

# te Karaka



THE NGĀI TAHU MAGAZINE MAKARIRI/WINTER 2001

## A Ngāi Tahu Living Legend

A Snapshot of the rich life of  
90-year-old Pau Leonard

## Moko Ōtautahi

An international tā moko  
wānanga revitalises the  
traditional art form

## In Defence of Oral History

Te Maire Tau  
presents a case  
study arguing  
the validity of  
whakapapa



## Mick Kenny, 1919–2001

Earlier this year while in Wellington I visited a remarkable son of Ngāi Tahu – Mick Kenny, QSM.

Mick – from the Picton Kenny family – did not have a high profile, yet his is a story of extraordinary talent, of bravery, adversity conquered and a life of service to others.

If Mick had been in his prime today, he would have been one of the superstars of the New Zealand sporting scene.

At the onset of World War II, Mick was already playing first-class rugby and cricket – he was tipped by many to be one of those rare phenomena, a double All Black.

And so he went to war, where in both Egypt and Italy he was chosen to represent the New Zealand Army team in both sports.

Wrote rugby commentator T. P. McLean, "One fullback was Kenny, the other was Bob Scott, and many an Old Dig has gone to his grave proclaiming Kenny to be the finer fullback".

Mick was believed to be the first Māori to have played both top-level rugby and cricket against a South African side.

Leading his platoon of men in Faenza, Italy, on December 15, 1944, Sergeant Mick Kenny's life changed forever when he was struck down by a machine-gun. He was mentioned in dispatches for his bravery during the events of that day.

One of the men in Mick's platoon was Sir Thaddeus McCarthy, who went on to become one of New Zealand's greatest jurists, and remained a life-long mate of Mick's.

Despite hideous wounds – Mick continued to have a bullet in his back to his dying day – he had the determination to recover his fitness enough to be selected as a Māori All Black in 1948 and 1949.

On his return to New Zealand, Mick devoted himself to helping others. He coached and selected Wellington Māori rugby sides for over twenty years and was a Life Member of the New Zealand Māori Rugby Union.

Over the years the police called on him regularly as a motivational speaker for their officers, but it is in the area of service to former soldiers that he is probably best remembered. As national President of the 22<sup>nd</sup> Battalion, Mick devoted much of his later years to visiting the sick and lonely and assisting at the funerals of ex-servicemen. For this service to the community he was awarded the Queen's Service Medal in 1996.

Mick died on May 11, 2001. He is survived by his wife Grace and son Bryan.

Haere, haere, haere.

nā Mark Solomon

## Ben Rikirangi Pewhairangi

Kua mutu ngā roimata aroha  
Ngā mahara pai e mau tēnei.

Gone but never forgotten.

To the memory of a brother and friend passed away  
24.05.00. Rest in peace.

## Sarah Sylvia Lorraine Kohere (née Sinclair) 1917–May 19, 2001

Papaki mai ngā hau o te ao ki runga Aoraki, ka rewa ngā huka hei roimata, ka tere atu i roto i ngā awa ki te Moana-nui-a-Kiwa. Tahuri o mata te māreikura o te whānau ki ōu kāwai kei te Waipounamu ki a Ngāi Tūāhuriri, ki a Ngāti Huirapa, ki a Kāti Waewae, Ngāi Tahu, Ngāti Māmoe, Waitaha nui tonu. Te hunaonga o Rewati Tuhorouta Kohere rāua ko Keita Kaikiri Paratene. Haruru ana hoki te hinganga o te kaitiaki o Rangiātea. Haehae ana te ngākau. Auē taukuri ē.

## Douglas Waipapa (Flutey) Cook

He pānui tēnei ki a koutou. I hinga mai tōku hoa rangatira i tērā marama, 2.01.01. Tōna ingoa ko Douglas Waipapa (Flutey) Cook. Loved husband of Roena Louise.



## Ilma Winifred Mason 1914–2001

Dearly loved wife of the late Henry John Ryde Mason and much loved and respected mother and mother-in-law of Pat and the late Jack Dimmock, Maika and Ngaire, Bub and the late Peter Martin-Smith and the late Ben Pomare. Cherished Nanna of Susan, David and Michelle, Adrienne, John and Ceridwyn, Scott and Theresa, Stephanie and Mike, Ashley and Margot, Kirsty and Tracey, Andrew and Alison and the late Anne-Marie and Maria-Jane. Treasured Nanna Ma of her twenty great-grandchildren.



## Esme (Tāua) McLay 1913–2001

Esme McLay passed away at Dunedin April 19, 2001 aged 87. She is now at rest in Andersons Bay cemetery with her husband Ian McLay, son John, and many of her extended Ngāi Tahu whānau. Esme was the daughter of Captain Vere Hankey and Rose Rendall. She was the eldest and last living sibling of Grenville, Lionel, Meronea (Carter) and Huia (Mackail). Esme was a mokopuna of Katarina and William Rendall and a great-moko of Hinekino Te Horo. She was commonly and affectionately known to many as Tāua. Her family has lost a taonga. Tāua was strong and proud in her Ngāi Tahutanga. She will be sadly missed and always remembered by her children, grandchildren and great-grandchildren. Nō reira e Tāua haere atu koe hei whetū ki te rangi, tīaho mai mō ake tonu atu.



# te Karaka

THE NGĀI TAHU MAGAZINE

Makariri/Winter 2001

EDITOR Gabrielle Huria

ASSISTANT EDITOR Adrienne Anderson

CONTRIBUTORS

Emalene Belczacki  
Helen Brown  
Ross Calman  
Donald Couch  
Suzanne Ellison  
Jane Huria  
Blade Jones  
June Harvey Kitto  
Gerard O'Regan  
Reihana Parata  
Holly Topi Patuki  
Hana Potiki  
Vicki Ratana  
Catherine Sands  
Mark Solomon  
Karaitiana Taiuru  
Te Maire Tau  
Benjamin Iwikau Te Aika  
Lynne Harata Te Aika  
Gail Tipa  
Moana Tipa  
Toni Torepe  
Maatakiwi Wakefield  
Dion Williams

DESIGN Jenny Rendall

PRINTING Spectrum Print

PUBLISHER Ngāi Tahu Publications Ltd  
PO Box 13 046 Christchurch  
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Fax 03 365 4424



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Contributions and letters to the Editor  
should be sent to:

TE KARAKA

The Editor, Office of Te Rūnanga o Ngāi Tahu  
PO Box 13 046, CHRISTCHURCH

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editorial

GABRIELLE HURIA

Tēnā koutou katoa. Ka nui taku mihi ki a koutou i tēnei wā o te makariri.

Tā moko has experienced a renaissance in recent times. A tā moko symposium held in Christchurch earlier this year attracted people from all over the world to share their experiences and methods of indigenous skin art. Ben Te Aika and Riki Manuel were part of the 15-strong organizing team. Over a thousand people visited the week-long symposium and Maatakiwi Wakefield has written about it on page 10.

On a more local level at Rāpaki another traditional art form has also experienced a revival. Thirty-five weavers gathered from around Te Waipounamu to create 20 raincapes. It was the first time Ngāi Tahu has made raincapes out of neinei in modern times. Neinei is a tree that grows along the snowline so access to it can be difficult. When the leaves die they fall to the ground and can be gathered for weaving. The raincapes were on display at Rāpaki when the Prime Minister visited and some have also gone over to Venice to be worn by the Ngāi Tahu kapa haka team who are supporting Peter Robinson and Jacqueline Fraser.

The Ngāi Tahu 2025 strategy teams are meeting to map out the path that will achieve the 25-year plan. Consultation hui are to take place throughout the country in September where Ngāi Tahu will have the opportunity to input into the proposed strategy. Keep an eye on your local newspaper for notification of hui happening near you.

The Whare Mahana (Healthy Homes) initiative in Murihiku (page 26) is something that everyone in the rohe could benefit from. Keeping your home warm and comfortable over the cold winter months is important for the health and well-being of the whānau but can be very expensive. Speaking from personal experience, older homes are definitely not energy efficient and are very difficult to keep warm. Let's hope that based on the success of the project at Murihiku, the initiative will be developed elsewhere.

*Te Karaka* apologises for the absence of Te Pātaka Kōrero in this issue. Hana Potiki has been off on world travels but she will be back in time for the next issue.

Your feedback is always welcome and encouraged. If you have anything you would like to contribute to *te Karaka* please send it to us either by post or email gabe@ngaitahu.iwi.nz. Your contributions are valuable and ensure that we are delivering what tribal members want in their magazine. I hope that everyone is managing to keep warm and healthy as we move through the winter.

Kia ora rā

G Huria

Cover: Ngāi Tahu Living Legend Pau Leonard (photo by John McCombe)





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## Kia Auahi Kore

"Kia Auahi Kore" is the name of a calendar developed by the Aukatitia te Kai Pāipa team at Hauora Mātauraka. The calendar features people wearing tā moko created by tā moko artists from around the country. All of those featured are auahi kore and are firm believers in the kaupapa of "te ao Māori te ao auahi kore". A number of them are Ngāi Tahu.

The calendar is for June 2001 – May 2002, the Māori calendar year. Inside are a number of sticker sheets with various smokefree messages, information regarding the effects of smoking on Māori and the benefits of becoming auahi kore. The sticker sheets can also be used to monitor the progress of those who have quit.

The aim of the resource is to empower individuals, whānau, iwi and hapū to become auahi kore and to utilise the current smoking cessation services if they want support.

Kia Auahi Kore is available for \$10 per copy. Orders of more than 20 will get one free for every ten ordered. If you would like to place an order for Kia Auahi Kore, please contact Fleur Bridger on 03 374 0490, email [fleur.bridger@cph.co.nz](mailto:fleur.bridger@cph.co.nz) or Sue Burgess, on 03 379 9480, email: [sue.burgess@cph.co.nz](mailto:sue.burgess@cph.co.nz).



Stacey Daniels shows her support and enthusiasm for Kia Auahi Kore



## Double Honour for Pewhairangi Whānau

In March of this year, 30-year-old Samantha Pewhairangi made her international sporting debut with the White Sox softball team in their four-test series against Olympic Bronze medallists Australia in Melbourne. The honour was made even more special when her older sister Donna, a member of the White Sox during the 1980s, was called into the team at the last minute, due to an injury to one of the players.

After getting off to a great start by winning the two warm-up matches, the White Sox ended up with only one win from the test series. They're back home now and Samantha is working hard towards the World Series to be held in Canada in 2002.

Right: Samantha Pewhairangi (left) with sister and fellow White Sox team member Donna.





## Whaea

*Whaea* is Christchurch-based Ariana Tikao's new three-song CD-single celebrating motherhood. It showcases Ariana's song-craft with innovative backing by some of Christchurch's top musicians.

The title song "Whaea" was inspired by the pregnancy of Ariana's cousin Kelly. It grew and took shape during the months of the pregnancy and was recorded around the time that Kelly's son Karamu was born. While recording the single at Manaaki Studios in Christchurch, Ariana was seven months pregnant with Tamate-ra, her second child, born at the end of April.

"Whaea" is a fusion of musical influences, blending Pacific rhythms with seventies retro-funk, with other pop/chant flourishes keeping the listener's interest. The CD-single also includes a more laid-back jazz-influenced version, which highlights Ariana's vocal talent.

The CD-single is the first instalment in the *Whaea* project, with an album to follow later in the year. The album will draw upon Ariana's journey into motherhood.

Ariana has received funding for the *Whaea* project from Te Māngai Pāho and Creative NZ.

If you would like a copy of the CD-single or for further information you can contact Ariana at [horomaka@actrix.co.nz](mailto:horomaka@actrix.co.nz)



## White Family Reunion

A family reunion is planned for descendants of Piraurau (Sarah) and Thomas White. The reunion will take place from February 15–17, 2002, at Wainui on Banks Peninsula where Piraurau and Thomas settled in the mid-1800s.

If anyone has any early photographs or family memorabilia that may be suitable for inclusion in a display at the reunion the committee is keen to hear from you.

If you would like to know more about the reunion or are interested in registering, please contact

Barbara Gillespie on 03 384 4823, email [r-gillespie@xtra.co.nz](mailto:r-gillespie@xtra.co.nz), Lois Bradley on 03 318 8466, email [castlehill@xtra.co.nz](mailto:castlehill@xtra.co.nz) or Vivienne Blakie on 03 359 6789, email [blakie\\_vb@clear.net.nz](mailto:blakie_vb@clear.net.nz).

## Precious Discovery

This taonga was discovered behind a painting sold to a second-hand store in Christchurch recently when the owner removed the painting from the frame. *Te Karaka* would love to hear from anyone who may recognise the woman in the photo.



## Honorary Doctorate for Ngāi Tahu Whakapapa Expert

Congratulations to Terry Ryan, Kāwai Kaitiaki of Ngāi Tahu Whakapapa, on his recent award of Honorary Doctorate in Science from Lincoln University for his contributions to genealogy.

Terry has worked with Te Rūnanga o Ngāi Tahu and the former Ngāi Tahu Māori Trust Board since 1974 as a whakapapa expert. In his long career he has worked in a number of roles in which he has served Māoridom and Aotearoa. These include a number of positions in the Māori Land Court rising to deputy registrar, trade trainee officer, Department of Māori Affairs and private secretary to the Minister and Associate Minister of Social Welfare.

He was also co-drafter of the legislative provision that recognised Māori as an official language of New Zealand and recognised indigenous Māori rights and the Treaty of Waitangi's bicultural partnership that led to the establishment of the Waitangi Tribunal. In addition, since 1990, he has been a Cultural Adviser to the Inland Revenue Department in Christchurch.

Terry has a tireless energy for helping others and as such has been and is still involved voluntarily with numerous groups and organisations. He is the longest serving, continuously active, executive member of the Waitaha Cultural Council, which has managed to stage cultural competitions and festivals in Canterbury annually for the past 38 years and has a strong connection with his church, the Māori Methodist Mission, where he is a lay preacher.

When Terry began with the Ngāi Tahu Trust Board there was little written information available about modern-day whakapapa. Working from a small but solid foundation of information, he has built up the database of the now more than twenty-eight thousand tribal members who should all be able to trace their whakapapa back to the 1848 blue book.

He was born in the small Northland settlement of Waipū, where he spent his childhood before going on to attend Wesley College in Pukekohe. It was while at Wesley that his interest in Māori land title and its link with personal identity was ignited and it was that passion that brought him to where he is today.

Terry would like to thank and acknowledge the many people who have sent him emails, cards, letters, flowers and those who have phoned him with their messages of congratulations on his doctorate. It has been much appreciated. Terry was hopeful that he could acknowledge each message personally, however, with the large number that have been delivered, he is unable to do so.



Dr Terry Ryan in the grounds of his home at Rēhua Marae (photo by Claire White)

## Annual Report Wins Award

Te Rūnanga o Ngāi Tahu Annual Report 2000 received an award at the New Zealand Institute of Chartered Accountants Annual Report Awards, held in Wellington in May. The report was also awarded a bronze award at the Australasian Annual Report Awards in Melbourne for the third time. It is a wonderful acknowledgement of Te Rūnanga o Ngāi Tahu's sound accountability practices.





# The Path Forward for Vision 2025



“Together the vision and accompanying strategy to achieve this vision are our map to the future.”

In the last issue of *te Karaka* I outlined our 25-year vision for success. The next step in achieving our dream is to develop the strategy that will harness the earnings from our expanding asset base to progressively secure the quality of life for our Ngāi Tahu people over the next quarter of a century.

A summary of the vision looks out to the year 2025 and envisages a new golden age for the iwi, a time when:

- all Ngāi Tahu are educated to tertiary and above or are in the process of being educated;
- there is employment for all those of working age and everyone has the required skills to participate;
- our people have access to safe, quality housing;
- we enjoy a state of well-being, with access to excellent health services;
- Ngāi Tahu will know and value their unique language and their cultural and natural heritage.

This is our dream and if we nurture our assets and continue as we have begun, there is no reason on earth why we should not realise it.

By the time of print the strategic planning process will be well under way. The focus groups, made up of Ngāi Tahu experts in each area, are charged with developing the strategies to achieve Vision 2025. They have met several times and are scheduled to have the draft Strategy 2025 completed by mid-August.

Te Rūnanga o Ngāi Tahu will then debate the draft before consultation hui with papatipu rūnanga and North Island whānau

groups are held. The hui are planned to take place throughout ngā motu in September and October. Feedback received from these hui will be included in the Strategy 2025, which is scheduled to be debated in full at this year's hui-ā-tau.

Together the vision and accompanying strategy to achieve this vision are our map to the future. Each year the measured outcomes of the Te Rūnanga o Ngāi Tahu Statement of Principles and Objectives will take us a step further towards our dream.

Representatives of Te Rūnanga o Ngāi Tahu made an historic trip to Wellington recently. It was the first visit we have made as a group to meet with the Labour-Alliance Government. It was an opportunity to discuss our plans for the future and the progress Ngāi Tahu has made since the passing of the Ngāi Tahu Claims Settlement Act in 1998 with the nation's leaders.

It was also an opportunity to flag our concern about the lengthy delay in the fisheries allocation. It has been thirteen years since the Waitangi Tribunal recommended

that the Crown recognise Māori fishery claims and not a single fish has swum from the Te Ohu Kai Moana holding tank to Māori ownership. While the fishery asset remains locked up the Ngāi Tahu saying, “Te Hapa o Niu Tirenī” – the unfulfilled promise of New Zealand, remains valid.

Last year an independent report concluded that \$1m of Māori wealth is being destroyed each month by these delays. A significant portion of the loss affects Ngāi Tahu.

Te Rūnanga o Ngāi Tahu representatives emphasised to the Prime Minister and other senior ministers their concern about the dispute over the boundaries of Ngāi Tahu tribal lands. As mentioned in the last issue of *te Karaka*, several groups from the north of the South Island have laid claim to territory which was accepted as belonging to Ngāi Tahu in the Settlement Act. Sir Douglas Graham has said that it was the intent of his government that the territory as defined in the act was to remain exclusively that of Ngāi Tahu for all time. It is vital for Ngāi Tahu that the Crown ensures that the

“Each year the measured outcomes of the Te Rūnanga o Ngāi Tahu Statement of Principles and Objectives will take us a step further towards our dream.”

intent of the Settlement Act is honoured and that our interests in our lands are protected.

The visit to Wellington also included meeting with Opposition Leader Jenny Shipley and members of the National caucus. The day concluded with a function that was attended by a majority of the Members of Parliament as well as a number of chief executives based in

Wellington.

Ngāi Tahu gave a presentation on progress made in the two and a half years since settlement. We also reiterated that as an iwi we are keen to work with and share information with other iwi who are setting off along their settlement paths.

Recently we were delighted to host executive members of Ngā Puhī – New Zealand's biggest iwi. There

is much we can learn from each other. When a settlement is working well the whole community benefits. It is important that we continue to develop our relationships at a national level and visits like these are essential in helping to bridge the gaps between the North and South islands.

Te Rūnanga o Ngāi Tahu members at parliament with Prime Minister Helen Clark.





# In Defence of Whakapapa as

# Oral History: a case study

The following paper written by Dr Te Maire Tau and edited by Anna Sutton argues the validity of whakapapa as a legitimate means to documenting history, contrary to the belief of many Western historians.

The oral histories of indigenous peoples have long been viewed with suspicion by Western scholars. The suspicion stems from a culturally egocentric view of the world. In other words, from a belief that culture is a comparative phenomenon.

Although this view is commonly held to be incorrect, its legacy remains in attitudes toward oral history. The oral traditions known as whakapapa have suffered as a result of this particular perspective or "gaze." Western historians and scholars have continued to analyse whakapapa as if it were subject to the same constraints and understandings as a written genealogy, and as if it served the same purpose.

However in order to understand the importance of any oral history, including whakapapa, the cultural context must also be understood. Jan Vansina, the historian of oral African traditions, unwittingly illustrates the persistent sweeping generalisations that exist with regard to oral genealogies:

... genealogies were not common to all, those who were acknowledged by all as experts were thereby given in fact control over the whole community. This is but one instance of a very common use of genealogies all over the world.<sup>1</sup>

Vansina makes a cognitive leap from a tradition he has studied to a culture he knows nothing about. Moreover, Vansina does not acknowledge that his perspective, or

gaze of oral histories may be inappropriate.

This gaze is also evident in studies of Māori oral history, which is based upon whakapapa. Perhaps the most specific work by a Pākehā academic was by Robertson who published a series of articles in the *Journal of the Polynesian Society*.<sup>2</sup> Robertson's primary concern was the use of whakapapa in order to establish a chronological line to which one could attach oral traditions. Robertson was either unconcerned or unaware of the technical side of whakapapa and the importance of the actual process of delivery. Yet, it is the technical side of whakapapa, and its method of delivery, which is essential in understanding the importance of whakapapa in a Māori context.

Renowned scholar of myth Joseph Campbell suggests that ritual is the operational arm of myth. The recantation and recitation of whakapapa can be seen most simply as the ritual which realises the Māori world view and places people in that world. At the same time, whakapapa makes utilitarian the concept Pākehā know as myth. Whakapapa is essentially the paradigm of the Māori world view. Time, space, emotions, plants and animals are all understood by way of whakapapa. As all things in the Māori world are ordered by whakapapa, the way in which our people behave follows accordingly.

Essentially, whakapapa is the system that orders knowledge and behaviour in the Māori world. The degree to which one has knowledge of whakapapa equates to the degree to which one acts in a correct or "tika" manner in a Māori setting.

This does not mean that there is only one absolute way of behaviour in the Māori world, but that whakapapa affects the conduct of individuals when Māori protocol and rituals are being observed. One clear example of this is on the marae. A simple knowledge of whakapapa will ensure that tikanga is adhered to correctly in a marae setting in any given situation.

In a wider sense, whakapapa is an attempt to impose a relationship between iwi and the natural world. Individuals within iwi are able to link themselves to flora, fauna, minerals and celestial elements by whakapapa. Thus whakapapa is also a metaphysical framework to place oneself within the world. Professor Anne Salmond of the Māori Studies Department at Auckland University expresses this point in her book *Two Worlds*, where she quotes a creation chant that is essentially a genealogical recital. Salmond makes the point that "Whakapapa (genealogy) was the principle that ordered the universe."<sup>3</sup> Moreover, Salmond notes that the tangata whenua

lived in a world where gods, people, land and sky, plants, birds, reptiles, fish and

other animals shared in a unity of being which was expressed in a language of common descent.<sup>4</sup>

Thus, the way in which the Māori world is ordered stems from whakapapa and as such it is imperative that an individual can connect by kinship through this method to the world around them. As in most other cultures, the Māori world begins with a creation myth and by extension so too does whakapapa.

The creation myth is designed for the sole purpose of giving the individual a context and place in the world. Ngāti Porou tohunga Nepia Pohuhu recorded the mating of Rangi and Papa which is the genesis of Māori whakapapa. In Pohuhu's account, Rangi and Papa represent the heavens and earth. The two copulate and beget the principal gods known to all iwi. These gods take control of particular domains such as the seas, forests, stars, volcanic activity and other realms intrinsic to the Māori world belief.

It is from these gods that all Māori elements, both tangible and intangible, spring. Moreover, humanity descends from the copulation of Rangi and Papa, and as such, enables the claim of kinship by humankind to the gods. The vehicle employed to trace kinship to the gods is through an individual's whakapapa.

Not only does the Western

gaze blur an appreciation of the relevant world view, it also dismisses historical records that have been maintained and passed down orally. The Native Land Court is a perfect example because it required an individual making a claim to state his or her whakapapa which was subsequently written down. Individuals complying with this recited the particular descent line of their whakapapa for a specific claim. They could also recite a different descent line when claiming kinship to a different area. This practice has been misunderstood, and as a result, attacked. People have been accused of deliberately subverting facts in the name of greed. Yet, a commonly accepted parallel in Western culture is having two passports from different "descent lines."

As a result, all of these histories were recorded in writing by the Native Land Court and these documents have been used as a primary source by historians. However, these documents are fragments of a complete whakapapa, but have been treated as complete genealogy. In this way, a partial written source has been considered more valuable than a complete oral one. At the time of recording, no tribal experts were present to scrutinise the authenticity of an individual's whakapapa to the claim. As a result, much of the latter day distrust regarding the accuracy of an

individual's whakapapa to a claim is due in no small way, to the processes employed by the Native Land Court itself.

However, the overhang from the Native Land Court, and thus the inference by historians, is that people deliberately manipulated their whakapapa to suit their claim. Oral traditions that clearly indicate the importance of honouring your whakapapa are prolific. Many stories exist of individuals who refused positions of power, and as such would have strengthened ties to their claims, because they believed their whakapapa from one line was inferior to the rank of others. There is little reference, knowledge or comment of this practice from opponents of oral histories. One instance is Pani Manawatu recalling how he was unwilling to become an Upoko Rūnanga of the Ngāi Tūāhuriri hapū because his male line went directly to Rangitāne rather than Ngāi Tahu. Manawatu claimed Ngāi Tahu kinship from his mother and speaking rights on a marae needed to stem from the male line.<sup>5</sup> Therefore, Manawatu believed his link to Ngāi Tahu was not strong enough to become leader, although he did so purely for altruistic reasons.

Although the Native Land Court did not play a role in establishing Ngāi Tahu rights to land by way of customary title as the Crown acquired Ngāi Tahu land before the land court was established, Ngāi Tahu

1 Vansina, J., *Oral Tradition as History*, 1985, p.103.

2 Robertson, J.W.B., *The Evaluation of Māori Tribal Traditions as History*, JPS, 1958, vol.67 (1).

3 Salmond, A., *Two Worlds: first meetings between Māori and Europeans 1642-1772*, Penguin Books, Auckland, 1991 pp.38-9.

4 Ibid., p.39.

5 Personal communication, P. Manawatu. R. Bell.



# Moko Ōtautahi

nā Maatakiwi Wakefield rāua  
ko Benjamin Iwikau Te Aika



Freewind, First Nations Cherokee, goes forth to accept the wero during the pōwhiri at Rēhua Marae to mark the opening of Moko Ōtautahi.



Te Rita Papesch, Tai Huata, Hona Taiapa, Mairehe-Louise Tankersley, Rev. Maurice Gray, Petelo Suluape, Paki Harrison and Benjamin Iwikau Te Aika at the opening of the wānaka at Te Mātauranga Māori, Christchurch Polytechnic.

## Whatu karokaro he takata Toitū kā taoka Toitū kā mana

For many of us the New Year began as it usually does with a gradual rollover from one year to the next. But for Te Toi Mana Māori Gallery, based at the Christchurch Arts Centre, the New Year began with final preparations being made for the first international tā moko symposium/wānaka to be held in Te Waipounamu.

The idea to host such an event was born a year earlier when Benjamin Iwikau Te Aika, Kāi Tūāhuriri and Riki Manuel Ngāti Porou, attended a tatau/kakau convention in Samoa. Both returned inspired by the unique experience of meeting and working with some of the worlds leading skin artists and discussed the possibility of holding a similar event here in Ōtautahi.

Over the following months the idea began to form into a plan, until the concept of a wānaka to develop the use of the uhi replaced that of a basic skin art convention. To help facilitate this development, Ben and Riki called on Petelo Suluape, tohuka tatau from Samoa, and Keone Nunes tohuka kakau from Hawai'i as the key international artists currently using uhi. In addition invitations were sent to members of Te Uhi o Mataora, Paki Harrison, and other international indigenous artists including Ti from Rarotonga and Freewind, First Nations North America Cherokee.

The aim was to get representatives from throughout the world, primarily focusing on the Pacific, participating

in a celebration of indigenous skin art. Ben Te Aika explains. "We wanted to take tā moko to another level and celebrate on a world-wide scale the art of tattoo, tatau, kakau and tā moko. We wanted to reach out to people of many cultures and show them that we all have a traditional base in skin art, from Europe, Asia and Africa to the Pacific. In doing this we are reclaiming the art from the darkness that ignorance and bad press have locked it into and allowing it to re-emerge into the world of light where it belongs."

Funding became a major focus for the organising committee, which consisted of Ben, Riki, Christine Harvey, Viv Manuel, Te Rita Papesch (who later had to withdraw due to work commitments, but took the role of Pouwhakawaeka Toi/ Artist Liaison during the wānaka) and Maria Godnett-Watts (funding advisor). Many public funding agencies, including the community trust, Community Employment Group (CEG) and Te Waka Toi, financially contributed to the realisation of this event. Sponsorship even came from the New Zealand Towel Service who supplied the towels for the artists for the duration of the wānaka. Unfortunately very few pharmaceutical or medical suppliers were as forthcoming with their support, with only one offering support at the eleventh hour.

On Thursday February 1 2001 over a hundred

people from all over the world gathered at the gates of Rēhua Marae to be officially welcomed in the haka pōwhiri marking the opening of the wānaka. As the echoes of karaka mixed with the sound of haka pōwhiri, teaina reunited with tuakaina, old greeted ancient and thus "Moko Ōtautahi" was born. Once the formal ceremonies and evening meal had concluded, the rōpū retired for the evening to the whare whakairo for whakawhanaukataka.

The next morning the group reassembled at Te Mātauranga Māori, Christchurch Polytechnic Institute of Technology, for the official opening of the week-long wānaka. Reverend Maurice Gray, Upoko Rūnaka, Te Rūnaka ki Ōtautahi, performed the opening ceremony which concluded with an acknowledgement of the kawemate of Paolo Suluape, tohuka tatau and brother of Petelo Suluape. As the echoes of the karakia faded away, the wharenui itself sprung into life, with artists setting up equipment and preparing for the mahi that lay ahead. Workshops began that afternoon with Ngāti Porou tohuka whakairo Paki Harrison who drew a large audience.

During the next week over a thousand people took advantage of the unique opportunity to not only commission artists expert in tribal and contemporary designs, but to observe, listen and learn about traditions that are being revived not only in Aotearoa, but world-wide. Pouwhakawaeka Toi Te Rita Papesch and Pouwhakahaere Wānaka (Wānaka Facilitator) Tai Huata oversaw the smooth transition of one activity to the next during the wānaka. Entertainment was provided not only by local kapa haka groups Te Kotahitanga and Te Ahikaaroa and local kura kaupapa and kura tuarua but also by groups and solo artists such as Kanohi Kitea, Māia, Te Huaki Puanaki and Tuari Dawson.

In addition to the wānaka, an exhibition of artwork produced by the various tā moko artists in alternative mediums opened on the Saturday night at Te Toi Mana Māori Gallery and ran for the week of the wānaka. The exhibition featured works in cloth, wood, stone and canvas and proved to be very popular also.

By the time the last day of the wānaka rolled around, "not one of the practitioners wanted to go home", laughs Ben. "They all wanted to stay and some are still here." Although

there are no immediate plans to hold another wānaka in the near future, thoughts are already being pondered about the next. "It would be nice to do it biennially," says Ben, "but it could be held annually, there is certainly the interest and demand".

When asked what he felt was the best thing about the wānaka, Ben responds: "wow what a big question" on one level it was bringing together so many people from all around the world to assist in the development and advancement of tā moko. On another level it was providing an environment where people not normally seen in the spotlight could come and showcase their skills and art. On yet another level it was being able to reclaim tā moko back from the industry and an industry perspective by dedicating our wānaka to indigenous art thus giving it a stronger foundation and linking it back to the ancient world where it originated."

The success of Moko Ōtautahi is a testimony not only to the organisers, but also to those who began the revival of tā moko 15 years ago in a climate that was not conducive to things Māori, and much less, tā moko. Fifteen years on the people involved in the practice and promotion of tā moko, like the interest in this traditional art form, have grown and strengthened with each wānaka and hui held. Yet society still remains reluctant to acknowledge tā moko as the living treasure that it is, preferring instead to treat it with suspicion and contempt, denying itself the wonderful experience of learning about an art form that is as beautiful and traditional as raraka, whakairo, tukutuku and kōwhaiwhai.

Recently a course dedicated to the practice of tā moko opened at Toihoukura, Te Tūrangā-nui-a-Kiwa (Gisborne), under the direction of Derek Lardelli, who is one of the leading forces in the current revival of tā moko. The hope is that courses of this nature will continue to build on the positive energy wānaka such as Moko Ōtautahi have generated within the art of tā moko.

Tā moko artists at work during Moko Ōtautahi.





# Raraka ki Rāpaki

nā Maatakiwi Wakefield rāua  
ko Mrs Reihana Parata

Tuia te kākahu hou  
Tuia kā hereka whānau  
Tuia te whanaukataka  
Tuia te manaakitaka  
Tuia kā reaka whakatipuraka  
Ki te whaiao ki te ao mārama  
Tihei mauri ora!

No sooner had the sound of the uhi begun to fade in Ōtautahi than arrangements were being finalised "over the hill" in Rāpaki for a weeklong neinei raincape weaving wānaka. Preparations for the wānaka began in late July 2000 when, in association with Te Papa Atawhai (DoC), a small group led by Mrs Reihana Parata travelled to the West Coast to gather neinei, also known as emiemi<sup>1</sup>. The group, including Riki Manuel of Te Toi Mana Māori Gallery and Maria Godnett-Watts Community Employment Group (CEG), spent half a day on Te Tai Poutini gathering the neinei. Once gathered the neinei was brought back to Rāpaki, washed, sorted and stored for the forthcoming wānaka.

Over the coming months further materials were gathered and prepared. With the blessing of Te Taumutu Upoko Rūnaka, Ben Nutira, and Te Papa Atawhai, pingao was harvested under the watchful eye of a katipō spider along the Kaitorete Spit. Muka was prepared and dyed at Rāpaki and, of course, twenty weaving frames were built in preparation for the big day.

On March 19, 2001 the Emiemi Raincape Weaving Wānaka commenced with karakia in our whare, Te Wheke, at Rāpaki Marae. Over the next week, thirty-five weavers aged between nine and eighty took part. Men, women, boys and girls, from Kaikōura to Moeraki and including Te Tai Poutini, staff members from Ngāi Tahu Development Corporation, Te Puni Kōkiri and other crown agencies such as WINZ, CEG and the Māori Business Unit, gathered under the tuarā of our little whare to create magnificent, first of their kind, raincapes. "What an awesome sight", explains Mrs Reihana Parata,



Wānaka tutors Mrs Ranui Ngarimu (foreground) and Mrs Reihana Parata.

one of the tutors and wānaka co-ordinator, "twenty weaving stands lining Te Wheke; our weavers heads bowed in deep concentration and dedication to the task at hand. Twenty raincapes slowly but willingly taking shape."

Of the thirty-five weavers only three had ever woven prior to this wānaka, thus demonstrating the enormity of the task set before the two tutors, Mrs Ranui Ngarimu and Mrs Reihana Parata. However neither was daunted by the task in front of them and more than rose to the occasion, assisting and nurturing everyone who required their expertise. Hand games and massages to stretch weary muscles became welcome interludes as the week progressed. "Every now and again a waiata or a cheerful humorous comment from those who were there supporting the weavers and preparing materials would break the silence of intense concentration," describes Mrs Parata. "Over two hundred visitors came to encourage the weavers in their work throughout the week, and impromptu entertainment from members of Te Ahikaaroa and Ngā Peka Mātauranga o Waitaha was sincerely appreciated by everyone."

As the week drew to an end even sleep became less of a priority to the weavers, as they became eager to see their raincapes born. There were many times when members of the hau kāika would be getting up to go to work as the last weaver was going to bed – such was the dedication to their mahi. On the morning of Monday, March 26, 2001, the official end of the wānaka, final touches were being put to two of the raincapes. By mid-afternoon the first of the twenty raincapes came into the world of light and was joined two hours later by the next. Over the subsequent weeks following the "official" end of the wānaka, many of the weavers have continued to return to the marae to complete their mahi. At the time this article was written the final touches were being put to the twentieth raincape.

With the completion of a raincape comes a touch

of sadness for each weaver as the realisation that the kaupapa which has united them is now drawing to a conclusion and thus they will soon be returning back to their lives pre-wānaka. However, such is the wairua of wānaka raraka that whānau bonds are interwoven and strengthened with every line of weaving added to the garment. Mokopuna weave beside their tāua, tamariki weave beside their hākui, and whanauka weave beside whanauka, all the time being supported and encouraged with visits from their partners, husbands, tukāne, (brothers), and hākoro (fathers).

One cannot write about this hui without paying special tribute to the support of the superb Rāpaki cooks led by Mrs Dawn Kottier and Mr Ri McConnell and ably assisted by Mrs Rima Subritzky, Mrs Elaine Dell, Mariata Couch, Erana Morgan, Martin Rule, and Grant Barlow. E ai ki te kōrero, ka pai ki muri, ka pai ki mua! "From day one our superb cooks served up beautiful meals, delicious puddings and home-made cakes", explains Mrs Parata. "The ultimate test of a good hui is the quality of the kai and once more Ngāti Wheke did itself proud. I can not thank our cooks and ringawera enough for helping to make our hui such a success."

Thanks must also be extended to everyone who contributed to this kaupapa. Cath Brown, the whānau of Rāpaki and Upoko Rūnaka, Mr Wiremu Gillies, Mr Ben Nutira, Upoko Rūnaka of Te Taumutu, members of Te Papa Atawhai CEG, the weavers, their whānau and friends and all who came to view the weavers at work. "My sincere thanks and aroha go to my fellow tutor Ranui Ngarimu without whose help and expertise this wānaka would not have been possible", says Mrs Parata. "I would also like to acknowledge Riki Manuel, Te Toi Mana Māori Gallery, and Maria Godnett-Watts, CEG, for giving me the inspiration to undertake such a venture and the unquestioned support of my husband Te Pura and my whānau. Finally I would like to

acknowledge Te Aue Davis, Bubbles Mihinui and Emily Schuster for their guidance and advice through the years."

The taoka created over the two months will be a living reminder of the hard work, nurturing guidance, strength and support of whānau, superb meals and a dedication and commitment to the kaupapa. Although the wānaka is now over, the memories will live on in the hearts and minds of not only the weavers, but also all those who participated and shared in the experience of such an awesome event.

Plans are already afoot to hold similar wānaka in the future, thus continuing the revival of the traditional practices of our tūpuna that wānaka like this and Moko Ōtautahi have helped to promote. As we continue to move into this new millennium, we hope more wānaka dedicated to the revival of our traditional arts will take place throughout the rohe of Kāi Tahu. Preserving them not only for us, but for the generations to come – mō tātou, ā, mō kā uri āmuri ake nei



The first two kākahu produced.

1 Southern word for Neinei – Ranui Ngarimu, 19/03/01





# A Ngāi Tahu

**P**au Leonard is about to turn 91. Her long life is a rich tapestry crafted with hard work, great sadness, resilience and self-reliance – a long journey of wonderfully enriching experiences.

Born Katarina Pau Kaukau at Woodend on August 27, 1910 and named after her grandmother Katarina Pau, she is the daughter of Tini Hinewetea and Waata Momo. Pau, or "Tom" as she was known by her whānau, was the sixth born of eight children (Haumea, Erina, Horopapera, Tini Hinewetea, Rakanui, Katarina Pau, Riria and Kereopa). The family adopted a ninth child, her brother "Pākehā Jack". Pau initially went to school at Woodend but when, at the age of eight, her mother died of the flu during the 1920 epidemic she was sent to board at Te Waipounamu College in Christchurch. While she enjoyed her time at the school she says it bored her and she was often in trouble for not listening.

Pau remembers parts of her childhood. One story she tells is as a small child having to go to Lyttelton with Iwi Te Aika to be presented to Lord Bledisloe. She no longer remembers why she was chosen but recalls that it was a very special occasion.

Not long after leaving school Pau met her husband to be and moved to Temuka where she was to spend more than sixty years. On March 27, 1929 Pau married Arapata Renata II (also known as Albert Leonard). They had three children: Mona Mataroa, Riria Kahukaka and Albert. Pau also had a son, Peter prior to her marriage to Arapata.

Pau and Arapata lived on a farm and milked cows, transporting the milk to the factory in Temuka in a horse and cart. When World War II broke out in 1939 Arapata went to Fiji to work on the construction of the runway at the Fiji Airport, returning home when Mona was struck by meningitis and died at the age of eleven. It was only four years later that they lost their son Albert to rheumatic fever and five years after that lost Riria at the age of eighteen to peritonitis TB. Riria had married Ronald Beaton just three months prior to her death and had a year earlier given birth to her daughter Tina.

After the death of their three children, Arapata left Temuka and went to work on the public works scheme at the Roxburgh Dam in Central Otago. Pau stayed on in Temuka bringing up Riria's daughter Tina and the many other children who called her house home. Over her years in Temuka Pau was to be mother to more than sixty children. An amazing feat considering she also went

to work to earn enough to provide food and clothing for all.

After Arapata left she worked for NZ Insulators. Tina recalls her mother dropping her off at kindy in the mornings and then heading off to work. Tina would bike to her mother's work at the end of the day and wait for her to finish. She was also the boss of a potato picking gang, for some time holding the reputation as the fastest picker on the line – up to 90–100 sacks per day. At another time she worked for Timaru Fisheries killing and cleaning poultry and splitting and packing fish. Pau recalls putting so many fish in the boxes and then putting some aside to take home. She also cooked for a shearing gang for a while.

When Tina was five Arapata returned to Temuka and Pau and he took up their life together again, adopting Janet Waaka and Roger Stevens into their family. Among the many other children to be privileged to the warmth and caring of Pau were children of the Crofts, Waaka, Manning, Broughton Rickus, Briggs, Reihana and Anglem whānau. There was also Fiji (Peter Fuller) – an Australian aboriginal boy who had come to New Zealand with Worth's circus. Fiji went to stay with the whānau and never left. In the late 1960s Riki Rangī came to live with them. Tina says there were always visitors in their house. She would wake up in the morning and there'd always be someone in her bed that wasn't there when she had gone to bed. The three-bedroomed house with the kitchen and lounge as one room was at all times welcoming and often overflowing. In 1949 Pau and Arapata moved into the very first Māori Affairs home to be built in Temuka. Built next door to his parents' home, it was the only house in Temuka with an inside toilet.

Pau was never afraid of hard work. Tina recalls that she was always up before daylight getting her housework done. They always had one of the cleanest houses and whitest washing in the area. Her mother had a wonderful knack for making food out of nothing – even if all she had to offer was bread and jam and a cup of tea it was always offered whenever anyone came to the door. "I always taught my children that no matter who comes to the door you make them a cup of tea", Pau says. "All the relations liked to come and visit at our house because they knew they would get kai." Tina reckons Pau was so fanatical that she invented work – even to sweeping the dirt path outside their home. On Sundays Pau and Arapata would go down to the Arowhenua Hall with their children and clean the hall and tidy the grounds. "You won't get the children of today cleaning the way our kids did", Pau reckons.

# Living Legend

*Pau, Arapata and Tina at the centenary of Temuka*



Tina says her parents were always very supportive of her and took an active interest in her sporting endeavours. They always provided the best of opportunities for their children as well as caring for their extended whānau and the Temuka community. Arapata was always there to lend a hand for tangi and every Easter and Christmas they would be making up food packages and sending them up the line – ducks, geese mushrooms and anything else that was around at the time.

Food is something very dear to Pau. Her life in Temuka was lived in seasons and catching the food associated with that season. She recalls with great fondness stories of making mud traps and catching kanakana in the Ōpihi river, going up into the bush and digging for long worms and then threading them on to flax which was then plaited and looped onto a stick to go bobbing for eels at night. She laughs as she recalls throwing the eels onto the bank and having the boys hit them over the head. There were always big teams who went out to get the eels.

They also collected seagull eggs, freshwater lobster, whitebait, pipi, mussels, fat hen and watercress. One of her favourite meals from those days was groper and blue cod heads in a boil-up with onions and potatoes.

When Pau wasn't working or looking after the whānau she played netball for the Glee Club in Temuka coached by Kingi Rehu, a pastime she kept up for many years.

One of her fondest recollections is going down to Pukaweko Island with Auntie Tautau Wesley for the tītī season. She talks of the preparation, having to get permission to go there because she didn't have rights, collecting flax and making baskets, collecting kelp and blowing it up so that the tītī and its intestines could be stored in it. Pau says that when she was on the island you never wasted anything.

In 1951 Pau went on a tour of the South Island with Te Ari Pitama and the Melody of Māoriland concert party. She started out as cook but it wasn't long before

she ended up on stage. She remembers also the time when the Howard Morrison Quartet was stranded in Temuka for a while. Although they were staying at Arowhenua they like the many others would visit her home where she would feed them and let them have a bath.

Arapata died in 1978. Pau stayed in Temuka until 1985, when she moved to Australia to join Tina and her family. She stayed there until 1990, coming home because she thought she was dying. Tina recalls her mother arriving back in Christchurch on a Friday night refusing to go home to Temuka no matter what. Early on the Monday morning they got a call to say that the house in Temuka had burnt to the ground – yet another tragedy in Pau's life. Pau's health improved and in 1995 she went back to Australia for the Christmas holidays and ended up staying on once more. This time she was living with her grandson Darryn and his family helping out with looking after the children. Pau has many lovely memories of time spent with her mokopuna Rosanna, Arapata, Hamuera, Kerry, Roimata, Renata, Darryn, Melanie and Amiria and their children Joseph, Nicola, Fiona Tracey and Melanie. She now lives in Christchurch with Tina and her daughter Amiria.

Pau may have experienced enormous hardship and sadness in her ninety years but it has never stopped her from making the most of life's opportunities. Even in the hard times Pau managed to focus on the good. Her strength and courage are an example to us all.



# Restoring the Mahika of Jericho Valley



Jericho Valley.

Jericho Valley, purchased by Ngāi Tahu under the Deferred Settlement Process, is located on the Blackmount Redcliffe Road which connects Tuatapere to Te Anau and Manapōuri. The valley, 445 hectares, was part of Jericho Farm and is now leased to Te Waiau Mahika Kai Trust.

The trust, chaired by Jane Davis with trustees George Ryan, Murray Acker, Michael Sleigh and Colin Sinclair, is charged with restoring the valley and enhancing its mahika kai values.

The land is very wet with tracts of swamp remaining despite the attempts of Landcorp to farm the property. Many taonga species are present, most notably eels, harakeke and tī kōuka.

## The Restoration Approach for Jericho

The trustees in association with the project manager, Gail Tipa commissioned Lucas & Associates to develop the restoration plan, which is based on a philosophy that emphasises two principles: firstly, gently working with Papatūānuku, and secondly, focuses on the enhancement and restoration of mahika kai species.

The final plan was adopted in May 2001 and includes the following key themes for restoration.

### Machine free

Wherever possible, machinery is to be excluded from the site. The intent is to encourage traditional techniques of wetland establishment and vegetation management.

### Wetland not ponds

Hand manipulation of seepage and stream flows will create and expand wet areas. For example harakeke will be planted to disperse flows. Large bodies of open water are not considered appropriate or necessary.

### Indigenous plants

Local plant species including those used for rongoā and kai are to be encouraged.

### Wildlife

The restoration techniques chosen are intended to encourage the return of indigenous species and are not expected to attract introduced wildlife. Translocations of species could be considered in the future.

### Structures

Local materials such as river stone and mānuka brush will be used for construction.

### Fenced but not de-stocked

Although the valley is de-stocked at present to encourage the regeneration of native plants, the fences on the property are to be retained so that mob stocking can be used in the future. This will assist fire hazard management or weed management.

### Education

The hands-on low-tech approach means that all members of Ngāi Tahu Whānui will be able to contribute to the restoration of the valley should they so choose. A participatory approach where Ngāi Tahu are able to share the philosophy of the trust, to use traditional techniques or just share the experience of the valley is welcome. The establishment of educational facilities on the property so that Ngāi Tahu whānui and the community, especially school children, can gain an appreciation of mahika kai values and management is also planned.

### Information sharing

Any information gathered during the course of the project will be shared with those who are interested.

# Kai Values

nā Gail Tipa

### Chemical free

In keeping with the desire to use traditional techniques, a chemical-free approach is sought although plant and pest management methods must be practical. The trust will look for ways to avoid chemical application, such as in planting programmes where weed control is not dependent on chemical applications.

### Non-commercial

A lot of the restoration activity on the valley will be non-commercial.

## Where to start – the priority areas

The trust has set a number of priorities so that it can monitor its progress over the next few years. The trust's priorities are:

### Autumn 2001

- Eliminate foreign invaders through targeted weed control.
- Organise nurseries to collect seed and start growing native plants.
- Remove the Jericho Diversion – there is a diversion race that diverts water from Jericho Stream to Redcliffe Creek. The trust intends to put Jericho Stream back to where it was – flowing through a red tussock.

### Winter 2001

- Make mānuka stick dams along the Jericho to slow the flow of water. Plant harakeke to disperse the water flow.

### Spring/Summer 2001/2002

- Plant a broad swathe of kahikatea up the valley flanking the Jericho.

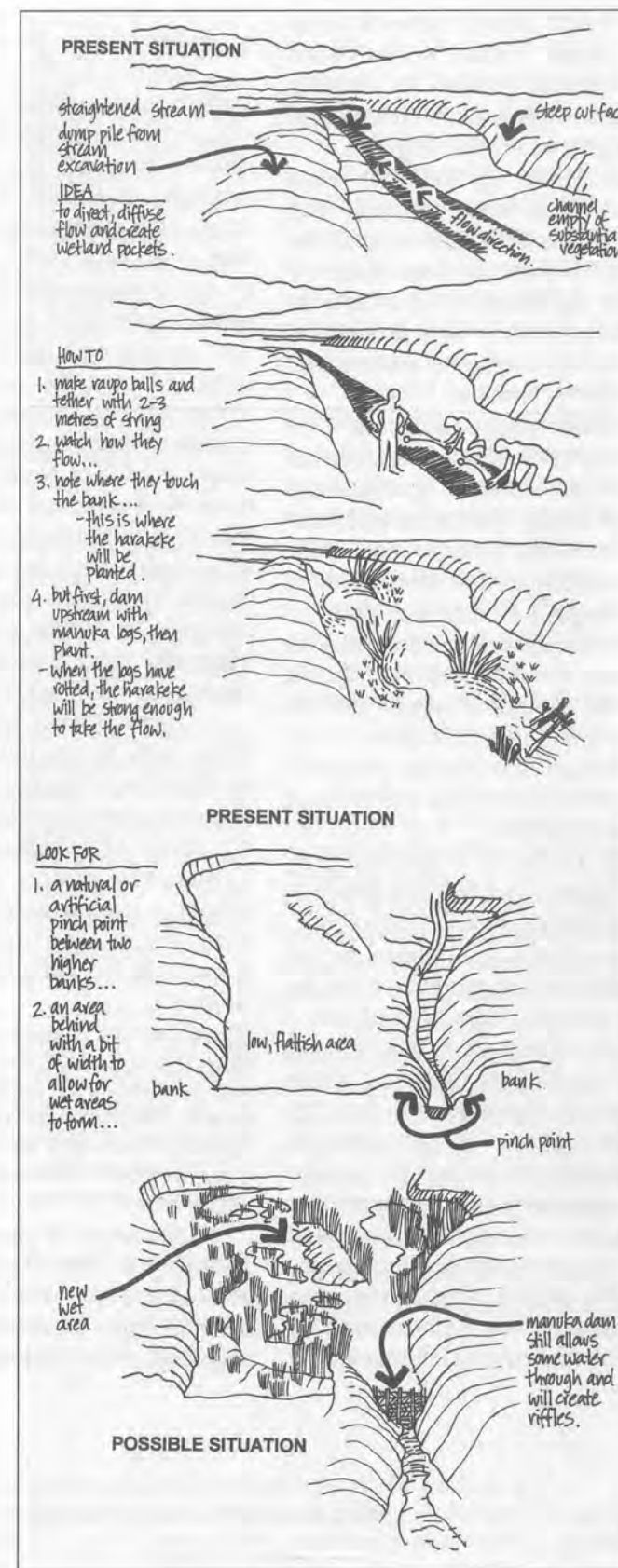
### Autumn 2002

- Bring buildings to the property to create a base for operations.

### Autumn/Winter 2002

- Create nuclei plantings to encourage birds to disperse seed. Build a network of walks.

Anyone wishing to contact the trust is welcome to get in touch with Jane Davis, Te Waiau Mahika Kai Trust, 11 Margery Street, Riverton, phone 03 238 745.





... cont. from page 9

were not required to establish their title by giving their histories and whakapapa in court. As a result, countless works on whakapapa within Ngāi Tahu were compiled as a form of resistance to the Native Land Court actions between 1880 and 1920. These works were gathered in order to ensure successive generations would know their rights when claiming land.

Another grievance that Western historians have regarding oral histories is that genealogies are little more than personal histories, and in the case of whakapapa, personal histories with anecdotes, and therefore have no wider social implications or merit.

David Henige, author of *Oral Historiography*, is particularly cynical about the value of genealogy. Henige states, "No form of historical document has suffered more from the ravages of self interest than genealogy"<sup>6</sup> Henige's statement implies that genealogy is unreliable because it is a subject that people are not objective about and is therefore indisputable. The assumption that Henige makes is that genealogies can be manipulated for personal gain.

In terms of Māori culture, whakapapa is not simply a personal history but a record of tribal origins, and as such, is unable to be "ravaged by self interest". It can be argued that the iwi is the "self" rather than the individual. In this respect, self-interest just takes on wider proportions. However the fact that all iwi agree to a common whakapapa shows that it is unable to be exploited. Vansina argues that this does not automatically mean there is no self-interest. Furthermore, Vansina argues that histories, like whakapapa, are orchestrated by factions that control information for

their own benefit:

They justify existing stratifications by denying them (we are all brothers) while at the same time providing detailed guidance to inequality by distinction between "elder" and "younger" branches. They also record alliances by tying allied groups into common genealogies.<sup>7</sup>

Vansina's statement that "experts" used genealogies to assert and perpetuate inequality can be refuted through the Ngāi Tahu example. Tūāhuriri a Ngāi Tahu tipuna who claimed senior descent lines, had questionable seniority in an oral tradition and this fact was widely known by all. Vansina's claim that genealogies were used as a form of social control and manipulated by experts is therefore incorrect regarding Ngāi Tahu. If a senior leader of Ngāi Tahu could have his whakapapa challenged by the tribe, it stands to reason that whakapapa was a process open to debate by all. Therefore, the very openness of debate and access to information by all to whakapapa runs contrary to Vansina's argument.

Thomas Green, one of the few Ngāi Tahu to compile works of whakapapa,<sup>8</sup> openly states that different views existed within the accounts of tohunga. Matiaha Tiramorehu openly states that tohunga recognised different versions of whakapapa in his manuscript "Te Waiatātanga mai o Te Atua".

Friends hear me. There is another status belonging to our narration. To some it is true, to others it is a refutation of other experts. The other experts refute the first. This is still the way of the Māori people, disagreements between experts on sacred lore.<sup>9</sup>

Differences of opinion always occur but the key point in whakapapa is that the differences occur on agreed assumptions. One may argue over the specificity of

descent lines, but the debate occurs within the framework of whakapapa and, as such, whakapapa implies the discussion of descent and the notions of tuakana and taina. Furthermore, according to Green, differences in whakapapa were enclosed inside a red box by tohunga with an annotation marking the whakapapa in question. Essentially, the differences were not secreted away nor hidden, and, as a result, frank and open discussions regarding whakapapa were encouraged.

In H. Beattie's work *Tikao Talks*, Tikao refers to the term "tautohe" and relates an account of himself and Taituha Hape debating the nuances of whakapapa.<sup>10</sup> Another early observer of Ngāi Tahu genealogy noted:

as the reliability of oral tradition may be fairly questioned, I will endeavour to show why these may be considered worthy of credit, and also how, in the absence of a written language, the Māoris (*sic*) were enabled accurately to preserve their history. Each family, hapū and iwi carefully preserved the names of their ancestors, and their ancestors' wives and offspring. A very accurate knowledge of tribal genealogies was therefore required to enable a speaker to apply to any given person that term which exactly described the rank to which he is entitled in the tribe.<sup>11</sup>

Not only did all Ngāi Tahu families ensure that their family whakapapa was retained and therefore that all individuals had a whakapapa, but all senior members of the families attended where wānanga to ensure the retention of tribal whakapapa and its continuance into the future.

Furthermore, Ngāi Tahu whakapapa stems from the teachings of one common ancestor and so it is not possible to have a whakapapa that differs to any great

extent from the other.<sup>12</sup> Ngāti Wairaki, the principal source, tutored the Ngāi Tahu leader and tohunga, Tūrākautahi. Tūrākautahi is known amongst Ngāi Tahu for establishing the leading Ngāi Tahu pā in the South Island at Kaiapo. After completion of the pā, Tūrākautahi and his kinsman, Te Ake, journeyed to Ngāti Wairaki kāinga at Pātea in South Westland with the express intention of learning the whakapapa and mythology of the South Island landscape.<sup>13</sup>

Acknowledging that the Western gaze is severely limited in its application to whakapapa is extremely important. The scholar Apirana Ngata explained the technical terms applying to whakapapa in his "Ngā Rauru a Toi" lectures.<sup>14</sup> Ngata opened his lectures by explaining the basics of oral traditions, which is whakapapa.<sup>15</sup> Ngata has been the only scholar to clearly explain the manner in which Māori recited whakapapa.

Ngata begins by saying that whakapapa tipuna is the act of laying one ancestor upon another. Ngata then lays out the following terms: "whakamoe" which describes whakapapa and states the intermarriages in the lines of descent, "taotahi" is recalling a descent line without listing a spouse; and "tararere" is to trace a single descent line without showing other kin. Ngata notes that tararere is used frequently. "Tahu" describes setting out the main lines or principal ancestors of a tribe. To recite one's connection to another line is "whakapiri". One can do this by reciting a line from the tipuna (ancestor) concerned. When connecting to a living person, one must state whether one is of a senior or junior line. In this respect, age is not

a concern. As Ngata states a person may be younger, but more senior on a genealogical basis.<sup>16</sup>

Furthermore, Ngata explains that the term for tracing whakapapa is "kauwhau taki". Ngata's explanations of the basis of oral traditions are supported by Williams in *A Dictionary of Maori Language*. Williams adds that kauwhau means "recite, proclaim, declare aloud old legends, genealogies etc."<sup>17</sup> This suggests that it is the act of reciting rather than the manner of recitation. Ngāi Tahu also use the term "tāhū" or "tāhuhu" which is defined as the ridge-pole of the house from which the rafters extend. Essentially, the tāhuhu is the backbone of the meeting house. In terms of whakapapa, it is the foundation upon which the Māori world view is built and sustained.

The method of attaching traditions to whakapapa is called "raraka kōrero". "Kōrero" simply refers to the traditions. "Raraka" or "raranga" refers to the sequential series of traditions that follow the lines of descent. Tikao noted to Beattie the importance of raraka kōrero to whakapapa. Tikao was first taught the whakapapa, as whakapapa is the skeletal structure by which the natural world, explained in myth, is attached. Tikao had been taught to recite the whakapapa of creation but was too young to grasp the real significance of the genealogies.<sup>18</sup> This point is significant because although Tikao had been tutored in the recitation of whakapapa, as he had not been taught the raraka kōrero he was unable to explain the true meaning behind the descent lines.

Although Green's explanation at the start of his manuscript, and, in particular his two printed volumes may not be clearly set out, the overall

layout of his volumes indicates a systematic approach to Ngāi Tahu whakapapa. The manner in which Green records the whakapapa is significant as it captures the way whakapapa was recited. The basic principles used by the whakapapa experts, or tohunga, were in the recitation, and therefore, the individual's retention to memory of whakapapa.

The distortion of whakapapa, and all oral histories, created by the Western gaze is hard to dispel. The question has become one of proving the validity of whakapapa in an academic context. Much of the discussion regarding whakapapa from scholars such as Robertson and Simmons has been concerned with the merits of whakapapa as a historical tool. Unfortunately, an explanation or discussion of how an iwi perceives the construction, retention and recitation of whakapapa has been overlooked by most academics.<sup>19</sup> This act of representation is a form of cultural violence that continues to be perpetrated by Western scholars in the present. Edward Said asserts that:

certainly representation or more particularly the act of representing (and hence reducing) others, almost always involves a violence of some sort to the subject of representation, as well as a contrast between the violence of the act of representing something and the calm exterior of the representation itself.<sup>20</sup>

Henige's and Vansina's position regarding genealogy perfectly illuminates the misconceptions of Western scholars regarding oral history. However it does little to disprove the validity of oral histories and instead serves to highlight the juxtaposition of the Western scholastic paradigm and indigenous peoples' knowledge systems.

6 Henige, D., *Oral Historiography*, Longmans, London, 1982, p.97

7 Vansina, J., *Oral Tradition as History*, 1985, p.103.

8 Green, T.E., Whakapapa Mss, miscellaneous notes.

9 Tiramorehu, M., "Te Waiatātanga mai o Te Atua" 1987 p.33.

10 Beattie, H., *Tikao Talks*, 1939, p.142.

11 Stack, J.W., "Sketch of the Traditional History of the South Island Maoris" *TPNZ*, vol.10, 1877 p.58.

12 Ngāi Tahu traditions are clear that Tūrākautahi attended the Ngāti Wairaki where wānanga. It is from Tūrākautahi that the core whakapapa traditions we have today stem (personal communication, T. O'Regan, R. Bell).

13 Carrington, A., "Ngai Tahu" 1934, p.143.

14 Ngata, A., (1874-1950) was one of New Zealand's leading politicians in the early part of the 20th Century. He was also well-versed in Ngāti Porou oral tradition as well as the oral traditions of many other iwi.

(See Sorrenson, M.P.K. (ed), *Nā tō Hoa Aroha*, vol.1 1968.)

15 Ngata, A.T., *Ngā Rauru a Toi*, MacMillan Brown Library, University of Canterbury, 1972.

16 Ngata, A.T., *Rauru-nui-a-Toi lectures and Ngāti Kahungunu origins*, H. K. Ngata, Gisborne, 1972, pp.5-7

17 Williams H.W., *A Dictionary of the Māori Language*, 1975, p.360.

18 Beattie, H., *Tikao Talks*, 1939, p.26.

19 Robertson, J.W.B., "The Evaluation of Māori Tribal Traditions as History" *JPS*, 1958, Vol.67 (1).

20 Gunew, S., *Framing Marginality: Multicultural Literary Studies*, Melbourne University Press, Melbourne, 1994, p.31



# Putting Ngāi Tahu on the MAP

nā Helen Brown



Kerry Mason and Huia Reriti of MAP

Open for business since April 2 this year MAP (Modern Architecture Partners) is quite possibly the newest architectural practice in the country. Huia Reriti and Kerry Mason, two of MAP's triptych of directors are Ngāi Tahu, and are enthused about the future of their fledgling business which promises to bring a personalised and innovative approach to architectural design.

After what the pair describe as "a philosophical parting of ways" Reriti, Mason and a third partner, Thom Craig, formed a splinter group that branched out from Warren and Mahoney, taking a small team with them. Architecture is a business where client loyalty tends to be on a personal level so the directors of MAP have largely brought their clients with them. "We try to take a more personal approach offering greater personal contact with clients, whereas in a bigger practice there are always layers of separation – it's like getting back to your beginnings", says Mason. MAP remains jointly involved in a number of projects with Warren and Mahoney and Reriti speaks highly of the skills and experience gleaned over a decade of working with what he describes as one of the best teams in the country.

Design focused, MAP is small scale and specialised – a boutique practice. They are specifically and deliberately selling design as a product. Reriti and Mason's expertise lies in residential architectural design while Craig works mainly in the education sector. "It's very rare to see an architecturally designed house on a street in Christchurch" says Reriti. A slim one to two percent of housing in NZ owes its conception to an architect, drafters and building companies account for the rest. Part of the MAP philosophy is to design as much as possible and get as many beautifully constructed homes out on the streets – "we're not chasing hundred-million-dollar hospital projects", says Mason.

MAP's streamlined premises at 105 Victoria Street are "deliberately small so we'd never run into the temptation of having about 20 people cranking out drawings" says Mason. The core group numbers 10 to 12 people. Working with a small team makes for what Reriti describes as a more whānau-based work environment, as opposed to working with a large team where personal contact is not as strong between co-

workers. Primarily a design team, MAP can assist with drawings beyond the design up to a certain scale and beyond that they have the scope to work in conjunction with other architectural teams when larger projects that fit their philosophy come their way.

Reriti would like to see a lot more Māori in design and architecture, which are currently strongly Pākehā-dominated fields. With this in mind he invites people in the Ngāi Tahu world and especially our rangatahi to visit MAP and get a feel for the design environment. "I am probably the odd one in my extended whānau because I have spent most of my time in the Pākehā world", says Reriti, whose Ngāi Tahu links are with Tuahiwi and he also has links to the Chatham Islands.

Perhaps the most exciting prospect offered by this passionate and committed design team is the opportunity for their involvement in iwi-related issues. Prior to MAP's inception, Reriti and Mason worked together on proposals for the Ngāi Tahu-owned King Edward Barracks site, in central Christchurch. This project opened up a wealth of possibilities for use of this site, including the option to create a Ngāi Tahu home there. Reriti regards this proposal with enthusiasm and speaks of the need for all the rūnanga to get together and make comment. Now, under the auspices of MAP Reriti's experience and expertise place him very well for "chasing Ngāi Tahu work", which is one of his primary goals. He is available for architectural comment on the use of land, mahinga kai, and other site development from a Ngāi Tahu perspective – "I'm not saying we'll have all the answers but what we're going to try and do is ask the right questions."

# Make Sure You're Enrolled To Have Your Say

"Make sure your enrolment details are up to date" is the message the Electoral Enrolment Centre (EEC) is taking out to all eligible electors during the lead up to this October's local authority and district health board elections.

EEC National Manager Murray Wicks says that even if people have enrolled and voted before, they still need to check that their enrolment details are up to date for this year's election.

"People often assume they're enrolled for life and don't need to do anything except to turn up on Polling Day to cast their vote. However, as this year's elections will be held by postal ballot, only voters who are correctly listed on the updated electoral rolls will receive voting packs in the mail and be able to take part.

"This means it's really important that all eligible electors are enrolled and that anyone who has changed address or other details checks to make sure their enrolment details are correct. Even Māori electors who have recently updated their details and roll choice during the Māori Electoral Option should double check to make sure these are up to date."

Mr Wicks said that from August 2, personalised enrolment update packs will be sent to all registered electors for them to check their details. Electors only need to return the enclosed form if any of their details need changing.

"Watch out for the update pack in your letterbox. If you don't receive a pack, you are either not enrolled or your enrolment details are out of date. If this happens, you will need to fill in a new enrolment form", Mr Wicks says.

Enrolment forms are available from any Post Shop, by calling 0800 ENROL NOW (0800 36 76 56) or from the elections web site [www.elections.org.nz](http://www.elections.org.nz).

"The web site contains lots of useful information on enrolment and the upcoming elections. You can also check your enrolment details at the site, update these if necessary or enrol online" Mr Wicks says.

"Enrolling is quick and simple to do. If you have any queries or need more information, you can call the 0800 number. You can also call the 0800 number if you would like to receive information in te reo Māori."

The last day for people to enrol or update their details is August 31. Voting papers will be sent to registered electors from September 21 and will need to be returned by midday on Saturday October 13.

"Local authority and district health board elections affect the communities we all live in. This means it's really important that you take the time to check that you are correctly enrolled so that you can have your say on polling day" Mr Wicks says.



Eighteen-year-old Cheryl Cotter completed her enrolment online. She is pictured here with Minister of Justice, Margaret Wilson and Minister of Information Technology, Paul Swain.





# Norwegian Roots

nā Holly Topi Patuki

HOLLY TOPI PATUKI

Ko Motupohue tōku maunga  
Ko Te Ara a Kewa tōku moana  
Ko Ruapuke tōku whenua  
Ko Kāi Tahu, Kāti Māmoe ōku iwi  
Ko Ruahikihiki tōku hapū  
Ko Holly Topi Patuki tōku ingoa

Ka nui te mihi ki a koutou.

Being the only female Kāi Tahu, Kāti Māmoe boarding student at Te Kura Te Aute for the past four years was even more unique to me because of my connection to Ruapuke Island in Foveaux Strait.

One of my projects in 1999 about my tipuna Teone Topi Patuki led to our family reunion in Bluff last October. While there I was lucky enough to have my great-uncle Peter Topi tell me about his life on Rakiura at age 16 for another project. I'm very grateful for that insight into his life and his tales of my grandfather Alf Topi.

When I had the opportunity to travel as an exchange student, I chose Norge (Norway) for two particular reasons. Firstly, my maternal great-great-grandfather Christian Hansen was from Norge and the concept of someone in our family returning to Larvik appealed to me. Also, it would be a completely different environment from my previous four years at Pukehou in terms of climate, culture and language.

My flight left on January 4, 2001 when the temperatures at home in Whangaparāoa were in the high twenties with 95% humidity. After forty-eight hours flying via Singapore and London I arrived in Oslo, Norge, to temperatures of -11°C. Thankfully the houses were all double-glazed and centrally heated, especially since my suitcases did not arrive for another thirty-one hours!

I spent one week's orientation in the capital Oslo before flying north to my host family in Nordjøsboten, which is situated near the city of Tromsø in the Arctic Circle. My host parents Trine and Bengt have two daughters, Jenny, 8, and Anna, 21 months.

While in New Zealand we comment on the southern dialect and accent, here in Norge it is the northern dialect that is unique. I attend Nordjøsboten Videregående Skole and my day begins at 6.15 a.m. My taxi arrives to transport me to one bus and then I transfer to another to arrive at school, which begins at 7.45 a.m.

Classes last 45 minutes with a 10-minute recess between each class until 2.10 p.m., when I repeat my journey arriving home around 3.30 p.m. – weather permitting! All of my lessons are in Norsk, and we have compulsory English as a language as well as German, which most students take as their option.

Two of my biggest culture shocks in the first days of school were that during our 10-minute "smoko break" the students do actually light up their cigarettes, and that after PE classes the showers are communal.

For the majority of people here I am the only New

Zealander they have ever met, and everyone is even more intrigued learning about things Māori. I have found the most difficult barrier is trying to find a Norsk word to explain the English word to explain the Māori concept!

The first couple of weeks were very disorientating, the temperature was continuously below zero, the sun was not due to appear until February and everyone was talking in a language I literally couldn't get my tongue around!

I was fretting for Te Aute and my life there where everyone was like me and I was not constantly being noticed, singled out for attention or having to give speeches to groups of strangers about myself. Adjusting has been a matter of changing my attitude to accepting the challenge of living as an individual without whānau support. Now, my life in Nordjøsboten has become a routine and all the differences start to feel familiar.

It is extremely isolated here. The closest shop is 15 minutes drive away. There are no malls, movies or fast food, except in the big cities like Tromsø. The snow is two to four metres deep and the locals think nothing of it until it gets to eight metres or more. In the height of summer the temperatures may not even reach 20°C!

One negative thing here I am unable to appreciate, is how Norwegians push and shove instead of queuing or waiting in an orderly fashion – it takes me a very long time to get to the front of any queue being such a polite southerner! I know I will have to unlearn that habit when get home or Mum will not be impressed.

I find myself thinking in Norsk now and whenever I speak to my family at home have to ask them to slow down and speak slower. I'm proud of the fact that I am living where my ancestors lived on this side of the world. I think of my tipuna, Petrina Hansen, who was also only seventeen when she travelled alone from Norge to Aotearoa in 1873, however I'm very grateful that I didn't have to travel for months by sea!

Our eight-week school holidays begin on June 24 and I am going sailing in the fjords in the south, where I plan to visit Larvik to complete the circle and stand again on Norge tūrangawaewae, and perhaps meet some of my Norsk whānau.

Then I travel to Russelheim near Frankfurt in Germany to stay with my mother's penpal Marina for a month. Her daughter Svenja spent last year as an exchange student in America, so we have lots to compare about attending school in a different part of the world. Hopefully my German skills will have improved when I return to my host family in August.



Holly Topi Patuki at Te Aute, 2000.

# NGĀI TAHU CORPORATION DEVELOPMENT

tō iwi, tō mana; tō tūraka, tō mahi

## Focus on Te Reo

Teachers in Te Waipounamu get an opportunity to upskill in te reo Māori and bilingual and immersion education

In June 2000, as part of a presentation made by Ngāi Tahu Development Corporation to the Ministry of Education, te reo Māori was prioritised as a focus area for development. It was also stated that a bilingual and immersion teacher development programme was needed in Te Waipounamu. Lynne Harata Te Aika, until recently Te Reo Manager for Ngāi Tahu Development Corporation, taught in a similar programme at Waikato University. She was contracted by the Ministry of Education to develop a programme which would be delivered by one of Te Tapuae o Rēhua's tertiary partners in 2001. The programme was developed late last year and has been accredited by NZQA as a Graduate Diploma in Bilingual and Immersion Education.

The name of the programme is Hōaka Pounamu. Hinehōaka is the atua of sandstone and pounamu. The imagery in the name is that by shaping the pounamu with the sandstone the beauty of the pounamu will be uncovered. Teachers coming on the course will have the opportunity to upskill in te reo Māori and expand their knowledge of bilingual and immersion education, including teaching methodologies and teaching the curriculum through the medium of Māori, as well as receiving an academic qualification. They will then be able to share their newly acquired skills and knowledge with the tamariki in their classrooms. Study awards are provided by the Ministry of Education and teachers are released on full salary to study on the course for terms two to four in the school year.

A ten-week language proficiency course, Whakapiki Reo, was also developed to run in term one of this year so that teachers could build their language proficiency to cope with the delivery of Hōaka Pounamu, which is mainly taught through the medium of te reo Māori. This

year the course is being taught at the Christchurch College of Education by several lecturers including ngā uri o Ngāi Tahu ko Ross

Paniora (nō Ōtākou and Ngāti Porou), Lynne Harata Te Aika (Ngāi Tūāhuriri), and Dr Te Maire Tau (Ngāi Tūāhuriri). The Hōaka Pounamu and Whakapiki Reo administration person is also Ngāi Tahu, ko Kylie Daley nō Akaroa.

A similar programme will run next year. Application forms for both courses for 2002 are available from Kylie Daley, phone (03) 3437780 ext 8502, fax (03) 348 4311, PO Box 31-065, Christchurch 4, email [kylie.daley@cce.ac.nz](mailto:kylie.daley@cce.ac.nz).



Hōaka Pounamu.



l-r Stephanie Richardson, Kylie Daley, Rita Powick, Marie Timoti, Ross Paniora and Lynne Harata Te Aika, Kaiwhakahaere Māori.



**Monique Stirling**

Tēnā koutou katoa

Ko Wiramina Monique Stirling tōku ingoa  
 Ko Ngāi Tahu, ko Ngāti Porou, ko Te Whānau a Apanui ōku iwi  
 Ko Ropata Wahawaha Stirling tōku pōua, nō Ōraka Aparima ia  
 Ko Annie Wiramina Horomona tōku tāua, nō Kōukourata, nō Tuahiwi ia  
 Ko Rongotehengahia George Tahuna tōku pāpā  
 Ko Kathleen Bronwyn Stirling tōku māmā  
 Ko Kevin Douglas Grace tāku tāne  
 Ko Joshua Tahuna Grace tāku tam.  
 Ka tata ia ki te toru ngā tau  
 Ko Kiani Rongomai Grace tāku tamāhine  
 Tekau mā ono ōna marama



E iwa ngā tau e whakaako ana ahau i te whare o Te Rōpū Whakatipu Tamariki o Waihora. He tino whakahirahira ki ahau ki te whakaako āku tamariki hoki te reo Māori me ōna tikanga.  
 Nō reira, tēnā koutou katoa.

**Stephanie Richardson**

Ko Aoraki tōku maunga

Ko Ōpihi tōku awa

Ko Uruao tōku waka

Ko Kāi Tahu me Kāti Māmoe ōku iwi

Ko Huirapa tōku hapū

Ko Arowhenua tōku marae

Ko Taare Wetere Te Kaahu Reihana rāua ko Remu Gray Rehu ōku mātua tīpuna

Ko Maru rāua ko Shirley Reihana ōku mātua

Nō Te Umu Kaha ahau

Ko Stephanie Richardson tōku ingoa

Ko James Richardson tōku hoa tāne, ko Ngāti Kahu me Te Whānau a Apanui  
 ōna iwi, nō Whatuwhiwhi ia

Ko Reihana Waiariki Richardson te ingoa o tā māua pēpi, e rima āna marama

He taoka te reo, he kura pounamu, iti kahuraki, māpihi maurea



He kaiako kura tuatahi ahau, engari tēnei wā he kaiwhakahaere ahau mō te kaupapa o Te Rangakura ki Waitaha. He hōtaka akoranga kaiako, nō Whanganui. E whā ngā tau mahi au tērā mahi te whare rūnanga ki Ōtautahi. Whakapiki i te reo Māori 2001, he kaupapa pai rawa atu ki a au. Ka kōrero Māori mātou i ngā wā katoa, ia rā, ia rā. He rawe ngā kaiako, me te Kaiwhakahaere. He maha ngā pūkenga kei waenganui i a rātou. Ka nui te pai o te mahi, ia wiki, ia wiki. Mahi whakarata, pānui pukapuka, mahi tuhituhi, kapa haka me te mahi mātauranga Māori. Tino kaha te wairua, te tautoko me te kata hoki kei waenganui i ngā tauira.

**Marie Timoti**

Tihei mauri ora!

Ko Aoraki tōku mauka

Ko Waitaki tōku awa

Ko Uruao, ko Takitimu ōku waka

Ko Waitaha, ko Kāti Māmoe, ko Kāi Tahu ōku iwi

Ko Reone Wā Timoti rāua ko Huria Kinihe Te Kaoho ōku tīpuna

Ko Wā Tare Timoti tōku pōua

Ko Hana Mokaikai Paurini tōku tāua

Ko Tare Rawiri Timoti tōku matua

Ko Joyce Marion Bishop tōku whaea

Ko Kathy rāua ko Aroha ōku tuākana

Ko David rātou ko Trevor, ko Robert ōku tukāne

Ko Rau rāua ko Patricia ōku tāina

Ko Marie Makareta Timoti tōku ikoa

Ko Te Kahu Mikaere Timoti Rangi taku tama, e moe ana ia ki a Kristy Matehe. I te tau 1996 ka puta ki waho taku mokopuna, a Anahera Marie. I whakaako ahau i te whānau Te Tikaka Reo Rua te kura tuatahi o Hato Ōpani mō kā tau e toru.

Nō reira, tēnā rā koutou katoa.

**Rita Powick**

Tēnā koutou katoa te whānau whānui o Ngāi Tahu.

Ko Arapaoa te moutere tapu.

Ko Piripiri te maunga.

Ko Waitohi te awa.

Ko Waikawa te marae.

Ko Te Ātiawa, ko Ngāi Tahu ōku iwi.



He kaitakawaenga ahau e tautoko i ngā kaiako i roto i ngā kura o tētahi pito o Te Taihū o te Waka a Māui, mai i Waikawa tae noa ki Kaikōura.

Ko taku harikoa kua uru ahau i raro i te Hōaka Pounamu. Ko te tino hiahia kia piki ake aku pūkenga whakaako me taku reo rangatira hei aha, hei whāngai ki ngā whakatipuranga e heke mai nei.

Nō reira, he uri tēnei o Aramainana e mihi atu ki a tātou raro i te maru o tō tātou maunga rangatira, ko Aoraki.

## Ngāi Tahu Development Corporation Launches Director Database

nā Jane Huria

Ngāi Tahu Development Corporation has recently established a database for the curricula vitae of Ngāi Tahu wishing to be considered for director appointments. This article provides information about the role of a director, what key competencies are required and the appointment process.

**Background**

To fully contribute to New Zealand society, it is important that Ngāi Tahu people take their place at the nation's board tables. Along with women and Pacific Island peoples, we are currently under-represented at this level and yet the environment is more ready than ever before with opportunities for greater participation. As well as opportunities on our own Ngāi Tahu boards, external agencies such as the Crown Company Monitoring Advisory Unit (CCMAU) and Te Puni Kōkiri (TPK) are on the lookout for suitable candidates to put forward for governance roles in Crown research institutes, state-owned enterprises, Crown-owned companies and other, mainly Crown, roles.

Ngāi Tahu Development Corporation has therefore decided to establish a database containing the details of Ngāi Tahu people who wish to be considered for directorships.

**The Role of a Director**

The primary responsibilities of a board of directors are to ensure performance and conformance. Performance means ensuring the company has sustained creation of wealth for interested parties and conformance means that all relevant regulatory and legislative requirements are met. Duties of a board of directors generally include:

- setting the vision, mission and values of the company;
- agreeing on the operating plan and budgets for the next year;
- monitoring progress towards the achievement of objectives,

- appointing, mentoring and measuring the performance of the Chief Executive Officer;
- ensuring adequate resources;
- ensuring compliance and disclosure;
- communicating with key stakeholders.

There are also a number of board conventions to be observed in the role, such as confidentiality, collective responsibility, the imperative of preparation and full and frank discussion at the table.

Board meetings may take up to one day, with a day's preparation not unusual before each meeting. There are generally ten to twelve board meetings held per year, with committee work and other duties taking further time. Director remuneration includes expenses, and fees varying in accordance to factors such as the size of the organisation, its complexity, annual revenue and staff employed. Fees can range from \$5,000 to \$25,000 per annum.

**Key Competencies for Directors**

- Common sense
- Integrity
- Ability to clearly communicate orally and in writing
- Ability to see a wide perspective
- Knowledge about the role of director, for example distinguishing management issues from governance issues
- Financial literacy
- Ability to critically read information and form an opinion
- Ability to work in a team
- Ability to "add value" to the organisation.



## The Appointment Process

The appointment of directors is a skills-based process where those who are best qualified for the role are selected. A successful board is generally comprised of directors with a wide range of skills and expertise and, contrary to the perceptions of some, not just lawyers and accountants, although these can be useful backgrounds to have represented at the table.

When a board seeks a new director the skills required are identified and a search begins for suitable candidates. Ngāi Tahu Development Corporation will be consulted for candidates by our own boards and may submit nominations to CCMAU and TPK, subject to the candidate's approval. It is important therefore that intending directors have a current CV on Ngāi Tahu Development Corporation's database.

Before accepting a governance role, a candidate

must complete due diligence. This involves "checking out" the organisation to ascertain whether the candidate can "add value" whether what the organisation does is of interest, its financial viability, whether any conflicts of interest exist for the candidate and other details relevant to the appointment.

## Director Training

Information on director training options is available from Ngāi Tahu Development Corporation, as is a guide to writing a curriculum vitae for governance roles.

If you are interested, please contact Ray Watson, Chief Executive, Ngāi Tahu Development Corporation, on 03 366 4344, email: [ray.watson@ngaitahu.iwi.nz](mailto:ray.watson@ngaitahu.iwi.nz).

# Whare MAHANA Project

Up to two hundred homes in Murihiku have benefited this year from an energy saving programme designed to refit houses with better insulation.

The Whare Mahana (Healthy Homes) project was initiated by Ngāi Tahu Development Corporation in partnership with the Energy Efficiency and Conservation Authority (a government authority tasked with lowering energy use throughout the country). The project targeted measures to be installed in Murihiku homes defined as most in need. Priority homes were generally identified as lower socio-economic homes, kaumātua homes, homes with young children, and/or the homes of people with respiratory problems. Accordingly many Ngāi Tahu and mātāwaka in Murihiku, who met the criteria, benefited.

Examples of measures homes were provided with include: ceiling batt insulation, hot water cylinder wraps and pipe lagging, under-floor foil insulation energy efficient light bulbs, window and door draught-proofing and hot-water pipe lagging. All installations were provided free of charge to home-owners.

Whare Mahana has had a positive impact on participants' health and the value of their houses, as well as reducing costs of power consumption and thereby

assisting economically. The Energy Efficiency and Conservation Authority estimates that homes in Murihiku receiving all available measures are likely to save up to \$600 per annum on power bills, with the total benefit over the lifetime of the measures expected to exceed \$9,000.

The project also provided employment for at least ten installers and a part-time administrator. All had previously been unemployed or in casual work. Installers were provided with certified training to upskill in procedures prior to beginning the project.

Waihōpai Rūnaka project-managed Whare Mahana on behalf of the four papatipu rūnaka in Murihiku. This provided a pilot example of devolution from Te Rūnanga o Ngāi Tahu to papatipu rūnaka. Waihōpai Rūnaka were provided with full funding to undertake, manage and complete the project for the benefit of the rūnaka and the community as a whole.

It is hoped that following the successful completion of the contract, which ended June 30, 2001, further funding can be identified to allow employees to continue implementing their newly developed skills and provide insulation benefits to more Murihiku whānau.

nā Dion Williams

# HAUMI E! HUI E! TĀIKI E!

## Draw together, affirm!

HAUMI E! HUI E! TĀIKI E! a visual arts exhibition involving both contemporary Ngāi Tahu artists and traditional practitioners is the Ngāi Tahu contribution to the Christchurch Arts Festival, July 18 – August 5, 2001.

At the invitation of the Festival Director, Guy Boyce, to stage a Ngāi Tahu visual arts exhibition within the festival season, papatipu rūnanga of Tūāhuriri, Taumutu, Koukourarata, Wairewa, Ōnuku and Rāpaki agreed to host and facilitate the presentation of a work in association with Ngāi Tahu Development Corporation.

The theme for the exhibition HAUMI E! HUI E! TĀIKI E! came about through discussion between Ngāi Tūāhuriri and each of the rūnanga. It is an exclamation, a cry often heard at the end of tauparapara, waiata tawhito and whaikōrero and a call for the things that are known in te ao wairua, the world of the spirit, to be given life in the living world.

The exhibition HAUMI E! HUI E! TĀIKI E! continues the momentum begun by previous Ngāi Tahu visual art exhibitions developed in association with Ngāi Tahu Development Corporation: – *Tino Rakatirataka (1998)*, *Rukutia Rukutia (1999)*, *Ka Puta Mai* and *Aukaha Kia Kaha, Of the Land, Of the People, Of the Soul* which featured at last year's Kāi Tahu festival in Dunedin and at the Otago Arts Festival.

HAUMI E! HUI E! TĀIKI E! reinforces the theme set by the papatipu rūnanga by drawing on the concept of whanaukataka and using it as the central idea of the show. Using the creative energy and intellectual scope of its artists, HAUMI E! HUI E! TĀIKI E! highlights the relationship between the artist and the iwi and represents an alliance, a coming together a meeting, an entering into a relationship and an affirmation of Kāi Tahutaka.

The creative essence and mauri of the arts of te ao Māori, by their nature, can assist in giving balance to the world of corporate business, development and political affairs. Rāpaki Upoko Bill Gillies sums it up, "It's an opportunity for us to stand shoulder to shoulder

alongside Ngāi Tūāhuriri"

Curator of the exhibition for the papatipu rūnanga Megan Tamati-Quennell believes it is a further opportunity for Ngāi Tahu to support established and developing Ngāi Tahu artists and practitioners and for the artists to gain exposure to diverse art audiences in Te Waipounamu during the festival.

Artists in HAUMI E! HUI E! TĀIKI E! include Flo Reiri, Ranui Ngarimu, Reihana Parata, Cath Brown, Fayne Robinson, Areta Wilkinson, Ross Hemera, Chris Heaphy, Fiona Pardington, Neil Pardington, Janina Dell, Kirsten Kemp, Rachael Rakena, Simon Kaan, Nathan Pohio and Jenny Rendall.

The exhibition will be held at the Contemporary Art Annex in the Christchurch Arts Centre and will run for the duration of the festival.

nā Moana Tipa



'Grandma Ena as a young woman' by Matt Calman (Archival ink on digital canvas, 2000).



Images from 'Sleeper' a video installation by Nathan Pohio





### Amber Bridgman

From the fashion catwalk to the bright lights of the production studio, that's how it is for young Kāi Tahu woman Amber Bridgman.



After finishing school with a background in Māori and art, focusing on black and white photography and the capturing of Māori imagery, a cousin persuaded Amber to apply for the Otago Institute of Television, Theatre and Radio course. With only two days left until closing, Amber submitted several photos from her portfolio.

Two years later Amber graduated with a Diploma in Television Production and began working behind the scenes with the art department on Nightmare Production's film *Scarfies*.

From there Amber returned to Channel 9, Dunedin's regional television station where she had done some work experience during her training. On her return however, the only opening was an audition for the pop music show *Scream 2*.

Two days later Amber was live on air. She recalls her director calling for a one-minute stretch before the local news broadcast. With so many umms, errs and ahhs, Amber thought to herself, "what am I doing in front of the camera, I am supposed to be behind it". Two years later Amber is still presenting and now also produces the show, which has a strong New Zealand focus with DJ and band interviews with the likes of King Kapisi, Salmonella Dub, Tadpole, Trinity, Shihad, The Muttonbirds, Nomad, DJ Mu and Mikey Havoc to name a few.

Amber also produces and directs a fresh and funky magazine show for youth called *deTOUR* filmed in and around Dunedin high schools. The show focuses on what young people are up to in Dunedin and what they find interesting and is similar to *What Now* and *Mai Time*, with interviews featuring skateboarders, break dancers, international exchange students, surfing, music, culture, and, most importantly, youth.

In her spare time Amber works on creating new designs for her fashion label Kahuwai. Her styles incorporate Māori designs into her "skatey" urban beats of the street, wearable for all scenes, either on the beach or in the clubs, new gears for mahi or weddings – they

are all classy, styley and totally original.

Right now though Amber is looking to move north to pursue her career in Māori film and television. There are a lot of talented rakatahi out there already working in the industry but Amber is armed with her CV, show reel and her skateboard and is off to follow that dream and grab that opportunity!



### Brett Tamati-Elliffe

Right: Brett auditioning.

What began as a last minute decision to audition for a Māori version of the programme *Popstars*, has resulted in one of the most amazing experiences of his life – so far!

Brett Tamati-Elliffe appeared on a television series as one of twelve finalists for the *Manu Tioriori* programme on TV3. Although he was not selected as one of the five finalists of the new rōpū, *Aaria*, the opportunity has opened many doors for Brett.

Earlier this year two well-known Māori celebrities Quentin "Q" Hita (formerly of *Mai Time* and *Pūkana*) and Hori Ahipene (more famous for his role as one of the Semisi whānau on *Skits*) toured New Zealand on a quest to find twelve talented young Māori aged between 18 and 25 years. The primary aim of the show was to produce a weekly series similar to that of the New Zealand *Popstars* programme which featured the pop-style band True Bliss, but with a Māori flavour. The producers were looking for rakatahi who could sing, speak Māori and perform, and also have the essential "X-factor" – not much to ask really!

The search took them far and wide, to numerous venues across the motu (mostly in Te Ika a Māui) ending with the one and only audition for Te Waipounamu, in Christchurch. Initially Brett had not considered travelling from his hometown of Dunedin for the audition, but was soon contacted by a few of his whanau who *forcefully* encouraged him to move his kumu (rather swiftly!) to Ōtautahi.

Brett is an experienced performer in kapa haka, theatre and his own unique style of performance – his famous throat-hitting exercise while singing – probably the stunt that has given him the most fame around the motu! He is part of a hip-hop group called the Pūhā Crew. This group was formed after Brett and his cousin Maaka Pohatu had performed at various events in Dunedin. The purpose of the Pūhā Crew is mainly to have fun and enjoy performing, but Brett says, "it is also about encouraging other rakatahi Māori to gain confidence in creating their own unique style of 'kaupapa Māori hip-hop'". As a result of their experiences with the Pūhā Crew, both Brett and Maaka decided to support each other and audition together in Christchurch.

One week later Brett received some good news – he had been named as one of the hopefuls, and was the only representative from Te Waipounamu to travel to Tokanganui-a-Noho Marae in Te Kuiti with the eleven other participants for a hui on kapa haka, waiata, voice and street dance. At the hui, the five finalists were selected to be the final performing group. These finalists had to base themselves in Auckland for four weeks to be shaped and moulded into a future chart-topping, number one selling, bilingual musical group.

Each of the finalists underwent makeovers, voice training and the recording of an album. As well as this, the final group would not only later release a single, but would also perform in a concert at the Powerstation in Auckland on Sunday, May 13. Every step of the process from audition to the final concert was recorded and began screening on TV3 every Sunday morning since February 18, 2001.

Although Brett travelled alone from Te Waipounamu, he discovered before leaving that his close friend and cousin Te Rau o te Rangi Winterburn (Ngāti Raukawa, Kāi Tahu), had also been selected for the same rōpū after his audition in Wellington. Te Rau was selected in the final rōpū, *Aaria*.

Many relationships formed at the hui in Te Kuiti. "It was the best week of my life", says Brett. "I had the opportunity to spend time with eleven of the most talented and awesome rakatahi in Aotearoa. It was a humbling experience and I gained so much from them." The high level of talent made the decision difficult for the judges and both producers and judges agreed that all twelve of the participants would be flown to Auckland for the concert in May, regardless of who the five selected finalists were.








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TE KARAKA Makariri/Winter 2001



# Mana Pounamu

Pounamu, the first of our taoka to be returned to Ngāi Tahu by way of the settlement, will be celebrated this year through a series of cultural programmes, "Mana Pounamu"

## Pounamu Vesting

The period immediately up until 1997 saw a lull in the negotiations for the settlement of Te Kerēme, the Ngāi Tahu claim with the Government. The Government sought to rekindle the discussions with Ngāi Tahu, at which point our tribal negotiators called for a sign of good faith. This was realised with an interim settlement package comprising \$10m and importantly the return of pounamu to Ngāi Tahu by way of the 1997 Ngāi Tahu Settlement (Pounamu Vesting) Act.

## Broadening the Understanding

In five consultation hui for Ngāi Tahu in Invercargill, Dunedin, Christchurch, Hokitika and Haast there was a common call for a broader appreciation of pounamu, its traditions, history and significance across the wider iwi.

This call has been met this year by Te Tai Poutini, Otago and Murihiku rūnanga working with Ngāi Tahu Development to produce Mana Pounamu, a programme of cultural initiatives that seeks to expand an appreciation of this important aspect of our cultural heritage and celebrate this icon and treasure of Ngāi Tahu.

With the natural resource of pounamu vested in it, Te Runanga o Ngāi Tahu sought to do two things. It transferred the pounamu in the Arahura Catchment to the Māwhera Incorporation, thereby fulfilling a commitment and understanding established throughout the progression of Te Kerēme. It also sought to develop a management plan for all other pounamu remaining in tribal ownership.

The first part of developing a management plan was an extensive consultation process within the iwi undertaken by Gerard O'Regan of Ngāi Tahu Development Corporation with the support of the Pounamu Working Party, a group of representatives of ngā rūnanga with pounamu deposits in their takiwā.

## Mana Pounamu – the exhibition

In an existing joint initiative, Ngāi Tahu Development and the Left Bank Gallery have collaborated to present an exhibition that integrates New Zealand's premier pounamu arts and traditional and contemporary Ngāi Tahu Whānui culture. The exhibition opens in Greymouth on December 8, 2001 and will travel Te Wai Pounamu, venues in Te Ika a Māui and perhaps even beyond.

## Pounamu Information

A series of articles, publications and web information that brings traditions, history, arts and other information on pounamu into the hands of all Ngāi Tahu and our tamariki in particular

## Maramataka Kāi Tahu

Over the past few years Ngāi Tahu has produced an annual calendar. This year it was decided to produce a pocket calendar available for all that reflects the season and stars that indicate a traditional southern Māori way to think of the year. Towards the end of the year a standard Western calendar will be available that illustrates and highlights wāhi pounamu, the places renowned for this resource.

## Hīkoi

Tying our health with our culture, hīkoi/heke pounamu will see our people having the opportunity to walk some of the trails our tūpuna moved along and visit some of the pounamu sources.

## Pounamu Research

The Mana Pounamu programme is underpinned by careful research. In January, Maika Mason was engaged for the Mana Pounamu research contract. The purpose of the research is to ensure the rich diversity of stories is collated. Working with a variety of people across the iwi, Maika and the Pounamu Cultural Advisory Group will ensure that a new understanding of pounamu is reached.

## Research Framework

Mana Pounamu symbolizes the traditional power and authority of Ngāi Tahu over the lands and waters of Te Waipounamu within its tribal takiwā.

The pounamu research project will result in a manuscript comprising six elements that provide a Ngāi Tahu perspective on pounamu and its place within our Kāi Tahuaka.

## Mana o te Whenua

- The understanding of the inherent power of land and water to create pounamu and make it available to the searching eyes of our people.
- The wonderful creation stories associated with the land and pounamu.
- A description of the wāhi pounamu and other relevant details.
- The mauri of the pounamu and its power for growth and development.
- Manaaki manuhiri, how we provided for visitors within the takiwā.

## Mana ki te Whenua

- Authority over the land and its pounamu. The relationship of hapū and whānau to pounamu within their respective takiwā established by ahikāroa. For example we now know the pounamu from each source was manufactured at kāika such as Moeraki and Whareakeake thereby suggesting good relationships with tangata whenua maintaining mana ki te whenua.
- Historical perspectives on the identity and status of the tangata whenua over the pounamu resource.
- The practical implementation and exercise of kaitiakitanga also from a historical perspective.
- Mana whakahaere, how the resource was managed.

## Mana Atua and Mana Tupuna

- Principles, rituals and spiritual values.
- Taha wairua, the spiritual qualities associated with pounamu including tapu, mauri, tikanga, mana and waiata.

- Mana tupuna will look at the power and authenticity handed down through the generations. Carrying out the rituals and duties associated with pounamu in both a traditional and contemporary context.

## Mana Tangata

- The skills development of individuals, whānau and hapū working with pounamu.
- Access routes, working sites and associated tikanga.

## Mana Taonga

- Identification and history of taonga pounamu and the values associated with the taonga.

The research will access information from museums, private collections and individuals throughout the tribal takiwā. The principal objective is to provide the necessary information for our people to reunite with their taonga pounamu. It will also collate all available technical information into some form that will be available for reference and study by Ngāi Tahu Whānui.

A highlight of the research project is the production of an annotated inventory of all taonga pounamu related to Ngāi Tahu in museum collections. This work is already in progress and is being carried out by Maika Mason and Russell Beck, assisted by Te Awhina Arahanga. The taonga pounamu inventory is being undertaken in partnership with Te Papa's National Services, who have provided key resourcing and recognition that this work is valuable to both Ngāi Tahu and the museums holding the taonga.

Little work had been done by the major museums in the area of the stone typing, source identification, method and period of manufacture. Russell and Maika are making a valuable contribution in this area and setting a good base for future Ngāi Tahu researchers. The skills and knowledge gained from this exercise needs to be transferred to a wider base of people while it is available to us. Maika and Russell are available to speak on pounamu and their kōrero provides an excellent blend of the technical and Māori perspectives.

*Aerial Photograph of Milford Sound (photograph by Lloyd Park)*



Mana Pounamu cont ...

Aerial Photograph of Milford Sound

The aerial photograph on the preceding page shows the wāhi pounamu of Hupokeka in Piopiotahi (Milford Sound). The wāhi pounamu is the beach on the right-hand side of the photograph looking up the sounds. Hupokeka is the source of kokotangiwai (bowenite), the beautiful clear translucent variety of serpentine that was highly esteemed and favoured by all tribes predominantly for items of adornment, especially the long kuru and kapeu.

The greatest concentration of kokotangiwai occurs at the eastern end of the beach and nowadays the pounamu pebbles available are generally small, ranging from 50 mm to 90 mm in size with occasional pieces weighing 20 kg or more, still being sighted. This wāhi has a long history of extraction and kokotangiwai from here has reached all parts of the country as well as some places overseas.

As can be seen from the photograph access was by waka and, 'in Pākehā times' by boat. Herries Beattie after consulting with our kaumātua recorded what one had to say about the name of the wāhi

*The sealers having quarrelled with the Māori of Westland and killed many of them then pulled round to Milford Sound, and here met Natives from the south, who had come for greenstone under a chief named Hupokeka. He was standing on a rock (to welcome the visitors) when he was suddenly shot down and that place has since been called Te Tauraka-o-Hupokeka (the anchorage of Hupokeka). It is in Anita Bay. He and his people were ignorant of the quarrel between the sealers and the Westland Natives and they had done the sealers no harm, yet they were killed without mercy. They had only Māori weapons and were shot down like rabbits. It has sometimes been said that those who remained alive were placed in a canoe without oars and let go in the surf so that the breakers would put an end to them. This may have been so, of course, with some of them, but the way I heard it told was like this – the dead were heaped in a canoe which was then towed out to sea and set fire to. The sealers thought they would thus hide their evil deed, but it could not remain hidden and the news leaked out.*

TOI RAKATAHI CONT.

... toi rakatahi cont. from page 29

For Brett, it wasn't just an experience of a lifetime, it also presented him with an opportunity to continue on his journey with both hip-hop and his passion for encouraging other young Māori to follow their dreams as well. He is currently working part-time as a research assistant with Te Roopu Rangahau Hauora Māori o Ngāi Tahu (Ngāi Tahu Māori Health Research Centre) where he talks to other rakatahi about their views on health and health care. Brett is well grounded and very proud of his Kāi Tahu me Te Āti Awatanga. He has been accredited with a number of awards and certificates in relation to whakairo and te reo Māori and is currently working toward a Bachelor of Arts majoring in Māori and Anthropology at Otago University. He is also a talented artist and exhibited work in the Kāi Tahu Arts Festival *Aukaha Kia Kaha*, and the 1999 Kāi Tahu Maramataka.



At another level, Brett is also a nominated rakatahi representative on the External Reference Group (ERG) to the Ministry of Health for the Māori Youth Suicide Prevention Strategy. Brett's position on this group, along with fellow Kāi Tahu Desiree Andrews, is "to offer a rakatahi perspective and present the views of other rakatahi in regards to the strategy. For me, suicide is one of the most important take for us as rakatahi today."

The mahi that he does for this particular kaupapa is taken very seriously. He is finding ways of utilising his brief encounter on the airwaves as a way of reaching out to other rakatahi Māori. He believes that "one factor which would help to prevent suicide is self-esteem. There is so much to be proud of – we're Māori, we're unique!" He also expresses the importance for him to be a good role model for other rakatahi Māori, and especially his own iwi – both Kāi Tahu and Te Āti Awa. Through Kāi Tahu Whānau, a kapa haka group in Dunedin, Brett is now assisting with the writing of a musical production about the kaupapa of youth suicide.

As busy as he is, Brett has managed to stay in contact with the other members of the Manu Tītoriori group, reuniting with all twelve members at the *Aria* concert in Auckland. We wish him all the best for the future and look forward to his number one single! Kia kaha tonu koe!

Above

The final five – Te Rau o te Rangi Winterburn (Ngāti Raukawa), Amomai Pihama (Tainui, Taranaki), Hayden Weke (Ngāti Porou), Hemi Peke (Tainui, Te Rarawa), Tomairangi Mareikura (Ngāti Rangi, Ngā Rauru, Kahungunu).



Dylan Thorpe with his mother, Mandy.

## Dylan James Thorpe – Aircraft Engineer

Dylan was born with a tough road ahead, beginning life on February 27, 1982, two months premature and weighing only three pounds. He is the son of Bill and Mandy Thorpe of Lyttelton, oldest grandson of Bill and Miriam Thorpe of Birdlings Flat, and oldest great-grandson of the late Hector William Tuhuru Tainui and Te Māori Raukawa of Arahura Pā on Te Tai Poutini, all descendants of Kāti Waewae.

Dylan's dad, having spent twenty years travelling and sailing all over the world on cargo ships, came ashore in 1992 to spend time with and see his two boys through those tough teenage years that seem to make or break our young rangatahi going off the rails.

Dylan's secondary education started off at the prestigious private school of St Andrew's College, Papanui, where he excelled in all subjects and sports he tried. He represented his school in the cross-country championships in Brisbane, Australia and took top honours in Māori carving to name but a couple of feats.

With his parents' support, Dylan enrolled in a one year pre-employment training course for aeronautical engineering and related technology course run at Air New Zealand, Christchurch. His father said that the whole world beckons if he succeeds and succeed Dylan has. At the end of his course in November 2000, Dylan was awarded a \$3000 scholarship in recognition of his performance as most improved trainee.

Dylan had job offers from all the major airlines. He is now living in Sydney on a three-year apprenticeship with Qantas. They were so keen to employ him that they flew his personal belongings to Sydney and paid his rent for three months plus several other enticements that in today's employment conditions were too good to pass up, along with life's great adventure – world travel at 90% discount on all fares.

So be assured, if our people fly Qantas they can rest easy knowing one of our rangatahi has worked on the plane to deliver them safely to their destination, fulfilling the dreams and aspirations within all of us, proud to be Ngāi Tahu.



Tamara with her father Timothy Scott at the Wanganui Girls' Prize-giving, December 2000.

## Tamara Scott

Tamara Scott is in the seventh form at Wanganui Girls' College where she is the joint Head Girl of the school with fellow student Jenny Armstrong. It is the first time in the history of the college that there has been a joint appointment but the school found the decision so difficult between the two girls that it was the only solution.

Tamara, who is a boarder at the school, is somewhat of a legend in the sporting arena and has a long list of achievements to her name. Currently she holds the school record for javelin throwing, a position she has held for the past two years. She is also in the school's top netball, hockey and basketball teams, was formerly the captain of the first school rugby team and is the current tennis doubles champion, not a bad effort for a girl who is equally competent in the classroom – Tamara fits study for five Bursary subjects into her busy school schedule! In 1996 she was awarded Dux of Taihape Primary School.

Tamara is considering the possibility of a one-year secondary school tutorship in England in 2002. She plans to go to university eventually but as yet hasn't decided what she will study.

## Awhina Wakefield – A Tall Fern in the Making

Twelve-year-old Awhina Wakefield toured Australia earlier this year with the NZ U-14 basketball squad. The squad spent five days training at the Australian Institute of Sport before travelling to Albury to compete in the Australian Country Junior Basketball Cup. Although the team didn't manage to win a game while on their visit, Awhina said that it was good playing against the other teams and was a valuable learning experience.

Awhina has been playing basketball for Wanganui for the past three years and has also represented Wanganui in the U-13 and Manawātū U-15 girls' softball – and that's not all, Awhina is also a dab hand at golf!

Awhina picked up her passion for golf from her grandfather who is a keen golfer. She gets out on the course



continued over ►



every Sunday if she can, which is no mean feat considering her other sporting commitments. Currently she is playing to a 24 handicap – a number many would-be golfers of three times her age can only dream of! Last year Awhina played in the National Girls Tournament in Whakatāne and was also selected to play in the Manawātū-Wanganui team which played in the Booth Shield Competition in the Hawkes Bay.

Although Awhina is only 12 she already has her heart set on one day being a member of the Tall Ferns basketball squad – but then maybe she is New Zealand's answer to Tiger Woods! Awhina's short-term goal however is to make it back into the NZ basketball team again next season.

Awhina lives in Wanganui with her parents Bruce and Susie Wakefield, older brother, Haretini and younger sister Te Rina.

**Web Site Review**

**www.maorinews.com – the main Māori media and world news portal on the Internet**

nā Karaitiana Taiuru

This web site offers a diverse range of daily summaries of media articles predominantly about Māori, monthly pānui, world news, Lotto results, crosswords and much more. The site's webmaster and owner Ross Himona was one of the first Māori to create a web site on the Internet, [www.maori.com](http://www.maori.com) and it is in fact claimed to be the first Māori web site.

[www.maorinews.com/karere/](http://www.maorinews.com/karere/) takes you to the main page of the site. While the layout is not conventional, it is very content rich and is an easy-to-navigate site, comprising four columns of information. All the main headings in the site are accessible from links at the top of the page.

The author scans media web sites daily for articles relating to Māori and summarises them into his site with links to the full article. Occasionally at the author's discretion non-Māori articles are added relating to things that may affect most New Zealanders, such as privacy issues.

As well as the local media articles there is a great selection of international, Pacific and national media web site links. This can save hours of searching to find an international media web site such as a Fijian newspaper, *Fiji Live*.

A good list of most of the available Māori email groups is also listed here. Most Māori use the free email group service, [www.groups.yahoo.com](http://www.groups.yahoo.com), formerly known as egroups for the email lists.

Usually when a large controversial event occurs in the Pacific, regular commentary appears on this site. During the Fiji and Solomons coups, visitors to this site enjoyed regular commentary and personal views of the writer. At times the site had major news before it was on the TV and other media.

The site provides some good starting points for researching Māori-related topics such as whakapapa and Māori beliefs.

A good list of links to indigenous web sites and a handful of top quality Māori web sites provide an educational browse.

This site is another great example that Māori are on the Internet making an impact and it also provides a convenient place to read a cross section of Māori-related articles in one place.

email: Karaitiana@dream-it.co.nz

## Meet June Harvey-Kitto

Life hasn't always been easy for June V Harvey-Kitto (Ngāi Tahu, Ngāti Mutunga) who was born in Tuahiwi but who spent a lot of her childhood moving between social welfare homes around the South Island. She is the eldest of nine children, mother of six and tāua of nine. Now at the age of fifty-one however, she is at a point in her life where she feels comfortable with who she is as a woman and as Ngāi Tahu, what she wants to achieve, and what she has achieved to date.

June, with her undying passion and belief in nurturing youth and their sport, has been a contributor to the cause for many years, having been involved with the Kaiapoi Rugby League Club for the past 19 in a number of roles. She has also been actively involved in netball as player, coach and administrator for a number of local netball clubs. In 1990/91 she was a member of the NZ Aotearoa team who played in the World Cup Golden Oldies netball tournament. She was also the administrator and co-ordinator of the Rangatahi Inter-marae Sports Tournament in 2000 and has been a Funding Assessment Officer for the Hillary Commission with the Waimakariri District Council for the past eight years.

Outside of sport and being a mother, June is a qualified hairdresser and for a time had her own business. She is currently at Kaiapoi High School completing a series of social services papers.

June's vision for the future of Ngāi Tahu is to see Te Rūnanga o Ngāi Tahu get behind Māori people and put more emphasis on providing resources in the community, especially in the area of youth and sport. Ngāi Tahu should have its own sports facilities and should be supporting youth in both sporting and academic endeavours she believes. June would also like to see all schools encouraging Māori activities for the greater good of everyone.



## Book Review

### *Dancing leaves - the story of New Zealand's cabbage tree, tī Kōuka.*

Philip Simpson

(Canterbury University Press, \$49.95)

Everything! Everything you could possibly want to know about tī kōuka – an initial skim of Philip Simpson's very detailed book certainly gives that impression. Every possible aspect of the ubiquitous New Zealand icon, the cabbage tree, would seem to be described in this very attractively printed publication.

A very simple structure places the 13 chapters in to four main sections. Firstly, the Natural World of the Cabbage Tree. Then the Māori World followed by the Pākehā World. Finally, integrating the three in Sustaining the Cabbage Tree.

"Scientist's heaven" might describe the first hundred-odd pages – from the time of Gondwanaland 200 million years ago, illustrating all the related species and where they are found throughout the world. Descriptions of New Zealand's five species and maps of their locations are included. Sometimes to find out some detailed information we need to first know of *Cordyline australis* – the most common cabbage tree species in Te Waipounamu. If you need to know how it is related to orchids or onions, it's all there.

There must be more than a thousand coloured photographs of tī kōuka in the book, taken the length and breadth of the country. Also included – especially in the "science" section – are some especially vivid cross sections and magnified images of particular parts of the plant.

But for those of us whose interests lie in areas other than being able to distinguish between monocots and dicots, there is the Māori world of tī-kōuka – three chapters here. The first on a whakapapa of tī is sourced primarily from Te Whānau ā Apanui and Tuhoe.

Chapter six, "Ngā hīkoi me tī", describes the place of tī kōuka in te ao Māori throughout Aotearoa. Early on, the Pākehā author acknowledges the hesitancy he encountered in seeking to access Mātauranga Māori. Once he explained his principal purpose – conservation of tī kōuka – he was usually made welcome. His research took place during the period when tī kōuka were steadily dying, especially in Te Ika a Māui, and he found that, "Māori are intensely concerned about the loss of [tī kōuka] and there is also a desire to educate the young about them".

"Te Waipounamu" (pages 136–142) makes reference to people and places recognisable to many Ngāi Tahu. Advice from knowledgeable people including Trevor Howse, Kelly Davis and Jacko Reihana offsets a reference from Brailsford's *Waitaha* which Simpson acknowledges as having been described as "daft cryptohistory" by Atholl Anderson.

From the tī of the Kaikōura area, past Hereora – the icon of Burnside High School in Ōtautahi – through

by Donald Couch

Te Waiateruati and Te Umukaha, on through the kāuru country of the Waitaki to the umu tī of Ōtākou and the pōhā-titi of Rakiura and te taitoka, Simpson touches briefly on tī kōuka and Ngāi Tahu.

To this reader the most interesting chapter was on "Ngā mahi tī – Māori uses of cabbage trees". Traditional Māori didn't need to know about El Niño – tī flowers would signal how that year's summer would be. From Banks Peninsula south, where the growing of kūmara was marginal, kāuru production from the tī was a major food source.

Modern scientific analysis has demonstrated how the nutritive value of kāuru returned five times the considerable energy expended in its production. Rongoā tī and the variety of treatments are described here too.

As a fibre, tī kōuka had to concede first place to harakeke, but the superior strength and durability of tī was recognised and led to its widespread use. The illustrations of kete (pages 162–3) and kahu (pages 166–167) illustrate the magnificent raranga products which have been produced.

Simpson's suggestion of a specialist tī kōuka museum, like the kauri museum in Northland, is certainly worth considering – especially after looking at the visual examples he has included in his book.

There are lots of other fascinating pictures, illustrations and stories in the rest of the book.

The most filmed trees in New Zealand? – probably those magnificent cabbage trees in front of Parliament Buildings in Wellington.

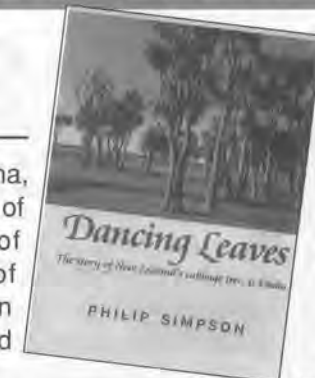
They are also possibly the most widely planted trees in New Zealand gardens. This reviewer decided to count how many of the hundred-plus homes on the road up the hill to his place had cabbage trees. Most of them, and yet previously the fact hadn't registered – simply because they are so much an accepted part of the landscape.

They were – until "sudden decline" hit. Every year between 1988 and 1994, 11% of the cabbage trees in the Auckland region died. In Hamilton they are now virtually extinct. By the turn of the century no part of the North Island was completely free, although at last the epidemic now seems to have peaked. The culprit Simpson identifies as *Candidatus Phytoplasma australiense*, however a combination of various environmental factors made the situation worse.

Appropriately, Simpson concludes his book with positive practical suggestions for renewal of tī kōuka to re-establish and restore this taonga of Aotearoa to its vital place in our landscape.

Magnificently illustrated and produced by Canterbury University Press, one wonders why the spell-check didn't pick up incorrect spellings of "marriage" (pages 120 and 132).

A recommended addition to every whānau library.





Ngā mihi o te wā ki a koe me te whānau.

Thank you for publishing my previous letter asking for information about Jane Hamilton in the Hōtoke Makariri '99 issue of te Karaka.

I am still trying to find out what happened to Jane aka Julia Hamilton, the daughter of Te Wharerauaruhe and Mathew Hamilton. After two exciting weeks in Christchurch, Akaroa, Okaruru, Ōnuku, and Wairewa I discovered clues but no definite leads. The most interesting was the discovery of a headstone in the Wairewa Urupā of a Hemi Rawere "mate ki Wairewa 26 Tihema 1883 aged fifty years" There is a possibility that this could be Jane Hamilton.

I have learnt that Hemi Rawere was the wife of Rawere Te Ito and is listed as Hemi Teito among the people with rights to the Wairewa Reserve. Can anyone tell me who Hemi Rawere's parents were?

Noho ora mai. Nāku nā,

Gillian Kaka  
Paraha Rd  
RD1  
Kawakawa

#### To the Editor

So pleased that in the latest issue you published again the photo of Ellen Reynolds and her family. Enclosed is a photo of Ellen's daughter Annie, her husband Robert McOnie and their family taken in about 1923. Annie was my grandmother My father was Len.

Ellen Reynolds had two sons between Annie and Leslie. When Martin Waterreus left, the family fell on hard times. William and Annie were sent home to the Reynolds family and Joseph and Edwin were put in the care of the Stratford Hospital Board. Joseph Leonard, born in Moeraki in 1889, was adopted and known as Leonard Martin OLD. Edwin Charles was born in Te Oreore in 1892 and has never been found. He was adopted by unknown people.

I enjoy the magazine very much. While not involved with Ngāi Tahu doings, I do appreciate knowing what is going on, and being able to speak with authority on the subject of Ngāi Tahu.

Kia kaha,

Pat Talbot

PS The above details are taken from the Haberfield Reunion Book (Genealogy) 1996.



Back row (l to r). Claude, Wally, Ron, Gladys.  
Front row (l to r). Len, Harold, Anne with Douglas, Robert with Jean, Bill.



#### Crossword Answers Down

1. Kākā
2. Ora
3. Titī
4. Ika
5. Rio
6. Nui
7. Irawahine
8. Kaia
10. Utonga
13. Wī
14. Kā
16. Ipu
17. Oka
18. Rorohu
19. Kaa
20. Urupā
22. Ao
23. Uira
27. Kāore
30. Ēhea
33. Para
35. Toa
36. Aho
37. Hia
39. Rā
40. Oi

#### Answers Across

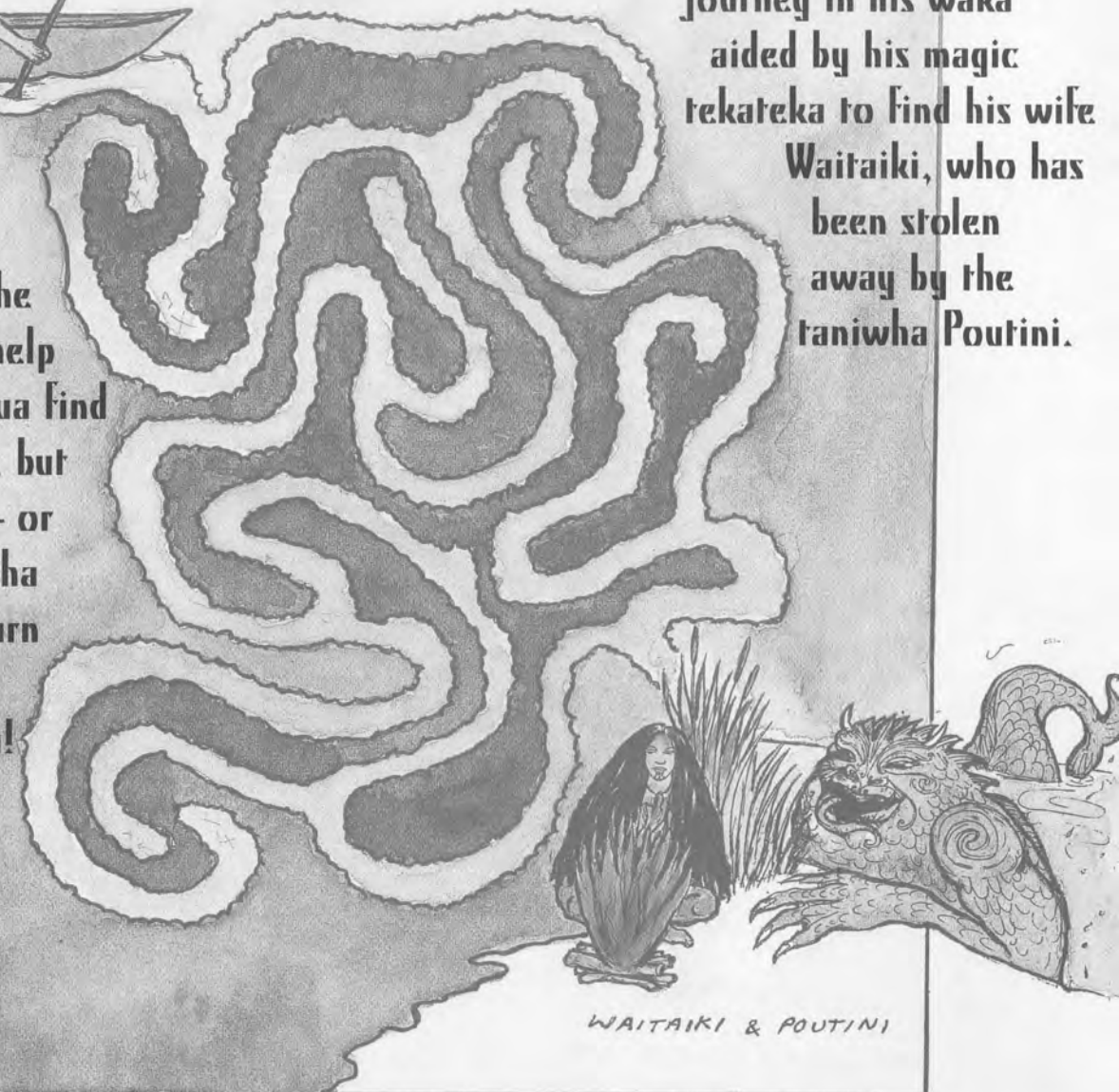
1. Kōtiro
6. Nīkau
9. Arikī
10. Uira
11. Katao
12. Tuaiwi
14. Ko
15. Wai
17. Oranga
20. Upoko
21. Haua
24. Rū
25. Aroa
26. Ioio
28. Rā
29. Pea
31. Hoī
32. Epa
34. Ahotu
38. Ero
39. Rāhoroi
41. Kaeaea
42. Oia

# TAMARIKI MĀ



Follow the  
trail to help  
Tamaahua find  
Waitaiki, but  
be fast – or  
the taniwha  
might turn  
her into  
pounamu!

In the story of Poutini,  
Tamaahua sets off on a  
journey in his waka  
aided by his magic  
tekateka to find his wife  
Waitaiki, who has  
been stolen  
away by the  
taniwha Poutini.



Kimihia kā kupu!

See if you can make the names Poutini, Waitaiki and Tamaahua  
from letters in these words.

mataa tuuhua

kaitito waiata

poti nui