TE KARAKA

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95 RAUMATI/SUMMER 2025

NGĀ HAU E WHĀ
FROM THE EDITOR

It is such a privilege to publish a small selection of acclaimed photographer Anne Noble's images from the upcoming Te Kura Taka Pini photographic exhibition – *Unutai e! Unutai e!* (page 8) opening at the Dunedin Public Art Gallery in May 2025. The photographs have been captured as evidence for the Ngāi Tahu Freshwater Statement of Claim, which commences in the High Court on 10 February. Anne's stunning images tell a disturbing and somewhat overwhelming story of the severity of the degradation of waterways in the takiwā.

When the Ngāi Tahu Freshwater Claim was lodged in the High Court in 2020 Te Maire Tau spoke of the importance of the Claim, saying: "There is something that defines us as Ngāi Tahu and that's our relationship with the awa, our mahinga kai, our mountains, the land, the waters and that's who we are ... If we leave this too much longer we are going to have a generation who do not know their ancestors and our ancestors live on the land."

This powerful message speaks to the urgency of taking action to assert rakatirataka over the things that matter most, and mirrors the intent of *Mō Kā Uri – Kāi Tahu 2050* shared with whānau at the recent Hui-ā-Iwi in Kaikōura. At the heart of this collective tribal vision is the dreams and aspirations of whānau captured over 18 months. Beautiful in its simplicity, it clearly articulates a way forward into the future that gives effect to the tribal whakataukī Mō tātou, ā, mō kā uri ā muri ake nei – for us and our children after us while being informed by and acknowledging the past. The decisions we make and the actions we take today will impact the lives of the future generations – what is the world we will leave behind? Read more on page 18.

In this issue our *Te Ao o te Māori* features the talented Morgan Darlison, a multi-disciplinary artist whose portfolio of high profile public works in and around Ōtautahi is impressive to say the least – one of her latest in the new sports stadium – *Te Kaha*. Morgan's artworks are a welcome recognition of Kāi Tahu as mana whenua in this landscape.

Enjoy the read!

Mō tātou

Nā ADRIENNE ANDERSON WAAKA

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CHIEF EXECUTIVE OFFICER, TE RŪNANGA O NGĀI TAHU
BEN BATEMAN

Ko Matiti ki te ao
Ko Uruao kai ruka
Ko Rehua kai te patu
Ko maioha kai te rere
Tēnā koutou e te iwi

Kā mihi o te tau hou!

It is now January, and many of us will be enjoying the summer holidays. Heading home to Te Tai Poutini to spend time with my whānau, there are aspects of our Kāi Tahu way of life that resonate more than ever. Coming together on Christmas Day, I am reminded of the importance of our connection to our whenua, our ability to practise mahika kai to feed ourselves, and for our tamariki to be able to swim in clean water.

2024 has been a complex and challenging year. There have been external pressures that not only affect us, but all New Zealanders. Changes to the political and economic environment have accelerated, and the government continues with its agenda of division, advancing the worst breaches of Te Tiriti of our generation. Things are tough out there. Our financial performance as an iwi is impacted, and we know many whānau are also feeling these pressures.

In the last issue of TE KARAKA, I spoke about the need to move beyond short-term agendas, and double down on our intergenerational commitments. We are making great progress on this, and while we continue to fight to support Papatipu Rūnaka mana motuhake, and the assertion of rakatirataka, we can have hope for the future.

At this year's Hui-ā-Iwi in Kaikōura, we launched *Mō Kā Uri*, our tribal vision for the next 25 years. *Mō Kā Uri* is about looking to the future. In bringing the vision to life, Tokona te Raki captured over 30,000 ideas from engagement with whānau.

For the Office of Te Rūnanga, our role is now to support the development and execution of *Mō Kā Uri*, turning the vision into action. It is fitting that during Matariki 2025, we will reflect and acknowledge what *Ngāi Tahu 2025* has achieved and launch the full *Mō Kā Uri* strategy.

The actions we take today will impact the lives of our future generations. It is vital that we honour our tribal whakataukī – *Mō tātou, ā, mō kā uri ā muri ake nei – for us and our children after us*. We have an intergenerational responsibility to ensure that the Office of Te Rūnanga is operating sustainably and offering whānau value for investment. Work is well underway to look at the impact of our mahi, and to assess whether our current investment and distribution settings are sustainable into the future.

As we prepare for the year ahead, we must demonstrate the same resilience, innovation and bravery of our tīpuna, and approach 2025 with ambition for the future of our mokopuna.

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FRONT COVER
Te Rua Mason (Ngāti Waewae) with his tamariki on the Arahura River photographed as part of the upcoming *Unutai e! Unutai e!* exhibition to be held at the Dunedin Public Art Gallery in May.
PHOTOGRAPH: ANNE NOBLE

Correction: In the last issue of TE KARAKA Jody O'Callaghan was attributed as the writer of the article *Once abundant, now endangered*. Puawai Swindells was the author. Our sincere apologies for the error.

WHENUA

POUERUA-HĀPUA (Saltwater Lagoon) is between the Whataroa River and Pouerua-tāhuna (the Poerua River) in South Westland.

Renowned as a mahinga kai site due to its abundant fish and waterfowl, Pouerua-hāpua was a favoured seasonal residence. It was here at the pā of Ōkārito chief Taetae, located at the southern end of the lagoon, that the whole of Poutini Ngāi Tahu gathered in April 1860 and reluctantly bowed to pressure from James Mackay to sell 7.5 million acres of their homeland to the Crown for a meagre £300.

This photograph is one of a series of beautiful images of Te Tai Poutini included in the new book by Paul Madgwick, *Poutini: The Ngāi Tahu History of the West Coast*.

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Nā ELIZABETH WELLS

Why kōrero matters

He aha te kai a te rakatira?
He kōrero, he kōrero, he kōrero.

On November 14, the Treaty Principles Bill passed its first reading in Parliament. The Bill, put forward by ACT Party leader David Seymour, seeks to define in law the principles of Te Tiriti o Waitangi and the Treaty of Waitangi.

As I watched the members of Parliament share their whakaaro on the Treaty Principles Bill, I had a moment to reflect. Although I disagree entirely with the content of this bill, it is the nature in which the process was undertaken and the method of its attempted implementation into official legislation that is most worrying.

I do agree that we as a country should have a conversation about how Te Tiriti o Waitangi and the Treaty of Waitangi are reflected within the law of Aotearoa New Zealand. However, Minister David Seymour has failed to have a conversation. He has instead chosen to interpret Te Tiriti o Waitangi to suit his political agenda.

Put simply, Te Tiriti is an agreement between two parties. It is impossible to represent Te Tiriti without the most important group – takata whenua. This is not a treaty between the New Zealand Government and all New Zealand citizens; it is an agreement between the Crown and Māori.

With the passing of the first reading in November, the Bill has now been sent to the Justice Committee for a six-month select committee process. Prime Minster, Christopher Luxon, has expressed that the National Party will not vote for the Treaty Principles Bill past the select committee process, however the door is still open, creating a possibility for a referendum on the Bill.

The referendum is the part of the process I fear the most.

Raised in a small town in the south of Te Waipounamu, I grew up in a tight-knit and kind, but relatively isolated, community. The community was somewhat unphased by some of the bigger issues facing Aotearoa New Zealand, especially those affecting Māori. Over the past eight years, I have been on my haereka of understanding the history of our country, specifically the impact of colonisation. As I pursued further education, I became more outspoken, initiating conversations with a diverse range of people. Reflecting on these discussions has heightened my concerns regarding the potential of a referendum.

THE LACK OF EDUCATION AND UNDERSTANDING OF OUR HISTORY, COUPLED WITH THE CAREFUL MANIPULATION OF THE TRUTH BY THE ACT PARTY, MAKES ME UNEASY. I WORRY IT COULD LEAD TO A REFERENDUM RESULT THAT FAVOURS THE TREATY PRINCIPLES BILL, WHICH WOULD CREATE A FUTURE FOR OUR TAMARIKI AND MOKOPUNA THAT MAY DIFFER FROM WHAT WE, AS IWI MĀORI, ENVISION.

Through these conversations, I encountered the inability for a significant proportion of my community to comprehend Te Tiriti o Waitangi and the historical grievances between the Crown and Māori. This is worrying in the context of the Treaty Principles Bill. The ACT Party has written a Bill which, at face value, appears positive. However, in order to understand the concerns and disagreement amongst Māori and takata tiriti regarding this Bill, an understanding of the historical grievances and relationship between the Crown and Māori is necessary.

This lack of understanding is not confined to small towns; it is something I have also encountered in Ōtautahi across various demographics.

The lack of education and understanding of our history, coupled with the careful manipulation of the truth by the ACT Party, makes me uneasy. I worry it could lead to a referendum result that favours the Treaty Principles Bill, which would create a future for our tamariki and mokopuna that may differ from what we, as iwi Māori, envision.

Nō reira, I put forward to our rakatahi, whānau, and tākata tiriti: we must keep having these conversations. We need to continue to reach out to those in our community. One conversation will not resolve 184 years of debate regarding our constitutional document, but one conversation may be the first step in broadening our whakaaro.

The Treaty Principles Bill is more than just a piece of legislation. It would impact the Aotearoa New Zealand that our tamariki and mokopuna will grow up in.

To ensure a future that upholds and honours Te Tiriti o Waitangi, we need to engage in crucial kōrero and challenge misunderstandings within our communities. Through conversation, the future we envision for our tamariki and mokopuna will become a reality.

Toitū te Tiriti!

Elizabeth Wells (Ngāti Huikai) was born and bred in Te Waipounamu. She is the first of her whānau members in four generations to connect with their taha Māori. Last year, Elizabeth completed her studies at Te Whare Wānanga o Waitaha (The University of Canterbury), majoring in History and te reo Māori. Elizabeth is currently working as a communications advisor for Te Rūnanga o Ngāi Tahu.

Nā ĀWHINA McGLINCHEY

Changing our mindsets... together

Keeping up with the endless cycle of ensuring my tamariki are nourished while constantly needing to buy new clothes to fit ever growing teens is something that I am grateful to be in a position to do. On recent trips to the supermarket, I find myself increasingly noticing how little 'bang for your buck' you get these days, and this has made me wonder how other solo mums, who may not be in the same position as me, are faring with the escalating cost of living alongside all the other stresses life throws at one. These thoughts always bring up for me the unfairness of the ingrained disparities in our society – the unfairness of the gender pay gap is just one that is often top of mind.

PAY GAPS AND THE HUMAN COST

Currently here in Aotearoa the pay gap sits around 8.9 per cent. In an article published in September 2024, Rachel Mackintosh, the Assistant National Secretary at the union E Tū, said people should consider the wider effects of women being paid less.

"Children are in poverty, there are ripple effects of that through people's whole lives. If you've got that in mind, it's much more motivating to do something about it ... Whole sectors are undervalued because they are female-dominated."

She goes on to say "It's human lives we are talking about, it's not just the physical, practical things like having enough money to live on ... it's also the psychological effect of having the whole of society telling you that what you do is not as valuable as what someone else does, even if they're doing the same thing."

And it goes way deeper than just gender of course. If you are wāhine Māori, Pacific, ethnic or have a disability the gap is significantly higher than the national gender pay gap. Suffice to say this leaves many of our māmā, their pēpi and tamariki in already vulnerable positions sinking further into or towards poverty.

HOW IS THIS STILL HAPPENING?

It's 2025 and it seems insane that I am even thinking and writing any of this, but along with my supermarket musings I have been listening as politicians and the public speak about our vulnerable whānau using language that squarely rests the hardships on the individual and their choices with no consideration of wider systemic issues, nor the decision-making of those in positions of power, who often have little or no understanding of or empathy for the communities they are there to act in the best interests of.

I am not going to repeat the dehumanising language I hear bandied about as you too will have heard it. What I will say though is that I believe it is this type of rhetoric that seeds, upholds and reinforces the dominant capitalist mindsets among our wider society that place individual greed above the wider needs of communities, and promotes the idea that an individual's personal choices are responsible for their life outcomes. How sad is it that we have such firmly intrenched ways of thinking that we see success or failure in life based on individual accumulation of 'perceived' wealth rather than our role in creating strong and inclusive communities. While I do believe there may be space in this individualistic mindset to think collectively, it is limited to those who share similar mindsets ensuring that the collective is upholding the status quo that benefits the individual.

HOW SAD IS IT THAT WE HAVE SUCH FIRMLY INTRENCHED WAYS OF THINKING THAT WE SEE SUCCESS OR FAILURE IN LIFE BASED ON INDIVIDUAL ACCUMULATION OF 'PERCEIVED' WEALTH RATHER THAN OUR ROLE IN CREATING STRONG AND INCLUSIVE COMMUNITIES.

THE TANGLED WEB OF ISSUES

The poverty I referred to at the start of this piece is but one of a number of interconnected complex issues we are currently facing: climate change, education, health and the list goes on. This has also led me to looking at the value of collective cultural mindsets, and why they matter when thinking about some of these issues, and how they might best be navigated to ensure no one gets left behind.

How is this approach different? Most importantly it considers the needs and goals of a community as a whole rather than prioritising those of individuals. The thinking has emerged from and is tied to those cultural and social practices and institutions with deep historical roots.

The role of mindsets in shifting systems has become a global phenomenon as around the world we seek solutions to what is now commonly referred to as poly-crisis. Here in Aotearoa I have had the opportunity to work with The Workshop, a research organisation that has done some great mahi in the poverty mindset space. If you are keen to shift your own thinking, I encourage you to read *Talking about poverty and welfare reform in Aotearoa – a short guide*, which you can find online.

How amazing would it be if we were all able to imagine a future where people and planet are at heart of decision-making. As a māmā of teenagers this would certainly give me reassurance about the world they will make their way in in the years to come.

Āwhina McGlinchey (Kāti Hateatea) is raising her two tamariki in Ōtautahi while maintaining a strong connection to their pā at Moeraki. She is the Managing Director of Tokona Te Raki where she is co lead of *Mō Kā Uri – Ngāi Tahu 2050*, a project designing the collective iwi vision for the next 25 years informed by our whānau voice.

Unutai e! Unutai e!

As part of evidence gathering for the Ngāi Tahu Freshwater Statement of Claim, Te Kura Taka Pini commissioned celebrated photographer ANNE NOBLE, ONZM, to document waterways and water bodies in the takiwā. Examples of Anne's work are included in this issue of TE KARAKA with a more extensive portfolio of her work to be exhibited, *Unutai e! Unutai e!*, hosted by Dunedin Public Art Gallery in May 2025.

Above: Elizabeth Brown, Chairperson of Te Taumutu Rūnanga and Plaintiff for the Ngāi Tahu Freshwater Statement of Claim at Te Waihora.

Left: Halswell River flowing into Te Waihora / Lake Ellesmere.

Overleaf: Toxic water signs at Saltwater Creek, Te Roto o Wairewa and Waikirikiri / Selwyn River; Mataura River Freezing Works. PHOTOGRAPHS: ANNE NOBLE.

"WE NEEDED AN INDEPENDENT PERSPECTIVE AND PHOTOGRAPHS TO capture our freshwater environments and to highlight the degradation we're experiencing in our waterways and water bodies," says Gabrielle Huria, Te Titirei/Chief Executive, Te Kura Taka Pini.

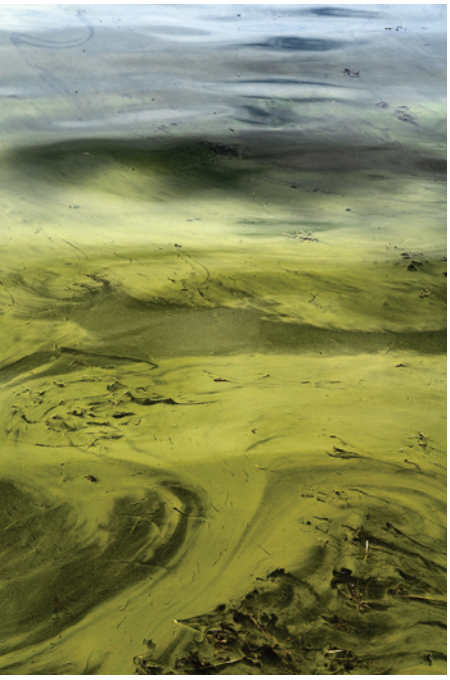
"Anne's powerful photographs deserve a wider audience, and we thank Ōtākou Rūnaka and the Dunedin Public Art Gallery for making that possible. Her exhibition is scheduled to open at the gallery on 31 May."

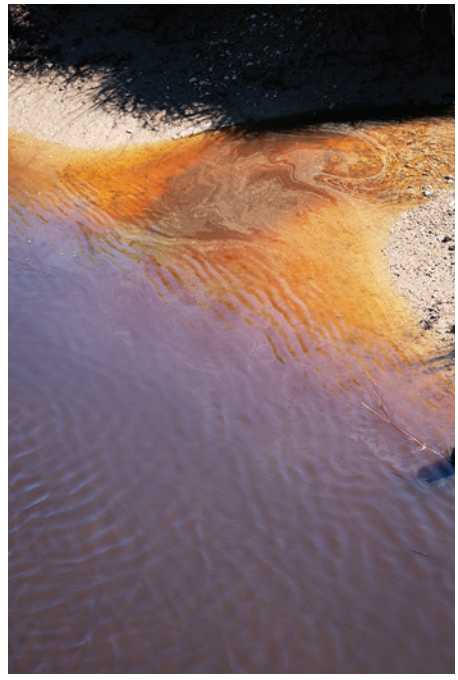
Anne has previously worked with Kāi Tahu, documenting the migration story through photographs for Takahanga Marae in Kaikōura.

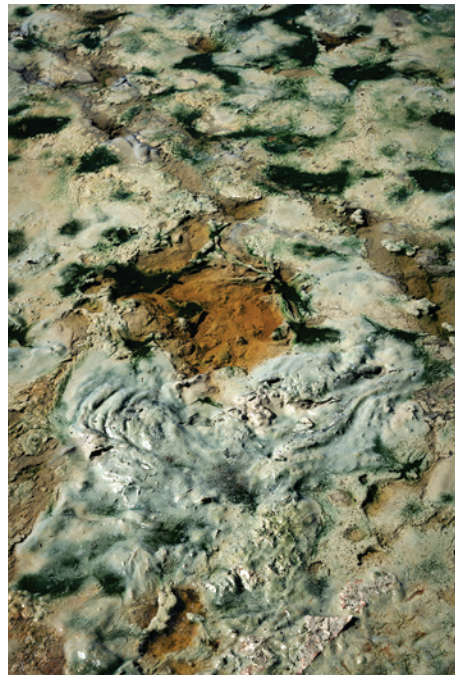
The Ngāi Tahu Freshwater Statement of Claim has been brought because of the catastrophic environmental impact of the Crown's failure, over many decades, to adequately protect freshwater.

Despite the Treaty of Waitangi, the Ngāi Tahu Deed of Settlement 1997 and the Ngāi Tahu Settlement Act 1998, the Crown has sidelined and constrained the exercise of Kāi Tahu rakatirataka. The result is evident today in the intense pressure on, and degradation of, the health of surface and groundwater systems within the takiwā.

The case, scheduled to start on 10 February, will be heard in the High Court in Christchurch.







Above, clockwise: Michael Skerrett, Plaintiff for the Ngāi Tahu Freshwater Statement of Claim and Dr Jane Kitson, Ecologist and Environmental Scientist at Koretī - New River Estuary; Mokotua Stream – toxic discharges from agricultural activities and run-off further up the catchment flowing into the Koretī / New River Estuary; Toxic mud at Koretī, New River Estuary caused by treated sewerage discharges and former toxic leaching from an old landfill.

Left, clockwise: Te Pureora River – toxic phormidium growth and algal bloom; Te Wera King, Ūpoko rūnanga o Arowhenua, Plaintiff for the Ngāi Tahu Freshwater Statement of Claim at Te Pureora River; Te Roto o Wairewa / Lake Forsyth – Toxic Algal Bloom, evidence of high nitrate levels from farm run-off into the streams and rivers that feed into the lake.

A Legacy of Kaitiakitaka

NĀ NIKKI-LEIGH CONDON

HELEN RASMUSSEN (KĀI TAHU – KĀTI MAHAKI, KĀTI IRAKEHU; KĀTI MĀMOE) fondly recalls her unique upbringing in "one of the harshest places to raise a family."

Growing up in Mahitahi, Bruce Bay, in a remote part of Tai Poutini, her childhood was rooted in tradition and guided by values passed down through generations.

Seventy kilometres from the nearest town, her childhood became a story of adaptation, connection to the land, and resilience … "I grew up in one of the most isolated parts of New Zealand."

This isolation instilled in Helen a sense of fortitude, resourcefulness and profound respect for the whenua. These qualities would eventually lead to her receiving the Order of Merit for her services to Māori and conservation – a recognition she humbly attributes to the efforts of her whānau, community, and tīpuna who set her on this path.

"Our only connection to the outside world was a gravel road built by my great-grandmother and the young women of our whānau."

The women took on the challenge of constructing this vital lifeline while the men were at work, connecting their kāika to the nearest township. It was an early testament to the strength of the wāhine in her whānau – a strength that has echoed throughout her life.

The family home, built by her father from two salvaged sawmill houses, became a lasting symbol of whānau unity and determination. "Every weekend, we would straighten the nails for reuse."

She and her siblings travelled 40 kilometres every weekend to help, a lesson in patience and persistence that formed the foundation of her strong work ethic. Her whānau lived a simple lifestyle, relying on mahika kai practices and planting bush gardens.

"We knew the soil was richer where ribbonwood trees grew," she says, describing how they cut these trees to prepare gardens on a three-year rotation.

These gardens were essential for growing rīwai, carrots and parsnips. Without refrigeration, food was preserved in uphill sand dune tunnels where vegetables were stored for winter.

Her father, raised in the "old" ways, shared this inherited knowledge with Helen and her siblings. "Dad taught us how to divine for water and the time-honoured ways of catching tuna and whitebait."

The whānau also wove kete to transport kai, including shellfish, back to their whare. In the early days of whitebaiting, before refrigeration, the family kept the catch in live nets in the backwater, ensuring the fish stayed fresh for weekly sales when the fridge truck arrived … "We sold whitebait by the box."

"OUR PARENTS RAISED US IN WHAT WAS ARGUABLY ONE OF THE MOST CHALLENGING ENVIRONMENTS, BUT WHAT STANDS OUT IS THE CLOSENESS OF OUR WHĀNAU – THE WHANAUNGATANGA OF OUR AUNTIES, UNCLES AND COUSINS."

HELEN RASMUSSEN (Kāi Tahu – Kāti Mahaki, Kāti Irakehu; Kāti Māmoe)

Despite the hardships, Helen reflects on her childhood with warmth.

"Our parents raised us in what was arguably one of the most challenging environments, but what stands out is the closeness of our whānau – the whanaungataka of our aunties, uncles and cousins."

Music, waiata and dancing were woven into their lives, and the family always found ways to have fun together, even in the most trying times.

"We lived without power," she says. "Mum would wheel the washing down to the river to rinse our clothes and bring them back to hang. We had only two sets of clothes – one for school and one for play – and neither was allowed to get dirty."

Life was simple, and she reflects that by today's standards they lived below the poverty line, "but we were totally unaware, as that was how our tīpuna and whānau had always lived."

Above: Helen's grandparents with four of their children processing gold from black sand on the beach at Hunts Beach circa 1930.

Top: Helen's father Bob Wilson with his parents and siblings at Hunts Beach circa 1930. PHOTOGRAPHS: SUPPLIED

Helen carried this connection to the land and sustainable living into adulthood, applying the lessons of resourcefulness, respect for nature, and community.

Becoming New Zealand's first female Māori skipper, she led her own crew in commercial crayfishing and continued her family's practices of kaitiakitaka. For Helen, living off the land and sea was more than survival – it was an honouring of whakapapa and a way of life.

It was during a Waitangi hui on the settlement with Te Rūnanga o Ngāi Tahu that Helen felt the pull to represent her people.

"I went to a meeting, and there was a group claiming to represent the Māori of South Westland, our area," she recalls. "That's when I knew something had to be done."

She joined forces with her cousin, Paul Madgwick, to begin the kōrero that would lead to Te Rūnanga o Makaawhio.

"The first step was to form a steering committee. So, we put a pānui in the paper, inviting anyone with whakapapa to our area and our common ancestor to come to a hui."

The first hui, held on August 28, 1988 at Bruce Bay Hall, gathered more than 250 people despite the hall having sat unused for 20 years. "The hall was filled with sphagnum moss, and we had to clear it out and build toilets before we could even hold the meeting."

The turnout was overwhelming, with whānau arriving from across NZ and even Australia. Inside, whakapapa charts lined the walls, meticulously written out by Paul so everyone could trace their connections. "Seeing people finding their place in the whakapapa, realising how we were all related – it was truly amazing."

That day, the first rūnaka was elected with 30 members, and Te Rūnanga o Makaawhio was officially incorporated. Helen's father, Bob Wilson, was chosen as the first upoko, continuing the family's legacy of representing their people.

"We finally had our whānau voice in the political and social spheres," Helen says, reflecting on the significance of that moment.

Years later, Helen's father led a hīkoi to visit their common ancestor,

[HELEN] KNEW COLLABORATION WAS ESSENTIAL TO ENSURING MĀORI VALUES WERE PART OF CONSERVATION EFFORTS. UNDER HER LEADERSHIP, THE RŪNAKA FORMED SUB-COMMITTEES LIKE THE KAITIAKI RŌPŪ, WHICH WORKED ON POLICY DEVELOPMENT AND LOCAL CONSERVATION PROJECTS. THESE INITIATIVES BROUGHT TRADITIONAL MĀORI KNOWLEDGE INTO MODERN CONSERVATION PRACTICES, ENSURING KAITIAKITAKA REMAINED CENTRAL TO LAND MANAGEMENT.

Te Koeti Tūranga, at his final resting place. As they cleared moss from his headstone, they discovered they had formed the rūnaka on the 97th anniversary of Te Koeti Tūranga's death – a powerful coincidence that strengthened their connection to their tīpuna.

"It was a deeply emotional moment for us all. We realised we were standing on the shoulders of our ancestors, continuing the work they began."

One of Helen's most significant achievements with the rūnaka was building a partnership with the Department of Conservation (DOC), recognising that 95 per cent of South Westland was under DOC management.

She knew collaboration was essential to ensuring Māori values were part of conservation efforts. Under her leadership, the rūnaka formed sub-committees like the Kaitiaki Rōpū, which worked on policy development and local conservation projects. These initiatives brought traditional Māori knowledge into modern conservation practices, ensuring kaitiakitaka remained central to land management.

Helen's role in bridging Māori values with DOC policies has had a lasting impact, shaping how South Westland's resources are managed today. Her work on the Conservation Board further strengthened this partnership, marking her a leader in conservation and the protection of cultural heritage.

Reflecting on her Order of Merit, Helen remains humble. "I was deeply honoured, and I accepted it not just for myself, but for all those who worked tirelessly alongside me – our community, dedicated to conservation, sustainability, and tino rangatiratanga."

To Helen, the honour symbolises the efforts of her whānau and tīpuna. "When I wear the medal, I wear it with pride, knowing it represents the collective legacy of those who came before me."

A whakataukī close to her heart reminds her of this enduring legacy: "We stand on the shoulders of giants."

For Helen, each generation weaves its own threads into the korowai of life. Her hope is simple yet profound: "I want my mokopuna to thrive on our whenua, stand proud in our takiwā, and grow up with the laughter, waiata, and memories that shaped my life."

Often, she reflects, the path forward is best understood by looking back: "If you don't know where you come from, you'll never know where to go."

Above: Helen screens whitebait with her mokos Beau and Nixon Condon.
PHOTOGRAPH: PHIL TUMATAROA

Left: Helen with Governor General Cindy Kiro at Helen's Investiture Ceremony.
PHOTOGRAPH: THE OFFICE OF THE GOVERNOR GENERAL

Below: Bruce Bay Beach. PHOTOGRAPH: NIKKI-LEIGH CONDON

Tū mata mua, ora mata muri

Honouring our Kāi Tahu past, building our Kāi Tahu future

As we approach the end of the *Ngāi Tahu 2025* journey, our first post-settlement tribal vision, the time is right to acknowledge our past, and all those who have contributed along the way, and to create a new collective vision. *Mō Kā Uri – Kāi Tahu 2050* is that vision – our opportunity to create a future that ensures those who come after us have more choice in the lives they live. Kaituhi **ANNA BRANKIN** reports on the recently released vision, the process of creating it and her thoughts on what it means to her and her whānau.

"WITH WHAT ONCE SEEMED A DISTANT HORIZON, NOW FIRMLY UPON US, WE NEEDED TO LOOK TO THE NEXT 25 YEARS TO CREATE A NEW STORY TO TIE US TOGETHER, AND A NEW COLLECTIVE INTERGENERATIONAL VISION TO TAKE US INTO THE FUTURE.

"FOR US TO HAVE THE BEST CHANCE AT BEING SUCCESSFUL IT WAS IMPORTANT TO ENSURE THAT OUR APPROACH WAS INCLUSIVE – THAT ALL WHĀNAU HAD THE OPPORTUNITY TO SHARE THEIR DREAMS AND ASPIRATIONS IN BRINGING TO LIFE A VISION THAT THEY SEE THEMSELVES REFLECTED IN."

JUSTIN TIPA Kaiwhakahaere,
Te Rūnanga o Ngāi Tahu

AT THE HUI-Ā-IWI IN KAIKŌURA, KAIWHAKAHAERE JUSTIN TIPA TOOK TO the stage to introduce *Mō Kā Uri – Kāī Tahu 2050* to the iwi. "*Mō Kā Uri* is about honouring our Kāi Tahu past and building our collective Kāi Tahu future," he said. "Over the past 25 years, we have reclaimed our land, reclaimed our culture and our language. This is about how we take it to the next level."

When Ngāi Tahu was just a few years into its post-settlement journey, a group of iwi leaders came together to create *Ngāi Tahu 2025*. A tribal vision that set out the aspirations of our iwi, it was designed to be the road map that would carry us through to 2025. Ambitious by design, it was the thinking of a group of passionate whānau with a clear goal of creating a better future for the iwi.

As a young(ish) Kāi Tahu wahine, it's surreal to reflect on the past 25 years – more than two-thirds of my life – and realise just how many opportunities have come my way as a direct result of that vision.

My aunty, the late Sandra Cook, made sure that my brothers and I grew up with a strong connection to our Kāi Tahutaka. Her role during the Ngāi Tahu Settlement and the formative years of Te Rūnanga o Ngāi Tahu meant we had a front row seat as history unfolded, and a deep understanding of how hard she and many others fought for our future.

Aunty Sandra was the one who opened our Whai Rawa accounts as soon as the scheme was launched, and all three of us have since used our savings to buy our first homes. She encouraged me to attend Aoraki Bound, one of the most life-changing experiences I've ever had. She fostered our kaitiakitaka with countless trips to Rarotoka Island, contributing to the regeneration of native habitat and taoka species.

"With what once seemed a distant horizon, now firmly upon us, we needed to look to the next 25 years to create a new story to tie us together, and a new collective intergenerational vision to take us into the future," says Justin. "For us to have the best chance at being successful it was important to ensure that our approach was inclusive – that all whānau had the opportunity to share their dreams and aspirations in bringing to life a vision that they see themselves reflected in.

"Tokona te Raki offered us the expertise not only in their ability to engage with whānau, but in their mahi designing future pathways, and therefore were perfectly positioned to support Te Rūnanga with creating *Mō Kā Uri*."

Above: Āwhina McGlinchey, Irihapeti Pitama and Eruera Tarena answer whānau questions during the *Mō Kā Uri* launch at Hui-ā-Iwi in Kaikōura. PHOTOGRAPHS: SUPPLIED

And so, some two years ago, led by Eruera Tarena and Āwhina McGlinchey, a team began to design an approach that would ensure the voice and heart of whānau would be embedded in setting the collective vision.

"The tono we were given was to create an intergenerational vision for the iwi looking to 2050 and beyond," says Āwhina McGlinchey. "Across the ages, geographic landscape and spectrum of tribal engagement we facilitated a participatory and inclusive process to engage whānau, hapū and iwi to build a shared vision.

"We talk about the iwi being inter-generational. Key to this is working across generations to build a shared understanding of where we have come from, where we are today and common agreement towards where we want to go to next, and who we want to become," says Eruera Tarena.

"An iwi must hold all these dimensions at once, honouring the past and building our future together. This meant using different approaches to engage different generations so all uri could have their say."

Therefore when it came to crafting *Mō Kā Uri*, it meant revisiting the origins of *Ngāi Tahu 2025* – a process that Awhina says was surprisingly emotional. "One of the most beautiful things we heard from whānau who were around at the time, was that *Ngāi Tahu 2025* was actually the first time we as an iwi gave ourselves permission to dream about the future," she says. "So we dreamed of everything which was a necessary step in healing from everything that had gone before."

"The genius of *Ngāi Tahu 2025* was that by putting a date on it, it forces us to stop, reflect on our learnings from the past and reset for the future," says Eruera.

Twenty-five years later, looking to what comes next provided an opportunity to refine all of those dreams into a purposeful, bold vision

"ONE OF THE MOST BEAUTIFUL THINGS WE HEARD FROM WHĀNAU WHO WERE AROUND AT THE TIME, WAS THAT *NGĀI TAHU 2025* WAS ACTUALLY THE FIRST TIME WE AS AN IWI GAVE OURSELVES PERMISSION TO DREAM ABOUT THE FUTURE. SO WE DREAMED OF EVERYTHING WHICH WAS A NECESSARY STEP IN HEALING FROM EVERYTHING THAT HAD GONE BEFORE."

ĀWHINA MCGLINCHEY

Above: Anna Brankin with her daughter Cassie at Rāpaki Marae.

Below: Four generations from Ōtākou (left to right): Taikawa Tamati-Elliffe with his son, Tūtemākohu, Paulette Tamati-Elliffe with mokopuna Laafai, Rena Tamati, Te Atarau Cassidy, Tumai Cassidy.

that reflects who we are as an iwi. It was also an opportunity to form new aspirations that would not have seemed possible in the early post-settlement years.

The first step was to create a uniquely whānau-centric research approach, starting with indepth interviews with iwi leaders and knowledge holders, followed by a series of wānaka with kaumātua, pakeke and rakatahi across the takiwā and beyond. The insights captured fed into an iwi-wide survey with a key question: what is the world you want to leave behind for your mokopuna?

When I took part in this survey last year, my pēpi was just eight months old, and it was picturing her as an adult in a world where the aspirations of today have become her reality that I thought about my response. Reflecting on this now, I am struck by the power of this simple question – harnessing the hopes and dreams of hundreds of parents and grandparents to shape a vision that will guide our iwi into the future.

After conducting more than 120 interviews, holding more than 50 wānaka, and receiving more than 2,000 survey responses, the team had accumulated approximately 30,000 whānau insights. The next step was the painstaking process of identifying common themes and condensing thousands of individual dreams into a handful of collective aspirations.

"The collectively imagined future we have landed on comes from interviews, wānaka, surveys, hundreds of post-it notes and whiteboard musings," says Āwhina.

Multiple wānaka with Te Rūnanga eventually culminated in the creation of three tiketike that form the basis of *Mō Kā Uri*. These were then further distilled into nine taumata, or goals, mirroring the nine tall trees of the Ngāi Tahu Settlement and the nine pou identified in *Ngāi Tahu 2025*.

"We wanted to include a nod to where we've come from as an iwi, and weave that beautiful poetry into what we do next," says Justin. "The success of *Ngāi Tahu 2025* was its incredible articulation of our vision, and we hope that will carry through into *Mō Kā Uri*.

"One thing that hasn't changed is that there's so much work to be done. But, it can't be delivered by a single person or organisation, and it can't be delivered through a single pathway – each and every one of us has a role to play."

It is inevitable that our successors will find themselves in a comparable situation to that in which we found ourselves following the historic settlements of my generation. In 2025, in 2050, in 2075 – they will find themselves in a changed and different context…

Just as we found ourselves searching for ways to transform our concept of ourselves as a tribal nation, different from that which we had inherited, so might they…

But we, in our time, have gifted them with a power of choice denied to our own ancestors.

TĀ TIPENE O'REGAN

Above: Āwhina McGlinchey shares *Mō Kā Uri* with whānau at the 2024 Ngāi Tahu Roadshow in Gisborne.

This is why *Mō Kā Uri* offers a 25-year horizon but is inherently flexible, balancing a long-term vision with the need to be able to respond to change – focused on our destination but adaptable in our approach.

"One of the tensions we face is that we need to be very strategic and deliberate, but we also need to act now," says Justin. "We can't be leaving problems for future generations to solve, but it's challenging when the solutions to those problems aren't always clear."

Mō Kā Uri includes mechanisms to keep the vision alive and responsive, recommending a five-year cycle as a way to measure its impact and set a new course as needed. "The vision is fixed on that 25-year horizon, but we will approach it in chunks of time with built-in review points," explains Justin. "That makes it a living document and gives us the opportunity to recalibrate and accept an element of fallibility that not every idea is a good one."

The vision also represents the iwi's recent focus on regional development, balancing the need for a strong centre to advocate for big changes with ensuring Papatipu Rūnaka are well resourced to lead change across the takiwā. That has existed since Te Rūnanga o Ngāi Tahu was established in 1996.

"One of the most fascinating things about our research was uncovering old records of whānau back in the day talking about how we needed that centralised organisation," says Awhina. "When we didn't have that, it was a massive barrier. And we put all of our hopes and dreams into that, and you can imagine what a radical leap it was to go from where we were, to suddenly having a professional workforce paid to do the work of the iwi and progress its aspirations, rather than volunteers."

Eruera agrees, saying that in recent years he's observed the iwi renaissance giving way to the revitalisation of hapū throughout the takiwā. "I think it's a success factor that we have more capability,

more energy, more passion and more resource," he says. "Rather than these things clashing, how do we rebalance and reallocate resources so we can leverage the strength of our regions, while also acknowledging we are stronger together."

Mō Kā Uri is more than a vision; it is an act of reclamation. It asserts the right for the iwi to define its future, free from the constraints of external narratives. "We don't just follow the trends and do what everyone else is doing, following the carrot that the Crown is dangling for us," says Justin. "*Mō Kā Uri* is about being relevant, authentic and creative in the spaces and places that allow our people to engage in a safe and meaningful way."

Rebuilding kotahitaka and a renewed shared sense of purpose is central to this. "We need to be strong together to protect our interests and carve out our future. Just like the Claim we need to work together and support each other – Tōtara wāhi rua, he kai nā te ahi," says Charisma Rangipunga, Wairewa Te Rūnanga Representative and Te Here Chair who has played an instrumental role in bringing *Mō Kā Uri* to life.

The vision captured in *Mō Kā Uri* is another thread connecting us to the aspirations laid out in *Ngāi Tahu 2025*, and before that, to the dreams of generations of Kāi Tahu who began the work that we continue today: building a bright future for us and our children after us. My two-year-old daughter Cassie didn't get to meet her great-aunt, but she will benefit from her legacy. Aunty Sandra was part of a passionate and resolute generation of Kāi Tahu whānau who dreamed of a better future for our mokopuna, and *Ngāi Tahu 2025* was the first step in realising that dream.

Mō Kā Uri – Kāi Tahu 2050

Tūturu te noho: Our mana motuhake comes from our places

1. Our papatipu marae and their communities are vibrant in all ways and full of aspiration
2. Our tīpuna guide our approach and connection to our taiao, mahika kai, and takiwā
3. We strongly uphold the mana and mauri of our whenua, wai and taoka

Tūturu te hono: Our kotahitaka comes from our whakapapa

4. Our ways of thinking, feeling, doing and being are Kāi Tahu and celebrated
5. We ensure the protection, preservation and integrity of our whakapapa, reo and mātauraka tuku iho
6. We make this knowledge accessible in innovative ways to whānau wherever they live

Tūturu ake nei: Our rakatirataka protects the past and shapes the future

7. Our iwi is deliberate in using our collective influence to advance our shared aspirations and collective wellbeing
8. We draw upon the strengths of each generation, whilst actively investing in succession for the future
9. We plan, invest and act intergenerationally

Above: The late Sandra Cook with nephews Christopher (rear) and Michael and niece Anna.
Above left: Ripeka Pōtiki with a photo of her pāpā, the late Tahu Pōtiki at Ōtākou Marae.

A Love Letter to Move—ment

Marcus Thompson (Kāi Tahu – Ōraka-Aparima) is an innovator, inventor and entrepreneur in the accessibility space, dedicating many years to bettering the lives of wheelchair users through his commitment to developing equipment that enables the simple, yet crucial fundamentals of movement. The proud father of four was born in Ōtepoti and raised in Twizel. Marcus now lives in Ōtaki, on the Kāpiti Coast. As a wheelchair user himself, he developed Whanauka Ltd. to bring his inventions to life.

Kaituhi **SASCHA WALL** spent time with Marcus to learn about his journey: what inspires him, what he is currently working on, and where he is headed in the future.

SPEAKING WITH MARCUS THOMPSON, IT IS EVIDENT THAT HE IS AN ARTIST. His use of metaphorical language laced with poetic analogies seems like it is straight out of an Art History textbook. Adorning the walls of his studio are collections of bright paintings that bring to life both his space and his kōrero. He speaks softly about his beginnings – from whānau, to whakapapa, to the accident that led him to this mahi.

Marcus worked as a kaitā, and later a high school kaiako teaching outdoor education, engineering and art, regarding himself as a "lifelong artist." Clearly passionate, he is a collector of hobbies, an example of excellence and has poured his skills into many different things.

"I'm from the Bates-Cowie whānau in Riverton, with whakapapa to Ōraka-Aparima, originally from Whenua Hou. My nanny, who's passed away now, grew up in Dunedin where I was later born. I then grew up in Twizel. So, the South Island... that's me," says Marcus.

Growing up in Te Waipounamu, Marcus developed a strong passion for skiing. As his skiing improved, he built confidence on the slopes and his ability to navigate them intuitively at high speed.

"I was a serious ski racer early in life, got busy at university, didn't do much skiing. Then I had kids. Once the kids were big enough, I got back into it.

"I was thinking, quite seriously – okay, I'm going to have a crack at the Olympics in ski racing. Unfortunately, I then broke my back so that whole plan got derailed."

After his ski accident, Marcus sustained lifelong injuries that led to paraplegia and the use of a wheelchair for independent movement. While he didn't spend long discussing the impact of sustaining such a serious injury, it was clear it involved a difficult period of adjustment.

Above: Marcus competing in a ski race at Mount Dobson in 1988.
PHOTOGRAPHS: SUPPLIED

When it comes to accessibility, the range of adaptive equipment developed for disabled people varies widely. From prosthetic limbs to wheelchairs to commodes and hoists; these tools exist to enable individuals with disabilities to adapt to a world that is built for the able-bodied.

When we kōrero about 'wheelchair users', it's important to see the person – a person using a tool and not to define them by that tool. The use of a wheelchair, though it may appear restrictive to those of us with functioning waewae, represents freedom and independence to those who do not. And like any tool, the better it is developed, the better the user can engage and perform.

For many people, such an accident might have stopped them from continuing to play sport, but Marcus was determined to maintain movement and began playing wheelchair basketball. Through this journey and the connections made, he found adaptive surfing and Waka Ama.

Above: Gold winning finish from Aotearoa Para-Mixed V6 in the 500m turns race at the International Va'a Association World Sprint Championships 2018 in Tahiti. PHOTOGRAPH: VA'A NEWS

Right: The Omeo all-terrain chair now used by over 1000 people globally.

"The beautiful thing about Waka Ama is that para-paddlers are considered one of the elite groups amongst the Open Men's, Open Women's and within the age groups. So, we're on the same stage with the same resourcing and same support [as able-bodied athletes], as opposed to being off in a corner like wheelchair basketball.

"To do a competitive sport with other able-bodied people of my age and with my children has been wonderful. It's been real cool."

In 2017, while Marcus was still working as a high-school teacher, continuing to compete in parasport, he began thinking deeply about his relationship with movement.

Through extensive research, he has found that thriving has a lot to do with our relationship to balance-based and minute movements. Sitting static, whether in a wheelchair or a simple desk chair, lessens our ability to participate in those movements. In his eloquent and articulate nature, he explained what he has discovered and what he aims to do about it.

"We are in good health when we move and when we move with rhythm. And I don't mean necessarily a music rhythm, but a rhythm that's of respect to our body, our environment.

"And so where I've landed is to acquire a depth of knowledge on the working principles, theory and philosophy of balance-based movement and movement variability. Those two things are critical together. We need to be balanced-based so we can feel the world.

"Our relationship to gravity is one of our senses. We shape and detail the world by what we feel through gravity. If you are sitting static on a wheelchair, you're isolated from that.

"In a wheelchair, you're on rubber wheels, and so you're not grounded. So, you're isolated from gravity... the body and mind connectivity and interaction is not working because it's not activated by your balance response.

"It's depressive. The absence of balance-based movement is a depressive act."

Following his research and deep contemplation, Marcus was inspired to advocate for movement and worked as a founding team member of Omeo Technology, which developed the now internationally successful 'Omeo Chair'.

The Omeo is an all-terrain chair that moves at a range of up to 50km, equipped with a 0-degree turning circle. The chair is hands-free operated and usable for all-terrain use, offering accessibility in spaces previously unimaginable.

"There's over 1000 people around the world on them [the Omeo] now, who are on a wonderful journey, many are people who have been stuck in a chair for quite some time. When you put them on an Omeo, giving them a sense of balance, you give them freedom. It's an exciting place to work, but it's just the start."

Although the Omeo offers that sense of balance, Marcus could see there was still space in the market for a chair that took that movement to another level.

Watching and observing the movements of skateboards, surfboards and skis, Marcus recognised this intuitive movement pattern of shifting weight from side to side as an opportunity for wheelchair users with existing hip and core mobility to utilise. This movement helps to align the body with the task and to transition between movement demands with flow and rhythm.

This period of observation, reflection and development he describes at: "the core content of my story, which is what I call the love letter to movement. The love of what movement means to humanity."

And so, from a hospital room in 2018, Marcus conceptualised his 'Lean Steer' chair, which mimics that lean-based steering, allowing its user to glide along pathways. It also has a soft-start, soft-stop function, enabled by the multi-joint, allowing for fluid and intuitive control. The natural momentum gained by gliding in unison with the terrain also means less requirement for pushing oneself along.

"... WHERE I'VE LANDED IS TO ACQUIRE A DEPTH OF KNOWLEDGE ON THE WORKING PRINCIPLES, THEORY AND PHILOSOPHY OF BALANCE-BASED MOVEMENT AND MOVEMENT VARIABILITY. THOSE TWO THINGS ARE CRITICAL TOGETHER. WE NEED TO BE BALANCED-BASED SO WE CAN FEEL THE WORLD."

MARCUS THOMPSON Kāi Tahu – Ōraka-Aparima

"TO WORK TO INCREASE THE SEATED HEALTH OF OUR BEAUTIFUL CHILDREN, OUR WHĀNAU, PEOPLE ACROSS SOCIETY, FROM EVERY DAY STATIC SITTING TO WHEELED MOBILITY IS NOW MY CAUSE - MY PRIVILEGE."

If you look at someone standing with their weight on one leg, you can observe the hips arcing. In three-dimensional space, this creates a figure-of-eight as the subject shifts their weight from one hip to the other. This figure-of-eight is otherwise known as the infinity symbol, which is a pattern that repeats itself in many of our natural movements. The mechanism within the body of the 'Lean Steer' chair is engineered to mimic this exact pattern of function, which brings this wheelchair closer to the innate human experience of movement.

Marcus began making the 'Lean Steer' with Callaghan in 2020. He now has patents in place and is roughly 12 months of engineering and aesthetic development away from a market-ready chair.

Alongside the 'Lean Steer', he drew plans which replicate the same infinity-symbol pattern of function into an office chair for those whose mahi or education requires them to remain seated for long periods of time. The benefit of these small movements on the brain relate to increased dopamine and overall levels of productivity.

Where the hip-function core of the 'Lean Steer' was built as a mechanical device, the office chair has a compliant-materials mechanism making it easily viable for mass production and durability in a wider range of environments.

For Marcus these "tools of partnership" honour the connection between the brain and body and recognise the importance of balance-based, intuitive movement for the thriving of human beings.

"Look at when someone's got a barrier, or an injury and they can't move from that same able-bodied rhythm. But now, what if we go, let's add a tool that can get that brain and body back to a rhythm. A tool of partnership is one that you put with somebody, to pick up where the body leaves off. To then help the person to perform in the most natural way.

"To work to increase the seated health of our beautiful children, our whānau, people across society, from every day static sitting to wheeled mobility is now my cause – my privilege."

While both the 'Lean Steer' and office chair are in development, investor buy-in will be essential to them becoming tangible, manufacturable products. Given Marcus's unwavering determination and incredible tenacity, one gets the sense that securing the necessary investment won't be far off.

Kotahi Mano Kāika – 25 years strong

Over the past 25 years, Kotahi Mano Kāika has become synonymous with language revitalisation, spearheading the iwi's efforts to see Kāi Tahu reo flourishing within our communities. As the movement approaches its 25th anniversary, TE KARAKA is reflecting on its journey – the many milestones achieved and many more yet to come. Nā **ANNA BRANKIN**.

Kotahi mano kāika, kotahi mano wawata – a thousand homes achieving a thousand aspirations. The rejuvenation of Kāi Tahu reo, in at least 1000 Kāi Tahu homes.

THIS WAS THE OVERARCHING VISION OF THE KĀI TAHU LANGUAGE strategy, launched in 2000 alongside the establishment of Kotahi Mano Kāika (KMK), the team charged with bringing it to life. The strategy and its lofty goals emerged in response to the devastating loss of te reo Māori among Kāi Tahu communities, a direct result of colonisation and decades of forced assimilation.

For generations, the dream of restoring our language and cultural identity was just that – a dream. It wasn't until the achievement of the Kāi Tahu settlement in 1998 that the iwi had the resources to invest in its realisation. Kotahi Mano Kāika was developed and implemented by a Kāi Tahu reo advisory group led by Hana O'Regan and the late Tahu Pōtiki, including Rangi Nicholson, Alva Kapa, Toni Torepe, Kukupa Tirikatene. Lynne Te Aika was the first manager who worked to implement the strategy alongside the late Mason Ngawhika and Charisma Rangipunga. From the outset it was clear that KMK was more than just a strategy; it was a rallying call to action, and it is safe to say that Kāi Tahu whānau have responded.

While the ultimate aspiration has yet to be realised – 1,000 whānau speaking Kāi Tahu reo as their first language in the home – the initiative has engaged well over 1,000 households in its 25 years. KMK manager Paulette Tamati-Elliffe says that this is a significant milestone in itself, given that the first step to intergenerational transmission is whānau commitment. "What we've seen is that the appetite for it is really spread across the generations. We have kaumātua who weren't able to raise their tamariki speaking te reo, and now they're on the journey to learn alongside their mokopuna," she says. "And then we've got our young families, striving to learn as quickly as possible so they can share it with their pēpi."

The determination whānau have to reclaim Kāi Tahu reo highlights the depths of our language loss, and sets clear expectations around the journey ahead of us. "We always say that language revitalisation is long – it's slow, and at times tedious," says Paulette. "There's no fast way to do it, but by looking to examples in other communities around the world, as well as what we've achieved so far, we know that it is possible to be successful."

Charisma Rangipunga agrees, saying that a deliberate and considered approach is required. Her involvement with KMK stretches back to its origins in 2000, as part of the team that socialised the strategy and began its implementation. Today, she is the Chair of Te Here, the board overseeing all the activities of Te Rūnanga o Ngāi Tahu, including KMK.

First and foremost, however, Charisma is the māmā to three boys who she is proud to have raised with te reo Māori as their first language – something that she attributes to the support of KMK. "I will be forever grateful for the investment the tribe made in Kotahi Mano Kāika and therefore into my whānau," she says. "My boys have never struggled

Above: Charisma with her whānau, from left: Lewis Pou, Tāiki Pounamu, Aki Pou, Te Aotahi Rice and Ihimaera McIntyre. PHOTOGRAPHS: SUPPLIED

for te reo. The next challenge will be ensuring that they don't take it for granted."

When Charisma reflects on KMK's progress over the past quarter century, she thinks back to those early days. "I think at the time there was about three percent of Kāi Tahu who were considered to be confident in te reo Māori," she says. "Meanwhile you could count the native speakers of our Kāi Tahu mita on one hand. So it was not just about how to revive the language amongst our whānau, but how to revive the Kāi Tahu dialect specifically."

Knowing that they had one shot to get it right, the team took to the road to socialise the KMK strategy with whānau throughout the takiwā. "We were prepared for it to be a hard sell," Charisma remembers. "There were so few fluent speakers around that the idea of becoming a te reo Māori speaking household seemed like an unachievable goal."

The team started with the target of registering 100 families with KMK within the first year. They had 400 whānau signed up within a month.

"That's when we realised that the demand and the appetite for te reo was absolutely there," says Charisma. Over the next few years, the team trialled several methods of delivering Kāi Tahu reo to whānau, including distributing resources, holding events and supporting self-directed learning.

"IT WAS NOT JUST ABOUT HOW TO REVIVE THE LANGUAGE AMONGST OUR WHĀNAU, BUT HOW TO REVIVE THE KĀI TAHU DIALECT SPECIFICALLY ... THERE WERE SO FEW FLUENT SPEAKERS AROUND THAT THE IDEA OF BECOMING A TE REO MĀORI SPEAKING HOUSEHOLD SEEMED LIKE AN UNACHIEVABLE GOAL."

CHARISMA RANGIPUNGA Chair, Te Here

FOR TĀWINI WHITE, KMK HAS PLAYED A PIVOTAL ROLE IN SHAPING HER CONNECTION TO TE REO MĀORI AND HER KĀI TAHU IDENTITY. SHE'S BEEN A PART OF THE PROGRAMME SINCE ITS INCEPTION, AND HAS CHERISHED MEMORIES OF ATTENDING THE LAUNCH AND LATER PARTICIPATING IN NOHOAKA REO, AN IMMERSIVE WĀNAKA THAT COMBINED LANGUAGE LEARNING WITH CONNECTION TO WHENUA AND WHAKAPAPA.

"IT NORMALISED TE REO MĀORI FOR ME AS A CHILD. IT WAS FUN, BUT IT ALSO PLANTED SEEDS OF RESPONSIBILITY AND CONNECTION THAT STAYED WITH ME."

TĀWINI WHITE

Above: KMK team and supporters at Hui ā-iwi, Kaikōura – Rānui Ellison, Paulette Tamati-Elliffe, Georgia Gunn-Solomon, Aaria Rolleston, Levi Collier-Robinson, Tumai Cassidy.
Top: Tāwini and her siblings with KMK whānau at Hāwea nohoaka site – including Megan Ellison, Hana O'Regan, Mahana Paerata, David Ormsby, Toni Torepe, Clare White, Aaron Rice-Edwards, Rakihia Tau, Iaean Cranwell.

Eventually, it became clear that the wānanga method was the most effective, and today KMK holds several throughout the year: Kia Kūrapa, Kura Reo, Aoraki Matatū. "We encourage whānau to learn te reo Māori wherever they can get it, and to come to our wānaka for that deep dive into Kāi Tahutaka," says Paulette. "Nothing beats the kanohi ki te kanohi experience, and staying together on the marae always helps whānau to connect and really engage with the reo."

Over the years, KMK has continually refined its approach, creating pathways for whānau at all stages of their reo journey. Word has spread and these days there are wait lists for most kaupapa, as the small team of five do their best to support the iwi. It's a far cry from the early years, when Paulette says the KMK community was a small group of familiar faces.

"Twenty-five years ago there was a small handful of whānau doing this, showing up to every event and really keeping the movement alive," she says. "Today, we're meeting new whānau at every event. We sometimes joke about KMK being a gateway drug because it helps lead whānau back home, to their hapū and their marae."

For Tāwini White, KMK has played a pivotal role in shaping her connection to te reo Māori and her Kāi Tahu identity. She's been a part of the programme since its inception, and has cherished memories of attending the launch and later participating in Nohoaka Reo, an immersive wānaka that combined language learning with connection to whenua and whakapapa. "We would camp at Hāwea, speak te reo Māori and create contexts for its use," she recalls. "It normalised te reo Māori for me as a child. It was fun, but it also planted seeds of responsibility and connection that stayed with me." These formative experiences made a lasting impression on Tāwini, and were part of what drew her to study at the University of Otago despite spending her high school years living in Rāwene in the far north.

Above, from top: Sir Timoti Karetū cuts cake at Ōtākou Marae to celebrate 20 years of Kura Reo ki Te Waipounamu with Maiana-Sam Morrison; Rangimaria Waiatarere with tamariki at Kia Kūrehu, Arowhenua Marae 2023; and KMK whānau at Moeraki Boulders.

Above left: Kelly-Ann Tahiti and Tāwini White with their son, Matawera.

“THESE KIDS RAISED PROACTIVELY AS KĀI TAHU ARE BECOMING HAPŪ LEADERS AND REMAIN CONNECTED TO THEIR IDENTITY. THEY ARE OUR FUTURE, AND THEIR REO JOURNEYS WILL DEFINE THE NEXT CHAPTER OF KMK.”

PAULETTE TAMATI-ELLIFFE Manager, Kotahi Mano Kāika

Above: KMK tamariki at a Kia Kūrapa wānaka with Karimoana Te Rongopatahi, Gaynor Hakaria, including Qeyloux Hakaria, Te Aotahi Rice-Edwards, Manuhaea Mamaru-O'Regan, Whetu Marama Lenihan, Theles Hakaria and Tāiki Pou.

"I wanted to be back in the Kāi Tahu takiwā, and to be immersed back in my culture and people," she says. That is exactly what happened, as Tāwini started attending KMK events and ultimately found herself a member of the team for several years. Today, she is the true embodiment of the movement, raising her son Matawera speaking Kāi Tahu reo.

"I aspire for it to be so natural for him that he doesn't have to think about it. Although I consider myself semi-proficient, I still harbour the feeling of whakamā for not knowing more. I don't want that for my boy," Tāwini says. "I want him to have that positive experiences with te reo Māori and everything it encompasses."

KMK's strength lies in its emphasis on whānau-led leadership. From the beginning, the strategy's architects recognised that true revitalisation starts in the home. Paulette credits their foresight: "They got it right, centring the strategy on whānau. It begins in the home, with whānau having mana over what happens there," she says. "We are there to support, but ultimately whānau have to take responsibility for creating their own language plan."

Urban centres like Ōtautahi and Ōtepoti have been particularly fertile ground for KMK's initiatives, with larger Kāi Tahu populations enabling the formation of reo-speaking networks. "It's easier when there is a cluster of whānau who can support one another," says Paulette. "We've still got some challenges ahead around strengthening te reo Māori within our papakāika communities, supporting the marae who are already leading the way in that space."

While the numbers are worth celebrating, KMK's impact goes far beyond metrics. Charisma describes the cultural renaissance that has emerged alongside the initiative, particularly in the creation of waiata that have become beloved across Kāi Tahu. "These waiata have engaged whānau who might not yet be fluent, or even on their learning journey, but can still feel connected through that form of storytelling," she says.

The ripple effects of KMK can also be seen in the growing confidence of Kāi Tahu rakatahi, who are stepping into leadership roles within their hapū and iwi. "These kids raised proactively as Kāi Tahu are becoming hapū leaders and remain connected to their identity," says Paulette. "They are our future, and their reo journeys will define the next chapter of KMK."

Despite its successes, KMK's champions are keenly aware of the challenges that remain. Charisma highlights the importance of critical reflection, noting that revitalisation is an ongoing process requiring both celebration and accountability. "There are many amazing milestones to celebrate and equally there are learnings that we need to take forward," she says. "The focus on normalising te reo Māori in homes must remain central." This honest assessment is essential for charting a course forward, ensuring that the next phase of KMK builds on its successes while addressing areas for growth.

As KMK approaches its 25th anniversary, its legacy is already evident. The initiative has transformed lives, empowered communities, and redefined what is possible in language revitalisation. Yet the journey is far from over. The dream of 1,000 fluent homes remains a powerful aspiration, guiding KMK's work as it adapts to the evolving needs of Kāi Tahu whānau. For those who have walked this path, the vision of a future where te reo Māori thrives naturally in every Kāi Tahu home remains not just a goal but a profound expression of identity, resilience, and hope. Kotahi mano kāika, kotahi mano wawata – a thousand homes, achieving a thousand aspirations.

WHAIA TE ARA O TE KAREAO

TAOKA FROM THE NGĀI TAHU ARCHIVE

Kareao is the official website of the Ngāi Tahu Archive. Named after the ubiquitous supplejack, Kareao is an apt metaphor for the website which leads from one point to another, linking, connecting, and ultimately taking explorers in myriad directions of discovery. *Whaia te ara o te Kareao* will be a regular TE KARAKA feature sharing important and interesting stories from the Ngāi Tahu Archive with our readers, which they can explore further on Kareao.

Maahunui Maori Council

The Maahunui Maori Council was one of 19 councils set up under the Maori Councils Act 1900, which offered Māori communities a limited measure of local self-government. The Act built on previous attempts by Māori leaders to obtain self-government through the legislative process. It also responded to health reforms suggested by Māori political leaders such as James Carroll and Apirana Ngata, in response to the epidemics of introduced diseases that had devastated Māori. Māori councils were to have six to 12 councillors elected for a period of three years. They were empowered to make by-laws related to health, sanitation and the sale of alcohol within their kāika.

Following passage of the act, Kāi Tahu leaders convened a hui on 11 March 1902 at Wairewa Marae to discuss the proposed new councils. Delegates from across the Kāi Tahu takiwā enjoyed a day of 'glorious weather' and fun at the Akaroa County Racing Club's annual race meeting at Wairewa before settling in for a full night of rigorous discussion. Native Minister, the Hon James Carroll (Timi Kara), was grilled late into the night on the provisions of the Act.

The South Island was subsequently divided into three divisions. The northern boundary ran from Māwhera to the mouth of the Clarence River and the southern boundary, from Okura to the mouth of the Waitaki. The middle section was to be the jurisdiction of the Maahunui Maori Council, named after Māui's famous waka from which he fished up Te Ika-a-Māui. Variant spellings of the name appeared during the council's years of operation, but the Chair, Taituha Hape, confirmed in 1902 that Maahunui was correct. The southern council was called Araiteuru. Elections for the first council were held at Tuahiwi in September 1902.

Enthusiasm and expectations for this initiative in self-government were high among Māori across the country, although not all elements of the act or by-laws were equally popular. As in other places, local Kāi Tahu communities set up komiti marae to support the councils and help enforce their by-laws. While all Māori councillors were men, komiti marae frequently included wāhine among their ranks.

Government support for the project was, however, limited at best. Council income came from dog licenses, fines, voluntary donations from rents and fundraising events. This was rarely enough to cover governance costs, and the projects delegated to the councils. In 1906, the Maahunui and Araiteuru councils held a combined hui at Arowhenua to discuss the insufficient nature of council funding and the non-payment of agreed grants by the government. Despite their limited resources, councils worked hard to organise events, maintain social order within their communities and enact reforms they felt would enhance the lives of their whānau and hapū.

By the late 1910s, the combination of financial challenges with new priorities such as the reinvigoration of Te Kerēme in 1907, saw the importance of Māori councils wane, although the flaxroots organising and fundraising efforts continued, albeit in other forms.

IN 1906, THE MAAHUNUI AND ARAITEURU COUNCILS HELD A COMBINED HUI AT AROWHENUA TO DISCUSS THE INSUFFICIENT NATURE OF COUNCIL FUNDING AND THE NON-PAYMENT OF AGREED GRANTS BY THE GOVERNMENT.

DESPITE THEIR LIMITED RESOURCES, COUNCILS WORKED HARD TO ORGANISE EVENTS, MAINTAIN SOCIAL ORDER WITHIN THEIR COMMUNITIES AND ENACT REFORMS THEY FELT WOULD ENHANCE THE LIVES OF THEIR WHĀNAU AND HAPŪ.

This photograph of the first Maahunui Maori Council was taken at their inaugural meeting held at Tuahiwi from 9–11 September 1902. Apirana Ngata was the returning officer for the elections held on the first day, and the newly-elected council met that evening. Taituha Hape was elected chair and the name 'Maahunui' was approved. Council members also discussed at length the by-laws and regulations put in place by other Māori councils around the country.

Back row (left to right): Apera Pirini Ruru (Port Levy), Hoani Te Hau Pere (Little River), John Tini (Little River).
Second row (left to right): James Charles Rickus, (Waihao), Henare Kahu (Temuka), Hoani Tikao Wira (Temuka), Joseph Horomona (Kaiapoi), Wepu Hopa (Taumutu), John Watson (Rapaki), Thomas Eustace Green (Kaiapoi).
Front row: Taituha Hape (Chair) and Apirana Ngata (returning officer).

Image Reference: PA1-q-1136-64-01, Alexander Turnbull Library (copy held at Ngāi Tahu Archive).

BACK ROW—Kerei Keepa, Peni Hokianga, Pita Hohapeta, W. Karaitiana, Eruera Te Aik, Thos. E. Green (member of Maori Council), Teome Peri (member of Maori Council), Tikao Wira (member of Maori Council), Harry Aas (Maori Council), H. W. Uru, Arapata Renata, S. Reuben, Martin, Kaitai. FRONT ROW—J. H. W. Uru (member of Maori Council and secretary of Carnival), Taituha Hape (chairman of Maori Council), Geo. Robinson, E. A. Hastings.
THE EXECUTIVE.

On 12 and 13 November 1903, the Maahunui Maori Council hosted a Māori carnival at Lancaster Park in Christchurch to raise funds for the council's work. About 200 Ngāi Tahu participated in the event, including representatives from Tuahiwi, Taumutu, Koukourarata, Wairewa, Rāpaki, and Arowhenua. After a grand procession of performers who marched from Cathedral Square to the park, led by the Woolston Band, the carnival opened with a pōwhiri. Festivities included a hāngi, tug-of-war, poi, and a haka to commemorate the waka *Mahanui*.

Back row (left to right): Kerei Keepa, Peni Hokianga, Pita Hohapata, Wiremu Karaitiana, Eruera Te Aika, Thomas Eustace Green (Maahunui Maori Council), Hoani Te Hau Pere (Maahunui Maori Council), Tikao Wira (Maahunui Maori Council), Tiemi Taare Rikiti (Maahunui Maori Council), Henare Kahu (Maahunui Maori Council), Henare Whakatau Uru, Arapata Renata, Sam Reuben, Martin, Kaitai, unidentified man.
Front row: Hoani Hopere Wharewiti Uru (Maahunui and secretary of the carnival), Taituha Hape (Maahunui Maori Council chairman), George Robinson, E.A. Hastings.

Image Reference: PhotoColl22_ IMG00695, Christchurch City Library Heritage Image Collection (copy held at Ngāi Tahu Archive).

At the first hui of newly elected councillors (7–9 May 1909), discussion centred on the suppression of the liquor trade within kāika and the promotion of public health measures. The council also lobbied the newly-appointed Minister for Māori Councils, Apirana Ngata, for greater government resources for footpaths, drainage and running costs for the council. An open session on the second day enabled delegates from across the motu to address the Minister on matters ranging from land compensation and fishery rights to government loans for local infrastructure. A reception in honour of Ngata, which included highland dancing, waiata and haka, was held that evening and was the first use of the rūnaka hall's newly-installed gas lighting.

Newly-elected councillors at their first hui 7–9 May 1909. Front row (left to right): Henare Rāwiri Te Maire (Morven), Teone Wira (Arowhenua), Hon. Apirana Ngata, Taituha Hape, Chairman (Tuahiwi), Hoani Korehe Kaahu (Temuka), Ihakara Wiremu Karaitiana (Tuahiwi). Back row (left to right): Mana Himiona te Ataotu (Kaikōura), Apera Pirimi Ruru (Port Levy), William Daniel Barrett/Wiremu Taniera Parete (Poutini), Helyar Wedderburn Bishop (Stipendiary Magistrate), Teone Watene (Rāpaki). The two other council members identified in the sources are Hape Marakaia Uru and Atarea Te Maiharanui Maopo. As yet, however, we have not been able to confidently identify which of the men on the right of the back row is Uru and which is Maopo.

Image Reference: PA1-q-1128-5-4_043, Alexander Turnbull Library (copy held at Ngāi Tahu Archive).

AN OPEN SESSION ON THE SECOND DAY (OF THE FIRST HUI OF NEWLY ELECTED COUNCILLORS) ENABLED DELEGATES FROM ACROSS THE MOTU TO ADDRESS THE MINISTER ON MATTERS RANGING FROM LAND COMPENSATION AND FISHERY RIGHTS TO GOVERNMENT LOANS FOR LOCAL INFRASTRUCTURE.

Each district council had their own seal, mandated by the Maori Council Act 1900, for the 'purpose of authenticating documents issued by it'. The stamps were of a universal design chosen by the central government and feature the words 'Pire Kiore' underneath a picture of a whare.

'Te Piri Kiore' (the Rat Bill) was initially the nickname Māori gave to the Bubonic Plague Prevention Act 1900, which was one of the catalysts for devolving some public health duties to Māori councils and the nickname therefore also became attached to the Māori councils. The title 'Pire Kiore' was also taken up by some as a criticism of the Maori Lands Administration Act that was introduced at the same time.

Image Reference: Ngāi Tahu Archive.

The council chambers at Tuahiwi were described by one journalist in 1909 as a 'comfortable little chamber adjoining the Runanga Hall'. The council chambers were also used for other meetings, such as the Ladies' Reception Committee during their planning for a fancy-dress ball to raise funds for 6000 tītī to be sent to Māori soldiers in 1918.

Image Reference: 2018-0462-1-0002, Art and Taoka Collection, Ngāi Tahu Archive.

PUBLIC NOTICES.

MAAHANUI MAORI COUNCIL.

I RARO i te Ture Rehita Kuri, 1908, mo Te Ture Kaunihera Maori, 1900, Te kiona 16 Rarangi i mo Te Ture Whakatikatika i te Ture Kaunihera Maori, 1903, Te kiona, 8 Rarangi 1, 2, me 3. He whakaatu atu tenei ko nga kuri Maori katoa i roto i te Rohe o Te Kaunihera, a ko te utu mo te re hitatanga ote kura hipi, kau, repeti ranei e rua hereni me te hiipene mote kuri kotahi mo era atu kuri e rima hereni te utu mote kuri kotahi, a kotoa nga moni e utua ana mote, Rahitatanga I nga kuri me utu Kinga Tiamana o nga komiti marae a enei kaianga e mau ate nei:
KAIAPOI, RAPAKI, PORT LEVY, AKAROA, LITTLE RIVER, TAUMUTU, TEMUKA, WAIHAO, POUTIRI, HUI TE RANGIORA AND KAIKOURA.

TAITUHA HAPE,
Tiamana.
W. D. BARRETT,
Hikeretari.

(TRANSLATION.)

In pursuance of the Dog Registration Act, 1908, and the Maori Council Act, 1900, Section 16, Sub-section 7, and the Maori Council Amendment Act, 1903, Section 8 Sub-sections 1, 2 and 3, it is hereby notified that all Maori dogs within Maahanui Maori Council District must be registered with the said Council, and the registration fees for each sheep, cattle or rabbit dog shall be 2s 6d each, and all other dogs 5s each, and all dogs' registration fees must be paid to the Chairman of the Village Committee at the places as stated above.

TAITUHA HAPE,
Chairman.
W. D. BARRETT,
Secretary.

1490

Māori councils were empowered to issue a range of licences and registrations. Dog and cattle licences were one of the councils' main sources of income, but never provided enough revenue to fund the multitude of issues for which councils were responsible. These ranged from noxious weeds to eel weir management and the licensing of Māori births and deaths. Taituha Hape was elected chairman at the first council meeting on 9 September 1902 and remained in the role for over a decade. William Barrett was elected to the council in 1909 and went on to also serve on the Ngaitahu Census Committee and Ngaitahu Trust Board.

Image Reference: *Lyttelton Times*, 7 February 1911, p.10.

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Maori Councils Act 1900

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Athol Anderson, Judith Binney and Aroha Harris, *Tangata Whenua: An Illustrated History*, (Wellington: Bridget Williams Books, 2014), pp. 295 & 328–333.

Takerei Norton, 'Hoani Te Hau Pere', *Tangata Ngāi Tahu: People of Ngāi Tahu, Volume II*, Helen Brown and Michael J. Stevens eds., (Christchurch: Te Rūnanga o Ngāi Tahu with Bridget Williams Books, 2022), pp.194–195.

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Loud and Proud – Te Karaka ki te Raki unveiled

NĀ ILA COUCH

IT'S 6.25AM AND A CAR SLOWS DOWN BESIDE ME ON KORORA TAHI ROAD. "Do you want a lift?"

Rāpaki kaumātua Herewini and Dave Banks know where I'm going, and I agree I'm not going to make it on time. "It's more than a five-minute walk to Pony Point," says Dave, typically gruff but always cheerful, "More like half an hour."

Within minutes we arrive at Ōtūherekio, the point overlooking Te Whakaraupō between Motu-kouati-rahi/Cass Bay and Rāpaki. Under a korowai of grey cloud, we join a group of about 50: police, members of the Cass Bay and Lyttelton communities, and friends and whānau of Rāpaki, to unveil a new pou whakairo.

The pou replaces Te Kōauau o Tāne Whakapiripiri, vandalised beyond repair in November 2021.

Among those gathered is kaiwhakairo Caine Tauwhare, who recalls a sunny day in 2012 when Te Kōauau o Tāne Whakapiripiri was unveiled. He shares a decades-old story he was told about a long-held dream of seeing carvings on the whenua around the peninsula.

"The story goes that around 40 or 50 years ago a ope from Rāpaki went up north. On returning and having their debrief, one of the moko sitting on Aunty Sissy's (Waikura McGregor) knee asked why there weren't carvings here like the ones they had seen up north. That planted the seed for Aunty Sissy and, as I'm told, became a dream that Aunty Dawn Kottier continued, to have a place to teach carving, and for carvings to be on the whenua."

The Whakaraupō Carving Centre, a non-profit Charitable Trust, was established in 2010 by whānau members of Te Hapū o Ngāti Wheke, and by 2012 Caine was running two six-monthly classes with 10–12 young people. The first two commissioned pieces produced through the centre were Hinehouroko at Ohinehau/Sutton Reserve and Kōauau o Tāne Whakapiripiri at Ōtūherekio.

Right: Caine Tauwhare and his partner Toni Rowe listen to speeches during the dawn ceremony.
Opposite: Tamariki on a weekend stay at Rāpaki Marae gather under Te Karaka ki te Raki on the day of its unveiling. PHOTOGRAPHS: ILA COUCH

Above: The community now united in celebration, after the desecration of Te Kōauau o Tāne Whakapiripiri in 2021.
Right: Rev. Maui Stewart blessing Te Karaka ki te Raki located at Ōtūherekio, once the original place of karanga for those coming onto the marae at Rāpaki.

An experimental pou, Kōauau o Tāne Whakapiripiri, had a flute-like function built into it, designed to make sound with an easterly wind.

The community took care of the pou, planting the surrounding area. Caine says he enjoyed seeing pictures on social media of people interacting and hugging the carving, which was mounted at ground level.

He was shocked when the pou was desecrated over a weekend in November 2021.

News of the destruction was covered by local and national press and Caine, a father of five and now a pōua, was asked to make sense of what had happened. He also had to explain what he called a "cowardly act" to his tamariki.

"I don't think I said this to the kids, but I figured the person had possible mental issues. People go through things and have problems at times, so I told my kids if they were ever struggling with things to find somebody to talk to. That's the best thing really."

Three years on, Caine says it's been quite an emotional and challenging journey to create a new pou, but it presented an opportunity to build on the kaupapa of the first pou.

"My understanding of this place, Ōtūherekio, is that back in the day it was the first place for karaka coming onto the marae. The first pou reflected the gathering of people. The new pou, Te Karaka ki te Raki, speaks to the karaka, the call, so this is probably how it was supposed to be.

"We have had a chance to do it again and the things that have come out of this experience are resilience and not backing down."

With the ceremony about to begin, we take our cue from Rev. Maui Stewart and move together towards Te Karaka ki te Raki, which towers above us on an elevated Corten steel plinth. Amongst the rōpū are tamariki, some wrapped in blankets, tired but attentive during karakia and speeches. They have spent the night together at their marae at Rāpaki and this is part of their experience as kāika kids.

Tuakana Kamalani Tukariri and Materia Hutana have been guiding them through the unveiling experience. Materia shares the significance of the day for herself and the tamariki.

Ka ketekete te kākā
Ka koekoe te tūī
Ka kūkū te kererū
Ara te taki o kā manu
I rere haere kā manu o te kōhaka, kā kāika kids ki te puke o Ōtūherekio. I whai te karaka o te pou i tū ai, ko Karaka ki te Raki tērā. He wheako hou ki ētahi, he mahi noa ki ētahi atu. E tū ai te pou hei maumarahataka o ō mātou tikaka, ō mātou reo e taki mai nei ki te kāika. Ahakoa te hika o Tane whakapiripiri, kua ea tāna mahi, i piringia mātou hei kāhui, kia kōtahi ai i tēnei kahere. Kia taki tahi kia tū tahi.

"IT'S AWESOME TO SEE THE KIDS. I HAVE ASPIRATIONS THAT THERE WILL BE MORE POU AROUND THE PLACE AND THAT OUR YOUNG PEOPLE OF FURTHER GENERATIONS WILL GET THAT OPPORTUNITY TO TALK ABOUT IT. FOR ME, POU WHAKAIRO, IT'S A LANGUAGE. CARVING IS A LANGUAGE. IT'S OUR WRITTEN LANGUAGE.

"IT'S LARGELY BEEN SAID WE HANDED THINGS ON ORALLY, BUT IT'S THE CARVINGS THAT KEEP THE KŌRERO IN CHECK. I'M NOT SO KEEN ON WRITING THINGS DOWN BECAUSE IT BECOMES MY INTERPRETATION, WHEREAS IF WE CAN LEARN WHAT THE SYMBOLS MEAN, EVERYBODY CAN TELL THEIR STORY.

"KNOWLEDGE OF THE SYMBOLS WILL KEEP THE STORY IN CHECK OR KEEP IT PONO. THAT'S MY INTENTION. HOPEFULLY, PEOPLE CAN COME AND LEARN HOW TO READ THE WHAKAIRO."

CAINE TAUWHARE

Having the next generation witness the unveiling of the new pou is something that brings Caine joy.

"It's awesome to see the kids. I have aspirations that there will be more pou around the place and that our young people of further generations will get that opportunity to talk about it. For me, pou whakairo, it's a language. Carving is a language. It's our written language.

"It's largely been said we handed things on orally, but it's the carvings that keep the kōrero in check. I'm not so keen on writing things down because it becomes my interpretation, whereas if we can learn what the symbols mean, everybody can tell their story.

"Knowledge of the symbols will keep the story in check or keep it pono. That's my intention. Hopefully, people can come and learn how to read the whakairo."

In the speech he gives during the unveiling, Caine talks about the kororā, a tiny but tenacious penguin that braves the ocean but returns to Whakaraupō to breed. It's a message that resonates with me having just recently returned home to live on our papakāinga.

"Although kororā prefer isolation, it's always good to know where home is. Home is a safe warm place and upon the kororā returning home it likes to celebrate and be free to sing its song. For the kororā that stays longer, it has a responsibility to maintain a safe, welcoming, caring space."

On the walk back home to Rāpaki I turn to look at the pou from a distance. Kōauau o Tāne Whakapiripiri was a pou that many people had the privilege to touch; Te Karaka ki te Raki is a pou raised high and can be seen from afar.

As Caine says, "This pou is prominent whereas the first pou was more humble and meek. That time is over. Now's the time to be loud and proud."

Moving manu:

How translocation could save our kuaka

NĀ SASCHA WALL

THE WHENUA HOU DIVING PETREL, ALSO KNOWN AS KUAKA, RECENTLY joined the Kāi Tahu list of protected taonga species. Found exclusively on te motū o Whenua Hou, otherwise known as Codfish Island, the kuaka population numbers less than 200, and its ongoing survival continues to be a significant challenge.

Whenua Hou is a cultural and archaeological repository of immense value to Kāi Tahu, often referred to by tangata whenua as a tūrangawaewae, a taonga and a kōhaka for many of our manu. Alongside the kuaka, Whenua Hou is also home to the critically endangered kākāpō, mōhua, tītī and many other native species of manu and pekapeka.

Through the rigorous efforts of Kāi Tahu, the Department of Conservation, scientists, conservationists and whānau, Whenua Hou has remained free from predators for 25 years, allowing these treasured native species to thrive. This significant milestone was celebrated in June last year and among those who took part in those celebrations was Te Arawhetu Waipoua, a Master of Science student from Ōtakau Whakaihu Waka, who is researching the kuaka.

TE KARAKA spoke to Te Arawhetu in Ōtepoti (Kāi Tahu, Ngāti Maniapoto, Ngā Rauru), to develop a deeper understanding of conservation efforts and issues facing the survival of the species.

A passionate and aspirational young wāhine, Te Arawhetu says

her inspiration for her studies came from her upbringing.

"I grew up in New Plymouth and Rotorua, surrounded by coastlines and forests. Listening to my grandparents' stories about the changes they've witnessed in Aotearoa's ecosystems, alongside the importance of kaitiakitanga, inspired my path towards conservation," she says.

"As I grew older I became increasingly aware of the threats to biodiversity in Aotearoa, which motivated me to take action. This led me to pursue study at the University of Otago, where I completed my undergraduate degree in Zoology and Marine Science.

"Having always been fascinated by seabirds growing up near the coast, when the opportunity to work with them arose it felt like a natural next step. I am now doing my MSc in Marine Science, focusing on GPS tracking of the Whenua Hou diving petrel (kuaka)."

Te Arawhetu's current research focuses on identifying critical conservation areas for the Whenua Hou kuaka. Her thesis, titled Identifying Areas of High Conservation Concern through Fine-Scale GPS Tracking of Kuaka During the Breeding Period, aims to provide valuable insights into the species' breeding habits and conservation needs.

DUE TO THE LACK OF PREDATORS, THE BREEDING GROUND OF THE KUAKA IS FAIRLY UNIQUE. HOWEVER, THIS FASCINATING SPECIES REMAINS CLASSIFIED AS THREATENED-NATIONALLY CRITICAL, HIGHLIGHTING THE URGENT NEED FOR CONSERVATION EFFORTS TO PROTECT ITS FUTURE. THERE ARE NOW FEWER THAN 210 INDIVIDUAL WHENUA HOU DIVING PETREL BIRDS, MAKING THE SPECIES ONE OF THE RAREST IN AOTEAROA.

Due to the lack of predators, the breeding ground of the kuaka is fairly unique. However, this fascinating species remains classified as threatened-nationally critical, highlighting the urgent need for conservation. There are now fewer than 210 individual Whenua Hou diving petrel birds, making the species one of the rarest in Aotearoa.

Te Arawhetu says one of the most pressing dangers to their survival is climate change, which intensifies weather events that disrupt their natural habitat. "Kuaka burrow on the edge of the sand dunes, facing out to the sea. Biologically, this makes sense, as they can shoot straight out of the sea and into their burrows and vice versa."

However, these homes leave the manu vulnerable to the elements. In the past, major storms have caused significant dune erosion which can significantly reduce the already small population. Human activity, such as burrow trampling, poses another risk. And Te Arawhetu says that while no immediate threats exist at sea, the kuaka is at risk from commercial fishing, especially during the breeding season when its foraging areas overlap with marine traffic.

"For commercial fisheries, it's mainly necessary to catch by artificial light at night," she says. "But when the birds come into land, if there's any huge bright lights, they get really disorientated, and it causes deck-strike, where they fly straight into whatever's in front of them."

Several measures have been taken to minimise fishing boat risk, such as installing cameras onboard to monitor activity of the manu and the surrounding area. "There's been a lot of work on that, which has been really good. We can now see everyone's doing it in the bay, dimming their lights and the fishers are doing amazingly."

Further conservation efforts include monitoring burrows to track population and controlling invasive species such as 'marram grass,' which grows from the dunes in long, spindly blades that can become a serious choking hazard.

A strategy used by research teams in the past involved encouraging the kuaka to nest further from the sea, reducing their exposure to storms and erosion. Researchers have also used solar-powered speakers to play bird calls and have created artificial burrow entrances to lure the birds to safer, higher ground.

Te Arawhetu is enthusiastic about a future for the kuaka, which involves introducing them to new whenua. She calls this process 'translocation', which involves relocating chicks to a new island to create a second colony.

To test translocation viability, research has been done through her study, beginning with deploying lightweight GPS data loggers on adult kuaka to track them during incubation and chick-rearing. This has allowed Te Arawhetu and the team to identify the birds' behaviour

as well as identifying key areas for foraging.

Using her findings alongside data collected from past research, Te Arawhetu began trialling the translocation process, which involved installing artificial nest-boxes made specifically to the dimensions and needs of selected kuaka chicks. The plywood nest-boxes feature an external access door through which the chicks can enter nests.

The nests were then placed over curved tunnels dug into the sand, reinforced with plastic piping. The tunnel openings mimic surrounding burrows so chicks will enter.

Soon after installation the chicks began entering the faux tunnels and eventually reached the nest-boxes. Te Arawhetu was then able to start hand-rearing, which is essential as the chicks will rely on this for translocation.

TO TEST TRANSLOCATION VIABILITY, RESEARCH HAS BEEN DONE THROUGH HER STUDY, BEGINNING WITH DEPLOYING LIGHTWEIGHT GPS DATA LOGGERS ON ADULT KUAKA TO TRACK THEM DURING INCUBATION AND CHICK-REARING. THIS HAS ALLOWED TE ARAWHETU AND THE TEAM TO IDENTIFY THE BIRDS' BEHAVIOUR AS WELL AS IDENTIFYING KEY AREAS FOR FORAGING.

Above: Te Arawhetu with a kuaka on Whenua Hou during her research project.

Right: An exposed kuaka chick highlights the danger of nesting so close to the sea. PHOTOGRAPHS: SUPPLIED

Given the success of the test and the ongoing efforts of the Whenua Hou Komiti, Kaitiaki Rōpū ki Murihiku, DOC and many others there is hope for the future of the kuaka. If successful, they may not only stabilise the population but also lay the groundwork for long-term recovery, ensuring this unique and critically endangered species has a chance to thrive once again. TK

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Why your vote matters

NĀ JODY O'CALLAGHAN

MĀORI ARE USING HĪKOI AND SUBMISSIONS TO PROTEST AGAINST THE government, and there are calls for them to raise their voices through the Māori electoral roll, with the idea that if all Māori voted on the Māori roll, Māori seats in parliament would be at least double.

But rakatahi Coco Myers (Kāi Tahu) who will be 19 and a first-time voter by the time the next election rolls around is, like many others, asking questions about Māori representation.

In the absence of political education at school, and it rarely being discussed among her peers, Coco wonders which roll to select – Māori or General.

Te Herenga Waka Victoria University Associate Professor of political science, Dr Lara Greaves (Ngāpuhi), says research shows Māori choose the Māori roll because it represents their culture and values. But the Māori electoral roll has been historically underfunded, and "a lot of my work shows only a minority of Māori know key facts about the electoral roll."

"Any public information is not packaged in a way that rakatahi would engage with or find relevant to their lives," Dr Greaves says. "Rangatahi are a growing and proud Māori population, and a group you want to have on board." The recent hīkoi raised awareness of the Māori roll, with another 3000 Māori enrolling.

While the 2018 Māori Electoral Option showed the percentage of Māori on the Māori electoral roll remained a majority at 52.4 percent, it also showed a net increase of Māori changing to the general electoral roll. This prompted a survey by Victoria University's Associate Professor Maria Bargh. She set out to understand why Māori were choosing the general electoral roll, and what it would take to make them change to the Māori electoral roll.

The answers for 80 percent of respondents were: "There is more choice of candidates on the general roll' and 'Māori don't all think the same and it's good to have Māori on both electoral rolls."

The Electoral Commission's Karl Le Quesne says the number of electorates has already been set for the 2026 General Election – general electorates in Te Ika-a-Māui will reduce from 49 to 48, general electorates in Te Waipounamu are fixed at 16, and Māori seats remain unchanged at seven.

The decision on how many Māori seats involves some "nasty maths" every five years, Dr Greaves says, in line with the census (the census has issues with data quality around the actual population of Māori). Either way, the more Māori on the roll the more seats there will be. The MP vote is whoever runs in the electorate, but those on the Māori roll can still vote for whichever party they see fit.

Coco Myers left school a year early to devote more time to her te reo Māori journey at Ara's Te Puna Wānaka; she excelled and gained top place in her 2024 class. Showing tautoko for kaupapa Māori is important to her, but she is unsure how politics and te ao Māori fit.

"I think it's important to vote and be a part of it all. Especially as a minority group when a lot don't vote, it's important to support and uphold our voice." But for rakatahi, voting is "not the first thing on their minds" when their whānau is the only place to get guidance on politics, and many of their parents may not vote.

According to Te Tai Tonga Māori MP Tākuta Ferris, there is no

Above: Te Herenga Waka Victoria University Associate Professor of political science Dr Lara Greaves; left: Kāi Tahu rakatahi Coco Myers.

Far left: Te Tai Tonga MP Tākuta Ferris addresses those attending the recent Te Tiriti hīkoi. PHOTOGRAPHS: SUPPLIED

"I THINK IT'S IMPORTANT TO VOTE AND BE A PART OF IT ALL. ESPECIALLY AS A MINORITY GROUP WHEN A LOT DON'T VOTE, IT'S IMPORTANT TO SUPPORT AND UPHOLD OUR VOICE."

COCO MYERS Kāi Tahu

question: "Māori have been on the Pākehā roll for generations and it has got us nowhere. They have them all [seats] and we don't. In a democratic scenario we will always lose."

Tākuta goes on to say that if Te Pāti Māori put up 20 candidates and they all won those Māori seats, both major parties would not be able to form a government without them – so any government would have a tangata whenua coalition.

He argues that currently there is the strongest ever Māori independent presence in parliament, which is causing issues in the parliament system. Te ao Māori is represented in the house more than ever before – with haka and te reo from proud Māori making waves internationally.

It is important Māori MPs are not hamstrung by the policies and narratives of a major Pākehā party," Tākuta says. "Unfortunately, the majority of the past Māori seats have been held by Pākehā parties and so the Māori seat [MP] has never been able to say what it wants in parliament. That's a serious problem."

Those MPs were "only allowed to say what the Pākehā party allows [them] to say" rather than "speak their Māori truth and say whatever's important for us."

Young people need to understand the impact that the government has on their lives.

"I'm a pretty staunch Māori and I can say they [the government] don't even matter, but the reality of it is that a government gets to spend $180 billion a year shaping the way we live as a country.

He adds that there are many things about the political system that can be improved to allow greater access for Māori. The size of his electorate, Te Tai Tonga, "is a joke" – from Te Whanganui-a-Tara down to Rakiura and inclusive of Chatham Islands. There are 21 general electorates in the same geographical area. The needs of Māori voters vary within the takiwā, and it is a lot for one MP to cover.

"It's very unfair, there's no real democratic way to explain yourself out of that." Also, with a growing number of rakatahi Māori in Aotearoa, things need to change.

Te Pāti Māori understands the most possible Māori seats if all enrolled on the Māori roll to be 20, but Dr Greaves believes it to be 14 according to the population. Her advice: "Talk to people you trust about why they enroll on each roll, fill out the form and get on the roll now", then you won't forget when elections roll around. Also, it is easy to engage with politics, like putting in submissions to have your voice around the Treaty Principles Bill.

A key thing to remember when thinking about enrolling, is you cannot change rolls within three months of an election.

And a final word from Tākuta Ferris: "Don't ever believe you don't have the power to influence change. We're the tangata whenua of this country, we shouldn't just be included; there is a clear distinctive place for the tangata whenua of the country."

Photographs and words **nā PHIL TUMATAROA**

TE AO O TE MĀORI

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI

Morgan Darlison (Kāi Tahu, Tainui, Ngāti Porou) finds it difficult to answer when asked what she does.

Multi-disciplinary artist is where she lands after recounting a lengthy list of completed projects and others she has in the pipeline.

"It's the best way to describe what I do, but there's no limit to what I will get involved in," says the mother to three, who last year married her longtime partner Ethan Darlison (Ngāti Porou).

Morgan set up Kaitiaki Studios in 2012 and has built a thriving business which allows Ethan the privilege of running the household and running after their energetic tamariki Levi (12), Mia (8) and Kauri (3).

Leaving Kaiapoi High School committed to a creative pathway, Morgan enrolled in a fine arts degree at Canterbury University. But she quickly realised it wasn't the right path for her, and switched her attention to Toihoukura – School of Māori Visual Art and Design, and in the days immediately following the February 2011 earthquakes packed her bags and headed to Gisborne.

"Our first week was a wānanga at Whāngārā, and that was me – I was away."

On her return to Ōtautahi, under the guidance of Elias Tyro, Morgan took on an apprenticeship as a tattoo artist, and still does tā moko when she has time.

In 2015, she met Ariki Creative founder Hori Mataki and developed a friendship that led to seven years learning to master computer design and building knowledge of the design industry.

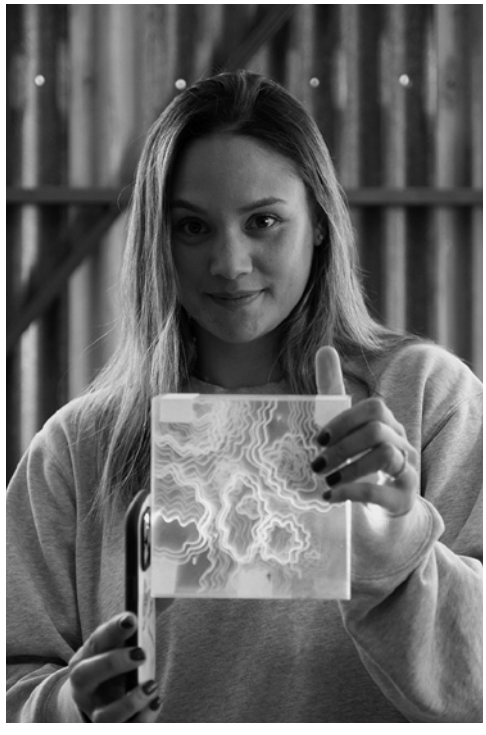
"Hori introduced me to the digital world – he handed me a set of tools I'd never used before. He was an amazing mentor and there's been others along the way, like Fayne Robinson and Riki Manuel."

Morgan still designs letterheads and business cards for clients, but her resume features notable public works including the city's central library, Tūranga, the Justice Precinct water feature, Parakiore Recreation and Sports Centre, and soon her work will dominate the new sports stadium, Te Kaha.

She is constantly reminded she moves in a male-dominated world and one that has complex commercial realities, but believes it's beginning to value the place of authentic cultural narrative in our buildings and landscape.

She often finds herself recalibrating client expectations against the need to remain true to the intention of her designs.

"You're having to hold people to account that this is more than just an artwork; it comes with a responsibility; there's mana behind it that you have to uphold – the whakapapa that's behind it and the traditional practices that inform these designs and the narratives. That can be the hardest part."



Poutini Unveiled:
a Tribute to Ngāi Tahu History

NĀ NIKKI-LEIGH CONDON

Paul Madgwick (Kāti Māhaki) has always known he was a storyteller, feeling the pull of history and its legacy from an early age.

Deeply committed to Kāi Tahu narratives, he published his landmark work, *Aotea*, in the early 1990s – a significant achievement that has now culminated in his latest release, *Poutini: The Ngāi Tahu History of the West Coast*.

"I wanted to ensure we were telling our own stories," Paul says. "And I took it as my responsibility to make sure they were told correctly."

For Paul, *Poutini* is more than a history book; it's a deeply personal project, an effort to capture the voices, events and landscapes that have shaped the enduring presence of Kāi Tahu on the West Coast.

Growing up in Hokitika, Paul was surrounded by the oral histories of his people. "My interest began with hearing conversations from all of the aunties and uncles who would gather at mum and dad's," he recalls, describing the whānau gatherings that drew his kaumātua together.

"Sadly, not many people back then wanted to listen to what they had to say, but I did. I was always interested."

From these early years, he was immersed in stories that revealed the complex history of Kāi Tahu and Te Tai o Poutini: stories of people, land, whakapapa and migration, woven through generations. He began his first book at the age of 11, the history of Woodstock-Rimu near Hokitika, determined to complete it.

He admits, with a smile: "I'll finish it one day."

The path from those early kōrero to creating *Poutini* has been one of dedication, patience, and deep respect for the voices he listened to as a rakatahi. His first major work, *Aotea*, is a detailed documentation of Kāti Māhaki history in South Westland and laid the foundation for his later research on the region.

Paul describes the journey from *Aotea* to *Poutini* as a natural evolution. "It just grew gradually from *Aotea*, when I was researching and writing about South Westland 32 years ago, because the stories are so intertwined."

Above: Pākehā onlookers line the urupā terrace as a tangihanga is underway at the Tairea Hall, Arahura. This has been wrongly labelled as the funeral for Mr and Mrs Williams (Tuhuru), who died days apart, however, that was in 1896 and well before motorcars arrived on the scene. It is more likely the tangihanga for Te Riaki Tauwhare, who died in 1914. PHOTOGRAPH: HOKITIKA MUSEUM

Published in a limited print run, *Aotea* quickly became a rare collector's item, widely referenced for its depth and accuracy in depicting the history of Kāi Tahu. And those stories became the foundation for a larger, interconnected narrative of the wider Tai Poutini region.

For both publications, Paul spent countless hours in libraries around the country, piecing together fragmented records and stories to create a fuller picture.

"It started in the early 1990s, researching in libraries and archives," he says, "and a lot of the material ... related to a much wider area than just South Westland. It was the whole of Tai Poutini."

This helped him see how inseparable the Kāi Tahu story is from the land itself and the people who have called it home for generations. Driven by a commitment to preserving this history, Paul sought to complete the narratives he came across during his research.

Poutini embarks on an indepth exploration of the history of Kāi Tahu within Te Tai o Poutini, revealing the historical layers of migration, survival, and the strength of cultural bonds.

The book begins with the arrival of Kāi Tahu ancestors in Te Waipounamu and the discovery of pounamu, a taoka that shaped identity and alliances. This greenstone became central not only to the history of Kāi Tahu, but also to relationships with the original inhabitants of the West Coast, Ngāti Wairangi.

Poutini delves into the conflicts between Kāi Tahu and Ngāti Wairangi over access to and control of pounamu.

"I set out on this journey to do my part," Paul says, underscoring his desire to document how these early conflicts and strategic intermarriages secured the mana whenua status of Kāi Tahu on the West Coast and over pounamu.

Poutini extends beyond early history into significant changes brought by the arrival of Pākehā settlers and the West Coast gold rushes.

These periods saw waves of newcomers and created an environment of rapid transformation, affecting Kāi Tahu communities' access to their lands and resources.

Gold rushes led to massive settlement and disruption, drastically altering the relationship of Kāi Tahu with the whenua, but Paul reframes these events within a larger story of resilience and adaptation, illustrating how Kāi Tahu navigated the challenges, striving to uphold cultural values and protect ancestral rights.

THE BOOK BEGINS WITH THE ARRIVAL OF KĀI TAHU ANCESTORS IN TE WAIPOUNAMU AND THE DISCOVERY OF POUNAMU, A TAOKA THAT SHAPED IDENTITY AND ALLIANCES. THIS GREENSTONE BECAME CENTRAL NOT ONLY TO NGĀI TAHU'S HISTORY, BUT ALSO TO RELATIONSHIPS WITH THE ORIGINAL INHABITANTS OF THE WEST COAST, NGĀTI WAIRANGI.

***POUTINI* DELVES INTO THE CONFLICTS BETWEEN NGĀI TAHU AND NGĀTI WAIRANGI OVER ACCESS TO AND CONTROL OF POUNAMU.**

In later chapters, Paul focuses on modern milestones, including the 1998 Ngāi Tahu Settlement Act, which symbolised the long-sought recognition of the rights of Kāi Tahu. The act marked a turning point in the iwi's efforts to reclaim resources and lands.

Paul's portrayal of the settlement reveals it as more than an economic gain; it represents a reassertion of mana and a renewed bond with the whenua. For him, *Poutini* is a means of grounding this modern success within the larger historical journey

Above: Whakatipu Waitai, Piopiotahi (Martins Bay, Milford Sound). PHOTOGRAPH: TONY BRIDGE / TE RŪNANGA O NGĀI TAHU COLLECTION, NGĀI TAHU ARCHIVE, 2018-0311
Below, from left: Paul greeting Takerei Norton from the Ngāi Tahu Archive; Te Rua Mason; Paul greeting Levi Robinson. PHOTOGRAPHS: SUPPLIED

of Kāi Tahu, connecting readers to the ancestral voices that paved the way.

He points out the world he grew up in was "a different place back then ... we had no marae, we didn't have the formal gatherings and sense of culture we have now. We didn't even know our own history."

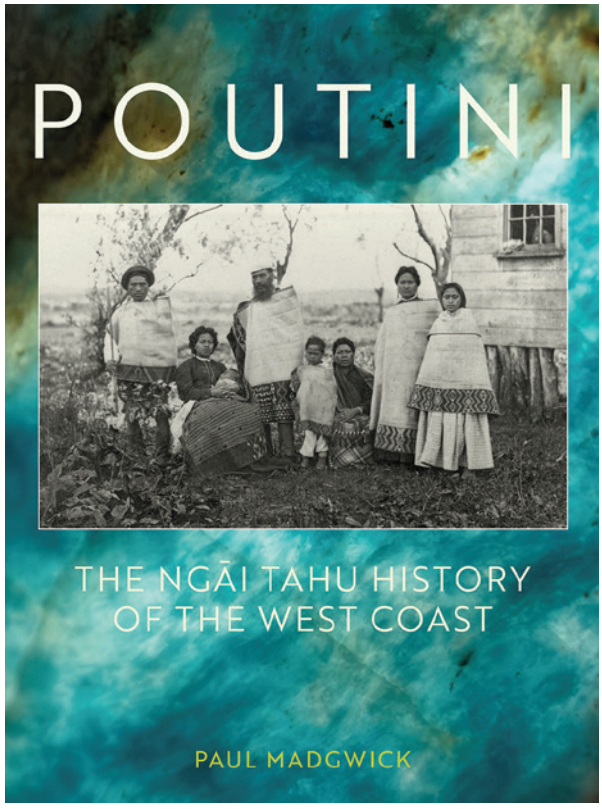
He recalls kapa haka in school, then referred to as "culture," which involved making piupiu from plastic straws.

Despite this he still had access to the most valuable cultural resource – his ancestors. "The kaumātua I spoke with were only one generation away from living at the old pā," he says, understanding how his elders maintained an unbroken connection to their heritage despite the changes surrounding them. "They trusted me with their stories, with their whakapapa."

Beyond his work as an author, Paul has served as Chair of Te Rūnanga o Makaawhio for over 20 years, advocating for Makaawhio's voice within Kāi Tahu and beyond. His leadership has focused on ensuring the cultural values and perspectives of Makaawhio are represented in decisions affecting the region.

One of his most visible achievements is the Te Ara Pounamu pathways centre in Māwhera, Greymouth – one of several state-of-the-art immersive experiences on the West Coast, dedicated to sharing the stories of pounamu, the pounamu wars, and Kāi Tahu migration.

Te Ara Pounamu is a testament to Paul's historical expertise and commitment.



Holding *Poutini* feels like holding a true taoka for Kāti Māhaki and all Māori. This book isn't just a collection of stories; it is our whakapapa, our history, and our identity woven together. For the first time, we have a complete account of the Māori history of Te Tai Poutini, told by one of our own. This distinction is vital, as it brings a deeper resonance to stories that have been part of our community for generations.

Tā Tipene speaks of the role of our iwi in retaining cultural heritage and identity. This work is our responsibility, one that no one else can fulfil. Through Paul's earlier work on *Aotea* and the establishment of our rūnaka, we've been given the ability to name and honour our mauka, our awa, and our pūrākau. Without these foundational contributions, I can't imagine how Kāti Māhaki would have preserved its collective identity.

Poutini also reminds us of our place in the continuum of time. As Māori, we exist in the past, present, and future, and this book holds all three of these spaces, connecting us to our tīpuna and guiding our mokopuna forward.

For so long, we were denied the opportunity to speak our language, to know our history, or to honour our ancestors. Now, thanks to people like Paul, we can do all three. We acknowledge this incredible koha, this gift he has given us through his lifetime of commitment and mahi. Paul, he rakatira koe, he tohuka koe. E poho kukupā ana mātou i tāu nā mahi whakahirahira, he tino taoka, tēnā rawa atu koe.

Kara Edwards

Above: ***Ngāti Waewae aboard their float 'Tairea waka' in the New Zealand centennial parade in Greymouth, 1940. Standing: Ihaia Weepu. Back row: Harriet Mason, Kath Weepu (nee Thomas), Bill Weepu. Middle row: Fred Tuhuru, Ritea Uru, Te Maori Raukawa Mason, Miriam Mason, Tangi Weepu, Sam Luggy te Moanaroa Tuhuru. Front row: Te Whakamarurangi (Tom) Tainui, Jim Tainui, Rima Mason, Mona (Lady) Mason, John Tuhuru, Bruce Sampson (front, partly-obscured).*** PHOTOGRAPH: HOKITIKA MUSEUM

Kara Edwards and Paul Madgwick.

Ko rawaka/ Everything We Need

Ana Hislop [Kāi Tahu, Kāti Huirapa], Emma Hislop [Kāi Tahu, Kāti Huirapa] and Emily Clemett [Kāi Tahu, Kāti Huirapa] recently exhibited at the Blue Oyster Art Project Space in Ōtepoti. The exhibition, titled: 'Ko rawaka/ Everything We Need,' explores exactly that – from questioning the things we believe we need, to illustrating the things we are inextricably tied to.

Kaituhi **SASCHA WALL** visited the exhibition and spoke to the artists about how their whakapapa journeys have inspired them.

Walking into the Blue Oyster Art Project Space I could hear the faint sound of casual conversation playing through speakers, breaking through the silence I was expecting from a gallery space.

To the right of the entrance was Emily Clemett's installation titled 'Everything You Need.' This was a long dining table, centred in front of a wall that wore two long, hanging sheets of old-fashioned wallpaper – one painted with the repeating word 'āe,' and the other: 'kāo.' On the table were silver platters placed at different heights, carrying neat piles of objects.

There was a platter of colourful lollipops, one of old books, matchboxes, Oxo cubes and other nostalgic household items.

Public Programmes and Gallery Manager, Beth Garey, encouraged me to take a silver platter from the pile of empty ones of various sizes. I took the smallest and followed Beth's instruction to fill it with objects from the table I felt I might need.

I chose a matchbox, three small purple candles tied together with twine, a lollipop, a wishbone, a pearlescent white marble, two of the smallest dice I have ever seen, and a playing card – the ace of hearts. I looked down at the overfilled plate in my hand as if holding tiny fragments of my life and spoke to the whakapapa of my connection to each item. "The wishbone reminds me of my mum," I said, "so I figured I needed that because I need her."

Beth listened thoughtfully as she placed my items one-by-one into a paper gift bag. She then handed me, not the bag full of my carefully selected taoka, but instead another seemingly empty one. I peered into it, seeing nothing but a small mirror reflecting my surprise.

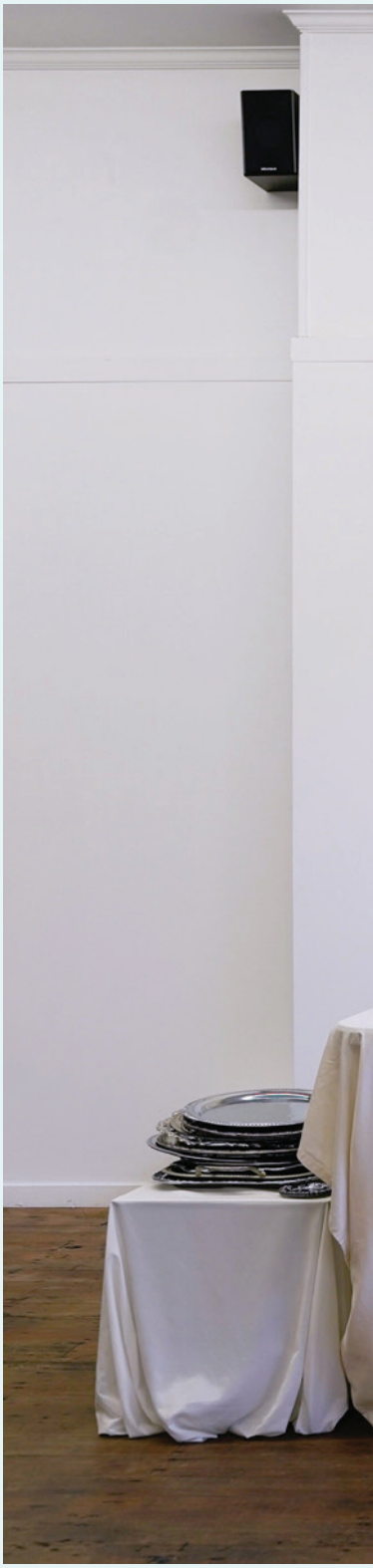
It made sense – I had been tasked with finding the things I thought I needed and now all I had was me.

Part of the exhibition title 'Everything We Need,' was coined by Emily, which set the course for each artist's contribution.

'Ko rawaka,' the second half of the title, was gifted to the kaitā by tuakana Rauhina Scott-Fife and means 'abundance' or 'enough,' in te reo Māori.

Emma Hislop's work titled 'Ko rawaka,' is a 16-minute audio clip – a compilation of kōrero and moments relayed in sound that make up the fabric of Emma's everyday life. The audio played on a loop and filled the gallery with a gentle hum.

Once the exhibition title had been chosen, Emma pondered on what "everything we need" really meant.



Right: Emily Clemett, *Everything you need*, Found objects, silver salvers, wai, sticks, wool, glass, books & *Decision making wallpaper*, Wallpaper, acrylic, glitter, 2024; Emma Hislop, *Ko Rawaka,* Audio, 16.00 minutes, 2024. PHOTOGRAPHS: BETH GAREY


kāo
āe

"I would just go out and record myself. I recorded all the pīwakawaka that live in our garden," she said. "Then I started to think about the really basic things we need, like warmth. So I recorded the dryer going in the middle of winter."

Through the mixed audio, snippets of kōrero i te reo Māori can be heard, which Emma highlighted as a significant element: "Because I feel like I'm an eternal beginner in te reo ... I really struggled to speak at home so I just thought, 'I'm going to start to speak as much te reo as I can in my daily life' and applied that."

Emma's work is reflective of her journey through the process of collecting moments and considering how they are intricately connected to needs.

Towards the back of the exhibition space was a video playing, titled 'Te aha wairua,' which artist Ana Hislop projected onto the front of her mutli-layered fabric installation. Five large, translucent sheets were spaced equally from front to back, each representing the layers of her whakapapa.

The video projection shows, in crisp quality, various bodies of water, which Ana explains represented her father. "The first layer is my dad and he's still alive, so the image is really clear. He's an old surfer and sailor, and really connected to the water.

"The next layer is dad's dad, and it gets a little bit less clear because he's passed away."

The work becomes more symbolic and simplified the deeper into the layers you move. The last layer, a bright red, shows an inverted triangle stitched into the fabric using layers of yarn with strands falling from its edges like blood.

"The end is Mōtoitoi," says Ana. "She was a chief's daughter and Richard Driver was a whaler who got into an argument with her dad. They were about to kill him, and she kind of took a shine to him, threw her cloak over him to save his life.The triangle represents her cloak, but also womanhood, the strength of women in Kāi Tahu history."

The exhibition left me moved. For Māori who weren't raised in their Māoritaka, the haereka back to te ao Māori can be one full of whakamā. We often believe we are required to collect mātauraka; language, resources and lived experiences just to be Māori, but the mirror-bag plot twist served to remind me that whakapapa is enough.

Above: Ana Hislop, *Te taha wairua*, Single-channel digital video with sound, 16:57 minutes, voile, thread, kererū and kotuku feathers, agee jars, whenua, wai, 2024.

Left, from top: Emily Clemett, *Decision making wallpaper* (detail), Wallpaper, acrylic, glitter, 2024; Ana Hislop, *Te taha wairua* (detail), Single-channel digital video with sound, voile, thread, 2024; Emily Clemett, *Everything you need* (detail), Found objects, silver salvers, wai, sticks, wool, glass, books, 2024.

Blue Oyster provided the kaitā with tuakana mentorship and Māori archivist Rauhina Scott-Fyffe [Kāi Tahu, Kāti Mamoe] provided cultural support.

HE TAKATA

PHOTOGRAPH: SUPPLIED

ZOE PANIRAU

Ko Te Upoko o Tahumatā te maunga

Ko Ōkana te awa

Ko Uruao te waka

Ko Ngāti Irakehu, ko Ngāti Makō ngā hapū

No Wairewa ahau.

Kia ora, my name is Zoe Panirau and I'm a proud māmā to two beautiful boys. I was born in Rotorua, but raised in Ōtautahi. As a kid, I spent a lot of time at the marae following my taua, Pollyann Panirau, or running amuck with all the cuzzies! Those experiences taught me the importance of whanaungatanga, which still guides me today.

I am currently working for Wairewa Rūnanga as the Communications and Engagement Advisor. This mahi has been a rewarding journey, with its fair share of challenges that have pushed me to grow and adapt. What I love most about this role is the opportunity to connect and spend time with our whānau whānui, especially our kaumātua.

When I'm not working or engaged in other rūnanga mahi, I'm either weaving, or out and about with my boys, whether it's at their sports, swimming (they're water babies), or enjoying bike rides around the park. I truly cherish these moments while they still want to spend time with me, haha!

Left: Zoe and her tamariki, Jakoda (9) and Carter (4).

WHAT CONSTITUTES A GOOD DAY?
A good day for me often starts with snuggles with my babies and ends with a home-cooked meal.

ONE THING YOU COULD NOT LIVE WITHOUT?
My whānau – always there to lift me up, support me through every challenge, and share every joy.

WHO OR WHAT INSPIRES YOU AND WHY?
My babies. They remind me of the importance of love, patience, and showing up with my best self.

HIGHLIGHT IN THE LAST YEAR AND WHY?
Gaining my open-water diving certificate ... and landing the coolest job in the world.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
Experiences that bring my whānau together like weekends away, celebrations – anything that creates memories we can all hold on to.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?
Snacks at the beach. There's something about watching and listening to the waves crashing.

DANCE OR WALLFLOWER?
Wallflower. I am the most awkward, introverted human ever.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?
Roast with all the trimmings or steak, eggs, chips and creamy mushroom sauce.

WHAT MEAL DO YOU COOK THE MOST?
Mac and cheese – my boys' favourite kai.

GREATEST ACHIEVEMENT?
My two boys for sure. Raising them with strong values and a deep pride in te ao Māori.

DO YOU HAVE AN ASPIRATION FOR KĀI TAHU TO ACHIEVE BY 2050?
To cultivate a new generation of leaders who are deeply rooted in Ngāi Tahu values and are empowered to advocate for our people and our land.

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