

HISTORY OF MĀORI POLITICS MĀTAURANGA MANU

TE KARAKA

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2005 KŌANGA

TAONGA WHĀNAU JASON DELL ROSEMARY McLEOD TOM BENNION



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FROM THE EDITOR

Me he manawa tītī, me tōna hirika Kia hoki anō i te hū o moho Ki kā moka katoa o Te Waipounamu e

Like the courageous heart of the tītī, in all its glory
let the sound of the Moho return
to all the corners of the South Island

For me, the term “mahinga kai” means the ability to live with and within your environment, to harvest the natural resources and know they will be there again – tomorrow, next week, next month, next year and for the next generations.

Having access to food and natural resources, and knowing how to care for them, ensured life for generations of Ngāi Tahu, who lived by the seasons, the moon and the tides.

In more recent history, mahinga kai formed one of the nine tall pillars of Ngāi Tahu's settlement with the Crown. Recognition of the importance of mahinga kai traditions, the places, the habitats and the species that live within them, was paramount to reconciling the grievances of the past.

The Waitangi Tribunal found that the Crown's duty to set aside sufficient land for the tribe's present and future needs included a duty to protect Ngāi Tahu's access to food and other natural resources.

Today mahinga kai is a touchstone to the old ways of living in Te Waipounamu, a tangible link to our tūpuna, a way of teaching the young about life, culture, language, environment and whakapapa. Many of the old ways are still practised or are being revived.

The harvesting of birds was a major source of food for Māori. However, today native birds are the face of conservation in Aotearoa. They touch our lives and signal hope for a better future. Soon, maybe, through the ongoing work of the tribe in collaboration with other agencies, some native species populations may be stable enough to allow a return to sustainable cultural harvesting.

The buff weka, for example, was absent on these shores until only recently, but has been reintroduced near Wānaka and is thriving. A programme is also underway on Banks Peninsula to monitor and protect the kererū. Ngāi Tahu has dreams to one day harvest these birds again. TE KARAKA contributor Rob Tipa looks at the issues these dreams raise, not only for the public of New Zealand, but for the law makers as well.

In this issue we also examine the history of Māori political parties, where they've come from and where they're heading.

We pay homage to a group of adventurous Māori women who decided to take a walk together – a walk that will end in the “Big Apple” when they cross the finishing line of the New York Marathon in November. Their remarkable story of courage, commitment and positive change is an example to anyone who has ever had a doubt – *Me he manawa tītī wāhine ma!*



TE KARAKA

EDITORIAL TEAM

Phil Tumataroa
Debra Farquhar
Gabrielle Huria
Adrienne Anderson

Editor (above)
Assistant Editor (above left)
Toitu Te Iwi Manager (above right)
Chief Executive (above centre)

CONTRIBUTORS

Tom Bennion
Pirimia Burger
Sarah Franks
Liesl Johnstone
Deborah Nation
Hana O'Regan
Charisma Rangipunga
Adrienne Rewi
Phil Tumataroa

Hone Brown
Jason Dell
Felolini Maria Ifopo
Rosemary McLeod
Elizabeth O'Connor
Rachel Puentener
Lisa Reedy
Rob Tipa

DESIGN

Strategy Advertising & Design

PRINTING

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PUBLISHER

Ngāi Tahu Communications Ltd
PO Box 13 469 Christchurch
Phone 03 366 4344
Fax 03 371 3901

Contributions and letters to the editor should be sent to:

The Editor
TE KARAKA
PO Box 13 469 Christchurch
tekaraka@ngaitahu.iwi.nz

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Ko Aoraki tōna waka.
To see more Taonga Whānau, go to page 21.

HISTORY OF MĀORI POLITICS

Hone Brown examines the development of Māori political movements. Dr Ranginui Walker contends they have often been an attempt to assert a Māori view in governments dominated by Pākehā opinion.

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NEW YORK HERE WE COME

Seven women take on the challenge of competing in the New York Marathon and find that mutual support, determination to succeed and a finely-honed sense of humour are powerful allies ... as the big day approaches.

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REVIVING CULTURAL HARVESTS OF NATIVE BIRDS

Rob Tipa looks behind the scenes at some no-fuss collaborations between iwi, the Department of Conservation and other organisations in relation to native birds. These are succeeding in putting cultural harvests back on the table, at the same time as achieving sustainable bird-populations

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AHAKOA HE ITI HE POUNAMU

RULON NUTIRA ON THE WAY UP



Spoilt for choice, Rulon Nutira, who is on a three-year rugby scholarship to Christ's College, has also been selected for the New Zealand Under 16 league side, and has an offer from the Parramatta Eels to attend their high-performance training camps for the next two years.

The New Zealand team head to Australia for a 16-day tour in September. "I am really proud too 'cause I've still got next year to play Under 16s," says the Hornby club player, who is the only South Island player to make the Auckland-dominated squad.

Coming to Christ's College has given Rulon a much-needed boost in his schooling. But the second-rower, who has Ngāi Tahu and Tongan bloodlines, has always wanted to play in the NRL and for New Zealand. "I still have the same dream I had at Hornby. Coming here has helped me with a couple of options ... It has made me want to carry on with schoolwork and do it as well."

Mum Sally has welcomed the changes in Rulon's school life: "With us coming from a background where we have no money, Rulon doesn't have flash gears. But I don't think it affects him ... He says he's rich with whānau."

HE ARATAKI HITS THE MARK

You can learn Māori as fast or as slowly as you like – just a word a day, or maybe you speak te reo when doing the dishes – it's really up to you. That's the message or rather that's the plan to help Kāi Tahu breathe life into its language. He Arataki is a resource that helps families set and achieve their own goals for te reo. Launched in July, it has already been used by 170 families that took part in a two-month trial.

Hana O'Regan, manager of the Ngāi Tahu Māori Language Unit, says the Te Waka Reo trial results have been positive, although some participants, predictably, could not meet their goals in time. "Te reo gets dropped in a stress situation ... people think, 'I can do without it.'"

"One of the things we believe works is creating language communities. It could be based around a surf club or a young mothers' group," says Hana. For isolated learners, she aims to set up virtual communities, using mobile, internet and computer technology.

Developing a plan for all learners was one of the challenges for Te Waka Reo. He Arataki is seen as a key tool to support the Kotahi Mano Kāika language strategy, which is centered on the principle that te reo must be spoken as the first language in the home.

"The longer we go without te reo in our lives, the longer it will take to get it back," says Hana. "I hope our leaders lead by example and promote the kind of commitment, passion and selflessness that supported the tribe to settle our claim – not just financially but philosophically



too, because that's the kind of dedication that is required if we want to be a tribe that speaks te reo."

The Kotahi Mano Kāika vision is to have at least 1000 Kāi Tahu households speaking te reo by 2025.

PEPEHA ACROSS THE CITY

Pepeha Across the City, a mix of traditional Ngāi Tahu sayings and modern art, which was developed in collaboration with Te Rūnanga o Ngāi Tahu, has found favour with the Human Rights Commission, and recently received a certificate of recognition.

The series, created by tutors and students of CPIT School of Art & Design, was exhibited around Christchurch as part of the city's recent arts festival. CPIT tutor Michael Reed said it was a great opportunity for him and the students to begin to address the realities of being a designer in New Zealand, a bicultural nation. "This experience can only increase their awareness of Māori culture and the positive part it plays in the identity of New Zealand."

He added that Canterbury Museum had approached CPIT with the idea of displaying pepeha artworks in their visitors' lounge over the summer.



TRIBUTE TO CATH BROWN

"We don't own the land or water: in a way, it owns us. Our responsibility is as kaitiaki." These are the words of whaea, artist and weaver Cath Brown, who was celebrated and honoured with a community artwork of ceramic patiki at Our City, O-Tautahi in August, a year after her passing.

On the opening night of the exhibition, Kāi Tahu kaumātua Riki Pitama described Cath as a "wahine toa" and welcomed tributes from Mark Solomon, Elizabeth Brown, Paula Rigby, and Patricia Wallace from Ngā Puna Waihangā (Māori Artists Association). Named *Moeka o te Pātiki Mohaoa*, the artwork is a collaboration between Ngā Puna Waihangā, Our City and the Christchurch City Council. The patiki were made in a workshop run by Cath's colleague, Ngā Puhi ceramicist Colleen Waata Ulrich.

Due to run for a month, the exhibition's life will not end there. When it comes down, it will be divided into three sections, one of which will be mounted in Te Mairaki in the School of Māori and Indigenous Studies, University of Canterbury, another at Ngāti Moki Marae, and a third at a yet-to-be-decided site. The installation on campus coincides with the 30th anniversary of the teaching of Māori Studies at the university.



Letters

TE KARAKA welcomes letters from readers. You can send letters by email to tekaraka@ngaitahu.iwi.nz or post them to: The editor, TE KARAKA, PO Box 13 469, Christchurch.

SURPRISED

I am surprised TE KARAKA has chosen Rosemary McLeod as a commentator on matters Māori. She writes well and often seems more open minded and informed than some of her colleagues, good credentials for a mainstream columnist. However, her 'Handwringing: Our National Pastime.' adds nothing to a Māori publication. Her description of young Pākehā males as 'useless flower arranging' and 'fragile' is unsupported. Similarly is her suggestion that recent changes in law or society have left this group on the bottom rung of confidence, status and earning capacity. If the 'best thing' Rosemary McLeod ever did 'was to have two kids with a real whakapapa' will she please write us a short list of the benefits she and they have consequently accrued. Catherine J Robertson

AWESOME

Awesome to read TE KARAKA... looks awesome! I especially like reading *Opinion* by Rosemary McLeod. And yes mmm the Mānuka smoked kōura yum... Awesome! Thanks for the great read of TE KARAKA! Georgina Johnson

CONGRATULATIONS

I was pleased to see your article in Te Karaka around the joint issues of being a father and raising young men.

The Ministry of Youth Development (MYD) has done considerable work exploring concepts around young men in Aotearoa and recently in the field of developing work around young men as fathers themselves.

In 2004 the MYD released a literature review entitled *Young Males: Strengths-based and male-focused approaches*. Many people have found this publication a very useful summary of approaches that seem to work well with young men and these findings also have a high level of alignment with the fathering

characteristics indicated in your article in TE KARAKA.

I would like to congratulate you on an excellent publication and would be more than happy to talk with you about the work that the MYD continues to do for, and with the young people of Aotearoa.

Tim Penney

DRAGON BOATING

Thank you for orchestrating the article in TE KARAKA. I am really pleased with it, as are my fellow paddling companions. The assistance I received from Ngāi Tahu was much appreciated and went a long way to easing the costs of travel.

You'll be pleased to learn that our trip was indeed very successful. We came home with a silver medal (2nd in our division) and 7th out of 62 teams participating. We missed out on racing in the grand final, but, we paddled hard and were deserving of our prize. The team that beat us in our final "Survivorship" went on to win the grand final.

We competed in two regattas in Vancouver, the first being the Alcan Festival which is just huge, 5,000 paddlers participating. This regatta was really a practice, as we raced in the open grades, and a time for getting used to the different boats. Dragon boating is a huge and growing sport in Canada – it took us quite by surprise the number of people who were genuinely interested in dragon boating.

The second regatta was of course the Abreast in a Boat 10th Anniversary. What a build-up there was, and of course some serious racing.

It was truly inspirational listening to Dr Don McKenzie at the opening ceremony, a man who is very involved with the original team 'Abreast in a Boat'. There are now 112 breast cancer teams worldwide – not bad for something that started out as an experiment. Teams competing in the regatta were from Italy, Singapore, Poland, Australia,

NZ, USA, and Canada.

Once again thank you for taking my story on board and for your support.

We now look forward to competing in Brisbane in 2007. Julie Mason (pictured below) (Abridged)



ENJOYABLE

The revamped TE KARAKA makes very enjoyable reading, as did the old version, but it is good to see you responding to the changing environment in such a positive way – well done. Kitty Murray

NON-GENDER UPBRINGING

I found the Fathering the Future article in the spring edition of TE KARAKA very interesting. The whole issue of fathering has developed a very high profile in the new millennium.

Although the article tried not to blame mothers for problems that arise due to a lack of good, male role models for boys, there was still an undercurrent of finger pointing. Celia Lashlie makes some valid points, but some of the statistics that are often quoted around this issue are more complex and are not covered in this article. For example, the fact that boys aged between 15 and 20 are 3 times more likely to die than girls, tells me no more than that boys are 3 times more likely to be engaged

in more dangerous activities.

There remains a distinct gender bias in the way that children are raised from birth, which is perhaps a larger contributing factor than a lack of good or competent fathers. I submit that it would be a lot harder to be involved in a life-threatening accident while applying a third coat of nail polish to one's fingernails, than it would be to be driving at 130 km/h through a suburban street.

The more loving, engaged adults are present in any child's life, the greater the likelihood that the child will advance into a healthy adulthood. Let's focus more on a non-gender-biased upbringing for all children. Carly Gibbons

HITORI – TE RADAR

When I first heard that Ngāi Tahu was sponsoring Te Radar to create a show for the Christchurch Arts Festival I was shocked. Inspired by Ngāi Tahu pepeha Te Radar was reported to be constructing a show telling the history of Te Waipounamu.

I couldn't understand why Ngāi Tahu would want to financially back a pākehā to tell the story of Te Waipounamu when there are so many Ngāi Tahu with a rich knowledge of the history.

As I was going to be in Christchurch at the time of the festival I decided to reserve my decision until I had attended the show called *Hitori*. I am pleased that I did. I spent most of the show laughing at the ignorance and arrogance of the "intrepid" white explorers who came to New Zealand in those early years. Like all good comedians, Te Radar kept the audience laughing through some painful moments in history including Te Rauparaha and his raids.

It was a refreshing look at that early history, both real and mythical and I recommend the show, which will tour New Zealand, to anyone with a sense of humour.

Dallas Stevens

HISTORY OF MĀORI POLITICS

WHEN THE MĀORI PARTY CONTESTED THE COUNTRY’S GENERAL ELECTIONS, IT WAS A FURTHER STEP IN THE EVOLUTION OF MĀORI POLITICAL MOVEMENTS. HONE BROWN TRACES THEIR HISTORY AND DEVELOPMENT.

The sight of a white, billowing sail inching towards the coastline off Poverty Bay on a bright October morning no doubt perplexed Māori observers from the shore. Aboard the ship Captain James Cook was justifiably cautious. The year was 1769, more than 100 years after Dutchman Abel Tasman, the first European to visit this new land, had come into contact with its people. Unlike Cook, Tasman had abandoned his journey after three members of his crew were killed by the land’s inhabitants – he left, and Murderer’s Bay was named.

Cook’s caution would abate, as would Māori suspicion. The white man, drawn to New Zealand by new opportunities in a fledgling democracy, would have seemed no threat. With a population estimated at over 120,000, Māori, proud and independent, held domain. However, the new tools and technologies of the tauiwi held great appeal.

The tales of Cook’s visit reverberated among the hapū and iwi living where his ships had visited. It was impossible for the orators of the day, steeped in a society that had developed in isolation for more than 700 years, to know that the event marked the end of their current way of life.

Māori historian Dr Ranginui Walker speaks of a robust political structure within Māori society before the arrival of Pākehā. Traditional tribal units were based on whānau groups, headed by kaumātua. Related whānau lived together to form hapū, numbering between 200 and 300. The group’s focus was to defend territory and resources.

Whakapapa not only linked the members but determined the leader. Descendants from a revered ancestor were guaranteed position at birth. The eldest son of a bloodline was destined to lead the hapū. If the group became too large and unwieldy, it would splinter. A lesser chief, such as a younger brother of the hapū head, would leave with his followers to form a new grouping.

Links to traditional waka or to a shared ancestor bound hapū together to form iwi, the largest Māori political grouping. However it was generally in war and the protection of land and resources that broader unity was called upon.

Dr Walker says traditional Māori society was based on consensus. The Ariki, while respected and assured of mana and tapu, did not have absolute rule. The prestige of the Ariki was increased by prowess in war, wise rule and generosity to his people.

Generosity with food was and still is a cherished aspect of Māori culture. Gifting of food cemented internal relations within hapū. A chief had to be generous both to his people and to guests, to maintain loyalty and respect.

In times of war, warriors more adept in the art of war and diplomacy could rise to the fore. “The skills in peace were not always what were useful in war,” Walker says. “Then the leader would stand aside for gifted military leaders who could provide greater protection for the tribe.”

At an iwi level, hapū leaders were regarded as first among equals. Land was communally owned. A chief was expected to lead from the front. “If he needed a new house he would increase the size of his kūmara patch to create a surplus of food for workers to help build it. Hapū members, in respect for their leader, would do the same.”

At the heart of the political mechanics of traditional tribal society was debate. “Orators were taonga. They served an apprenticeship; it wasn’t the province of the young. The process of osmosis, listening, looking and learning, coupled with good lineage, allowed one to grow into the role.”

If a chief wanted to introduce a course of action it was discussed on the marae or in the wharenui. Discussion was “robust, and occasionally led to violence,” says Walker. “Much like what we see in some parliaments around the world today.” There was an expectation of honesty and openness, with views open to be challenged. Walker talks of debates that could endure all night and into the day, until a decision was reached. Failure to reach a resolution sometimes resulted in a split, and a new hapū could form.

Traditional Māori society was adaptable, and with the increased exposure to Pākehā – sealers and whalers, then traders and finally settlers – the pace of change accelerated. Large food surpluses and flax production equipped Māori with the means to barter. The new European goods on offer, including muskets, created demand. But with the introduction of

muskets, the effects of colonisation began to reduce Māori numbers and erode their political structures.

Hapū and iwi with access to traders gained an edge on the battlefield. Walker believes the musket affected Māori society at two levels. It shifted the balance of power, providing an overwhelming advantage when the armed met the unarmed. And it also diminished both the numbers and authority of the Ariki. Trained extensively in combat from an early age, Ariki had skill and mana to aid them in battle. “The introduction of muskets diminished the mana of chiefs.” A chief, skilled in warfare, could now be downed by a commoner with a musket.

Missionaries, eager to convert the “heathen”, also turned their eye to this new land. From the early 19th century, the influence of the men of God continued the erosion of traditional politics and practice. They railed against the concept of tapu, and the taking of multiple wives and slaves, a chiefly prerogative. But numerous wives and slaves enabled a chief to maintain large food stores, and were important in his rule.

Walker says that, in addition to the musket, Pākehā hunger for land continued the erosion of Māori society. And as the numbers of immigrants increased, Māori became exposed to diseases to which they had no immunity. “Guns laid chiefs low. Then the Governor came and persuaded chiefs into selling land. Pākehā got a foothold – a foothold that grew in a land grab, ending in confiscation and a time focused on misappropriating Māori land. When chiefs lost land, they lost mana.”

By 1840, ravaged by internecine fighting and disease, and increasingly concerned by opportunism and lawlessness by some of the new arrivals,

WILLIE JACKSON: “OUR PEOPLE, WITHOUT DOUBT, DO NOT WANT AN INDEPENDENT PARTY LIKE THE IRA OR ANC IN AFRICA. OUR PEOPLE WANT A MĀORI PARTY THAT IS LIKE LABOUR, THAT IS ABOUT REALITY, EDUCATION, HEALTH, JOBS, AND ABOUT REPRESENTING THEM. THEY DON’T WANT STROPPY MILITANTS...”

Māori agreed to cede sovereignty to the Crown in exchange for protection and equality. For Māori, the Treaty of Waitangi was seen as a partnership: Māori were afforded the rights of the British, but could maintain autonomy over their own.

In 1852 the New Zealand Constitution Act established New Zealand’s Parliament, an institution at first ignored by Māori. It was the domain of the Pākehā: chiefly mana maintained Māori. The land wars of the 1860s and continued land seizures forced Māori to reconsider. Chiefs now looked to this new Parliament for protection, and demanded a voice in the new political arena.

Land ownership was a requirement for voting. As Māori owned land communally, they were excluded from the process. In 1867 the Māori Representation Act, creating four Māori seats, was passed. The law came up against strong opposition from some Pākehā, who saw Māori as uncivilised, and by some Māori, who saw the law as marginalising them. Certainly the number of seats seems arbitrary: if it were based on population, Māori would have held a third of all seats. Only nine years earlier, the 59,000 Pākehā inhabitants of Aotearoa had finally exceeded the number of Māori, by then 56,000.

Walker says Pākehā political dominance spawned the development of two Māori political movements, both aimed at unifying Māori against continued land loss.

The Kīngitanga was based under the mantle of Waikato paramount chief Potatau Te Wherowhero. Its focus was to protect Māori land. Potatau called for a co-joint administration: Māori would retain control of the land they still held, and Pākehā would control the land they had bought.

Kotahitanga developed in the North. Based at Waitangi, it attracted Māoridom’s leaders from throughout the country. However, traditional animosity between Waikato and Ngāpuhi stopped any formal links with the Kīngitanga.

Kotahitanga formed a new Māori Parliament, appointed a Cabinet and

drafted policy. The country’s politicians ignored their proposal for domain over Māori affairs and the protection of land.

A second Kotahitanga was formed in the Hawke’s Bay. It called for a separate Māori parliament, to work beside the Crown. Ministers were elected, and policy was drafted and presented to Parliament in 1892. Māori were to have control of their own land, including minerals and gold. The proposal was again ignored. Walker says the disdain displayed by the Government, and two failed meetings with the Crown in England, left Māori feeling helpless. Māori political independence began to seem like a lost cause.

While Kotahitanga failed, it inspired a new generation prepared to seek a new path. The movement led to the formation of the Young Māori Party in 1909. Former Victoria University political studies lecturer, Tania Rangiheuea, says Te Aute College in the Hawke’s Bay was the nursery for the new breed of politicians, influenced by the chief inspector of native schools, James Pope.

Fluent in Māori, and respected by Māori and Pākehā, James Pope believed Māori must become Europeanised and absorbed into the general population, if they were to avoid extinction. Apirana Ngata, Maui Pomare and Taare Parata were some of the future Māori leaders whose education he directly influenced.

Rangiheuea believes it was the new ideas that hastened the demise of the Kotahitanga movement. The influence of men such as Ngata persuaded elders to his view that Māori must learn the ways of the Pākehā to survive. She says the more than 45,000 Māori affiliated to Kotahitanga began to decline. Seeking a Māori standing within the existing parliamentary struc-

ture became the new focus. “They [Ngata and others] brought a philosophy of integration instead of independence. Only with integration would Māori and Pākehā be able to get on.”

However, while the means of achieving representation changed, the focus to stop the grab for Māori land continued. It drew inspiration from James Carroll, a key Māori politician of the time. He was the first Māori elected to a general seat and was appointed Acting Prime Minister in 1909 and 1911. As Minister of Māori Affairs from 1899 to 1912, Carroll’s policy of “Taihau”, or “no more loss of land”, failed to dampen the Government and Pākehā hunger for Māori land.

The Young Māori Party pitched at improving Māori health, developing Māori land and fostering Māori culture. The most prominent of its members was Apirana Ngata, elected for Eastern Māori in 1905, and promoted to Cabinet in 1909 as Minister for the Public Trust Office. Ngata continued to promote Māori land development, and initiated a number of land schemes following his appointment as Native Minister in 1928. He retained his seat until 1943.

In the 1930s, the Ratana movement gained momentum under its prophet Tahupotiki Wiremu Ratana. The movement won two of the four Māori seats in 1931 and almost immediately joined the Labour Party. The Party’s policies of assisting the poor and supporting the working class appealed to impoverished Māori. It took the remaining two seats in subsequent elections, creating a dominance in the seats that was not broken until 1996.

In that year New Zealand First took the then-five Māori seats from Labour. However, the break was brief, with a sense of betrayal at New Zealand First’s decision to link with National to form the Government. In the following election, Māori returned to Labour.

Dr Walker believes initial attempts at an independent Māori parliamentary system failed because of a lack of support from Pākehā, and a lack of resources. “It was an impossible dream.” He believes Māori, influenced by Western culture and by urbanisation, have little connection with

BEFORE THE ARRIVAL OF PĀKEHĀ ... LINKS TO TRADITIONAL WAKA OR TO A SHARED ANCESTOR BOUND HAPŪ TOGETHER TO FORM IWI, THE LARGEST MĀORI POLITICAL GROUPING. HOWEVER IT WAS GENERALLY IN WAR AND THE PROTECTION OF LAND AND RESOURCES THAT BROADER UNITY WAS CALLED UPON ... TRADITIONAL MĀORI SOCIETY WAS BASED ON CONSENSUS. THE ARIKI, WHILE RESPECTED AND ASSURED OF MANA AND TAPU, DID NOT HAVE ABSOLUTE RULE. THE PRESTIGE OF THE ARIKI WAS INCREASED BY PROWESS IN WAR, WISE RULE AND GENEROSITY TO HIS PEOPLE.

ideals of a separate Māori government. “In the adjoining years, through inter-marriage, education, a period when Māori ways were discouraged, deculturisation, urbanisation and loss of the language, those days have past.”

This situation has seen the influence of the linchpin of Māori society, the chief, now eroded. “Few Māori live in the traditional environment. Māori are working class. There is only one way to go – government by a committee,” asserts Walker. “We no longer live in a hapū: Māori are scattered, Māori are diverse. The old ways are gone. We have always been evolving towards a Pākehā governance model. A new party must work in the new structure to advocate for Māori, provide for social needs, provide a voice. Time to deal with the world of reality and get real.”

Willie Jackson, the former head of Mana Motuhake, a further link in the chain of Māori political development, agrees with this view. Mana Motuhake deregistered this year. Jackson believes the evolution of Māori politics is at a crossroads. He suggests that if the Māori Party, spawned by outrage over the Government’s moves on the foreshore and seabed, cannot win Māori support, then the cause is lost. It has failed before.

Matiu Rata founded Mana Motuhake after leaving Labour in 1979. His move was popular, but he failed to win at the subsequent by-election and the four following elections. The Party only gained representatives in Parliament after joining with the Alliance in 1991. This was a controversial move that saw supporters leave to form Mana Māori, led by the late treaty-activist Eva Rickard.

Jackson says Rata came very close in the Te Tai Tokerau seat, but at the last minute Northland leaders withdrew their support. The Party was tarnished by being seen as heavily influenced by radicals. “Better the devil you know. Our people sought the safety of Labour,” Jackson says.

Jackson says the ideal of tino rangatiratanga, Māori independence, has lost its appeal to most Māori. “The average Māori struggling in Māngere or Porirua didn’t know what you were talking about.”

While the goal of the then-Party was to have a separate party and ultimately separate government for Māori, Jackson now discourages the concept. “If the Māori Party go that way they are heading for trouble. The average Māori on the street will not support that ... Now tino rangatiratanga is about independence but inclusion. Kura kaupapa, kōhanga reo, Māori radio, Māori television, this is what tino rangatiratanga is now – Māori managing Māori alongside Pākehā.”

There are degrees of tino rangatiratanga. The challenge facing the Māori Party is finding compromise. “Minor parties struggle to retain their identity when they must cut deals with the big parties. Our people, without doubt, do not want an independent party like the IRA or ANC in Africa. Our people want a Māori party that is like Labour, that is about reality, education, health, jobs, and about representing them. They don’t want stroppy militants; if they did, they would have voted for Mana Māori or Hapū Sovereignty.”

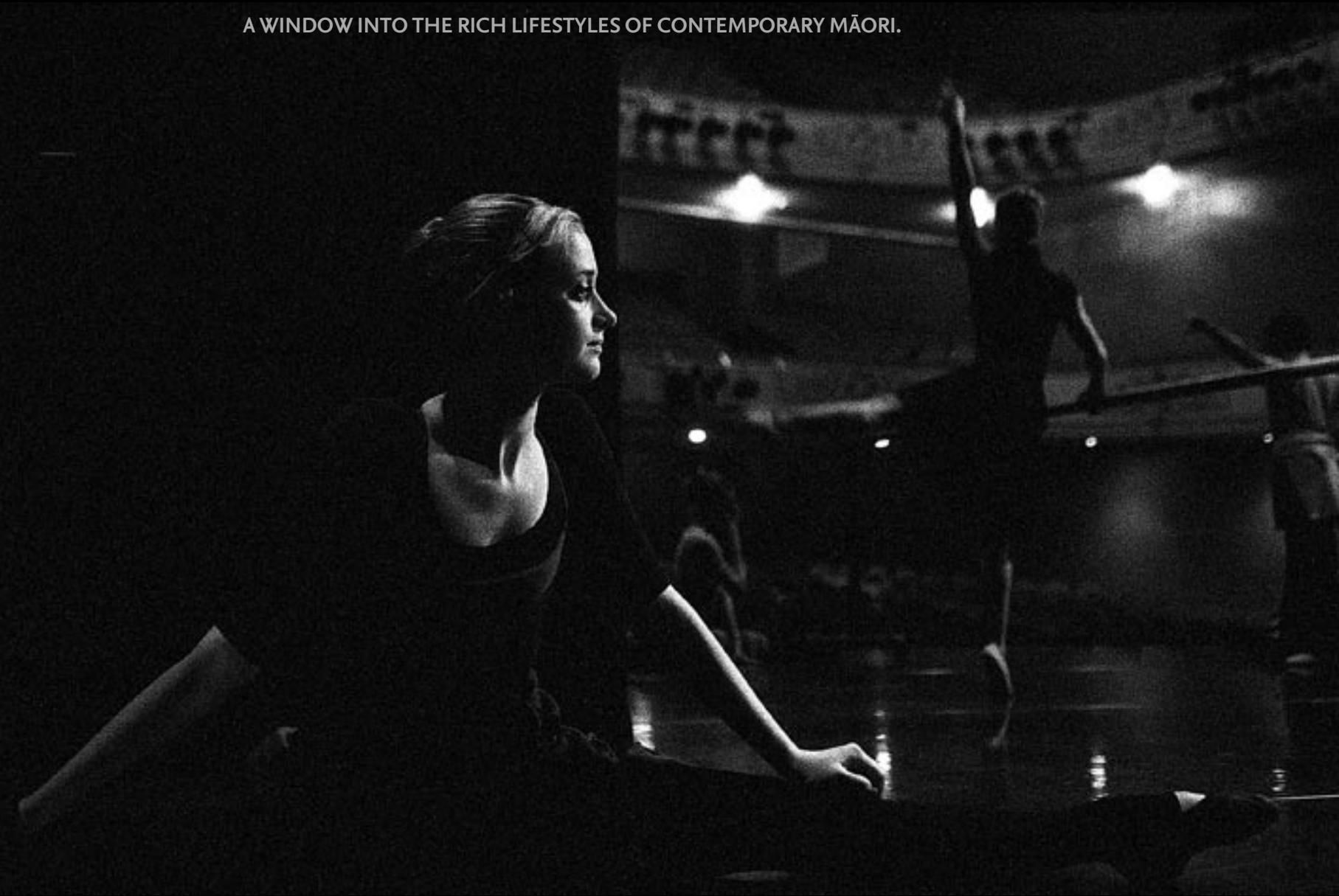
The course that Māori politics takes is in Māori hands.



PHOTOGRAPHS AND WORDS *nā* PHIL TUMATAROA

Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.



RECENT MĀORI POLITICAL MOVEMENTS

MANA MOTUHAKE

Mana Motuhake, roughly translated as “self-government”, was founded in 1979 as an independent Māori party, by Labour MP Matiu Rata. Rata resigned from Parliament to contest a by-election under Mana Motuhake’s banner, but was not re-elected. The Party tried for some time to win the Māori seats, but was never elected to Parliament. In 1991, Mana Motuhake joined the Alliance, a broad, left-wing coalition. Under the Alliance, several Mana Motuhake members, including Sandra Lee-Vercoe and Willie Jackson, were elected to Parliament. When the Alliance split, Mana Motuhake remained with the hardline faction, which failed to retain any seats in Parliament. Mana Motuhake has since left the Alliance and deregistered.

MANA MĀORI

The Mana Māori movement was founded by Eva Rickard, a former candidate of Mana Motuhake. Rickard objected to the decision by Mana Motuhake to join the Alliance, believing that a completely independent Māori party was required. Mana Māori contested the Māori seats, but never won a place in Parliament. In the most recent elections, it worked in coalition with Te Tawharau and Piri Wiri Tua.

MANA WAHINE TE IRA TANGATA

Mana Wahine Te Ira Tangata, founded by former Alliance (Mana Motuhake) MP Alamein Kopu, stated its goal as promoting and protecting the interests of Māori women. Many of its opponents, however, claimed that the Party was born out of Kopu’s “opportunism”, and denied that it had any real ideological commitment. Kopu was not re-elected.

Source: Wikipedia (which can be found on the website: [wikipedia.org/wiki/Māori_politics](https://www.wikipedia.org/wiki/Māori_politics))

MAURI PACIFIC

Mauri Pacific, founded by five former New Zealand First MPs, denied that it was a Māori party, saying instead that it was merely “multiculturalist”. It did, however, have policies that were strongly favourable towards Māori, and three of its five MPs (including its leader) were of Māori descent. This contributed to a widespread perception of it as a Māori party. The similarity of “Mauri” and “Māori” probably strengthened this view, although the words are unrelated. None of the Party’s MPs were re-elected, and it has since dissolved.

TE TAWHARAU

Te Tawharau is a small Māori party which briefly held a seat in Parliament when Tuariki Delamere, a former New Zealand First MP, joined it. Te Tawharau believed that an independent Māori voice was essential, saying that New Zealand First had tried and failed to balance Māori interests with other concerns. Delamere was not re-elected.

PIRI WIRI TUA

Piri Wiri Tua is a small party based around the teachings of the Ratana Church.

MĀORI PARTY

The Māori Party is the newest Māori political organisation, and is currently the best-performing. It was founded around Tariana Turia, a Labour MP who quit her party over the foreshore and seabed controversy, which Turia claims is seeing Māori deprived of their rights. Another prominent figure in the Māori Party is Pita Sharples, a Māori academic. The Māori Party believes that it can win all seven Māori seats in the next election, and hopes to hold the balance of power.



DANCE 1. *vb.* to move the feet and body rhythmically, esp. in time to music.
2. *n.* (Hana Tipa) commitment, sacrifice, talent.
3. *vb.* to live the dream.



Hana Tipa dared to dream to be a dancer – a ballerina! From the age of five she has been learning to dance, and she continues to do so today. But now it is with the Royal New Zealand Ballet, in the company of the best this country has to offer.

With her parents Chris and Karen 110 per cent behind her, Hana has made her way through the ranks. She completed three years at the New Zealand School of Dance and finished her final year in 2003 by winning the Todd Corporation Scholarship, which helped pave the way to fulfilling her dream of dancing with “the Ballet”.

Hana has just toured with *Dracula*, the Ballet’s third season for 2005. She dances numerous roles and says the show is probably her favourite since joining the company at the beginning of 2004.

Hana is a young Ngāi Tahu woman, proud of her heritage and eager to learn more about it. But for now her focus is firmly on her career, based in Wellington. And that means looking after her body, staying fit, eating well, sleeping as much as her schedule will allow, learning, training hard, preparing for her next role and being the best that she can.

She loves to paint, sculpt and draw and rarely finds the time to do it, but it’s always there. She’s realistic that a career at the top of her game is probably, at best, a 10 to 15 year proposition. She’ll still be a young woman then, so teaching is her goal.

When the curtain lifts, and the music begins, Hana’s dream becomes tangible and, in the same moment, lost – lost in a phrase of movement, lost in the performance, lost in the dance ... lost in the dream.



nā LIESL JOHNSTONE

NEW YORK HERE WE COME!

A marathon on the other side of the world has united a group of friends in a common cause and set them on a life-changing path.

The seven Māori women freely admit their health and fitness wasn't what it ought to be, so enter some crazy idea about doing the New York Marathon and the platform to turn their lives around was born.

When they step cross the finishing line together this November they will begin a journey that will last for the rest of their lives – one based on new found respect for their own lives and the lives of their whānau, and on the strength to be found in friendship.

“NEW YORK? WHO SAID NEW YORK?”

The sports energy drink sits on the table, in the midst of a group of six, mostly Ngāi Tahu women, from Ōtautahi. And they are not just any women – they are all leaders in their own right. But it’s Friday night and the working week is all but forgotten. There’s a buzz, ready laughter, a talk tirade – as with any group of old friends. In this case, think *Sex & the City*. There’s certainly a magic of belonging here – a warm, genuine, whānau phenomenon.

Only one holds a glass of wine. These women are high, it seems, on life and, quite possibly, on those endorphins famously released after exercise. They are currently talking about sport or, more particularly, what to drink before, during, and after the New York Marathon.



New York bound (left to right): Charmaine Joyce, Raiha Boyes, Roimata Kirikiri, Linda Grennell, Adelaide Couch-Snow, Raewin Tipene-Clark and Elizabeth Cunningham.

“New York? Who said New York?”

Raewin Tipene-Clark answers her own question. “I’ve got no idea who proposed that! It was an end-of-2004 wine-tasting afternoon at which we were sitting around waxing lyrical about how we were all dying to get fit. We were mulling over quality-of-life issues and saying we really, truly needed to do something! As the afternoon wore on and the glasses refilled, the braver we became. Someone mentioned walking the Taupo marathon.”

That suggestion didn’t quite make it in terms of igniting imaginations. The suggestion moved up a notch – into American Dream territory. “I think what got us going was the challenge of collaboratively doing something we’d never have entertained doing as individuals,” Linda Grennell sums up.

Elizabeth Cunningham, Linda’s twin, makes the admission that many of their group have been physically inactive, in fact downright sedentary, for decades as opposed to mere years. But now determination, willpower and moral support are the operative words. Probably the mammoth amount of discipline required to overturn an adult lifetime of physical inactivity demanded an exciting international destination. Any event staged closer to home would be too “pedestrian” – insufficient motivation.

Admirably, the team has gone about this in their natural-managerial style. The obvious first step, early this year, was to go online and register. That wasn’t a given, either. The marathon has been staged every year since 1970, and the organisers have to limit participant numbers, with preference reserved for previous competitors, and a lottery system applying to unseeded, would-be marathoners. Feeling fortunate to have cleared the registration hurdle, via a travel agent with a “marathon allocation”, the group (now numbering seven) was more than a tad nervous. The event’s early-November date was sooner than they had anticipated.

A deep collective breath was drawn. How on earth to get prepared in less than a year, for November 6, from a starting block of near-zero fitness?

So the friends entertained a novel thought: they were not ambitious to the point of aiming to run – but did they know how to walk? Accordingly, they enlisted the help of a College of Education sports specialist, Kelly Shadbolt, to get the inside track on walking style.

“It must have been a sight,” says Adelaide Couch-Snow. “There we all were, in our huge, cover-all T-shirts, learning how to walk in Cranmer Square, surrounded by banked-up, Friday evening traffic. Kelly taught us a sort of rolling-into-the-hip motion, a rhythmic method of moving. Give Māori a beat and we’re away! We started singing *New York, New York*. I’ve no idea what the commuters must have thought.”

What the women felt was something approximating excitement about the previously untenable prospect of competing in an international marathon and, more bleakly, that they were, literally, many kilometres from fitness. “Back then I couldn’t walk from one tree in Hagley Park to another without puffing,” asserts Elizabeth Cunningham.

These women may have been physically inactive until recently, but mentally and professionally they are no sluggards.

Raewin Tipene-Clarke (Kāti Mamoe, Kāti Huirapa), now the pou whakarewa mātauranga, (Māori strategy manager) for the Ministry of

Education’s southern region, has focused her career on increasing Māori access to services and education. For Raewin, married for thirty-six years, with three children and one mokopuna, the New York Marathon represents the “sharing of a very significant physical challenge.” She has experienced a physical challenge of a less desirable sort in the past – breast cancer – and is an advocate of early cancer detection, prompt treatment and “getting on with life.”

Raewin’s approach to this marathon illustrates her gutsy attitude. She believes age is no barrier, that “anything is possible for Māori women in their 50s.” Being afraid is all part of the package, she thinks, and quotes the well-known maxim: “Feel the fear and do it anyway.”

Elizabeth, on the other hand, confesses that she is still sometimes overwhelmed by the marathon challenge. Of Ngāi Tahu and Ngāti Mutunga whakapapa, both she and her twin, Linda, are fun-loving and whānau-oriented. They are both holding more than one professional leadership role. Elizabeth is a research manager (Māori) for the Christchurch School of Medicine, and regional councillor to Environment Canterbury. Linda is a senior health and disability advocate with the South Island Advocacy Trust, and national vice-president of the Māori Women’s Welfare League. Both are excited about the prospect of travel to the United States, which thankfully offsets the self-discipline required in the marathon run-up. Elizabeth fortifies herself inwardly by “knowing there will be chocolate cake waiting in Times Square” after the race!

Raiha Boyes, like Raewin, is on the staff at Christchurch’s College of Education. Of Te Rarawa and Te Aupōuri descent, she describes herself as the black sheep, the “pōtiki”, of the group. Her professional concern, via lecturing the Whakapiki Reo programme plus the Hoaka Pounamu (a graduate, one-year diploma qualification in Māori bilingual and immersion teaching), is to support the regensis of te reo Māori. Her personal concern, this year in particular, is to lose inches, get fitter and be healthier.

Raiha’s flatmate, Roimata Kirikiri (Ngāti Mamoe, Waitaha, Ngāi Tahu, Ngāti Kahungnu, and Ngāti Porou), has taken up the marathon fitness challenge in her aim of “being around” when her mokopuna turn 21. Currently the pouherenga mātauranga for Te Waipounamu, Roimata represents the Ministry of Education in Ngāi Tahu’s education partnership. Formerly a commissioner on Aotearoa’s Commission for UNESCO, Roimata also now works alongside nga iwi o Te Tau Ihu o Te Waka

to make meaningful differences in the educational achievements of their tamariki and mokopuna.

For her own mokopuna, Roimata holds bilingual hopes, as well as an ambition that they will be “global citizens” if they choose. Her own international experience spans living in Washington DC, London, and Fiji, when her husband worked in Foreign Affairs.

Though her home town is Geraldine, Adelaide (Addie) Couch-Snow also works for the Ministry of Education as a pouwhakataki. Addie’s whakapapa is Ngāi Tahu, Ngāti Kahungunu, Ngāti Raukawa and Ngāti Mutunga ki Wharekauri.

Professionally, her aim is to help whānau to “catch the vision” of the Te Mana message: “Getting there with Learning.”



“I wake up thinking that this is not a joke anymore. I really do have to get out there and train. Right from the beginning I’ve been aware of having painful feet... But I keep telling myself that I don’t want to let the group down, and that there truly is gain out of pain.”

Despite several health problems, Addie is a truly positive person, who describes herself as, “58-plus glorious years old, married to the same handsome knight who swept me off my feet zillions of years ago.” The marathon is not Addie’s only looming challenge: she has recently opened her own Māori art gallery in Geraldine.

Addie’s Hamilton-based sister, Charmaine Joyce, was originally telephoned and asked if she’d like to “come along and carry the bags.” After thinking, “what a cheek,” she decided to join the main event and compete in the marathon too. Now in her 60th year – indeed turning 60 in November also – Charmaine wants her 9 mokopuna to share, in years to come, what their Taua did in New York in 2005. Helping with her motivation is the fact that, in recent years, she has lost family members to diabetes. It has made her realise the “prime importance” of maintaining health and fitness.

Reminiscing about their youthful, physically active days has played a part in the collective impetus to participate in the marathon. Twins Elizabeth and Linda admit they were netball players, in a previous life, making it to representative status.

All the women were at Māori boarding schools at some stage during their schooling, and Raewin thinks that had something to do with why she excelled in sport. For three years she attended Te Waipounamu College in Christchurch. “At boarding school, sport was your ticket out of the school gates. So you tried to get into every sporting team possible – basketball, netball, fencing.”

Roimata speaks up about how her own boarding experience had a different effect. “When I went to Queen Victoria School, within eight months I had become a fat kid. It was going from an active, farm lifestyle, and from having whānau farm food, to a sedentary lifestyle, accompanied by heaps of bread and stodgy puddings.”

Every two weeks since January, the group (minus Charmaine) has met, ostensibly to discuss progress regarding the fitness and nutrition of each member. Cecileah Inns (nee Win), also Ngāi Tahu, has been included in these Friday meetings from the start. As a registered dietitian working for the Canterbury District Health Board, she has enjoyed guiding the group’s eating habits.

Cecileah’s first concern was to check out the women’s baseline nutrition. Her initial idea was to accompany the group on a supermarket tour. The rationale behind this was that, by the time you’ve stocked your pantry with the wrong kinds of food for health and physical endurance, you’ve all but lost the battle. Cecileah’s message is to read labels and set health criteria before tossing items into the trolley; to look at fat grams per hundred, along with sugar, fibre and sodium percentages.

The main dietary change Cecileah has agitated for has been to increase fibre intake while decreasing fat. Cecileah uses the “lowest possible percentage” rule for both sugar and fat.

The friends describe their findings as eye-opening. Although old eating habits are hard to alter, they can be replaced by healthy alternatives. What it takes, asserts Linda, is proper meal organisation and forward planning. The same goes for the exercise regime, which she ensures happens every single day.

“You have to be absolutely focused and organised to slot the nutrition

and fitness time in with everything else that has to be achieved,” she says.

Cecileah showed the group, in “standard dietitian style”, exactly what a kilo of fat looks and feels like – a yellow, blobby mass. The revelation succeeded in horrifying them. Cecileah also took everyone’s waist measurement, then and there. “I didn’t measure anywhere else, because our mid-regions house our most harmful fat,” Cecileah says.

Since then, all of the exercise and dietary changes have meant an average waist measurement decrease of eight centimetres. That’s despite the fact that marathon planning presents a chance for some almost-childlike indulgence, the opportunity to revert to secretive, boarding school behaviour. Someone confides that, once Cecileah disappears from their meetings, “out slides the gateau!” Maybe preceded, though, by kaimoana.

A wicked grin steals over Cecileah’s face when asked about whether the self-styled “Te Kāhui Kura” (Bevy of Princesses) adheres strictly to her advice.

“Well, they do love a drink, which is high in calories, but the emphasis here is on replacing bad habits with healthier ones, and knowing what to consume straight after lengthy training to replace glycogen stores, rather than simple weight loss.”

And it’s happening all the same. “When you’re exercising regularly for the first time, a fall-off in weight is a welcome side effect.”

Cecileah’s original plan to become a dietician was spurred along when her dad suffered a heart attack. She’s keen to see her “incredibly generous” people learn about easy ways to cut down on fat and keep portions from edging up and out.

“Portion distortion means we’re eating amounts, guilt-free, which are far too big,” she says. Things such as giant cookies, which in reality are the equivalent of twelve small plain biscuits or three pottles of yoghurt!

And as a nation, she says, “we’re getting the idea of snacks and treats mixed up.” In other words, we’re treating ourselves to sugary, fatty titbits far too often.

Without a doubt, it is finding the time they never found before – the time to devote to fitness and health – that’s been the biggie for this group. An immutable exercise programme plus a demanding career is definitely where the uphill struggle comes in. But it’s worth it.

Addie, described by sister Charmaine as “incredibly busy”, openly expresses disdain for her pre-training physical state. In her teens she’d been sporty, playing netball and tennis. She wasn’t averse to running, and became a basketball coach. But by 40, arthritis had crept into her

hands, undermining her ability to properly hold a tennis racket. By her mid-40s she had been diagnosed with diabetes.

“I thought all of these medical setbacks provided the perfect excuse when it came to exercising,” Addie sighs. “So when it came to training for this marathon, I had to clear it with my doctor first.”

She was told to “go for it.” Regular walking would really help to stabilise her blood sugar levels. All of which means that, after November, Addie won’t be slowing down to a stop. She plans to carry on walking at least ten kilometres, several times a week.

“Uppermost in my mind as I finish the marathon is that I hope this helps me to keep my legs a bit longer,” Addie says. “Charmaine and I are both very

aware of diabetes and what it can do. Both our father (70) and brother (just 54) died as a result of it, and both were amputees several years earlier.”

Elizabeth confesses that at times she has regretted taking on the collective challenge. “I wake up thinking that this is not a joke anymore. I really do have to get out there and train. Right from the beginning I’ve been aware of having painful feet. But I keep telling myself that I don’t want to let the group down, and that there truly is gain out of pain.”

One of her first big walks was the 19 kilometres from Vernon Terrace, St Martins to Sumner and back, with Linda. Then they walked the “City to Surf”. Then, in early June, Elizabeth, Linda, Raiha and Raewin tackled the SBS half-marathon, which they completed in what Linda terms cagily as “a highly confidential time-frame.”

“What it illuminated for us,” Linda says, “was exactly how much work we had still to do before walking an entire marathon. And we’re aiming to complete the New York race within six hours. But our fitness levels since the half-marathon have definitely been increasing,” she adds with satisfaction.

Like all the others, Elizabeth thoroughly enjoys the collaborative adventure side of it, where conviviality and whānau have made the effort worthwhile.

What seems amazing is that it’s just over six months since training started, but now, if a friend suggests a walk in the park, aiming to clock up any less than twelve kilometres in one hit doesn’t hold much appeal.

In the same vein, Addie says that, early on, she started taking the dog on her walks, and then realised the dog (aged 64 when translated to human years) had been rendered incapable of moving the next day.

Charmaine has been busy motivating herself to get to the gym every second day, and to do more than 15 kilometres when walking. Of the group,

she was perhaps the fittest at the outset, although she has enjoyed becoming more toned than before. Included in Charmaine’s planning has been the Huntly half-marathon. She has also introduced a pampering element into her particular schedule, via plenty of “blissful” post-walk leg massages.

Charmaine is anxious that their training walks should now start to include some uphill work, as she’s heard from a previous competitor that the terrain of the New York course is deceptive.

The group’s most recent training walk (at the time of writing) was a huge effort from New Brighton Pier to the Waimakariri River and back. It was sand and sea mists all the way, but everyone could still walk after six hours, despite weariness and tender calf muscles. Roimata claims that after a hot bath and a glass of wine she didn’t suffer a single sore muscle!

So, confidence is building. The six-hour New York walk may yet even become a speedy sightseeing pleasure, rather than an exercise in physical endurance.

The entire group is keen to inspire other groups of friends to take up a common challenge and support each other in achieving it. With that in mind, after their marathon effort and a few subsequent days in Mexico, they plan to fundraise an estimated \$5,000 to help set up the next group of women who are inspired to take on a similar fitness objective.

The whole truly does seem greater than the sum of its parts. Collective goals work, maybe because exercise, in tandem with supportiveness and friendship, is definitely more than double the fun.

It’s obvious this is no everyday handful of competitive individuals. These women have a group challenge in mind. They are planning a united power-walk, in order to cross the New York Marathon’s finishing line together. It’s going to be, in Raewin’s words, “both fabulous and awesome.”

Tumeke!



HEBES

There is something distinctively Kiwi about the native New Zealand plants that are loosely bundled together under the name hebes. Diverse, delicate or hardy, sprawling or compact, colourful or plain, they are all adaptable and true survivors of their surroundings.

The experts reckon there are over 100 species in the Hebe genus, all of which only grow naturally in the southern hemisphere. About 80 species are found in New Zealand, which makes it the largest genus of native plants in the country. They have close relations in Tasmania, southeast Australia, the highlands of Papua New Guinea, South America and the Falkland Islands.

But it is the great diversity of the Hebe genus that has baffled botanists for years. They grow in such a range of shapes and forms and hybridise so freely that identification is often difficult. Even the experts struggle to keep up with this plant's evolutionary gymnastics.

Originally, hebes were known as veronicas, part of the *Scrophulariaceae* family. But scientists found their chromosomes did not match the true veronicas of the northern hemisphere, so they were reclassified in a genus of their own. Then the plants that looked like veronicas had to be reclassified into a new genus, Parahebe.

A couple of little whipcord hebes added to the confusion. Botanists identified them as Dacrydiums belonging to the podocarp family. Seedlings were sent to Kew Gardens in Britain for further study, so imagine their astonishment when these specimens produced pale lavender flowers.

Many species of hebe are found only in rocky outcrops, scrub, tussock

and alpine bogs up to 1000 metres in the high country of Te Waipounamu. Yet other maritime species can be found clinging onto cliffs and ledges on offshore islands and rock outcrops just metres above the high-water mark. These species can withstand gale-force winds and salt-laden spray, but cannot survive a frost.

The broad-leaved varieties are less hardy than those with narrow leaves, and the most beautiful are often the most tender. Today there is a bewildering assortment of hebes on the market, and new varieties are appearing all the time as plant breeders dabble with the permutations.

In Māori traditions, hebes are known as koromiko, or kōkōmuka in the far south. Koromiko was the common name for many different species of Hebe, but the varieties most commonly identified as useful medicinal plants were *Hebe salicifolia*, *H. stricta* and *H. elliptica*, all specimens with long, fine leaves similar to willows. *Hebe salicifolia* is the only species identified as koromiko or kōkōmuka in the list of taonga species in the Ngāi Tahu Claims Settlement Act of 1998.

In *Traditional Lifeways of the Southern Māori*, James Herries Beattie explains that the people of Murihiku did not use the name koromiko at all; here the evergreen shrub was known as kokomuka.

Koromiko has always played a part in ritual ceremonies, while the curative properties of its leaves were well known and used for healing skin diseases and diarrhoea. It was as a fast, reliable cure for diarrhoea, dysentery and to relieve stomach-aches that koromiko was best known.

In his ethno-botanical reference work *Māori Healing and Herbal*,

Murdoch Riley records numerous accounts that “the young buds of koromiko (the common variety *Veronica salicifolia*), when eaten raw, are a certain cure for diarrhoea.”

“You take the young buds before the leaves separate and chew them. They are given in proportion to age. Six buds for a child under six years of age and so on up to 12 for an adult,” one source advises.

Bushmen adapted the remedy to brew a medicinal tea from koromiko leaves, but some reports suggest it was not as effective as chewing the leaves and swallowing the saliva. A weak infusion was useful as a tonic or to stimulate the appetite and promote the flow of bile. Some say it was slightly bitter but not unpleasant to taste. Farmers also swore by an infusion of the leaves as a safe and speedy cure for scouring in stock.

Beattie reported that, when an epidemic of diarrhoea filled Christchurch Hospital in the late 1800s, doctors could not cope with it until they tried the Māori remedy. Patients were given up to 12 soft leaves to chew raw. More than that was too strong.

The leading chemists in the colony knew a good cure for dysentery and diarrhoea when they saw one and many offered a tincture to sell to early settlers around 1900.

Koromiko was also used extensively during the Second World War. Dried leaves were sent to New Zealand soldiers overseas as a very effective remedy for dysentery. Today science has identified the active ingredient in the plant as phenolic glycoside.

In the south, some Māori claimed chewing the seeds of mānuka and

swallowing the juice was a far better cure for diarrhoea. That fixed the complaint in half an hour and there was no cure like it, they claimed.

Another remedy employing koromiko required the tender leaves to be bruised and used as a poultice for ulcers, skin sores, rashes, and boils and to treat venereal disease.

Generally, koromiko does not grow large enough to produce much timber, although some species will grow as tall as 7.5 metres. However, its branches are known for their toughness and elasticity. A group of shipwrecked mariners on the remote Auckland Islands owe their survival to the hardy *Hebe elliptica*. They whittled the ribs of a coracle from branches of this sprawling shrub, covered their tender craft with sealskins, and paddled across a stormy stretch of water to a shipwreck depot on the main island.

The timber, when dried, gives off a fierce heat. There are reports of it being used to cook moa, and other accounts suggest it was also used to burn the bodies of the dead, particularly chiefs.

For more specific information on this plant, particularly its medicinal uses, try *Māori Healing and Herbal*, by Murdoch Riley. Other sources used for this article were: *Traditional Lifeways of the Southern Māori*, by James Herries Beattie; *Gardening with New Zealand Plants, Shrubs and Trees*, by Muriel E. Fisher, E. Satchell and Janet M. Watkins; *The Cultivation of New Zealand Trees and Shrubs*, by L.J. Metcalf; *A Field Guide to the Alpine Plants of New Zealand* and *The Native Trees of New Zealand*, both by J. T. Salmon.

TK

genuine kiwis and masters of all they survey

Treaty settlement dates lack rigour

The Labour Party has announced that it will set a final date for the lodging of historical Treaty of Waitangi claims, 1st September 2008. Labour also hopes to have them all settled by 2020. The National Party is more ambitious, wanting claims to be lodged by the end of next year, and it will somehow absolutely ensure that all claims are settled “fully, fairly, and finally” by 2010. The Greens and the Māori Party stand out from other minor parties in not setting such dates.

We have been here before. Parties of the Right have been banging on about final settlement dates for years, and revising them upwards for years. Obviously, the Left has concluded there is a political gain in announcing a closing date for filing claims. Labour strongly hinted it was moving in this direction when the Foreshore and Seabed Act provided that all claims under that Act must be filed by 2015.

A defining feature of these policies is the limited thinking that appears to have gone into them. Major questions remain unanswered. It seems to be enough to talk tough about ending Treaty claims, gather in the votes, and leave it at that for another three years. This limited thinking is evident in almost every aspect of the policies.

For example, no rationale is given for why particular final dates are chosen, apart from a bidding war to name the lowest number, and general statements that most major claims have been filed. Have they? Until recently, people thought that the foreshore and seabed would not be a big historical issue. How wrong they were. What other large historical issues might remain out there that have not been examined? Has anyone bothered to find out? Perhaps a basic map showing all claims that have been filed might have been provided. Apparently such detail is beyond the parties.

Nor does it appear that much thinking has been done on what an “historical claim” is compared to a contemporary claim. When it was first set up, the Waitangi Tribunal could only consider claims about events since 1975. That did not prevent it from examining historical events as “background” to contemporary claims. It did this in its *Waiheke Island Report*. When Ngāti Paoa complained that some Māori land should have been given back to them to develop rather than to a private individual, the Tribunal found that the historical land losses of the tribe were at the heart of the issue, and it recommended that the land go back to them.

Or, take the example of a claim that land taken under the Public Works Act 100 years ago should be returned. That is a contemporary

as much as an historical grievance. Indeed, any claim which is about ongoing prejudice to Māori people today based on events in the past can still be called contemporary. Assuming this aspect of a policy is ever put into place, it will be interesting to see how legal drafters define an “historical claim.”

It is also fascinating to listen to the many speeches and statements on this issue to see if any politician from the major parties is even aware of claim settlements other than those for Tainui and Ngāi Tahu. One suspects that they would struggle to name any other settlement. This is an important point, because the Tainui and Ngāi Tahu settlements contain relativity clauses which provide that if the total of all Treaty settlements should ever exceed \$1 billion, Ngāi Tahu and Tainui will receive a top-up. That scenario is a nightmare for any future government. Imagine having to explain to the New Zealand public that the much-touted, full-and-final Ngāi Tahu and Tainui settlements are going to be topped up by the taxpayer by tens of millions of dollars.

This means that the Government is hoping it will be able to fit all remaining claims within the \$1 billion figure. But Māori have refused to agree to a “fiscal envelope” of \$1 billion. Nevertheless, the relativity clauses mean that settlements have been steadily shrinking for remaining claimant groups. Not surprisingly, when some quite large iwi groups look at the Ngāi Tahu and Tainui settlements, they are not easily persuaded that their thousands of tribal members should settle for figures much less than those tribes.

Tensions are building. The Waitangi Tribunal recently looked into Crown negotiations with Te Arawa groups and expressed concern that government officials seemed intent on pushing as many disparate groups as possible into a kind of “super settlement” for the region. The *New Zealand Herald* recently reported that Wellington tribes were offered \$12 million to settle their historical claims – about the price of a couple of downtown commercial sites. Now they are trying their luck in the High Court. Expect to see more of this.

It also seems that not one of the parties that have set a final date for filing historical claims appreciates that the Tribunal already in practice sets such dates. When the Tribunal declares that it is about to hear all historical claims in a district, it sets a date by which claims need to be filed to be included in that inquiry. Late claims get pushed to the very back of the very long hearing queue. By the time the Tribunal is ready to hear them, they will probably be ruled out by the

full-and-final settlement legislation that will be in place in the district.

The political parties, having set these final dates, also appear to be confused about what this means in terms of extra resources for the Waitangi Tribunal and other parts of the claims process. Giving the Tribunal more money will help. I frankly don’t understand how it even covers its photocopy bill under its current budget. But the key problem is that there are not enough experienced researchers to investigate the historical issues and to assist with report writing. If this is not resolved, throwing more money at the issue will simply mean a growth in the number of consultants and legal advisers nursing the claims while they are jammed in the bottleneck created by the lack of researchers.

A far better strategy for settling claims quickly is to stop making them so miserly and get back to the levels of the Ngāi Tahu and Tainui settlements. This would probably require “buying out” the relativity clauses in some way, which might be possible if a new and more generous fiscal envelope were to be negotiated – not likely in the current electoral climate.

On the other hand, there’s a new crowd in town called the Māori Party. They are talking about this fiscal pressure and about more generous settlements. Their fresh focus, combined with the Greens, may be enough to begin to quietly shift the debate onto new paths.

On another note, Dame Evelyn Stokes, a Tribunal member who died recently, will be sorely missed. Her work with groups in the North Island, researching historical claims and mapping them a decade or more before the Waitangi Tribunal first began to look at historical claims, provided the template for a lot of the research that is undertaken today.

Statement of Interest: The writer is a lawyer who acts for several claimant groups.

Tom Bennion is a Wellington lawyer specialising in resource management and Māori land claim and Treaty issues. Formerly a solicitor at the Waitangi Tribunal, he is currently the editor of the Māori Law Review, a monthly review of law affecting Māori, established in 1993. He recently wrote a book, Making Sense of the Foreshore and Seabed.



TAONGA WHĀNAU

Taonga Whānau is the visual representation of one man’s journey through life, recognising the people and places that have played an important part along the way. It is Otene Rakena’s life we see, through his own works and those of his daughters, Rachael and Hana. Their mediums are stone, soil and light.





STONE

Otene works pounamu, Māoridom's most prized possession. The mythology that describes the creation of pounamu includes tales of captured lovers and audacious journeys of rescue and recovery. Pounamu is a senior descendant of Tangaroa, god of sea and fishes, and in its raw state is believed to be a fish, only assuming rock form when discovered.

In its natural state pounamu inspires curiosity and admiration, but once it has been crafted into a treasured possession, then the name it is given and the hands that touch it simply serve to reinforce its prestige.

The pieces fashioned by Otene are representative of important people and places that have shaped and transformed his life. They seem to capture slow, supple movements like those of a giant native earthworm suspended in water, twisting and turning over on top of itself.

LIGHT

Rachael is choreographer and director – light, space and moving image form her medium. Light, as a concept, is ancient and she has taken its modern, complex manifestations and used them to fuse the exhibition together. Reflections and refractions passing through Otene's pieces are projected onto Hana's ceramics.

Rachael's video images of family are a direct reference to Otene's life journey; their stories are a part of Otene's whakapapa. Rachael subtly conveys how the many intangible threads of genealogy, co-dependence, primal emotional bonds, love and companionship hold a whānau together.



PHOTOGRAPHY ANDREW LUKEY

SOIL

Earth and clay hold an important place in Māori mythology. Tāne fashioned the first woman from soil, and she was called Hineahuone (Woman Shaped from Clay).

Hana's ceramic pots display pliant, womanly curves – reminiscent of Roman or Grecian pots recovered from a ruin or a sunken ship. They are not only appealing to the eye but tempt you to touch, even caress, them. And, when you do, you discover a tactile sensation of gritty earth and sand.

Taonga Whānau, as a collaboration, but more importantly as testament to the life of Otene, is a beautiful and passionate story of the people, places and events that continue to shape and influence all of his whānau.



Reviving Cultural Harvests Of Native Birds

nā ROB TIPĀ

Mātauranga Manu

“Historically, our conservation record is not that flash. Scientists tell us 30 species of native birds have disappeared in the last 500 years. Undoubtedly, Māori and Pākehā must share responsibility for their demise through over-harvesting, massive clearance of native forests for agriculture, loss of habitat and the introduction of competitors and pests such as rats, cats, ferrets, stoats, weasels, possums, dogs and deer, to name a few.”



Most Kiwis are proud to call themselves conservationists. It is part of our national identity. Many of us grew up with some well-publicised success stories of the last few decades where precious, endangered native birds were rescued in the nick of time from the brink of extinction.

Remember, for instance, the successful breeding programme to save the black robin; the popular, corporate, television campaign to highlight the plight of hoiho (the yellow-eyed penguin); and the transfer of the last-known kākāpō survivors to their Whenua Hou (Codfish Island) refuge off Rakiura?

Native birds have come to represent the warm, fluffy face of conservation at work. But how good is our record really? Cynics may argue that the big, corporate-funded, emergency-rescue campaigns are a bit like parking an animal ambulance at the bottom of a cliff to treat flightless survivors of an environmental disaster.

Historically, our conservation record is not that flash. Scientists tell us 30 species of native birds have disappeared in the last 500 years. Undoubtedly, Māori and Pākehā must share responsibility for their demise through over-harvesting, massive clearance of native forests for agriculture, loss of habitat and the introduction of competitors and pests such as rats, cats, ferrets, stoats, weasels, possums, dogs and deer, to name a few.

The right to harvest mahinga kai is one of the fundamental cornerstones of Ngāi Tahu identity. It is crucial to the spiritual, cultural and economic wellbeing of the whānui. Utilising, protecting and enhancing these resources and the iwi's rights to them form the basis of Ngāi Tahu's philosophy on the management of natural resources.

After 150 years of grievance, the Waitangi Tribunal and the courts agreed that Ngāi Tahu had never relinquished its rights to harvest mahinga kai and the Crown had failed to honour its obligations as a partner under

"The problem with many of our birds is that the resource is so depleted that it cannot be regarded as renewable," a former editor of the society's *Forest and Bird* magazine wrote in 1991. "Harvest of such species cannot be sustained. The bottom line, too often, is protection or possible extinction." The society's position on this issue has not changed in the last decade. Any weakening of its advocacy for absolute protection of native species would be a contradiction of its aims and objectives.

Research suggests most conservation-minded Kiwis share this "protectionist" view. In a random survey of 625 Dunedin residents by senior ecology students from the University of Otago in May 1995, nearly 62 per cent of the sample said harvests of native birds "should never be allowed". Respondents were far less concerned about the harvest of native fish, insects and plants or any introduced species. The same survey suggested Māori overwhelmingly felt they had the authority to decide on cultural harvests, while these rights were unilaterally opposed by 30 to 40 per cent of non-Māori respondents.

These results confirmed a strong emotional element to the whole cultural-harvest debate, particularly when it involves our iconic native birds. But in the last ten years there has been a subtle, but significant, shift in the middle ground towards a more co-operative approach to conservation.

Dr Henrik Moller, a University of Otago ecologist and wildlife management lecturer, argues that there is more common ground between sustainable use of wildlife and conservation strategies than many conservationists acknowledge.

"Resource users have been seen as the enemy of conservation and often the only reliable way of ensuring the long-term survival of a species is by demanding a preservationist approach to its management," Moller wrote in a paper on a bicultural approach to conserving New Zealand's wildlife.

"This contrast demonstrates the deeply emotional basis for much of the harvest prohibition ethic," Moller writes. "Cute and fluffy birds have been built up into icons of innocence in a way that unpretty fish cannot."

the Treaty of Waitangi. The Crown settled the issue with the passing of the Ngāi Tahu Claims Settlement Act of 1998, and a public apology.

The Department of Conservation has undergone a major cultural shift in its relationships with Māori. Under section 4 of the Conservation Act, the department is required by law to "give effect to the principles of the Treaty of Waitangi" in its conservation work. This involves building and supporting effective conservation partnerships with tangata whenua at a local level.

Despite having history and the law on its side, any suggestion of a return to cultural harvests of native birds by Ngāi Tahu is like waving a red flag in front of a charging bull, namely the powerful conservation lobby. When this debate peaked back in the mid-1990s, the Royal Forest and Bird Protection Society spelt out its long-standing commitment to the absolute protection of native species and its opposition to cultural harvests, on principle.

The theoretical, and often impractical, goal of much current conservation management is to protect or restore ecological communities to their "natural state" before human intervention. "The long-term goal is to remove humans from nature," he writes.

Moller says traditional Māori thinking recognises humans as part of the natural world, and this is a fundamental difference between Māori and Pākehā conservation philosophies.

"It therefore seems ironic from a social justice standpoint that the harvesting of New Zealand's indigenous species by Māori is seen by some as unethical and a threat, whereas the same activities are not only tolerated, but legislated for and even facilitated, to enable a predominantly Pākehā society to harvest introduced and even some native species." Because it is in the law, the perception is that the taking of those species is therefore alright.

Fish and game councils base their environmental management and regulation of sports harvests on a sustainable use ethic that is no different in principle from that of sustainable customary use of indigenous wildlife, Moller says.

Preservation, rather than sustainable use, is still the guiding principle of resource management, particularly for land-based wildlife and especially where native birds are concerned. Ironically, this philosophy contrasts with current management of marine and freshwater species, in which the sustainability of harvests is the crucial, but often ignored, issue.

"This contrast demonstrates the deeply emotional basis for much of the harvest prohibition ethic," Moller writes. "Cute and fluffy birds have been built up into icons of innocence in a way that unpretty fish cannot."

Moller acknowledges that uncontrolled harvest for food, cultural purposes or commercial gain can, and frequently does, endanger wildlife. But sustainable harvests can enhance conservation efforts and improve environmental stewardship. Customary harvests of tuna (eels) for centuries caused no obvious depletion of eel fisheries, but commercialisation of the fishery in the late 1960s resulted in major declines in their abundance and size.

Internationally, there have been some spectacular successes achieved by returning control of wildlife to indigenous people, such as the Campfires Project in Zimbabwe. There, indigenous councils strictly control harvests, and poaching has been greatly reduced because the local people have a personal incentive to protect their rights. The end result is enormous social, nutritional, economic, health and conservation benefits.

"Just as spectacular examples of over-exploitation of wildlife can be found, so too can examples of prolonged harvest which has not endangered wildlife species," Moller writes. Two examples are gannet harvests from Sular Skeir in the North Atlantic by people from the Hebrides, since the 14th century, and the best-known New Zealand example, the tītī (sooty shearwater or muttonbird), the last, full-scale, traditional harvest of native birds that has remained substantially under Māori control.

Rakiura Māori have harvested tītī from 36 offshore islands around Rakiura (Stewart Island) for centuries. Those rights and harvests are carefully managed and monitored by the birders themselves. Culturally and economically, the tītī harvest is as important to muttonbirders today as it has been for generations.

In a unique partnership between science and tradition, Rakiura Māori and zoologists at Otago University have been working together for ten



Ranui Ngarimu

CULTURAL HARVEST OF NATIVE GAME BIRDS – WHY NOT?

An adapted extract of a paper presented to the International Wildlife Management Congress, December 2003, by Rachel Puentener

One group of native birds that are currently hunted in high numbers are the native "game" birds – pūkeko, paradise and grey duck, shoveller duck and black swan (recently confirmed as being native). These "game" birds are some of the few native bird species that are not threatened by habitat loss and predators, and are legally able to be hunted. In fact these birds are thriving – some so well that culls are required. These birds are obvious contenders for cultural harvest – so why is it illegal for iwi members to harvest these native species?

Since the 1860s, the deliberate introduction of new species for hunting and fishing was controlled and managed by the acclimatisation societies. By the 1930s this was extended to

cover native game species as well. This included the establishment of regulations determining what could be hunted, the way these game birds could be hunted, as well as the requirement for a licence to be allowed the privilege to do so. Fish and Game, the successor to the Acclimatisation Society, continues to hold these powers today, essentially unchanged from the 1860s.

The regulations are designed to provide the best sporting opportunity for Fish and Game licence holders, while ensuring the sustainability of the resource. Hunting is by shotgun only and generally in winter before breeding. The regulations do not coincide with traditional methods of mahinga kai (trapping or netting), either in terms of seasons or methods. As for collection of eggs, this also requires a permit from Fish and Game.

The frustration facing Ngāi Tahu whānui and other iwi is that any legal cultural harvest

requires the permission of the local Fish and Game Council. Whether an application for a cultural harvest of young flappers or eggs will be granted comes down to the local councillors as the legal decision makers, and unfortunately, in most cases, those councillors are unaware of and unsympathetic to Treaty of Waitangi and customary rights.

In most cases, whānui prefer to simply exercise what they see as their customary rights. Interestingly, it is likely that Fish and Game would turn a blind eye to this, as a prosecution may not turn in their favour. In the face of modern treaty jurisprudence, continued Fish and Game control over these native birds could be seen to be on shaky grounds.

For a copy of the full paper, email rachel.puentener@ngaitahu.iwi.nz



years to better understand tītī ecology, harvest impacts, management practices and the effects of climate change on these ocean-wanderers. The Kia Mau Te Tītī Mō Ake Tonu Atu (Keep the Tītī Forever) research project was initiated by Dr Moller in 1994.

Behind the scenes, Ngāi Tahu kaitiaki are quietly and methodically working towards reviving their cultural rights to return other native birds to the menu. The successful reintroduction to the mainland of buff weka, extinct from the South Island for 80 years, is a major victory for common-sense conservation. This joint venture between Kā Papatipu Rūnaka o Araiteuru (the four Otago rūnaka of Ngāi Tahu) and the Department of Conservation is a classic example of what can be achieved through co-operation, without fuss or publicity, because the species does not rate highly on the list of endangered native birds. They are still regarded as pests on some offshore islands.

Weka are regarded as a taoka tuku iho (treasured asset) and were once a major mahika kai (food source) to the iwi in the south. Buff weka are one of four, closely related species of weka found throughout New Zealand. They were once abundant on the drier inland plains of Te Waipounamu, east of the main divide, but became extinct on the mainland around the 1920s, another environmental casualty of hunting pressure, introduced predators (particularly dogs), rabbit poisoning and loss of habitat.

Thankfully, the birds were not lost altogether. Twelve birds were transferred to the Chatham Islands in 1905, where they have since flourished to the point that now there are about 60,000 birds. To control numbers, a cultural harvest of 5,000 birds annually is allowed there.

Thirty birds were transferred from the Chathams to Te Peka Karara, a

The aim ultimately is to encourage population growth to a point where it could handle a sustainable cultural harvest.

small island on Lake Wānaka, in September 2003. This was the first step in a long-term plan to protect the bird from extinction and reintroduce a sustainable population to the mainland. In the last breeding season, 27 chicks were born and 20 of them were transferred to Mou Waho, another island on Lake Wānaka, in a hard release with no supplementary feeding. Ultimately, the project aims to establish a mainland population capable of sustainable cultural harvests, similar to the annual cull on the Chatham Islands.

The Kaupapa Kererū project on Banks Peninsula is another major conservation initiative that has come from the “flax roots” of Ngāi Tahu, in this case Te Hapū o Ngāti Wheke Rūnanga. In 2000, kaumātua of this rūnanga voiced their concerns to DOC about declining numbers of native pigeons around Lyttelton Harbour. Little was known about the birds, so the Kaupapa Kererū project was launched in September 2001, with funding support from DOC and Ngāi Tahu’s Kaupapa Taio Unit, to study the birds’ habits.

When the project started it was not known whether the population was increasing or in decline. Many basic questions needed answers. Kaumātua

told stories of large flocks of kererū around Rāpaki, but in 2000 it was rare to see more than half a dozen birds together.

Kererū play an important role in the New Zealand ecosystem, as they are the only bird large enough to swallow seeds from many native trees (including tōtara, kahikatea and mātai) and spread these species through the forest for regeneration.

Four years on, and project co-ordinator Takerei Norton explains they have built up a very good understanding of kererū. The major emphasis has been on research. Four masters students from Lincoln University have focused their studies on basic data, such as food sources, habitat, distribution, survival and the impact of predators.

From initial observations, Norton says kererū numbers on Banks Peninsula, which appear to be increasing, surprised researchers. It also appears the birds are more reliant than expected on exotic food sources other than native bush. The biggest impact on their survival is predation by cats. The project has video evidence of eggs being eaten by cats.

Kererū were once a major food source for Ngāi Tahu and a local delicacy for hapū scattered around Banks Peninsula. Part of Kaupapa Kererū’s role is to ensure the traditions surrounding these birds are passed on to future generations and that there will be enough birds in the future to enable those traditions to be re-exercised.

The project publishes a calendar every year, which is distributed through 12 schools on Banks Peninsula. An art competition is held between schools to select illustrations for the calendar, which also has survey forms so people can record kererū sightings. While researchers are realistic about kererū numbers, Norton says the aim ultimately is to encourage population growth to a point where it could handle a sustainable cultural harvest.

In May this year, Kāti Huirapa ki Puketeraki hosted a Mātauranga Manu hui organised by the Kaupapa Taiao Unit, at Puketeraki Marae. Again the hui arose out of interest generated from the rūnanga themselves. Some have experienced weavers but no access to birds, while others have plenty of birds but no skills or expertise to process them.

One of the highlights of the three-day hui was the practical, hands-on session when participants had a chance to skin, pluck and preserve a huge range of native and game birds that came from DOC’s “cultural material banks” in Westland, Canterbury, Otago and Southland, and also from fish and game councils, the Otago Museum, rūnanga and individuals. Among the species processed were kororā (blue penguins), kea, tūi, kererū, kōtare, pūtakitaki, toroa, tawaki (Fiordland crested penguin), koekoē (long-tailed cuckoo) and black swans.

Other sessions focused on the legal rights of iwi. Ngāi Tahu whānui do not require a permit to hold dead birds. Anyone can apply to DOC for birds from their cultural material banks, for cultural (weaving), educational or

scientific purposes. Kaupapa Taiao have worked with DOC to produce a standard form for this and DOC has introduced new processes to improve communications so that people are aware of what birds are held in their freezers.

Permits are not required to hold dead game birds, including native birds such as pūkeko, shoveller, paradise and grey ducks and black swans, which can be accessed directly from fish and game councils or individual hunters. Fish and game councils often contact rūnanga when doing a cull. Eventually, Ngāi Tahu would like to see cultural harvests of black swans and introduced ducks, which have largely displaced native species of water birds.

Dr Moller sees programmes promoting sustainable customary use as a useful way of restoring mana, tikanga and species.

“If the demographic risks associated with harvests can be minimised, the potential gains for New Zealand biodiversity and New Zealand society from customary use programmes and associated restoration efforts are enormous.”



KEEPING THE TRADITIONS ALIVE

Kelly Davis is the classic Kiwi hunter-gatherer or, in his words, mahinga kai mahi.

He has a lifetime’s experience of traditional methods of managing and harvesting mahinga kai from the rivers, bush and coast of Te Waipounamu. Those traditions and practices were passed down from his tupuna through his father, Henare Davis-Te Maire, and his uncles and great uncles.

“I lived and grew up on the Māori Reserve at Waihao until I left school to join the Navy in the 1960s,” Kelly recalls. “I am 58 years of age, and for most of my life I’ve gathered kai for my family and friends.”

In the early days, Kelly’s life revolved around the seasonal hunting trips along the inland waterways of South Canterbury. Native birds and fish and introduced species like pigs, deer, rabbits, trout, perch, tench and salmon were all fair game when it came to feeding the whānau.

“Eels were the most common source of food for us because of their abundance,” Kelly says. “They were taken in many ways and [at different] times, in particular the period when they were migrating to sea to spawn. At this time we would gather at the river mouth – especially those mouths that were closed to the sea – to harvest the best eels and preserve them for the winter. This was always a good time of year because we could get time off school.”

**Toitū te marae o Tāne,
Toitū te marae a Tangaroa,
Toitū te iwi.**

**Ka patu ngā uri a Tāne,
Ka patu ngā uri a Tangaroa,
Ko mate te tangata.**

**If the marae of Tāne stands,
and the marae of Tangaroa stands,
we will also stand.**

**Kill the children of Tāne,
kill the children of Tangaroa,
we will also die.**

He also learnt a valuable early lesson about sustainability. One day he arrived home with a good catch of fish, but was challenged by his father. Kelly’s defence was that they were caught to feed everyone, to which his father said they couldn’t possibly eat them all and Kelly was told he would have to eat them all himself, no matter how long it took – “a lesson I have not forgotten,” he says.

Kelly’s tūpuna have harvested manu consistently for generations, using methods that were humane and sustainable. Harvesting started in the early spring, when eggs were gathered, especially those of swans, ducks, geese and seabirds. “I was told if the nests had birds in them that was when the egg-gathering stopped,” he says.

A rāhui applied while the eggs were hatched and until the young birds were ready to fly. This phase led to the harvest of flappers (young birds attempting to fly), when they were plump and tasty.

The next seasonal harvest was during the moult, when older adult birds were culled and some of the younger birds were also taken and preserved in pohā for the winter.

Some waterfowl species were controlled by acclimatisation societies (now fish and game councils), whose role was to manage bird populations for sporting purposes, a philosophy which is contrary to Māori principles of taking only what you and your whānau can eat.

“Nevertheless, we always managed to get around this in a manner that was absolutely illegal, but my whānau believed they had a right to hunt in a manner that was appropriate, and at different times to those of the shooters.”

Kelly is a strong advocate of using traditional methods to cull game-bird populations, because of their effectiveness in controlling numbers, and the obvious benefits of the iwi using the meat and feathers for cultural purposes.

Kukupa, or kererū, were another local delicacy, taken when the fuchsia came into fruit, a food source that was abundant in

Te Kiteroa. The birds feasted on the fuchsia berries until they were so full they couldn’t fly. When they crashed to the forest floor their crops burst and the birds died, often in considerable numbers. It was regarded as a gift from the tupuna for anyone who was in the right place at the right time. Again, the matauranga (knowledge) was passed down from Kelly’s father, and the precise place in the bush where the birds feast is known only to his whānau.

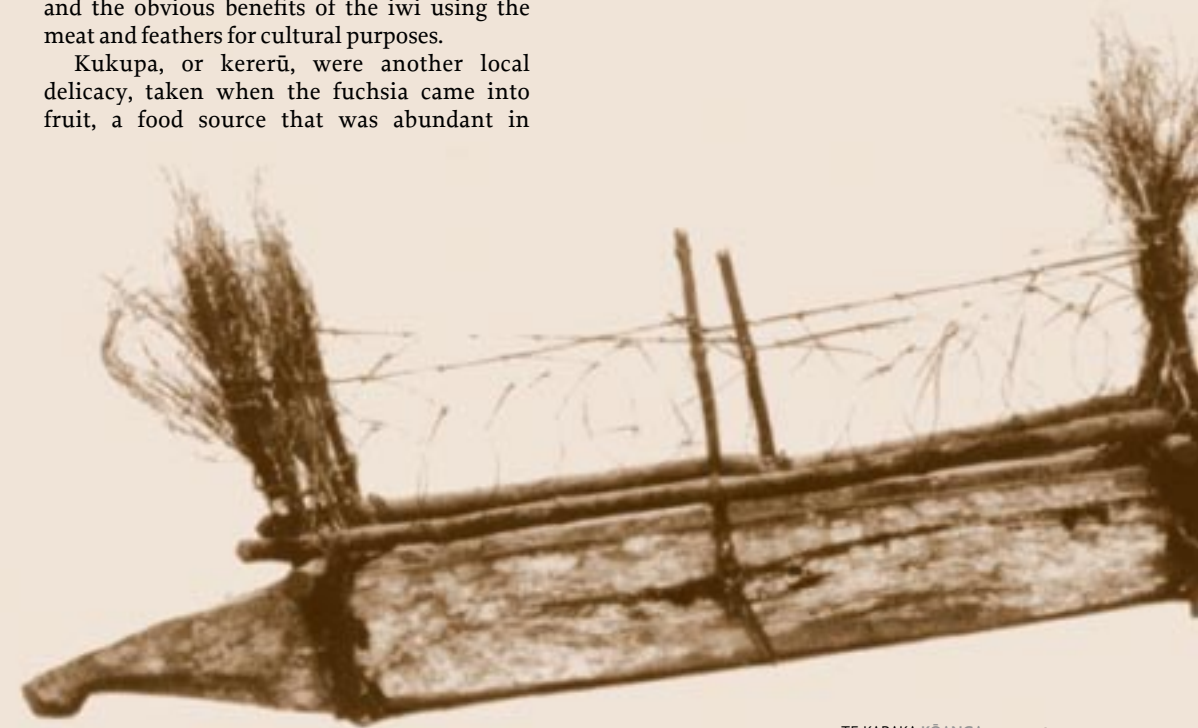
Ironically, there are fewer and fewer people who are guardians of these traditions, “and most of them are older than me,” Kelly says.

With a good understanding of kererū populations, Kelly believes these birds could be returned to the menu through a cultural cull, “but we will need to apply good management and have people appointed to authorise the take, similar to the customary fisheries’ tangata tiaki.”

He is also confident weka could easily be repatriated to the wilds of Te Waipounamu, if their release were managed well. “If you raise them in captivity, like hens, and then release them in large numbers, ensuring the ratio of males to females is proportional, they will survive, simply because it is numbers that sustained them in the Chathams,” he says.

He does not foresee Ngāi Tahu managing threatened native bird species in the immediate future, but with the right strategy and the trust of agencies like DOC and fish and game councils, “I believe we can and should.”

Kelly acknowledges the wisdom of his tupuna in recognising that their wealth was in sustainable harvests of mahinga kai. Without it they would not have survived the hard times.



nā ADRIENNE REWI

NGĀ HUA O ŌRAKA-APARIMA

COOKING TĪTĪ AT ŌRAKA

“In those days our family had a round, thatched wharerau on the island, with a pit fire in the floor and a hole in the roof to let the smoke out. We’d put ferns on the floor and our kapok mattresses on top for sleeping.”

ROBIN THOMSON, ŌRAKA-APARIMA



Even in mid-winter Colac Bay is a pretty place, its wide horseshoe sweep drawing the eye around Southland’s southwest coast, just over the hills from Riverton. It seemed the perfect place for a cooking adventure, the perfect place for cooking muttonbird – tītī.

Leaning back in the car, Blanket Bay’s executive chef, Jason Dell (Ngāi Tahu, Ngāti Wheki), confessed that prior to this assignment he had never cooked tītī. He hadn’t grown up with it and, although he didn’t mind the flavour, he wasn’t fond of the texture. I started to fidget because my one taste of baked muttonbird five years earlier had not left a pleasant memory. I wanted to know that the day’s lunch was in good hands – and things weren’t looking promising.

But as we turned into the little seaside settlement and headed along the waterfront to the cosy comforts of Takutai o te Tītī Marae, with a bucket full of muttonbirds and a whole lot of enthusiasm, I was prepared to suspend judgment. After all, Jason had done “a bit of experimenting” at his luxury lodge base in Glenorchy, and I was hungry enough to eat my own arm: that had to count for something.

Kaumātua from the Ōraka-Aparima Rūnaka started arriving within minutes of the first tītī being plunged into the cooking pot. It was as if they could smell them on the air – and they probably could, for the one indisputable fact about tītī is that they exude a punishingly strong smell on cooking. You either love it or you hate it.

Tītī, muttonbird, sooty shearwater, *Puffinus griseus* – they’re all the same – is a migratory seabird. The young birds are caught by Ngāi Tahu as an annual delicacy, on the Muttonbird Islands, southwest of Stewart Island. They are fat with the oils of fish eaten and regurgitated for them by their parents. The parent birds come home every night, having eaten pilchards, shrimps, sprats and small squid, and the young birds gobble down their oily dinner and grow very, very fat. It’s no wonder they smell during cooking.

Kaumātua Robin Thomson leans back in her chair and draws in the kitchen aromas. She remembers her childhood of the 1940s and the excitement of travelling down to Murderers’ Cove on Taukihepa Island on the old ferry, Wairua.

“In those days our family had a round, thatched wharerau on the island, with a pit fire in the floor and a hole in the roof to let the smoke out. We’d put ferns on the floor and our kapok mattresses on top for sleeping.”



PHOTOGRAPHY PHIL TUMATAROA



Arrival on the Muttonbird Islands was always two weeks before the official start of tītī hunting on April 1st. Each family used that time to tidy up their house, chop wood and make repairs. They would have gathered kelp from the beaches back home, dried it and taken it with them to the islands, where it was made into pouches to preserve the tītī.

When the first day of April dawned, everyone would be up early, walking through the bush to their own area, their manu. “We’d get down on our stomachs and reach into the nest holes. In my grandfather’s day, he used a strip of fern and he’d turn it in the nest and entangle it in the young bird’s feathers to tug it out,” says Robin.

“As kids it was our job to cart all the birds and do the plucking with Mum. On an average day we’d get about 100 birds, so that was a lot of plucking. In those days we bagged up the feathers and they were sold as down for mattresses, but they don’t do that now.”

She says there was an art to proper plucking. Tins of water were boiled over the fire and, with most of the feathers removed, the bird was dipped into the hot water up to its neck and the down was quickly rubbed off. The birds were then hung in trees to dry overnight, and Robin

remembers getting up at around 4am for the big “cut-up”, when the birds would be split, heads and wings removed, and gutted.

“Once stacked in piles of ten (for easy counting), Dad would bring out his butter box, half-filled with salt, and each bird would be rubbed over with salt and packed into poha (kelp bags) and, in later times, tins. Each bag would be knotted according to how many birds it contained.”

Jane Davis was a teenager when she first went “birding” on Putauhinu Island, but as a young girl she had always played an onshore role helping gather kelp off Colac Bay. Since that first visit she has only ever missed two years of birding and she still gets excited about every trip. For her, the whole experience is much more than simply hunting birds, preparing them and eating them.

“When I get there – and times have changed: we go by helicopter now – it’s like I’ve arrived home. When I get to the island I have a sense of security, of wellbeing, that is hard to describe. It’s more than excitement: it’s about tradition, a sense of history, and it’s about your ancestors. Muttonbirding is still a very active tradition and now our mokopuna share the experience. Schooling is now an issue, of course. My kids



always went to the island with us, but they're probably the last generation able to take three months off school," she says.

Aunty Jane was taught how to hunt the birds (nanao) by her mother, who used a length of wire with a hook on the end for catching the bird's feathers. An alternative was to dig a hole (puru) above where the nest was thought to be and to get the bird that way. The hole was then plugged to protect the nest from the weather and, because the nests were re-used each season, there was always ready access to the young bird inside.

When her own children were young, birding provided a large part of the family income. They would catch around 8,000 birds and almost 90 per cent of those would be sold to wholesalers, supermarkets and various companies. Now, she says, they only take around 2,000 to 3,000 birds each season.

She says her favourite method of preserving the birds has always been to tahu them. "That's how they were done in the pre-European days, before salt. The katu, or balls of fat inside the birds, were removed and rendered down, and the birds were cooked and preserved in that. I still tahu birds for us. I love them that way, and most families still do a little of it. They'll last a year preserved that way. They taste very different – greasier and not salty – but they're delicious."

Jim Bull started birding before the war, when he married into a Māori muttonbirding family, and he's been passionate about it ever since. He's just as passionate about the islands, claiming them to be "a perfect treasure".

"I could nanau with the best of them – that's what I liked the best. There was more of the sense of a hunt about it than torching (catching the birds as they left the nest), which we did in the second half of the season. But the whole tradition was, and still is, important to

the family. It's special. It's spiritual. You feel like a different person when you're down on the islands. Birding is a rough life but I love it. It was a real pilgrimage getting there and there's a complete sense of satisfaction in being there."

Now in a wheelchair, Jim bemoans the fact that it is two years since he last went to the islands. "They got me down there two years ago and chucked me into a wheelbarrow and wheeled me around the manu. It was a good feeling."

At that moment, we're distracted by the clatter of cutlery. Hours on, Jason Dell has worked his culinary miracles and he's serving up a hearty winter meal of twice-cooked tītī with root vegetables and confit tītī pie. It all looks a picture, but it seems a world away from the freshly cooked tahu tītī, potato chips and fried bread that Robin Thomson used to enjoy with her family out in the wilds at Taukihepa Island, or the tītī heart stew that Nan Barrett likes to prepare. It's a whole lot fancier than the tahu tītī hearts that Shona Fordyce and her family used to send home from the island, strung on strips of harakeke. And Rex Bradshaw can't remember a time when he's seen tītī like this.

But the kaumātua all agree on one thing – there could be a future for this boy as a chef. He's done a pretty good job, considering he's never cooked tītī before. They tuck into his beautifully presented tītī treats and, as they quietly relish every morsel, you can almost hear them thinking about the islands they all love so much and the tītī traditions they're now telling their mokopuna about. ■■



I knew at the outset that cooking tītī was going to be a challenge for me. Sure I may have tried these delicacies when I was young, but in all honesty, prior to this assignment, I had never had the pleasure of creating or experiencing such unique smells in the kitchen!

I consider myself foremost a creative cook, forever conjuring up ways to dazzle with my culinary wizardry. But, as I discovered after a little dabbling in the kitchen at Blanket Bay and a successful visit to Colac Bay, having the creative licence to push the envelope doesn't always spell success. On the contrary, I soon learned that sticking to some of the more traditional ways and keeping it simple are the key ingredients to producing tītī dishes with that special magic.

Remember, when cooking salted tītī, soak them well for at least a couple of days. This helps to tone down the saltiness and soften the flesh, rendering them less tough when cooked.

You might like to try the tītī pie separately from the more elaborate meal I have suggested here. And you can even substitute the confit tītī with the boil-up version in the pie recipe.

Jason Dell

Jason Dell (Ngāi Tahu/Ngāti Wheke)
Executive chef, Blanket Bay
Glenorchy, New Zealand

TWICE-COOKED TĪTĪ WITH CONFETTI OF ROOT VEGETABLES AND TĪTĪ PIE

This recipe makes a hearty winter meal. The term "twice-cooked" refers to the tītī being boiled first and then grilled. I serve this dish with some of the reserved cooking liquor. It provides a great feed. And for the more hungry boys, simply increase your quantity of tītī.

INGREDIENTS

TĪTĪ
3 salted tītī (soaked for 2 days,
water changed every 6 hours)
2 litres light chicken stock
6 confit tītī and parsley pies (see recipe below)

VEGETABLE CONFETTI

12 baby carrots (or 6 carrots chopped small)
12 yams (cut in halves)
12 Māori potatoes
1/2 pumpkin (chopped small)
3 cups puha or spinach (optional)
12 piko piko fronds (optional)

METHOD

Cover the birds with cold water and bring to the boil. Boil 30 minutes; then drain. Add cold water and bring to the boil again. Simmer 30 minutes; then drain. Add sufficient chicken stock to cover the birds. Add potatoes, chopped pumpkin and yams, and bring to the boil. Then add carrots, turn down heat, and simmer until vegetables are cooked. Ten minutes before the end of cooking add puha or spinach and piko piko fronds (if using).

Take pot off the heat. Carefully remove the tītī and set aside to cool. Remove the vegetables with a slotted spoon and keep them warm, or reheat when required. Strain the liquor, reserving some to serve as the sauce (thickened slightly with cornflour, if you wish). You may choose to mash or puree the pumpkin with a little butter, for textural contrast.

Split the tītī in half and remove the breastbone to make the tītī more presentable for serving. Trim off excess fat. Place the tītī into a shallow roasting tray, ready to grill.

Place tītī under the grill to colour and heat. Reheat the vegetables and arrange on individual plates. Pour over some of the reserved cooking liquor. Spoon some pumpkin mash/puree in the center. Place some puha and piko piko on each plate. Finally, put the tītī pie and grilled tītī halves on top. Serves 6 (half bird per person).

CONFIT TĪTĪ AND PARSLEY PIE

The term "confit" refers to the cooking method, by which the tītī are slowly cooked in oil. The saltiness from the birds is released into the oil (the oil is later discarded), resulting in flesh that is less tough and salty compared to the usual boil-up method that often results in tough, chewy flesh.

INGREDIENTS

savoury pie pastry
TĪTĪ
2 salted tītī (soaked for 2 days,
water changed every 6 hours)
750ml light olive oil
750ml grapeseed oil
1tbsp horopito pepper or juniper berries, crushed

PIE SAUCE

100g flour
100g butter
500ml milk (warmed)
500 ml chicken or vegetable stock
or water (warmed)
1/2 cup chopped parsley

METHOD

After soaking the tītī, remove from water and pat dry. With a large chopping knife or cleaver, split the birds in half and remove the backbone. Sprinkle with the crushed pepper or berries.

Pour the oil into a casserole dish with a tight-fitting lid. Place on the stove and warm the oil. Add the tītī birds, ensuring they are well covered with oil. Cover with tinfoil and the lid. Cook for 2 1/2 - 3 hours in a moderate oven (150°C). Remove from oven and allow to cool. Discard the oil.

Make a thick sauce by melting the butter, adding flour, and cooking a few minutes without colouring. Remove from heat and gradually add some of the milk, stirring till smooth. Return to heat and simmer for 5 minutes. Add remaining milk and all the chicken stock. Continue to cook for 10 minutes, stirring frequently to prevent lumps. Remove from heat, and add chopped parsley.

Remove all the flesh from the cooked bird. This is a very time-consuming, greasy and messy job. Ensure you remove all bones, fat and skin. Shred the flesh with your fingers. Mix into the sauce. Fill pastry pie-bases. Brush edges of pastry with a little beaten egg or milk. Place pastry lid on top and pinch to seal edges. Chill for 20 minutes. Then bake until golden, at 180°C. Makes 12.

REVIEWS

BOOK REVIEW

TU
BY PATRICIA GRACE

Published by Penguin Books.

RRP \$34.99.

Review nā ELIZABETH O’CONNOR.

Patricia Grace’s latest novel, in which she brings her considerable powers to bear on a grim and complex period of this country’s history, has received much acclaim. Most recently, it was awarded the Deutz Medal for Fiction in the 2005 Montana New Zealand Book Awards.

Tu is really two stories. One is told in letter and journal form by Tu, Te Hokowhitu-a-tu, the youngest of his family. The children’s father had been irrevocably damaged by the First World War, and he in turn had damaged his family, but Tu, “who had been sheltered from rage, was their hope for the future.” Tu postpones the family’s plans, and runs away to join his brothers Pita and Rangī in the great adventure of the Māori Battalion in Italy during the Second World War.

Interspersed with Tu’s increasingly somber journal entries as the war progresses, is the story of the family itself, told in third person narrative, from the point of view of Pita, the eldest son. As the family moves from the “backhome” country of Taranaki to Wellington, Pita shoulders as many burdens as he can. He finds himself absorbed in the life of the concert party club, and is pulled sideways by his feelings for Jess, who works in a bakery and is laughingly yet painfully aware of Pita’s dilemma: “When you do get married it will be to ... a good Catholic Māori girl

... Does it mean we can’t go out together?”

Pita marries the small and smart Ani Rose, just before he joins brother Rangī at the war, soon to be followed by the all-too-eager Tu.

The novel gains momentum towards its climax, as the three brothers approach intense personal crises in the midst of horrific battles. Though the brothers are clearly delineated as individual characters, the overwhelming impression created for me was of beings at the mercy all their lives of obligations and forces greater than themselves. They can show affection, crack jokes, behave heroically and decide what secrets to reveal to whom, but the rage of war, which crippled their father, catches them all in its grip.

Patricia Grace’s writing veers from deceptively limpid to powerful metaphor. The kinship established between the Māori soldiers and ordinary Italians is sketched vividly and convincingly, as is the family’s life in Taranaki and Wellington, and Tu’s first sights of the alien Italian landscape. What did not fully engage or convince me were Tu’s descriptions of the life and struggles of the battalion, and the slightly sentimental symmetry of the ending. Tu’s language is (perhaps implausibly) sophisticated, yet the tone is often distant. This may be deliberate. As *Tu* writes of the nightmare of Cassino,



“Feelings and sensations become delayed when you are in battle, there being no time to dwell as you focus on what you have to do ...”

These few mixed responses aside, this is a mature, skilful creation, by a talented and humane writer, that will interest and reward any reader.



Elizabeth O’Connor was born and brought up in Christchurch. She has worked in theatre for over 20 years and combines this practice with writing, editing, reviewing and voice coaching.

ALBUM REVIEWS

KURA HUNA
BY WHIRIMAKO BLACK

Sony Recordings

Review nā LISA REEDY.

Whirimako Black has indeed released a “hidden treasure” with her fourth album to date, *Kura Huna*. As soon as you push play, you are greeted with a blend of Black’s haunting voice cascading over an ensemble of instruments, including the oboe from multi-instrumentalist Russell Walder.

Kura Huna provides a collection of traditional Māori waiata from Mataatua, which Black has unlocked to bring forth a more contemporary sound than in her previous body of work. Walder creates a high standard in production and arrangement alongside Whirimako Black, who vocally pours her soul into this album, as we have come to expect.

Carefree and relaxed in sound, *Kura Huna* is the perfect album to throw on for a lazy Sunday.

WAHA NGĀ WAWATA
BY SHEREE WAITOA

Sony Recordings

Review nā LISA REEDY.

Sheree Waitoa, a.k.a. Sista, makes a bold entrance onto the Māori music scene with her debut CD, *Waha Ngā Wawata*. She co-wrote all the songs on this album and has managed to successfully combine te reo Māori, soulful lyrics and hip-hop beats to bring forth a Māori R&B sound.

The album covers a wide range of musical genre, from slow jams in the form of *Turanga Makaurau*, to hip-hop-influenced waiata featured in both *Runga Rawa* and *Mate Kanehe*, not forgetting roots reggae on the track *Whakamārama Mai*.

Waha Ngā Wawata showcases the lyrical vocal beauty of Sista and is a must-have for anyone curious about the “now” sound of young Māori music artists.



Lisa Reedy (Ngāti Porou) has spent the past 13 years working in the music industry and has a wide spectrum of musical preferences. Lisa is a MC and works as a radio announcer on Tahu FM.

PERFORMANCE REVIEW

NGĀI TAHU 32
PERFORMED

AT CREATION
CHRISTCHURCH

Review nā SARAH FRANKS.

Ingā mana, Ingā reo, Ingā iwi katoa, tihei Māoriora!

Ngāi Tahu 32, created by Louise Potiki Bryant, is a contemporary dance piece that weaves together multimedia, traditional Māori haka and waiata ringaringa movements to tell the story of Wiremu Potiki, a Ngāi Tahu rangatira.

Bryant’s choreography and performance concepts provoke and invite the audience to engage with their own imaginations. Projected film images, effective lighting, voice and strong imagery are used to present Wiremu Potiki’s whakapapa and his journey through time, as his wairua passes over to the next generation. The dancers move gracefully in and out of contemporary dance and traditional Māori movement motifs, reflecting the past and present.

Ngāi Tahu 32 raises issues such as colonisation and the loss of individual and collective cultural identity, which are still relevant today. Unfortunately, the performance lacks clarity at times, particularly in the transition of time sequences, making it hard for the audience to follow the unspoken narrative. However, these gaps enable the audience to use their own powers of imagination to make sense of the story.

Two images remain with me. Maaka Pepene gives a powerful performance of a haka,

composed by Romona Potts. And in the opening moments of the piece, when the performers are frozen in time, standing still in the water, a karanga delivered by Corinna Hunziker pierces the air, and the journey begins.

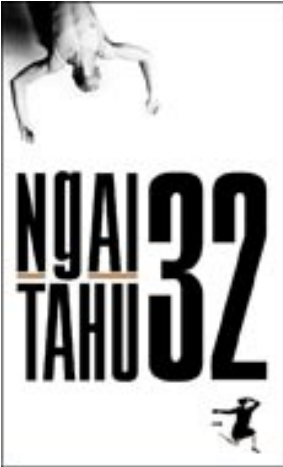
He mihi atu ki ngā tāngata o te rōpū o Atamira.

Kia ora mō tō mahi nui, mo to kaha, mo tō maia, mo tō manawanui hoki.

He mihi aroha ki ngā whānau o Wiremu Potiki.



Sarah Franks (Ngā Puhi, Ngāti Maniapoto) has worked in the performing arts for 25 years as a dancer, choreographer and director.



TELEVISION REVIEW

KOMMIKAL’S CHRONICLES
MĀORI TELEVISION

Review nā PIRIMIA BURGER.

KommikaL’s Chronicles aims to get “young people interested in the natural environment”. I don’t know if it will make them kick off their trainers and run barefoot into grasslands quite yet, but at least they can see places they may never have otherwise seen. And who knows what that may stir up?

Overall, three things struck me. Firstly, how refreshing it is to have an entirely South Island programme on screen, particularly on Māori TV.

Secondly, Māori Television Service budgets are notoriously restrictive, but *KommikaL’s Chronicles* is still a tight, good-looking production. Interesting topics, diverse locations and a few breathtaking shots – such as the presenter dangling 25 metres beneath the helicopter he’s attached to, in a mock mountain-rescue – illustrate careful forethought and planning.



Thirdly, this is the show for those that flip-pantly remark, “Yes I must go there sometime” but never do – the pounamu trails, Moeraki boulders, rock art in Te Umu Kaha ... My only criticism is that content tends to wane. Preliminary research finds out where to go and who to talk to, but once they’re there, what should they ask? It missed the mark a few times. My opinion? Stick with *KommikaL’s Chronicles* – each episode is better than the last.

Screens on Mondays, at 5.30pm on Māori Television.



Pirimia Burger (Ngāi Tahu me Rangitane) works as a freelance writer, presenter, researcher and co-producer for both mainstream and Māori television productions.

The hunt for a missing identity

It has been an ongoing theme in Pākehā literature, what our identity as New Zealanders might be. It became an obsession when we realised that we were really going to stay here and there would be no going back. The recent failed attempt to get a new national flag is part of this. It had to flounder because we still don't know who we are. We have been like shipwrecked sailors, glad of a place to stand which can sustain us, but longing for distant homelands, even if we've never seen them. I'm sure this is why school kids here opt to study Tudor England in their history

was tantalizing, and seemed exotic. This first time in Europe, in some deep sense, felt like coming home. That's because the way it looked was so familiar to me from books and magazines I'd read and films I'd seen, all of which had impressed on me that the real world was a long way from where I lived, and life in my own country was a pale imitation. We don't call ourselves Pākehā, but European. Yet I'm not European, even though I think I am. I can't speak any language other than English, and I've never lived in Europe at all. When I call


going back to 1600, in the same village by the Rhine. One day I might photograph the house, and visit the church, and look at the buildings that survive from long ago. My kids may not be interested. Staying at an inn in the Black Forest, with woodlands stretching as far I could see, I watched Germans in daft little hats and lederhosen walking their daft little dogs, carrying walking sticks as if they were really going to need them on the gentle slopes and well-worn paths. The leaves on the trees were not black at all – they were turn-



What is interesting about that legacy of literature is how little of it involved Māori, how much we were obsessed with ourselves and our own insecurities. It's as if we were on a long walk, looking only downwards at our feet.

curriculum. Although it's as far from us in space and time as it could be, it at least reminds us that, while we have shallow roots here, they run deep somewhere else. Many of our surnames, after all, are the names of towns in England or Scotland, or of ancient trades. Mine links me to a Scottish clan, or tribe, that was founded by a Viking called Olav the Black, and my father's family farm was named after its castle in Scotland. But I know very little about Scottish history, and my great-grandfather's portrait in full highland regalia doesn't move me, because I don't know what it means. What is interesting about that legacy of literature is how little of it involved Māori, how much we were obsessed with ourselves and our own insecurities. It's as if we were on a long walk, looking only downwards at our feet. I didn't travel abroad at all until I was in my thirties. Then I made a point of going to Germany, to try to find the village from which my grandmother's great-grandparents had emigrated. I was fascinated that my grandmother had a small vocabulary of German words she had picked up from her mother. Such a faint relic of that past

myself European, I tie myself back to the history of my family; I claim it for myself, although it's alien to me. I know no more about it than a Māori who has read the same books, watched the same TV programmes, or seen the same films. I can't even live or work there. So what was my emotional response about? It was about that faraway place being real, after all. The people in the streets, in the part of Germany where I searched for that village, looked like my great-uncles and aunts. I caught a fleeting glimpse of a woman who looked so much like my grandmother that my heart stopped; I wanted to follow her home. And I looked like them. The backyard gardens were like those of my family, the old-fashioned backyards that still survive in country towns. Vegetables grew in tidy rows, interspersed with flowers for picking and taking inside. They grew the same flowers, too. I didn't find the right village – lacking the language I couldn't research properly – though I wasn't far away from it. Since then I've learned that a house the family built in the 17th century is still standing there, and I've got the family tree

ing into autumn reds and browns – and the days were getting chilly. I remember a feeling, not so much of my link with this place and its people, but of how important Māori were in this world – my world – where I knew now that I belonged. In chasing my own identity, I finally understood what it meant to other people. 

Rosemary McLeod is a Wellington-based journalist, who is noted for her social comment. Her weekly columns feature in a number of newspapers around the country. She is a descendant of missionaries who arrived here before the signing of the Treaty of Waitangi, and of other colonist families who arrived here in 1840. Her early childhood was spent in the Wairarapa.



NATASHA GUTTENBEIL
TV AND RADIO PRESENTER
NGĀI TAHU

HE TANGATA

DO YOU HAVE A DISLIKE FOR SOMETHING YOU SHOULDN'T CARE LESS ABOUT?
Ignorance and intolerance. That and when I don't win the thing I really wanted on Trade Me.

DO YOU HAVE A FAVOURITE SUPERHERO AND WHY?
Any that don't wear their undies over the top of their tights. Who came up with that look anyway?

WHAT IS YOUR WORST CHARACTER FLAW?
Procrastination.

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?
I'd love to be able to draw, and to play the piano. I'm working on the latter, but I think I'm stuck with stick figures for the other – I'm pretty average, to be fair.

WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?
My sister and I used to ask Mum every time we went to Brighton Beach in Christchurch if we could jump in the whale pool with our clothes on. So she caved in one day and finally let us, and we just thought she was the coolest.

DO YOU BUY LOTTO?
No, I already pay enough tax each week.

DO YOU BELIEVE IN REINCARNATION?
Hmm ... I'm not sure, because if you've lived lots of lives which one do you look like on the other side? And how would any of your mates recognise you when they got there?

EVEN IF YOU DON'T, WHAT WOULD YOU COME BACK AS IF YOU COULD?
Someone tall.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
Truly? My hair. A girl can spend a lot on hair in a year! Luckily my husband doesn't have any, so I can spend his half of the budget.

LOVE OR MONEY?
Love! (Does anyone actually say money for this question? What's the point in having lots of money if you don't have anyone you love to share it with?)

WHAT IS YOUR MOST ADMIRABLE QUALITY?
I asked my husband and he said selflessness.

WHAT IS THE LAST BOOK YOU READ?
Harry Potter and the Half-Blood Prince. In a couple of days. Now I've got a year to wait for the next one.

WHO IS YOUR FAVOURITE AUTHOR?
It depends on what kind of mood I'm in. I've usually got a few books on the go, so it can be anyone from Raymond Feist to J.K. Rowling to Marian Keyes to non-fiction, historical stuff – so anything goes.

IF YOU HAD TO WATCH SPORT ON TELEVISION WHAT WOULD IT BE?
I do HAVE to watch a lot of rugby league because my husband does, but I've always enjoyed watching that anyway – much easier to understand than rugby and not so much kicking ... snore! Otherwise, I'd always choose to watch the Olympics. I love it when they're on – Summer or Winter.

WHAT IS YOUR GREATEST ACHIEVEMENT?
All the mini achievements I've made over the last eight weeks with my newborn daughter. Every day I feel quite chuffed that she seems happy with the job I'm doing.


DID YOU VOTE IN THE ELECTION?
Absolutely! I feel strongly about voting. And especially as an indigenous woman, I feel a responsibility to do it, just to acknowledge people in certain parts of the world who still can't.

DID YOU SPLIT YOUR VOTE?
No

WHAT FOOD COULD YOU NOT LIVE WITHOUT?
I don't know if I'd be so dramatic as to say that I CAN'T LIVE without it, but I'd definitely shed a few tears if kōura was no longer on the menu anywhere.

IF YOU HAD TO REGRET SOMETHING WHAT WOULD IT BE?
I'd like to get to the end of my life and regret not worrying enough. That'd be pretty cool.

HAVE YOU SEEN A KIWI IN THE WILD?
No, but I've seen some wild kiwis. Ha ha.

WHAT IS YOUR FAVOURITE PLACE IN NEW ZEALAND?
I love Northland in the summer and Canterbury in the winter. 

TAHU COMMUNICATIONS
CELEBRATES

TE WAIPOUNAMU on Māori Television

KommikaL's Chronicles
Mondays at 5.30pm on Māori Television

A hip hop tour into the world of
conservation with Tahu FM's KommikaL

Waka Reo
Sundays at 7.00pm on Māori Television

The reality show where 13 rangatahi
battle the odds in their quest to learn
te reo Māori and take home the
\$10,000 prize money

Tūhono
*Tuhono is back at 8:30pm every Saturday night
on Māori Television*

Sista, KommikaL and Karizma
deliver urban youth culture to Aotearoa

ALSO COMING SOON ON MĀORI TELEVISION:

Ngā Kararehe Toa
An animated claymation series for tamariki
*"Join Kuwao and friends for a spirited
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