

te Karaka

THE NGĀI TAHU MAGAZINE. KAHURU / AUTUMN 2001



Amiria Marsh

one of this
country's most
gifted sportswomen

The Call of the Tītī

Jan West shares
her experiences
as a birder on the
Tītī islands

The Boundaries Disputes – What are they?

North Island iwi
challenging
Ngāi Tahu mana whenua

Wiremu Te Haere Solomon

(born November 1939; died February 2001)



Photo courtesy of the Press (copyright).

Bill Solomon was born at Ōaro on the Kaikōura coast in 1939 and grew up there when it was one of the many public works camps involved in the building of both the coastal highway and the Main Trunk railway. His father, the late Rangī Wawahia Solomon, was a fisherman from Port Levy who had married Miriama Ahipuia Beaton and returned to her home at Ōaro to live. Rangī was to become one of Ngāi Tahu's most respected and influential kaumātua in later years, but when Bill and his brothers and sisters were young the most defining tribal influence within that part of Ngāi Tahu was still that of their tāua the chiefly Hariata Whakatau Pitini and her husband Hoani Beaton. Hariata had died in 1938, the year before Bill was born, but the shadow of her personality was still a powerful force, being quoted and referred to right up into the late 1960s and 1970s when I first started spending time at Ōaro.

Bill was Rangī and Miriama's eighth child. He attended the Ōaro primary school and then the Kaikōura High School for a couple of years before leaving for the newly opened Māori boarding college, Hato Paora, in the Manawātū. He returned to Ōaro in 1958 for a time before moving to Christchurch where he lived with his older brother George. His first job was with True Cap Tyres. From there he went to work on the buses and he also drove taxis for a while. It was in Christchurch that he met his wife, Reo Manahi. After marrying, Bill and Reo moved back to Ōaro to settle and raise their family.

When I was spending time with his father, Rangī, in the 1970s, Bill and Reo were living at Ōaro. He was the big quiet chap who worked on railway maintenance, always amiable but always in the background of the constantly active discussion of Ngāi Tahu affairs. His older sister, Wharetutu, was a powerful influence in the family. It was only later, riding up and down the coastal railway with him on his jigger that I came to appreciate Bill's insatiable curiosity and the keenness of his

observation. He took an almost childlike pleasure in showing me fossils in the coastal rocks, explaining the engineering problems in the constantly shifting curve of the rail track at Mikonui or expounding on some aspect of seaweed or fish. He would point out old urupā and then tell me which of our tūpuna was buried there. I sensed quite quickly that those tūpuna were his companions, the ones he greeted each day as he travelled up and down, while he saw himself as just "keeping an eye" on the old places, shifting a few bones when there was a slip, making sure they were properly reburied – it was clear that he was already much more than a caretaker. As well as being extraordinarily well informed about the life of the coast he was also the guardian of its memories – the takata kaitiaki of Kāti Kuri. That was the rather lonely, self-contained, role he was growing and he loved it.

When Rangī Solomon died in 1977 there was a whānau decision made that Bill would succeed his father as the Kaikōura member on the Ngāi Tahu Māori Trust Board, at least until there could be an election. In fact he was to stay there until the board was abolished by the Te Rūnanga o Ngāi Tahu Act in 1996 – only once being challenged in an election. The trust board was a whole new world for Bill and it wasn't one that he liked – at least at first. He had never talked a lot and he was terrified of speaking in public. I found this out when I was given the task of taking him around and introducing him to his new "electorate" – an area was much wider than his beloved Kaikōura.

As we travelled he would practise his mihi for our next meeting, getting more and more nervous with each mile that passed. I had suggested that he should put his hands on a table or a chair to stop them shaking, so one night in Nelson he stood up to speak with his hands on a high-backed chair. I shall never lose the memory of that huge man resting his hands on a chair and starting his fumbling mihi to the people. Within a minute the hands were grasping the chair and it was in the air and a moment later it was a splintered mess of kindling on the floor. It was many years before he developed facility in kōrero, but he never really liked the role. He could speak eloquently when aroused but arousing Bill Solomon was always a challenge. He learnt quickly as Upoko how to fully exploit our kawa of the senior person speaking last. After he'd put up any other speakers available he'd close proceedings with a short sharp statement or – his preference – a karakia.

Bill's father's ōhākī had been the recovery of the Takahanga land and the building of a new marae for Kāti Kuri. Fulfilling that dream was to take a long time. I ended up with the land recovery job – the first time Ngāi Tahu had fully exploited our trust board letterhead in such a cause. In those days that letterhead was all we had – there was no money – but it was a great tool for capturing the attention of officialdom. Bill and his older sisters, Wharetutu and Ripeka, led the marae development; their great initial task was building the skills and capacity of the people in the traditional arts. The people needed a focus to express themselves through.

We recruited the support of Cliff Whiting of Whānau a Apanui, Ngōi Pewhairangi of Ngāti Porou and, later Te Aue Davis of Ngāti Maniapoto. These gifted people were drawn to Bill, Wharetutu and Ripeka as if by magnets. They entered into the dream, and became part of it. Year after year there were wānaka on kōwhaiwhai and tukutuku and te reo wānaka on mahinga kai, on whakapapa and on tribal history – individuals from other Ngāi Tahu rūnanga became involved. As the arts began to flourish amongst us so too did identity and confidence – Bill loved it.

As the people gathered in renewal they were also gathering around the big, gentle man who preferred to lead from the side. For the man himself, though, it was the new knowledge with which he was engaging that empowered him and fuelled his spirit. The jigger running up and down the coastal rail track became one of Kaikōura Ngāi Tahu's key re-development tools. He'd see the people on one side and the coast and its riches on the other and he was seeing them both in new ways every day.

At the trust board table Bill was very much like his father had been. He didn't say much but when he spoke we all listened. He would listen for a long time and then cut right through to the heart of an issue. He seldom asked a question – he just made penetrating observations. He was utterly dependable on hard issues, happy to confront the impossible and the impracticable if it was the right thing to do. He was a very moral man.

When the going got tough you could always find him sitting in his sister Wharetutu's kitchen drinking endless tea working it out with her – wrestling with issues being confronted, building the dream.

They were difficult times. We sometimes felt that we were defying financial gravity. We all had this huge commitment to the Ngāi Tahu Claim, to the tribunal case, to Titi island title – countless battles in courts and with parliament. And always there was the old struggle over our fisheries. Bill was at the heart of all that but he had another load on him as well.

The "restructuring" of the Lange Labour government had seen the Kaikōura coast socially and economically massacred as roads, rail and fisheries were "reformed". Kāti Kuri had far more than their fair share of casualties. Tribally we had no money, locally we had less. But Bill knew that the marae had to be built to give the people fresh purpose to fight the economic devastation that had been rained down on them. He knew they needed the project itself to lock down around. The new situation made the marae a much larger kaupapa than fulfilling his father's ōhākī.

While we kept the trust board battles going at the tribal level with "strings and mirrors", Bill, Wharetutu and Ripeka drove the Takahanga dream. They understood that if you were going to build the people you had to build the marae. "It's simple, Mate!" he'd say, "they've got to keep believing in themselves, to see themselves. The marae's their mirror. They can see themselves in it and there's nothing much else left round here!"

He learned to beg, borrow and exploit every opportunity, but he didn't do it like your average, driving, bustling Māori community "whakahaere". He'd just come to someone and hold out that giant hand, or put a bear-

like arm around the shoulder. There wouldn't be a lot of talk but the people came, and they stayed – and they became part of the dream.

Then there was Whale Watch – another Ngāi Tahu "strings and mirrors job" – no resources, just dreams and determination to build an independent economic base. There was the money to find, the Crown to fight in the courts and, as with the Takahanga Marae project, much noisy, nasty, deeply racist opposition. Bill, Wharetutu and Ripeka reached out beyond Kaikōura to their "mates" – whānau, lawyers, money people, architects and artists – even the odd Crown official and politician. The Ngāi Tahu Trust Board, now financially fitter than it had ever been, was there too, there still wasn't much money but we had all found a sense of purpose – we were on the move as a people. In a social sense, Kaikōura became a spearhead.

We had lots of ambition in those days but not much experience in developing an enterprise like this, indeed, at that time, no one had. Several times we came close to disaster. Bill remained at the heart of it all – drawing his support to him and to the company, calling on his "mates" – people of all types and persuasions. In time it worked. Whale Watch became something of a national tourism icon.

Bill had a great way of devolving authority and getting others to make it happen. He was able to get the younger people up and functioning and growing in the business while he insulated them – and the company – from the lower levels of marae politics. He was a realist though. He knew that no community, marae-based or otherwise, is ever free of low-level politics.

He did his best to establish a structure at Kaikōura by which the Kāti Kuri assets worked for the benefit of the marae and the people, but which insulated the enterprises from those politics. It was a local version of what we tried to do with the larger Ngāi Tahu structure. Time alone will tell whether our generation got it right both at Kaikōura and within Ngāi Tahu. For the moment, though, it's not working any worse than the models surrounding us.

Bill was a big warm bear of a man with a generous heart but he had his sadness. I remember once many years ago on a fine Friday afternoon we were leaning on the balcony of the Adelphi Hotel looking down on a bustling sunny late afternoon in Kaikōura. He turned to me and he said, "Y'know Mate, I know everyone I can see in that street and every one of them knows me. And there's not one of them would call me 'friend'!" That was back in the years of the firebombings and the arson and the sabotage and police looking the other way and long litanies of nakedly racist objection to marae building permits. It had all become very different by the time Bill died and Ngāi Tahu were the town's biggest investors – but it's hard to forget, Bill didn't forget, but he managed to park the memories and got on with the dream.

When I farewelled Bill in Maru Kaitātea I observed that this was not the first time he'd died. The agony that he and Reo went through with young Wiremu's murder a few years ago will not easily be forgotten by the whānau or the tribe. Seeing their pain was itself unbearable. The almost unbelievable strength with which they learned to live with their agony and return to us was itself something

of a miracle. The family felt deeply betrayed by the fact that justice was not done, or even seriously attempted, by the authorities. For Bill and Reo it was agony heaped upon agony – Bill carried a deep indignation and sadness about that to his grave. His profound sense of justice was offended and it burdened him heavily.

But Reo turned back to the wharekai and Bill turned to his art, both drew strength from their mokopuna. His health seemed better, Whale Watch was having a good season, Takahanga looked great, and the young families were flourishing. Bill headed south to work with Cliff on the new wharenui at Awarua. That's where – on Waitangi Day – I had the last of 32 years of conversations with him. We sat for a long time in the new house and discussed the history being carved and woven into it. We reminisced about when Takahanga was at the same stage and we talked about Wharetutu. We chuckled a lot and then we went back to see how the kōwhaiwhai was coming on and indulged ourselves teasing Auntie Kera. We had a cup of tea with Cliff and talked some more.

Bill died at Awarua a few days later. He was carving, doing what he had come to love, shaping new creation from big old wood. That great big generous heart just stopped. He was gone.

I was in South Australia when the news got to me. When I learned what had happened my thoughts went back to his father, Rangī, the old fisherman. On a glorious morning at sea off the Kaikōura coast Rangī had looked back across the water into the hills and, with the birds swooping about him, he'd closed his eyes for the last time. There has to be a tohu of some sort in there I

thought. Father and son - both leaving this life with their soul singing, doing what they loved.

Bill's back at Ōaro now. He lies up over the sea in the urupā on the old Ōaro Pa. He lies with his sisters and his brothers, his parents and his grandparents. And by him lies his beloved son. The train still thunders up and down his old track below. His boats go out and his boats come back. The karanga still goes out across his marae. His life is all about us. It's hard to think of our world without him - without the sound of that deep rumbling chuckle.

We can only grieve that he's gone and value what he gave us. He left us richer, both as individuals and as a people. He showed us that we need never stop growing. He showed us that if you have a dream that is larger than yourself then dreams can come true.

*Kua haere taku hoa tūturu o ngā tau.
Ka tangi tō karoro, ka tangi te tai, ka tangi ahau.
Ka roimata aroha ki a koe, e Reo me tō whānau hoki.*

*Haere atu rā te rakatira, te tuakana, te hoa tautoko o
kā tau taumaha.
Haere i roto o kā tini mahara o kā tau kakari o
Kāi Tahu.
E te toa hūmārie, te hoa mahana, te hoa tūturu,
Haere wairua e.*

Tipene O'Regan

*Tipene O'Regan is a former chairman
of the Ngāi Tahu Māori Trust board*

Martin Rautahi McColgan

Martin was the eldest son of Mercia Mei Henry and Martin John McColgan. He was the 100th baby born at Temuka Maternity Hospital and affiliated to Kāi Tahu, Kāti Mamoe, Tūāhuriri and Rongomā.

He attended Arowhenua Māori School and Timaru Technical College. Although he was a top student, his need to work was a high priority. His academic career may have been cut short, however his passion for learning remained as sharp as his wit.

His talents were vast. He was director of Murihiku Fisheries, a Justice of the Peace and a skilled organiser, which some confused with being bossy. He was a visionary and an initiator. Catching muttonbirds and inventing plucking machines were close to his heart. Bent on improvement, he made the recommendation that using a helicopter to unload gear and ferry passengers would lighten the mutton-birder's load.

Everything he did was his best and, relishing a challenge, he became a talented rugby player, possum skinner, solo butcher, builder, fisherman, white-baiter and eel catcher. He carried on traditions such as catching kanakana (blind eel) and making rourou (baskets).

He had knowledge of whakapapa and South Island land areas. His learning of whakapapa from his grandfather Pōua King proved that he was a man of tenacity and endurance. Martin's sister Grayaana recalls: "during those times in front of Pōua he heard the plaintive

cry of injustice which was to galvanise in him an intense interest in our Māori heritage. What he learnt ignited a fire in him that never went out till his death."

His wealth was in his knowledge and not in money or material things. He carried with him the wisdom of the old ways and would remind us that what you know in your mind is a far greater gift than what is written on paper. His principle was that a person may hold a title to land but he cannot take it with him when he goes. It nurtures us, so we must nurture it for those to come after us.

Like the centaur with his arrow aimed high, enthusiasm towards his ideals sometimes made him oblivious to the more mundane demands of life. But that was the intensity of his vision, when the irresistible force met the immovable object he just soldiered on. He often said he knew there was nothing in it for him, but he was relentless in the giving of his own time and money to prevent the further loss of our land. Always on the phone to MPs and even travelling to Wellington to make his appeal, his vision was that if the younger generations could reap the rewards then his battle would be worthwhile.

Continued Government promises to compensate land with cash was definitely not Martin's ideal. He wanted land returned, to prove that in Māori hands it would be looked after as well as utilised in a sustainable way. If his ultimate dream had been realised, a deal would have been struck which would bring all our people

wealth, security and honour, while also recognising those who have gone before.

His greatest fear, however, was voiced when he used to say, "The last thing we want is for some idiot to negotiate a compensation deal with those self-serving bastards in Wellington". He took it on as his duty to prevent that outcome – a thankless task.

Overall, his burning desire was for justice, something he never gave up on even when defeat seemed inevitable. Some may have called him fanatical, but if we share in his vision, his efforts wouldn't have

Malta Georgina PITAMA

Born 18 Akuhata 1921, Passed over 20 Hanuere 2001

Ko John Charles Tama-nui-a-raki TIKAO
Nō Kurakura Kāi Tahu, Kāti Mamoe me Waitaha anō
Ka moe ia
Ko Taura Hinewhareua ROPATA
Nō Te Ātiawa, Ngāti Raukawa-ki-te-tonga me
Toarangatira
He tohu aroha, ka puta ki waho
Ko Malta Georgina TIKAO, ka moe ia ko Hare Kaahu
PITAMA
Kua hika aku Papa-tū-ā-nuku

Takatakahia e koe ki te wāhi tapu o Otu-reika,
kai taha o te puna moana o Marukore me Te Raki-
orahina,
te taniwha tipua e rua o Te Waipounemu,
ki tōu Ū-kai-pō me tōu kāika pūmanawa o Ōpukutahi,
ki te hikoka uira i ruka i a Te Upoko-o-Tahumatā me
Te Ahu-pātiki, kā mauka whakaruruhau o Kāti Irakehu.
Ka tae atu koe ki Te-Rāpaki-o-Te-Rakiwhakaputa,
kai raro i te mauka a Te-Poho-o-Tamatea-pōkai-whenua,
kai konā te wai kaukau nā tō tipuna a Hine-te-a-wheke,
ki kā moe whāriki a ō tipuna mātua me ō tamariki
kahuraki.
Heoi anō, takoto, e moe, ki te urupā o Kāi Te Rakiāmoa
ki Tuahiwi, i te uruka o te kahuraki, te whatu o te āhuru
nā...e.
Kua whawhaitia e koe te whawhai pai,
Kua omakia e koe te oma pai.

MUM – what does a son say to whom he is so proud? As you lay there in the aftermath of a massive stroke and paralysis, fighting for breath, I ask the question that begs an answer, why you, Mum? Memories! Thanks Mum and Dad for bringing my brothers, sisters and I into this world in these latter days surrounded with security, and unconditional love.

Enfolded by pōua and tāua who handed on their depth of knowledge and overwhelming care. Dad pushed us to our physical limits and beyond, but you were there Mum, to massage our aches and soothe our challenged mentality. When Dad left us bereft, that big bear hug was gone and we grieved with intensity, we forgot Mum that he was your chosen partner for life eternal, affirmed by Temple vows and to whom you remained loyal for your lifespan.

You told us stories Mum, of Te Aritaua who could spellbind listeners with outstanding Oxford English, Latin

been in vain. He believed that, the true preservation of our mana couldn't be brought about by investment of money alone. Honour, truth, selflessness, a great respect for nature and high ideals are virtues he had in abundance. Even at this stage we might emulate these virtues in the preservation of our mana as South Island Māori. It's not too late to acknowledge our gratitude to Martin for his efforts on behalf of our people. In doing so we can recognise the power of faith and one person's ability to make a difference for the good of all.



motet and Classical Te Reo Rakatira few will equal let alone surpass, of athletic-in-stature, fair-skinned urukehu who roamed the length & breadth of this great land, picturesque-in-view, panoramic-in-scene Te-Waka-o-Aoraki.

Regardless of our weaknesses Mum, you respected our differences & uniqueness, and you passed this gift on to all who crossed the paepae of your doorway. You called your mokopuna to your bedside Mum, to witness your candlelight expire. We sang, we cried, we laughed, we cried and with gentle concern your nieces ensured your quality care. A genteel wind parted your mountain grass upon Aoraki, Hine Parilakilaki echoed the first news of your passing to Kea, who flies and darts about in those lonely remote areas far above the perpetual snows & pristine ice fields of our high mountainous interior. Her plaintive scream is carried down to Mopo, our guardian of the night who takes up the cry & passes it on to Toroa, who soars up and down our rugged coastlines & across seas to lands far beyond.

Born of loving parents and now united with them, A Mother who promised she will be there to guide us along the pathway-of-Tāne, pre-destined aforetime, Tāua of many mokopuna, to whom she passed on as a legacy, unconditional aroha with the guarantee of everlasting life.

Your earthly journey is complete MUM,
Your heavenly odyssey begins.

EDITOR Gabrielle Huria

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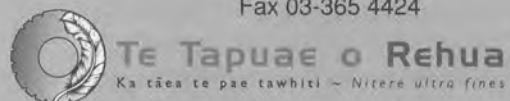
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PRINTING Spectrum Print

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PO Box 13 046, Christchurch
Phone 03-366 4344
Fax 03-365 4424



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TE KARAKA

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Issue 16 published March 2001

© Ngāi Tahu Publications Limited
ISSN No. 1173/6011



editorial

GABRIELLE HURIA

Tēnā koe.

Twenty years after the Treaty of Waitangi was signed challenges emerged from North Island iwi to Ngāi Tahu rangatiratanga and mana. Boundary disputes have involved eight past generations of Ngāi Tahu and the investment of our precious resources defending these challenges. A historical piece by Sandra Cook on what the boundary disputes are, provides us with an overview of this argument which now lies with the courts.

Muttonbird season is approaching fast and we have a great story from Jan West. Over the years Jan has been a frequent visitor to the Titi islands. She explains what it takes to be a mutton-bird. Ngāi Tahu can be proud of the fact that the Titi islands are one of the very few examples worldwide of mahinga kai being practised by indigenous people.

Amiria Marsh is a truly gifted athlete and a woman to watch. At the age of seventeen she has already distinguished herself as a double-capped national sportswoman in cricket and rugby, while still attending college. Her motivation and attitude are an inspiration to us and we have no doubt that Amiria will achieve her goals in life.

Te Rūnanga o Ngāi Tahu has now completed the 25-year Vision for Success based on the consultation hui held throughout the country in 1999 and 2000. The vision was presented at the Hui-ā-Tau in November 2000 and in this issue the Kaiwhakahaere provides an overview of the vision statement. In planning for the future we have taken the values and traditions of the past and presented them in story form. See what you think!

During the nationwide round of hui the iwi identified the importance of culture and identity and from that direction came the Kāi Tahu Arts Festival in Dunedin and the *Āhua* world premiere in Christchurch. These events were the perfect tonic for reminding us that we can conquer all and indeed do.

A good number of *te Karaka* survey questionnaires have arrived on my desk and the general consensus is we appear to be on track with magazine content. Your contributions and letters are the heart of the magazine so keep them coming. Be sure to ring 0800 KAI TAHU to follow up at anytime or email your thoughts to me on gabe@ngaitahu.iwi.nz.

Cover: Gifted Ngāi Tahu sportswoman, Amiria Marsh
(photo courtesy of the Press)

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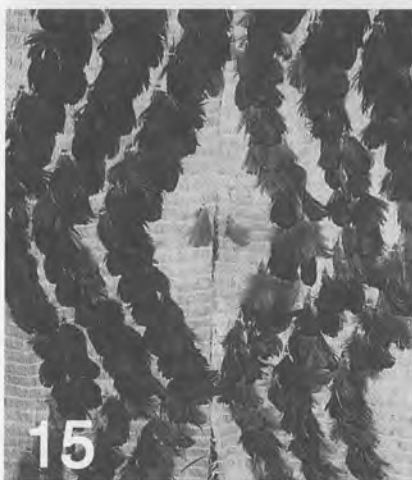
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Ngāi Tahu artists Peter Robinson and Jacqueline Fraser are to be New Zealand's first ever representatives at the Venice Biennale of Art to be held in June 2001. New Zealand has been vying for a position at this prestigious art event for the past thirty years and finally received an invitation from the Italian Government late last year to send two artists.

Creative NZ set up a selection panel to choose the artists and the decision was announced by Prime Minister Helen Clark. The criteria for selection included artists with an established New Zealand profile, an international exhibiting history, experience with complex projects, work that contained references to New Zealand identity, and is current and original. The Prime Minister said that Creative NZ had identified the Venice Biennale as a major opportunity to promote New Zealand art to a massive and influential audience.

The Venice Biennale of Art is regarded as the most important event on the international visual art calendar. The inclusion of New Zealand artists is an acknowledgement of an international interest in contemporary New Zealand art.

Jacqueline, based in Auckland, has had numerous exhibitions both in New Zealand and overseas. Peter has recently returned from a year's residency in Berlin at the Kunstlerhaus Bethanien, his third year in Germany. He also has been represented in a number of exhibitions both here and overseas.

Ngāi Tahu Artists on World Stage



Peter Robinson and Jacqueline Fraser inspect the exhibition space at St Apollonia Museum, Venice.

Matt Gets Down and Parties

photos by Matt Calman



Christchurch artist Matt Calman (Kāi Tahu, Ngāti Raukawa, Ngāti Toa) has just released his first CD with the band, Gasoline Cowboys. The CD entitled "Party" is the band's third recording but the first that Matt has worked on. Matt and his friend Matt Westbrooke composed the songs and had them recorded within a few months. Not only that but in the interim Matt decided that his instrument would be the drums so taught himself to play some basic drumbeats. Matt also sings lead and backing vocals on some of the songs.

Some of the tracks are atmospheric soundscapes but most are of the indie-pop variety. If you are interested in getting hold of a copy (at a discounted rate of \$25) you can email Matt at calmans@clear.net.nz, also available at Galaxy and Echo Records in Christchurch. Check out the eclectic cover design created by Matt.

Matt is an honours graduate of the Design & Arts College of New Zealand, majoring in photography. He was one of the artists exhibited in Ka Puta Mai, an exhibition at the Aukaha Kia Kaha arts festival in Dunedin last year.



Timua (Doll) Brennan on stage performing "Un bel di" from Madama Butterfly.
Inset: At home with husband Rick Bryan and moko Timua Angel.



Ngāi Tahu Opera Diva

Timua Brennan began a new journey in October 1997 when she entered and won the Māori song section of the Lockwood Aria Competition performing "Auē Meri", an original composition she performed at her brother David's wedding in Italy. It was at this debut performance that renowned opera singer the late Greg Tata, recognised Timua's potential in opera and encouraged her to study music.

Three years later Timua has completed two years of a three-year Bachelor of Music degree at the University of Waikato. She has also performed at a number of prestigious engagements including Lakeside '98 with the Auckland Philharmonic, Madama Butterfly at the Waikato Japanese Gardens and Opera in the Pā in Rotorua, as well as winning the Te Awamutu Singing Competition in 1999.

Timua, a mother of four, has been singing since she was a small child. She believes her musical gift came from her father Hori.

When she moved with her family to Rotorua in 1993 she joined the National Māori Choir and was a member of the Royal Lakeside Novotel Hotel Māori Culture Group, where she was also working as a receptionist. Currently her weeks are spent in Hamilton at university and weekends back home in Rotorua. Timua loves the challenge and excitement that her new life brings and the opportunity to work alongside her mentor, Dame Malvina Major.

Recently Timua auditioned to attend the Royal Schools of Music in London, where she hopes to do postgraduate studies in opera. Her dream is to be New Zealand's next well-known Māori opera singer performing on the international stage.

For Timua the key to her success is "to be your true self because if you're not, you can't reach your full potential... you must blossom in your own life at home before you can do it anywhere else".



He Koha Aroha

In December Mark Solomon received a letter from a young Ngāi Tahu carver named Caine Tauwhare who had carved a poupou that he wanted to gift to Ngāi Tahu.

Caine Tauwhare has connections to Rāpaki and Te Tai Poutini through his father Moeroa Tauwhare, who was a whāngai to Uncle Ollie Tauwhare. His mother Maire Duffell is of Waikato descent from Ngāti Tamainupō hapū. Caine was born in Christchurch but has spent most of his life in the North Island.

After some time in the army at Burnham, he found himself back in Christchurch with a need to find out about himself. Until this point he had thought of himself as a "Kiwi" without ever considering his Māori connections. Unfortunately his search wasn't particularly successful. His growing interest in whakairo (carving) as a way of exploring who he was in a creative way proved difficult in Christchurch. At one point he was told that the only place to learn in Christchurch was in prison! With no avenues left in Christchurch at that time he turned his attention to the north.

cont. on page 38



As we begin the second year of the new century we are now in a strong position to complete our planning for the future.

This is an imperfect science but one undertaken with much thought and great care by all those involved in the debate, the decision and finally, the implementation of our Tribal Vision for Success 2025.

The Vision was presented at the Hui-ā-Tau at Takahanga Marae in late November 2000 and has been debated throughout the papatipu rūnaka. A national roadshow added significant resources to the vision-planning process. In 2001 we plan to develop the next stage of the 25-year plan – the action plan to achieve this vision.

Our Vision is how we want Ngāi Tahu to look and feel in 25 years and how we are going to exercise control of our future by planning for it now. We are continuing the work of our forebears who set up the Ngāi Tahu Māori Trust Board with the adage: *mō tātou, ā, mō kā uri ā muri ake nei for us and our children after us.*

The Vision is the roadmap showing us how to get there.

Our Vision is based on five overarching values:

Mana – the power and authority of Ngāi Tahu whānui

Whanaukataka – the familial relationships in Kāi Tahu communities

Manaakitaka – looking after our people

Rakaitirataka – chieftainship – being in control of our own destiny at a personal and tribal level

Kaitiakitaka – guardianship over the natural and economic resources that are ours.

Embracing our 25-year vision

Te Rūnanga o Ngāi Tahu Tribal Vision for Success in 2025

Mana

Kāi Tahu travels to visit another iwi and we are greeted as Te Mana o Te Wai Pounamu. The takata whenua deploy their bravest toa to lay the challenge and their greatest orators are seated on the paepae.

The Kāi Tahu kaumātua wear kākahu of fine whītau and huruhuru, adorned with pounamu and whalebone that have been shaped and crafted by skills honed in Kāi Tahu wānaka.

The kuia send out their karaka to the approaching party and the response from the Kāi Tahu tāua is full of our unique idiom and proverb. Then our kaikōrero move forward to take their place on the paepae and the whaikōrero and the waiata confidently sung as kīnaki is full of Kāi Tahu idiom and proverb, with the reo immediately recognisable as the southern dialect.

The kaihaukai protocol is enacted as the young people move forward and a pyramid of food is left to one side of the marae ātea so all may see the pōhā and the buckets of titī, kōura, tio, tuaki and other kai brought as koha for the hui.

Whanaukataka

Our rakatahi have emerged from Te Kura Wānaka o Kāi Tahu and are culturally confident and knowledgeable in iwi affairs. They are aware of local and global issues that impact upon them, upon their iwi and whānau and upon Aotearoa as a whole.

The values that influence their most important life choices have been an integral part of their upbringing in the Kāi Tahu communities within which they have been raised.

There is a range of training and education opportunities available within te reo Māori and all school-

age children within the Kāi Tahu takiwā will have the opportunity to develop multilingualism.

Kāi Tahu parents are able to send their children to educational centres imbued with the values of Kāi Tahu culture and identity while providing academic opportunities of the highest standard.

Graduating students have employment options as well as local and global educational opportunities of the highest standard. Many of these educational opportunities are available within te reo Māori.

The children of our children are well-equipped to participate in the global community.

Manaakitaka

Kāi Tahu children and their families are safe, enjoy good health, general economic security and have access to affordable housing.

Kāi Tahu continues to engage in discussions with the Crown on social conditions and a range of joint strategies are in place to ensure a parity of access to opportunity.

Kāi Tahu whānau have ready access to high quality education, health and social services and they rank positively on all the social indicators.

There are tribal and rūnaka-driven initiatives in place for the care of tāua and pōua including kaumātua housing, iwi health insurance and a co-operative superannuation programme.

Kāi Tahu whānau eagerly participate in a range of community activities, including sports, cultural events and the arts, which raises the quality of life for all whānau, both Māori and Pākehā, living in our takiwā.

Our Kāitahutaka has long since been re-secured, revitalised and tested. It is now an easily unfolding continuum of indigenous tribal culture. We are living in a world that supports its development, where it

will be easy for whānau to contribute to its continuance and to access it.

All members of Kāi Tahu whānui that wish to be involved in iwi activity will be able to do so via their papatipu rūnaka as well as participating in broader iwi initiatives.

The rūnaka and whānau contribute to local marae life and activity and our traditional whareniui and marae are vibrant and well maintained.

Rakaitirataka

Te Rūnanga o Ngāi Tahu is an organisation that is recognised for its leadership, stability, adaptability and excellence of performance.

Te Rūnanga o Ngāi Tahu is an organisation governed entirely by duly elected rūnaka representatives.

Te Rūnanga o Ngāi Tahu is responsible for tribal policy and strategic direction.

Te Rūnanga and its interests are a major employer of staff, who are appointed on the basis of "best person for the job". These employees are largely Kāi Tahu.

Te Rūnanga o Ngāi Tahu is a cost-effective and lean organisation whose employees and structure reflect the culture and the values of Kāi Tahu.

Tribal social policy and the benefits of common tribal programmes are managed centrally, although papatipu rūnaka have substantial responsibility for the distribution of benefits to tribal members.

New Zealand has a constitution that confirms the Treaty of Waitangi as the nation's founding document and the rights of iwi are constitutionally protected.

Although the process for the settlement of historic grievances is complete, the Crown/iwi relationship has been renegotiated with permanent recognition of the shared treaty responsibility.

The nature of aboriginal

property rights has been established and iwi customary management regimes are in place for resources including energy, water and coastline.

There is a Māori forum where issues such as the allocation of aboriginal property rights can be decided according to customary law.

The Crown recognises Kāi Tahu rights to self-determination.

Kāi Tahu participate in the development of legislation and policy.

Kāi Tahu produces sophisticated analysis and quality information and is the authority on Māori knowledge and information in the South Island. They have celebrated the 25th anniversary of a permanent presence in Wellington that enables an appropriate influence over the social, cultural, environmental and political processes that most directly impact upon Kāi Tahu and their takiwā.

Kāi Tahu are active participants in politics at a national and local body level. They exert influence through participation on significant institutional and corporate boards operating from or affecting Te Waipounamu. Kā rūnaka are influential leaders in their own communities.

Kāi Tahu have formed strategic alliances with other iwi and Māori organisations of influence.

Te Waipounamu festivals are important political and social events on the nation's calendar.

Kāi Tahu is a wealth generator that provides a sustainable dividend for iwi developmental initiatives and for future generations.

Kāi Tahu own businesses and investments, in New Zealand as well as offshore, that collectively rival the top New Zealand corporations. Tribal ownership of assets ensures centralised economic strength and, whilst the stand-alone entities determine their own strategies, the

iwi values and collective vision shape all activities and developmental initiatives.

All Kāi Tahu initiatives are recognised as economically responsible and environmentally sustainable.

Kāi Tahu has relationships with all papatipu rūnaka and subsequently Kāi Tahu businesses are thriving throughout the takiwā.

Many Kāi Tahu are self-employed and employ others.

Kaitiakitaka

The Kāi Tahu cultural relationship with the environment and their kaitiaki functions are flourishing.

The gardens of Tāne and Takaroa are abundant and mahika kai is available to Kāi Tahu whānau and hapū.

Culturally significant resources such as pounamu, taramea, tikumu, harakeke, pikao, huruhuru manu, kai mātaitai and parāoa are available to the iwi.

Wāhi tapu, wāhi taoka and mahika kai are a safeguarded and respected element of the natural environment and taiāpure, mātaitai, rāhui and rauiri are a daily reality for the people of Te Waipounamu.

Kāi Tahu is a recognised leader in scientific research in relation to natural resources and our education programmes have restored the relationship of Ngāi Tahu with traditional sites, resources and areas.

Natural resource management practices align with Kāi Tahu values and mātauraka Kāi Tahu will be acknowledged and accepted by the community.

We welcome your input or feedback on the Vision for Success. For a copy of the full document please contact: Debbie Ameriks Communications Unit ph 0800 KAI TAHU or email Debbie.Ameriks@ngaitahu.iwi.nz.

The Call of the Titi

nā Rob Tipa rāua ko Jan West



Mōkīnui and Mōkīiti with nugget in front of Rerewhakaupoko (Solomons), 1970.

Mutton-birders are a special breed of people. They have to be able to deal with life on the Titi islands for prolonged periods. The isolation, hard work, lack of sleep, harsh climate and living conditions and, sometimes, lack of titi, do not make it easy to keep going back year after year. Yet the pull to return is stronger than ever for beneficial owners like Jan West, whose birding rights date back to her great-great-grandparents, who retained those rights when Rakiura (Stewart Island) was sold to the Crown in 1864.

Jan and her children follow generations of her whānau who have continuously exercised their rights on their present sites on Rerewhakaupoko (Solomon Island) and Mōkīnui (Big Mōgi) just off the south-western coast of Rakiura.

"For me there is no other place on earth where I feel such presence of my tūpuna... surrounding me and mine with their wisdom and protection," Jan explains. "These are the places of the spirits of our ancestors, those who came before us and who stay with us as we carry on as guardians of the titi and the islands for our children.

"It's very, very special. At the start of the season, if I'm stuck on the mainland and everyone else is down there, I feel like the bird who has missed the migration."

According to Titi islands regulations, only Ngāi Tahu tribe members who can whakapapa to the original owners of Rakiura at the time of its sale to the Crown can claim beneficial ownership of the Titi islands.

"The right to bird is zealously guarded and individuals must prove their whakapapa right before they are allowed to go," Jan says. "Even those who have frequented the islands for generations must get permission to build and gain approval for the proposed site, from the majority of beneficiaries on their particular

island, before they erect a dwelling.

"When I look out to sea or out to the other islands, I know I am looking at exactly the same things my ancestors saw. When I fish off the rocks, when I smell the peat earth, when we build our dwellings, when we show our children how to carry on after us, there is an enormous sense of privilege and a keen awareness of the responsibility we carry during our lifetime."

Around Christmas every year, Jan's family begins preparations for the birding season – planning repairs and provisions, sorting gear, booking the boat and helicopter and ordering wax, salt, buckets, batteries and everything else they need to be self-sufficient for two to three months.

Everything is packed into heavy-duty plastic barrels that are stowed on deck then hoisted ashore at the island by helicopter. The boats generally attempt the voyage regardless of the weather, but the helicopters do not fly in winds greater than 30 knots. When conditions are suitable to land or leave, it is often a hectic scramble to pack up at short notice making the most of the settled conditions.

The trip by fishing boat used to take between eight and thirteen hours, sometimes with an overnight stop, but today most birders travel by helicopter or fast catamaran, which takes around three hours.

The titi, or sooty shearwater, is a member of the petrel family, the most prolific seabird in the world. The birds arrive in the Titi islands to breed about October and the chicks are generally well developed by April 1, when the mutton-birding season begins. Initially, the chicks remain in their underground burrows while their parents (kaika) leave the island at dawn every morning in search of food, returning around dusk.

"These are really special times," Jan says. "Sitting

in the dark listening to the slight rustle in the bush as hundreds and hundreds of birds make their way downhill to the kaika runway. Then, as they return at dusk, the air becomes filled with darting, dipping titi as they fly around at tremendous speeds before crashing through the trees to land within feet of their burrows."

Early in the season the chicks are harvested by reaching into the burrow with a cane or wire with a hook on the end. About three weeks after the start of the season, the chicks emerge from the burrows at night to strengthen their wings for their long ocean migration. Birders start work as soon as it is dark, so this period is known as torching. Many factors affect this phase of birding. Unfortunately, Jan says, wet, rough blustery weather is often the best time for birds to learn the fundamentals of flight with their flapping practice.

"Like all birders, I have many childhood memories of dragging myself through mud two feet deep, bone tired, trying to get home with wet and very heavy muttonbirds on my shoulders."

Birds were once cleaned after plucking by dipping them into a copper of boiling water but hot wax is the popular method used today because it is faster, cleaner and easier on hands. Wings and legs are removed and the birds are hung for up to 24 hours in a cool, dark room to solidify, before being processed, packed and stored.

The days are long and the work is heavy. Between torching for much of the night or early morning and processing birds, there are plenty of chores to be done – collecting and cutting firewood, gut-boxes and feather bags to empty, wax to render down for re-use and buckets to clean – as well as the usual housekeeping and cooking meals. Space is precious when Jan's family shares hut space of roughly five square metres, which

includes range, freezer, table, bench, beds, clothing and food for three months. "We don't spend much time inside anyway, but it gets interesting when there are five or six of us," she admits.

Jan acknowledges the voluntary work of the titi committee, elected representatives of the tangata whenua who ensure the islands and their flora and fauna are well managed. The committee works closely with the Department of Conservation and zoologists from the University of Otago on programmes to eradicate rats, restore populations of saddlebacks and to monitor sustainable harvests of titi.

"There are still people around who do not approve of these islands being managed by iwi, not to mention ownership," Jan says. "Where traditional knowledge was once paramount in dictating the size of catches, we are increasingly pressured to be able to prove sustainability and various other things by western scientific methods.

"This is not all bad of course, but must be carefully integrated with traditional knowledge, not imposed over it."

Harvests are governed by the seasons, which vary considerably, Jan says.

"For some obscure reason, every five to seven years or so, there's a really, really poor one, maybe two. There'll be an outstanding one in that period and the rest are generally standard."

"I am absolutely certain these islands would not still be in our hands today if we did not take the steps we do to protect them. The fact that they are one of the very few sources of mahinga kai world-wide still being managed by the indigenous people is testament to this."

Mō tātou, ā, mō kā uri ā muri ake nei is a guiding philosophy for birders that is as strong today as it was a century ago.



Bats Cave anchorage, Rerewhakaupoko. Taken from Goodwillies Point looking up passage toward Potted Head. Taukihepa (Big South Cape) on left, 1970.

Background photo: The Rātā marks the middle boundary on Rerewhakaupoko.

Boundary Disputes

In 1998 when the Ngāi Tahu Claims Settlement Act was passed, Ngāi Tahu as an iwi rejoiced. The burden of Te Kerēme (the Ngāi Tahu claim) was now lifted from these and future generations of Ngāi Tahu whānui. The Crown and Ngāi Tahu had reached an agreement that would "allow the taniwha of Te Kerēme" to be laid to rest.

The Crown however is not the only party who has historically failed to acknowledge Ngāi Tahu rangatiratanga and mana within the Ngāi Tahu takiwā. Ngāi Tahu is today, as it has been many times before, locked in a series of battles with other iwi who have lodged claims to the rights confirmed and guaranteed by the Treaty of Waitangi and held by Ngāi Tahu whānui within the Ngāi Tahu takiwā.

These challenges by Te Tau Ihu iwi to Ngāi Tahu rangatiratanga, and thus to "rights in", or "ownership" or "possession" of land and resources in the Ngāi Tahu takiwā, began many generations ago and they continue today. For over 160 years Ngāi Tahu has successfully defended itself against these challengers and it must continue to do so. If these latest challenges were to succeed they would undermine the very foundation stones on which the settlement of Te Kerēme rests.

19th Century

The traditional history and whakapapa of Ngāi Tahu whānui is inextricably linked to the lands of Te Waipounamu and its geographical features. Among other things, these histories tell of the mythological events and people that formed the land; the migrations of peoples to the area and the events and experiences of those peoples, as over time they asserted their mana and established their rangatiratanga within the geographical boundaries of the Ngāi Tahu takiwā.

By the 1820s Ngāi Tahu was well established in Te Waipounamu and was quite able to defend its territory using traditional weapons. However, in the 1830s, Ngāi Tahu was attacked by musket-bearing invaders from the north. Many Ngāi Tahu people were slaughtered before these invaders were eventually driven from the takiwā following a number of Ngāi Tahu counter-attacks (carried out as far north as Cloudy Bay) and the comprehensive defeat of Te Puoho at Tutarau, which led to the final retreat of the northern iwi to Te Tau Ihu.

In 1840 Ngāi Tahu, along with many other iwi, signed the Treaty of Waitangi. Article II of the treaty confirms and guarantees to iwi such rights and interests in lands, forests and fisheries as the iwi possessed.¹ In 1840, as today, no other iwi held any such rights within the Ngāi Tahu takiwā.

However, in the first twenty or so years after the treaty, Ngāi Tahu was forced to defend its rights within the takiwā against both the Crown and Te Tau Ihu iwi. Between 1840 and 1860 the Crown entered into a number of agreements to purchase land in Te Waipounamu. In several instances the Crown failed to establish which iwi "owned" the land it was seeking to purchase and as a result the Crown attempted to "purchase" Ngāi Tahu land from Te Tau Ihu iwi. In every instance, when the Crown eventually investigated the Ngāi Tahu claims to ownership, the Ngāi Tahu claim was found to be good and the Crown was forced to enter into negotiations with Ngāi Tahu to secure the title to the land.

20th Century

For over 140 years Ngāi Tahu continued to seek justice for Te Kerēme from the Crown, largely untroubled by counter-claims by Te

Tau Ihu iwi. That was until 1986 when, following an amendment to the Treaty of Waitangi Act 1975 allowing investigations of historical claims, Ngāi Tahu lodged its full claim with the Waitangi Tribunal. This was to be the first time that a comprehensive investigation of all of the Ngāi Tahu claims would be heard in the context of the Crown's obligations to Ngāi Tahu under the Treaty of Waitangi.

Just as the first Waitangi Tribunal hearings were about to begin in 1987, a new round of challenges to Ngāi Tahu rights in its own takiwā was initiated by a number of Te Tau Ihu iwi. The Kurahaupō Waka Society lodged a claim with the Waitangi Tribunal stating that the claim was being advanced on behalf of several Te Tau Ihu iwi and asserted that those iwi had claims to (amongst other things) land, forests and fisheries in the Ngāi Tahu takiwā.

The Waitangi Tribunal recognised that these claims were not truly claims against the Crown, but were in fact Māori vs Māori claims. Obviously, unless an iwi actually holds rights guaranteed under the treaty, the Crown cannot be in breach of any duty or obligation under the treaty in respect of those rights. As more than one iwi were claiming the same set of rights, the Waitangi Tribunal wanted to establish which iwi held the rights within the Ngāi Tahu takiwā before issuing its findings on Ngāi Tahu's claim.

It was also acknowledged that, because this was a Māori vs Māori issue, and because the tribunal was established to inquire into matters between Māori and the Crown, the most appropriate forum for the issue to be resolved was in the Māori Appellate Court.²

In March 1989 the Waitangi Tribunal asked the Māori Appellate

—What are they?

Court to determine, in respect of the land covered by the Arahura Deed of Purchase (dated 21 May 1860) and the Kaikōura Deed of Purchase (dated 29 March 1859):

Which Māori tribe or tribes according to customary law principles of *take* and *occupation or use*, had rights of ownership in respect of all or any portion of the land contained in those respective Deeds at the date of those Deeds. (emphasis added)

If more than one tribe held ownership rights, what area of land was subject to those rights and what were the tribal boundaries.

During the next 18 months or so the Māori Appellate Court heard a great deal of evidence from kaumātua, historians and representatives of the various Te Tau Ihu iwi, as well as from Ngāi Tahu.

At the conclusion of these lengthy hearings, the findings of the Māori Appellate Court were unequivocal:

The Ngāi Tahu tribe according to customary law principles of *take* and *occupation or use* had the sole rights of ownership in respect of the lands comprised in both the Arahura and Kaikōura Deeds of Purchase at the respective dates of those Deeds. (emphasis added)

Having decided that Ngāi Tahu only is entitled, question two above does not require an answer.³



The Waitangi Tribunal had this to say about the Māori Appellate Court decision:

The decision of the Māori Appellate Court is binding on the tribunal by virtue of section 6A(6) of the Treaty of Waitangi Act 1975.

The tribunal observes however that the grievance claims already filed with the tribunal from Kurahaupō-Rangitāne, Mr

Mervyn N Sadd, Messrs R P Stafford and H M Solomon together with any other grievances affecting lands in the northern South Island **beyond the determined rohe of Ngāi Tahu** will in due course be dealt with by the tribunal. (emphasis added)

With the Māori Appellate Court holding that only Ngāi Tahu held the relevant rights within the areas under

¹ This does not preclude the iwi from benefitting from the 'development potential' of those pre-existing rights.

² In 1988 on the recommendation of the Waitangi Tribunal, the Treaty of Waitangi Act 1975 was amended allowing the tribunal to refer Māori vs Māori issues to the Māori Appellate Court for determination.

³ The full judgement is in the Ngāi Tahu Report 1991, p. 1122.

investigation, the Waitangi Tribunal then issued its findings on the Ngāi Tahu claim. In essence, the majority of the claims to the Waitangi Tribunal were upheld, including the claim that there were repeated failures on behalf of the Crown to recognise and protect Ngāi Tahu rangatiratanga over its lands and to ensure that Ngāi Tahu retained full exclusive and undisturbed possession of those lands for as long as they wished to do so.

In particular, the tribunal found that the Crown, on numerous occasions and in various ways, failed to recognise and respect Ngāi Tahu rangatiratanga and status as the tātanga whenua within the Ngāi Tahu claim area and recommended that the Crown "restore to Ngāi Tahu their rangatiratanga and hence their mana within the Ngāi Tahu whenua". The Waitangi Tribunal went on to say that it was clear that appropriate tribal structures would need to be put in place to control and administer tribal assets.⁴

That recommendation of the tribunal eventually led to the passage of Te Rūnanga o Ngāi Tahu Act 1996, which incorporated the Māori Appellate Court decision into the act in its definition of the Ngāi Tahu takiwā.⁵

Ngāi Tahu then entered into full negotiations with the Crown to settle Te Kerēme. Those negotiations concluded with the signing of the Ngāi Tahu Deed of Settlement in 1997 and the passage of the Ngāi Tahu Claims Settlement Act in 1998. Again, the decision of the Māori Appellate Court was incorporated into the legislation as the definition of the Ngāi Tahu takiwā, and from that definition the Ngāi Tahu Claim area.

The justice of the Ngāi Tahu claims against the Crown had been

accepted, the settlement contained both cultural and economic redress and, most importantly the Crown acknowledged that:

"Ngāi Tahu is today, and was at the time of the signing of the Treaty, the tangata whenua within the boundaries already confirmed in the Te Rūnanga o Ngāi Tahu Act 1996."⁶

And in the Apology, the Crown:

"apologises to Ngāi Tahu for its past failures to acknowledge Ngāi Tahu rangatiratanga and mana over the South Island lands within its boundaries, and, in fulfilment of its Treaty obligations, the Crown recognises Ngāi Tahu as the tangata whenua of, and as holding rangatiratanga within, the takiwā of Ngāi Tahu Whānui."⁷

When the Māori Appellate Court decision was first released it was the subject of a number of unsuccessful legal challenges by Te Tau Ihu iwi, including an attempt to have the case appealed to the Privy Council in 1993. With those appeals dismissed, and with the Māori Appellate Court and Waitangi Tribunal findings with respect to Ngāi Tahu's exclusive status and rights in the Ngāi Tahu takiwā incorporated into a Deed of Settlement and three sets of legislation, Ngāi Tahu thought that the challenges of Te Tau Ihu iwi were finally put to rest.

But that has not proved to be the case. If anything, Te Tau Ihu challenges have increased in intensity and diversity. In 1998, Ngāti Apa initiated a fresh set of proceedings in the High Court seeking a ruling that the Māori Appellate Court decision should be set aside. Both the High Court and the Court of Appeal have ruled that the application could not succeed as the decision of the Māori Appellate

Court has now been enshrined in legislation and "forms an integral part of the Deed of Settlement". However, Ngāti Apa are permitted to attempt to seek a ruling from the High Court that there were some procedural issues which may have resulted in a breach of natural justice to a small number of Ngāti Apa people. This case is expected to be heard early in 2001 (over 10 years after the original decision).

Te Tau Ihu iwi have also been active in the political arena. Several iwi made submissions either opposing or seeking changes to Te Rūnanga o Ngāi Tahu Bill and the Ngāi Tahu Claims Settlement Bill. None of those submissions were successful. Six of the iwi are involved in a petition to Parliament asking that the conclusions in the Māori Appellate Court decision be investigated. That inquiry is on hold, pending the outcome of the Ngāti Apa case in the High Court.

In addition to those challenges all Te Tau Ihu iwi, with the exception of Ngāti Koata, have lodged claims to the Waitangi Tribunal claiming that they have rights within the Ngāi Tahu takiwā protected by the Treaty of Waitangi and that the Crown has in some way breached those rights. Those hearings got underway in August 2000 with the first week of hearings of the Ngāti Rarua claims.

As a general proposition, Ngāi Tahu supports all other iwi as they seek to establish their Waitangi Tribunal claims and to seek redress from the Crown for breaches of the treaty. However, when those iwi seek to claim rights within the Ngāi Tahu takiwā, then Ngāi Tahu will once again be forced to take all available steps to defend its rights.

nā Sandra Cook

A Cloak for Every Marae

nā Helen Brown

The history of cloak-making in Ngāi Tahu is very old but in recent years there have been few of our people using traditional methods to make kākahu. While some beautiful examples from the past exist in the South, many marae have no cloaks at all.

Cath Brown is keen to change that. She is at the forefront of a movement towards the revival of traditional cloak-making among Ngai Tahu.

Central to this revival is an innovative approach to weaving which involves making separate panels that are later joined together to form a complete kākahu. This allows more than one person to work on the same cloak concurrently. Cath sees this method as a feasible and less frightening way for Ngāi Tahu to make cloaks.

"I was thrilled about it. I saw it as a way that we here in the South could make cloaks. The prospect of weaving a whole cloak on your own would preclude most from ever getting round to doing it whereas if everyone only had to do a small panel... then it was possible.

This technique was developed by reknowned weaver Diggeress Te Kanawa, and was the method used for the creation of Ngā Here o Te Ao, a cloak woven in seven panels by weavers from throughout Aotearoa, including Cath Brown.

The idea for the creation of Ngā Here o Te Ao interpreted as "the weaving of the threads of the new world together" was born at a major exhibition of the same name held at Te Papa as part of Festival 2000. The exhibition, showcasing some of Aotearoa's most accomplished weavers, drew huge crowds – more than 50,000 people visited. Alongside their cloaks, the weavers themselves worked on weaving projects during the festival.

Ngāi Tahu weavers Cath Brown and Reihana

Parata, Kahu Te Kanawa, Te Aue Davis from Auckland and Kath Waiari of Te Teko were all members of the initial group who made the decision at this exhibition to work collectively on a kākahu. A month before completion of the panels was due, two weavers who had originally been involved, were unable to complete their panels. At the last minute Digger Te Kanawa's daughter Muri and moko Cloudy joined the group and speedily wove the two required panels in time for all seven panels to be joined together. It was then taken to Noumea as a working display project where the final rows were completed at the South Pacific Arts Festival.

"Because it was a bit different there was some diffidence about whether it would work or how it would fit together," says Cath. But the completed kākahu is exquisite to behold. From the feathered side, the cloak appears seamless and on the back the joining lines are visible but beautifully integrated. Cath says that working on this project made apparent the need for the weavers to be close together to allow for ongoing comparison of their weaving and to ensure a similar tension is maintained for ease of joining.

Cath has started working on a cloak with a group from Ōraka Aparima who are currently about halfway through their preparation and, as she says, "it's the preparation as much as the weaving that takes the time". It is hoped that the weaving will get underway in 2001 and the cloak itself will be completed by the end of the year. Collective cloak-making projects at Puketeraki, Taumutu and Tuahiwi are also likely in the near future. Cath says, "my dream is for every marae to have at least one cloak, and then when the people know how to do it the whānau can get together and make their own".



Diggeress Te Kanawa, Cath Brown and Reihana Parata holding the kākahu after the joining was completed.

Left and background image: The two panels woven by Cath Brown and Reihana Parata.

⁴ Paragraphs 24.2 and 24.3, Ngāi Tahu Report 1991, p. 1052.

⁵ Section 5, Te Rūnanga o Ngāi Tahu Act 1996.

⁶ Paragraph B, The Threads of Time, Ngāi Tahu Claims Settlement Act 1998.

⁷ Section 6 (7) Ngāi Tahu Claims Settlement Act 1998.

⁸ Ngāti Apa Ki Te Waipounamu Trust v the Queen per Blanchard and Tipping JJ, p. 692 NZLR.

Peter Meteherangi Tikao Burger – Young Director of

the Year 2000



Peter Burger was recently awarded "Young Director of the Year 2000" at the Australasian Television Awards in Sydney. Of Kāti Irakehu, Tūtehuarewa, Kāti Kuri and Rangitāne descent, he is from the Tikao, Solomon and Manawatū whānau. One of his ads (Toyota Rav4) also won "Best Commercial" in the Fair Go "Best and Worst Ads" awards last year. *Te Karaka* catches up with this talented young man and gets the low-down on the film and television industry...

TK: What is the best thing about working in the film industry?

PB: The basic thrill is about telling a story and getting people to respond to it. Shooting drama (including storytelling commercials that are shot using cinematic language) is my personal favourite, because an audience watches a story that never actually happened.

They can see a person going through an emotion or an experience, they can see another character responding to that, and yet it's all rubbish. Everybody knows it's not real, and yet the suspension of disbelief that people allow you so you can tell them a story is amazing. The fact that an extremely contrived situation can come across on screen as a natural moment – I find that magical.

TK: Does it (as an industry) deserve its glorified reputation?

PB: Yes. (Ha ha.) No. Um... yes and no. The actual work that goes on within the film industry doesn't deserve any more interest than many other industries. It's work: it's long hours and having to get on with your co-workers and stress and all that other normal stuff.

There can also be creativity, great locations, overcoming obstacles in clever ways, and great teamwork; but that also applies to building a big bridge.

The only place that there is glory is in what's actually on screen. The fact that people save the earth time and time again deserves lots of glory, but that's in the movies, not in real life.

TK: What area in particular do you specialise in?

PB: I'm a director. Most of the time I make commercials. I seem to be particularly working on jobs that require a story to be told, good performances from actors, and also special effects. I'm lucky enough to be generally working on bigger budget ads, which means I get to play with lots of toys, get to work with highly skilled people and spend time crafting the project.

TK: What kind of a person do you need to be, to do what you do?

PB: There are zillions of different skills you need as a director, from technical know-how, to people management and diplomacy, to visual and conceptual creativity. It's the fact that people come to the job with so many different kinds of skills that makes different directors interesting. One of the main and most consistent things is that because film is always a collaborative effort, you need to be able to work with other people and communicate well.

TK: What have you been working on recently?

PB: Officially I'm self-employed, although I spend a lot of my time at Silverscreen Productions in Wellington, a commercial production house. The television film I shot this year, "Fish Skin Suit" written by Briar Grace-Smith, was done through Kahukura Productions, also in Wellington. This screened on TV3 in January.

I also co-directed the "Blastback" ride film that screens as an interactive ride at Te Papa in Wellington.

Commercials I've done that have been on air recently include the Toyota Rav4 ad (in which a building collapses and a man falls down a manhole – ha ha slapstick), DB Draught "Pub Heaven" (classic beer commercial), and Land Transport Safety Authority "Farm Gate", in which two cute kids get thrown thirty feet into a ditch by a reckless speeding driver. Apparently that's one of the most hated ads on air. Well, that was my brief.

TK: How do people react when you tell them what you do?

PB: They go "ooh" when I tell them I'm a director, then "oh", when I tell them I make ads.

TK: What has been the most exciting project worked on to date?

PB: Lots of different moments across lots of different jobs. Usually involving helicopters! Diving into the WestpacTrust stadium in a helicopter for a commercial for Super 12 was pretty fun.

TK: How about the most challenging?

PB: Trying to work within the deadlines of a 10 or 12 hour shoot day, trying to minimise overtime (which gets very expensive very quickly), without making too many compromises. There never seems to be quite enough time in the day, so that's always a stress.

TK: What is the hardest thing about being in this line of work?

PB: The hardest thing about the job for me is the diplomacy required. It's a really important skill that I didn't really think about when I started. In the commercial world, working with an advertising agency and with clients who are paying the money can be stressful. With drama, it's producers and whoever is putting up the cash. And broadcasters, in the case of television.

You may be the director, but unless you're George Lucas you never have complete creative control over what you're doing. That can be painful if the project has become your baby.

TK: Is there much support for Māori working within the film industry?

PB: An official network does exist, in the form of Ngā Aho Whakaari – Māori in Film, Video and Television. I think it's particularly strong in Auckland, but it's definitely a good start for other people around the country. Their email address is whakaari@airforce.co.nz. There are quite a few Māori dotted throughout the industry, but there's definitely room for more.

TK: Does being Māori influence your work in any way?

PB: Commercials – only very slightly. Drama – certainly. Being Māori probably affects my work in all sorts of ways that I don't consciously realise because I've never experienced not being Māori.

The biggest way it overtly affects me is in the kind of production I choose to work on. Given the option, I would rather tell a Māori story than a non-Māori one.

Partly this is for selfish reasons. There are so many fantastic stories to be told, and our history is so interesting and unique, that it's easy to find a story to tell.

However given that any film-making project is also a financial one, the stories also need to be universal, to reach a broader audience than just Māori. Again, many of our pūrākau and much of our recent history have parallels overseas.

TK: How did you get started in the industry?

PB: I went to the New Zealand Broadcasting School in Christchurch, which I really recommend as a place to get a solid background in the technical aspects of television production. It's not an arty film school, so don't expect to learn much about Russian film-making, or German Expressionism, but it's a good basic training. If you want to get arty from there, great, go ahead.

TK: Did you always want to be a film-maker?

PB: Not at all. As a kid, I don't think I really thought about being anything. However I've always been into drama

and performance, and I've also always been into technical gadgetry.

My mother (Irihāpeti Ramsden) later said she didn't know how I'd ever be able to resolve my interests in two such apparently opposing areas, but I seem to have found my niche.

When I was studying for my BA at Victoria University, majoring in History and Māori, I spent as much time at the theatre and film department as in my official classes. So much so, that even the tutors in the theatre and film department thought I was majoring in their subject: I just must have been in someone else's class!

TK: What do you hope to achieve (professionally/creatively) in the future?

PB: If I can carve a career in which I do a combination of commercials and longer form drama and films, I'd be happy. Commercials are a great rewarding short buzz, but a drama is better for something to sink your teeth into. They also have a lot more cred in the real world. Although you'd be surprised at how similar the craft is between a big budget commercial and a film.

TK: What are your all-time favourite movies?

PB: City of Lost Children, Brazil, Matrix. Most recently, I really recommend the Iron Giant.

TK: Who is your greatest inspiration?

PB: Professionally, Peter Jackson's got to be a biggie. And not really because he's shooting the biggest cinematic project in the world, ever, which in itself is mind-blowing. But that he's making it at home. *Lord of the Rings* has its base about 1km from my house; Hollywood's come to him. I'm a bit of a home-boy, so Peter's a great inspiration from that point of view.

Personally, Hoani Tikao rates. He signed the treaty as "John Love" at Akaroa. He toured the world, schooled up, picked up a couple of extra languages, learned maths and trigonometry, then brought it back home and fought

DIRECTOR OF THE YEAR

the good fight, personally measuring land that was being sold around Banks Peninsula so they didn't get ripped off by the surveyors. My full name is Peter Meteherangi Tikao Burger, so I'm always reminded of him.

TK: What does being Kāi Tahu mean to you?

PB: While working in Wellington, being Kāi Tahu means not seeing relatives at all, on a day-to-day basis. It means flying the flag really high because you're in a minority.

While I was at varsity it was great because my cousin Hana and I could rant on about Kāi Tahu in the

face of all those "Northies", even though I was born and raised in Wellington.

It means going home is an event, because there's a body of water and reasonable distance to cover to get there.

It means knowing that some day in the future I will move back home, but not for a long while, because this is where the work is.

It also means being proud of the recent achievements of Kāi Tahu, without having had any direct involvement at all, and it means going in to bat around the dinner table on a regular basis.

PHOTOGRAPHS FROM WHAKAPAPA NGĀI TAHU



Above:
The Hunt and Finnerty family photographed at Leith Valley, Dunedin, around 1906.
Back row (l-r): Bill Hunt, Lizzie Hunt, Michael Finnerty, Susan Finnerty (née Hunt), Fred Hunt, Tom Hunt, Agnes.
Centre: Charlie Hunt, Lisa, Clara, Jim, George and Tom Finnerty, Alice (Dolly).
Front: John, Mary (Diddie), Nellie, Annie and Eva Finnerty. Photo provided by Rita MacDonald.

Right:
Ellen Reynolds (daughter of Annie Haberfield and George Reynolds, married Martinus Waterreus) pictured with her children George (back left), Annie and Leslie (front). The photo was sent to us by Juanita Hoani, a great-great-grand-daughter of Ellen Reynolds.



A Business with Bite

Wasabi growing under shade in Christchurch.



nā Helen Brown

From advancing Ngāi Tahu's fishing interests in Japan, to growing wasabi, Graham Kitson, whose Ngāi Tahu links are in Murihiku, has pursued a diverse range of business ventures. As Managing Director of JATRA Corporation Ltd he heads a group of companies unique in that their business focus is almost entirely on Japan.

Graham Kitson's enthusiasm for Japan is obvious. He speaks the language, has lived and worked there on a number of occasions and visits Japan frequently. When he describes the wasabi production branch of his business, the appropriately green-coloured book on the subject that he draws from a nearby shelf is written in Japanese not English.

This avid interest in Japan developed in the 1960s, a time when there was not even a direct flight to Japan available. On completion of his master's degree in Agricultural Economics at Lincoln University, Graham and his family spent a year in Japan on a fellowship. He later returned to Lincoln University, where he worked on Japan/New Zealand relationships, with a specific focus on market research and trade policy. Further work in Japan involved studying business distribution and agricultural policy, including an analysis of potential products that New Zealand could grow for the Japanese market.

Inefficient methods and expensive aspects of Japanese agriculture mean that importation of products from elsewhere is often more economical than local production. Graham's first-hand knowledge of Japan and understanding of the Japanese market placed him in a favourable position for starting a consulting business in 1980 that investigated Japan/New Zealand trade prospects. Horticulture was the initial focus of the business; that marked the starting point for development of the impressive group of companies known today as JATRA.

The subsequent and ongoing success of Graham's business endeavours has stemmed from commitment, passion and long-term business relationships with Japanese companies and individuals. Personal and professional links are inseparable in JATRA's business philosophy. This is exemplified in the liaison role that Graham has played in relation to Ngāi Tahu fishing interests in Japan. JATRA has a strong relationship with a Japanese group called Yamada Corporation. In 1989 Graham personally accompanied Sir Tipene O'Regan to Japan to meet Mr Yamada, the head of this corporation. He enabled and coordinated what has been an ongoing relationship between Ngāi Tahu and this Japanese group.

"I have had tremendous reward out of this, and have enjoyed getting back to my roots, and feeling as though I have been able to make some kind of contribution to our tribal activities as well."

More recently Graham accompanied a group of Ngāi Tahu and representatives from other iwi to Japan in 2000. This visit familiarized the group with the fishing scene in Japan and highlighted the Japanese commitment to supporting the development of indigenous fisheries.

By the late 1980s JATRA had grown into a trading rather than a consulting business and was sourcing products for the Japanese market as well as beginning to actually produce products for the market under its new flagship company High Tech Foods, run by Graham's eldest son, Michael. It was at this time while working closely with Japanese food manufacturing companies that Graham developed an interest in wasabi, the distinctively green, hot condiment that is particular to Japan.

Graham set up a company to trial growing wasabi at the mouth of the Rakaia. Initial trials led to the conclusion that a large-scale wasabi operation would be near impossible due to the lack of availability of the high volumes of water required. Traditionally wasabi is grown in running water on terraces, its main nutritional requirement being aerated water. Ambitiously it was decided to trial growing wasabi in soil, a process for which there were few precedents internationally. Research and development ensued.

Many trials and a number of failures later, Graham's commitment to wasabi has paid off. His company has now developed a formula that is working well. In addition to their own production operation (which is run by Graham's second son), they have four contract growers who have been taught the necessary production methods. Further trials are now being carried out in Southland, where wasabi is being successfully grown without the shade necessary for production in Canterbury. It is projected that in the future most of the company's volume of wasabi production will come from Southland.

The launch of a new range of wasabi-based products is set for some time in the first quarter of 2001. The range will include culinary delights such as satay sauce with wasabi, smoky tomato sauce with wasabi, wasabi mayonnaise and even wasabi cheese. The label for these innovative products is PIRANHA (after the fish) – check them out, they're guaranteed to bite!

A BUSINESS WITH BITE

AMIRIA MARSH

A Rising Star Flying High



Heralded as "one of the country's most gifted sportswomen", Amiria Marsh has achieved sporting success that most could only dream of. At just seventeen years of age she has represented New Zealand at basketball, cricket and rugby and was also a member of the Olympic 2000 development squad.

Amiria (Ngāi Tūmatakōkiri, Ngāi Tahu) is the youngest of five children. She was born in Melbourne, Australia, where she lived until the age of five, when she and her mother Tina returned to New Zealand and settled in Temuka. It was at this very young age that Amiria first showed her sporting talent when she cleaned up in every event at the Temuka Primary School athletics championships. Something she continued to do throughout her primary school career while also excelling at cricket, netball, miniball, hockey and rugby.

In 1996 they moved to Christchurch, where Amiria attended Shirley Intermediate before moving to Avonside Girls' and then on to St Andrew's College, where she is currently deputy head-girl.

In 1999 Amiria was picked as a member of the national White Ferns training squad for the world cup cricket held in December. She was also picked as a member of the Black Ferns women's rugby squad to go to Canada for the Canada Cup. A remarkable feat for any sportsperson at any point in their career, but even more so for a seventeen-year-old schoolgirl.

Being a double-capped national sportswoman eventually took its toll on Amiria and after months of twice daily, seven days per week training she decided to relinquish her position with the White Ferns squad to focus on her rugby, which she believes is her stronger sport. Amiria says that it all got a bit much for her after a while and that led to her decision. Added to the training

pressure was her schoolwork, which she says suffered as a result of her rigorous sporting commitments. Making tough decisions regarding her sporting career isn't new for Amiria. At the tender age of fifteen she had been faced with choices between athletics and basketball and basketball and cricket.

Amiria had a successful debut with the Black Ferns in Winnipeg, Canada. Their coach Darryl Suasua described her as "a true all-round athlete" and said he was very confident about her position in the team. They spent three weeks in Canada and won the competition playing in temperatures of minus eight degrees.

Playing in teams where she is often the youngest doesn't bother Amiria. She says that she generally gets on well with her team-mates and actually finds it more difficult going back to school to friends her own age after long periods away with sport. She puts this down to having always played in age groups older than her own. The only problem she finds is that sometimes she feels her opinions aren't taken seriously because of her age.

In 1999 Amiria received a number of acknowledgements for her sporting prowess. The list included: Junior Female Sportsperson of the Year in the 2000 Canterbury of NZ Sportsperson of the year awards, a Zonta Sports Award for the best all-round young sportswoman who has achieved in more than one sporting code, Highly Commended and Champions Awards, in the

Sunday Star Times Sportfit Future Champions Awards, finalist in the junior sportswoman section at the Moana Pacific Māori Sports Awards and was a recipient of a Mana Mahi Mana Taakaro Scholarship entitling her to \$1000.

This year, if selected to play with the Black Ferns, there's the Hong Kong Sevens in March, a visit from the English team and then a trip to Australia. And, apart from rugby, Amiria plans to focus on her school work to ensure her grades are good enough for her to attend university in the future. As yet she's not sure what she will study but one can only imagine that her choices won't be limited.

It hasn't been easy for her combining her schooling with sport. With time away for competitions, personal training and team practices, school and study has often had to come second-best.

The motivation for her outstanding successes are her high expectations, ambition and her attitude – she doesn't go out for fun, she goes out to win. As Amiria says, she would play social grade if she just wanted to have fun.

Where will the future take Amiria? Wherever her heart desires. Her short-term sporting goal is to make the team for the 2002 World Rugby Cup in Barcelona. By age twenty-five she plans to have retired from playing competitive sport and would like to be concentrating on her career – perhaps as a national sports coach – she's not sure.

Ngāi Tahu Finance Ltd

Creating Wealth, Benefits and Employment for members of Ngāi Tahu around New Zealand



Ngāi Tahu Finance Ltd, Board members (l-r): John Wheelans (Snr), Kevin Coakley, Barry Wilson, Richard Parata, Roy Tikao, Ngaire Mason.
Photographer: Lloyd Park.

When the Mana Enterprise Scheme stopped in April 1994, Ngāi Tahu Finance was formed to take over the existing loan portfolio. As there would be no further government involvement by way of grants for administration or further funding to increase the loan portfolio the new company needed to be strictly commercial in all aspects.

The board of directors came from those members on the Mana Enterprise Committee at the time, with the addition of a further person to provide loan assessment expertise. In order to be competitive in the market, and drawing from the experiences of the Mana committee, the finance company had to lay down a number of new service standards for itself and its customers.

In the years since 1994 the company has grown at a steady rate and provided good profits and dividends for its shareholder and therefore ultimately for all Ngāi Tahu whānui. Lending until July 1999 was exclusively to Māori with 90% to Ngāi Tahu. The objective of any lending was to give assistance to Māori for the development of business and, through this, provide Māori with employment opportunities.

Since 1994 the loan portfolio has grown to over \$4.4 million, 120 successful business ventures have been funded and over 300 full-time jobs were sustained as a result of this support.

Since 1994 the company has operated in a much lower interest rate environment than the Mana Enterprise Scheme and it has not been able to provide the same discounted interest rates. A natural progression of a lower interest rate environment is the need to reduce the incidence of bad debt provisions and this has created a more stringent credit assessment policy. While many still regard the company as a type of Mana Enterprise Scheme, there is no room for venture capital type lending as the company must operate on a truly commercial basis.

From July 1999 some lending to other than Ngāi Tahu has been made but only if 80% of the loan portfolio constitutes Ngāi Tahu lending. The current lending to other than Ngāi Tahu is very small. The directors see the expansion of lending outside Ngāi Tahu as the quickest way to expand the loan portfolio and financial base that will ultimately provide greater profits and dividends for the shareholders and therefore greater benefits for all Ngāi Tahu.

The board of Ngāi Tahu Finance Ltd remains committed to the future success of the company but sees a need to look beyond the present scale of operations.

The Ngāi Tahu Finance Ltd objectives have been redefined and expanded as follows:

- to be the sole provider of financial assistance

for consumer and/or small business (commercial) lending on behalf of the Ngāi Tahu Group;

- to provide affordable financial assistance to Ngāi Tahu to establish themselves in business or to enable the expansion of existing financially viable operations;

- to provide financial assistance to approved training schemes through the vehicle of Ngāi Tahu Development Corporation to enable the training which will give Ngāi Tahu members preferred placement in segments of the employment market;

- to provide financial market returns for the Ngāi Tahu Group for the ongoing investment and welfare of all Ngāi Tahu whānui.

The company has undergone a capital restructure and the decision has been made to create a trust deed and appoint a trustee with the aim of putting Ngāi Tahu Finance Ltd in the same market as any other finance company. Future funding of the company's lending activities will come from client deposits. Ngāi Tahu will therefore become depositors as well as borrowers. They will also have their own institution to accumulate savings.

There has been some redefinition of personnel. With the anticipated accelerated growth, Kevin Coakley, a director since 1997, has taken up a part-time role as Managing Director. Ngaire Mason continues in a full-time role as Manager of Customer Services. Mr Richard Parata joins the board as Chairman in place of Kuao Langsbury, who has taken over the very demanding role of Chairman of Ngāi Tahu Holdings Corporation, and Roy Tikao joins the board as a new director.

The overriding vision is to create a special finance company where Ngāi Tahu can obtain funding which will give them opportunities to live and work in an environment equal to all other New Zealanders, while providing benefits back to the Ngāi Tahu Group that will enable it to meet its own objectives by way of both financial and non-financial dividends.

Funds are currently available for business lending and Kevin Coakley and Ngaire Mason welcome your enquiries. They can be contacted on:

Kevin (03) 366 7154 or 025 226 4613;
Ngaire (03) 371 2603.

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Ngāi Tahu Finance Ltd will arrange any necessary funding for the successful applicants.

There is the potential for good financial rewards for someone who is self-starting, self-motivated, energetic, a good communicator and a good listener.

Some background in selling is desirable but not essential. A background in teaching is not necessary. A reliable motor vehicle is essential.

For a person profile and application form please contact:
Ngaire Mason ph 03 371 2603 or Kevin Coakley ph 03 366 7154 or 025 226 4613 at Ngāi Tahu Finance Limited.

Te Pātaka

Kia ora anō aku whanauka! Nā, kua mutu te Kirihimete me kā hararei, ā, kua tīmata kē te tau 2001. Āpea kua whakatau kē koutou i ō koutou tūmanako mō tēnei tau? Menā kāore anō kia tau... whakaaro anō mō tō tātou reo. Ka pēhea “koe” e whakaora nei i te reo i roto i tō tātou iwi, i tō hapū, i tō whānau?

Kia ora fellow Kāi Tahu! Now, Christmas and the holidays are over and the new year has already started. Perhaps you have already decided on your new year's resolutions? Well if you haven't... why don't you think about our reo! In what way could you help to revive our language in our tribe, in your hapū, in your whānau?

Nā, kei te pōhēhē ētahi, he mōumou wā noa iho te mahi i te reo menā he iti te reo tō te takata. Ehara! He pōhēhētaka nui tērā. Ekari anō e hoa mā, ahakoa te iti, te rahi – mahia tō tātou reo! Kōrerotia tēnei taoka o tātou kia roko ai ā tātou tamariki, mokopuna i te ātaahua me te reka o te reo Māori.

Now some people mistakenly think that it is a waste of time using te reo if they don't know a lot – but they are truly mistaken! The truth is no matter how much reo you know it is good to use it. We need to speak our language so that our children and grandchildren can hear the beauty and sweetness of te reo Māori.

Nā, kua takoto te mānuka! Nā reira kia kaha rā koutou ki te āta whakaaro mō te reo i a koutou e whakatau ana i a koutou ake whāika mō te tau 2001.

So, the challenge has been laid! Give it heaps guys and think about the language when you decide what your personal objectives will be for 2001.

Kā kōrero mō te Kāuta me te Wharekai

Kā kōrero mō te kāuta *Some words for the kitchen*

Tērā pea kua hōhā katoa koutou i te kāuta i tēnei wā. Kua tunua te kai o te Kirihimete, kua horoia te mauka o kā rīhi i muri mai, ā, kei te puta whakawaho tonu te puku i te nui o te kai? Ahakoa tērā, he wāhi whakahirahira tonu te kāuta ki te whānau, nā reira he pai pea te whakaaro ki te tīmata ki reira!

Perhaps you are fed up with the kitchen at this point in time. You've cooked the Christmas dinner and washed the mountain of dishes that followed... and perhaps your puku is still slightly protruding from all of the kai? Despite all of that, the kitchen is still an important place for the whānau so perhaps we'll start there!

Kōrero

Ko kā kiāka e whai ake nei ko ētahi o kā kōrero hei āwhina i a koutou ko tō whānau i a koutou e taka kai ana. He pai pea kia whakairia ēnei kiāka ki ruka i kā pakitara o tō kāuta kia taea ai e koutou kā kupu te pānui i a koutou e mahi ana.

The phrases that follow are some sentences and words to help you and your whānau when preparing food. You could perhaps make them into labels to hang on your kitchen wall so that you can refer to them when you are working in the kitchen.

Koinei ētahi kōrero whakahau hei tīmata *Here are some commands to start with*

Pass me the (sugar)	<i>Hōmai te (huka)</i>
Give the (soup) a stir	<i>Kōroritia te (hupa)</i>
Dice the (carrots)	<i>Tapatapahia kā (kāroti)</i>
Cut the (meat)	<i>Tapahia te (mīti)</i>
Bring me the (spoon)	<i>Mauria mai te (koko)</i>
Peel the (spuds)	<i>Warua kā (rīwai)</i>
Go and prepare the (food)	<i>Haere ki te whakataka (kai)</i>

Nāia ētahi pātai mō te kāuta *Here are some questions for the kitchen*

Would you like a (cup of tea)?	He (kapu ti) māhau?
Would you all like some (bread)?	He (parāoa) mā koutou?
Is (dinner) ready yet?	Kua reri te (tina)?
Shall I fill the (water jug)?	Māhaku te (takawai) e whakakī?
What time will (breakfast) be ready?	He aha te wā ka reri ai te (parakuihi)?
What are the (breakfast) foods?	He aha kā kai mō te parakuihi?
Shall I turn on the stove?	Māhaku te tō e whakakā?
Can you please wash the dishes?	Horoia koa kā rīhi?
Shall I empty the (bowl)?	Māhaku te (kūmete) e whakapiako?

He kīaka atu anō Some other phrases

This (fruit) is for the (pudding)	Ko ēnei kā (huarākau) mō te (pūrini)
Call them to dinner	Karaka atu ki a rātou kia haramai ki te kai
Please add some (pepper) to the (soup)	Tāpiri atu koa he (pepa) ki te (hupa)
Stir the (sugar) in your (tea)	Kōroritia te (huka) i roto i tō (tī)
Mix all the ingredients together	Pokea katoatia kā mea whakauru

Kaua e whakamā. He tino pai menā kua mahia e koe te kupu kotahi, te rereka kōrero kotahi rānei! He pai ake te iti i te kore – nō reira karawhiua koutou! Tunua tērā kai! Kōrerotia te reo! Whatiwhati ō hope, whiua ōu rikarika... aaa... kāti Hana – hoki anō ki te kaupapa... kai Hana, kai!!!

So don't be shy. It is excellent even if you try and use one word or one sentence and just take your time! In terms of using our language, a little is better than nothing at all – so give it heaps Kāi Tahu! Cook that food! Speak the reo! Shake those hips! Throw your arms about... ahh ... Ok Hana, enough is enough – get back to the topic... food Hana, food!!!

Ā te Karaka e heke mai nei, ka huri tātou ki ētahi o kā kīaka pai hei mihi atu, hei tohutohu atu i te tamaiti, i te pēpi rānei. Nō reira hāku mā, hākoru mā kia mataara – menā he pātai ā koutou, he whakaaro rānei e pā ana ki kā kōrero pai mā ā koutou tamariki, tēnā tukua mai ki Te Pātaka Kōrero. Hei konei rā!

In the next issue of te Karaka, we will take a look at some phrases you can use to praise or give instructions to your child or baby. Mothers and fathers be alert – if you have any questions or thoughts about phrases you might like to know, then send them to Te Pātaka Kōrero. Hei konei rā!

NGĀI TAHU CORPORATION DEVELOPMENT

tō iwi, tō mana; tō tūraka, tō mahi

Te Puna Reo ki Ngāi Tahu

I tū te rā whakatuwhera mō te Puna Reo ki Ngāi Tahu i te 20 o Waru (Hākihea) 2000, ki te whare o Te Waipounamu i Ōtautahi nei. I tae mai ngā tāngata maha ki te tautoko i tēnei kaupapa. I tae a tinana te Minita mō ngā take Māori a Parekura Horomia. Ko tēnei te wā tuatahi kua tae ia ki Te Waipounamu hei Minita Māori. Ko ia te kaikōrero matua, arā te kaiwhakatūwhera o te Puna Reo. I mihi mai ia ki a Ngāi Tahu mō ngā mahi kua timatahia e mātou ki te whakaora i te reo Māori me ngā mahi waiata. I tuku ia i tētahi taonga ki a mātou, he pūtātara, he tohu aroha, he tohu whakamaumahara o te rā whakatūwhera i te Puna Reo. Ko te ingoa o te pūtātara ko "Tataki".

I reira hoki te rangatira o Te Taura Whiri, a Haami Piripi, te Pou Whakahaere. Ko ia te kaikōrero tuatahi i te whakatūwheratanga. I whakamārama ia i ngā tino mahi o te Puna Reo, arā te mahi kohikohi kupu a Ngāi Tahu whānui me te tono mā te rorohiko i aua kupu ki te kaikohi kupu mō te papakupu matua ki Pōneke. E toru tau te roa o te mahi nei.

Kei te whakatū a Te Taura Whiri i ngā puna reo tekau ki ngā rohe katoa o Aotearoa. Ko te hiahia hoki kia aro mai ngā tari Kāwanatanga ki te Puna Reo ki Ngāi Tahu nei me te tautoko mā te pūtea i ngā kaupapa reo i Te Waipounamu. Ka whakaritea hoki e ngā kaimahi a te Puna Reo ki Ngāi Tahu nei ētahi wānanga reo a Te Taura Whiri. Tirohia ki raro nei mō te wānanga reo ki Kaikōura a te 17 o Kai te Haere (Paenga-whā-whā), 2001.

I tautoko hoki ētahi mema o te Poari o Te Taura Whiri i te hui nei, a Ruka Broughton rāua ko Waireti Tait-Rolleston. I reira hoki ētahi atu kaimahi a Te Taura Whiri me ngā kaimahi e whakarite ana i te papakupu hōu. I tae hoki te mema mō Te Tonga, a Mahara Okeroa, me te Pou Whakahaere a Te Māngai Pāho, a Trevor Moeke.

I kōrero a Tahu Potiki, te Tiamana o te Poari o Te Kaporeihana Whanake a Ngāi Tahu, mō te taha ki a Ngāi Tahu, ā, i tuku ia i tētahi kōhatu pounamu me te tohu o Ngāi Tahu ki runga ki Te Taura Whiri. I tautoko ngā kaikōrero katoa ki ngā waiata ātaahua a Ngāi Tahu. I rere pai ngā waiata kīnaki a ngā kaimahi ki te whare o Te Waipounamu me te rōpū waiata o Te Ahikaaroa. Kātahi te rā mīharo mō tātou, ā, mō te reo Māori.

Ngāi Tahu and Māori Language Commission Develop Puna

Ngāi Tahu has embarked on a ground-breaking Māori language project in partnership with Te Taura Whiri i te Reo Māori, The Māori Language Commission. The project sees the establishment of an iwi-based "Puna Reo" or Language Spring.

The Puna Reo will become a hub for Ngāi Tahu language regeneration and a key link between Māori communities, Government education and Māori Language initiatives in Te Waipounamu.

"We've made a strong iwi commitment to our reo. We already have two people working full-time on projects
continued over... ►



Mark Solomon, Kaiwhakahaere and Lynne Harata Te Aika, Te Reo Manager, with "Tataki", the pūtātara gifted by Te Taura Whiri.

advancing the regeneration of our language. We also have the support of a Ngāi Tahu Language Advisory Committee to help develop a long-term language strategy for the next 25 years. We know that Ngāi Tahu reo is the most endangered of all iwi with less than one per cent of our tribe fluent in te reo.

This joint venture project with Te Taura Whiri strengthens our capacity to research our dialects, our idiom and the language of our tipuna. It is important that we reconstruct our language, as it is an integral part of our identity as Ngāi Tahu," said Mark Solomon, Kaiwhakahaere of Te Rūnanga o Ngāi Tahu.



Manuhiri at the Puna Reo launch – among them the Hon Parekura Horomia, Mahara Okeroa, MP for Te Tai Tonga, Haami Piripi, Chief Executive Te Taura Whiri i te Reo Māori, Trevor Moeke, Chief Executive Te Māngai Pāho.

The Māori Language Commission will contribute by establishing a linguistics outpost within the puna, which will submit Ngāi Tahu words into the first ever online, Māori-only, dictionary. At least 10 such Puna Reo will eventually be established around the country for the dictionary project.

"We see these puna as the first step towards establishing iwi and hapū tino rangatiratanga over their language and dialectal uniqueness," said commission CEO, Haami Piripi.

"It's their reo and their taonga. We just want to bring it together into a resource that will allow them (Ngāi Tahu) to access and use it.

If a reo is not used it can't survive. This puna is about Ngāi Tahu developing and maintaining Ngāi Tahu reo. They are in the best position to protect their reo and we want to help them."

"Our hope is that the new dictionary will become the definitive work for Māori words. The papakupu (dictionary) will become the reference source for the Māori Language," said commission Chairman and kaumātua Patu Hohepa.

"The dictionary is an absolute necessity for the Māori language. The language must be defined in its own terms, otherwise it remains nothing more than a translation of the dominant English language. The dictionary will provide an opportunity to learn the Māori language in its own contextual space. That's an exciting and new concept for most second language learners."

"I anticipate that as our puna grows it will start to be the centre for a number of other government Māori language initiatives, particularly the Ministry of Education and Community Development programmes," said Mark Solomon. "We're thrilled that national organisations such as Te Taura Whiri are supporting our development."

Wānanga Reo – Te Taura Whiri me Ngāi Tahu

Kei te tū te wānanga reo tuarua a Te Taura Whiri me Ngāi Tahu ā te 17-22 o Kai te Haere (Paenga-whāwhā) 2001, ki Kaikōura.

He hui reo mō ngā tāngata e mōhio ana ki te kōrero Māori engari e hiahia ana ki te whakapakari tonu i ō rātou pūkenga kōrero.

E rua rau, rima tekau tāra te utu mō te hui.

Ki te hiahia koe ki te haere waea ki a:

Lynne Harata Te Aika ki a Charisma Rangipunga rānei
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(l-r) Hon Parekura Horomia, Mark Solomon, Edward Ellison, Piri Sciascia, Maria Tini.



(l-r) Haami Piripi, Wareko Te Angina, Piri Moore.



Taini Wright, Kera Browne and Mahara Walsh at the festival.

Aukaha Kia Kaha

– Strengthen the Bindings

nā Rob Tipa

It was a time to relax and forget the pain and politics of the last 150 years. There was no need to look any further than the faces alongside in the half-light of the auditorium to see it. A baby beamed. So did his parents and their parents too – smiles stretched a mile wide. The songs, harmonies and stories took us all back to our childhood and opened up an emotional floodgate of memories. We sang, we laughed and we cheered.

Surrounded by the warmth of whānau there was something else – deeper bonds and a new sense of unity, as though we were all survivors of a shipwreck. For many, it was a celebration of the identity and culture of Kāi Tahu in the deep south after years of drifting in a cultural wilderness.

There were tears too, perhaps of relief, and an overwhelming flood of pride that warmed the heart. The faces around us said it all. This is who we are. It was a feast for the soul.

The theme for the inaugural Kāi Tahu Arts Festival held in Dunedin

from September 29 to October 1 was to strengthen the bindings on the waka Arai Te Uru. Aukaha kia kaha.

The inspiration for the festival came from the iwi itself, after a series of hui held throughout the country gave Ngāi Tahu Development Corporation a clear indication of the importance of culture and identity in its strategic plan for the next 25 years.

The public support for the festival was overwhelming, with 600 people participating in the weekend's activities. Of that total, 465 people officially registered and 11% took the time to complete a written questionnaire to gauge feedback on the festival content and programme. Of those, 77% rated the festival as "very good" and 22% as "good".

Critical to the success of Aukaha Kia Kaha was rūnanga ownership and commitment to the festival through its working party led by Alva Kapa, playwright and arts advocate Dr John Broughton, Koa Mantell, Christine Rimene, Hine Forsyth, Moana Wesley, Simon

Kaan, Rachael Rakena, Cindy Diver and Rua McCallum.

The most popular event on the programme was the Pō Whakakahau (concert), followed by Ka Rawe (The Wow Factor), the 13 wānaka, the contemporary theatre performance of *The Space Within* and two visual arts exhibitions *Ka Puta Mai* and *Aukaha Kia Kaha* (Strengthen the Bindings).

The traditional arts wānaka and seminars were stretched to their limits with 75 people attending the whakapapa wānaka and 79 people at the puoro whakatangi (traditional sound instruments) workshop. Whaikōrero (oratory), karaka (ceremonial calling), whakairo (carving), raraka (weaving), tā moko (traditional body art) and mau taiaha (drill) wānaka were well supported and contemporary workshops on waiata, dance, writing and theatre were also very popular.

The two exhibitions of contemporary Ngāi Tahu art, *Ka Puta Mai* at the Logan Park Art Gallery and *Aukaha Kia Kaha* at the Dunedin

Public Art Gallery, had their seasons extended for ten days when they were opened to the general public attending the Otago Festival of the Arts. The Logan Park Art Gallery had 3,500 visitors and the Dunedin Public Art Gallery hosted 10,400 visitors.

"Attendances even surprised the organisers, who ran out of registration forms on the first night of the festival," says festival kaiwhakahaere Alva Kapa. People travelled from all over New Zealand and even Australia to participate.

"Collectively, the festival brought together enthusiastic young artists and performers who were able to stand alongside world-class artists like Jacquie Fraser and Peter Robinson and dancer/choreographer Merenia Gray. The concert also produced an amazing collection of talented performers," she says.

Ms Kapa says the organisation is in place to run the festival again, perhaps using a bigger venue like the college of education, polytechnic or university campuses during the summer holiday period and possibly alternating each year between Christchurch and Dunedin. "I want it to be a festival of who we are," she says.

Spokespeople for Te Rūnanga o Ngāi Tahu and the three rūnanga involved – Te Rūnanga o Moeraki, Kāti Huirapa Rūnanga ki Puketeraki and Te Rūnanga o Ōtākou were unanimous that the festival should be repeated in some shape or form.



Ngāi Tahu dancer Merenia Gray

Highlights for Te Rūnanga o Ngāi Tahu deputy kaiwhakahaere Edward Ellison were the "fantastic family atmosphere" and the focus on culture and identity that took many older people back to their childhood. "I think it should be run annually because it is a celebration of our culture that relies on people themselves. I really thought it brought the three rūnanga together without losing their individual identity."

Mr Ellison says that the iwi had focused its attention on some complex issues leading up to the settlement of the Ngāi Tahu claim in 1998, which had tended to be all-

consuming, so the festival was a welcome release from the politics of that.

Puketeraki Te Rūnanga o Ngāi Tahu representative Matapura Ellison agrees that the festival was "great fun without the politics."

"We had almost forgotten the need to set time aside for ourselves just to have fun," he says. "We need more such opportunities with more local events and events organised between rūnaka."

Personal highlights for him were the high calibre of performances in Ka Rawe (The Wow Factor) and the wealth and range of exciting talent in the Pō Whakakahau, the two concerts at the Dunedin Centre on the Friday and Saturday evenings.

For Moeraki Upoko David Higgins "the inaugural festival was a success in all sorts of ways", starting with the symbolic delivery of the kōhatu mauri from Moeraki at the pōwhiri.

It was also the culmination of a series of events that started with a hui for kaumātua at Ōraka Aparima and another hui for 100 rakatahi at Moeraki marae. The Pō Whakakahau (concerts) and the play *The Space Within* at the Fortune Theatre were personal highlights. "I saw *The Space Within* twice and it seems everyone could readily relate to the story. We're still talking about it. A lot of people would like to see it again," he says.

"Many older people just enjoyed the chance to relax with their relations

with no political pressures," Mr Higgins says.

There were many lessons learnt from the first festival that would make it easier for organisers next time, he says. The programme was ambitious with many competing events split between several venues, making it difficult for strangers to the city to find their way around. "One venue would have been better," he says. "I would like to see the arts festival repeated once every four or five years and maybe more specific events in the intervening years."

Ōtākou Upoko Kuao Langsbury said that although he was unable to attend all of the activities, he had

heard nothing but good feedback and had expressed his congratulations to the organisers. "It was a huge success and Ngāi Tahu should be very proud of themselves," he says. "An important feature of the festival was how much younger people enjoyed it, participated fully and really felt a part of it." Mr Langsbury says that he would like to see the festival repeated every two or three years with the only change being to open it up to the general public as a means of improving relations between cultures.



Reihana Parata demonstrating the art of raraka

The Space Within

Reviewed by Rob Tipa

For a short play promoted as a piece of light, romantic comedy, *The Space Within* struck a surprisingly emotional response with its iwi-only audience at its opening at the Fortune Theatre during the Kāi Tahu Performing Arts Festival in Dunedin.

The 45-minute theatre performance was specially commissioned by Ngāi Tahu Development Corporation for the festival and continued its season with ten performances during the Otago Festival of the Arts.

The script was developed by Rua McCallum, and supported by script dramaturg Simon O'Connor. The work was directed by Martin Phelan and produced by Cindy Diver.

The play tells the story of Oraumoa (Keri Hunter) and her old friend Paritea (Maaka Pohatu), who work together on board a fishing boat. She meets Matt (Chris Horlock), a confident, articulate student who persuades her to leave the sea and join him on a journey of self-discovery through drama classes.

Oraumoa is thrust into the role of Miranda in Shakespeare's *The Tempest* and struggles with a language and culture that is almost foreign to her. She turns to the voice of her tupuna tāua, who guides her through her troubles and helps her harness the strength within.

Absence makes the heart grow fonder as Oraumoa yearns for her friend Paritea, whose mana grows in her eyes with his quiet assurance and ease in his modest, unassuming life. Paritea and Matt represent two different worlds and she has to choose between them.

Disguised under a veil of music, laughter, bold expression and youthful banter is a piece of theatre that triggers all sorts of deeper emotional responses in its unsuspecting audience.

The fun starts after the show, figuring out what it was that hit the nerve. Weeks later people are still talking about it. Great stuff.



Ngāi Tahu whānui outside the Dunedin Centre



Kaua e Kai paipa !

Hui Rakatahi Moeraki, September 2000

Pene Waterreus's first experience at a hui rakatahi has helped motivate a life-long interest in his tribal roots. It has also assisted in setting his academic goals and he now thinks that these rakatahi hui should happen at least twice a year.

Pene said that coming home to his wā kāinga and treading the pathway to Aoraki has inspired him to one day come home to Te Waipounamu after being brought up in Te Ika a Māui.

Listening to our pōua and tāua kōrero at Moeraki taught him a lot about the tikanga and protocols related to mahinga kai values.

The rakatahi enjoyed the experiences of whakawhanaunga-tanga and getting the opportunity to meet other Ngāi Tahu rakatahi with the same interests. The marae was buzzing with rakatahi from dawn till dark and a great time was had by all!

He mihi nui ki ngā tāngata whenua o Moeraki mō ō koutou manaakitanga ki a mātou and for a choice time!



nā Darryl Crawford

He aha ai?

It makes your breath piro!
It makes your skin kūreherehe!
It makes you koretake at sport!
It makes your fingers go kōwhai!
You lose the ability to taste really yummy kail!
The utu for a packet of cigarettes is tino nui!

Ko te mea nui "Nā te mahi kai paipa, ka mate te tangata".

He aha te mea nui?

There is an old whakataukī said amongst our people.

He aha te mea nui o te ao?
What is the most important thing in the world?

Māku e kī ake

I will tell you

He takata

It is people

He takata

It is people

He takata

It is people

We are all important and we should manaaki ourselves and those we care about. Smoking is contrary to Māori tradition and tikaka.

Nā reira, e tama mā, e hine mā, kaua e mahi pēnā i te hipi! (baaaahh!).
E tū hei rakatira.
Nā te mahi kai paipa, ka mate te tangata.
From smoking cigarettes, people will die.

TOI RAKATAHI



I mōhio ai koe? Did you know?

Before the Pākehā arrived, Māori were a smoke-free people. Captain Cook first brought tobacco to this land. Following its introduction, tobacco became valued as an article of trade. Tobacco was one of the gifts distributed at Waitangi by William Hobson prior to the signing of the Treaty of Waitangi in 1840.

Māori have recognised the negative effects of smoking for at least a hundred years. At the start of the 1900s, Dr Maui Pomare noted that smoking around Māori children was bad for their health.

Today the statistics are a real worry. Māori, especially women, have lung cancer rates that are amongst the highest in the world. Tobacco smoking is a factor in many types of disease and is the major reason for high death rates among Māori. One in two Māori smoke. Nearly two-thirds of Māori women smoke. Therefore rakatahi mā, if you want to look good, to be fit and healthy –

Kaua e Kai paipa!

He Whakamātautau

1. How many chemicals is tobacco made up of?

- A. 640
- B. 12
- C. 4000

2. Tobacco contributes to:

- A. Chronic bronchitis and emphysema
- B. Strokes
- C. Cancer of the stomach, gullet and cervix
- D. All of the above

3. Every cigarette smoked takes approximately how many minutes off a smoker's life?

- A. 2 years
- B. 25 minutes
- C. 45 seconds

4. What percentage of deaths amongst Māori are related to tobacco consumption?

- A. 5%
- B. 10%
- C. 30%

5. What percentage of 15 year old Māori children are daily smokers?

- A. 15%
- B. 30%
- C. 45.5%

Parawaro

Nicotine is the principal chemical found in Tobacco.

The Māori word for nicotine is parawaro. "Para" meaning impurity or waste and "waro" meaning carbon. Nicotine stands near the top of the list for its powerful and bad effects on the human body. Any experienced gardener will tell you that nicotine is one of the best bug killers. This is because nicotine is one of the most powerful poisons known to mankind. The usage of nicotine in smoking products is more addictive than all other substance abuses put together.

When not smoking, a smoker becomes very nervous, hypersensitive and anxious due to nicotine withdrawal. Thus, when smokers describe smoking as relaxing what is really happening is that smoking satisfies their nicotine addiction.

Glossary

E tū hei rakatira	Be a leader
He aha ai?	Why?
Kaua e mahi pēnā i te hipi!	Don't be like a sheep!
Koretake	Useless
Kōwhai	Yellow
Kūreherehe	Wrinkly
Piro	Stink
Whakamātautau	Test
Utu	Cost

Answers
1 C, 2 D, 3 B, 4 C, 5 C.

Te Rūnanga o Moeraki

Ko Te Kohurau te mauka
Ko Kakaunui te awa
Ko Te Wai Mātaitai te roto
Ko Te Tai o Arai te Uru te moana

Ko te Rapuwai
Ko Waitaha
Ko Kāti Mamoe
Me Kāi Tahu ngā iwi

Ko Hāteatea
Ko Tūhaitara
Ko Te Aotumarewa
Me Tūāhuriri ngā hapū
Ko Te Ahi Tapu o Tamatea te takiwā
Ko Moeraki te kāika
Ko Uenuku te tipuna whare
Ko Tiramōrehu te takata

Tihei mauri ora!



Some say that Moeraki is the repository of Waitaha, Kāti Mamoe and Kāi Tahu whakapapa. This may be so, but sadly, the whānau in Moeraki are no longer the custodians of their family manuscripts. Those whakapapa manuscripts have long since disappeared into the archives of others. Copies have since appeared and the whānau can once again cherish those words written by their tipuna. I am somewhat bemused as to why those documents were retained by others for so many generations.

My own whānau have been able to recover the manuscript written by Wiremu Pokuku and Herewini Ira at Moeraki in 1887 entitled: "Ko te pukapuka whakaako ki te kōrero tipuna", nā William Pokuku/Selwyn Eli, Moeraki 26 January 1887. The whakapapa is based on descent to Rawiri Te Mamaru and his wife Maata Tohu, and includes many stories about Kaiapoi Pā and Moeraki.

The whānau of Auntie Hariata Beaton Morrel (nēe Hampstead) from Kaikōura have managed to retain the old papers and manuscripts from Moeraki, the only original papers of any substance still held by our whānau today.

Moeraki is an ancient name that occurs throughout Te Moana-nui-a-Kiwa from Ra'iatea to Rarotonga. The peninsula has a long history of settlement from earliest times by our Waitaha tipuna through to the present day, where most of the householders are "cribbies".

Tiramōrehu travelled south following the sacking of Kaiapoi and Onawe pā and settled at Moeraki in the late 1830s. Those accompanying Tiramōrehu included tohuka such as Te Mamaru, Mauhara, Wi Te Paa and Waruwarutu.

Some of these tohuka received Christian names when baptised at Waikouaiti after settling at Moeraki. The peninsula has been continuously settled by their descendants ever since.

In 1849 Tiramōrehu wrote his now famous words to Governor Eyre setting the fires of "Te Kerēme" alight. A fire that was to continue to burn culminating in the eighth generation of my own whānau being involved with Te Kerēme when my mokopuna travelled to Wellington for the final reading of the settlement legislation.

Another migration, this time from the south, arrived with the whalers in the 1830s. Amongst those arrivals were Teitei and her daughter Pokiri. Teitei was the daughter of Piki and Pahi and the niece of Matarehu, Te Wairua and Te Maiharanui (born at Moeraki). Teitei is buried at Tikoraki urupā on the peninsula.

Whaling had a short lifespan in Moeraki lasting only ten years from 1837 to 1847. A total of 106 whales were caught and processed at the whaling stations at Onekakara (Port Moeraki).

Other means of survival had to be found and most took to fishing. Many descendants of those early whalers still fish the reefs and tauraka hī ika surrounding the

peninsula today. Fishing has been in steady decline with many forced to sell what little quota they had been allocated and become subservient to the large fishing companies.

The local school has now closed and families have moved away, leaving the only positive glimmer of hope with the rūnaka and our Kāi Tahu families.

The original "Uenuku" was built at the Kāik 132 years ago and was relocated to the northern boundary of the reserve in the early 1900s. As most of our families had since moved from the Kāik to be closer to the European settlement, it seemed appropriate at the time to move the original Uenuku as well.

In 1986 the whānau built a new whare to replace the dilapidated old hall and Uenuku still stands proudly on the same site. Fishermen would remove gumboots and don nail bags at the end of a hard day at sea to ensure completion of the building project.

As with every other papatipu marae and their rūnaka, Moeraki whānau meet monthly for rūnaka meetings. Whānau members travel regularly from Awarua, Waihopai, Ōtautahi, Ōtepoti and Arowhenua. The rūnaka has acquired the existing school property and school house. The school is used as the rūnaka office and the school house is rented to a kaumātua.

Careful consideration is being given to other investments. A mātaimai application is ready for release shortly and when successful, will be the largest mātaimai in existence, extending from halfway along Te Kaihinaki (Boulders Beach) in the north, surrounding the entire peninsula down to halfway along Katiki beach to the south.

The rūnaka has received strong local community support for this initiative. As a result of these developments, many of our whānau have returned, and many wish to return, home. The rūnaka is keen to not only ensure that they do, but also that there is something for the many to do when they come home to live – ensuring the continuance of te ahikāroa practised by our tipuna.

Although the Moeraki takiwā is large, extending from the Waitaki to the Waihemo, and with shared interests inland to the main divide, life and activities are centred around Moeraki Peninsula as if it were the centre of the universe! Te pito o te ao.

Kia ora koutou katoa

David Higgins
Upoko Rūnaka

Whale washed ashore at Onekakara (Port Moeraki) in the 1940s. The blubber from the whale was rendered down to oil.



Back Row: (l-r) unknown, Ihaka (Patsy) Hampstead, Paani (Barney) Porete, George Reynolds, W. McKerrow, Wiremu (Boho) Hampstead.
Front Row: Raana Kooti (Tag) Tipa, Takene (Duncan) Hampstead, others unknown.

Moeraki Peninsula today



By chance Caine saw a newspaper article about Dean Flavell and the training course offered by Manaakitia Trust in Wanganui. This private training establishment offered a National Certificate in Whakairo and was the opportunity Caine was looking for. For the next eighteen months he studied under the guidance of Dean Flavell, as well as holding down a job in the local freezing works.

Caine says that since the day he saw Dean Flavell in the paper, his life has changed and he now has a sense of belonging. It has been a special time for him, learning about mahi whakairo, tikanga and especially being Māori.

Caine hopes to continue with his carving and dreams that one day Ngāi Tahu will have a whare wānaka whakairo in Te Waipounamu, so people like him won't have to move away.

Caine's koha to Ngāi Tahu was his first poupou, which he feels in his heart belongs in Te Waipounamu where he himself would like to be one day. With supporters from Wanganui to accompany him, he handed over his pou whakairo to Mark Solomon at a small ceremony held late last year at Te Waipounamu House where the poupou will be displayed.

Tēnā koe Caine mō tōu koha aroha, tōu koha whakahirahira ki tōu iwi, Ngāi Tahu.

Explanation of the poupou

(Based on kōrero contained in *Song of Waitaha*)

The series of upoko running down the left-hand side represents other iwi and depicts their different carving styles. They symbolise the takata of the waka of Aoraki. Mahuru is the upoko at the top and Hione is his wife at the bottom.

The tohorā and wheke represent the journey to Aotearoa of the Matawhaorua waka. The wheke represents the struggles of the people in coming to Aotearoa and the struggles we continue to have today. The tohorā also represents te iwi Māori, our majesty, our strength as a people – a people who won't go away.

The main figure represents Rākahautū and his kō, depicting his exploits including the ropes used to tie the stars (pāua insets) to Papa.

Lastly there are three manaia figures representing the three principal taniwha: Huriawa, Tūrangihauoa and Tūtekapo.



East Coast Iwi visit International Fish Markets

In July 2000 a group representing East Coast Iwi (ECI) made a visit to Japan, the United States and Europe as part of a wider strategy to develop relationships and synergies with iwi and grow their involvement and profitability in the international fishing industry. The group included four Ngāi Tahu representatives: Charles Crofts, Gavin Holley, the General Manager of Ngāi Tahu Fisheries Limited, Clive Morrison and Richard Coleman, also of Ngāi Tahu Fisheries.

The market visit provided participants with the opportunity to experience international fish markets first-hand. It also allowed them to meet the major customers of the ECI and to develop an understanding of the key players for their businesses and their future requirements.

Gavin Holley believes that "the New Zealand fishing industry needs to accept that it can often do little to influence the world fish market, but conversely should always be able to find customers for its products".

It was a successful endeavour for the ECI members and the tour ensured participants developed strong associations and friendships, leaving the door open for future communication and business growth.



Photo Caption: (l-r): Graham Kitson (JATRA Corp), Charles Crofts (Ngāi Tahu Tribal Representative), Ngahiwi Tomoana (Ngāti Kahungunu), Gavin Holley (General Manager, Ngāi Tahu Fisheries Limited), Dawn Pomana (Ngāi Tāmanuhiri), Josie Anderson (Hauraki), Richard Coleman (Ngāi Tahu Fisheries Limited, Quota Manager), Denise Reid (Ngāti Porou). Absent: Clive Morrison (Wetfish Marketing Manager, Ngāi Tahu Fisheries Limited), Toro Waaka (Ngāti Kahungunu).

Promotion for Director of the Ngāi Tahu Māori Health Research Unit

John Broughton, Director of the Ngāi Tahu Māori Health Research Unit, has recently been promoted to the status of Associate Professor at the University of Otago. John's contribution to Māori health locally, regionally and nationally, for and on behalf of Ngāi Tahu and iwi Māori, has been tireless and it is wonderful to see him rewarded in this way.

The Vice Chancellor of the University of Otago said that it gave him "considerable pleasure to see meritorious performance acknowledged".

Photo by Jonathan Cameron



Can anyone identify these tāua?



This picture accompanied an article entitled "Eel and Kanakana harvest" featured in *The Australian Woman's Mirror* in 1949. There was no caption attached with the names of the women. Mrs Ulva Belsham of Invercargill found the article in a scrapbook and sent it to us. Please contact us at *te Karaka* if you can give us any clues.



Moeraki Kapa Haka Group entertaining at Oamaru Garden Fete. February 16, 1929
Back Row (l-r): Bob Malthus, the Lighthouse Keeper at Moeraki and Piki (Auntie Bliss) Rehu Tipa.
Third Row (l-r): Pani Rehu McKay, Winnie Tipene, Mary Whitau and Lola Reynolds.
Second Row (kneeling, l-r): Piki Tipa Reynolds, Queenie Hampstead, Ruby Rehu, Kitty McKay and Billy Edmondson.
Front Row (l-r): Rata Pollett, Flora McKay, Lizzie Edmondson, Frances Edmondson, Hilda Booth and Vivian Hampstead.



Rawiri Waru receives congratulations from Lew Vause, a retired geothermal scientist.

Rawiri Waru

Congratulations to Rawiri Waru, who has returned from Hanover, Germany, where he was named as one of the top five researchers at the World Young Researchers for the Environment (WYRE) forum.

Rawiri invented a model that is able to measure the temperature flows of the geysers at Te Whakarewarewa geothermal area and also measure how the different springs are interconnected. The model was one of 10,000 projects put forward and one of only five to win a \$4500 award.

In 1997 he won the national FRI Junior Science award and in 2000 he was selected as one of Rotorua's Young Achievers. Due to his accolades, Rawiri has been offered a three and a half year scholarship by Stanford University to study in America and has also been offered an all-expenses paid internship in Singapore with the pharmaceutical company Bayer Medicines.

Rawiri, who is head prefect and in his final year at Rotorua Boys' High School, has enjoyed growing up in an environment that allowed him to explore, to play and to experiment right at home in his own backyard. His teacher Pani McLean said she had always noticed his thirst for learning and for hard work.

Rawiri comes from a very supportive and loving whānau who have encouraged him in all his educational endeavours. Rawiri attended Te Kōhanga Reo ki Kuirau where his learning of the reo was assisted by his grandparents Alec and Dolly Wilson. His mother Bev wanted to learn to speak Māori as well and regularly attended kōhanga reo with Rawiri at her side.

Rawiri was a participant at the 2000 Ngā Manu Kōrero Speech Competitions in Ruatōria. He is also a band member of Pacifika Flavor that made it to the Smoke-free Pacifica Beats rockquest regionals in Wellington and a member of the Rotorua Boys' High kapa haka rōpū.

Rawiri has whakapapa links on his father's side of the whānau to Waihao, Hokonui and Ōtākou rūnaka, through his tipuna Ihaia Potiki. Rawiri also has strong whakapapa ties to Te Arawa, Te Whānau-a-Apanui and Ngā Puhī.

Rawiri is an excellent role model for rangatahi, excelling in a field of expertise in which very few Māori feature.

Terri Wilson

Take a dash of screaming Hendrix, blend in some Bob Dylan, smooth it over with a few strokes from Picasso and you have young Māori artist Terri Wilson (Kāi Tahu, Te Rarawa).

A fourth year student at Elam School of Fine Arts, and with two successful exhibitions at Te Taumata gallery in Auckland and the Auckland City Gallery, he has already been heralded as the next Colin McCahon or Ralph Hotere.

He is fiercely proud to be Māori, is socially informed and is not afraid to speak his mind or to not fit into any pre-conceived perceptions about Māori artists.

Terri draws much of his inspiration from the past, yet has his feet firmly set in the present. His work is based on observation and experience, is political and makes a statement. He is interested in the complexities of Te Ao Māori and seeks to highlight the positive and negative aspects of the culture, its practices and beliefs.

If the success of his exhibitions is any indication of his future, we are sure to hear more of Terri and his work.



Prestigious occupational therapy scholarship awarded to Ngāi Tahu student

Kristi Carpenter, daughter of Sheryn and the late Ronald Blair Carpenter (nō Awarua) was the sole recipient of the inaugural Māori Mental Health Occupational Therapy Scholarship awarded by Auckland Healthcare (A+). Educated in Nelson, Kristi went to Otago Polytechnic in 1998 to study and is currently a fourth-year student at the School of Occupational Therapy.

This scholarship has been awarded to encourage occupational therapists who identify as Māori to work with Māori. The scholarship consists of the right for recipients to undertake their final eight-week placement within A+ services, a position within the new graduate rotation team, two years guaranteed employment within the Māori Health Team of A+ and a sizeable contribution to assist in clearing student debt.

To honour the occasion, the scholarship was presented at a special joint Otago Polytechnic and Ngāi

Tahu ceremony by kaumātua Takutai Wikiriwhi and Anita Garland of Ngāi Tahu, and Heather Levack, Occupational Therapy Advisory, A+ Mental Health Service. Matapura Ellison and Khyla Russell represented Ngāi Tahu, supported by School of Occupational Therapy staff and students.

Kristi, in accepting the cheque and certificate, said that she would do her best to provide the services that will be required. She acknowledged her family, particularly her mother who came for the presentation, and her classmates. She also thanked the school, especially Kaja Jungersen (a Ngāi Tahu Senior Lecturer) and Alva Kapa (Ngāi Tahu Programme Developer with Otago Polytechnic), who had supported her in her studies and application.



Kristi Carpenter (centre) with Sheryn Carpenter (left) and Kaja Jungersen



Rulon Nutira

Eleven-year-old Rulon Nutira has been playing rugby league since the age of five, was representing Canterbury Country at seven and the South Island at eight. Rulon is a gifted natural all-round athlete who excels at most things he attempts, including rugby, soccer, hockey and athletics.

His long-term dream is to play for the Kiwis and also the English league side the Bradford Bulls. For the time being however, he is keen to maintain his fitness and his position in the Canterbury and South Island teams.

When not playing sport, Rulon attends Templeton Primary School where he is currently in Form 1, plays on his playstation and hangs out with his cousin and his mates.

Rulon is the son of Sally Nutira, brother of Jeremy and Arahia and mokopuna of Ben Nutira.

Website review for www.culture.co.nz

Culture.co.nz is a very comprehensive Māori resource with culture, daily whakataukī, free accessories, Māori portraits of public figures, free online reo Māori courses and much more.

One of the more popular facilities of this site is the free web-based email (as discussed in my last article) including @aotearoa.gen.nz. Simple instructions are available and there is a good chance you can get the email address you want, unlike many of the other free web-based email providers.

A link with many high-quality free resources for Māori is also available and includes culture.net.nz's own free skins for your browser and Winamp.

Media articles of interest to the webmaster are updated regularly on the home page. There are also discussion groups for Māori political news, gossip and general Māori issues for all to participate. Also on the home page are regular whakataukī. If you are really keen to read them all, click the refresh button on your browser, which will bring up a new whakataukī each time.

Gradually Māori portraits with associated biographies are being added of past and present public figures. Some of the current portraits include: Tahu Potiki, Wiremu Ratana, Whina Cooper, Apirana Ngata and Pita Sharples.

Part of the site is dedicated to Māori history and acknowledges the Moriori iwi. Some of the Māori history includes information and pictures of the two Māori battalions that fought in the world wars.

This is an excellent, high quality in content and high quality in visual display and navigation, website with a large number of international visitors. According to the webmaster, over 1000 visitors a day visit this site. To keep up to date about the new developments you should join their mail update list.

nā Karaitiana
Email: karaitiana@dream-it.co.nz

Glossary:

Home page = First page of a website. Newsgroup = email sent. Hits = visitors to a web page/site. Skin = A picture that sits on top of your browser etc to make it more attractive.

Southern Capital Christchurch – Towards a City Biography 1850 – 2000

Anniversaries, centenaries, sesquicentenaries – what wonderful opportunities to indulge in that pervasive Kiwi obsession with nostalgia tripping. In Canterbury throughout 2000, and particularly in December, we did with gay abandon. Even I dutifully toiled up the Bridal Path from Lyttelton to Heathcote recalling all the while how much easier it had been 50 years previous as a boy. I looked on with amazement at the people who had donned crinolines, suits and top hats to make the climb in recognition of those settlers of 150 years ago who made the same trip dressed that way.

Such times are also an opportunity for histories and to publish special supplements and books in commemoration of Canterbury's sesquicentennial. One positive sign of progress was that in the year 2000 all such publications had at least one article or chapter on Ngāi Tahu, unlike most earlier "local histories" that managed to completely avoid any mention of tangata whenua.

In a challenging year for the University of Canterbury History Department, John Cookson and Graeme Dunstall have provided a major contribution in editing this collection of essays on Christchurch 1850 – 2000. Interestingly, three of the fourteen essays are focused on Ngāi Tahu. This review looks at those three chapters only. However, one should note in passing Tā Tipene's nifty Foreword to the whole collection in which he envisages the first settlers having to go through a resource consent process to establish the Christchurch settlement in the swamps and wetlands of Ōtautahi!

Te Maire Tau wrote chapter two, "Ngāi Tahu and the Canterbury Landscape – a broad context", and chapter nine, "Ngāi Tahu – from 'better be dead and out of the way' to 'to be seen to belong'". Ann Parsonson wrote chapter ten, "Ngāi Tahu – the whale that awoke: from claim to settlement (1960-1998)".

One of the well-established and widely practised traditions among most Māori iwi was that of limiting access to iwi and hapū knowledge and information to an elite few. Only gradually is this changing. Interestingly, two of the most knowledgeable Ngāi Tahu, Tā Tipene O'Regan and Te Maire Tau have written a lot about us and our tipuna. For many Ngāi Tahu however, their writings are often in obscure or hard to access places.

Tā Tipene's recent appointment to the University of Canterbury should provide him with the opportunity to make much of his mātauranga Ngāi Tahu more readily available to us.

Te Maire Tau provides a wealth of information in his two theses: "Kurakura Ngāi Tahu" (MA 1995), and "Ngā Pikituroa o Ngāi Tahu: The oral traditions of Ngāi Tahu" (PhD, 1997). He is now starting to make that knowledge more widely available.

Similarly, in chapter two of this book on Ngāi Tahu

and the landscape, Tau firmly establishes our base in the traditional whakapapa in particular and then expands on ngā hau and explains how important Te Mauru (the nor'wester) was/is to Ngāi Tahu o Ngā Pākihi Whakatekateka o Waitaha.

In less than twenty pages we are introduced not only to key elements of Ngāi Tahu whakapapa, but also, in Te Maire's typically expansive style, to a wide-ranging series of comparative references to Vikings, Greek gods, the biblical Garden of Eden, conquistadors, and of course to Te Maire's guru, his fellow former Cantabrian, Sir Karl Popper.

Chapters nine and ten provide interesting examples of differing perspectives by two different historians. Te Maire Tau's chapter is a recapitulation of Ngāi Tahu experiences from the 1890s until the 1990s. Ann Parsonson's deals with the later period from the 1960s, focusing particularly on the 1990s.

Inevitably there is some overlapping of topics – if not treatment, eg, Tau discusses at considerable length the process and ramifications of building Ngā Hau e Whā marae in Christchurch. The other (earlier) across town urban marae, Rehua, is dismissed in one sentence while Parsonson virtually starts her chapter with a couple of pages of discussion on Rehua's development.

There is no doubt about Tau's origins and loyalties. He is extremely well versed in matters concerning Tūāhuriri, Tuahiwi and his whānau whakapapa. It shows – at times to the neglect of other people and places that may be deserving of at least equal recognition.

Ngāi Tahu has been very fortunate in having several capable non-Ngāi Tahu historians who have made long-time commitments to understanding and writing about our iwi.

Harry Evison's seminal *Te Wai Pounamu* and *The Long Dispute* are required reading on our history. Jim McAloon also has two chapters – on non-Ngāi Tahu topics – in *Southern Capital*.

Ann Parsonson's chapter starts the essential process of stepping back from the claim process, settlement and implementation and putting it all in perspective. As she writes, "by November 1998 the tribe was already emerging as a powerful force in the South Island economy and as a high profile iwi nationally".

Ann's essay highlights the incredible changes and impact that Ngāi Tahu has made over the past fifteen years. It is to be hoped that historians writing fifteen years hence may similarly be able to describe continuing positive progress by Ngāi Tahu.



Āhua – The story of Moki

Music by Anthony Ritchie, words by Keri Hulme.

World premiere, Christchurch Town Hall, November 4, 2000.

It is gradually dawning on New Zealand artists that drawing on both of this country's principal cultures in major compositions may provide the most distinct creative music opportunities available from and for the people of this land.

At the Sydney Olympics Arts Festival, New Zealand's biggest hit in the Sydney Opera House was "Te Wairua o Te Whenua" – a joint performance by the New Zealand Symphony Orchestra and a kapa haka group from Tainui. When that same work was later toured around New Zealand, limited advance notice meant that many weren't aware of it and therefore audiences were small. (Perhaps also because NZ reviewers easily restrained their enthusiasm.)

Not so two weeks later when the Christchurch Symphony Orchestra, Christchurch City Choir and Waka Pounamu (Ngāi Tahu) Cultural Group produced a stunning performance which sold out the Christchurch Town Hall.

All credit to the Christchurch City Choir who first mooted the idea back in 1994. Even in those early days when it was proposed to commission a special choral work especially relevant to Canterbury to celebrate the millennium and the 150th anniversary, the originators were determined to involve Ngāi Tahu. The challenge of integrating a large choir, a symphony orchestra and kapa haka lay ahead.

The final result was to be "Southern Horizons" – a concert in two parts. Part one, "Around the curve of the world", is a cantata by English composer Francis Grier musically interpreting the voyage of the Canterbury "pilgrims" in 1850. The first performance of this work was in England earlier in 2000 and as the *Listener* reviewer notes, "it has done the British choral circuit with good reviews".

Āhua, the story of Moki, was of course the centrepiece of the evening for Ngāi Tahu. The story of Moki is reasonably wellknown within Ngāi Tahu. *Āhua* is based on Te Maire Tau's account from Rawiri Mamaru's text, with Ngāi Tahu premier author Keri Hulme writing the libretto. To make it work musically, Keri has Moki reflect on the outstanding events of his life – and what a life!

As Tahu Potiki has said, "...the tradition (makes) for a superb story".

There is violence, lust, sorcery and two beautiful sisters who have been slighted by a warrior...(Moki's) saving grace is his courage and loyalty to his older brother and father Tūrākautahi and Tūāhuriri".

Composer Anthony Ritchie spent the first 27 years of his life in Christchurch, but as he admits, "for most of those years I had no knowledge of Ngāi Tahu or their history". He has certainly worked hard to learn since. Ritchie says: "there is a big difference between classical music and Māori music, but it is interesting and worthwhile to discover things in common and to celebrate the differences".

The six soloists all contributed to the overall success, but inevitably Teddy Tahu Rhodes was the standout performer in the demanding lead role as Moki.

Rhodes is a descendant of Robert Rhodes who farmed Pūrau in Whakaraupō before the pilgrims arrived in 1850, (a family name still remembered in the Rhodes Monument peak overlooking Pūrau). The Pākehā Rhodes family, out of respect for tangata whenua, still give their children Māori names.

The Waka Pounamu cultural group with Te Ari Brennan as tutor and Te Maire Tau as leader had less than 20 on stage but they more than adequately met the need to match the 50+ symphony orchestra and 150-voice Christchurch Choir! Full marks also for negotiating what seemed a perilously steep ramp down to the stage!

And the reviews:

The *Listener* reviewer described the "...fusing of two disparate musical cultures – music as life versus the European idea of art for art's sake – to the most deeply integrated level (he has) heard in a musical work ... possibly Christchurch's most significant musical memorial... blockbuster".

The *Press* reviewer commented that Ritchie and Hulme "...produce in 'Āhua' the finest melding of Māori and Pākehā performance I have experienced... there was drama, space, costume, and movement that brought the story of the journey of Moki to the south wonderfully alive".

Judgements probably echoed by most of us privileged to be present at the performance.

For all those who never had the opportunity to see this wonderful version of the story of one of our most memorable tipuna we wonder when and if it will return.



By Donald Couch

Dear Gabrielle

We do wish to thank you for all the wonderful work put into the publication of *te Karaka*. My two little girls do keep handy the one with them in it, pictured at the Taranaki hui. I certainly make use of *Te Pātaka Kōrero*. We thank you for the time taken to put these together.

I am also keen always to see the resources for the children. I'm looking into the two books, *Te Waka Huruhurumanu* and *Te Kete a Rākahautū*, for my own children and also for our local playcentre. They seem to be awesome resources and we can make the cutouts into magnets for the magnetic board, which is always so popular with our tamariki. For it to be acceptable in our centre it would have to not use the "k" as it is known only to southerners and would need to be "user friendly" for all the locals. I have seen few, if any, educational resources produced from other local iwi. I would dearly love to use the "k" personally however I'm only just starting out with learning our precious language and it will need to be the next stage for me.

Can I please ask, as I'm sure you will either know or have access to the correct answer on this, our playcentre as always is doing its very best to use items which are only culturally correct for each purpose. The question is how do we stand on the use of ice cream containers? While they have been used as a food item they are plastic and will be recycled when no longer intended for food and can be so very useful for other reasons within the centre. There are varying views on this up here. Tēnā koa whakamōhiotia mai ahau. Aku mihi nui ki a koe.

Keep up the awesome work – we appreciate you.

Hei konā mai.

Mā te Atua koutou e tiaki e manaaki i ngā wā katoa.

Shirlene, Mark, John, Christina, Brooke and Kirk Paterson.

Editor: We sought kaumātua advice and they said: "when in Rome, do as the Roman's do". If the kawa of the people is not to use containers it would be incorrect to trample on mana whenua. However, down here in the South they would not see anything wrong with recycling them.

Dear Editor

I was wondering if anyone has transcribed our Māori cemeteries? I'm looking for information on the deaths of Jimmy Whaitiri and Hine Cameron. Both were at Little River in 1942 when I was given the chance to go there for the evening. Ann Thompson nēe Beaton Wakefield, Wini Tini and I got a ride down in a taxi with one of the Robinson or Robertson men who was in the army. I was always glad I got the chance as I met Mei and her daughter Monica there, who were whānau of ours – but I didn't know it at the time.

I was pleased to meet Aunty Hine too, she was married to my mother's half-brother, but the marriage didn't last more than a few months and she and Jimmy Whaitiri were a couple. Hine was a Parata from the Ōtākou area and I'm almost sure Jimmy was one of our Ruapuke Whaitiri. They both could be buried up there, but not at Tuahiwi or Ōnuku.

I also have *Te Kai-a-te Atua* at Kaiapoi and Taumutu Cemetery, but there must be a lot more up there that I haven't got. Could you give me any idea where I could ask? I would appreciate any help.

Sincerely

Ulva L Belsham

Editor: If anyone can offer advice to Ulva in her search, please write to us here at te Karaka and we will pass it on.

Dear Sir/Madam

I am writing to inform you about my recent trip to Australia. I travelled with assistance from Ngāi Tahu... which I am very thankful for.

I arrived in Sydney on August 13, 1999, to attend a "Mastering fluency in the workplace" course. The course, was run by Doctor Ashley Craig, who has been working in the field of stuttering for the past 16 years. He recently published state of the art research on the nature and treatment of children and adolescents. He has delivered numerous papers at international conferences, and is regularly invited to speak at speech science conferences in Australia and overseas.

Dr Craig believes there is a window of opportunity that exists for children aged less than 14 years of age. "Effective intervention in childhood may prevent psychological and social harm developing in the long term."

Effective treatment strategies are known to reduce stuttering by lowering speech demands and enhancing the brain's capacity to process speech. An example of such a treatment is using an electromyography (EMG) speech muscle monitoring system. This treatment trains the person who stutters to develop EMG mastery, that is to control their muscle activity before and during speech so that stuttering is reduced.

Stuttering is a processing problem of the brain that results in speech muscle dysfunction such as high levels of speech muscle activity before speech and during speech while attempting to say certain sounds and syllables. This processing problem most likely results in repetitions of syllables and/or complete blocks or sounds. Other symptoms often associated with stuttering are psychological and social in nature, including such things as speech-related anxiety, frustration, avoidance, anger and shyness. EMG feedback is designed to help the person who stutters to control speech muscle dysfunction by teaching them to:

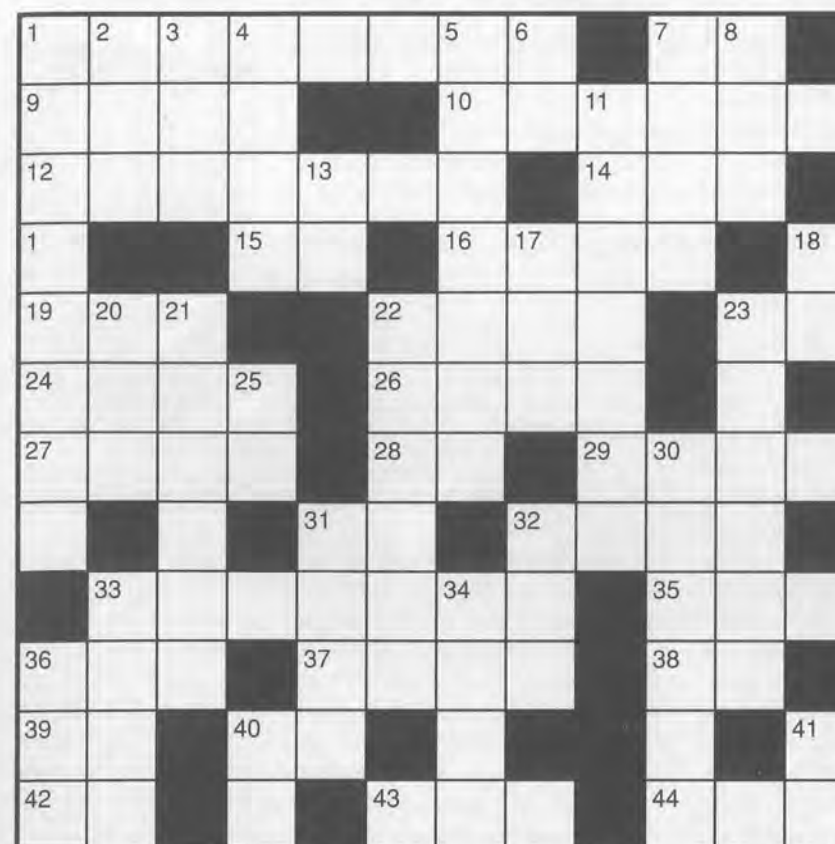
- reduce muscle tension to low levels before beginning to speak and;
- have overall levels of muscle tension while speaking.

These two skills are taught initially with the aid of the computer based EMG programme. After learning to control their speech muscle tension (called EMG mastery) the person using the EMG programme should eventually learn to use the EMG mastery skills without the computer feedback.

The programme is also designed to help the person to raise their level of confidence, increase their feeling of control over their speech and raise their levels of self-esteem.

If anybody is interested in going over to Sydney to do this course, please feel free to contact me as I recommend the course to others to help improve their speech. I will also be returning to meet with Dr Ashley Craig early next year so if there is anyone who would wish to travel with me, please contact me on 07 357 4534.

Yours Sincerely
Michael Peebles
121 Main Road
Ngongotaha
Rotorua



Clues Across

- | | |
|-----------------------|--------------------------|
| 1. Takahanga Marae at | 16. Mussel |
| 7. Cabbage Tree | 19. Where |
| 9. Dolphin | 22. Ministry, Department |
| 10. Mt Cook | 23. The, singular |
| 12. Jade | 24. Sod |
| 14. Anything | 26. A version of I, me |
| 15. Well now | 27. Corner or angle |

Lumberjack Cake

- | | |
|----------------------|----------------------------|
| 1 cup chopped dates | 1 egg, beaten |
| 1 tsp baking soda | 1 1/2 cups plain flour |
| 125g butter | 1 tsp vanilla essence |
| 3/4 cup castor sugar | 2 apples, peeled and diced |

Topping

- | | |
|----------------------------|------------------------|
| 2/3 cup packed brown sugar | 1 cup shredded coconut |
| 3 tbsp milk | 60g butter |

- Preheat oven to 180° C/350° F.
- Combine dates with baking soda and 1 cup of boiling water. Set aside for an hour.
- Beat butter and sugar till light. Gradually beat in egg. Sift flour with a pinch of salt and stir in to mixture with vanilla. Mix in dates (with the soaking water) and chopped apple.
- Spread mixture into a 20cm lined cake tin. Bake 40 minutes.
- Combine topping ingredients in a small saucepan and stir over medium heat until well combined.
- Remove cake from oven, spoon topping over evenly and cook 20-30 minutes longer until topping is golden and cake is cooked through.

28. He, she, it
29. They, two of them
31. Rain
32. One
33. Look after
35. River
36. Completed
37. Challenge, dance
38. To, at, with
39. Isn't it?
40. Fishing
42. Paid for, avenged
43. Meeting
44. Fire

Clues Down

1. Group cultural competition
2. Calm, peaceful
3. Nose, prow
4. Mud, mire
5. Cook Strait
6. Daylight world
7. Tribal ancestor
8. First killed in battle
11. Stewart Island
13. Physical love
17. Brown
18. And, with
20. Thin
21. Barrier, discriminatory
22. Long flat club
23. Foreigner
25. Habitual or usual action
26. Showing which or where
30. Although
31. Yam
32. Abdomen
33. Clear, free
34. Shore, beach
36. Sand
40. Breath, taste
41. Quicksands

continued on page 48 ►

Dear Gabe

So, I have another live contact over there. For a person who has been on the Internet and has a web page that has been on the web for six years, it seems strange to me that it has only recently blossomed. Anyway, I do enjoy reading *te Karaka* and following all of the activities of Ngāi Tahu.

My Māori is pretty rusty and consists of the little that I learned from the shearers on our farm in the Wairarapa. Are there any books published dealing with the language?

As background, my great-great-grandmother was Motoitōi, daughter of Mahora and Kahutia, who married Richard Driver, a one-time ships' pilot out of Akaroa. We presently have three grandchildren and two great-grandchildren living here in Vancouver. I have been a consulting engineer since 1952 and prior to that date worked as an apprentice with Anderson's Ltd. in Christchurch, working on such projects as the Snowy River Intake Gates and Spillways in Australia as well as on butter churns and butter packers.

I married a Toronto girl in 1946 in Masterton and we lived in Christchurch until 1952, when I emigrated to Canada. I have worked over here as a consulting engineer since that time and have been instrumental in the mechanical design of such varied projects as fish canneries, meat-packing plants, pulp mills, sawmills and commercial and residential buildings of all types. My largest project was the Vancouver International Airport. I am still working as a consulting engineer on many interesting projects and have just finished the design of the Olympic Flame for the 2002 Winter Olympics in Salt Lake City. I was International President of the American Society of Heating, Refrigerating and Air Conditioning Engineers (ASHRAE) in 1984.

Great to see that the magazine is continuing to print such interesting articles.

Regards

Richard Perry

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Fax: (604) 731-1402

Dear Sir/Madam

Kia ora. I was given your address by Maania Niha of the Ngāti Ranana London Māori Club after I wrote asking how I could contact Māori in the South Island.

I am from Cornwall in the extreme south-west of the British Isles. I have never visited your country but have become very interested in it since the Māori culture exhibition here recently and some television documentaries on the unique flora and fauna.

Basically I am looking for Māori penfriends so that I can learn more about your culture and heritage. I feel particularly drawn to the South Island and Stewart Island. I have tried writing to local newspapers but got no response.

Could you please help by suggesting some addresses to contact or perhaps including my letter in your next newsletter.

Very best wishes.

Yours Faithfully

Morwen Tregudda

124 Tottenham Road

London N13 6DG

United Kingdom

Dear Gabrielle

Thank you for your recent edition of *te Karaka*.

It is with both sadness and pride that I flick through the pages of the magazine and try to pronounce and interpret the Māori words. Receiving *te Karaka* is a pleasant reminder of who I am and where I come from. It reminds me that although I do not speak or understand much of the language I am still considered a Māori.

Reading Hana Potiki's story in "Being Kāi Tahu" brought back memories of my own struggle.

I attended a predominantly white Catholic school and because I was dark and our family not "well off" I was then considered a Māori. (Māori equals dark and poor.)

After ten years of this I chose to attend a high school which was considered to be "the Māori school", hoping to blend in a little better. Although choosing Māori as a subject I soon gave it away as it became clear that if you were a Māori you should already know certain things, and I was frowned upon, as I was totally ignorant. I opted out for French instead...

Unfortunately being a Māori at this school meant being rough, ready to brawl and talking with an inaudible accent. I was considered a white Māori (whatever that meant). I knew I definitely wasn't white and now it seems I wasn't a real Māori either. Three years of that was enough for me.

Ten years on I still know next to nothing of the language or culture and the few times I have found myself on a marae I tried to act as inconspicuous as possible. Needless to say I stood out like a sore thumb.

It is with great sadness that I realise that I am able to impart very little of the Māori culture on to my children.

Thank you again for *te Karaka*.

Regards

Kiri Kahukura

PS: Could you please tell me if there are any Māori language courses available. They would have to be distance learning as I live in Queensland and start right from the basic "kia ora." I would dearly love to teach my children and as my youngest is just starting his first words I'd like to hear him speak Māori.

Editor: Kiri, see the website review on page 43, it may be useful for you.

If any of our readers can suggest an appropriate course for Kiri, please contact us here at *te Karaka* and we will pass it on.



Crossword Answers

Across

1. Kaikōura
7. Ti
9. Aihe
10. Aoraki
12. Pounamu
14. Aha
15. Ei
16. Kuku
19. Hea
22. Tari
23. Te
24. Atua
26. Awau
27. Koki
28. Ia
29. Rāua
31. Ua
32. Tahī
33. Atawhai
35. Awa
36. Oti
37. Haka
38. Ki
39. Nē
40. Hī
42. Ea
43. Hui
44. Ahi

Down

1. Kapahaka
2. Āio
3. Ihu
4. Kene
5. Raukawa
6. Ao
7. Tahu
8. Ika
11. Rakiura
13. Ai
17. Ura
18. Me
20. Eto
21. Aukati
22. Taiaha
23. Tauīwi
25. Ai
30. Ahakoa
31. Uwhi
32. Tia
33. Ātea
34. Ākau
36. One
40. Hā
41. Oi

TAMARIKI MĀ

See if you can spot yourself or your mates in these photos taken of tamariki and some of the awesome mahi done at the Ngāi Tahu Festival, Aukaha Kia Kaha!



Te Karaka is still taking entries for our Bodyboard/Te Reo competition (see last issue of *te Karaka*) So if you want to be in to win a cool bodyboard please send your answers to:

Tamariki Mā

te Karaka

PO BOX 13 046

CHRISTCHURCH

Don't forget to include your name and address!

If you would rather email, you can send your questions and answers to: tekaraka@mac.com

PRIZE!