describes Menno Finlay-Smits, the Cacophony Project's lead developer, as the brains and software guru behind the project. "He's a hardcore software guru. I'm the gopher"

The project isn't rocket science, he says. It is more about clipping together things that already exist. Grant may be underselling himself and the project at this stage. While the idea may not have yet swept the country, he and like-minded souls – a network of remarkable people, he calls them – are out there taking an engineering approach to the predator problem.

They don't have time to find out everything, he says. It is more important that what they do works. This type of rapid prototyping is much more of an engineering approach than a science approach, he says.

And everything the Cacophony Project develops is open-source, which means it is free and available for anyone to use or contribute.

Funding so far has come from outfits like the NEXT Foundation, and commercial sponsors including Spark. The fundraising work has largely been carried out by volunteers. The Cacophony Project currently has three employees, and is working with Zero Invasive Predators (ZIP), a research and development company set up in 2015 with the goal of ridding rats, possums, and stoats from large mainland areas of New Zealand.

Grant is convinced the Cacophony Project will work, and that the idea of bringing birdsong back to the bush of Aotearora is worth getting off the couch for – it makes waking up worthwhile.

PHOTOGRAPH RAINBOW SPRINGS NATURE PARK, ROTORUA

Battling it out in court:
the litigation phase in the Ngāi Tahu Treaty settlement negotiation

Nā DR MARTIN FISHER

THE NGĀI TAHU NEGOTIATIONS WITH THE CROWN CAN BE SPLIT into three distinct phases: September 1991 to November 1994 when the two sides began to explore the big-picture context of settlement, a period of litigation between 1994 and 1996, and the final phase of negotiations from April 1996 until a Deed was signed in November 1997. This article explores an intriguing stage in the negotiations: the rejected interim settlement that the Crown offered in late 1994, and some of the key litigation Ngāi Tahu used to get the Crown back to the negotiating table. Not all of the lawsuits were successful and the strategy would not have worked in the long-term, but in the short-term provided Ngāi Tahu with enough leverage to recommence negotiations under much better terms than they had begun.

As Waikato-Tainui proceeded to sign its Agreement in Principle in late December 1994 for its raupatu (confiscation) settlement, the Ngāi Tahu negotiations completely broke down. This breakdown can be pinpointed to early August 1994, when the Crown asked that their monthly meetings be delayed until the announcement of the Crown's new treaty settlement policy at the end of the year. Ngāi Tahu had become increasingly agitated with the lack of progress occurring at the monthly meetings, but they perceived that the continuation of discussion was still key to the negotiation of a final settlement. The negotiations officially broke down in December 1994. Ngāi Tahu would state that the Crown had unilaterally cut off the negotiations during the breakdown, which lasted until the start of 1996.

In November 1994, an interim settlement had been offered to Ngāi Tahu. Negotiators took the offer back to the iwi, and it was rejected. The offer proposed that Ngāi Tahu receive freehold title to Rarotoka Island (in Foveaux Strait) but with the imposition of a marginal strip, and also receive title to Tūtaepatu Lagoon near Woodend Beach in Canterbury. Also, $10 million worth of land-banked properties were offered in exchange for a revised land bank system.

Ngāi Tahu was certainly not averse to the idea of an interim settlement, and had long advocated that a series of interim settlements would be better than the idea of a full and final settlement. However, their negotiators felt the offer was inadequate. Their concerns related to neglected issues such as the importance of the unique Ngāi Tahu land banking system (under which they could on-sell properties in the landbank and add further properties). There was also no mention of Whenua Hou and the Crown Tītī Islands, and negotiators felt that there were insufficient concessions on pounamu, Rarotoka Island, and title to the Arahura Valley. These shortcomings were related to the Department of Conservation (DOC) and were reflective of the distinct challenges existing within the Crown's own policy development process.

DOC would begin to play a prominent role in the negotiations from 1994 onwards, taking on the role often played by Treasury as key internal government critic of the treaty settlement process.

Throughout 1995, Ngāi Tahu engaged in litigation against the Crown. At one point, there were 12 concurrent lawsuits in place. Returning to the courts had always remained an option for Ngāi Tahu, and the prospect grew more likely as negotiations progressed towards the breakdown in 1994. The courts had already been the site of boundary disputes between Ngāi Tahu and Rangitāne and other northern South Island iwi and hapū, and also a series of lawsuits involving the Treaty of Waitangi Fisheries Commission. By the end of 1994, Ngāi Tahu had turned the focus of litigation towards the Crown: the Attorney-General, Landcorp, DOC, and Coalcorp (now Solid Energy).

The first court action concerned the commercial rights Ngāi Tahu believed it should have priority over regarding the whales around the Kaikōura area. The Crown also had given an undertaking that it would not issue any more pounamu licences pending the transfer of ownership of pounamu to Ngāi Tahu, but as the negotiations dragged on Ngāi Tahu saw cause to doubt this assurance. In early 1995, the iwi took proceedings against the Crown to restrain it from issuing pounamu licences, in the belief that the Crown had not honoured its undertaking. Ngāi Tahu received favourable judgments in both the pounamu and whales cases, and through this were able to force the Crown back to the negotiating table.

Specific government assets such as Landcorp, Coalcorp, and SOE properties were one focus of the lawsuits. Disagreements over Landcorp centred on the number of Landcorp farming properties Ngāi Tahu would be allowed to visit to decide on their suitability for inclusion in their final settlement – Ngāi Tahu wanted the opportunity to visit all Landcorp farming properties in their takiwā. The Crown said visiting five farms only would be more "reasonable". Eventually some information was shared by Crown officials regarding stock numbers, but valuations were not forthcoming, with Treasury deeming them sensitive commercial information.

Ngāi Tahu also filed proceedings against the Crown in relation to the Coal Export Project being planned on Te Tai Poutini. Coalcorp was developing coal mines focused specifically on the export market, and Ngāi Tahu sought to have their interests protected in such a project. In June 1995 Ngāi Tahu amended their claim to the Waitangi Tribunal to include binding recommendations for the return of all SOE properties in the Ngāi Tahu rohe. They had also sought access to forestry assets held by the Crown Forestry Rental Trust. There was a significant fear from within the Crown that the Tribunal would use its binding powers to return Crown Forests in the Ngāi Tahu rohe to the iwi, with a very significant financial award made possible under the terms of the Crown Forest Assets Act.

The option for Ngāi Tahu to take their case back to the Waitangi Tribunal always remained a possibility, and it was occasionally threatened in the first year of the negotiations to stress to the Crown its own leverage. This threat was finally carried out in late 1994 and a meeting with the Tribunal was planned for early 1995. This was originally meant to be presided over by Judge Ashley McHugh, who

had presided in the original inquiry and was seen by many as sympathetic to Ngāi Tahu because of his role as Presiding Officer of the Ngāi Tahu Waitangi Tribunal inquiry. At late notice the Chairperson of the Waitangi Tribunal, Chief Judge Eddie Durie, replaced McHugh, and, citing a lack of funding and time, refused to hear the case. Ngāi Tahu subsequently filed proceedings against Durie and against the Attorney-General for not providing enough funding for the Waitangi Tribunal.

Ngāi Tahu clearly presented a very difficult decision for Durie. Ngāi Tahu had been one of the first major hearings of the post-1985 era, and four separate reports had been published between 1991 and 1995 regarding the Ngāi Tahu claim. The backlog of other claims was quite substantial, and Durie considered that Ngāi Tahu had already been given a large amount of the Tribunal's attention and resources. Nevertheless, the option for Ngāi Tahu to return to the Tribunal had always existed, and from the point of view of the majority of Ngāi Tahu beneficiaries, returning to the Tribunal was clearly the best course of action at that time.

The litigation strategy employed by the Ngāi Tahu negotiators was not universally accepted amongst the diverse Ngāi Tahu community. Tensions with the negotiating group largely simmered during the litigation phase. However, once litigation had stretched on for a year, some tribal members voiced their strong disapproval of this tactic.

The negotiating team ensured opportunities were available for tribal members to communicate with them. One tribal member wrote a letter to (now Tā) Tipene O'Regan and stressed that the Privy Council and High Court would certainly decide on the basis of precedent. As the Waikato-Tainui settlement was nearly finalised, $170 million would be the realistic precedent. Amongst many critical comments, the writer stated that he thought that the Crown did not so much break off negotiations as was forced to:

> *"My opinion is that Ngāi Tahu may have misinterpreted the break off of negotiations with the Crown. Much weight has been put on the mischievous intent of the Crown rather than they were out of their depth and grossly inefficient. The Crown broke off negotiations because they could not answer all the complex issues presented by Ngāi Tahu. They needed to go to ground. As it turns out they made a mess of things with the 'Fiscal Envelope'. The point I am making is that Ngāi Tahu have the opportunity to capitalise on this position, i.e. Ngāi Tahu were the guinea pigs. Incidentally there is in Crown circles a lot of sympathy for the Ngāi Tahu position."*

He further pointed out that despite the series of judicial proceedings the Crown had never cut off the main source of funding for the iwi: the unique land banking agreement with which they were able to purchase lands with their own funds. To this tribal member, it was a vivid example of the measured response that the Crown made to the aggressive litigation strategy, but it was one that he believed would not last forever. While this one opinion was not accepted by all Ngāi Tahu negotiators, it would continue to gain traction. Rakiihia Tau Snr defended the legal action as necessary because he had no trust in the political process. Tau Snr believed that the courts would be the only forum under which justice could be obtained, and thus the litigation needed to continue.

> There was a significant fear from within the Crown that the Tribunal would use its binding powers to return Crown Forests in the Ngāi Tahu rohe to the iwi, with a very significant financial award made possible under the terms of the Crown Forest Assets Act. The option for Ngāi Tahu to take their case back to the Waitangi Tribunal always remained a possibility, and it was occasionally threatened in the first year of the negotiations to stress to the Crown its own leverage. This threat was finally carried out in late 1994...

After the precedent-setting nature of the Waikato-Tainui 1995 settlement, Ngāi Tahu negotiators gradually accepted that they would have to maximise their gains within the limited fiscal parameters that they perceived had been set. By the start of 1996, intervention by Prime Minister Jim Bolger had succeeded in bringing the two sides together. Bolger had a positive relationship with O'Regan, and since the relationship between Treaty Negotiations Minister Doug Graham and O'Regan had essentially soured, Bolger took command of the situation. Bolger would play a major role in recommencing the negotiations in 1996, and Department of Prime Minister and Cabinet (DPMC) officials played a prominent role through this period. While Tā Tipene O'Regan and Rakiihia Tau Snr remained the Ngāi Tahu principals and were intimately involved in the negotiations, they left the minutiae of negotiation to Ngāi Tahu officials. Claims Manager Anake Goodall was joined by long-time legal advisor Nick Davidson, commercial advisor Richard Meade, and Ngāi Tahu Māori Trust Board Secretary Sid Ashton.

The litigation strategy had its desired effect. Ngāi Tahu had the Crown's attention, and the path to a settlement acceptable to both sides was now clear.

Dr Martin Fisher is a lecturer at the Ngāi Tahu Research Centre at the University of Canterbury.

Green
by name, green by nature

Simon Cooke, who has whakapapa to Ōtākou and Waihao, is the founder of Kakariki Beer Co and a true entrepreneur at heart. Since receiving a start-up grant from Puna Pākihi one year ago, Kakariki Beer Co has gone from strength to strength. One of Simon's brews was selected as the beer of choice at the Social Enterprise World Forum 2017 in Ōtautahi. Earlier this year he brewed a special edition Pride Beer, to support Pride 2018. Kaituhi **RANUI ELLISON** met Simon to hear more about his story.

SIMON'S PASSION FOR BREWING BEER BEGAN, PERHAPS UNSURprisingly, during his university years. Raised in Ōtautahi, he moved to Te Whanganui-a-Tara at age 19 to complete a Bachelor of Design at Massey University. During this time Simon was a residential assistant at his university hall, as well as being elected to the residents' committee. There is a certain irony in the fact that his duties meant he was expected to enforce alcohol restrictions, while at the same time he began brewing in his dorm room in an attempt to produce cheaper beer. He describes himself as a bit of a "rule re-interpreter".

It may have been an economic decision to start brewing, but it was the beginning of the passion that would later become Simon's career. "Initially my beers really sucked, but I thought they were great because I made them with my own hands," he says honestly. "But with each batch of beer I made they got better and better."

Never one to sit still, Simon kept himself – and others – busy by creating a host of extra-curricular activities. He started the university's first Wellington rugby team, established the Massey University Brewing Society, hosted pub crawls "with a twist" and "brewtorials", and sourced funding for communal brewing gear.

The common thread in these achievements was clear – with the exception of the rugby team, of course. The Brewing Society was a channel to engage keen brewers. Regardless of the level of their brewing experience, members had the opportunity to partake in pub crawls where they could meet the brewer and learn about the production process and the craft behind each beer. Further, they would have access to equipment and innovative everyday substitutes for brewing equipment to begin their own production. Step-by-step tutorials were also available, along with perhaps the most important factor – brewers who were willing to share their knowledge.

After completing his Bachelor of Design, Simon entered into post-

PHOTOGRAPH TAWHAI MOSS

graduate studies focusing on graphic design, with a focus on ways the emerging craft beer industry could communicate with people. Towards the end of his studies, his lecturers began encouraging him to build his own brand and put some of the elements he had been researching into action. With funding from the Massey University Brewing Society, he was able to establish a brewing company called "Half Tanked".

"I had no idea what I was doing really. I ordered the ingredients to my flat, which was several hundred kilos of grain; and then figured out that it maybe would have been better to deliver it to the brewery," Simon laughs.

"So, I borrowed a car and with my buddy drove up to Mata brewery which was in Kawerau, and slept in the car next to Lake Taupō for the night on all the sacks of grain, because there were so many of them.

"The next day we went to the brewery and just did the thing, made my first batch of beer; and by the time I was graduating and had finished my final papers it was time to launch."

Within a few weeks of this, Simon was off to Europe, and unsurprisingly he found himself exploring the local brewing culture in the countries he visited. While on his travels he was pleasantly surprised to receive emails from bars back home requesting more beer – but unfortunately, he had only made the one batch.

At this point, Simon shares a revealing glimpse into the brewing industry. "If the contract brewing process is to design a recipe and email it to the brewery of your choice, then three weeks later it will be delivered to an address of your choice in kegs," he explains.

It made very little difference whether he was in Wellington or Spain. With the support of his parents, he was able to have local champions put courier stickers on kegs and deliver samples, and also to "watch the brew day via Skype from Spain at four in the morning." And just like that, Kakariki Beer Co was born.

Initially, the brews came with a whole lot of trial and error, but over time, Simon began to trust his instincts. Eventually, he could pull a recipe out of thin air, tweaking it by using brewing software to calculate colour, balance, and bitterness, and be confident in the final product. I ask him if his natural ability to tweak recipes without testing the result could be applied to other areas such as cooking. He promptly confirmed it could, and even added relationships to the mix.

A year or so later when he returned from his travels in Europe and Canada, money was relatively tight and he found himself managing a café and roasting coffee beans on the stunning south coast of Wellington. This job allowed him to apply many of the same principles he had attained while brewing, which he "really enjoyed", but it also meant that his fledgling beer brewing operation was more or less on hold.

When the café was sold, it left Simon at a crossroads. Continuing the Kakariki brand felt like a "natural calling", particularly given the knowledge he had gained by exploring craft beer culture in countries such as Germany and Spain. He is especially proud of the fact that he has been able to use these insights to add some flair to his own brewing style. I asked Simon whether his Māoritaka influenced the recipes he creates.

"I would like to think so. But I'm definitely listening to hear how it can exist in an even stronger way."

After renewing his focus on Kakariki Beer Co, Simon found himself looking for support, both financially and professionally. He had exhausted all the usual channels and felt drained and undervalued. Just as he thought he was running out of options, his youngest brother mentioned the Puna Pākihi start-up grant, offered by the Tribal Economies team at Te Rūnanga o Ngāi Tahu. Simon discovered that to qualify for a grant, he would be paired up with a mentor who would look over his business plan and operations before approving financial support. He now receives ongoing mentorship, which has been invaluable in connecting him with like-minded people working in similar circumstances.

"When it felt like all the regular default resources and support systems just said no to me, Puna Pākihi just said yes, yes, yes," Simon recalls. "Things just started happening much quicker and I felt really held, when I had felt so shut out until then."

When asked to describe his vision for the next five to ten years, Simon gives this ambitious response: "I want to have the most sustainable and regenerative brewery in the world."

Breweries rely on the environment in many ways, from the ingredients that grow in the soil, to the water to grow those ingredients, make the beer, and operate the brewery. There are so many elements, and even more potential to be environmentally considerate. Aside from selling beer, Kakariki Beer Co aims to have a positive impact on the environment, and to invest in riparian planting and water security.

To qualify for a Puna Pākihi start-up grant, offered by the Tribal Economies team at Te Rūnanga o Ngāi Tahu, Simon was paired up with a mentor to look over his business plan and operations before approving financial support. He now receives ongoing mentorship, which has been invaluable in connecting him with like-minded people working in similar circumstances.

He aims to be able to measure his contribution towards clean water projects and ensure that his efforts are cleaning more water than used to make his beer. Simon says with pride, "in five to ten years, I would love for me and my whānau to literally go and visit and be with the forest that Kakariki has helped to create. And then, perhaps, you don't feel so bad about having a few beers every now and then."

This environmental vision flows all the way through, as the name Kakariki Beer Co is intended to reflect home and the "green" brand he aspires to create and uphold.

"You can pick a name and explain the story behind it, if you have an hour," says Simon, drawing on his marketing background. "Or you can pick something that already has a feeling woven into it." For Simon, Kakariki was that name.

He recalls the moment when a complete stranger stopped him in the street after seeing his branded T-shirt and sang a line from the well-known children's song *Mā is White: "Kakariki green"*. That was the impact he wanted the name of his business to have.

As our kōrero came to a close, I asked Simon for one piece of advice he would give to aspiring entrepreneurs.

"I think something that is really strong for me at the moment is to set your ideas free," he replied. "If you're feeling called to an idea, or even if you don't have an idea, just get together with your mates and make an idea club. Make an entrepreneurs' club."

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A stranger in a strange land:
painful lessons about belonging

Nā CHRISTINE ROGERS

I am currently working towards my PhD. It's about identity and belonging and I have been reading fascinating academic writing about this topic. I have been exploring Ngāi Tahu history and culture, and more specifically my Ngāi Tahu ancestors, and have met, via email or in person, a number of birth relatives. I have also joined a small Ngāi Tahu group in the Australian state of Victoria, where we meet for te reo lessons and stories about culture. These days are easy – everyone is very welcoming. I now realise it's because most of us are cut off from our roots, from our Ngāi Tahu community and the extensive and complex interconnected relationships that living in that community guarantees.

Recently I had the opportunity to experience a real-life lesson about belonging when I was invited to have a video art piece join an exhibition as part of the Ngāi Tahu Hui-ā-Iwi held in November in Tuahiwi – my old home town.

PHOTOGRAPH PHIL TUMATAROA

Looking backwards in order to look forward

There's a reason I'm exploring identity and belonging and that reason is the fact that I was adopted at birth. This fact has in many ways shaped my life. I grew up in a Pākehā family. My parents, two brothers and their families still live in Christchurch; and for more than 26 years I have lived in Melbourne. Now I have married an Australian, so I will probably die with the sea dividing my old life from my new. Still, as I have aged, I have wanted to find out more about my past; I have wanted to be connected to something old and important. Hence this PhD exploration of my Ngāi Tahu birth-kin.

My birth whānau are from the deep south of the South Island, a place that saw a tremendous amount of intermarriage with Pākehā whalers and sealers from the early 1800s. This extensive intermarriage has resulted in some people calling Ngāi Tahu the "white tribe". Certainly, all the kin I have met – my birth-father Brian, his children, his cousins, all look a lot like me – white. So my expectations going into the hui were that it might be difficult, because I didn't know anyone, but that there would be other artists and people like me, outsiders, and we would gather together like pieces of driftwood and make our way through the event together – I'm good at gathering people together. Instead, I discovered a rich community of artists and friends and families who are all bound strongly together through ties of kinship and blood, and I was the only piece of driftwood.

Trying to find some place to fit

Driving out on the Friday morning, I grew increasingly nervous. The whare toi (art room) was up the back of the primary school, opposite the marae, where a huge marquee was set up with hundreds of plastic chairs, waiting to be filled. I could see that we were really away from the main action. In the room, my video monitor was already set up and it just needed a couple of tweaks to be perfect. Soon artists began arriving and setting up their art. People were friendly. Ladies kissed me. Everyone was very smiley. There was even a familiar face, artist Nathan Pohio, who I had met on a previous trip to Christchurch. Each newcomer would be greeted with cries of greeting in te reo, and effusive kisses and hugs. Quite a few of the women had facial moko. I stand, then sit, trying to look casual, smiling away. I sat at the behest of Aunty Lisa who had the most beautiful smile, and who made small talk with me. I tried not to look at my watch. It has been a long time since I have felt so much an outsider. At last I was able to escape to the marae as the pōwhiri was beginning – a calling of people onto the marae, a welcoming.

Strangers who speak the same language

Priscilla, one of the artists, told me to find Aunty Lisa, so that I could go in with them, in with the strangers who must wait to be called onto the marae. However, when I came close to the marquee someone, organising people, gestured to the marquee and said, "Ngāi Tahu in here", and I thought, "Well, I'm Ngāi Tahu, I guess I go in here." So I sat as everyone slowly made their way in, filling up all the rows, facing the empty seats of the other strangers who would shortly be coming in. Many of the older women were dressed in colourful clothes and hats, their faces shining with excitement. I realised what an event this was, how much it meant. In here, I was anonymous. I could relax.

Left: Christine with husband Jonathan and stepdaughters Freya, Milly and Isabella.
Above: Tui Falwasser demonstrates how to make flowers from harakeke.
Above right: A view of the art room looking towards the screen featuring Christine's work.

I didn't understand the words but the beautiful language washed over me. Every now and again people would laugh, reminding me of what I was missing. The strangers opposite weren't really strangers, not like me, because many of them too would laugh. Their common language bonds them.

It was a shock to see my nephews and my brother's separated wife and her mother outside the tent – I did not even think about bad blood but gratefully hugged them both. But they didn't stay long, they were guests and could return to their lives. I was Ngāi Tahu. This was the place where I "belonged". At the announcement of the hāngī the queue quickly formed, faces bright with anticipation and I realised that I just couldn't eat alone, so I went back to the art-room and waited with empty stomach until I thought it was time I could leave. No one was looking at my video art. It was dispiriting. I woke early the next morning, while it was still dark, dreading the day ahead.

Tui takes me under her wing

On Saturday, I had booked a bus trip into town to see the art that Ngāi Tahu artists have been making and incorporating into the build of the city. We had packed lunches to eat on the bus. In movement, there was respite. Tui was our host, this is her work, she is the conduit between the artists and the city planners and builders. Funny and warm, she knew everyone, but she looked out for me. Perhaps she saw my aloneness. Back in the art-room I joined some small girls as Tui taught us how to make roses, rosie-posies, out of dyed flax. I enjoyed having the girls either side of me, all of us learning, something to do and nothing to prove.

My sister-in-law Julie had texted me earlier, asking if I wanted to come for dinner. At first I thought perhaps I should stay out at the marae for the evening, go to the concert, keep trying to fit in, but as the afternoon wore on I realised I was just so looking forward to leaving, to seeing some familiar faces, so I made my excuses. It was so nice to spend some time with my brother Paul and Julie, for everything to be shorthand, to be at ease. Then, at home, my parents Mary and Peter had returned from their trip and their familiar faces were so welcome.

Looking for the thing I already have

On the final morning, I asked one of the women to explain what she was making, as she stripped the green outer covering of flax leaves with the edge of a mussel shell, exposing pale ropes of fibre underneath. She taught me how to make a woven lily using flax. As I was weaving, I turned to see my parents and Julie coming up the path to see my work. It was so lovely to see them, even though I could feel their awkwardness in the room as they felt that unusual thing for Pākehā to feel – to be in the minority.

Someone told me they had enjoyed my energy in the room. I hugged Tui and thanked her for making me so welcome, and she said to me, "You are whānau now."

Then, finally, the packing up. The monitor and stand was taken away, the art down from the walls, the floors vacuumed. Farewells were said. Unexpectedly, someone told me they had enjoyed my energy in the room. I hugged Tui and thanked her for making me so welcome, and she said to me, "You are whānau now." I was touched. Perhaps I had succeeded in some small way towards some kind of acceptance by this community. But it may all come to nothing, as they continue in the stream of their whānau, their loved ones, bound together by time, and I move out of it again, back into my own, complicated, stream; driftwood drifting away again.

The answer to this question of belonging is perhaps deceptively simple after all. It lies in the hundreds of hours spent together with family and friends, in the small moments as well as the big celebrations, in the sweet faces of those I love. Where is this belonging, then? It's right here.

www.christine-rogers.com

PHOTOGRAPHS CHRISTINE ROGERS, TOP LEFT: SUPPLIED

Christine Rogers (Ngāi Tahu) is a Melbourne-based writer and filmmaker. Her recent work includes the feature film *I am Evangeline* (screened at the MUFF, STUFF, and FICSUR film festivals). Christine has multiple screen credits in short drama, educational film, and digital stories that have screened at Australian and international festivals. Her writing has been published in *The Herald Sun* and a number of popular blogs. Christine also creates web content for Briarbird.com. She is currently undertaking a PhD at RMIT University, exploring her Ngāi Tahu ancestry through video art and embroidery. She is the recipient of a Vice Chancellor's Scholarship.

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Fruit for thought

Winter is a time of rest for both the māra and the gardener. There are, however, still tasks that need to be carried out in preparation for the growth and abundance of spring and summer. The winter vegetables need to be kept an eye on to ensure that the weeds don't take over. They also need regular liquid fertiliser to help promote growth and a spray with liquid pyrethrum (organic) to ensure there isn't a sudden infestation of pests such as whitefly. Whitefly like attaching themselves to the underside of brassica leaves, particularly kale and broccoli – I have had to be on the ball recently to ensure that they don't get out of control on my plants. They have become an issue in my tunnel house, as they thrive inside its warmer environment in winter. It's a bit disconcerting bringing kale leaves in for the evening meal, only to find a swarm of whiteflies flying around my kitchen when the kale leaves are washed. Why kale? Kale deserves its reputation for being a superfood, which pre-dates it being a modern fad – when I was living in rural Denmark in the 1990s, I learnt of a local saying that means when a farmhouse has kale growing in its garden, then those living there won't need to visit the doctor very often.

Established fruit trees benefit from having mineral and compost fertiliser applied around their base at this time of year, as they will need the nutrients to support their growth as the weather becomes warmer.

Fruit tree maintenance

A key task for me in winter is to prune my fruit trees (apples, cherry, and plum). If left to themselves, they become overgrown. When overgrown, they don't fruit so well. The general focus of my pruning efforts is to ensure that the tree has a compact form: for example, with apples, this is a general vase-like shape, opening out upwards. The dead and diseased wood also needs to be cut away. I also make sure there is no overcrowded inwards growth that stops sunlight from getting in and fruit being able to form to their natural extent.

This type of pruning also helps keep disease at bay, so it is necessary to remove all the pruned material away from the base of the trees. Some people like to be finicky about how the cutting is done, but I haven't found that it actually matters so long as it is a clean cut. Feijoas can be pruned with hedge shears, but I wouldn't recommend this with other fruit trees.

With my cherry tree, I need to keep its height down and branches compact so that I can keep it covered with bird netting during the fruit ripening stage in summer. This inevitably leads to my annual discussion with my wife who thinks I always over-prune, but cherry trees can handle a robust pruning, and our one always bounces back and produces abundantly.

Late winter to early spring is also a good time to plant any new varieties of fruit trees, and while they can take a few years to fruit, they can supply decades of healthy and tasty food. When planting fruit trees, it pays to dig a big hole and put in copious amounts of compost to help them become established. Established fruit trees benefit from having mineral and compost fertiliser applied around their base at this time of year, as they will need the nutrients to support their growth as the weather becomes warmer.

Above: whitefly on the underside of a kale leaf, and right: apple tree in autumn.

Chlorination

The chlorination by the Christchurch City Council of the city's water supply turned out to be much worse than I feared. The water smelt worse than a public swimming pool and all attempts to boil and leave water

PHOTOGRAPHS TREMANE BARR

standing for 48 hours could not get rid of the chlorine in our drinking water. Showers left me feeling gassed and doing the dishes I had to use gloves, but still ended up feeling queasy just from standing over the fumes coming from the sink. Not surprisingly, myself and others in my whānau broke out in skin rashes and had gastro-intestinal pain. The news that the underground water infrastructure of Christchurch has been largely left unrepaired due to the previous government pulling funding to help balance its budget will mean that chlorination of the Christchurch water supply will be ongoing for many years in my opinion. This required drastic action on our part, so we paid to have an HRV water filtration system installed on the water line that comes onto our property. In this way all the water we use on our property has now been filtered to remove 98 per cent of the chlorine, making it much healthier for both people and the māra.

Matariki – the Māori New Year

At this time of the year I like to reflect on the fact that six years ago I was told I had terminal cancer, and only had 3–6 months to live. Due to my bloody-minded stubbornness and imagination to go beyond the conventional (and more than a little help from my tīpuna and organic food) I am still very much alive and healthy today. I now know the value of preparing for an uncertain future where you never know what is around the corner – for example, the earthquakes we have been experiencing since 2010. At this time of year, I replenish my emergency water supply by chucking out the old water and replacing it with fresh new water. Also, I check any food I have put aside, use the old food, and replace it with new food, along with any medical supplies.

Matariki is also a good time to ponder the future of Planet Earth itself. Earth is a constantly evolving place that is open to the energy that comes from the sun and the cosmos. This cosmic weather affects the planet as it undergoes its own short and long-term energetic cycles, such as with the reversal of its magnetic poles that is currently underway. This magnetic pole reversal started in the 1850s, and by 2000, Earth had lost 10% of its magnetic shielding. By 2010 it lost another 5%, and is on track to lose another 5% by 2020. In other words, the ongoing loss of the Earth's magnetic shield is letting in more solar and cosmic energy, resulting in more extreme weather events, earthquakes, and volcanic activity. After the magnetic poles flip, the Earth's shield will return to normal strength, some time next century.

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Pharmacist sees influx of skin complaints in Christchurch
http://www.newstalkzb.co.nz/on-air/christchurch/canterbury-mornings/audio/pharmacist-sees-influx-of-skin-complaints-in-christchurch/

Earth's magnetic field could flip within a human lifetime
http://news.berkeley.edu/2014/10/14/earths-magnetic-field-could-flip-within-a-human-lifetime/

Energy from Space: The Shift Has Begun
https://www.youtube.com/watch?v=nsqZJP54shg

5 Truths about Earth's Magnetic Reversal
https://www.youtube.com/watch?v=sIayxqkOEes

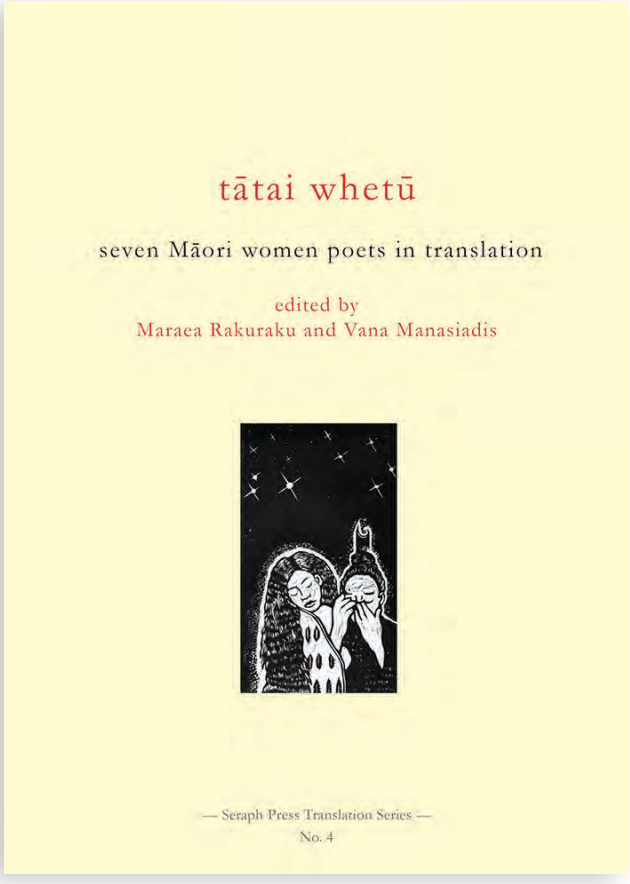
Earth's Magnetic Flip
https://www.youtube.com/watch?v=hcnPDFKCliU

Videos show devastating impact across South Island if Alpine Fault ruptures
https://www.stuff.co.nz/national/103970504/videos-show-devastating-impact-across-south-island-if-alpine-fault-ruptures

Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 20 years. Tremane is currently a Research Fellow based at the Ngāi Tahu Research Centre at the University of Canterbury and is working on the Raumanga Rōnaki Mahinga Kai project.

TĀTAI WHETŪ: SEVEN MĀORI WOMEN POETS IN TRANSLATION

Edited by Maraea Rakuraku and Vana Manasiadis
Seraph Press 2018
RRP: $20.00
Review nā Arielle Monk



Tātai Whetū: Seven Māori Women Poets in Translation is a bilingual collection of poetry, and a literary delicacy not to be missed.

Brought to printed life by boutique Wellington publishing house Seraph Press, *Tātai Whetū* is the fourth offering in a Translation Series. The featured poets are Anahera Gildea, Michelle Ngamoki, Tru Paraha, Kiri Piahana-Wong, Maraea Rakuraku, Dayle Takitimu, and Alice Te Punga Somerville.

Interestingly, the poems were originally written in reo Pākeha, then translated into reo Māori for the collection. In such a richly populated book, it's hardly surprising that even the translator's notes provide a kind of kai for the hungry mind. Notes discuss the inability to ever truly translate from one language to another; a subtle injection of insight into expression through reo Māori and the contextuality often relied on in Māori texts.

I find contemporary poetry (particularly that written by women and furthermore, women of colour) provides me with a snapshot. My mind will conjure a visual work of art in response to the words on the page – as vivid and visceral as those kupu allow.

And in reading *Tātai Whetū*, my consciousness was filled with the different styles and voices of each writer – seven versions of light and dark, colour, and detail are brought to life in these pages. Some of the themes threaded throughout include the echoing effects of colonisation, connection to Papatūānuku, kotahitanga, and mana wāhine. Of course, these themes which I list are my own interpretations of the poetry – they may not be as the poet intended, but I believe literature is never received in the silo of a writer's intentions. A reader's experiences will always colour the text – and I am sure many will find their own memories being spoken to within these poems.

Although difficult to pick favourites from such beautifully accomplished pages, standouts for me include Anahera Gildea's *In Search of Mana Wahine*, Tru Paraha's *Darknyss*, and editor Maraea Rakuraku's *When does it start?*

This beautifully printed and hand-bound book is a treasure trove, a slim yet infinitely deep invitation to the reader.

ORGANISED DECEPTION

Nā Sharon Armstrong
Self-published 2018
RRP: $35.00
Review nā Helen Leahy

One would think that the monotony of prison life would be an unlikely habitat for hope to grow. We observe Sharon Armstrong counting the minutes of phone calls, the cockroaches infesting the cells, and the handles on brown paper bags. Hours are punctuated by gossip, washing floors, and waiting for dinner to arrive. Only court appearances seem to break the routine.

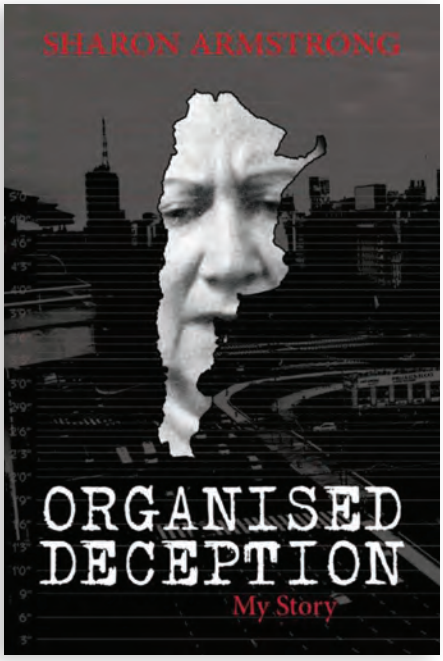
And yet as every day becomes one day closer on the makeshift calendar on her prison wall, we come to appreciate that hope, faith, and whānau are a compelling reason for Sharon's unwavering optimism.

Organised Deception paints a credible context from which to understand the craft of the "romance scammer", and its traumatic consequences for the unsuspecting victim. Alongside the journal of life inside the walls of the Argentinian prison Unidad 31, we read the viewpoints of specialists in cyber crime; psychological manipulation, digital forensics, and grooming drug mules.

Organised Deception is, however, much more than a mere chronicle of prison days. It is a cautionary tale to warn off potential victims from being preyed on by sophisticated networks of scammers, who feed on

Arielle Kauaeroa Monk (Tainui, Ngāti Tūwharetoa, Ngāti Raukawa, Muaūpoko, Te Āti Haunui a Pāpārangi, Ngā Rauru) is the editor for *Te Pānui Rūnaka*, the Ngāi Tahu monthly newsletter. She moved to Ōtautahi four years ago to work as a journalist and thus began a relationship with the local iwi and tāngata. Arielle currently works as a freelance writer and communication consultant and loves to promote the Māori narrative and perspective in journalism, fiction and non-fiction writing.

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



vulnerability. The journey to hell is documented not just by Sharon and her family members, but also those who can analyse the psychological techniques used to entrap her into the clutches of the supposed "love of her life".

Ultimately, however, the greatest aspect of *Organised Deception* is that it is a love story of extraordinary contrasts. There is no doubt that Sharon fell in love with a "person" (or group of people) who captured her in a sticky web of false identity, fraud, debt, drugs, and finally, incarceration. One of the most tragic aspects is reading Sharon's letter of loss and humiliation as she wakes to the realisation that she had been duped by someone she wanted to have complete trust in.

The most potent message of *Organised Deception* is that the only power capable of unravelling the psychological knot into which Sharon's life becomes twisted is Sharon herself. Her whānau never lose hope. They inspire her to stay strong, to keep resolutely focused on coming home, and to never, ever to lose sight of the value she represents as a grandmother, a mother, a sister, and an aunty.

Sharon's story ends as a radiant triumph of hope over harm, and faith over fragility. She shares heartfelt words of caution to anyone at risk of becoming an unsuspecting victim of a calculating predator.

"Please remember it is not a crime to fall in love – it is where that love may lead you that is the concern". In her case, love wins out. She is resolute in her determination that the crime for which she is sentenced will not define her future.

Both a documentary of life beyond bars and a self-help guide to well-being, *Organised Deception* shows that even in the direst of circumstances, whānau can be the key to survival. Faith, hope, and belief in the power of whānau is what makes Sharon's story so powerful.

COLOURS FOR KIWI BABIES and COUNTING FOR KIWI BABIES

Nā Fraser Williamson and Matthew Williamson
Picture Puffin 2017
RRP: $12.99
Review nā Nikki-Leigh Condon

As a mum to three kids under the age of five – Nixon (four), Beau (two), and Violet (six months) – I am always on the lookout for books they're all going to appreciate. These super-cute books definitely fit the bill.

I really like the durability of these books. The heavy card will make it difficult for Beau to rip or chew on them – Nixon has been left very upset on a couple of occasions when his younger brother has been a little too rough with shared books.

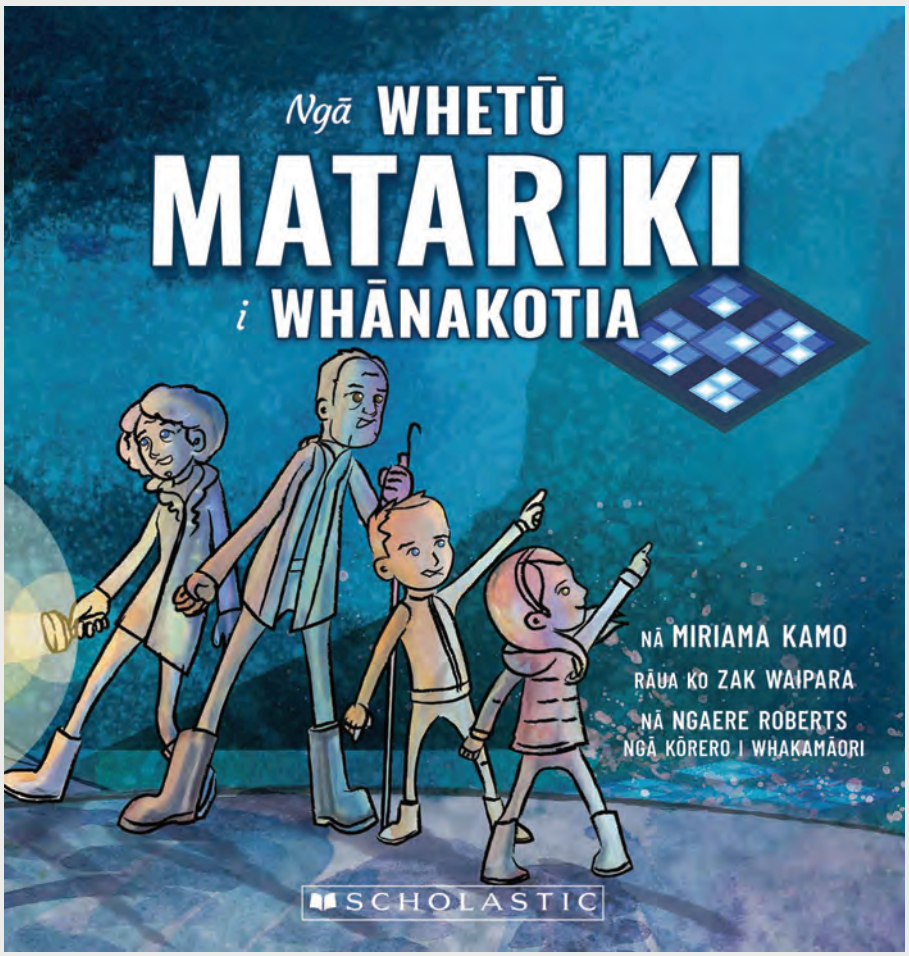
My kids are big animal fans so I know that they'll love the pictures, and it's very cool to see our native flora and fauna showcased. I immediately noticed the unique, nuanced colour palette of both books as well – most kids' books feature a lot of primary colours, so it's great to see something a little bit different.

Overall, these books are a wonderful addition to our library, and an easy way to include some basic te reo Māori in our daily lives.

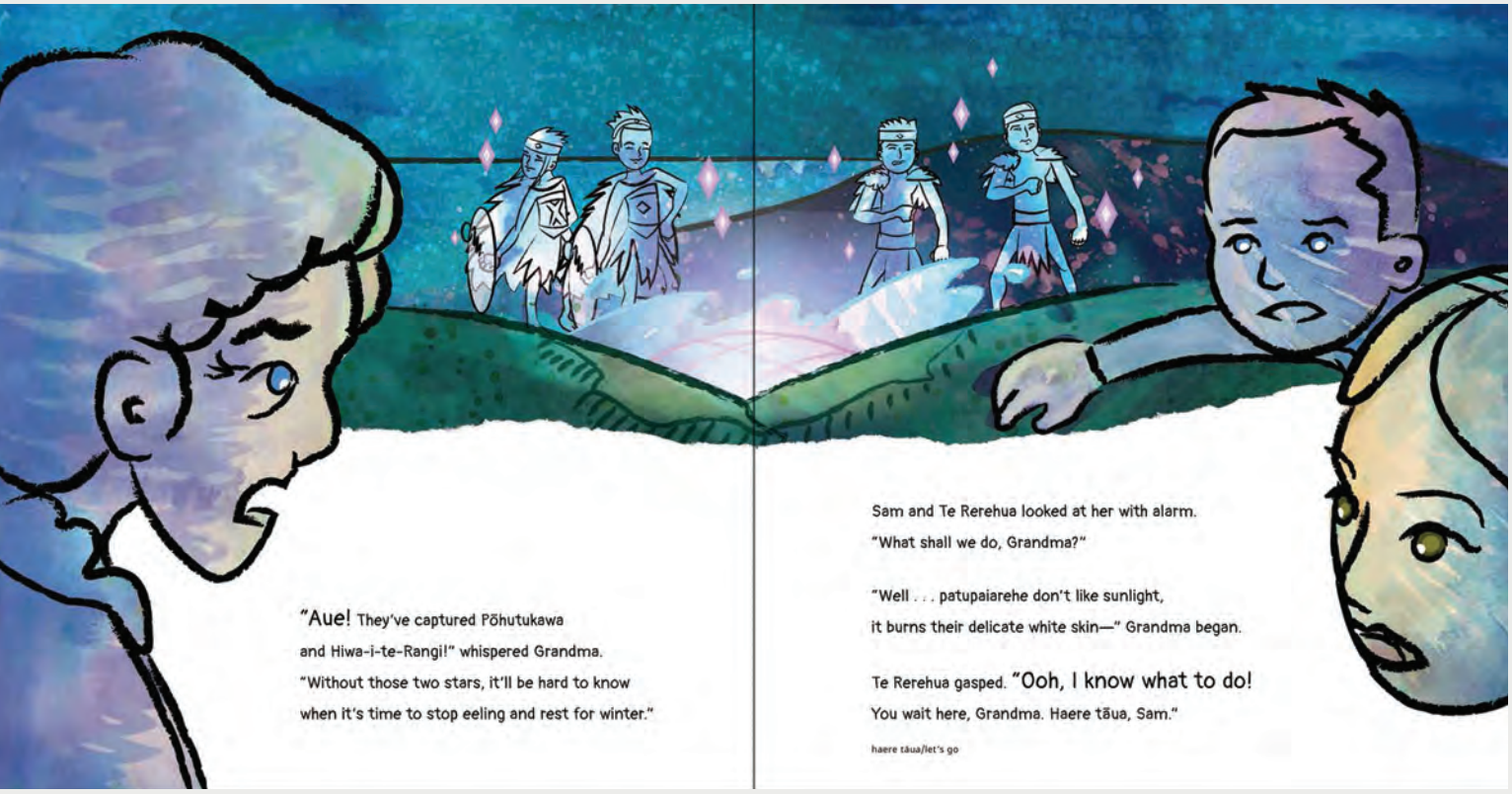
Helen Leahy is the Pouārahi for Te Pūtahitanga o Te Waipounamu, the Whānau Ora Commissioning Agency for the South Island. Helen is the author of *Crossing the Floor, the story of Tariana Turia* (2015).

Nikki-Leigh Condon is the proud mother to Nixon (four), Beau (two) and Violet (six months). They live in Ōtautahi but maintain a strong connection to Te Tai Poutini and Te Rūnanga o Makaawhio.

The Stolen Stars of Matariki



Book images: The Stolen Stars of Matariki / Ngā Whetū Matariki i Whānakotia *by Miriama Kamo and Zak Waipara (published by Scholastic NZ Ltd).*



The Stolen Stars of Matariki is a recently released children's book written by broadcaster and debut author Miriama Kamo and illustrated by Zak Waipara. The story tells of Te Rerehua and Sam (the names of Miriama's own tamariki) visiting their Grandma and Pōua at Te Mata Hāpuku.

"My favourite place in the world is Te Mata Hāpuku, Birdling's Flat, which is where my parents live," says Miriama. "The story that I've written is very much true to my own childhood – the whole family going eeling, and lying back on the stones to look at the stars."

When they look up into the night sky, Grandma notices there are two stars missing from the Matariki cluster. Te Rerehua and Sam must rescue the stolen stars from the patupaiarehe (fairy folk) and return them to their rightful place in the sky.

"I wanted to include patupaiarehe because we were told about them when we were growing up at Te Mata Hāpuku, and we were warned about being careful of the taipō (goblins, spooks) and avoiding the tapu areas," Miriama says. "So the words I use at the beginning of the story about Birdling's Flat being a wild and windy place really reflect that – it is a magnificent, raw sort of place that feels ripe for and rife with otherworldly beings."

In *The Stolen Stars of Matariki* there are seven stars left in the sky after the patupaiarehe have stolen two – Miriama's playful nod to the ongoing debate around the number of stars in the cluster. In Western astronomy the same cluster is known as the Pleiades or the Seven Sisters, but recent research suggests that Māori astronomers or tohunga kōkōrangi recognised nine stars in total. The rising of Matariki signalled the beginning of the Maramataka (lunar calendar), and each star in the cluster had a defined role in Te Ao Māori. Tohunga kōkōrangi would make predictions about the coming year based on the colour, clarity and shape of the stars.

The Stolen Stars of Matariki was a labour of love for Miriama, and she expresses her gratitude to Zak Waipara for bringing it to life with his illustrations. "He's actually a family friend, and it turns out that he and his brothers used to go to Birdling's Flat as children, so it just felt like kismet," she says. "He's got such an evocative style, so it has been amazing to have that strong imagery created by somebody who knows the area that the book is set in, and knows me."

Aukaha is a regular feature that celebrates the creative talent of Ngāi Tahu whānau. If you would like to win a copy of *The Stolen Stars of Matariki*, or see your work (prose, poetry or visual arts) published in TE KARAKA, please contact us.

BY EMAIL: tekaraka@ngaitahu.iwi.nz

BY PHONE: 03 974 0177

BY POST: Te Rūnanga o Ngāi Tahu, PO Box 13 046, Christchurch 8141.

MANAWAROA RIMENE
Ngāi Tahu – Ōtākou, Moeraki, Ngāi Tūāhuriri, Koukourārata, Kaikōura

He Tangata

Manawaroa Rimene was born and raised in Ōtepoti, but has lived across the ditch in Brisbane for nearly 12 years now. Between being the proud mum to two whāngai children and working as a policy analyst/risk manager, she still manages to find the time for regular visits home. Earlier this year, Te Rūnanga o Ngāi Tahu returned the favour by bringing a little bit of home to Manawaroa with the Brisbane Roadshow.

WHAT CONSTITUTES A GOOD DAY?
Sunshine, laughter, good food, and great company.

ONE THING YOU COULD NOT LIVE WITHOUT?
Music – good for the soul, and instantly transports you to another place.

WHO OR WHAT INSPIRES YOU AND WHY?
I'm inspired by many things. Right now I'm inspired by two plovers I pass on the way to work each day who have decided to set up a nest in the middle of a major intersection. Surrounded on each side by two-lane traffic, these plovers nest and grow their little family in the middle of the concrete jungle that is Brisbane. The male walks the perimeter evil-eyeing the traffic, while the female watches over her fluffy chicks learning how to survive on a small triangle patch of grass. These plovers return to the same spot each year to keep the generations thriving – a beautiful reminder of what is possible despite the ever-growing suburban sprawl. Much like Kāi Tahu: resilient and will find a way to thrive.

HIGHLIGHT IN THE LAST YEAR AND WHY?
Holding our first reo wānaka in Brisbane, and watching nervousness melt into self-realisation and pride.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
First edition books and books no longer in print.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?
At home with my cat.

PHOTOGRAPH AWHINA MCGLINCHEY

FAVOURITE PLACE?
At the beach, always near the water.

DANCE OR WALLFLOWER?
Dance.

WHAT COULD YOU NOT LIVE WITHOUT?
Whānau and friends.

WHAT MEAL DO YOU COOK THE MOST?
Middle Eastern couscous, with marinated kangaroo and yoghurt.

GREATEST ACHIEVEMENT?
Still working on it – watching our whāngai grow up in a Kāi Tahu house to be self-aware as well as Tainui/Rangitāne proud.

DO YOU HAVE AN ASPIRATION FOR NGĀI TAHU TO ACHIEVE BY 2025?
Devolution to the Papatipu Rūnaka, and finding creative ways to engage Kāi Tahu whānau near and far.

Supporting Ngāi Tahutanga

Calling for project applications now

The Awarua weaving wānanga has reignited a passion for the traditional korowai with local wāhine coming together each month to learn the craft.

ngāitahufund
SUPPORTING NGĀITAHUTANGA

Applications close last Friday of March and September. www.ngaitahufund.com email funds@ngaitahu.iwi.nz

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