

NGĀI TAHU FUND HEALTHY HOMES

TE KARAKA

\$7.95
KAHURU
2006
AUTUMN

TANE NORTON JASON DELL ROSEMARY McLEOD TOM BENNION

ELECTORATE

General
Māori

KEI A KOE TE TIKANGA

IT'S YOUR CHOICE

POUNAMU: LIVING WITH A RIVER

MAIKA MASON AND THE ARAHURA

NGĀI TAHU FUND

STRENGTHENING CULTURAL EXCELLENCE

Titiro Whakamua

Look ahead

The University of Canterbury has a philosophy of growing ideas, of teaching people how to think, and encouraging students to live up to their potential.

With new certificates and diplomas Māori language and Māori studies, a dynamic and internationally focused School of Māori and Indigenous Studies, Te Whare Akonga o Te Akatoki the Māori students' study centre, tutorial and mentoring programmes, and a huge range of top quality courses, UC is a great place to study and succeed.

For course advice or more information contact Hemi Inia, Māori Liaison Officer today.

www.canterbury.ac.nz
0800 VARSITY (827 748)



FROM THE CHIEF EXECUTIVE OFFICER,
TE RŪNANGA O NGĀI TAHU,
TAHU POTIKI



**Ko te toa i a tini,
i a mano o te takata.**

It is the courage of the multitudes, not of one person alone.

Since the introduction of the Māori seats in 1867 Ngāi Tahu have played a central role in Parliament and the nation's democratic process. Hori Kerei Taiaroa, the second Ngāi Tahu to represent Southern Māori, successfully passed the legislation in 1876 that established the four Māori seats on a permanent basis. These seats were originally an interim measure that was only meant to be in place for five years, or until all Māori were freehold landowners, thus allowing them to vote on the general roll. But the length of time it took to convert title was underestimated, and the seats became permanent.

Taiaroa, his contemporaries and successors quickly understood the power of Parliament to make law that could bind the government and the people, as well as being a place in which to represent the views of their constituency. The early years for representatives of Southern Māori were clearly focused on issues of importance to Ngāi Tahu, particularly the Claim. In fact, Taiaroa argued that he was "unable to get amongst the other tribes and ascertain what their grievances and wants are," and he attempted to pass legislation increasing the number of Māori seats in Parliament so that many more tribes could be represented.

A major shift away from the iwi-specific position began in 1932, when Eruera Tirikatene became the Rātana movement's first MP. Soon after, in 1936, Wiremu Rātana formed an alliance with Labour and by 1943 had secured all four Māori seats. This created a powerful coalition between the Labour Party and the Māori seats that continued until 1993. Unfortunately, it also allowed the Labour Party to demand that all party policy be binding upon the Māori members, thus placing a primacy provision on representing party interests before Māori constituency interests. This brings into question the purpose of the Māori seats, if their first loyalty must always be to the party.

We no longer have anyone genealogically affiliated to Ngāi Tahu in Parliament. There are no Ngāi Tahu in the Māori, general or list seats, whilst there are at least seven current MPs with connections to the tribes north of Auckland. Does this mean that if ever a Ngāi Tahu issue is pitted against a Northern Māori issue then Ngāi Tahu will automatically lose? Only time will tell, although having Ngāi Tahu members in Parliament does not guarantee any significant influence.

Growing as an economic power, speaking with integrity, credibility and reason, and making a meaningful contribution to the community, are where we will be most influential. Attempting to sway the national election process is notoriously difficult, and it seems unrealistic, and unreasonable, to expect that the Ngāi Tahu population will vote en masse simply to support general tribal concerns. The political leanings within Ngāi Tahu whānui are as diverse as they are within other New Zealand communities. It is difficult enough to get people to vote at all when it comes to election time, let alone attempting to have them all vote in harmony. Perhaps we need to get the candidates ballroom dancing or singing their policies on national television before the Ngāi Tahu population will listen and vote with passion.



TE KARAKA

EDITORIAL TEAM

Phil Tumataroa
Debra Farquhar
Deborah Nation
Gabrielle Huria
Adrienne Anderson

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

CONTRIBUTORS

Tom Bennion
Jason Dell
Liz Hirst
Howard Keene
Rosemary McLeod
Elizabeth O'Connor
Tahu Potiki
Lisa Reedy
Geoff Shaw
Phil Tumataroa

Donald Couch
Turi Gibbs
Felolini Maria Ifopo
Chris Lea
Malcolm Mulholland
Nathan Pohio
Charisma Rangipunga
Adrienne Rewi
Rob Tipa

DESIGN

Strategy Advertising & Design

PRINTING

The Caxton Press

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

© 1995 The entire contents of TE KARAKA are copyright and may not be reproduced in any form either in part or in whole without the written permission of the publisher. All letters addressed to TE KARAKA will be assumed intended for publication unless clearly marked "Not for Publication".

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

Issue 30 published April 2006
© Ngāi Tahu Publications Limited
ISSN No. 1173/6011



MAIKA MASON – LIVING WITH A RIVER

Maika Mason, chairman of Ngāi Tahu Holdings Corporation and the Māwhera Incorporation, reflects on his intimate relationship with the West Coast’s Arahura River and the pounamu which has been its taonga and an essential part of Māori culture for the last 300 years.

6

HEALTHY HOMES ON THE HORIZON

A ground-breaking community project in Bluff is leading the way towards warmer homes and healthier living with its aim of insulating all houses in the southern port town over the next four years.

13

STRENGTHENING CULTURAL EXCELLENCE

The Ngāi Tahu Fund has culture in its sights, as it begins to distribute 1.3 million dollars annually, in the form of contestable grants to individuals, whānau and marae-based communities.

18

KEI A KOE TE TIKANGA – IT’S YOUR CHOICE

A look at the Māori Electoral Option and why some leaders are urging people to register on the Māori electoral roll.

28



6

18

28

AHAKOA HE ITI HE POUNAMU

A regular column about people and events that are making their mark.

4 & 44

STAND UP AND BE COUNTED

Rosemary McLeod explains why she has had enough of certain Māori men.

12

NGĀ HUA O TAUMUTU

Floundering on the shores of Te Waihora (Lake Ellesmere) leads to more mouth-watering recipes from award-winning chef Jason Dell.

22

MAKOMAKO

Rob Tipa investigates the many uses of makomako, more commonly named wineberry.

26

NATHAN POHIO

Works by Ngāi Tahu video-installation artist Nathan Pohio.

34

NATIONAL PARKS:
THE OWNERSHIP JUGGLE

Tom Bennion looks at Māori involvement in the ownership and management of our national parks.

38

TE AO O TE MĀORI

A day with Megan Tamati-Quennell, who is the Curator Contemporary Māori/Indigenous Art at Te Papa.

39

REVIEWS

Book, music and film reviews.

42

HE TANGATA

Tane Norton.

45

AHAKOA HE ITI HE POUNAMU



RON TE KAWA CREATIONS

These days it’s hard to go around Christchurch without bumping into a skirt designed by Ron Te Kawa. But then, considering every design is an original and sizes range from teeny wahine to extra extra gorgeous, it’s pretty easy to see why.



Ron (Ngāti Porou) says the clothes are an extension of the ones his mother, grandmother and tipuna made. “They recycled the materials around them: flour bags, tablecloths and precious rare fabrics got turned into anything from school clothes to party dresses.”

Trained as a costume designer, Ron adorns his creations with contemporary Māori themes. “I am a gatherer in the traditional sense, but with a modern twist. All my materials can be found in abundance locally, if you know where to look.”

Under the label “My Beautiful Life”, Ron and his gorgeous, handmade designs can be found every weekend colouring up The Arts Centre Christchurch market.



TIPENE’S HAT TRICK

A hat trick of honours. In May, Tā Tipene O’Regan will be handed his third honorary degree – this time a Doctor of Commerce degree from Victoria University. He already holds a Doctor of Literature (University of Canterbury) and a Doctor of Commerce (Lincoln University).

YEEHAA TAMA

The folks at Harvard University, US, are in for a new western tale as English lecturer Alice Te Punga

Somerville (Te Atiawa), delivers a seminar entitled “Māori Cowboys & Indians”. Her talk even includes Māori readings of Lord of the Rings.

Alice, who is based at Victoria University in Wellington, plays on a familiar stereotype of the American west as she looks at the relationships indigenous peoples have with each other in the global networks of the 21st century.

EXHIBITION OF TAONGA

On show now at Pataka Museum, Porirua, until the end of May, Ko Tawa – Taonga from our Ancestral Landscapes aims to make these treasures available to young Māori living away from their home marae, while enlightening all visitors about the world of Māori.

The show is an exhibition of taonga gifted to Captain Gilbert Mair while he was working with Māori communities in the 1800s. Mair (who was bestowed the Māori name Tawa) grew up among Māori and understood the importance of the gifts he received. He kept the associated stories attached to each taonga after he passed them over to the Auckland Museum in 1890.

The exhibition is being toured by Auckland Museum and is curated by Dr Paul Tapsell, who will present a floor talk. For more information, and to view the 236 taonga, log on to www.kotawa.co.nz

Below: Captain Gilbert Mair at the Christchurch International Exhibition, 1906. Courtesy of the Alexander Turnbull Library.



Ngāi Tahu sisters Rona, Bessie and Ruth turned 75 on February 27 in Rotorua, making them possibly the oldest Māori triplets. The sisters were born on Stewart Island to Ruth and Tom Ryan and are the second eldest of 16 children. The trio, who are all married and residing in different New Zealand cities, are now looking forward to their 80ths, which the families hope to celebrate in Bluff. (Photograph courtesy of The Daily Post.)

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.

WELCOME LINK

I live in Sydney and look forward to the Ross whānau shipment of TE KARAKA. My hapū is Kāti Huirapa Rūnanga ki Puketeraki, and even though I have lived in Australia for most of my life, some 25 years give or take, TE KARAKA has helped me to keep in touch with who I am (Te Waipounamu Māori). I am encouraged by the stories and articles, as they speak of everyday people who are stepping up to be significant, which is the cry of every human heart. Keep up the good work.

Graeme Ross
Sydney

COULDN'T DO WITHOUT IT

Just a note to say thank you for the beautifully presented TE KARAKA waiting for me on my return to work in the new year. From the amazing photo of Te Kotahitanga on stage in “40 years of Kapa Haka Magic”, to the stropky Anika Moa, every page was of interest and substance. I wish someone had taken me in hand and encouraged savings a few years ago. I couldn’t do without TE KARAKA for keeping me up to speed.

Go well this year, go well.

Karolin Potter

WHAI RAWA COMMENDABLE

The Iwi Saver [Whai Rawa] is a commendable scheme that encourages Ngāi Tahu members to save for their education, home

ownership and retirement. Is this money going to be invested in a local or foreign bank? This will be an opportune time for Ngāi Tahu to start up a bank or finance company to help its members with their money management. A good example to learn from will be Taranaki’s TSB Bank. If TSB Bank can do it, so can Ngāi Tahu. Ngāi Tahu has supported a lot of its members with their tertiary education, and Ngāi Tahu can help them further if it has a bank where it can employ its members to run it. This will help its members to gain hands-on experience in the banking field. In order to save, members need jobs, and hopefully Ngāi Tahu can help them in that area too.

Lee Thomas
Taranaki

TRADITIONAL ARM BAND TATTOO?

I am a Kiwi living in Brisbane and have been here for the past couple of years. I have just received my copy of TE KARAKA Summer/Raumati edition, and again I find it informative and inspirational.

I am wondering if someone could answer a question for me please. Do we have a traditional arm band tattoo that relates to Ngāi Tahu? I am proud of the fact that I have a connection to Ngāi Tahu; hence my question about the traditional tattoo.

Due to a requirement to cover

up any arm art, I am interested in an arm band that can be easily covered as required. If anyone is able to assist me with this inquiry it would be much appreciated.

Trevor Porter
Brisbane (formerly Gisborne)

PROMOTING INFORMED CHOICE

It is always good to read on and between the lines of TE KARAKA.

I want to congratulate the team on its new format and the emphasis on capturing and reflecting the unique diversity of Ngāi Tahu whānau whānui. By this I mean individual and collective perspectives held by insiders and outsiders.

It was interesting to read Tahu Potiki’s comments on the idea of “the single tribal model” of development. I’m not sure what this idea or vision really represents, but I am sure it needs wider and longer debate. Will this model, that the tribe apparently endorses, be genuinely democratic? If so, I want to encourage all tribal members to exercise their individual right and responsibility to participate, by becoming informed voters.

On a similar theme, between March and May this year, all New Zealanders of Ngāi Tahu descent will exercise their once-every-five-year option to choose between registering on the Māori or general electoral roll.

This decision has significant political implications for local, regional and national influence by the tribe. Is there a collective tribal strategy on this issue? Or will it be left to at least 37,000 eligible New Zealand voters of Ngāi Tahu descent to decide for themselves?

TE KARAKA is an excellent mechanism to explain and explore such important issues. This way more Ngāi Tahu individuals can make informed choices to influence the shape and dynamics of tribal development. Democracy is good, but an informed democracy is better.

Mauri ora
Liz Hirst
Koukourarata Rūnanga
Nelson

MARATHON BUZZ

Hello my name is Jillian Hodgkinson. I would like to say I thoroughly enjoyed the article in TE KARAKA about “New York Here We Come”. Would love a follow up please on how the girls got on. I have just done my first half-marathon at Buller this weekend. I am Māori and overweight and I trained to walk this marathon. These seven ladies really gave me a buzz – if they can do what they want, so can I. I am 55 this year and have a whole new lease of life, thanks to a few very good friends who encouraged me big time. Thank you.

Jillian Hodgkinson

nā ADRIENNE REWI

MAIKA MASON LIVING WITH A RIVER

IT IS DIFFICULT TO DENY THE SPECIAL PLACE POUNAMU HOLDS IN THE HEARTS AND MINDS OF MANY NEW ZEALANDERS. ICONIC FOR MĀORI, THE BEAUTIFUL GREEN-HUED STONE FOUND ONLY IN TE WAIPOUNAMU SPEAKS OF CULTURE, TRADITION, LIFE AND MANA. WARS HAVE BEEN FOUGHT OVER IT, LIVES LOST AND LIVES SPENT IN ITS PURSUIT.

AT ATHENS IN 2004, THE COUNTRY'S ENTIRE OLYMPIC TEAM PROUDLY WORE POUNAMU TO THE OPENING AND CLOSING CEREMONIES. CYCLING HERO SARAH ULMER, IN AN UNREHEARSED MOMENT OF PATRIOTISM AND EMOTION, PULLED HER POUNAMU TAONGA FROM BENEATH HER TOP DURING THE GOLD MEDAL CEREMONY, FOR ALL THE WORLD TO SEE.

ITS CULTURAL SIGNIFICANCE TO NGĀI TAHU IS SOMETIMES OVERSHADOWED BY THE ECONOMIC COMMODITY IT HAS BECOME TODAY, AND THIS IS NOT LOST ON THE PEOPLE OF TE TAI POUTINI (THE WEST COAST), WHERE THE STONE IS MOST OFTEN FOUND.

MAIKA MASON (NGĀTI WAEWAE), CHAIRMAN OF MĀWHERA INCORPORATION, OWNERS OF THE ARAHURA RIVER, IS ONE OF THOSE WHOSE LIFE REVOLVES AROUND POUNAMU. FEW PEOPLE KNOW MORE ABOUT POUNAMU AND THE IMPORTANCE IT HAS TO HIS PEOPLE. WRITER ADRIENNE REWI SPENT A DAY WITH MAIKA AT HIS HOME ON THE ARAHURA AND LEARNT THAT BEST PRACTISE, PRAGMATISM AND MANA GO HAND-IN-HAND WITH POUNAMU.

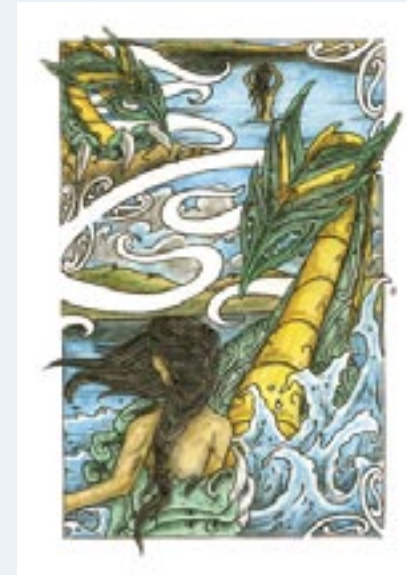


ILLUSTRATION: TURI GIBBS

Poutini was a taniwha, a guardian for Kahue (Ngahue), the atua or deity of pounamu. The only being Poutini feared was Whatipu, a taniwha who was the guardian for Hinehoaka, the atua of sandstone. Grinding with sandstone was the only way tipuna could cut pounamu.

Once, when Poutini was being pursued in the ocean by Whatipu, he took refuge in a bay at Tuhua (Mayor Island). Lying quietly in hiding, Poutini saw a beautiful woman come down to the water's edge to bathe. Her name was Waitaiki, and he watched as she removed her clothes and slipped into the sea. He lusted after her and, disregarding his enemy, Poutini caught Waitaiki and fled with her across the sea.

Waitaiki's husband, Tamaahua, found her clothes and knew that some dreadful fate had befallen her. Distraught, he used a tekateka (a small, dart-like spear) to gain the knowledge he sought; he hurled the tekateka in the air and it hung there pointing in the direction his wife and her captor had taken. Rushing to his canoe, Tamaahua paddled off in pursuit.

Poutini stopped on the Coromandel Peninsula and at Whangamatā on the western shore of Lake Taupo, each time lighting a fire to warm Waitaiki.

The chase went on – fires and tekateka at every pause – to Rangitoto or D'Urville Island, to Whangamoa in the hills above Whakatū (Nelson) and to Onetāhua (Farewell Spit). Then it continued down the western coast of the South Island to Pahua near Punakaiki, and on past Māwheranui, past Taramakau and Arahura, right to Mahitahi.

As Tamaahua crossed the mouth of the Arahura River, he noticed the water was not as cold as other rivers he had crossed, but the tekateka was still drawing him southwards.

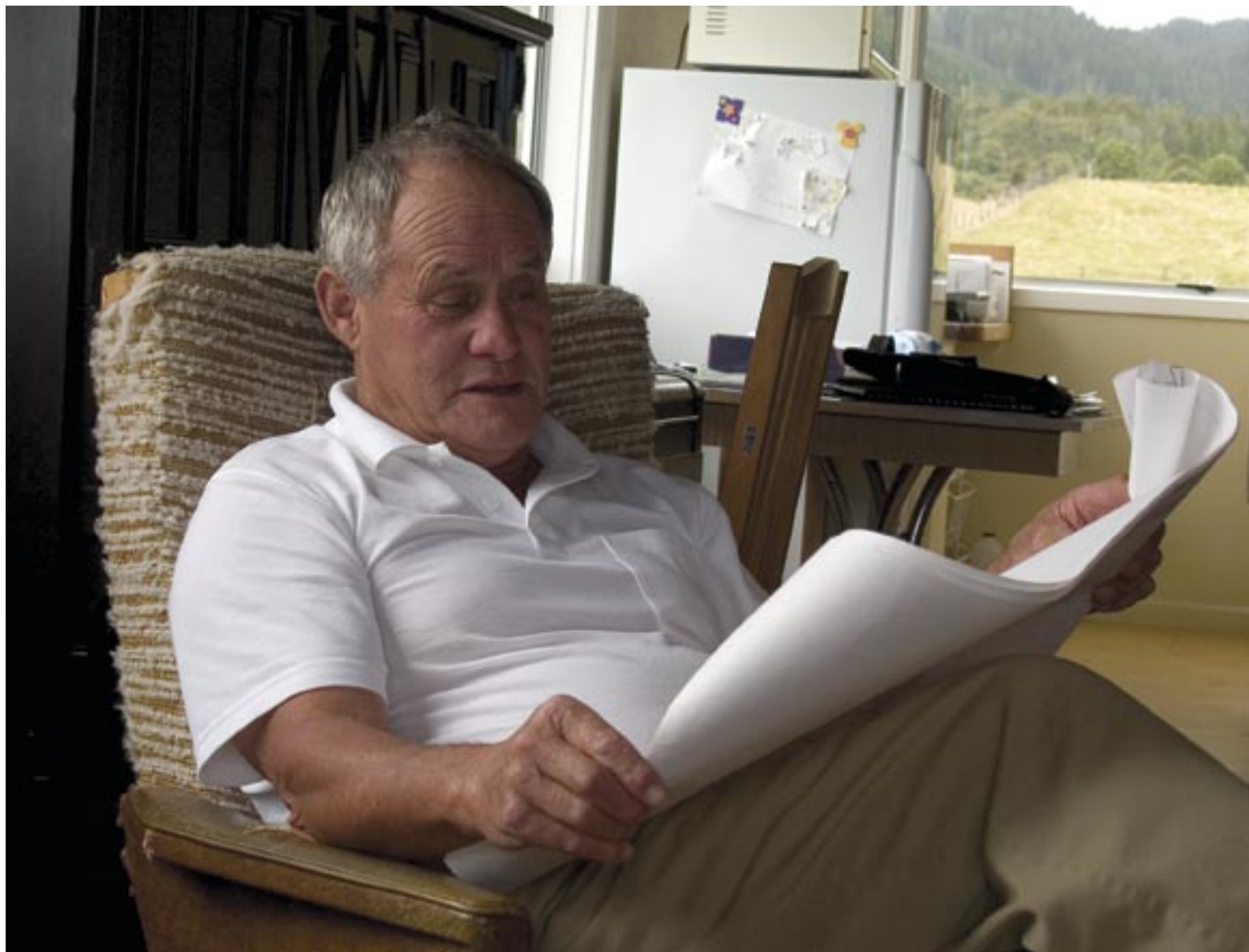
By canoe he paddled south from Mahitahi to Takiwai at the mouth of Piopiotahi (Milford Sound). Here the tekateka pointed back from where he had come. Frustrated and angry, he headed north. The tekateka paused at the mouth of the Arahura River and he knew his beloved Waitaiki was in distress up the Arahura River valley.

Poutini was indeed hiding up the river by a stream that today is known as Waitaiki. He knew that Tamaahua was coming and he did not want to leave his beautiful captive, so Poutini decided that if he couldn't have her then nor could anyone else. He changed Waitaiki into his own essence – pounamu – and laid the woman-stone in the bed of the river.

Then Poutini slipped silently away downstream and swam to the coast. Ever since, he has cruised along its waters as the kaitiaki, guardian spirit, of the land and its sacred stone. That is why the West Coast is known as Te Tai Poutini, the tides of Poutini.

Tamaahua found his beautiful wife Waitaiki. She was laying in her final bed, all grey-green and smooth – inanga stone.

Ever since those ancient times, when the snow melts in spring and the waters tumble down the wild Arahura gorges, pieces of pounamu are broken off the great body of Waitaiki and make their way down the river bed. These are the uri (children) of Waitaiki, who is the mother lode of the stone and the parent of the mauri that lies within pounamu.



Maika Mason is a pragmatic man, who neither wastes nor minces words, but as he leans back in his favourite old armchair, stuffing oozing from its torn side, he appears happy to talk about his passion for pounamu and the river he considers “part of his being”.

Morning sunlight is sifting through the windows of the Arahura Valley farmhouse he has lived in for the last ten years, which sits on a rise just 150 metres from the Arahura River, between Greymouth and Hokitika. The Arahura is a stretch of water that has defined much of his life, a river of which he has an intimate knowledge and for which he holds a deep regard. And it is the source of the prized stone he admits to being “captivated by” – pounamu.

Evidence of his passion is all around us, catching sunlight on window sills, propped up in living-room corners, displayed on the carpet and on top of the television set, and forming a soldier-like line along the passageway. The large rimu dining table is covered with an orderly spread of stacked papers and reading material relating to his business as chairman of both Ngāi Tahu Holdings Corporation and the Māwhera Incorporation – all held down with raw pounamu paperweights. In the presence of this, it’s almost frivolous to ask Maika Mason what both the Arahura and pounamu mean to him, and his clipped response, “Everything!” is warning enough that here is a man who does not suffer fools gladly, if at all.

In a home where the walls are decorated with old black and white whānau photographs and paintings, it is obvious that family and a sense of belonging are at the core of everything to him. Born in Hokitika, the middle child and only son of Henry and Ilma Mason, Andrew Maika Mason is a man of deeply-ingrained principle, who has a rich appreciation of cultural values. A short glimpse at his childhood quickly reveals why he has a central role in Māwhera Incorporation, the administering body of the traditional landowners of the Arahura River.

“POUNAMU IS ONE OF THOSE THINGS THAT BECOMES FASCINATING BECAUSE OF ITS PROPERTIES ... IT BECOMES AN OBSESSION ALMOST AND, AS SOON AS YOU FEEL THAT, THEN YOU MUST POSSESS IT. THAT’S AN INSTINCTIVE THING THAT IS THE SAME FOR ALL RACES AND CERTAINLY FOR MĀORI. EARLY MĀORI WERE MORE OBSESSED WITH OBTAINING AND OWNING IT BECAUSE, THEN, IT WAS SYMBOLIC OF POWER AND AUTHORITY.”

His father, Henry, came from one of the large, respected families of the Arahura, his mother from Westport, and when they married they moved to Hokitika. Henry Mason’s mother was the eldest daughter of the chief, and the family was often asked to supply pounamu for important occasions. It was generally Henry’s job to get it. As soon as Maika Mason could ride a bike at around eight or nine, he would accompany his father on his trips to the Arahura River, or he would climb on the back of his father’s motorbike and go the five or six miles to the river bed.

“Back in the forties my father and uncle were the first ones in the area to have vehicles, so the task usually fell to my father. We’d go onto the lower reaches of the river bed and within a couple of hours we’d have all the pounamu we could carry. We always had a supply of it, and when visitors came to the West Coast, either dignitaries or other Māori, we generally gave them pounamu,” he says.

“One of the earliest memories I have is of the first Arawa concert party coming to the West Coast from Whakarewarewa with Guide Rangī. After the concert, the bus pulled up outside our place and Guide Rangī got out and came into the house. My father gave her a big piece of pounamu and, in return, she gave us her piupiu. That must be fifty years ago, and I think my sister still has it.”

“Pounamu only had value to our people then, to the Ngāti Waewae people, and we were the ones who supplied it to the larger tribe, to Ngāi Tahu in Christchurch, when they wanted to present it as gifts to important visitors. It wasn’t until the 1950s and 60s that the commercial interest was developed by the growing numbers of lapidaries in Auckland and Dunedin, and then again in the 1970s with the increased focus on tourism.”

Maika Mason’s childhood was focused strongly on both the river and pounamu. His father had taken him into the headwaters and into Waitaiki Creek, where he had been stunned by the magnificence of large pounamu boulders weighing up to 20 tons. By the age of 18 he had walked the entire

in a time when mana and manaakitanga were important. It was important when you had visitors to manaaki to them and give them pounamu, and his father always said that if visitors put the pounamu by their front door their door would always be open – that every time they looked at it they would remember their visit. In Henry Mason’s eyes that meant mana for his family and people.

Sitting in his old brown chair, rocking back against the family piano, Maika Mason says he recognised early the role the Arahura River would play in his life. He is not an effusive man, but he speaks with a quiet reverence when he says simply that the river is special.

“We were always of the view that the river and its pounamu belonged to us and, when our people sold 6 million acres of land to the Crown for £300 in 1860, we reserved land for ourselves on every major river on the West Coast. The biggest reserve was 2,000 acres on the Arahura, which we believed would give us access to pounamu in the river and on the banks.”

“What was handed down to me by the old people was the belief that, although we didn’t have title to the river because the Crown did not fulfil its promise – because it leased all the land to Pākehā and we were not even allowed on it – it still belonged to us. All the old people I spoke to as a teenager had a particular love of the river and a lifetime relationship with it and, when you have that, it simply becomes a part of you. It’s an emotional relationship that rubs off on you.”

“When I was a boy visiting my grandparents at Arahura, near the river mouth, they were a people with very little – no power, no vehicles, and they had been excluded from their economic lands. They were in a low economic state, so you can understand how they felt about the river and the pounamu.”

Despite the fact that Maika Mason left the West Coast in 1957 to begin a career as a technical trainee in the New Zealand Forest Service – “the thought of exploring the rest of New Zealand and getting into the bush and



length of the Arahura, right up to its source in Browning Pass. He had also built up a personal collection of pounamu and artefacts.

“Pounamu is one of those things that becomes fascinating because of its properties – its feel and multiple colours, its lustre, its toughness – and that fascination extends across all races, and people of all disciplines. The more you see of it, the more fascinating it becomes. It becomes an obsession almost and, as soon as you feel that, then you must possess it. That’s an instinctive thing that is the same for all races and certainly for Māori. Early Māori were more obsessed with obtaining and owning it because, then, it was symbolic of power and authority.”

“I was lucky during the sixties and seventies, because my father was on the Ngāi Tahu Māori Trust Board and I travelled around with him, visiting the old people. I was also able to talk to Pākehā who had unearthed artefacts on old sites, so even though I had never been in a museum, I could see the importance of our history – where our people had lived, how they had done things, the importance of the things that had belonged to them.”

Even when he was young he questioned his father about why he gave pounamu away, but he came to recognise that his father was brought up

the high country seemed exciting to me then” – he returned home to the Arahura several times a year. It was on those return visits, always making a beeline for the river to see what he could find, that he became increasingly frustrated at how his people had been disenfranchised.

“When I was a young man it seemed to me that our old people at Arahura had given up on the idea of getting their land back. They had tried and gotten nowhere. Then, with the renewed commercial interest in pounamu, we decided it was time to make the point that we never sold the pounamu in the original land sale: we always considered it ours. When the Crown started selling commercial licences, and then gave permission for pounamu extraction from Waitaiki Creek and the building of roads and river crossings, we decided it was time to act. The original deeds, written in both Māori and English, never stated that pounamu was included in the deal. There was no receipt, and no Māori worth his salt would sell his greatest treasure.”

The Māwhera Incorporation was set up in 1976 with close to 2,000 of the traditional landowners as shareholders. Repeated requests to the Crown for the return of the pounamu were rejected, even though the deed to the river

bed and a secure title was returned in 1977. The matter was finally taken to court by Sir Tipene O'Regan (then chairman of the Māwhera Incorporation) and Henry Mason. They lost the case and were devastated by the judge's statement that the economics of the Hokitika tourism industry were more important than Māori values in relation to the stone.

"That had a major effect on me. I decided we had to do something about it, and it drove me from that day on. I decided that what I needed to do with some of my life was to get the pounamu back and our economic lands that were leased in perpetuity."

Having spent 35 years with the New Zealand Forest Service and, later, the Department of Conservation, living all around New Zealand and abroad with his family – he married Ngaire in 1962 and they had seven children – Maika Mason moved back to the Arahura in the nineties. As he points out, he could be living in Tauranga but, with ten generations of his family buried in the Arahura area, he felt it essential to continue the link to the land.

"I spend most of my time here, where I can sit and read and think and research. And I go fishing, whitebaiting and looking for pounamu – all the things you can't do in the city. If you are Māori it is important to establish a sense of belonging for your descendants. I spent a lot of time living among the Arawa people and, while I never had any difficulty with that, I felt like I was someone else. When you get the call home – and all Māori get it – you have to ask yourself where you belong, where home is."

"My job as a member of the Ngāi Tahu iwi is to create an awareness of where we belong for my 16 grandchildren, and my generation is responsible for doing that. Having young Māori feeling dislocated and adrift in cities weakens the culture. They need to know where they belong and have a sense of where their family is buried."

All his children and grandchildren are shareholders in the land through the Māwhera Incorporation, and they all enjoy their Arahura holidays with their parents and grandparents.

"I'm helping them to feel that this is home, and all my grandchildren love it here. We spend time visiting friends and relatives, hunting for

pounamu, fishing or milking the cows, and they all spend time seeking the elusive pounamu."

"That's how you build up a relationship to the land and to the river, and I believe that if you're an owner you've got to be close to it. It is part of my being."

For Maika Mason, the time to become even more proactive in reclaiming Arahura's pounamu resources arose with the instigation of the Ngāi Tahu Claim. As chairman of the Māwhera Incorporation, he was approached by Ngāi Tahu to be part of the claim because there were aspects of the Māwhera land sales that were a clear and easily established breach of the Treaty of Waitangi. It was at that point that he raised the issue of the original 1860 Arahura deed of sale, which clearly showed that Māori had never sold the pounamu contained within the river catchments of the lands known as Poutini.

A deal was struck whereby the Māwhera Incorporation would join the claim if all pounamu in the Arahura catchment were returned. Maika Mason gave the traditional evidence at the claim hearings. As part of the settlement redress, the Government stopped all pounamu licences, and the South Island pounamu resources were returned to Ngāi Tahu with the exception of the pounamu in the Arahura catchment, which was returned to the owners of the Māwhera Incorporation.

It was a 12-year process, characterised by tough challenges, and for Maika Mason it felt like "a tremendous achievement". It was, he says, a great learning experience and confidence booster. The Arahura had become the only privately owned river in the British Commonwealth when it was returned to the Māwhera Incorporation in 1977 and, with the success of the Ngāi Tahu settlement, it was the first time a mineral had ever gone into private ownership.

"We were all as excited as hell when we heard the news, and the very next day my Aunt Lady, the late Mona Mason, asked her two daughters to take her to the river. She found the biggest piece of pounamu ever found at this end of the river in our lifetime."



THE SOURCE OF THE STONE

Later, as the afternoon sun curls across the West Coast sky, Maika Mason loads us into his small flat-deck truck and we drive out past his grazing animals and down the narrow gravel road to one of his favourite river spots. He has changed into shorts and, away from tape recorders and a journalist's scurrying pen, he is much more relaxed.

He talks about the unspoiled beauty of the upper reaches of "his" river and the "tricks of the trade" of the pounamu hunt. He refers to the accepted tikanga of his people, learned from his father, as simply "best practice".

"They knew the best ways, the best places and the best times through experience. They had to survive in a very tough environment and they didn't have time to waste on doing anything the wrong way. There were spiritual elements there, but they didn't interfere with best practice."

He talks about one of the most special pieces of pounamu he has found – the piece discovered when he brought Ngaire home for the first time to meet his parents.

"The four of us went to the river and I found a very large piece, which we have managed to hold on to through all our homes when the kids were growing up."

He refers to Mana Pounamu, the extensive project he undertook with Russell Beck (a world authority on jade, based in Invercargill) cataloguing all pounamu taonga with Ngāi Tahu provenance held in New Zealand institutions, and the subsequent photographing of all the major South Island pounamu sources. He hints at the vast areas of future research revealed by that project and the papers that Russell Beck is yet to publish.

And as he wades waist deep in the river, he talks about the four main varieties of pounamu: deep-green kawakawa – the type most often found in the Arahura; the rare and highly-prized clear tones of the flawless kahurangi stone; the olive to bluish-green of tangiwai (actually a type of serpentine called bowenite); and his own personal favourite, the prized grey-green colours of inanga.

It is to the mana of Ngāi Tahu that Maika Mason finally refers. He is quiet

for a moment as he mulls over his own role in the Ngāi Tahu settlement and the implications it will have for the future.

"I think it was absolutely necessary to restore this taonga to our people. I had found it difficult to listen to our old people talking about the loss of the pounamu resource, and their lack of personal power around that concerned me. We had to go after it. The questions now are not to do with the Crown, they're to do with our ability to enhance our mana now that we've got it."

"Pounamu has been an essential part of our culture for the last 300 years, so you could say that it is the mana of Ngāi Tahu. It gave us economic wealth, mana and a tremendous amount of prestige in the old days. It was the greatest treasure in the Māori world and to get it you had to come to Ngāi Tahu. That's a very powerful thing for us as a tribe, and we've come full circle – if you want pounamu now, you have to come to Ngāi Tahu. If you come here to negotiate for it, you are acknowledging the mana of Ngāi Tahu as possessor or owner of the stone."

"The values of pounamu have changed over the centuries. First it was prized for tools and implements; then it was used to make weapons. Later, via the hei tiki, it became a fertility symbol, and then an item of adornment, which it still is largely today. We're a pragmatic people and we had no difficulty in its value changing to suit the people of the time."

"Now its value is changing again and, for some who are not into the mana transfer of pounamu, it is all about economic value. But I think it needs to move further into the realm of international art, because if it continues as a commodity its mana will decrease. Pounamu encapsulates the traditions and history of this country, and I think we should recognise it as a national brand. All we need are the people with the skills to get it there, to take it the next step."

With that, Maika Mason declares the conversation over, and we take our last look at the river before tracing our way back through the bush to his truck and the short, dusty trip back to his house, where whitebait fritters await.



“WE BELIEVED [THE RESERVED LAND] WOULD GIVE US ACCESS TO POUNAMU IN THE RIVER AND ON THE BANKS ... NO MĀORI WORTH HIS SALT WOULD SELL HIS GREATEST TREASURE.”

Stand up and be counted

I have just returned from an experience that is all too familiar – a foray into a Māori world where men seem to be hopeless.

Depressingly enough, I see with new clarity what Brian Tamaki is trying to do with his Destiny Church – the altruistic angle of it, anyway – and what former MP John Tamihere is on about too, while he blows his own trumpet. They must despair even more than I do.

been on an assignment which led me to the edges of the prison system, the part where whānau on the outside are suffering. Far too many Māori men end up in jail, as we all know, and far too many deserve to be there because of their violence, a territory writer Alan Duff famously covered in *Once Were Warriors*. The book's bleakness of vision appalled me. I didn't finish it.

It's not my place to go into the whys and

sibility for our own feelings, and our failures. What we have no excuse for is deliberately causing suffering to others.

I'm back from being among women with babies about to be born who are having to take non-molestation orders against the fathers; women whose sons bully out of them what little money they have, leaving them without food; men who give all they have of value to fellow



...when Māori men succeed so well we all treasure them, and when they fall, we all lose something too, and some of what we lose is hope.

What worries me about both their approaches is that they set themselves up as role models for something better – a dangerous thing to do. If you come unstuck as a role model, it gives a worse impression than if you hadn't bothered in the first place.

Look at director Lee Tamahori. There was an example of talent, hard work, success – and all blown because he was found selling sex to an undercover policeman, while dressed in drag. This doesn't rob him of his professional ability, but it does rob him of gravitas, that Latin word which describes the kind of quality that makes people take you seriously. What would happen now if Tamahori tried to take on a really important project with a serious message? Would people feel he was entitled? How long will it take for them to forget?

Of course we have to forgive each other our weaknesses, and this was obvious madness. But when Māori men succeed so well we all treasure them, and when they fall, we all lose something too, and some of what we lose is hope.

I'm picking on Māori men because I've just

wherefores of what leads these Māori men to be the way they are. I'm sure there are excuses, even reasons, but I'd rather deal with facts. I see gangs and drug use lying at the bottom of this, and men who as a result have neither real dignity nor pride, just a posturing imitation.

How can you have dignity as a man when your children are hungry, and you're not providing food for them? How can you call yourself a father when you take no responsibility of any kind for the wellbeing of your children, and don't even care who their mothers are? How can you call yourself a lover when you beat your women in front of their kids, and your kids in front of their mothers? What and who are you when the bonds of gang life mean more to you than your own family, when you'd rather help fellow gangsters than encourage your kids to do well at school, and when any money you may have goes to anyone ahead of your own flesh and blood? What are you when you are untrustworthy to those who love you most?

I'm not so interested in how these men feel, as in what they do. We all have to take respon-

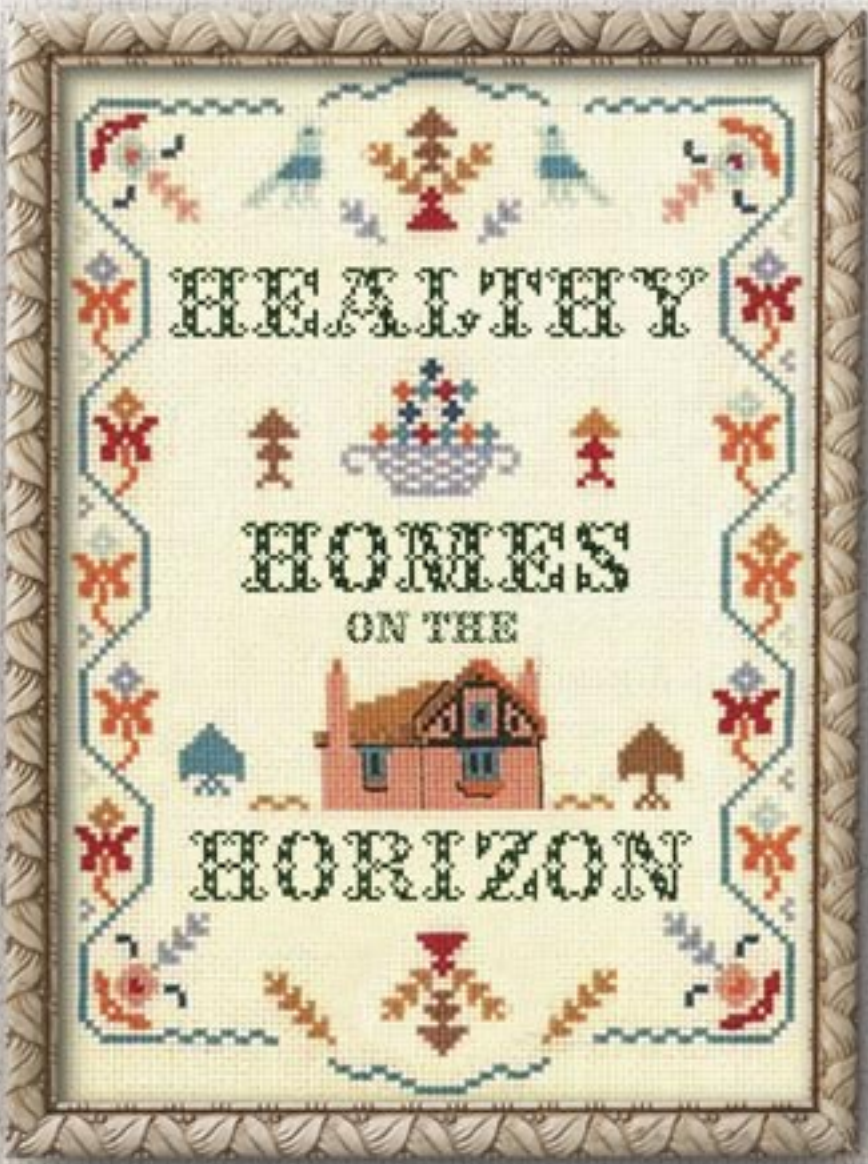
gang members, while leaving their own children to be reared in poverty and neglect; men who nearly kill their loyal partners for the pleasure of it, and have them living in fear; men who would rather abandon their bereaved mothers and return to jail than stand up like real men and care for those weaker than themselves.

Are these Pākehā values? I would have thought they were human values.

I want to know where it is that such men hold their heads high, and how it is that they can sleep at night.

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.

nā ADRIENNE REWI



“I’ve lived in this house for 17 years and we dread the winter. It’s freezing, everyone gets sick, we have huge power bills and, even with an open fire, gas and electric heaters, we can’t stay warm.” KIRI BRISTOW

Kiri Bristow is hoping the recently installed ceiling and underfloor insulation in her Bluff family home will mean the end of freezing winters and a string of illnesses.

The ceiling of the three-bedroomed family home is now packed with Novatex polyester insulation blanket as part of the Bluff Community Healthy Homes and Research Project initiated by Awarua Research and Development (Te Rūnaka o Awarua Charitable Trust). So Kiri is excited about the prospect of reducing the asthma symptoms that three of the children experience each winter.

“I’ve lived in this house for 17 years and we dread the winter. It’s freezing, everyone gets sick, we have huge power bills and, even with an open fire, gas and electric heaters, we can’t stay warm,” she says.

Kiri lives in the 1960s, former Harbour Board home with her mother, Ann-Marie Ryan, her siblings, Dylan (6) and Sarah (14), plus her own children, Sydney (3) and baby Jordan. Three of the children regularly suffer from asthma, but Kiri is hoping Jordan will be the first of the three-generation household to escape the rigours of a Bluff winter.

Below left: Kiri Bristow and 3-year-old Sydney; centre: Trish and Geoff Young, homeowners who have had insulation installed; right: Sumaria Beaton (on left), project manager with Awarua Research and Development, with Bessie Hilderbrand, whose home is one of those already insulated.



The Bluff Community Healthy Homes and Research Project was officially launched in Bluff on 21 November 2005, and it aims to insulate all 800 homes in Bluff with quality insulation products, over a period of 4 years. Priority will initially be given to low income families with young children, and elderly people who suffer from a high rate of respiratory and skin problems.

This will be backed up by an education programme that includes home visits, an education package for homeowners, community workshops and a school learning programme called “Energy Action”, which will cover topics such as health, environment, household energy efficiency, air quality and future alternative energy sources.

The third arm of the programme will focus on research. A sample of retrofitted homes will be assessed on indoor and outdoor air quality, and air quality in relation to health conditions. The entire Bluff community will undergo an energy audit, which will enable the community to reassess its current energy consumption and then work towards improvements; hence monitored energy usage will be displayed on a visible community progress chart. A survey of the community’s social and health needs will also be conducted.

Upoko Rūnanga Tā Tipene O’Regan believes the ground-breaking community project is not simply aimed at retrofitting homes.

“It is important that we get a much more intelligent view of energy and how to use and save it than we have had in New Zealand to date. A lot of people are talking about the principles of energy efficiency, but the Bluff community project provides one neat corner where we can actually do something,” he says.

Part of the research is to see what measurable outcomes there might be for the community and its citizens, and Sir Tipene believes the contained geographical nature of Bluff, its small population (around 2,500) and the fact that it is cohesive and people are known to each other makes it the ideal “cradle for the analysis of change”.

“I have great respect for what the Awarua R&D team have started here, and I believe this project is going to be capable of altering attitudes and improving the inherent and intuitive understanding people have about quality of life.”

According to Heather Staley of the Energy Efficiency and Conservation Authority (EECA), about 800,000 homes around New Zealand are not satisfactorily insulated, because prior to 1997 there were no mandatory regulations for insulation in the building code. “Of those, 300,000 don’t have much in the way of basic insulation and, of those, 4 years ago 100,000 were occupied by people in the lower socio-economic category, who couldn’t afford to do anything about it,” she says.

In the 1990s, EECA began looking at what could be done to insulate the homes of families who could not afford insulation. They discovered that for every \$10 of benefit gained from home insulation \$2 could be attributed to energy savings, \$6 to averted health costs and \$2 to a reduction in absenteeism from school and work.

“One of the cool things about the Bluff Healthy Homes Project is that it will give us an idea of what is possible on a national scale. This is the sort of project that makes energy efficiency exciting,” she says.

The port-side town of Bluff is surrounded by sea and buffeted by the rough west winds. Winters are notoriously cold and difficult, and most homes in the town are directly exposed to the elements. Over 40% of the population at the time of the 2001 Census were of Māori descent, and at the two schools the percentage of Māori sits around 60–70%. It is classed as a low socio-economic rural town, and it reports a high incidence of respiratory problems, skin conditions and cancer. Anecdotal evidence suggests that many of the community’s poor health statistics can be directly linked to poor living conditions.

Dr Guy Penny of the National Institute of Water and Atmospheric Research (NIWA) began working with Awarua Research and Development two years ago on a research project centred on the coast, sea, kai moana and the health of Bluff’s community. He had previously worked with rural Māori communities in Waipoua, Northland and Waihi at Lake Taupō through the New and Emerging Energy Technologies (NEET) programme. Dr Penny was involved with retrofitting homes, with product and training supplied by Negawatt Resources in Wellington. He saw Bluff as an ideal community for a similar project.



At the launch of the Bluff Community Healthy Homes and Research Project – above left: Mahara Okeroa, MP Southern Māori; above right: Tā Tipene O’Regan cuts the cake to launch the project; above: Michael Skerrett, Upoko Rūnanga Waihōpai, making the blessing.

“I approached Sumaria Beaton and her team at Awarua R&D. They were all for it. The great thing about this rūnanga is that they have a dedicated team to drive the project, and that’s been vital in getting it off the ground. Getting funding for a project like this takes a lot of time, energy and committed, unpaid effort, and that needs to be recognised. If other communities are going to do something like this, they need to realise that it takes that huge commitment to see it through,” says Dr Penny.

Grant Dunford of Negawatt Resources was brought into the picture early on to speak with project organisers about insulation products and what was involved in their installation.

“One of the impacts we observed in the North Island was that the NEET projects gave the communities a non-confrontational focus for coming together, and we predict that will be repeated in Bluff through the Healthy Homes Project. I think we’ll see community spirit build as the project grows.”

“And that’s on top of the primary benefits of course. Retrofitting non- and semi-insulated homes will improve the thermal envelope, air and moisture tightness of housing stock, making houses dryer, warmer and therefore requiring less energy to heat. This will lead to health improvements in the occupants no longer exposed to the prolonged damp and cold that have been implicated in many respiratory, rheumatic and skin ailments. Money will also be saved and retained in the community from reduced energy and health costs,” he says.

Dunford says the health gains of a well-insulated home are 7 times greater than the energy savings, and he believes savings made across the board will begin to kick in once 25% of the town’s houses have been retrofitted in 18 months’ time. He adds that having such a large, contained community will also be of great benefit to ongoing research.

“Bluff presents a unique situation, enabling a wide range of valuable research data to be collected for long-term research that will enable us to



Installation at the home of Ann-Marie Ryan (mother of Kiri Bristow) – top: Grant Dunford helping with insulation blanket for the ceiling; above: Air Cell underfloor insulation going under the house.

“We anticipate that the Healthy Homes Project could be a national pilot, leading the way for healthy living environments and healthier communities, at the same time as increasing economic benefits, community participation and an awareness of energy efficiency and its benefits to the health of our environment.” GRANT DUNFORD, NEGAWATT RESOURCES

compare before – and after – effects of retrofitting, and to monitor such things as indoor/outdoor air quality, the advantage of education, health data and energy consumption. It provides a valuable learning opportunity for the Bluff community, as well as providing an example to other communities nationwide. We anticipate that the Healthy Homes Project could be a national pilot, leading the way for healthy living environments and healthier communities, at the same time as increasing economic benefits, community participation and an awareness of energy efficiency and its benefits to the health of our environment.”

The total project costs over a four-year period are estimated at around \$4 million and, to date, financial support has been secured from government departments, corporate sponsorship and community and family trusts. Project organisers are also approaching local businesses for contributions.

David Bloor, external affairs manager of New Zealand Aluminium Smelters, says that Comalco, as a major energy user, is committed to New Zealand’s big energy challenges and the company is proud to be a major sponsor of the Healthy Homes Project.

“It makes sense to us. The Bluff community is our nearest neighbour and we feel we can make a real difference by investing in a major community project, financially and in kind,” he says.

All Bluff homeowners who hold a community services card are entitled to the retrofit, free. Due to government criteria, medium to high-income households are not eligible for a free retrofit. However the Southland Community Trust has loan funds available to ensure all households receive

an opportunity to participate in the project. Trust chief executive officer John Prendergast says the Trust is looking at the project as a pilot that could be adapted to other areas of the Southland region.

“The Community Trust has made a huge contribution to the Te Rau Aroha Marae overall, and now we’re supporting this project. We’ve had an insight into the way this rūnanga works, and that’s given us a lot of encouragement and confidence that this is a project we should support. Awarua Research and Development has a great deal of organisational credibility, and the people leading it have success written all over them.”

List MP Lesley Soper agrees that Awarua’s Sumaria Beaton and Aimee Kaio have led the project with a unique vision and determination.

“When I became a Labour MP, I was thrilled to hear Awarua R&D had picked up the Healthy Homes Project. New Zealand has too many old, cold houses, and the economic reality is that they are largely occupied by the most vulnerable – the elderly and low-income families with young children. We need to work systematically to address that, to make homes drier, warmer and healthier.”

“This community will benefit because the Awarua Rūnanga was brave enough to step up and say, ‘we can make a difference’. They stepped up to the challenge to deliver the best outcomes for their people and, right from the start, they’ve avoided cutting corners. They’ve acquired the best-trained people and the best product so they can get it right the first time. And from that we can gather all the social, energy and health evidence we need to spread the project to other communities.”

In conjunction with the launch of the Healthy Homes Project, the new offices of Awarua Research and Development were officially opened at Te Rau Aroha Marae. Sir Tipene O’Regan sees the refurbished building as a focus for the community.

“Getting good research and an information base for everything we do is hugely critical. We need to focus on a sound measure of research on every project we undertake, whether it has a social or a science base. This building is dedicated to having those projects systematically managed – it is the new heart – and the Healthy Homes Project is another jewel in the crown of this rūnanga,” he says.

By early November 2005, the first ten homes involved in the project had been retrofitted with new ceiling and underfloor heating, and all were “happy customers”. Keith and Bessie Hilderbrand say that the retrofit made a world of difference to their small house and that temperatures no longer drop below 16 degrees.

Fred Ryan noticed his asthma symptoms decreasing within just three days of having the family home insulated – “I’ve had less wheezing and I’ve reduced my medication,” he says. His wife, Judy, says she is looking forward to winter for the first time. And Trish and Geoff Young say that, as the first paying recipients of the project, they’re delighted with the dramatic change the retrofit has made to their large home.

“Our 1920s villa is twice the size of most houses, and, while the ceiling was partially insulated, we lost a lot of heat through the polished floors. We’ve had three heat pumps operating and, even in summer, we had at least one of those operating. Since the retrofit we’ve made noticeable savings on wood and power, and our heat pumps are off,” says Trish.

Trish, who works for Awarua Social and Health Services, says the project is a big plus for the community.

“Health Services have supported the Healthy Homes Project by providing registered nurses to do the health assessments on our whānau before and after the retrofits. It’s a fantastic outcome for Awarua Rūnanga and for Bluff, and I am confident our rūnanga is in safe hands with young people who have a vision like this,” she concludes.

NGĀI TAHU FUND

Strengthening cultural excellence

NGĀI TAHU CULTURE IS ABOUT TO RECEIVE A SHOT IN THE ARM AS THE FIRST ROUND OF MONEY FROM THE NGĀI TAHU FUND MAKES ITS WAY OUT INTO THE ROHE. THE FUND WILL DISTRIBUTE A RANGE OF CONTESTABLE GRANTS AIMED AT INDIVIDUALS AND GROUPS, TOTTALLING OVER ONE MILLION DOLLARS A YEAR.

The grants will range from small amounts involving a very straightforward application process, to much larger sums. Their aim is to enable individuals, whānau, and marae-based communities to maintain, nurture and, in some cases, revive elements of Ngāi Tahu's rich cultural heritage that they see as important to them.

Like Whai Rawa, the Ngāi Tahu Fund is a move to get more direct benefit from the growing settlement pūtea into the hands of Ngāi Tahu whānui, whānau groups, rūnanga and hapū.

While a great deal of progress has been made in strengthening Ngāi Tahu culture in the last 15 years, the fund should give a considerable boost to that process and enable many more young people to take their place on the journey their ancestors started.

Ngāi Tahu cultural loss was great and happened early. European sealers and whalers hunted mainly in the oceans of the south, and Pākehā (often men) married into the widely scattered Ngāi Tahu communities. As well, the flatter parts of Canterbury, Otago and Southland soon became first-choice farmland for Europeans, bringing an end to centuries of Ngāi Tahu's mahinga kai use of these vast areas.

Ngāi Tahu increasingly worked for Europeans, and intermarriage continued apace. Not surprisingly, culture changed and much was lost during the 180 years or so after the first significant interactions with Europeans. Fortunately, some whānau and communities kept the fires burning through that long period, giving the tribe a strong platform from which to build for the future.

In the corporate world of today, in which

Te Rūnanga o Ngāi Tahu has become a major player, every organisation, company and major project has a mission statement, which is a broad, simple statement of its intent. For the Ngāi Tahu Fund the mission statement is: "Strengthening Ngāi Tahu cultural excellence through sustainability, innovation and tenacity."

However, most Ngāi Tahu do not live and work in the corporate world, and there has been plenty of concern that few direct benefits from the settlement have been seen by individuals. So the project leader of the Ngāi Tahu Fund, Henrietta Lattimer (Wairewa), is particularly concerned that the fund gets grants out to individuals and whānau, and that they don't feel intimidated by the corporate body.

"For me, the fund is about giving the opportunity for whānau to connect with this organisation [Te Rūnanga] in a cultural manner they choose. It's about the opportunity for a single family member and opportunity for their whānau. It may be as simple as getting someone in to talk to them about whakapapa."

She says that, while the intent is that accountability has to be robust, she doesn't want applying to be too difficult for the average person. "We need to connect with whānau and seek their views, and we need to be available for them. I don't want them to view us as sitting in a glass tower and not being approachable."

Gabrielle Huria, senior manager of Toitū Te Iwi, the body administering the fund, says the tribe is focusing on cultural development because it is seen as a pathway towards economic sustainability. "Once you feel strong in your culture, other things in your life follow. Culture is at the heart of everybody; it's what it means to

be you."

She says there is recognition that there are many traditional cultural aspects Ngāi Tahu is trying to sustain at the same time as encouraging new cultural developments. But the ideas must evolve from the Ngāi Tahu communities.

"It's about empowering whānau and hapū. The aim is to help our communities to grow in a way they think is important, not the way we think is important. We're trying our hardest to make it something that comes from the flax roots."

"The fund is a recognition of the fact that our homes and the 18 marae communities are the only places where we can be truly Ngāi Tahu – everywhere else we have to negotiate our position."

There are numerous things the fund might support – training young weavers, for example. "You might have a group of six expert weavers and they train six young ones to make korowai, so at the end of five years there will be twelve weavers capable of producing korowai."

In another case, the fund may help link tradition with new developments, by for example matching up a weaver with a contemporary visual artist.

The near disappearance of Ngāi Tahu Māori language is one of the biggest cultural losses the tribe faces, and grants from the fund could be targeted at language revitalisation projects.

Gabrielle Huria says part of the reason for the fund is to develop a cultural inventory. "We have to decide as a group what we value and want to invest in, and then set targets. For example, how many weavers do we need for it to be a sustainable activity for the next 20 years?"

KIA TŪ PAKARI KOE
I TŌ AKE MĀORITAKA,
KA PĒRĀ ANŌ KOE I KĀ
ĀHUATAKA KATOA
O TŌ ORAKA.

KAI TĒNĀ TAKATA, KAI TĒNĀ
TAKATA ŌNA AKE TIKAKA.
KO TŌ AKE AHUREIKA
TĒNEI.

— ONCE YOU FEEL STRONG IN YOUR CULTURE,
OTHER THINGS IN YOUR LIFE FOLLOW.
CULTURE IS AT THE HEART OF EVERYBODY;
IT'S WHAT IT MEANS TO BE YOU.

HENRIETTA LATTIMER: THE AIM IS TO HELP OUR COMMUNITIES TO GROW IN A WAY THEY THINK IS IMPORTANT, NOT THE WAY WE THINK IS IMPORTANT.

NED TAUWHARE: I HOPE YOU DON'T VIRTUALLY NEED A LAWYER TO HELP YOU DO APPLICATIONS. IT'S GOT TO BE USER-FRIENDLY.

HOW THE NGĀI TAHU FUND WORKS

There will be three levels of funding.

- 1 Small project investments up to \$5,000 each will be awarded twice a year. These will support smaller local initiatives with minimal fuss. Individuals can apply, and legal involvement is not required.
- 2 Medium project investments up to \$30,000 each will also be granted twice a year. These are to support local, regional and national initiatives, and are not open to individuals. Legal involvement is required.
- 3 Outcome-based investments over \$30,000 will be granted once a year, and are designed to increase significant and sustainable cultural benefits for Ngāi Tahu communities.

Small projects will make up 20% of the \$1.3 million to be dedicated annually to the fund, medium projects will account for 30%, while outcome-based investments will account for 50%.

Applications for the first round of funding opened on March 1 and will close on April 30. A road show explaining the fund was taken around the rohe in early March.



Lynda Pahi (Ngāi Tūāhuriri) has plenty of experience of applying for grants, through her daytime work in a community organisation. “We’re dealing with a lot of families who have no connection with their rūnanga. The parents often don’t want to know, but the young people are hanging out for it. I really see a lot of youth out there not knowing anything, and their parents are the same.”

Being in the frontline, and often dealing with people who have lost any cultural connection, she naturally has expectations of the fund. She says a small amount of money goes a long way for an organisation like hers, but if the application process takes a lot of time she’s not interested. She finds that young people, especially, want to get on with things, or their enthusiasm dissipates.

“I work at the coalface. Give me a job and I’ll do it, but don’t give me screeds and screeds of paperwork. I won’t apply now for things that are going to take hours and hours of work.”

Lynda Pahi says the smallest grant under the Ngāi Tahu Fund, \$5,000, should be available all the time, not just twice a year as planned. “To fund a project, \$5,000 is not a lot of money – why isn’t it open? There should be a quick turnaround for groups.”

On the West Coast, Ned Tauwhare, kaiwhaka-haere of Te Rūnanga o Ngāti Waewae, also has a strong background in funding, from his work with the former Community Employment Group (CEG). He believes the fund is an excellent idea. “It gives organisations like our rūnanga the opportunity to seek funding for the types of things we need to do.”

And there will be plenty of things to do, because a new marae at Arahura is in the final planning stages. He sees the rūnanga applying later in the year for a \$5,000 grant to bring in someone to impart traditional knowledge to local weavers who will be making the tukutuku panels. “There’s a difference between doing the weaving and knowing the stories behind the panels; it’s very much like carving.”

Ned Tauwhare says to keep the application process simple. “I hope you don’t virtually need a lawyer to help you do applications. It’s got to be user-friendly. What I noticed at my time at the CEG was applications got more complex.”

Gabrielle Huria says people with little experience of applying for funds won’t be disadvantaged if the application process is too complex for them. Gabrielle says there are front-of-house

people to assist with applications and an o800 number to help people.

“We don’t want to disadvantage people who have a lot to give but are not computer literate. On the other hand, we have to make sure applicants have buy-in from their community.”

Although the fund will not be directly aimed at business opportunities, it could in some cases act as a seed for business. For example, a grant from the fund might be used to sort out the cultural elements for a tourism project, and then funds from other sources might be sought to develop the project.

“If we can grow people to the next stage in thinking about a business opportunity, that’s great,” Gabrielle Huria says.

The Ngāi Tahu Fund Assessment Committee will be made up of four senior kaumātua with

a wealth of cultural experience between them: Jane Davis (chair), Rakihiia Tau, Te Ao Hurae (Joe) Waaka and Maika Mason. They will be joined by two people from outside the tribe: Iain Hines, CEO of the JR McKenzie Trust, and Francie Russell, CEO of the Wellington Community Trust. Both have strong experience in managing and distributing money for community purposes.

Joe Waaka, upoko of Te Rūnanga o Arowhenua, describes himself as being brought up as a “pā kid”, with all the cultural immersion that implies. He says three of his six children are pā kids. But today most Ngāi Tahu do not live like that. “There are two distinct cultures now in Māoridom. Urban is now a fact of life, and then there’s the rural ones living around the pā. We’re the ones that keep the home fires burning.”

He sees the fund especially benefiting those who have “left home”. “This money will be a great help; I can think of a lot of things that will make people aware of culture in their life, that may have slipped away from them.”

“I think it’s going to be a great help if people use this fund. We’re trying to keep the ties between those living at home and those who are not. At our centenary, we made them [people who have left home] realise they do have a foothold. It’s something you can’t take away; they can always come back.”

And Joe Waaka firmly believes the committee will be inundated with applications in the first year or two.

nā ADRIENNE REWI

NGĀ HUA O TAUMUTU

“We’re a very cosmopolitan mix here and it was a fascinating community to grow up in ... If anyone had a party, everyone went; if anyone had a fight, everyone still went.”

DICK TAIAROA, TAUMUTU RŪNANGA

A DAY AT

THE LAKE

It’s a perfect, late-summer day in Canterbury when the Taumutu Rūnanga whānau gather along the shore of Te Waihora to watch their men pull up the flounder net. The sun is shimmering on the water, gulls are soaring overhead, kids are playing in the sand and a dog barks on the water’s edge. You can’t miss the great sense of community, and it’s easy to see why some of the kaumātua remember it as “the best childhood in the world”.

Fisherman’s Point could be on the edge of nowhere. The tiny huddle of dishevelled fishermen’s huts and baches at the mouth of Lake Ellesmere has a lazy air about it and a sense of history that few other tiny Canterbury communities can claim. Back in the forties it was a busy international community of around 20 people, coloured by the nature of its individual settlers – a Canadian, German, Italian, Russian, Austrian, Greek and an Englishman were among them. The locals will tell you that each one had “jumped ship, walked down the beach and stayed,” intermingling and intermarrying with the local community.

Maria Moemoe Johnson (Aunty Ake) has a Greek grandfather, her sister Hine married a German fisherman, and her mother’s second husband was an Austrian.

“We’re a very cosmopolitan mix here, and it was a fascinating community to grow up in,” says Dick Taiaroa. “If anyone had a party, everyone went; if anyone had a fight, everyone still went.”

A short distance away, at the Ngāti Moki marae, nestled beside a pretty creek and surrounded by stands of poplar and eucalyptus, Blanket Bay executive chef, Jason Dell, has his hands full preparing a mountain of small flounder for the kaumātua lunch. Helped by his eldest son, Xavier, he slides his knife through fresh flounder flesh, moving with practised ease. There has been unanimous agreement among the kaumātua that the best way to eat pātiki is simply dipped in flour and fried, so they are in for a few culinary surprises. Jason rarely delivers the ordinary and, although he has never caught flounder himself, he is not short of creative ideas when it comes to cooking them.

“All our old kaumātua will be looking down and asking, ‘are these our flounder?’” says Aunty Ake, as she leans into the kitchen to watch Jason laying out filo pastry and spiced carrot salad.

She smiles broadly as she recalls growing up at Taumutu. Now 82 years old, she was one of five sisters born nearby, and both her father



PHOTOGRAPHY PHIL TUMATAROA



we swam in the deep water and we’d help with the fishing.”

She remembers backing the boat while her grandfather collected the flounder. Back on shore, the sisters would help clean and gut the fish and pack them in cases between layers of sacking. The fish were then sent daily by horse and cart to Southbridge, where they were put on the train to Christchurch for sale at Ferns Fish Market.

“My dad was the only Māori with his own fishing boat in those days, and the flounder were plentiful. The fish were our living and sometimes we’d catch 30 to 40 cases full in a day, or even in one drag. I think there must have been about three or four dozen in each case,” she says. “It’s shocking to think now how many we fed to the fowls when we got sick of eating them.”

and her Greek grandfather were fishermen.

“We learned to fish from the day we were born,” she laughs. “My grandfather lived in a one-bedroom whare on the edge of the lake and we’d spend a lot of time down there. My father also had a whare there and the lake was our playground. We learned to row boats,





Aunty Ake's niece Margaret Jones, now 66, spent her childhood in the area between 1940 and the sixties, living on the edge of the lake until she was three and then moving back near the creek. Her father, Roy Hamilton, was also a commercial flounder fisherman and every Sunday, after Sunday school, she and her brother and sister would go drag-fishing with him.

"Mum took lunch for us all and she'd gut the fish as they came in. We were getting six to ten cases in a drag then. By the time we were about ten, Dad let us help drag the nets in, and he taught us how to mend them. Sometimes he'd have the copper boiling outside and he'd dye the nets in a dark tannin mixture."

"It was wonderful in those days. There was a bigger beach then and people would come out every Sunday just to watch the fishing and we'd walk for miles. There was a great sense of community here and people would drive out from Christchurch to buy fresh flounder. Now, maybe we have just two or three commercial fishermen based here," she says.

Those were the days when commercial fishermen were getting two shillings a fish, says Dick Taiaroa. "And some days, Margaret's dad would catch 20 crates worth in a drag. That's around 800 fish. The flounder were much more plentiful then."

For 67-year-old Alison Radford, flounder means the fat, juicy taste of the yellowbellies (raututu), the three-corner or three-pointer (whaiwhai) and the black flounder (mohaoa). The mohaoa was the biggest and most common but the least favoured for eating, while the three-corners and yellowbellies were said to have the best taste. She remembers the lake being clear in her childhood days and, with a



family of seven to feed, the big catches quickly disappeared off plates.

"We'd eat two each at a sitting – almost always fried – but sometimes my mother would put them between two enamel plates with a nob of butter and a bit of milk and she'd bake them in the oven, or steam them over a pot. My husband, Stanley, has also smoked them, and they're delicious that way. He's made his own smoker out of an old clothes drier, fitted it with gas and mānuka sawdust. He uses that for his eels, but he'll also fillet the flounder, smoke it and we'll eat it straight away," Alison says.




She recalls flounder playing a big role in the lives of the rūnanga. They'd go drag-netting every weekend when they were young, and whenever meetings were held, flounder and eel would be prepared for the guests. And in preparation for hakari, they'd go out the night before – the men eeling, the teenage boys floundering – to catch fresh fish. Aunty Ake also remembers her father sending eel and flounder to relatives in Invercargill to barter for titi.

As we consider the late Cath Brown's paintings of flounder that form a frieze around the wharenuī, and dwell a moment on her recorded memories of flounder as big as dinner plates that would feed the whole family, chef Jason Dell calls our attention to the meal. He has prepared baked flounder stuffed with crab meat, lemon and fennel; filo parcels filled with red onion, tomato, herbs and flounder; fried goujons of flounder tossed in breadcrumbs and cornmeal; and the good-old traditional pan-fried whole flounder that the kaumātua know so well.

The food is barely on the table and the karakia and culinary introductions completed before knives and forks are reaching for the plated temptations. Everyone is talked out and they're keen to see if Jason's flounder measures up to their own memories of countless flounder meals. It seems it does.

"Did you ever think you could taste anything as good as this out of the lake?" asks Kevin O'Connell. A hail of compliments follow – "Out of this world," "lovely," "delicious".

"Our kaumātua would have approved of that," concludes Aunty Ake as she lays down her knife and fork. 

FLOUNDER, TOMATO AND HERB FILO PARCELS WITH SPICED CARROT SALAD

INGREDIENTS

FILO PARCELS

- 4 tbsp red onion, diced small
- 4 tbsp chopped fresh herbs – parsley, chives, coriander
- 1 ripe tomato, diced small
- 2 tbsp olive oil
- seasoning
- 4 sheets filo pastry
- 100 g melted butter
- 4 small fillets of flounder

CARROT SALAD

- 4 grated carrots
- 1 tsp cinnamon
- 1/4 tsp paprika
- pinch of cayenne pepper
- 2 tsp toasted sesame seeds
- 1 tsp liquid honey
- 1 tsp lemon juice
- salt and pepper

METHOD

Combine all ingredients for carrot salad and set aside at room temperature for flavours to develop.

Combine the onion, herbs, tomato, oil and seasoning. Brush one sheet of filo pastry with melted butter, place another sheet on top and repeat 3 times. Cut finished filo sheet into 4 even-sized rectangles. In the centre of each rectangle, place a piece of flounder (skinned and boned) and spoon over the onion, tomato and herb filling.

Wrap one edge of the pastry over the filling, rolling it up tight like a sausage roll. Brush edges with more melted butter, tuck ends in, and continue to roll up tight. Brush the tops with a little more butter and place on a baking tray. Chill 20 minutes. Bake at 160°C until golden.

Serve with the spiced carrot salad. Serves 4.

WHOLE FLOUNDER POCKETED WITH CRAB, LEMON AND FENNEL

INGREDIENTS

- 4 flounder (heads removed, fins and tails trimmed)
- 2 tbsp olive oil
- 1 lemon cut into thin slices
- 4 tbsp fresh fennel
- 8 tbsp crab meat, roughly chopped
- 1 spring onion, finely chopped
- salt and pepper

METHOD

Cutting on the dark-skin side, cut flounder down the centre and fillet carefully, loosening from the backbone, but still leaving it attached at the edges of the fish. Place sliced lemon in the pockets and sprinkle with fennel. Combine the crab meat and spring onion and place in the pockets. Drizzle the olive oil liberally over the fish. Season well. Place into a baking dish and bake in oven at 180°C for 15-20 minutes until cooked. Serves 4.

GOUJONS OF FLOUNDER WITH LEMON MAYONNAISE

INGREDIENTS

- 4 small flounder fillets cut into thin strips
- 1 egg, beaten
- 1/2 cup flour
- 1/2 cup breadcrumbs
- 1/2 cup fine cornmeal or semolina
- salt and pepper

METHOD

Season the fish strips, then roll them in the flour. Combine the breadcrumbs and cornmeal or semolina. Dip the fish pieces into the beaten egg and roll them in the crumbing mixture. Shake off excess crumbs and cook pieces by shallow frying in a little butter and oil.

Serve with plenty of lemon wedges and a good quality mayonnaise, mixed with a little home-made lemon pickle/relish. Or serve with your favourite tomato/chilli sauce.

Serves 4.

We were not quite sure what lay in store for us on this road trip to Taumutu, but when presented with a haul of small fish, I quickly realised that some inventiveness would be needed in order to rustle up a good feed; hence the various methods of preparation.

As flounder has a very delicate taste, it is best not to introduce too many strong or aromatic flavours. My "keep it simple" rule really applies here.

For the filo parcels, you could easily replace the flounder with any of your favourite kai moana. And the goujons are best shallow fried in butter, or they can be deep fried in oil too.

And be sure not to chomp down on some of those very fine, very delicate bones – they can be nasty.

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



nā ROB TIPA

MAKOMAKO

It is hard to believe a common native plant could produce as diverse a range of goods as lightweight bird spears, net floats, soothing medications to treat sore eyes, burns or rheumatism, jams, jellies, a “first rate” wine or even gunpowder.

That plant is makomako (*Aristotelia serrata*), better known to most of us as wineberry. This shapely, fast-growing shrub or tree is common in lowland and mountain forest margins between sea level and 1,050 metres of altitude anywhere from Stewart Island to Northland.

In some districts it is known as fireweed because of its extraordinary powers of regeneration after a bush fire. It is an effective colonising species in secondary successions on slip sites or burn-offs, and can quickly provide shade and shelter for slower-growing native species.

Makomako grows well in most soils, except those that are poorly drained, very dry or drought prone. It prefers an open situation with plenty of light, provided it is not too windy. It is easily grown from seed, semi-hardwood cuttings planted in winter, or from seedlings taken from bush margins, provided they are transplanted when small enough.

The foliage is palatable to possums and stock and is frost tender when young. It is also deciduous in colder regions, but trees may hold their leaves all year round in warmer climes.

In an open situation, it is a graceful specimen tree with large, green, serrated leaves arranged in pairs on slender, spreading branches. The underside of the leaves has a reddish or even purple tint, but like many of our native plants there is a wide variation between individuals.

Makomako, which is related to whau and hīnau, looks its best in spring when it is laden with flowers from September/October through to November/December. Colours range from pale pink through to deep red. Usually they are pale at first and darken with age.

Where male and female trees are growing in close proximity, the flowers will set fruit, again ranging in colour, from red through to black. Juicy ripe berries are a popular food source for forest birds, particularly the tūi, tauhou (silveryeye or waxeye) and kererū (wood pigeon), all of which naturally provide an efficient means of seed dispersal and regeneration.

Māori extracted the sweet, refreshing juice of the berries simply by squeezing them through their hands or through the mesh of a finely woven flax kete to remove the seeds. The juice was sometimes stored in a vessel made from makomako bark.

Hardy West Coast explorer Thomas Brunner found the juice of the berry “very palatable when you have obtained the proper knowledge of eating them. You must gauge your mouth so your teeth will only crush the berry without breaking the seed, which has a most nauseous, bitter taste,” he wrote in 1847.

Historical references to makomako, also known as mako, suggest the berries were not a major food source for Māori, as there were many other foods available in spring. Surprisingly, the tree is not listed as one of Ngāi Tahu’s taonga species, but that may be because, like mānuka, its range

and spread has only increased in recent times with the removal of forest cover for pastoral land.

Early settlers made a purple-red jelly and jams from what they called “mockie mockie berries”, while aspiring vintners developed a “first rate” wine from the fruit, which proba-

bly explains the origin of the common name, wineberry. It was also known as the New Zealand currant.

The leaves and bark of makomako had a number of medicinal uses, particularly to soothe sore eyes, burns, arthritis and rheumatism, according to Murdoch Riley’s ethno-botanical book *Māori Healing and Herbal*.

A common bush remedy was to cover makomako leaves with water and boil them in a billy until the leaves were soft and the liquid was the colour of strong tea. This preparation gave great relief to anyone with sore eyes, a common complaint for anyone living in a smoky, poorly ventilated whare or hut. The same preparation was used to bathe boils, burns and septic wounds and for treating arthritis and rheumatism.

Sometimes the leaves were warmed on hot coals and applied directly to burns as a poultice. There are also reports of the bark of makomako being boiled and the liquid used to treat burns and scalds. Such methods were very effective and, in some cases, severe burns and ulcers which failed to respond to western treatments cleared up with “embarrassing speed”.

The bark had other uses too. It was bruised and steeped in water to produce a blue-black dye. Some reports suggest soot of burnt mako was collected to make a dye for tattooing.

There are numerous references to historical uses of mako wood in James Herries Beattie’s *Traditional Lifeways of the Southern Māori*.

Sometimes mako poles were used as handles for fishing nets, but the timber is brittle under load so other species, such as tanekaha or mānuka, were preferred. Because of its lightness, mako saplings made good stilts, and it was the best wood for making ipu (basins) because the timber was soft and easy to work.

The soft pith through the centre of the stem was sometimes extracted to produce a light, hollow tube and this was useful for making net floats with flax fibre threaded through the core. Beattie also refers to pōrutu (flutes), trumpets and bird spears made from hollowed mako. The native bush was often too dense to carry long bird spears, so clever hunters assembled hollow lengths (pūkaikai) like a chimney sweep’s brush. The whole spear could be assembled or taken to pieces in a few seconds.

Early settlers discovered a commercial use for the timber too. They burnt it to produce charcoal and from that they made gunpowder, but that is another story.

FOR
WINE, WOOD,
WELFARE AND
WEAPONS

PHOTOGRAPH: DON HADDEV / PHOTONEW ZEALAND

General ELECTORATE Māori

MĀORI ELECTORAL OPTION 2006

KEI A KOE TE TIKANGA IT'S YOUR CHOICE

Separate Māori electoral seats in Parliament are a distinctive and controversial feature of New Zealand's democracy. Some argue they represent the unique status of the indigenous people and guarantee Māori some level of political representation under the Treaty of Waitangi.

Others say they are unnecessary, separatist and potentially divisive. One of the most important debates facing the nation is the challenge to find a shared pathway into the future, which balances a constitutional, political and policy framework for Māori aspirations of tino rangatiratanga (self-determination) with the interests and rights of all New Zealanders.

This year, from 3 April until 2 August, anyone who claims Māori descent can exercise their choice between being on the Māori or the general electoral roll. This is called the Māori Electoral Option, and it happens every five years.

Currently there are seven Māori seats, and this reflects around 55% of Māori being enrolled on the Māori roll (Elections New Zealand, 2005). This nearly even split between the two rolls suggests a wide spectrum of views held by individual Māori voters about the value of separate Māori political representation.

The Hon. Whetu Tirikatene-Sullivan, former MP for the old Southern

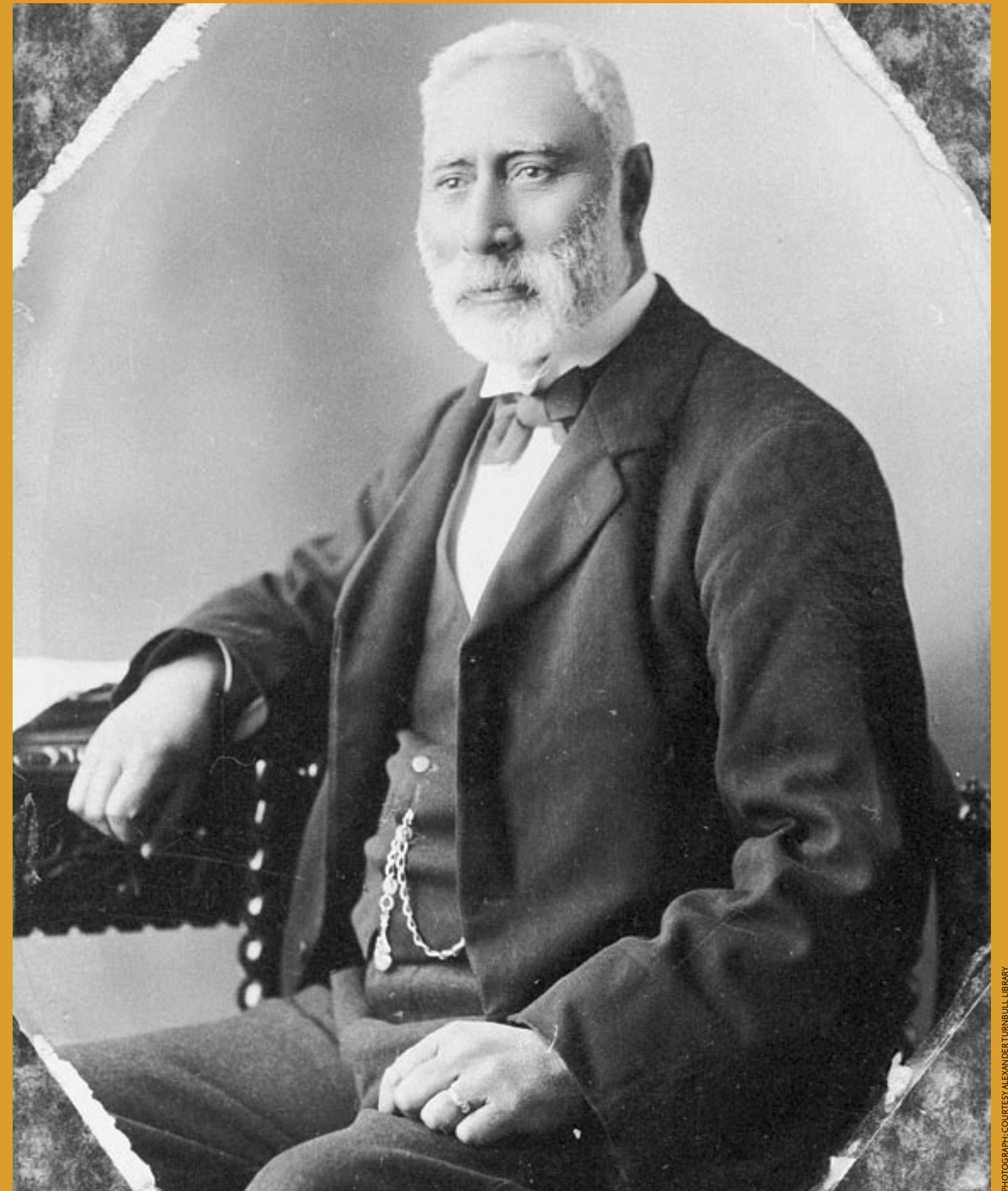
Māori seat, urges everyone who identifies themselves as Māori to register on the Māori electoral roll.

It's an obvious plea to come from someone who has been at the forefront of Māori national politics and who was the second longest-serving politician in the country when she departed from Parliament. For her, the Māori Electoral Option is about affirming who Māori are and being proud of making that statement to the rest of the nation's citizens.

"Given the prevailing climate of opinion, the opportunity for a Māori to make a clear statement of identity – which carries the potential to make, to remove, or to prevent a party from becoming a government – implies a responsibility to prepare one's eligibility to realise such a potential," says Tirikatene-Sullivan.

The change to the Mixed Member Proportional Representation (MMP) electoral system was, among other things, to be the tool to deliver Māori more effective representation. And while it can deliver on this front, regular surveys conducted by the Electoral Commission indicate low levels of understanding by all New Zealanders of MMP, let alone the potential value or risks associated with separate Māori seats.

While the spectrum of governance possibilities generated by separate



Right: Hori Kerei Taiaroa (born circa 1830 – 1905). In February 1871, Taiaroa was elected to the House of Representatives as member for Southern Māori, a position he served in til 1879 and then again from 1881 to 1885. In Parliament he spoke on a wide range of issues, but he made Te Kereme, the Ngāi Tahu claim, his main business.

Māori seats are many and varied in the MMP system, it is probably reasonable to assume that most Māori do not have the time, energy or arguably the inclination to know what these possibilities might be.

To emphasise the potential role of the Māori vote, the following comments made in the New Zealand Royal Commission Report on the electoral system have as much relevance today as they did in 1986.

“The MMP system with a common roll offers what we consider to be optimal conditions for effective representation of Māori interests. It also offers Māori considerable scope for developing their potential voting strength and for charting their own political future. But in the end it is Māori themselves who must determine how much influence they and their representatives are to have in Parliament and in the wider political system.

broadcaster Willie Jackson. Tirikatene-Sullivan warns that should the seats be removed there would be an even larger uprising than when the hīkoi arrived in Wellington over the foreshore and seabed proposals.

The National Party website has this to say on the matter: “These [the Māori seats] were established in 1867 and were intended to be temporary. Their continuing existence is a wedge that promotes a racially divided state. Most Māori on the general roll vote for mainstream parties, and half of enrolled Māori prefer to enrol on the general roll rather than the Māori roll for general elections. We will remove the Māori seats.”

National has seized upon the fact that half of Māori are enrolled in general seats. Imagine the ammunition National, and others who advocate the same position, would have if Māori left the Māori roll in droves or if

THESE [THE MĀORI SEATS] WERE ESTABLISHED IN 1867 AND WERE INTENDED TO BE TEMPORARY. THEIR CONTINUING EXISTENCE IS A WEDGE THAT PROMOTES A RACIALLY DIVIDED STATE. MOST MĀORI ON THE GENERAL ROLL VOTE FOR MAINSTREAM PARTIES, AND HALF OF ENROLLED MĀORI PREFER TO ENROL ON THE GENERAL ROLL RATHER THAN THE MĀORI ROLL FOR GENERAL ELECTIONS. WE WILL REMOVE THE MĀORI SEATS. NATIONAL PARTY WEBSITE

No matter how good the electoral system is it will not work to their advantage unless the Māori people commit themselves to participation within it.” (New Zealand Royal Commission, 1986, p. 113.)

Election statistics cannot tell us how many Māori on the general roll actually vote, but we do know that around 55% of those not enrolled are under the age of 25, and Māori voter turn-out is consistently less than non-Māori. For the first time in New Zealand’s voting history there is significant opportunity to reverse these negative trends so Māori can influence the political system.

For example, if all known Māori voters decided to opt onto the Māori roll and vote for their Māori Party candidate at the next election, there would be at least 14 Māori Party MPs in Parliament. This unlikely scenario would almost certainly result in a Labour or National led coalition government with the Māori Party. However, Māori diversity increasingly limits any real possibility of this sort of political consensus.

So why is it that half of Māori remain on the general roll when the argument to switch to the Māori roll appears so strong? Tutekawa Wyllie, former New Zealand First MP for Te Tai Tonga, offers his insight: “Perhaps it is more about where we as a people might think strategically and tactically smarter about how we might tap into that general vote for the benefit of our people. It’s always good to have your troops spread out.”

The flipside of that line of reasoning is, of course, that there is strength in numbers: a combined force is harder to defeat than one that is scattered.

Tirikatene-Sullivan is at pains to explain why some political parties like to have Māori on the general roll. She cites 14 general seats that have a high proportion of Māori voters. The top three general seats where Māori register on the general roll in large numbers are East Coast (7,140), Rotorua (6,124) and Northland (5,319). The party machinery, especially in the case of Labour, knows all too well the Māori way of collectivism; Māori voting patterns tend to resolutely support one candidate and one party. The inference is that political parties exploit this Māori trait for their own purposes, gaining more votes for their electoral candidate and their party through the “block” voting of Māori voters on the general roll.

So should the Māori seats be retained? Looking back to when Don Brash came out and declared his intention to abolish the Māori seats, there was a Māori-led backlash to his proposals. Tirikatene-Sullivan was the face of those who expressed their dismay. Other key figures who joined her included Professor Ranginui Walker, Te Ātiawa spokesperson Peter Love, and

Māori who are currently on the general roll remain there. Gone would be, in the words of Tirikatene-Sullivan, “dedicated advocates in Parliament”. The very real risk arises of there not being a single Māori voice to speak for the upholding of Māori rights. Hence Māori need to beware of providing justification to those who argue that the Māori seats should be abolished, says Tirikatene-Sullivan.

It’s interesting to note that National has received a public lashing over this policy from some of their Māori stalwarts, including Hekia Parata and Sir Graham Latimer. In fact the reason Labour gained double the party vote the Māori Party did is often attributed to National, because Labour ran the line that the Māori seats would only be safe in Labour hands. The National Party received only 0.6% of the Māori vote for the preferred party in the Māori seats.

And what of Māori swapping from the general roll to the Māori roll? Tutekawa Wyllie says, “Switching [electoral rolls] is not necessarily that important because, in my view, the real problem we have is that we as a people are not fulfilling our responsibility and obligation that comes with these seats, because we do not exercise the vote we have to the extent we should be.”

Perhaps this comment speaks more about the ongoing problem of voter apathy than about weighing up which roll to be on.

Māori need to understand that separate Māori seats do not guarantee effective Māori representation or influence. The political leverage that the few independent and separate Māori Party MPs currently enjoy could quickly disappear. And as Labour has already displayed, if either of the major parties could form a coalition government without the Māori Party, they will.

However, while the balance of power remains so delicate, the National Party may do well to consider putting up candidates in the Māori seats. This way they could democratically test support amongst Māori for their vision of “one law for all New Zealanders”, time-limited treaty settlements, less welfare dependency, revisiting the foreshore and seabed legislation and less government by lowering taxes.

With a growing Māori middle class, there is every reason to assume that such policies might find favour with Māori voters, including support for the abolition of the Māori seats. It would certainly provide an opportunity for Māori to have the debate about whether to retain or abolish separate Māori seats. Not only is this process more democratic, it also supports the

convention that Māori should decide for themselves the fate of the Māori seats.

It is often said that Māori seats are past their use-by date because they hold little influence over the powers-that-be. This ignores one of the important roles they play, that of watchdog. Having seats specifically designated for Māori, even if they are on the “outer circle”, implies that they will afford special attention to any issue affecting Māori.

The effectiveness of Māori seats should be evaluated in the context of the current political environment, according to former director of the Waitangi Tribunal, Morrie Love. Love believes that in the First Past the Post (FPP) election era there was little contest in the Māori seats, which generated a complacency amongst Māori, in the belief that voters on the Māori roll had little or no impact on national politics.

“With the advent of Mixed Member Proportional Representation all this changed, with the surprising result in 1996 of New Zealand First taking all the seats,” says Love.

Wyllie agrees and stresses the need for major parties to compromise and concede when seeking to form a coalition government. Under FPP there was no need to reach agreements with other parties in order to rule. This meant there were very few checks and balances, and party policies in their entirety were adopted as legislation. But thinking back to the 1996 elections when New Zealand First won all the Māori seats, they became the king-maker and enabled National to lead the Government.

Is enrolling on the Māori roll only appealing because there has been a change in the way in which politicians are elected in this country? There is of course the rising political force of the Māori Party. Could they provide motivation for Māori to go on the Māori roll? The option of voting for them did not exist when the Māori Electoral Option last took place.

Te Rūnanga o Ngāi Tahu kaiwhakahaere, Mark Solomon, states, “I think that the Māori Party will encourage Māori to change, if they follow the measured path they have to date followed.”

Wyllie concurs and believes consistent, charismatic leadership, strong policy positions and a commitment to attract the voter in general seats are what the focus areas of the party should be for this current term.



IF THE MĀORI SEATS GO, THEN THERE IS A HIGH PROBABILITY THAT OTHER ASPECTS OF OFFICIAL MĀORI “TANGATA WHENUA” DISTINCTION COULD FOLLOW – INCLUDING THE SIGNIFICANCE OF THE TREATY OF WAITANGI. HON. WHETU TIRIKATENE-SULLIVAN

He says that for the Māori Party it’s all about being a part of the next coalition government, not about the number of seats they win in the next election determining whether or not they have improved.

What about the accountability of the Māori seat MPs to their constituents? Do they have a greater responsibility than general seat MPs to represent the majority view of their voters? Can they deviate from the party line if they disagree with their party’s policy? Many firmly believe that morally they should vote in accordance with their people’s wishes. But this was not done by six of the seven Māori seat MPs when the Foreshore and Seabed Act was passed. The direct consequence of their actions was the rise of the Māori Party and the taking of four of those seven seats by that very party.

This issue should not in itself be a deterrent to enrolling on the Māori roll. The same problem of MPs sometimes favouring their party over their electorate can arise for voters in general seats. For voters who align strongly

with the Māori Party, yet are aware that the party may not put forward a candidate in their general electorate, the Māori roll is worthy of serious consideration.

Another claim made by advocates of Māori seats is that if Māori don’t do their utmost to protect the Māori seats by utilising them to their full potential, they may be the tip of the iceberg in terms of Māori rights that fall by the wayside – if they go, what else might follow?

Tirikatene-Sullivan warns, “If the Māori seats go, then there is a high probability that other aspects of official Māori ‘Tangata Whenua’ distinction could follow – including the significance of the Treaty of Waitangi.”

Solomon elaborates: “I do not believe that at this time Māori will receive a fair share of representation from the mainstream political parties. For example, Gerry Brownlee has been appointed as the National Spokesperson on Māori Affairs. Gerry does not go to the Māori communities seeking their views. Look at Labour’s response to the foreshore and seabed issue, and the Orewa Speech.”

What could the outcome of the Māori Electoral Option mean for Māori, for Te Tai Tonga and for Ngāi Tahu? Firstly, if all Māori went on the Māori roll, then there could be a maximum of 13 seats. There are currently 7 out of a total of 121, because the party vote for the Māori Party was higher than its electorate vote, causing an “overhang” which necessitated the creation of an additional seat in Parliament.

For Te Tai Tonga there is the potential to create an additional seat within the current boundaries of the seat. This could be an attractive proposition for Te Tai Tonga voters, who once upon a time had their MP also service the larger, southern area of the North Island. The demarcation line for the two seats would be Ōtautahi South. As of 2005, there were 30,078 Māori on the Māori roll of Te Tai Tonga, and for the general seats within Te Tai Tonga there were 37,538 Māori. Generally speaking, 30,000 people are required to create a seat.

Love comments on the impracticalities of servicing a seat that size. “Te Tai Tonga, and its predecessor seat Southern Māori, was the most difficult seat to work in New Zealand. The split between the two islands has always made it difficult to manage as a seat.”

And according to Wyllie, Ngāi Tahu should canvass opinion about a separate Te Waipounamu seat. Wyllie believes opinions should be sought from Te Tau Ihu, Taurahere, Wharekauri and Rekohu.

During the Māori Electoral Option, all New Zealanders of Māori descent over the age of 18, collectively and individually, have considerable potential to influence the nation’s political pathway into the future. It is worth taking the time to consider the decision very carefully; the Māori Electoral Option will not be available for another six years. In the words of the slogan to be used for the Option, “Kei a koe te tikanga – It’s your choice”. **TK**

Malcolm Mulholland (Ngāti Kahungunu ki Wairarapa) is a newspaper columnist and has recently published a book called The State of the Māori Nation. Liz Hirst (Ngāi Tahu) has recently completed a research report for her Masters of Social Work (Applied), on the topic of the Māori Electoral Option.

nā MALCOLM MULHOLLAND

THE HISTORY OF THE MĀORI SEATS

The Treaty of Waitangi has long been lauded as the founding document of this country. It allowed Pākehā to govern themselves within this land. Whether or not it can be said that it gave Pākehā the right to govern Māori, well let's just say that is a contentious issue which will debated for many years to come.

Six years after the signing of the Treaty, the New Zealand Constitution Act was passed by the British Parliament. At the time, however, Governor Grey feared it would disenfranchise Māori because it defined a voter as an adult male who occupied a tenement and could read and write English. Māori then outnumbered Pākehā five-to-one.

The next New Zealand Constitution Act of 1852 provided for a two-tier system of government. There were six elected provincial councils and a General Assembly. The General Assembly consisted of an elected House of Representatives and a Legislative Council. Again, Māori hardly participated in elections, as they did not qualify under the restrictive clauses of the Act.

It was only when the Government wanted to balance the number of North Island seats with South Island seats that Māori were granted representation in Parliament, via the Māori Representation Act 1867. Donald McLean proposed three North Island seats and one South Island seat in “compensation” for two new seats the Westland Miners would gain in another piece of legislation. Māori voters were classified as being Māori males 21 years and over, including “half-castes”, but excluding those convicted of offences.

In 1954 the boundaries for the Southern Māori seat were changed to give the seat more Māori voters. It encompassed the southern North Island. In 1965 Eruera Tirikatene, Member of Parliament for Southern Māori, pushed for the number of Māori seats to be increased to five and for them to be determined by way of population, like the European seats.

Ten years later, the Electoral Amendment Act gave Māori the option to go on either the Māori roll or the general roll. This option was to be exercised during every census year. The push by Eruera Tirikatene to calculate the number of Māori seats according to the Māori population was also realised. After the 1975 election, the National Government pegged the number of seats at four, regardless of what option Māori employed. Māori did, however, retain their ability to choose between the two rolls and as a result there was a trend for Māori to swap to the general roll. From 1986 this trend has been gradually reversed, with more Māori choosing the Māori roll.

In 1992 a referendum was held on the electoral system, with the public voting in favour of the Mixed Member Proportional Representation (MMP) system, instead of First Past the Post. This was confirmed with a second referendum held the following year. Under the new system, the provision for Māori in the 1975 legislation was adhered to. Thus, the number of Māori seats was to reflect the population of Māori. That is why today, there are seven Māori seats, with the potential for that number to increase or decrease.

When reviewing the Te Tai Tonga and Southern Māori seats, two names stand out as stars who have done much for their constituents and for Ngāi Tahu. First, there is Hori Kerei Taiaroa. Elected to Parliament in 1871, his goal was to promote redress for the injustices Ngāi Tahu had suffered. After constant petitioning to the Government, Taiaroa initiated the campaign to establish a committee of the house to look at “unfulfilled promises to the Natives in the Middle Island”. The committee found in favour of Ngāi Tahu, and eventually this led to the establishment of the Smith-Nairn Commission, which investigated the Otago, Kemp’s Block, Murihiku and Akaroa purchases.

The record of evidence proved to be a taonga of Ngāi Tahu history in later years, with the Dictionary of New Zealand Biographies attributing this rich source of information as being the lasting feat of Taiaroa.

The other name that is synonymous with Te Kereme (the Claim) is Eruera Tirikatene, the father of Whetu and a staunch member of the Ratana faith. Entering Parliament after a by-election in 1932, he stood on the policy platform of seeking recognition of the Treaty of Waitangi and having Māori land grievances settled. He constantly spoke about the Treaty during parliamentary debates, quoting the three clauses regularly and speaking every year about the Ngāi Tahu claim. He also spoke about the ill-treatment committed against the Taranaki and Waikato people.

TK



Ngāi Tahu Ngāti Mamoe Census Committee (1910)

Back row: M. Himiona, W. Mehaka, J.H.W. Uru, C.R. Parata, R.M. Taiaroa

Middle row: T.E. Green, Taituha Hape, Tame Parata, Hoani Maaka, J.H. Hosking, H.D. Maire, A. Renata

Front row: W. Kotua, H.P. Parata

Right into the 20th Century Ngāi Tahu internal politics and Southern Māori representation were inextricably linked. Pictured in this photo are Tame Parata, Taare Parata and H. Uru, who all sat as Southern Māori representatives during this time.

nā NATHAN POHIO
(NGĀI TAHU KI NGĀTI WHEKE, NGĀI TŪĀHURIRI ME ŌTĀKOU)





NORMAN HEKE

THE **PHOTOGRAPH** HERE IS A FOUND OBJECT MY MOTHER PRESENTED TO ME.
THIS IS, TO ME, A TREASURE AND A CONSTANT **SOURCE OF INSPIRATION**.



JONATHON JAMES



THE IMAGES HERE ARE THE **DOCUMENTATION** OF MY VIDEO INSTALLATION WORK.

THESE WORKS TEND TO COME TOGETHER FOR AN EXHIBITION,
OFTEN **ONLY TO BE SEEN ONCE**. THEN THEY GET PACKED DOWN UNTIL
CALLED UPON AGAIN. SO **THEY ARE TEMPORARY IN NATURE**.

THEY ARE PRIMARILY ABOUT A **MOMENT EXPERIENCED BETWEEN**
THE VIEWER AND THE WORK. FOR EACH VIEWER THE EXPERIENCE
MIGHT BE DIFFERENT, SO THERE IS **NO SINGLE MEANING**.


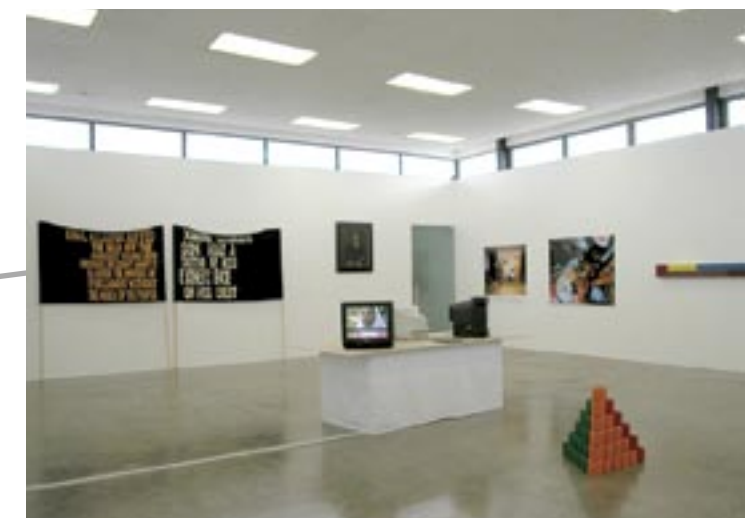
THESE WORKS ARE PROBLEMATIC FOR SOME IN THAT YOU CAN'T REALLY
BUY THEM OR PUT THEM IN A HOME ON A WALL. I LIKE HOW **THIS CHALLENGES**
PEOPLE'S IDEA OF WHAT ART IS, AND OPENS ART UP TO NEW POSSIBILITIES. 

IMAGE COURTESY OF ARTSCAPE



National Parks: The Ownership Juggle

Last week the Waitangi Tribunal began hearing claims concerning the Tongariro National Park. It is New Zealand's oldest national park, officially established in 1907 but in contemplation since 1887. It is the fourth-oldest national park in the world, and is a World Heritage area, partly on account of early and ongoing Māori cultural involvement with it.

Already, the hearings have produced interesting historical evidence, in particular about the limits of the gift of the three peaks Tongariro, Ngāuruhoe and Ruapehu by Tūwharetoa rangatira Te Heuheu Tukino IV, in 1887. That gift will be scrutinised further in forthcoming historical evidence.

The first hearing also revealed that a large block of land on the southern side of Ruapehu, a short way east of the main Tūroa skifield, is still held as Māori customary land by Whanganui tribal interests.

Given the early and ongoing involvement of Māori in this first national park, it is interesting to see that, while Māori are represented on the board that manages the park and Māori interests are noted in the management plan, there is no discussion about the basic ownership of the lands.

In 1993, I visited a country where indigenous peoples own and manage several of the most important national parks, and where the government spent millions of dollars building a road leading away from the best viewing points in one park, at the insistence of the indigenous owners.

The country is Australia, where both the Kakadu and the Uluru – Kata Tjuta national parks have aboriginal owners. In 1985, the lands in the Uluru – Kata Tjuta National Park, also a World Heritage area, were leased by the owners (the Anangu people) to the Federal Government for 99 years, to be managed under a joint management arrangement. The 12-member board of management has 8 members nominated by the Anangu.

If you drive the road between Uluru (Ayers

Rock) and Kata Tjuta (the Olgas), you will notice that it takes a winding course. I am told this is to avoid seeing the whole of Kata Tjuta in one view. The Anangu have a customary rule about not gazing upon landscapes that have very high spiritual and cultural value. Aboriginal groups in Kakadu and elsewhere in Australia have that rule also. The Anangu also have a rule forbidding climbing to the top of Uluru. Their website says: "The Uluru climb is the traditional route taken by ancestral Mala men upon their arrival to Uluru. Anangu do not climb Uluru because of its great spiritual significance. Uluru Anangu have not closed the climb. They prefer that you – out of education and understanding – choose to respect their law and culture by not climbing. Remember that you are a guest on Anangu land. Also, Anangu traditionally have a duty to safeguard visitors to their land. They feel great sadness when a person dies or is hurt." (www.deh.gov.au/parks/uluru/no-climb.html)

When I visited the park, the guest book was full of apologies from tourists who had climbed Uluru without realising its spiritual significance.

These Australian examples are of interest in showing how cultural values of the indigenous peoples can fundamentally shape the basic organisation and management of national parks.

In New Zealand, despite the early inclusion of a Tūwharetoa representative on the board of our first national park (the 1984 Act provided that Te Heuheu Tukino sit on the board), the record of substantial Māori involvement and ownership in conservation lands in recent decades has been much more timid.

Under the Mount Egmont Vesting Act 1978, Mount Taranaki was vested in the local Māori Trust Board, and then, by the same Act, immediately gifted back to the Government. Iwi have criticised this as a "magic mountain" process, as in, "now you have it, now you don't".

Twenty years later, the Ngāi Tahu Claims Settlement Act provides for a similar vesting of

Aoraki (Mt Cook) in Te Rūnanga o Ngāi Tahu, which then agreed to gift the land back to the Government. The arrangement goes further than the 1978 Act in that Ngāi Tahu have secured extensive co-management arrangements over the Aoraki Mount Cook National Park. Still, it's not clear why ownership has to be juggled in this way.

There seems to be a different approach with lakes. The beds of Lake Taupō and, more recently, the Rotorua lakes have been (or will shortly be) re-vested in Māori owners. Apart from the recent argument over who owns the airspace rights over Lake Taupō, those arrangements seem to work fairly well.

Rivers, however, are a different matter. The Crown took the beds of all navigable rivers in 1903 and so far seems reluctant to give them up, even in the face of well-established historical claims, such as those already proven by the Whanganui River iwi. The foreshore and seabed debate has highlighted a deep unwillingness to enter into debate about Māori ownership of what is regarded as the national conservation estate.

So, it will be interesting to see what the Tribunal's national park inquiry brings. And if, during the second hearing week, the public and media turn up, you may even get to hear about it in your local papers.

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.





Megan Tamati-Quennell is a Ngāi Tahu woman living a contemporary lifestyle in both practice and theory.

Megan and her six-year-old son Taniora live in a compact, second-floor apartment in the bustling Wellington CBD, only a short stroll from Taniora's school and Megan's place of work, the Museum of New Zealand Te Papa Tongarewa.

Art is Megan's life, and her role as Curator Contemporary Māori/Indigenous Art is more a "calling" than a job.

"I love art, I love working with art, taonga, working with artists, communities, ideas, their views of the world, supporting what artists do, creating the space for them to work in, researching, writing, always learning, even just looking at work – I found my calling."

Born in Dunedin, Megan affiliates to Ngāi Tahu (ki Ōtākou) and Te Ātiawa, and counts the *Te Māori Te Hokinga Mai* exhibition as a defining experience that led to her career.

Megan trained as a journalist, but realised her interest lay elsewhere after reporting on the *Te Māori Te Hokinga Mai* exhibition when it returned to New Zealand in 1984. She started at Te Papa in 1990 as an intern and trainee curator. In 2002 she had a two-year break, leaving the museum to work in Christchurch for Te Rūnanga o Ngāi Tahu as its arts facilitator. Te Papa and the Wellington lifestyle lured her back, and now she is curating the Ngāi Tahu whānui exhibition, which opens in the capital on July 8 and runs for two and a half years.

"To be able to work on this exhibition is a highlight of my career. It's a culmination of events and experiences and is a privilege to be part of."



REVIEWS

BOOK REVIEWS

THE ETERNAL THREAD /
TE AHO MUTUNGA KORE:
THE ART OF MĀORI WEAVING

By MIRIAMA EVANS
and RANUI NGARIMU
Photography by NORMAN HEKE

Huia Publishers
RRP \$59.99
Review nā DONALD COUCH

Waitangi Day 2006. The next day, the most widely-circulated newspaper in the Ngāi Tahu takiwa carries on its front page a photo of Ngāi Tahu weavers Reihana Parata and Morehu Flutey-Henare demonstrating harakeke weaving, with the headline, “Good humour marks successful Waitangi Day”.

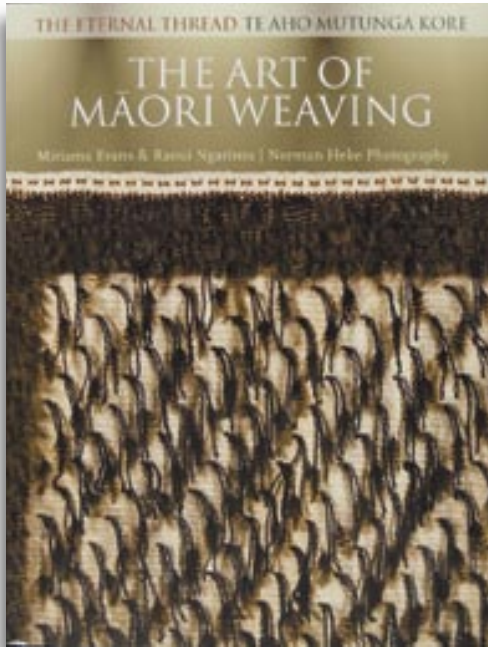
Today – and traditionally – weaving has always been one of our most valued taonga.

Currently on tour in North America is the weaving exhibition *Toi Māori: The Eternal Thread – Te Aho Mutunga Kore*. At the time of writing, it had moved to Salem, Oregon, from its opening show in San Francisco. In January 2007 it will return, with its first New Zealand show in Christchurch Art Gallery Te Puna o Waiwhetū. Be there if you can!

To accompany the exhibition, this book has been produced with superb photographs by Norman Heke of Te Papa, which allows the reader to appreciate the splendid works on display. The book also provides a brief explanation of technical issues; for instance it clarifies and illustrates the differences between the three main techniques: whatu (weaving), raranga (plaiting) and whiri (braiding).

In the whatu section are more than a dozen different types of kākahu and korowai as well as various “cloaks” and “caples”. Other types of clothing represented are piupiu, kinikini and maro. Nine kete are included as well. The raranga section illustrates seven kete, twelve kete whakairo and several other specialised kete. Examples of whāriki and maro complete this section.

Harakeke, including muka, is almost certainly the most widely used material, but here, too, are examples using other materials, including houhere, kiekie, pingao, tī kouka, neinei and poa. Huruhuru show a wide range, from kākāpō, kiwi, tōroa, tieke, kākā, kea, kererū, weka, pūtangitangi and pūkeko, through to pheasant, mallard, swan, peacock and guinea fowl! Dyes used are both traditional and “commercial”.



The contemporary work includes a whatu in copper wire, and a costume of wearable art mostly in raranga.

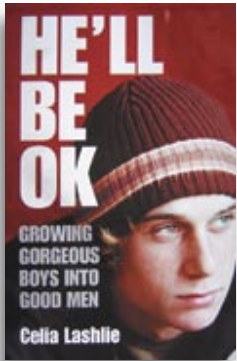
There are 41 artists (including two tane), each with brief biographical information, seven of whom claim Ngāi Tahu descent.

The two authors (both Ngāi Tahu) have done an excellent job of producing a good balance of technical explanation and readability. There is lots of time to put this excellent book on your gift list, before taking others with you to view the exhibition, live.

TE KARAKA *has a copy of The Eternal Thread to give away. The winner will be chosen from contributors to our next Letters page.*



Donald Couch is a senior lecturer in Māori resource management at Lincoln University and the Christchurch Polytechnic Institute of Technology. He is the deputy kaiwhakahaere of Te Rūnanga o Ngāi Tahu.



HE'LL BE OK:
GROWING GORGEOUS BOYS
INTO GOOD MEN

By CELIA LASHLIE

Harper Collins Publishers
(New Zealand) Limited
RRP \$35.00
Review nā ELIZABETH O'CONNOR

Mothers should get off “the bridge of adolescence”, says Celia Lashlie, so teenage boys can walk over it with their fathers or with other men prepared to be guides and models. Vivid anecdotes illustrate Lashlie’s impressions “that women’s quest for freedom has ... taken its toll on our perception of men and manhood.”

Lashlie wrote this book after participating in the Good Man Project, working with boys, teachers and parents in 25 boys’ schools. She directs her comments at mothers of teenage boys, combining reports of boys’ thinking (some predictable, some surprising) with discussions of what influences their choices and decisions, and suggests how mothers should respond. “Stop making their lunches,” and “let them communicate in their own way” seem to be two of her main recommendations.

Lashlie is unusually qualified to speak on the subject, after years working in male prisons and raising her children alone. Her urgency to communicate her message leads to some stylistic features that are not always appealing, eg, prescriptive bullet-point summaries and over-used and simplistic metaphors. Her understanding of gender is perhaps old-fashioned; however, the pragmatic humour, insight and compassion brought to a vital subject make for engaging reading.

If you have, or work with, teenage boys, read this book.



Elizabeth O'Connor has worked in theatre for over 20 years and combines this with writing, editing, reviewing and voice coaching.

FILM REVIEWS

THE LAND HAS EYES

Feature film written and directed by
VILSONI HERENIKO

Review nā ELIZABETH O'CONNOR

Viki, a young girl, lives on Rotuma, an island northwest of Fiji. Small-scale, close-focus scenes show the tensions of growing up, getting an education, being the child of a father targeted by greedy people, and identifying with the island’s myth of the Warrior Woman (played with command but too many smiles by Rena Owen).

The film played after three shorts (see “Underground Flicks” review), to an almost full cinema at the Ono/Pacific Arts Festival in Christchurch. The Canterbury Fiji Community, along with Pacific Underground and other organisers, did a huge job arranging the event.

Viki’s claustrophobic world is presented through enchanting visual images, some anarchic island humour and soundtracks that move from the genuinely lyrical and foreboding to the repetitively sinister.

The film’s title refers to Rotuman belief that the land itself will take account of the ills people commit, and will exact revenge. When things in Viki’s world get complicated and dark and Viki has to fight hard for scraps of justice, the forces she summons to achieve her goals will not surprise filmgoers who saw *Whale Rider*. Viki’s final victory has nice symmetry and leaves the door open for the next stage of her story.

Right, top to bottom: Sapeta Taito as Viki, made up as a warrior, and working in the garden; Rena Owen as the Warrior Woman; and Sapeta Taito with James Davencourt as the magistrate.



UNDERGROUND FLICKS

Three short films by Christchurch Pacific Island writers were screened before *The Land has Eyes* at the Ono/Pacific Arts Festival in Christchurch.

Review nā ELIZABETH O'CONNOR

All the Time, written and directed by Jerry Tauamati, presents a crisis of Christian faith experienced by a father as his young son succumbs to grave illness. The father, who appears to have turned his own life around for good, moves from naive trust to angry rejection, and finally accepts a lesson from the lips of his dying son: no matter what happens, God is good “all the time”. The message is offered simply and clearly, with a tone of personal conviction.

Talula Talula, a silent movie romp written by Barbara Carpenter and directed by David Fane is shot in scratchy sepia, in Ferrymead’s historical park. The locations and period costumes assist in conjuring up the hilariously predictable world of silent melodrama (“The train, the train!”), combined with some delicious anachronisms and reversals. Shooting and editing seemed rougher even than the genre demanded, but this hardly affected the audience’s considerable enjoyment.

TWO is Barbara Carpenter’s slight, but genuinely amusing, portrayal of a moment most people will recognise – a terror-filled driving lesson. In a car in a field, one woman desperately coaches the other about getting the car into second gear. Carpenter’s comic sense and eye for human vulnerability promise well for future film-making.

ALBUM REVIEW

STOLEN HILL

By ANIKA MOA

Warner Music
RRP \$34.95
Review nā LISA REEDY.

Anika Moa is back on the shelves with her long-awaited second album, *Stolen Hill*. Moa’s musical growth since her debut album *Thinking Room* is obvious. When that album dropped Moa was a naive girl, fresh in the music industry and signed to an American label. *Thinking Room* delivered the hit singles *Youthful* and *Good in my head*, but exhibited the constraints that new artists face when they get gobbled up in the music industry. Moa was marketed, packaged and distributed for mass consumption.

This time, the difference can be heard in lyrics and sound. Packaging gone, a raw, earthy, yet mature quality pervades the album.

Stolen Hill opens with Māori waiata in *Ka whakahuia anō* and closes with a blend of Māori and English in *Kotahitanga*. In the middle are nine tracks that define the CD, notably the catchy ditty *In the morning*.

A couple of tracks appear jagged in sound. *Broken man* tries a rhythmic, up-tempo beat under a hard subject-matter; the result is somewhat lost in translation. Moa comes back from confusion with the lazy, jazzy *Lies in this land* and the slow jam *Loving you*.

Stolen Hill is an honest album which offers listeners the true depth of Anika Moa’s talent.



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 an MC and works as a radio announcer on Tahu FM.

AHAKOA HE ITI HE POUNAMU

A SIGN OF THE TIMES

This uhi – being used on Ihaka Moke – is part of a set recently made by Riki Manuel, from Te Toi Mana Māori Art Gallery in Christchurch. The uhi provide a return to the past and a way forward for the Tā Moko artist.

THE PACIFIC GOES TO CAMBRIDGE

Cambridge in England is about to be over-run with Māori and Pacific artists taking part in a major exhibition. Among them are Ngāi Tahu artists Rachel Rakena and Lonnie Hutchinson, who join their Pacific Island counterparts at Pasifika Styles.

The project places Māori and Pacific Island art and culture from New Zealand alongside the Oceanic Collection at the University of Cambridge Museum of Archaeology and Anthropology. It will be open to the public until February 2008.

The exhibition is co-curated by Dr Amiria Henare, a curator at the museum, and Rosanna Raymond, a New Zealand-Samoan artist and scholar based in London.

During the exhibition, visiting artists will be able to study and produce new works based on the collection.

and Lord Bledisloe to encourage the skills and proficiency of Māori sheep, beef and dairy farmers. The award made a comeback four years ago and has once again become the supreme accolade to win.

PEPEHA ART A SUCCESS

Te Rūnanga o Ngāi Tahu CEO Tahu Potiki (right) was recently given a work of art that works.

Ngāi Tahu sponsored Pepeha Across the City during the Applaud 2005 arts festival in Christchurch. CPIT art and design tutor Michael Reed and student Laura Tapp, who created the lampshade, are pictured presenting it to Tahu Potiki. The work is titled: “Pouri noa ki ruka, e marama ana a raro – Although it is black above, light shines below.”

“We were delighted at the success of the pepeha project and how it engaged the wider community and provided a strong feeling of biculturalism in the city during the festival,” says Potiki.

MAUI SOARS INTO CHRISTCHURCH

Ngāi Tahu’s Tanemahuta Gray is bringing his acclaimed show Maui – One Man Against the Gods to the Theatre Royal in Christchurch, from 31 May to 11 June. A dynamic cast of twenty performers, including eight aerialists, are set to dazzle audiences with a combination of aerial theatre, performing arts and contemporary dance. Original music by New Zealand composer Gareth Farr completes this class offering.

Gray, who has a long list of dance and theatre achievements, performed and toured internationally for De La Guarda, one of the world’s leading aerial theatre companies.

MEKE MĀORI

Trying to text in Māori can be really tricky, so the Cook Islands Government and Telecom are working with senior high school students to develop abbreviations.

Culture minister Wilkie Rasmussen says that a Māori texting word list will be drawn up with the help of senior students around the islands. The plan is to allocate a section of the alphabet to each of the



schools involved and ask them to devise abbreviations for Māori words in their section. “Our part is to monitor and compile the word list, while Telecom will take care of the publication,” says Rasmussen.

Each school will have two weeks to come up with Māori texting abbreviations and, if the students are enthusiastic about the project, prizes may be awarded for the best short-forms.

The good news for Māori in Aotearoa is that if texting in Māori is too troublesome we only have to look to our Cook Island cousins for some shortcuts.

KIWIS GALORE

In March, the Ngāi Tahu owned Kiwi Encounter celebrated its first century of chicks to be hatched in one season. Rotorua’s Rainbow Springs, where Kiwi Encounter is based, has been involved with kiwi recovery for the past 11 years. In the first year there was only one kiwi hatched, so to achieve 100 hatchlings this season demonstrated the staff’s commitment and skill, a spokesperson said. After a period in the nursery, kiwi Number 100 will be released back into the Kaweka ranges.

Kiwi Encounter is owned by Ngāi Tahu Tourism and is part of the BNZ Kiwi Recovery Trust Operation Nest Egg programme.



TANE NORTON EX-ALL BLACK, PUBLICAN NGĀI TAHU

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?
Waking up.

WHAT NEW ZEALANDER DO YOU MOST ADMIRE? WHY?
Sir Charles Upham for his principles and beliefs.

ONE THING YOU COULD NOT LIVE WITHOUT?
Food.

IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?
New Zealand.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?
Jacky.

DID YOU CRY IN WHALE RIDER?
No.

ON WHAT OCCASION DO YOU TELL A LIE?
To soften someone’s pain.

WHAT CONSTITUTES A BAD DAY?
Losing a friend.

WHAT IS YOUR GREATEST FEAR?
I never think of fear.

DO YOU HAVE A DISLIKE FOR SOMETHING YOU SHOULDN’T CARE LESS ABOUT?
Lazy people.

DO YOU HAVE A FAVOURITE SUPERHERO AND WHY?
Johnny Cash, because he was a survivor.

WHAT IS YOUR WORST CHARACTER FLAW?
I wake up too early.

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?
That I could sing in tune.

WHAT’S YOUR FAVOURITE CHILDHOOD MEMORY?
Holidays at Oaro.

DO YOU BUY LOTTO?
Yes.

DO YOU BELIEVE IN REINCARNATION?
No.

EVEN IF YOU DON’T, WHAT WOULD YOU COME BACK AS IF YOU COULD?
Myself.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
My home.

LOVE OR MONEY?
Love.

WHAT IS YOUR MOST ADMIRABLE QUALITY?
Tolerance.

WHAT IS THE LAST BOOK YOU READ?
Deception Point.

WHO IS YOUR FAVOURITE AUTHOR?
Dan Brown.

IF YOU HAD TO WATCH SPORT ON TELEVISION WHAT WOULD IT BE?
Rugby.

WHAT IS YOUR GREATEST ACHIEVEMENT?
Having a great family.

DID YOU VOTE IN THE ELECTION?
Yes.

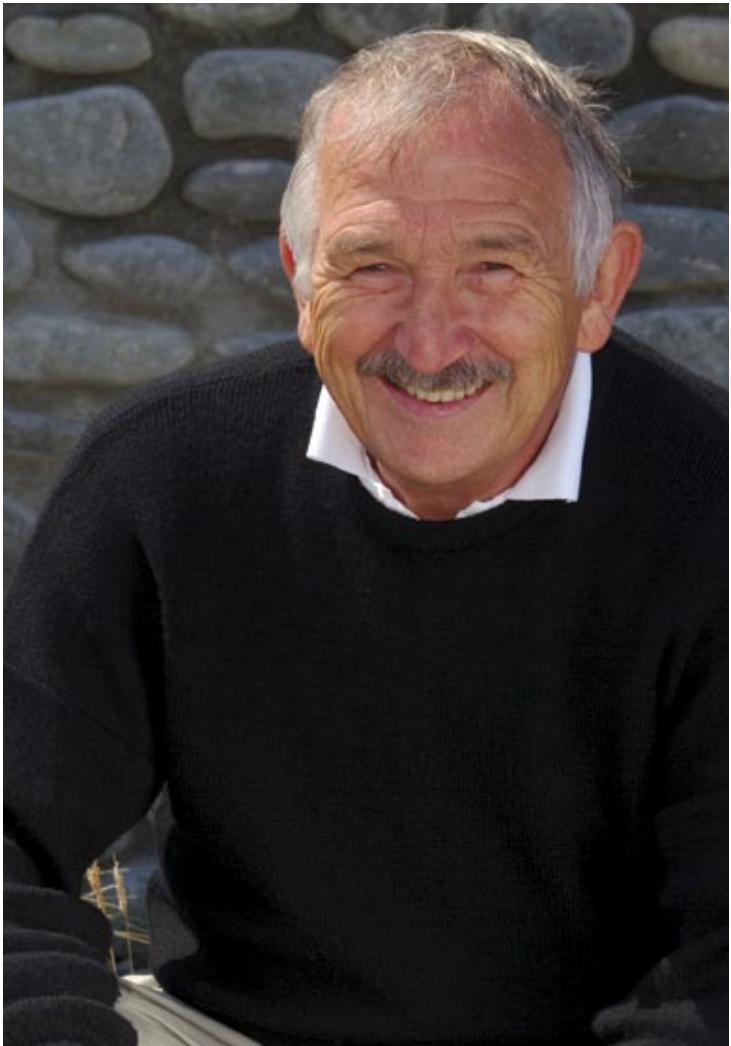
DID YOU SPLIT YOUR VOTE?
No.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?
Crayfish.

IF YOU HAD TO REGRET SOMETHING WHAT WOULD IT BE?
Not coming home with Keith Murdoch – 1972.

HAVE YOU SEEN A KIWI IN THE WILD?
No.

WHAT IS YOUR FAVOURITE PLACE IN NEW ZEALAND?
Oaro, Kaikoura.



Tane Norton played 27 consecutive tests for the All Blacks, his first against the Lions in 1971. He was a versatile forward, playing in the hooker role, and went on to captain the side against the Lions in 1977. He also played for the New Zealand Māori side for many years, and in 2003 served as the President of the New Zealand Rugby Football Union. Born in Waikari, North Canterbury, Tane was educated in Methven. He resides in Christchurch and until recently was a market gardener.



tahu FM

RA AND SISTA YOUR MORNING FIX 7 TO 9 WEEKDAYS

CHRISTCHURCH **90.5 FM** / INVERCARGILL **99.6 FM**
KAIKŌURA **91.1 FM** / DUNEDIN **95 FM**
SKY DIGITAL **Channel 105** / FREEPHONE **0800 100 905**