

UN HUMAN RIGHTS REPORT UNLOCKING MĀORI LAND HARRY EVISON

TE KARAKA

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2006 WINTER

SERENA COOPER JASON DELL
ROSEMARY McLEOD TOM BENNION
BEVERLY RHODES



MŌ TĀTOU

THE NGĀI TAHU WHĀNUI EXHIBITION

Ministry of Fisheries Te Tautiaki i nga tini a Tangaroa

New support, new strength, new beginnings.

Approximately 250 Tangata Kaitiaki or Tangata Tiaki around the motu have had their appointments confirmed by the Minister or Associate Minister of Fisheries. The most recent being for Nga Hapu o Waimarama and Ngati Hawea. Further appointments are imminent, while other hapu iwi groups are in the process of nominating their Kaitiaki.

On going and increasing appointments of Kaitiaki: affirming Tangata Whenua

The Ministry has seen three new mataitai reserves established — Moremore and Raukokore, being the first North Island reserves, and one on the Maitai River, the first freshwater reserve in the country. But the establishment of these reserves is not the end point. It is just the beginning. For now, Tangata Kaitiaki and Tangata Tiaki must begin the work involved in managing these now recognised and important traditional fisheries.

Mataitai Reserves: empowering whanau, hapu, iwi and community

Te Tari o Te Kahui Pou Hononga has been strengthened following the appointment of a further four Pou Hononga (Relationship Managers). The team now totals 11. The management team accounts for a further three positions — Carl Ross (Manager), Tom Teneti (Operations Manager) and Raymond Necklen (Programme Manager).

Additional Pou Hononga: ensuring communication is open and easily accessible

Hapu / Iwi Fisheries Forums are being created under a Ministry initiative, the Deed of Settlement Implementation Programme. Forums will provide a space for engagement between hapu iwi and the Ministry. Forums will also be a focal point for building the capability and capacity of Tangata Whenua representatives in order for them to provide input into fisheries management processes managed by the Ministry. To date, four Fisheries Forums have been established.

Forum Development: ensuring increased Tangata Whenua input



Ministry of
Fisheries
Te Tautiaki i nga tini a Tangaroa

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FROM THE EDITOR

O ai tū O ai ora

Where there is smoke
There is life

At dawn on 8 July in Wellington, the Ngāi Tahu story begins a new chapter.

The chapter is titled *Mō Tātou*, and it represents a unique opportunity to write our own script.

Mō Tātou is the first time in our history that such a major collection of our taonga, stories and culture have been brought together in this way. Ngāi Tahu will be on show for all the world to see in an exhibition at the country's national museum, Te Papa.

For two-and-a-half years, the spotlight will be on our iwi, providing a very public platform to present our history, to honour our tupuna and to set the record straight. It is also a time to pause and reflect, and to take pride in our culture, our whakapapa and our Ngāi Tahutaka – as this is what makes us unique and sets us apart in the way we view the world and our place within it.

Not since *Te Māori* has an opportunity like this presented itself. More than one million people will see the show, and we should make the most of it. The *Mō Tātou* exhibition is a celebration of who we are, and an opportunity to assert where we are going as a people.

In the recent past, we have built a reputation as an innovative leader in Te Waipounamu by settling our grievances with the Crown and then going about prudently managing our assets, to the point that today the iwi is actively revitalising our language and culture, and laying a foundation for the continued development of our people.

It is a pivotal time for all Māori. The Orewa speech, with its message of “one law for all”, and the passing of the Foreshore and Seabed Act have polarised our nation and encouraged the formation of a new Māori political party. New Zealand, once considered a bastion of harmonious race relations and a defender of human rights, has been under intense international scrutiny of late, and failed to live up to its reputation.

An investigation by the United Nations recommends major changes to the pervasive human rights environment under which this country operates. Public conversations about nation-building and constitutional reform will take place against this backdrop, while Ngāi Tahu holds centre stage at Te Papa.

“O ai tū, o ai ora” speaks of smoke and life. *Mō Tātou* is the smoke for everyone to see, and we are the life – the embodiment of our tupuna and the keepers of the home fires.



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NGĀI TAHU

MŌ TĀTOU

The Ngāi Tahu whānui exhibition Mō Tātou is showing at Te Papa. The iwi is centre stage and the spotlight is firmly on our culture, history, arts, innovation, economic vision and hopes for the future.

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UNLOCKING MĀORI LAND

The question of how to maximise the benefits of Māori land ownership is mired in difficult philosophical and legal issues. What are the hurdles that need to be overcome and why?

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Ahakoā He Iti He Pounamu

MĀORI TV RATINGS SOAR

Māori Television's all-day tribute to New Zealand soldiers on ANZAC Day boosted its audience numbers by a whopping 553 per cent.

Māori TV boss Jim Mather said the ratings confirmed that New Zealanders value television that not only remembers our history, but represents and celebrates New Zealand's nationhood. He hoped more New Zealanders were now aware of Māori Television as a channel for all New Zealanders, and would be encouraged to tune in and enjoy its programmes.

AGB Nielsen Media Research showed the coverage attracted a cumulative audience of 215,000 New Zealanders.

Right: Judy Bailey and Wena Harawira were the presenters of Māori TV's ANZAC Day broadcast.

SMOKING OUT THE BAD GUYS

Shane Kawenata Bradbrook recently made cigarette giant Philip Morris International back down and apologise over the promotion of cigarettes called "Maori Mix". This action by Philip Morris was unprecedented.

The cigarettes were sold in Israel and had distinctive packets depicting Māori designs on the front, and a map of New Zealand on the back. Shane is the director of Te Reo Mārama (Māori Smokefree Coalition). In his statement to Philip Morris he said:

"Your company's misappropriation and exploitation of our culture to sell your product of death and illness to Israelis was at a minimum culturally insensitive – and at worst another form of the oppression and abuse that indigenous peoples have faced for decades ... The message from my culture and my people is clear: Do not misrepresent. Do not associate our proud culture with your deceitful practices and product."

Philip Morris conceded the company had made a mistake with Maori Mix: it has been withdrawn from the Israeli market.

Smoking is the single biggest killer of Māori people, claiming on average between 650 and 1,000 lives each year.



KAHUKIWI FETCHES TOP PRICE

A New Zealand record price for a Māori cloak was recently recorded. Webb's art auctions sold a 19th century kiwi-feather cloak at a new national-record price of \$123,750, from an opening bid of \$25,000. Two phone bidders competed for the kahukiwi, to see it finally secured by a determined private collector. The company said the art market remained buoyant despite lingering talk of a recession.



GETTING TREATY SMART

The country is (finally) getting smarter about the Treaty of Waitangi, according to a recent survey.

Conducted by UMR Research, the survey reported that 42% of New Zealanders said they knew a lot or a reasonable amount about the Treaty, an increase from 36% of respondents in a similar survey in September 2002. The recent survey found New Zealanders aged under 30 had higher levels of knowledge about the Treaty than other groups. Almost 75% of Māori said they knew a lot or a reasonable amount about the Treaty, compared with 39% of non-Māori.

Human Rights Chief Commissioner, Rosslyn Noonan, said there has been extensive public dialogue about the Treaty, which has led to people wanting more information. There have also been education programmes in schools as well as extensive public education about the Treaty, involving a website, booklets and the Treaty 2U initiative.

MĀORI WRITERS' NATIONAL HUI

Māori writers will gather in Wellington in September for a national biennial hui, which includes panel discussions, keynote speeches and writers' workshops.

The national collectives for Māori writing, Te Hā and Te Hunga Taunaki Kaituhi Māori, joined together two years ago to present the inaugural national hui as a celebration of Māori writing and writers. This second gathering will be an important event for writers, readers and industry representatives. The event receives major funding from Te Waka Toi, the Māori Arts Board of Creative New Zealand.

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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.

WHAI RAWA AN INSULT

I am of the Ruru whānau, a great-great-grandson of Wiremu Karaweko, rangatira of Ngāi Tarewa ki Ōnuku. Tribal wealth now stands at \$532 million and tribal population at 37,000 – that's about \$14,000 per tribal member. Yet our magnanimous tribal aristocracy insults us peasants with a pitiful \$100 per annum while simultaneously pocketing large five and even six figure salaries, oh and lets not forget those lucrative consultancies. What I really think about Whai Rawa is unprintable. But the scheme should have been named Ihu Piko.

I advised family members – including my mother – to vote for the Settlement. My advice proved good and my genuine thanks go

out to our iwi's leadership for turning a \$170 million fortune into a \$532 million fortune in less than a decade. But the fact of the matter is I have not seen a penny nor a pāua from the Settlement and my wider whānau have seen sweet Fanny Adams too. It was not just a kinship group called Ngāi Tahu that was robbed of property and rights it was individuals and families that were robbed too. Yet neither I nor my whānau have seen diddly squat in compensation.

The cynic in me says that little if any of my tribal money sees its way past Te Wahi Pounamu, which is odd given that most of us don't live there. It seems most of the financial rewards of the Settlement have gone no further than a very small, South Island-

based clique, no more than a few score, while the other 36,900 of us are meant to squeal with delight at the prospect of \$100 per year – \$100 you can't even spend, in fact you have to give them \$100 first! As the late Benny Hill would have said, "Big deal!"

Really, if our tribal leadership are genuine in their desire to create wealth for the tribal individual then they had better come up with something a bit more financially realistic and rather less tight-fisted and insulting than Whai Rawa.

Mr C.C. McDowall
Rotorua

RAKIURA/STEWART ISLAND

What chance is there of convincing wider New Zealand to use proper place names when

TE KARAKA says the three charming ladies on page 5 were born on "Stewart Island". Whatever happened to "Rakiura/Stewart Island"?

Ron Hawker

BOOK PRIZEWINNER

Congratulations to Ron Hawker, the winner of a copy of *The Eternal Thread* by Miriama Evans and Ranui Ngarimu.

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PACIFIC CATCH
MARKET FRESH SEAFOOD

Bye-bye beach bach

What could be uglier than what developers are doing to the coastline of this country? It's not just the foreshore and seabed that needs protecting, it's access to the seaside for everyone, without having to tiptoe around a BMW.

I'm annoyed to see that the Ōtaki Beach Camp has joined the long list of motor camps where people on limited incomes were once able to live but now have to leave. It has been sold for \$1.5 million, and the 18 people who camped there permanently have got to move. Their roots to the place may have been shallow, but it was still home to them.

er, enduring monuments to money. People who want these houses don't want to rub shoulders with ordinary people, let alone have their kids experience a bit of rough-and-tumble with strangers' children on the beach. There won't be any billy tea brewed in them; their owners will have chardonnay and Czechoslovakian lager in the fridge.

Not so long ago, my family was on holiday in Hawkes Bay. We saw one of those old cottages by a beach, with a "For Sale" sign on it, and stopped to have a look. It was a two-roomed shack, not much bigger than our sitting room, with a

ties at all, just groups of rich people gathered in one place, who act like they're under siege. Once you've got the Tuscan pillars, the lavender hedges, the standard iceberg roses with sprinkler systems to flick on in the early evening, you assume someone will want to take it all away.

We never used to be like this. The rich didn't flaunt their money quite so crudely – probably because import restrictions made it hard for them to acquire obvious status symbols. Beachside property was cheap, and there were no social exclusion zones. We're an island nation, and we used to know it; none of us live far from



... I liked the temporary, haphazard ugliness of beach settlements the way they used to be, far better than the planned ugliness we get today in seaside subdivisions with cutesy names.

In their place will be the usual development: beach houses for people who can afford to pay \$400,000 to \$500,000 for the privilege of making a suburb on the water's edge. Chances are they won't even live there permanently – it will be a weekend retreat. Will they go near the water? I doubt it. They'll look at it through their picture windows, and keep their designer sneakers clean.

Maybe it is misplaced nostalgia, but I liked the temporary, haphazard ugliness of beach settlements the way they used to be, far better than the planned ugliness we get today in seaside subdivisions with cutesy names. This one is called "Seagrass".

I liked the way a family could throw a bach together over a few long weekends, knowing it wouldn't last forever, but long enough for their lifetimes. At least those old baches finally wear out, and the land can reclaim them. Whereas the new glittering palaces for the double-income and upwardly mobile are intended to last forev-

dilapidated garage and no land to speak of. What we liked about it – its only appeal, in fact – was the way it sat right on the beach. We began to fantasise about owning it, but came back to reality when we were told that even this little property had an asking price of \$400,000. Maybe it was a bargain.

All around the country it's the same. Only the rich can afford properties like this, and ordinary people who happen to own them are naturally tempted to sell them and get the cash. Then they and their families have lost their toehold forever – a story that will be familiar to Māori.

What happens next is that the scruffy, honest but temporary building is demolished, and something that shouts how much it costs is built in its place. Tuscan is big right now; a friend built Mexican; anything to deny where we really are, and who we are. And we're excited when this land sells to foreigners, forgetting about the fences that spring up next and the spread of gated communities, which are not communi-

the shore, and nobody tried to stop us getting to it.

All this is changing fast. When people invest a lot of money, they build barricades: streets near beaches will feel increasingly unwelcoming. I don't recognise the country I grew up in when I see these flashy developments, and I resent what we are all losing. Conspicuous wealth sets up divisions; divisions create inequality; and inequality leads to trouble.

■ ■ ■

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.



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OPINION **nā TOM BENNION**

THE RIVER Quandary

The Māori Queen, Dame Te Ātairangikaahu, is celebrating 40 years on the throne this May. Hers is the longest reign of a Māori monarch. Her great-great-grandfather, King Tawhiao, served for 34 years. Dame Te Ātairangikaahu succeeded her father, King Koroki, to the throne in 1966. She is the first female Māori monarch.

Overshadowing the celebrations has been the discussion of the possible settlement of Waikato-Tainui's claims over the Waikato River. When the Tainui settlement was signed in 1995, it excluded the river, from the Huka falls to its mouth at Port Waikato, and several other western harbours (section 8 of the Waikato Raupatu Claims Settlement Act 1995).

Fresh terms of negotiation for the river and the harbours were signed in December last year. Many local authorities and private parties will be interested in the river claim and the overall balance of power that will be achieved, and it is perhaps no wonder that last-minute efforts to reach a deal in time for the anniversary celebrations have not worked out.

The bed of the river is currently owned by another Queen, Elizabeth II, by virtue of a small amendment to the Coal Mines Act in 1903, which vested in the Crown the beds of all rivers in New Zealand where they were “navigable”. The 1903 legislation actually followed a court case involving coal mining under the Waikato River (Mueller v Taupiri Coalmines Ltd (1900) 20 NZLR 89). The court in that case incidentally noted the possibility that Māori might own the beds of rivers in many parts of the country. The 1903 legislation obviously changed all that.

There is no record that the Māori King at the time, Mahuta, the son of Tawhiao, was approached about the legislation. Ironically, the amendment to the Coal Mines Act was passed in the same year that Mahuta was made a Member of Parliament, which was a short-lived experi-

ment in co-operation between the Kingitanga and Pākehā government, as Mahuta was quickly disillusioned by the lack of power that he was able to wield.

The talk of “co-management” today may or may not mean that the bed of the river between certain points is to be returned to Waikato-Tainui. However, the bigger issue is management of the uses made of its bed (for things such as wharves, buildings, dams) and discharges into the water and uses made of the water (for such activities as sewage discharges and irrigation schemes). Those matters are all governed by the Resource Management Act 1991 (the RMA), which is not concerned with ownership of the riverbed but, rather, sustainable management of the river, its bed and waters. That Act also states that the regional council, Environment Waikato in this case, is to manage those matters through policy and planning documents and the issuing of resource consents.

Currently, the RMA contemplates that a Māori group might be involved in “co-management” with the regional council under a “joint management” arrangement (under sections 36b-36e). This provision was only introduced in 2005 and provides the possibility that Waikato-Tainui could ask the regional council to sit alongside it to form a single body when it comes to river management and the issuing of resource consents. Applicants for consents would presumably face a panel composed of Tainui and regional council members.

The RMA provides for other possibilities. For example, the regional council could choose to entirely delegate its power to issue resource consents to Waikato-Tainui (section 33). There is also provision for Waikato-Tainui to apply to the Government to become a “heritage protection authority” over part of the river, which would mean that it could issue an order specify-

ing that certain activities, such as discharging certain types or levels of contaminants, could not be undertaken without permission from the tribe (sections 187-198).

These options would all involve intense and lengthy public consultation processes and, no doubt, court challenges before they were finalised.

From media reports and comments in Parliament, it is clear that Environment Waikato is not handling any request for the iwi under the RMA. So it seems that the co-management that is being discussed will be provided for in separate legislation.

The current debate appears to be over precisely what degree of control Waikato-Tainui will be given. It will be interesting to see whether the final result comes near to what the RMA currently contemplates.

A just, final settlement of the river issue would be a fitting anniversary gift and legacy for the Queen, and a further step in the “new age of co-operation with the Kingitanga and Waikato” which the 1995 Settlement Act contemplated (sections 5 and 6).

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.



nā SANDI HINERANGI BARR

MŌ TĀTOU

The Ngāi Tahu whānui exhibition, *Mō Tātou*, which opens at Te Papa on 8 July, will give the tribe and its culture unprecedented public exposure. If visitor numbers from the Whanganui exhibition at Te Papa are anything to go by, *Mō Tātou* will be seen by around 1.3 million people from New Zealand and overseas.

Kaiwhakahaere of Te Rūnanga o Ngāi Tahu, Mark Solomon, says it's a timely celebration of Ngāi Tahu culture, both past and present, and he can only see positives coming from the show.

“One of my hopes is that other New Zealanders gain a better understanding of who Ngāi Tahu are as a people and what our hopes are for the future. So that includes our Claim and Settlement history as well as our future economic and cultural goals. In my experience, there's still a lot of ignorance out there about Ngāi Tahu, and fear about Māori aspirations in general.”

More than a hundred taonga tuku iho from Ngāi Tahu whānui will be on display for the *Mō Tātou* exhibition, which will be the first time such a large number of Ngāi Tahu treasures have been brought together in one place.

As well as taonga tuku iho, the show includes contemporary Ngāi Tahu art and uses media such as film and animation. Show curator, Megan Tamati-Quennell, hopes *Mō Tātou* “breaks the ethnographic and anthropological frame” that many Māori exhibitions are presented within.

One of the more stunning installations, called *Ahakoā he iti*, will be projected at significant times onto the large boulders on Te Papa's forecourt. This audio-visual work by Ngāi Tahu artists Rachel Rakena and Keri Whitiri is a contemporary take on a traditional mauri stone.

Megan says, instead of presenting a social history narrative about Ngāi Tahu, the Iwi Steering Group decided to build the exhibition around four core tribal values.

“Our contemporary culture is anchored strongly by cultural values. The fact that we reached a tribal Settlement with the Crown in 1997 has seen us get out of grievance mode and into a phase of reclaiming our past as well as simultaneously imagining a new future.”

The four themes of toitū te iwi (culture), toitū te rangatiratanga (tenacity), toitū te ao tūroa (sustainability) and toitū te pae tawhiti (innovation) were drawn from the Mō tātou whakataukī which was established as the guiding principle for the exhibition, and were endorsed by the Iwi Steering Group.

Chairperson of the Iwi Steering Group, Rakihiia Tau, says the themes reflect Ngāi Tahu whānui's traditional nomadic lifestyle. “South Island Māori had to be innovative and tenacious to survive. Our traditional hunter-gatherer existence meant we had to look after our environment, adapt when necessary and consider new ways of using the resources we had at hand.”

Rakihiia Tau says those values continue to mark out the tribe today. “Each generation leaves their own footsteps, and I'm sure that this exhibition will provide new opportunities, both culturally and economically, for those innovators and entrepreneurs within the iwi.”

Te Rūnanga CEO, Tahu Potiki, believes the strong focus on the tribe's future in this exhibition is a direct result of the tribal Settlement. “There's been a big tribal renaissance since the Settlement and a big push to control the window through which the world sees us.”

Tahu believes international visitors will be particularly interested in



PHOTOGRAPHY ADRIAN HEKE



Wellington-based Ngāi Tahu whānau practice waiata so they can support the *Mō Tātou* exhibition.
Top: Puamiria Parata-Goodall.
Centre: Talitha Te Tau.
Above: The Te Tau whanau (left to right) at rear: Ken, Talitha, Wi, Ezra and Raewyn; front: Ezekiel and Zacch.
Left: Ken Te Tau plays guitar.

Ngāi Tahu's approach to sustainability. “If you look at what we are trying to do with pounamu, it's a unique situation. A tribal entity owns a mineral and, before we look at exploiting it, we're looking to develop a sustainable framework to look after the resource. I expect there will be a lot of taonga pounamu on display at *Mō Tātou* that will sit alongside contemporary presentations of pounamu that suggest where we might go with this resource in the future.”

As well as the exhibition itself, there will be a lot of cultural and economic activity that will leverage off the exhibition. With visitor numbers expected to be more than a million over the two-and-a-half-year life of the exhibition, it's an opportunity not to be missed.

Tahu Potiki says there's talk about an extended Ngāi Tahu cultural festival, wānanga for weavers and on-site construction of mōkihi (river boats) that can then be launched in the Wellington harbour.

Mark Solomon says Ngāi Tahu Property and Tourism are also keen to promote their businesses in Wellington. Te Rūnanga has also approached Wellington tangata whenua, Te Ātiawa, about doing some co-promotions for their commercial activities.

“We've made sure that we've kept the dialogue up with tangata whenua. It's important to us that Te Ātiawa are not only an integral part of the protocols and ceremonies for *Mō Tātou* but that we build a stronger relationship with them throughout the duration of this exhibition.”

The opening of *Mō Tātou* is expected to be one of the largest tribal gatherings of Ngāi Tahu ever seen. As well as a strong attendance from the South Island, Ngāi Tahu whānau living throughout the North Island are preparing to be part of this historic occasion.

Perhaps more so than anywhere else, the anticipation around *Mō Tātou* is building among those Ngāi Tahu living in the capital. Ngāi Tahu whānau resident in Wellington are gearing themselves up to support and manaaki the paepae for the duration of the exhibition. This is despite the fact that many local Ngāi Tahu have now been living in Wellington for several generations.

Wi Te Tau, who will turn 80 years old this October, has spent the last 58 years living in Wellington. His Ngāi Tahu connections come from both parents: his paternal grandmother was a Parata from Puketeraki, and his maternal grandmother was a Torepe from Arowhenua. While Wi was born and raised in the Puketeraki-Karitāne area, he settled in Wellington after the Second World War and has remained there ever since.

“Despite settling up in Wellington, I've maintained strong links down south. My sister, Mahana Walsh, still lives in Waikouaiti, and I have been back home for holidays, tangi and family reunions.”

Ken Te Tau, one of Wi's six children, says that he had little to do with Ngāi Tahu when he was growing up. But after completing a two-year Māori language course in 2003, he made sure that his father took him down to Ōtākou, Arowhenua and Puketeraki to meet his whānau as well as visit the marae and wāhi tapu.

“After meeting my aunty and my cousin Nicky and hearing the stories about the land, my heart pines for the place now. I know where I want to be when I retire.”

Ken now has four children of his own, who like himself and Wi have all been brought up in the Porirua district. The three generations of the Te Tau whānau are all part of a core group of 50 Ngāi Tahu people who have been gathering monthly to practise waiata for the opening of the *Mō Tātou* exhibition.

Ken's wife, Raewyn, says Wi is “dead keen” to attend every waiata practice. Although Wi doesn't regard himself as much of a singer, he's happy just to be part of it. “I see the exhibition as providing a spiritual connection to my ancestors. I'm drawn towards it and it's a wonderful thing to be involved with it in any way that I can.”

Ken, who is a professional musician, strums out the songs on the guitar. At the last waiata practice, he also paid homage to the Topi whānau who lost three generations of Ngāi Tahu in the recent boating disaster.

Ken and Raewyn's oldest daughter, Talitha, helps prepare kai and joins in on the practice, while the three younger boys play in the background.

Ken believes his whānau have both a privilege and a responsibility as a Wellington-based whānau to support the exhibition. “We're excited to be part of it and we're committed to supporting our kaumātua on the paepae as much as we can.”

A highlight for the Te Tau whānau has been participating in the welcoming ceremonies at Te Papa for some of the taonga that are on loan from museum and private collections from around the country.

Ken says the experience was fantastic. “We got to see mere pounamu and taoka tawhito that are hundreds of years old. They're all connected to our whakapapa, and we were able to touch some of them. It's a one-off experience for our whānau that may never happen again.”

Mark Solomon and Tahu Potiki believe the exhibition may prompt a new wave of Ngāi Tahu people to participate more fully in the tribe, and that's not just the whānau in Wellington. Mark says there's a lot of excitement from Ngāi Tahu communities from around the country about what *Mō Tātou* will mean for the tribe culturally. “There's a lot of pride and a big effort by Ngāi Tahu people to come to the opening.”

Tahu Potiki says it will be great for the tribe to celebrate something that isn't purely driven by politics, and it's great that the exhibition will open just before the launch of the Whai Rawa fund.

“Whai Rawa will potentially have a more direct benefit for individuals, but I'm looking forward at the *Mō Tātou* exhibition for us all to stop for a moment and focus on our cultural strengths.”

Rakihiia Tau expects the exhibition to mean a lot of things to different people. “The phrase ‘Kurakura Ngāi Tahu’ comes to mind. Our individual whānau and hapū are as diverse as the colours of the rainbow, and I expect our people to respond very personally to it.”

Tau is hoping the exhibition will develop a renewed interest in Ngāi Tahu culture and result in economic benefits to the tribe.

Mark Solomon hopes the exhibition will knock his socks off. “I'm going into the show expecting to be surprised. It's our time to tell our own stories, treasure our history, celebrate our contemporary artists and look forward to the future.”



nā MEGAN TAMATI-QUENNEL

WHAT'S IN A NAME?

The title for the exhibition *Mō Tātou* comes from the popular Ngāi Tahu whakataukī “Mō tātou, ā, mō kā uri ā muri ake nei”, which is the Māori translation for the saying “For us and our children after us”.

According to Whetu Tirikatene-Sullivan, the phrase “For us and our children after us” was repeatedly uttered by Ngāi Tahu during the 1940s in the lead-up to the establishment of the Ngāi Tahu Māori Trust Board.

Whetu was a young girl when she accompanied her father, MP Sir Eruera Tirikatene, to more than 80 Ngāi Tahu hui to secure support for the formation of the tribal Trust Board.

She says most Ngāi Tahu expressed themselves in English at the time, so the phrase “For us and our children after us” was used on the crest of the Ngāi Tahu Māori Trust Board letterhead from its inception until the 1980s.

“This statement reverberated throughout those hui. It provided generations of Ngāi Tahu with the inspiration to pursue the Ngāi Tahu claims over more than a century. It was something they heard their pōua and tāua say, and it stuck with them as the reason why they should never give up fighting for a fair remedy to the injustices of the past.”

Whetu believes the Māori translation of the saying came into common usage when the Trust Board letterhead was altered in the 1980s. The Māori translation “Mō tātou, ā, mō kā uri ā muri ake nei” is now used extensively in kōrero, on the paepae, at tribal hui and in tribal documents.

Te Rūnanga o Ngāi Tahu CEO, Tahu Potiki, says that while the whakataukī has strong historical significance it also resonates as a guiding statement for the tribe in the future.

“It’s a very profound but ordinary statement. Mō tātou sums up why many Ngāi Tahu people do the work they do, and what motivates them. It also embraces the key themes that underpin the Te Papa exhibition.”

Mō Tātou was chosen as the title and the guiding principle for the exhibition by Ngāi Tahu kaumātua and the Iwi Steering Group.

MŌ TĀTOU THE NGĀI TAHU WHĀNUI EXHIBITION

MEGAN TAMATI-QUENNEL (NGĀI TAHU KI ŌTĀKOU, TE ĀTIAWA) IS THE CURATOR OF THE NGĀI TAHU WHĀNUI EXHIBITION, MŌ TĀTOU. HERE SHE PROVIDES AN INSIDER'S PERSPECTIVE ON THE EXHIBITION.

Mō Tātou, the Ngāi Tahu whānui exhibition, is a reflection of our contemporary understanding of our past, our present and our future. The exhibition attempts to uphold the Māori values and traditions that belong to us, while also accentuating our iwi as forward-thinking and innovative, with cultural values that sit at the heart of what we do and who we are.

The exhibition is composed of four themes:

- *Toitū te iwi – Culture*
- *Toitū te rangatiratanga – Tenacity*
- *Toitū te ao tūroa – Sustainability*
- *Toitū te pae tawhiti – Innovation*

These themes are drawn from the whakataukī “Mō tātou, ā, mō kā uri ā muri ake nei: For us and our children after us” – the guiding principle for the exhibition. The themes are positioned as cultural characteristics, expressing our ideals and practices from our beginnings through to today. They are used to organise the exhibition, with each theme being a segment and two or three storylines established within each segment.

The expression “Ngāi Tahu whānui” is used in the context of the exhibition to incorporate all of the whakapapa that makes up Ngāi Tahu today, including Waitaha, Kāti Māmoe and Ngāi Tahu.

TOITŪ TE IWI CULTURE

ORIGINS

Embedded in the land, we as an iwi have survived and progressed from near-decimation to tribal autonomy and self-reliance. The Toitū te iwi – Culture segment of the exhibition introduces us and establishes us as a people distinct to the South Island, with our own specific creation stories, traditions, practices and art-forms, which have been created from and shaped by the cultural and physical environment – the people and the land.

PAPATIPU RŪNANGA

The second component of Toitū te iwi – Culture focuses on the people of the iwi through the 18 papatipu rūnanga, accentuating the people as the backbone and power base of the tribe, and emphasising the re-empowerment and return of authority to the papatipu rūnanga, following the passing of the Te Rūnanga o Ngāi Tahu Act in 1996.

This component highlights the landscape the 18 papatipu rūnanga are located within and the reinvigoration of papatipu marae as important cultural centres at the heart of Ngāi Tahu whānui communities.

The papatipu rūnanga and their people are represented by taonga selected by the individual rūnanga to characterise themselves or embody their values, ideals or aspirations.

Contemporary photography by Mark Adams of significant wāhi tapu is evocative of the landscapes the people and taonga have come from, and reinforces the message that whakapapa, whenua and taonga are inextricably linked.

TOITŪ TE RANGATIRATANGA TENACITY

The obstacles we have endured over the last 200 years were best captured in “He mahi kai hoaka, he mahi kai takaka”, a proverb by Moeraki kaumātua Hastings Tipa, comparing Te Kerēme to the act of smoothing greenstone.

Toitū te rangatiratanga – Tenacity is a story of cultural survival, of a resolute determination to carry ideas and culture forward through a history of settlement, migration and intermarriage and, in a more contemporary sense, through colonisation. This segment of the exhibition explores two important aspects of Ngāi Tahu culture, symbolic of that tenacious approach – whakapapa and Te Kerēme.

WHAKAPAPA

Whakapapa underpins our identity and, as Te Maire Tau states in his article *The Death of Knowledge – Ghosts on the Plains* in the *New*

Zealand Journal of History, “...[it was] the fabric that held the knowledge of the world together. Every ‘thing’ was related and all ‘things’ were held together by genealogical connections that eventually referenced back to the self.”

Whakapapa is articulated in the exhibition through the selected taonga related to specific iwi – Waitaha, Kāti Māmoe and Ngāi Tahu primarily, but also some references to Te Rapuwai and Kāti Hāwea.

Whakapapa in a more contemporary sense is represented in a number of ways. There is a manuscript that recorded Otago hapū in 1848, by W.B.D. Mantell, as well as images of significant Ngāi Tahu whānui rangatira. Recent photographs by Fiona Pardington that were created for the show of South Island rock art in North Otago were obtained for this part of the exhibition with the support of the South Island Māori Rock Art Trust.

TE KERĒME

Te Kerēme (the Claim) explores the Ngāi Tahu whānui land claim and Settlement with the Crown, beginning with the first protest by Matiaha Tīramorehu in 1849. The ownership of Te Waipounamu by us prior to the Treaty of Waitangi in 1840 was recognised in English common law and in international law. The Treaty, recognising this ownership by Ngāi Tahu whānui, provided us with the option to sell major areas of Te Waipounamu to the Crown for settlement by Pākehā. Between 1844 and 1863 we signed major land-sale contracts involving 37.5 million acres. Te Kerēme outlines the grievances that arose from this and the subsequent Crown Settlement 138 years later, including the Crown apology.

Because of the importance of Te Kerēme, a pivotal event within recent Ngāi Tahu whānui history, Te Kerēme is presented in two areas of the exhibition. It is introduced using a mix of taonga and art in the exhibition proper, but is also explored in more detail in a documentary-style audio-visual produced by Ngāi Tahu Communications and directed by Sandi Hinerangi Barr for He Ara Whakamua, The Pathways Forward, the three-screen exhibition theatre. The audio-visual introduces some of the key characters involved in the Claim, the relationship between Ngāi Tahu and the Crown, the tribe’s struggle for economic independence, the process of detachment from the grievances of the past and the return of tribal autonomy.

TOITŪ TE AO TŪROA SUSTAINABILITY

*He Puna Waimārie,
He Puna Hauaitu,
He Puna Karikari.*

*The pools of frozen water,
The pools of bounty,
The pools dug by the hand of man.*

This prophetic utterance of Rākaihautu (Waitaha) about what lay before him and his people is a pepeha that speaks of nature and the abundant treasures in Te Waipounamu. Toitū te ao tūroa – Sustainability picks up on Rākaihautu’s pepeha and explores the distinctive flora, fauna and natural resources of the South Island, and our use of those natural resources.

The segment focuses historically on the intellectual property we developed from the resources available to us, represented through two significant cultural practices – mahinga kai, food-gathering practices, and mahi raranga, Ngāi Tahu weaving.

The contemporary focus of Toitū te ao tūroa – Sustainability is centred on the tribe’s contemporary economic development and sustainable commercial practice, focusing on Ngāi Tahu tourism and our most recognised eco-tourism venture – the award-winning and internationally-acclaimed Whale Watch operation at Kaikōura.

TOITŪ TE PAE TAWHITI INNOVATION

One feature of the exhibition is the juxtaposition between the ancient and the new, the customary and the cutting edge. Toitū te pae tawhiti – Innovation accentuates the relationship between past and present and focuses strongly on our modern cultural dynamism.

POUNAMU

Pounamu tells the story of a prized cultural icon, which is regarded as a taonga of great mana, not just by Ngāi Tahu but by Māori generally.

The origins of pounamu are represented, as well as our historical use of it, with the inclusion of culturally significant taonga such as a series of iwi mere pounamu.

The contemporary and future-focused element – the latent potential inherent within pounamu – is represented through “Only Given” images that look at a possible way to re-brand and position pounamu to appeal to an international market.

TE REO AND CULTURAL REVITALISATION

The te reo and cultural revitalisation component of the exhibition focuses on ideas of reclamation and cultural regeneration.

Elements from the Waka Reo strategy “Kotahi Mano Kāika, Kotahi Mano Wawata – A Thousand Homes, A Thousand Dreams” and its innovative approach to language regeneration are presented alongside the contemporary technologies employed for language dissemination.

Contemporary whakairo by Fayne Robinson, a further expression of cultural revitalisation, are featured as the visual element within the te reo and cultural revitalisation space, highlighting whakairo as a customary storehouse of language and stories.

CONTEMPORARY ART AND PRACTICE

The contemporary art and practice component of Toitū te pae tawhiti – Innovation provides a focused opportunity within the exhibition to present a large work by a key Ngāi Tahu artist.

This component highlights the modern cultural dynamism of the iwi through the medium of contemporary visual art and includes internationally-recognised and nationally-significant artists who are of Ngāi Tahu descent.

In addition to the *Mō Tātou* exhibition on level four, there will be a “contemporary developed segment” of Ngāi Tahu art on level five within *Toi Te Papa Art of the Nation*, the museum’s flagship collection-based art show.

The contemporary developed segment within *Toi Te Papa* (yet to be titled) will build on the *Mō Tātou* exhibition by profiling key Ngāi Tahu artists.

It will also present a unique opportunity to explore the broader phenomena of contemporary indigenous art, using contemporary Ngāi Tahu art as an example, and to investigate the conditions that have led to our successful engagement with and position within contemporary New Zealand art and, in some instances, to international success.

The broader context will look at the politics of curatorial practice, indigeneity, globalisation and the relevance of post-modern and post-colonial theories in the reading of contemporary indigenous art.

HARRY EVISON

WRITER OF WRONGS

When Harry Evison turned 82 in May it should have been celebrated by all of Ngāi Tahu. Not because 82 is any particular milestone, but because this remarkable historian is showing no sign of slowing down.

Harry Evison reckons he still has another couple of books in him, and if they are anything like his recently published *The Ngāi Tahu Deeds: A Window on New Zealand History*, they will be ground-breaking, impeccably researched tomes of invaluable information.

So why would a Pākehā, born in Christchurch to English parents, spend more than 50 years rewriting history – Māori history? The answer is simple: Harry Evison is passionate about the truth. From his 1952 thesis on South Island Māori land loss, to his role in Ngāi Tahu's cases to the Waitangi Tribunal and the Māori Appellate Court, this extraordinary man has made an enormous contribution to the welfare of Māori.

Ngāi Tahu kaumātua Rakihiia Tau best sums up Harry Evison's character when he says, "He lives the values of honour, integrity and credibility ... if he found something was wrong he would fix it."

In the 1980s and 90s Rakihiia Tau and Harry Evison stood side by side trying to "fix" the wrongs of Treaty breaches they alleged the Crown had committed, relating to purchases of land and fishing rights from 1844 to 1864.

Rakihiia remembers well the impact Harry made. "[There was a] saying from within my own Hāhi, the Rātana Church. Translated it is: The time will come when the Treaty shall speak for us all, and it will come from the hearts of the people. Harry assisted in educating the hearts of the people."

Not that Harry would ever describe it that way – he's far too modest. About the only concession you'll get from him when discussing the importance of his work is that he felt a duty to carry it out. "If you're lucky to have a good spin, a good length of life, then you've got an equal obligation to make use of it."

Harry now lives in Redcliffs with his wife Hillary. As we sit in his lounge, we're surrounded by a vast collection of books, to which he

Sitting on Harry Evison's coffee table is a well-worn, hand-typed thesis entitled *Canterbury Māoris*. It's more than 50 years old, but its findings are as relevant now as they were back then.

Quoted in the thesis is a message from Te Atiawa leader Wiremu Kingi Te Rangitake sent to Governor Thomas Gore Browne in 1859.

*These lands
Will not be given up into
your hands,
Lest we become like the
birds of the sea,
Which are resting upon
a rock.*

*When the tide flows,
The rock is covered by the sea.
The birds fly away because there is
no resting place for them.*

frequently refers. For nearly every subject we canvass he has an appropriate quote or reading, which he finds instantly. He has decades upon decades of history at his fingertips.

In this setting it's hard to imagine that Harry Evison would ever have been anything other than an historian, but after he left school Harry's first job was in insurance. The Second World War changed all that: at 18 Harry enlisted in the Royal New Zealand Air Force as a radar mechanic based in the Admiralty Islands, north of Papua New Guinea.

Harry was part of the ground maintenance team that serviced the Lockheed Ventura bombers, an aircraft he has little fondness for. "They were one of the most dangerous planes ever invented, because they were overpowered with huge engines, but if the engines cut out they just sank like a brick."

That's exactly what happened to some of Harry's good friends aboard a test flight just a few days after the war had ended. He says somehow the fuel line cut out and the Ventura bomber and its crew ditched into the sea. They were never found.

"The blokes I know who lost their lives, it wasn't glorious at all. It was a bloody shame."

Harry knows he was lucky to come home relatively unscathed, but still resents the years the war stole from him. "I lost three years. Think what you could do with three years from the age of 18 to 21. It was bloody annoying and that's another reason why, when I got back, I decided I should get cracking and do something to unravel something about the past."

But Harry's chance to unravel the past would still be a few years off. After he returned from the war, he completed a Bachelor of Arts in history at Victoria University. Harry wanted to be a secondary school teacher.

"We were all very idealistic in those days and education seemed to be the way to help things improve, so I went and trained as a teacher in Wellington and I finished my degree there and I taught around Wellington for a while."

Harry's first permanent job was in Cromwell. It was there he met his future wife, Hillary Chamberlin, the daughter of an Auckland farming family, who was studying at Otago University.

It was a busy time for Harry, who was also completing his Master's Degree thesis, the subject of which had raised a few eyebrows with the academics at Victoria University. Harry had chosen to investigate the link between why South Island Māori were so poor and the loss of their land.

Growing up in Christchurch, Harry's Aunt Freda had married into the prominent Ngāi Tahu Couch family and had spent a lot of time at Rāpaki. Harry described the Māori there as hospitable and friendly, but even as a youngster something struck him: he couldn't understand why they were so destitute.

"I started to wonder why, when Ngāi Tahu originally had the run of vast territory, they were now confined to these little reserves. The prevailing idea in the 1930s and 40s was that the reason the Māoris were down and out was that they couldn't cope with civilised life."

In fact, in 1935, Canterbury University Professor Ivan Sutherland had written in his book *The Māori Situation* that "Māori problems are primarily psychological". He went on to say, "The Māori people were at a psychological failure when European society arrived because they couldn't cope with it."

Harry says this theory was backed up by the Canterbury Museum head, Roger Duff, who in 1940 described Māori as "primitive tribesmen" able only to cope with dominating or being dominated.

Duff concluded that Ngāi Tahu in the 1850s had given up. "Land was docilely sold, practically given away ... the Māori were already virtually landless and an object of curiosity in his homeland."

Both Professor Ivan Sutherland and Roger Duff were well respected and considered to be learned scholars. But young Harry Evison wasn't having a bar of it. He asserts, "[Māori] didn't docilely give the land away – they did their best to defend it. They were cheated out of it; that's all there was to it."

The fire in Harry Evison's belly when he talks about this is still plainly evident. Exposing this injustice was to become the catalyst for much of his future work.

"The Māori people I knew at Rāpaki didn't seem to have psychologically collapsed any more than we had. So I set to work to go and study the whole question again, and that's why I did that thesis on Canterbury Māori and the land question. And the guts of my thesis showed Sutherland and Duff were wrong."

Harry's thesis pointed out that, before they lost their land, Ngāi Tahu had been prosperous. In a journal from 1826, Ngāi Tahu were described as vibrant and buoyant people, economically and in every other way. Their contact with Europeans hadn't made them collapse. In fact, in Canterbury, Māori had adopted European horticulture, were growing wheat for the European market and running livestock.

Harry's Aunt Freda introduced him to many of the elders at Tuahiwi in 1948. He recorded their claims and listened to their stories. "What I found out, which seems obvious now, was when Ngāi Tahu were put off the land that's when things started to crack up. So I blew out that theory about the Māori psychological struggle."

This is one of the few times during a lengthy interview that Harry Evison displays pride, but not for long. When I ask him about the impact of his thesis, he is typically self-effacing.

"Well no one took any bloody notice of it. It's a fact. No one took any notice of my thesis. It gathered dust in the Otago University, and every time a book on history came out I used to look in the bibliography to see if anyone had picked up on it – no one took any notice of it."

Perhaps one reason his thesis was overlooked was because, by Harry's own admission, it wasn't a popular view. He says that, for some time after it was published, schools continued to teach pupils that the Māori population in the 1890s had declined because of the Māori land wars.

"Well Ngāi Tahu weren't even in the land wars. The trouble with New Zealand history is that people like to read what they agree with. People didn't want to believe that Māori had been cheated out of their land."

Despite his thesis being ignored, life was going well for Harry Evison. With new wife Hillary he moved to Tikitiki on the east coast of the North Island. Harry taught at the Māori secondary school in Tikitiki and may well



PHOTOGRAPHY PHIL TUMATARA

have stayed there had it not been for the small-mindedness of his superiors.

He said the school operated under a type of colonial class system, where interaction with local Māori wasn't just discouraged – it was forbidden. “When I first got there, they said don't have any Māori in your home, we don't allow that.”

He and Hillary took no notice, of course. “So I made a lot of Māori friends and we had them in our home and we went to their homes. The principal's wife would never speak to my wife because of that.”

Harry also noticed that, unlike the Pākehā schools, the Māori schools weren't allowed caretakers. The theory was that Māori needed to learn how to be clean, so every week the children would be made to meticulously clean their school.

“I had the headmaster on about that and he said, look, take the chip off your shoulder – you're here to do a job, so just shut up about it. We decided we couldn't continue like that, busting ourselves against a brick wall there, we ought to go back down south where we could make a difference.”

After five years' teaching in Reefton, Harry and Hillary moved back to Christchurch. Harry taught at Linwood High School and then became senior lecturer in history at Christchurch Teachers' College. In 1975 they shifted to Dunedin where he worked at Otago University before taking up full-time historical research in 1983.

Two years later the Evisons moved back to Christchurch. Harry's timing was perfect. That same year the Lange government passed an amendment to the Treaty of Waitangi Act, enabling historical claims to be lodged with the Waitangi Tribunal. All of a sudden, the thesis Harry had written in 1952 came out of the woodwork.

Ngāi Tahu's senior counsel for its Waitangi Tribunal claim was the late Paul Temm, QC. He told Harry of a saying used in law circles: “If you're having trouble with a jury in a murder trial, then show them the body.”

Thanks to Harry's thesis and meticulous research, Ngāi Tahu fronted up to the Waitangi Tribunal with “the body”.

“My style of history is to give original documents and cite the evidence that I'm basing my narrative on; then people can look at it themselves.”

“Not that it means it's infallible, because someone might come along with new evidence that changes that. Ok, but in the meantime here's the evidence I've found. If someone comes along later with something else, well fine, modify the thing; it's the same as in science, that's how science progresses. So what I've written is a contribution to scientific history, that is history based on evidence, rather than making it up as you go.”

Harry believes that's not the case with some of the country's more popular historians, like the late Michael King. He says that, while King produced a narrative in *The Penguin History of New Zealand*, there were very few references.

And it's not the only issue Harry has with that publication. He quotes the final paragraph of Michael King's book:

“And most New Zealanders, whatever their cultural backgrounds, are good-hearted, practical, commonsensical and tolerant. Those qualities are part of the national cultural capital that has in the past saved the country from the worst excesses of chauvinism and racism seen in other parts of the world.”

Harry says we'd all like to think of New Zealand in that light, so why



“The trouble with New Zealand history is that people like to read what they agree with. People didn't want to believe that Māori had been cheated out of their land.”

would anyone disagree with what Michael King wrote? And then Harry Evison does just that.

“This is the sort of stuff we were taught at school in the 1930s. It was other countries that had troubles with racial differences, not New Zealand. We've always been top class. I think that's bullshit.”

Harry also has little patience with the theory put forward by a number of historians that issues like racial tolerance change from generation to generation. He says there is also an assumption that as each generation becomes more enlightened then attitudes improve.

Harry Evison has his own ideas, which could also be viewed as controversial. He believes very little has changed over the years. “My view of history is that all societies consist of conflicting interests, and that's always been the case. And the conflicts of interest and opinion that were here in the 1840s and 50s are still here.”

“Now it's nonsense I think for Michael King and other people to spread the idea that everything's fine because we've all got over that. We haven't. Some have, some haven't. What I've found over the 60 years since I wrote my thesis is that for every person prepared to be reasonable and

prepared to learn there is someone else who will pop up again with the old prejudices, so it's an ongoing thing.”

Harry says the best anyone can do is to try to combat racial prejudice by giving people an account of what actually happened. And that, he says, has been the purpose of his writing.

Not that everyone has been supportive of his work. Harry recalls speaking at a writers' meeting in Dunedin a few years ago. He was there to talk about his latest book *Te Wai Pounamu: The Greenstone Island*, for which he'd received the New Zealand Book Award for Non-fiction in 1994.

“A Māori lady in the audience at question time got up smartly and said, ‘What right have you got as a Pākehā to be writing on a Māori subject?’ She was quite a well-known Māori woman down there. And so I said, well, in the first place, I don't claim any special right, but Ngāi Tahu asked me to do it. The other reason is I don't care what the person's ethnic background is, whether they're white, black, brown or otherwise. The thing to look at is what they've written. And if you can find anything wrong with what I've written then tell me. Can you find anything wrong with what I've written? She couldn't.”

Again Harry points to conflicting interests. He believes ideological conflicts and economic competition are likely to only further exacerbate and aggravate the current situation. But against that, he says, if we can improve people's knowledge of the past, then they'll gain a better understanding of the present.

In 1989 Harry Evison was awarded the Queen's Service Medal for his publications, which it was said fostered Māori-Pākehā understanding. In 1996 he also received the honorary degree Doctor of Letters, from Canterbury University.

But surely Harry's greatest achievement has been in not only righting the wrongs of Ngāi Tahu's past, but in ensuring its future prosperity. Of course his modesty prevents him from ever claiming that.

Instead, in his inimitable style, the Pākehā who helped Māori win back their land has this simple dedication in his latest book:

“To Ngāi Tahu in gratitude for their hospitality.”



nā MOANA TIPĀ



WHAKAPUAKINA TE TATAU
te tatau o te matauranga o ngā whakaaro,
here ai te tangi a te manu nei,
kui, kui, whitiwhiti ora,
Kui, kui, ka Raki e tū nei,
kui, kui, ki Papatūānuku e takoto nei
Kui ki mua, kui ki muri
Kia rongo ai koe te tangi a te manu nei
Kui, kui, whitiwhiti ora,
Ki te whai ao ki te ao mārama.
Tihei mauriora!

Open the doors!
The doors of knowledge and thought,
that bind us to the call
of the Pīpiwharau, the bird of spring,
the shining cuckoo
that calls to the heavens above,
to our earth mother Papatūānuku laying before us.

It calls to that which is before us
and that which is behind us
You hear its call in search of knowledge
and enlightenment of the world.

Let there be life!

In kaumātua Rakihiia Tau's view, this well-known tauparapara has a message that aligns with the essence of three audio-visuals in the exhibition *Mō Tātou*. It might be that the sound of the heavens in the birdsong draws our attention back to the important things that have kept the continuum of southern Māori life and knowledge alive.

Produced by Whetu Fala (Ngā Rauru, Samoa, Rotuma) from Ngāi Tahu Communications, these three elegant audio-visuals bear the hallmarks of Ngāi Tahu knowledge, expertise and branding. Whetu describes the contents of the works as being complementary and non-definitive. They provide the human face of the *Mō Tātou* exhibition, each one individually worked and portraying important elements of Ngāi Tahu life and thinking.

The three audio-visuals comprise: *The Creation Story*, as told by Rakihiia Tau to artist and director Rachael Rakena; *Te Kerēme: The Ngāi Tahu Claim Settlement* by director and researcher Sandi Hinerangi Barr; and *Future Aspirations* by director and researcher Ana Mules.

The latter two works will be shown in He Ara Whakamua, The Pathways Forward, the exhibition's three-screen theatre, for the two-and-a-half-year duration of *Mō Tātou*.

Te Kerēme is the pivotal work of the three. It presents stories of the vision and tenacity that brought southern Māori back from near-decimation through a seven-generation grievance process. And it speaks of those people who committed their lives to this cause. The work also represents many hundreds of whānau who laboured less visibly across the rohe of Ngāi Tahu, seeking redress from successive governments for the lives, lands, language, health and well-being that were lost because of an unequal Treaty partnership.

The depiction of these dedicated people is a timely reminder of their determination against the odds to uphold the values of Māori life and thinking.

Exhibition curator, Megan Tamati-Quennell (Ngāi Tahu ki Ōtākou, Te Ātiawa), talks about the importance of Te Kerēme (the Claim).

“Te Kerēme and the Claim Settlement are pivotal events and are such important parts of Ngāi Tahu history pre- and post-Settlement that they are covered twice in the exhibition. Te Kerēme and the subsequent Settlement with the Crown are covered within the exhibition proper on the exhibition floor, but worked minimally. People get the idea and the sense of it. The full depth of the work could not be delivered within the exhibition proper because there is so much information, enough for an exhibition by itself.”

When it came to portraying the Ngāi Tahu creation story, Rakiihia Tau was always clear that it was only appropriate for Ngāi Tahu to make that work. Megan says, “I had no problem with that. Ngāi Tahu Communications have created the work outside of any of Te Papa’s processes.”

Monies from the exhibition budget contributed both to the development of the *Creation Story* audio-visual and to the provision of hardware

to play the work. But the actual making of the work was left to Ngāi Tahu Communications.

The difference with *Te Kerēme* and *Future Aspirations* was that there was a brief provided for Ngāi Tahu Communications to work to and interpret, whereas the *Creation Story*, without a brief, sat with Rakiihia Tau, who defined what it would be.

Even in the case of *Te Kerēme* and *Future Aspirations*, it was clear to Megan that Ngāi Tahu had the background, the knowledge, the relationships with the people, and also the skills through Ngāi Tahu Communications to be able to make the audio-visual. “The smartest thing to do was to hand the audio-visuals over to them to make. I could see no better way to go.”

Megan believes these works will have a life after the exhibition. “I think they are important tribal resources and will become taonga in their own right. *Te Kerēme* and *Future Aspirations*, the work of two Ngāi Tahu directors, and the recording of people and a time in our history, will allow us in the future to look back and see where we were and how we were thinking.”



TE KERĒME

Te Kerēme is an audio-visual exploration of the history of the Ngāi Tahu Claim, directed by Sandi Hinerangi Barr (Ngāi Tahu, Ngāti Porou), whose background is in broadcast journalism. In eight short minutes, the work combines facts, faces, voices and imagery of the Ngāi Tahu Claim and Settlement, to present an intensely-packed view of the Ngāi Tahu world.

Designed for national and international audiences, the work outlines the grievances and the subsequent Settlement with the Crown nearly 150 years later, including the Crown’s apology. It introduces some key individuals who were involved in the Claim and in forging relationships between Ngāi Tahu and the Crown.

Importantly it notes a vision for cultural and economic independence that, by its nature, would eventually call for detachment from grievances of the past in order to claim, settle and grow tribal autonomy.

Sandi says the power of the work comes from the innate focus of a people who, generation after generation, aligned their efforts towards a solution that they knew might not be achieved in their lifetime. She observes:

“The constant theme was their never, ever giving up. No matter how bad it got, they still kept fighting through those seven generations and they didn’t stop. Edward Ellison talks about his generation not being able to rest until the honour of their ancestors had been met, and feeling that absolute compulsion to make things right.”

“Pākehā sometimes talk about life as if it’s all about choices and starting with a blank piece of paper. But for Māori, you often get born into something that you have to follow – that’s the nature of whakapapa and wairua,” says Sandi.

“It’s good for us to remember those people who fought for what we have now. We will need to show the same kind of tenacity if we are going to forge a better future for our mokopuna.”

Sandi believes Auntie Jane Davis sums it up well near the end of the audio-visual by saying, yes we do have a Settlement, but it doesn’t mean we have a new nirvana – we just have a whole new set of challenges ahead of us.

FUTURE ASPIRATIONS

Future Aspirations is the first major work of researcher and director Ana Mules about the aspirations of rangatahi within the future directions of Ngāi Tahu.

The strength of the work is the elements of tikanga Ana has followed in its making. These are important points of reference for rangatahi, who will also face the challenge of maintaining values of Māori life within a dynamic contemporary culture.

The work intentionally links the generations of rangatahi to pakeke and kaumātua. It is a respectful work, and creates a sense of foundation for exchange between elders and youth. The work neatly dovetails with Te Kerēme in its elegant design and production style.

While thinking about and shaping the work, Ana listened to kaumātua and tribal leaders: Rakiihia Tau, as well as her whānau of Ōtākou, Kuao Langsbury, Jean Duff and Edward Ellison. She also talked with Moeraki kaumātua Ngaire Coy and Tui Kemp.

She felt that future aspirations are “a lofty and difficult thing to define, whereas the Ngāi Tahu 2025 document lists tangibles”. No surprise then that she would create a work reflective of the strategic vision expressed in that document – the Ngāi Tahu post-Settlement “where to from here”. “I wanted to base the work around things that were already identified. I knew that some of the work had already been done, so I wanted to use that.”

Some of the threads of that strategy are: te ao tūroa (the natural environment), whakapāpātanga (tribal communications and participation), Ngāi Tahutanga (culture and identity), te whakaariki (influence), te whakatipu (papatipu rūnanga development), whānau (social development), mātauranga (education), kaitiakitanga me te tāhuhu (governance and organisational development) and te pūtea (investment planning).

Woven through the work, particularly in the introductory sequence, are creative elements inspired by New Zealand-born film-maker, eccentric and celebrated artist Len Lye.

Animated, multi-coloured, moving text, emerging out of darkness to a digitally produced, swing-style soundtrack suggests a boulevard of choice and decisions facing youth today.

THE CREATION STORY

Director Rachael Rakena (Ngāi Tahu, Ngā Puhi) says it has been an honour to make The Creation Story, and to have had the trust vested in her to do so.

The Ngāi Tahu creation story was told to her by Rakiihia Tau. It was eventually voiced by kaumātua Kukupa Tirikatene (Ngāi Tahu, Kāti Māmoe, Waitaha and Ngāti Pahauwera o Te Rōpū Tūhonohono o Kahungunu), animated by Kurt Adams and Billy Chang, with sound designed by Paddy Free.

Through the expertise of a team of artists and technicians and their experimental use of the audio-visual medium, the work uniquely reflects the creative and innovative spirit of Ngāi Tahu – toitū te pae tawhiti.

Kōwhaiwhai is used as an expression of light, and as a kind of text that becomes earth, mist, landscape, mountains and ocean.

The commissioned work presented some new challenges for Rachael and the team. “I wanted the kowhaiwhai to grow and animate as a visual metaphor for the waiata of the Atua, which is the creation whakapapa. It was an idea I wanted to explore.”

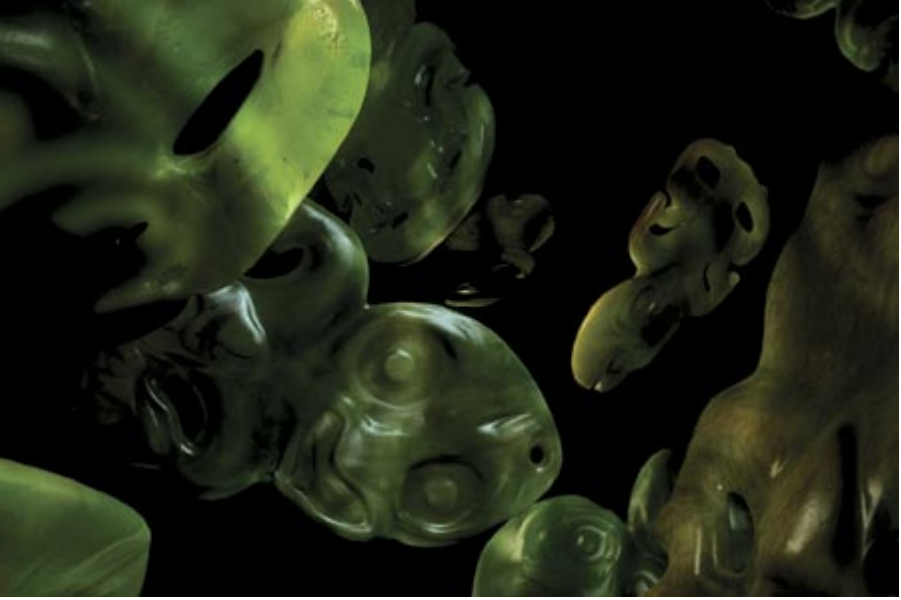
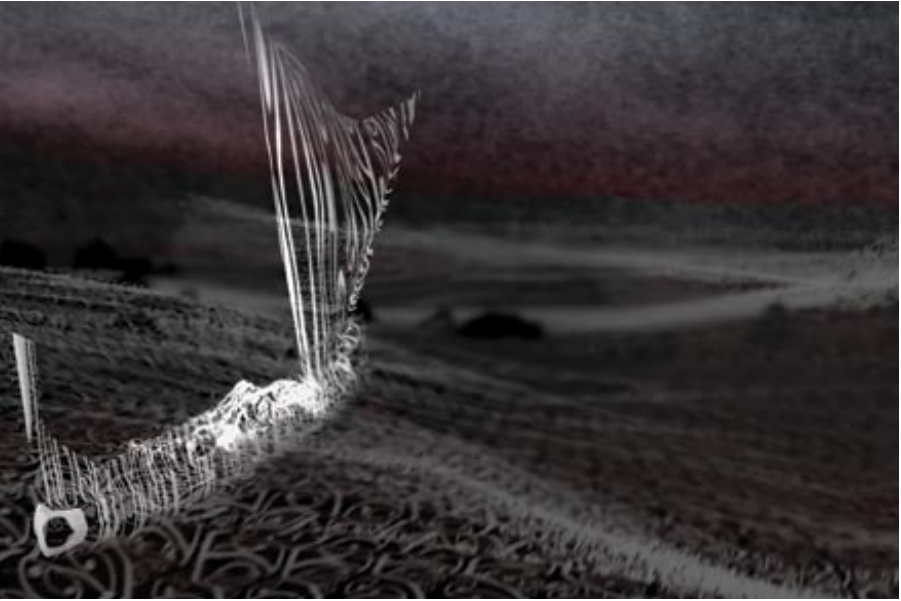
“Originally I was trying to maintain a balance of positive and negative space, which is the heart of much Māori art and design. It grew as it passed through the void, transforming to describe various characters and realms of creation. This was able to develop and give way to the needs of the story and the distinctive style that Kurt was then able to bring to the project.”

The piece combines inventive 3-D animation techniques, some of which were developed in the process of making the work, and some that came out of Kurt Adam’s research and experimentation for his Master’s Degree at Otago Polytechnic. From a fine-arts background, Kurt has been able to animate digitally into three dimensions the artistry of drawn lines, smudged form and water-coloured space.

The forms illustrate and interpret the journey from darkness to the misted light of an empty world, of Raki finding Papatūānuku while her husband Tangaroa is absent, and the battle that ensues in the realm of the spirit and over the earth.

HitLab NZ at Canterbury University provided software applications, which Rachael points out were then used in new and exciting ways. “Ngataiharuru Taepa workshopped the kōwhaiwhai so that the shape of the birds and the fish were able to be plucked out of negative spaces.”

Computer science graduate Billy Chang was able to help develop the first animatic, and adapt technology to digitally “grow” trees to form the kōwhaiwhai. Rachael says that, “As a result, I didn’t want to represent the many tūpuna of the creation narrative in human form. The finished work is quite abstract and, in that respect, allows plenty of space for the existence and creative interpretation of the many characters within the narrative given to us.”



ALL IMAGES FEATURED IN THIS STORY TAKEN FROM THE NGĀI TAHU CREATION STORY AV

nā CHRIS HUTCHINGS

Unlocking MĀORI LAND



Te Maire Tau surveys the view from the whānau land. It is a special place. Until a few years ago it wasn't worth much – it was just a remote settlement where the whānau came for holidays. Now it's worth millions to the new “lifestylers” escaping the city frenzy, with offers to buy arriving every day. Meanwhile, residents are carrying the burden of the increase in council rates.

This sort of pressure is being felt on Māori land throughout the country, including coastal Māori land at Kaikōura and the Otago Peninsula, as well as inland areas such as Tuahiwi, a small rural settlement near Kaiapoi and Rangiora, which has special significance to Ngāi Tahu. Not far from Tuahiwi, the planned Pegasus Bay town development is just about underway, and the carve-up of rural-residential blocks north of Christchurch is intense.

Tau, 40, historian and rūnanga adviser, is one of a younger generation of tribal leaders helping to shape new attitudes and seize opportunities to unlock the wealth in Māori land. The idea of subdividing and opening up Māori land to the possibility of further sales sits uncomfortably with many tribal members, but Tau believes Ngāi Tahu must embrace the realities of modern life.

Unlocking wealth from Māori property goes hand-in-hand with other tribal wealth-building schemes, such as Ngāi Tahu's subsidised superannuation scheme, he says. Tribal members will be able to build their savings through the superannuation scheme, but then they should be able to use that money to spend on tribal land. And he has no problem with the idea of subdividing and sometimes selling parcels of Māori land on the open market, if it provides the money for development.

“The western world has a system of capital based on property title of ownership. The British brought in our modern form of capitalism by introducing legal title to New Zealand. But multiple-owned Māori title is a restriction on Māori wealth because of all the rules that go with it ... Lots of Māori people have their wealth in their own homes or in their land, but it's just dead capital at the moment,” Tau says.



In the past, banks have not been enthusiastic about lending money based on the security of Māori land title. But nowadays tribes are learning to overcome the challenges by setting up trusts and other legal structures that will allow them to take their place as major players in the property market.

Tau refers to the work of Peruvian economist Hernando de Soto, an adviser to South American heads of state. De Soto has researched the way many indigenous peoples, particularly in America, have been unable to build up their wealth because of doubts about legal title. For example, small farmers were unable to borrow money and increase production, because banks refused to lend money unless the legal title was clear. Sometimes it was because the land was awaiting survey and the creation of legal titles or, more commonly, there was a negative perception about multiple ownership on property titles.

“Māori began to understand that losing the land resulted in poverty, within about 20 years after the first land sales.”
Tahu Potiki

Tau says similar problems face Māori people, and constraints on their ability to “unlock the value in their land” have hampered development at places like his family settlement, Tuahiwi. He points his finger at the Māori Land Court, which often controls what happens to land in Māori title.

“We should be able to trade our land with other family groups. The best thing would be to take the Māori land restrictions off. The major shareholders of these blocks are prevented by the Māori Land Court from developing them. It has a view against subdivision. But, in reality, the Pandora’s Box was opened long ago.”

The problem at Tuahiwi is not solely confined to the difficulties of Māori title and multiple ownership. Much of the area around Tuahiwi is in general property title. But the rules preventing easy subdivision in the Waimakariri District Plan are blocking development of Māori land at Tuahiwi, while over the back fence the new lifestylers are setting up new homes and playing with the ride-on mower.

“You have to have 11 acres to be permitted to build under the district plan. We can’t build or subdivide for our children. Our people who want to come back to Tuahiwi can’t build. There’s an ageing population at Tuahiwi and our older people eventually have to leave to go to bigger centres where there are more facilities. If you allow the land owners to release the capital in their land and build houses it will create a more dynamic place.”

Tau is involved with a group of Tuahiwi land owners who have formed a team that will initially survey local residents about their views on development and compile the recommendations as they build a case to overcome the subdivision restrictions.

Tau’s views about wealth from Māori land are also championed by Ngāi Tahu chief executive, Tahu Potiki. He says there’s a risk that if Māori don’t take the initiative then more of their land may become islands of undeveloped property surrounded by a sea of multi-million-dollar houses, and be subject to ever-increasing rates and other maintenance costs.

Potiki says there’s also an element of timeliness in getting on with overcoming the challenges. They need to move now before the pressures of development become too intense and neighbouring developments create an environment that might constrain activities on Māori land and limit options for its development, he says. For example, a surge in residential developments might mean that the newcomers object to the farming activities of neighbours, or they might object to Māori land owners building community meeting houses and other developments.

“I’m aware of the balance that has been attempted between the retention of the land for the long term while at the same exploiting it for the economic development of Māori,” Potiki says.

But the Māori Land Court has evolved since the time it was set up in the late 1800s. “When the Māori Land Court came into existence in the mid-19th century it was looking to identify owners so they could approach them to purchase their land. Māori began to understand that losing the land resulted in poverty, within about 20 years after the first land sales. The sort of land that was left to Māori was generally communally owned, and it was nearly impossible for financial institutions to recognise it as capital and lend money on it.”

Potiki says there was an effort by legislators in the latter half of the 20th century to recognise that Māori should be allowed to get some income off the land. But the situation was, and is, self-perpetuating, he says. More often, low-value blocks of land give poor returns, with financially-strapped managers striving just to pay rates, maintenance and pest control in order to merely retain ownership of the land, let alone make money out of it.

“Some have broken out of that now, when you look at the east coast of the North Island around Mahia. The Māwhera Incorporation on the west coast and Wakatu in Motueka are other examples where Māori-land-owning groups are getting a healthy dividend [from developments] ... So there’s been a bit of a breakthrough. There are plenty of places around coastal Otago, though, where the status of Māori land title holds back development,” Potiki says.

Surveyor and Māori land expert Dr Bill Robertson highlighted challenges of Māori land ownership when he presented a research study for the New Zealand Institute of Surveyors Annual Conference in 2004 in Auckland. Since that time he has continued his work on the subject and says that, despite the hurdles, there are many mechanisms that owners of Māori land can now use, thanks to the changes introduced in 1993 legislation governing the Māori Land Court.

He says there are many examples where owners of Māori land have successfully developed business and farming ventures, particularly in the North Island. He has even received feedback from some Māori who say there is no longer a major problem restricting Māori from using their land.

“Ultimately, banks lend on a business. So if you have difficulty borrowing money on the land as security, maybe it’s because your business model isn’t too good.”

Dr Robertson says one of the big challenges with multiple-owned Māori land is inter-generational equity. But he believes it is possible to create forms of tenure/ownership that satisfy the cultural and inter-generational requirements, while allowing current owners to enjoy the fruits of their property ownership.

Acknowledging some of the advances of the 1993 legislation, Dr Robertson says an overall approach is still missing. “It’s a mindset which says you can’t have productivity unless you individualise, but that’s not necessarily how it works in the business world, where there are corporations and trusts.”

Potiki points to other groups that deal with land on leasehold arrangements, especially involving forestry land. He says there are also some interesting models overseas such as the Bishop Estate in Hawaii.

Bishop Estate, also known as Kāmehameha Schools, is a private co-educational college in Hawaii. Established in 1887 by a descendant of the last princess of Kāmehameha, Bishop Trust is now the largest land owner in Hawaii, currently involved in a joint venture with the international Hilton



PHOTOGRAPH: MATHESON BEAUMONT/PHOTO NEW ZEALAND

Hotel chain, as well as developing leasehold subdivisions. Additional income from coffee plantations provides capital for the development of educational opportunities for students.

“There’s quite a bit of opportunity in New Zealand for that kind of thing. And there are opportunities to sell land. It’s not really about unlocking Māori land. It’s about unlocking Māori minds too. If they have low-value lands, maybe they should sell and allow speculative forces to take over,” Potiki suggests.

He says there are some Māori who don’t want to sell any land at all, but he is frustrated when he sees unproductive land. He applauds the way some land has recently been returned to Māori, but the process of unlocking wealth needs to go further. “Our families have hundreds of millions of dollars worth of capital we can’t exploit.”

Potiki says there’s a negative attitude about Māori land that you’ll hear in any pub. It’s the same attitude held by financial institutions that are reluctant to fund a building because of uncertainties about security. “And there are other factors too, particularly affecting Māori forestry owners in Southland, where special legislation stops them exploiting their land. But there are trust structures that can be set up that get the support of financial institutions.”

Even the old arguments about leasehold land being worth less than freehold-title property are beginning to fade. One of the most recent and striking examples of how a developer transformed low-value land by leasing it and building multi-million-dollar apartments is the Viaduct harbour on Auckland’s waterfront. Similarly, Potiki notes how land owners at Lake Taupō have also successfully marketed leasehold sections.

“It comes down to the innovation and drive of trustees to make it happen,” Potiki says.

Dr Robertson would like to see a review of the Māori Land Court to measure the benefits since the 1993 changes. “It’s not up to the courts themselves to innovate, because they are charged with working within a framework. But we ought to have a review of some sections of the legislation, such as provisional title and registration, which I believe are cementing in some of the restrictions to development.”

Among the problems facing Māori land owners are the often out-of-date Māori Land Court records about all the people who have interests in Māori land. Unsurveyed blocks and “irrational partitions” make effective land use difficult. Fragmentation has created uneconomic shareholdings and sometimes abandonment, making it difficult to obtain agreement from owners.

According to Dr Robertson, there are 10,500 unsurveyed partitions in existence, about half the parcels of Māori land. The solution may include retaining the freehold Māori land classification within the land transfer system, and registration of a trust or incorporation on the certificate of title with an attached reference to an ownership schedule in the Māori Land

The following figures show the median price of sections in 1981, 1992 and 2004 in areas where Ngāi Tahu own land. Other blocks of Māori land have potential to capture similar values in future, depending on location and use.				
	1981	1992	2004	Increase over 23 years
Kaikōura	\$33,000	\$41,000	\$141,000	(332%)
Tasman	\$37,000	\$60,000	\$180,000	(390%)
Nelson	\$47,000	\$69,000	\$188,000	(299%)
Marlborough	\$30,000	\$44,000	\$113,000	(272%)
Banks Peninsula	\$24,000	\$51,000	\$94,000	(297%)
Central Otago	\$27,000	\$21,000	\$100,000	(269%)
Christchurch	\$37,000	\$64,000	\$135,000	(262%)
Waimakariri	\$24,000	\$47,000	\$85,000	(256%)
Waitaki	\$18,000	\$9000	\$52,000	(192%)
Dunedin	\$26,000	\$24,000	\$67,000	(158%)
Waimate	\$17,000	\$6000	\$18,000	(7%)
Westland	\$12,000	\$10,000	\$30,000	(140%)
Invercargill	\$35,000	\$29,000	\$60,000	(69%)
Queenstown Lakes District	\$38,000	\$59,000	\$203,000	(438%)
Clutha (Catlins area)	\$14,000	\$7000	\$18,000	(22%)
Gore	\$21,000	\$14,000	\$15,000	(-25%)

Court. Māori need to participate extensively in the associated policy development process for the improvement of Māori land tenure, he says.

The conversion of Māori land in New Zealand has been dramatic. In the first 15 years of colonisation about 50% of New Zealand’s land surface of 26.9 million hectares was converted from Māori land into other tenures. In the next 65 years 90% of New Zealand was converted. Over the next 65 years a further 5% was converted, leaving 1.3 million hectares remaining.

Ironically, as the interests in Māori land become increasingly fragmented, its significance and value to its owners markedly increases as Māori seek to retain or reclaim their cultural heritage, Dr Robertson says.

The difficulties involved in developing multiple-owned land are a subject close to the heart of Tom Bennion. He is a specialist and author on Māori land law, a former Registrar of the Waitangi Tribunal, and a lecturer in environmental law at Victoria University in Wellington.

Bennion says that subdividing and selling land is usually straightforward for most New Zealanders and takes just a few weeks, with purchasers seldom finding finance a problem nowadays. Delays are more often due to Resource Management Act wrangling, rather than the basic legal process of dividing the land and organising a sale.

“But with multiple-owned Māori land, it’s a quite different story. It’s not just because of the many owners who must be consulted, it’s also because

“There’s a vigorous debate going on about whether these strong protections for Māori land are necessary, or are they hindering its development and contributing to inevitable sales in the future?”
Tom Bennion

of protective measures in Te Ture Whenua Māori Act 1993, which contain a bias towards retaining Māori land in Māori hands, unless good reason can be shown why subdivision and sale of part or all of the land is necessary.”

This view is outlined in the Act where it says Māori land is “a taonga tuku iho of special significance to Māori people”. Another part of the Act states that the “primary objective” of the Māori Land Court is the retention of Māori land in the hands of the owners and its effective use and development on their behalf, Bennion says. So subdivision and sale are difficult and, at every stage, the owners must be consulted and the Māori Land Court must approve each step.

Whether the land is held by several owners, or managed by a trust or Māori land incorporation, a meeting of owners and a well-supported resolution in favour of subdivision and sale is essential. The Māori Land Court then has to approve both the proposal to divide up the land, a process called partition, as well as the sale itself, Bennion says.

Strong support from a large proportion of owners is especially important if the land has cultural significance. The Māori Land Court also considers whether the partition is the best overall use of the land. The Act says the Māori Land Court must be satisfied the partition is “necessary to facilitate the effective operation, development, and utilisation of the land”.

In some cases where land is owned by hundreds of people, it may be difficult to locate them all, which is why a strong vote of more than three-quarters is required. Next, notice of the intention to sell must be given to what are known as the “preferred class of alienees” – current owners and any person who belongs to the wider whānau or hapū linked to the land – who are entitled to a first right of refusal over the property. If no one from the “preferred class of alienees” makes a claim, then the documentation is provided to the Māori Land Court, which checks the price and the trust arrangements that are in place, and then issues an order approving the purchase.

“There’s a vigorous debate going on about whether these strong protections for Māori land are necessary, or are they hindering its development and contributing to inevitable sales in the future? The big concern of Māori leaders before 1993 was that too much Māori land was being sold. It’s a very difficult issue. A lot of Māori land is on the coast and the property boom has made it extremely attractive to outside buyers. In that situation, are the protections on Māori land more necessary than ever, or are they denying owners a rare opportunity to reconnect with the land in new ways?” Bennion asks.

He says an important change to the law in 2002 was when Parliament removed the power of the Māori Land Court to determine whether each and every sale was in the best interest of the owners.

Bennion says many successful businesses already operate from a Māori land base, including many small farming and forestry ventures, as well as large farming and forestry ventures like the Lake Taupō Forest Trust, Lake Rotoaira Forest Trust, the Taharoa C Incorporation and its iron sands operation, and the Māori joint-venture developments on the Ngāwhā and Mōkai geothermal fields (run by the Tuaropaki Trust).

These larger ventures have, through a combination of historical accident and good management, been able to hold onto blocks either located on important natural resources or suitable for large primary production operations.

“We can’t build or subdivide for our children. Our people who want to come back to Tuahiwi can’t build. There’s an ageing population at Tuahiwi and our older people eventually have to leave to go to bigger centres where there are more facilities.” **Te Maire Tau**

In addition, Te Ture Whenua Māori Act 1993 allows trusts and incorporations to purchase land and treat it as separate investment land to which the protective provisions of the Act on partitions and sales, such as the first right of refusal, do not apply.

Leasing is another option made easier by recent law changes. Owners can now vote by a simple majority to lease Māori land for up to 52 years. Leasing has been the basis of many successful forestry ventures on Māori land and is common overseas.

Bennion says in one recent case a Māori incorporation in Taupō obtained a general resolution from its owners to enter into a long-term commercial lease. The incorporation then leased the land to a nominee company and registered it on the land title. That provided sufficient certainty for a residential development company to purchase the lease, which also gave a right of first refusal to the development company over any new lease once the current lease expired.

Bennion says there’s no single magic bullet to resolve the difficulties inherent in multiple ownership, which remains a cultural issue for many Māori. But the recent changes to the law and the determination of a group of younger tribal leaders hold new promise for Māori land owners.

A snapshot of latest median dwelling and section values in main districts, courtesy of the Real Estate Institute of New Zealand.

MEDIAN PRICE BY DISTRICT FOR MARCH 2006		
Nelson/Marlborough	\$280,000 (dwelling*)	\$119,500 (section)
Canterbury/Westland	\$266,050	\$140,000
Central Otago Lakes	\$395,000	\$215,000
Otago	\$219,000	\$109,500
Southland	\$129,000	\$45,000

* Dwelling includes houses, units, town houses, apartments, residential investment blocks and home and income.



PHOTOGRAPH: ROB BROWN/PHOTO NEW ZEALAND

Tom Bennion says there’s no single magic bullet to resolve the difficulties inherent in multiple ownership... but the recent changes to the law and the determination of a group of younger tribal leaders hold new promise for Māori land owners.

Left: Kaikōura Peninsula

MĀORI LAND COURT PERSPECTIVE

The Māori Land Court walks a tightrope between satisfying tribal members who want to retain ownership of the land at all costs and those who want to develop it commercially.

Māori Land Court chief registrar, Shane Gibbons, says, “There is a tension between retention and development in the Court’s decisions on aggregating properties, setting up trusts or registering interests in land.”

“If Māori owned half of the New Zealand land mass, I don’t think there would be the same tension. But with the figure at 5.66%, this places a lot of emphasis on retention. When the Te Ture Whenua Māori Act 1993 was passed, which set up the modern Māori Land Court, the catch-cry among many Māori at that time was “not an acre more.”

Gibbons says the Court is charged with promoting retention of land in the hands of owners, while at the same time facilitating occupation, development and use. But he points out that it has a social and cultural function too, often overlooked when land is viewed solely as a commodity.

“I understand people’s complaints about the Māori Land Court when they say it’s cumbersome or lengthy, but most applications are not straightforward. Even contacting the many owners can take a long time. When someone comes to us to settle a succession or make an application to register vested land in trust, our staff will often assist in filling out the application form and complete the research for them. It’s not like some other courts, where you have to research all the evidence yourself and argue your own case. Staff will also assist in the Court when the application is before the judge. The Court is less formal, and the judiciary understands our people. All but one of the judges is Māori.

“In the early 1970s, a Royal Commission of Inquiry raised the question over the future role and relevance of the Court. Today, that’s changed, which is not surprising given the renaissance in things Māori, including the advances in Treaty settlements, the growth in kōhanga reo and kura kaupapa, kapa haka and the like.”

“I think the Māori Land Court is a sunshine organisation rather than a sunset one. The Court’s jurisdiction now extends beyond land issues and includes aquaculture, and foreshore and seabed applications.”

The Māori Land Court’s enabling role these days is quite different to what it was decades ago, and Gibbons says it is unfairly blamed for obstructing development. “Many of our people don’t have the kind of money that’s needed to develop the land, but that’s not the Court’s fault. Banks tend to be shy about taking mortgages over Māori land, because it’s a politically sensitive issue in the case of foreclosure. There

are a host of other reasons too.”

“Today, banks and lending institutions are looking for a business proposal that stacks up with the ability to service mortgage repayments. The skill levels and experience of directors and trustees are important.”

Fractionalised shareholding and fragmented land holdings pose one of the biggest challenges both for the Court and for the development plans of owners. “The average area of Māori land is 58 hectares, owned by about 80 members. It might be difficult to find an economical activity on small blocks of land owned by 80 people. Often it’s difficult to contact fellow owners to discuss development plans – there’s no real database, and people move around these days. We do our best to contact them.”

Gibbons says the Māori Land Court provides a mechanism for calling owners together, setting up trusts, settling disputes and calling trustees to account. “Together with Te Puni Kōkori, we’re looking at ways of upskilling trustees, even though it’s not really our job. Where else would people go? To the High Court? Our process is more flexible.”

Due to modern computer technology, the Court is also a repository of information available to more Māori than ever before. “In the past, if you lived in Christchurch and wanted to investigate whether you had an interest in land in Hastings, you had to drive to Hastings to check land deeds. Now we can do it on computers. In November last year, the Court went live with Māori land online, so people can access current records over the internet.”

“The Court is also investigating GIS [Geographic Information Systems] functionality, which can provide information on soils, terrain, geothermal resources, forestry and location of other nearby blocks. All this information helps land owners, because often it’s a lack of information about how the land can be used that inhibits development.”

“In traditional terms, the importance of land was that it provided the link (whenua) between people and their communities, their whānau, hapū and iwi. These are matters of identity and survival. Nowadays, Māori people often want to know about the history of their whakapapa and tribal boundaries, waahi tapu sites and the like. We now have 13 million pages of cultural history available at the Court. Māori are the only indigenous people to capture in electronic form a large part of the culture by way of evidence provided to the Court over the past 150 years.”

Gibbons believes, “The Māori Land Court provides a facility to research, re-establish and strengthen cultural links, while also providing a mechanism to promote economic development. Its relevance shouldn’t be underestimated.”

PROPERTY INDUSTRY PERSPECTIVE

nā Tony Sewell, General Manager of Ngāi Tahu Property Ltd

Matters surrounding the ownership of Māori land are a mystery to the majority of mainstream property developers and investors in New Zealand.

While most people in the property industry would clearly understand the multiple ownership of land assets, the concept of Māori Land, with its Māori Land Court processes, appears cumbersome and high risk, and is therefore left alone.

Other forms of multiple ownership of land have existed for decades. Shareholders in land-owning companies, unit holders in property unit trusts, family trusts, partnerships and a myriad of other situations are commonly used in today’s world. These options are available to people who wish to own property assets in association with others.

So why is it that a particular class of land, Māori land, has to have its joint-ownership provisions bound up in such complicated structures?

These structures make it difficult for the owners to exercise their property rights and to have a real sense of ownership. But it is the exercise of property rights that are at the heart of wealth generation.

A look at the background of wealthy people shows that many of them have achieved a significant amount of their wealth through property. These people have owned property, but more importantly, they have added value to their property, thus growing their wealth.

Adding value takes many forms, but generally involves improving land by changing its use. Once the change of use is achieved, the landowner can either hold onto the property and generate income from it, or sell it and release the capital to invest in other property, and so the road to wealth continues.

For a property investor, there is a time to buy a property and a time to sell and buy another property. The concept of owning property and doing nothing with it, or leaving the management of the property to some unknown third party, is not acceptable, as it will not generate wealth.

It is clear that the issues surrounding Māori land are complex, but underlying these issues is a desire to utilise land holdings for the good of families.

The subdivision of land to accommodate the growing needs of family members is at the heart of the development of communities. The role of local authorities is to ensure that such subdivision and community development is undertaken in a planned and sustainable manner.



The provision of services such as power, water, sewerage, roads, recreation areas, schools, shops and community facilities all need to be considered, as do the development of a specific community within a district. What will the impacts be – is it an efficient use of resources?

This process takes time and expertise; it is not just a matter of surveyors and boundary pegs. It is exciting to see the debate commencing. Considerable wealth is currently tied up in under-performing Māori land assets.

I believe Māori will develop mechanisms and processes to address these issues so they can actively participate in the New Zealand economy, while maintaining their identity as Māori.

The change should occur after careful consideration of commercial and family issues. It should not occur as a knee-jerk reaction to what is happening “over the fence”.

nā ROB TIPA

A KEY ELEMENT OF THE MŌ TĀTOU EXHIBITION IS THE RŪNANGA WALL, WHICH PHYSICALLY AND METAPHORICALLY FORMS THE BACKBONE OF A DISPLAY OF NGĀI TAHU TAONGA COLLECTED FROM ALL OVER THE COUNTRY.

CONCEPTUALLY, IT REPRESENTS THE PEOPLE OF NGĀI TAHU WHĀNUI THROUGH THE 18 PAPATIPU RŪNANGA, SAYS CURATOR MEGAN TAMATI-QUENNELL. THE CONCEPT IS EXTENDED TO THE PHYSICAL DESIGN OF THE RŪNANGA WALL AS THE SPINE OF THE EXHIBITION ITSELF.

RŪNANGA WALL THE BACKBONE

“One long, curved wall was handed over to the papatipu rŭnanga to display the taonga they have individually selected to characterise themselves or embody their values, ideals or aspirations,” she says.

The wall represents the return to the authority of the papatipu rŭnanga, following the passing of the Te Rŭnanga o Ngāi Tahu Act in 1996, and the revival of the papatipu marae as important cultural centres at the heart of the iwi.

Members of the Iwi Steering Group that helped shape *Mō Tātou* see the exhibition’s structure as symbolic, recognising that the tribal authority has been returned to the “flax roots”, a strong principle that emerged from the debates over Ngāi Tahu’s legal identity during the Treaty claims process a decade and more ago.

Once the framework and four core themes reflecting key Ngāi Tahu principles were established, work proceeded with giant strides, despite a very tight timeframe. There was still plenty of “very robust” discussion about the shape and form of the exhibition, but Iwi Steering Group members Edward Ellison (Ōtākou), Jane Davis (Ōraka-Aparima) and Koa Mantell (Moeraki) all agree the exercise has been a very rewarding experience.

Edward Ellison sees *Mō Tātou* as an opportunity for Ngāi Tahu to strengthen its cultural base, confirm its tikanga, showcase its arts and culture outside its tribal rohe (district) and to open doors to another phase in iwi development.

Iwi Steering Group chairperson Rakihiia Tau regards *Mō Tātou* as of similar significance to Ngāi Tahu as the *Te Māori* exhibition, but on a smaller scale.

“The main focus is in branding and promoting the South Island in terms of its history, present-day achievements and its future,” he says. “If it benefits our island, it benefits all of us.”

All 18 papatipu rŭnanga were invited to select taonga to represent them on the rŭnanga wall. Items have been drawn from museums and private collections all over the country.

Megan Tamati-Quennell says it is the biggest cultural exhibit of Ngāi Tahu arts ever, and the first time such a large number of Ngāi Tahu taonga of such significance have been brought together in one place. There are over a hundred taonga tuku iho, some of which will replace others during the two-and-a-half-year life of the exhibition.

Three tribal pepeha (proverbs) expressing the mix of Ngāi Tahu whānui genealogies, as well as text, graphics and a map of the geographic locations of the 18 rŭnanga are displayed on the rŭnanga wall.

Contemporary photographic images of significant iwi wāhi tapu (sacred sites), by Mark Adams, feature as well. These images, captured with the support of the Ngāi Tahu Trust Board and individual rŭnanga, reinforce the theme that Ngāi Tahu people, whakapapa, taonga and whenua are inextricably linked, Megan Tamati-Quennell says.

The following are just some of the taonga displayed on the rŭnanga wall at *Mō Tātou*.



KAIPOI MONUMENT, PHOTOGRAPHED BY MARK ADAMS



MASON'S BAY TAUIHU AND TANGIWAI TIKI PHOTOGRAPHS: COURTESY SOUTHLAND MUSEUM & ART GALLERY.

FORTROSE NECKLACE

The Hokonui Rūnanga has chosen an ancient taonga which is possibly the oldest piece in the *Mō Tātou* exhibition and a prized exhibit from the *Te Māori* exhibition of the 1980s.

It is an exquisite necklace (above, left), probably carved from moa bone and imitating the teeth of a sperm whale. The 15-piece necklace is intact, with well-polished, smooth surfaces, and is in fairly good condition, considering it had been buried for hundreds of years. Early photographs show it with a number of small, bone reels, which may have been worn as part of the necklace.

It is similar to necklaces found at the Wairau Bar in Marlborough and in tropical Polynesia, and is believed to be 600-700 years old.

A young boy found this necklace in about 1908 beside the burial site of a young girl, near the pilot station at Fortrose, close to the mouth of the Maitara River, in Southland. It was given to a school-teacher, and was added to the collection of the Southland Museum in 1915.

SHORTLAND HEITIKI

The Waihōpai Rūnanga has selected a beautiful heitiki pounamu (pendant) that has great historical significance as a symbol of the settlement of land grievances between the Crown and Ngāi Tahu.

This nephrite jade tiki (above, centre) was collected by Dr Edward Shortland (1812-1893), a physician, explorer, Māori scholar and linguist, interpreter and native adviser during the South Island land claims investigation. He was responsible for the first census of South Island Māori in the mid-1840s.

The heitiki, an exceptionally fine example described by experts as “flawless”, may have been given to Shortland by a Māori chief during his South Island travels. He met several chiefs, including Te Huruhuru at Te Punaomaru in the Waitaki Valley, Tuhawaiki at Ruapuke and Matiaha Tiramorehu at Moeraki.

The Crown returned this tiki to Te Rūnanga o Ngāi Tahu in 1997 to mark the settlement of the Ngāi Tahu Claim.

TANGIWAI TIKI

Ōraka Aparima Rūnanga is well known for its argillite artefacts, but has selected a tiki (above, right) made of tangiwai (bowenite), a fine, clear greenstone much treasured by the rūnanga, as its special exhibit for the rūnanga wall.

Anita Bay on the Fiordland Coast was the southern source of tangiwai (or takiwai), which was highly sought-after because of its beautiful colour and because bowenite was a relatively softer stone and much easier to work into intricate ornaments such as heitiki than the iron-hard nephrite greenstone.

Not a great deal is known about this item's history other than the fact that it was gifted by a Māori woman from Orepuki to the late Dr Clifford Jennings. In 1982 his daughter-in-law gave it back to the rūnanga.

MASON'S BAY TAUIHU

This fine tauihu (canoe prow) (above, top left) was discovered in 1996 by a party of deer hunters in the tidal zone of a beach at Te Hapua (the Gutter) on the southern end of Masons Bay, on the remote west coast of Rakiura (Stewart Island).

It has been identified as matai and is significant for the elaborately carved, double, inter-linked spirals, chevrons and manaia (carved bird figures). The find included three small fragments of worked wood. A thwart from the waka was identified as mahoe and carbon dated at approximately 400 years old, which reliably places the vessel in pre-European Ngāti Māmoe times.

Subsequent archaeological investigations of the site suggest a substantial prehistoric kāika at Te Hapua, one of the southern-most Māori settlements on Rakiura.

The Southland Museum and Art Gallery has loaned this item to Te Papa for the *Mō Tātou* exhibition, along with Te Mauri o Te Māori – a water-worn, pounamu boulder that was a feature of the *Te Māori* exhibition. Other artefacts from Murihiku include an ancient, stone, skinning knife that was found on Oreti Beach and a patu paraoa (whalebone club) that was found on the Mararoa River near Mossburn.

KETE HOUHI

Moeraki weavers were well known for their work in houhi (ribbonwood) and kauheke (lace-bark). This kete houhi is an outstanding example of their craft, using fibre from both types of bark.

Mrs J. Flett collected some of the material for this kete in 1903, and Hana Urureki Wesley made the kete. It was given to the Otago Museum in 1968.

The top and bottom panels of the kete are made from a series of plaited strips of soft, pounded houhi stitched together with cotton thread. The middle section is made of a looped pile of lacebark in three-ply plait.

OMIMI MATAU (FISH HOOKS)

Kāti Huirapa Rūnaka ki Puketeraki has unearthed some precious tribal history in the last year or so when coastal erosion uncovered some middens at Ōmimi, between Warrington and Karitāne on the Otago coast.

Archaeological excavation revealed the site was much more extensive than expected and dates back 500-600 years to Waitaha occupation.

The rūnanga explains that its ancestors chose the Ōmimi site because of its sheltered canoe landing and abundant seafood and bird life. It has selected a sample of bone matau (fish hooks) showing the various stages of manufacture, for the *Mō Tātou* exhibition.

ŌTĀKOU HEI MATAU

The Ōtākou Rūnanga has selected a hei matau, a large, 16-centimetre-long, stylised-fish-hook pendant carved from whalebone, as a reflection of the importance of fishing to the rūnanga's history.

It is a very fine example of a familiar stylised art-form found on a Ngati Mamoe site at Papanui Inlet on the Otago Peninsula, which suggests it is at least 300-400 years old.

It was probably found by fossickers or washed out of a burial site by coastal erosion. It was given to the Otago Museum in 1927 by the family of a collector of Māori artefacts and was also part of the *Te Māori* exhibition.

TK



RAPANUI (SHAG ROCK), AND OPAWAHO-OTAKARORO ESTUARY MOUTH, CHRISTCHURCH, PHOTOGRAPHED BY MARK ADAMS

STEERING THE IWI

Koa Mantell will be in the kitchen on the morning the Ngāi Tahu exhibition *Mō Tātou* opens to the world at Te Papa, the country's national museum.

For the Moeraki tāua it will be a humble start to a momentous day. Koa has helped chart the course of the *Mō Tātou* exhibition, along with eight other members of the Iwi Steering Group (ISG).

Alongside her will be Jane Davis, also a member of the ISG. They will be busy out the back, ensuring that the steaming pots of tītī, the tribe's much-loved delicacy, are cooked to perfection.

It is an inauspicious start for the two tāua, but they wouldn't have it any other way. Koa says it will give her something to keep her busy in what will be the culmination of a fascinating journey that began 18 months earlier at a meeting of the new group at Te Waipounamu House.

The ISG is made up of four kaumātua, Rakihihia (Rik) Tau (the chairperson), Maika Mason, Jane Davis and Joe Waaka, as well as Te Rūnanga o Ngāi Tahu representatives Koa Mantell, Charlie Crofts and former deputy kaiwhakahaere Edward Ellison, and former Ngāi Tahu Development Corporation director Piri Sciascia. The late Maria Tini was also a valued member of the group.

Koa, a former Ngāi Tahu social development manager, says the monthly meetings, which alternated between the tribe's Christchurch base and Te Papa, became an education and re-awakening for all members – a time for sharing knowledge.

"I can remember Maika talking about whitebaiting – how the woman wrapped the whitebait in flax and placed it on the fire – that's how they cooked it."

Koa was amazed by the wisdom possessed between the members of the group. "The knowledge at the table was immense. And, if we didn't have the knowledge, we knew where to find it ... Rik's knowledge of tikanga and Maika's knowledge of pounamu exceeds everyone's. Janey Davis, Joe Waaka, Charlie Crofts ... it was a wonderful group."

The group had to decide how to best utilise the 200 square metre display area allocated at Te Papa, to tell the tribe's story. For Koa, defining themes for the exhibition was the key to determining how it would be made up. "Rik talked about the need for themes. We knew we were heading into the unknown."

For Rik Tau adherence to tribal traditions ensured the task was made easier. "The strands we selected – sustainability, innovation, tenacity and culture – are all bound together around the ideas: what was, what is, and where to." He says the group were also guided by the experiences of the *Te Māori* exhibition, which toured the United States in the mid-eighties.

For fellow member Joe Waaka, the challenge was defining what it was that was unique to the country's most southern iwi.

"Mō Tātou. It is for our children, our children's children. We developed the themes on that, built on that. It is as much about the celebration of the tribe's survival, of a time before the arrival of Pākehā, and the harsh southern climate. We sustained our culture even though we weren't supposed to survive; we are able to show that, and we have."

The Arowhenua kaumātua says it was also important to allow the 18 rūnanga and three main iwi groups to be allowed to tell their stories and their histories.

"It was a long and drawn out process; it involved much compromise. I am more a Johnny-on-the-spot, who likes to get things done now rather than later. It took a bit of patience ... I have loved the work. It has been exciting to be involved with this kaupapa that really focuses on Ngāi Tahu – to show who we are."

Hundreds of the tribe's North Island-based members are expected to travel to the 4am launch, along with hundreds who will travel from the 18 rūnanga. Marae have been allocated \$5,000 for funding travel, and some people will stay at local marae.

Koa says the exhibition will also include aspects of the development of

the tribe, now a major player in South Island tourism with Whale Watch in Kaikōura and Queenstown's Shotover Jet. It will also demonstrate the tribe's evolution: " ... an evolution from poha to the plastic bucket on the tītī islands. It is about our past but also our revitalisation; it will include our Settlement, the advances of te reo Māori..."

"We are seen as Māori but not Māori by some in the north. They will be quite surprised when they see this – the traditions we bring forward."

"We have not relied on our past, but built on our future. We will show the world what Ngāi Tahu is about," says Koa.

And she is confident the group have got it right because decisions were also moulded by a roadshow taken out across the motu, seeking feedback from different rūnanga. "We asked them: What do you want us to show – pōhā, tītī, eeling, mahinga kai, raranga, wharerau, mōkihi, what they are used for? Or how the language was almost lost, and how we are bringing it back?"

The group also left it to each rūnanga to determine the piece they would supply for the "rūnanga wall" in the exhibition. "Each rūnanga provided a piece of their own taonga. It has caused huge excitement around rūnanga – what do they show, finding out the history, looking for our taonga, finding it, learning about it, and allowing it to be shown."

For Charlie Crofts there is eagerness to get the show on the road. "There will be joy, sadness, wonder, awe, and I would say there will be some hōhā – it'll be 4 o'clock in the morning when they go looking at some of the things that are going to be there."

"A paepae group will go through with kaumātua and whakanoa the exhibition. All of those left out on the marae – 700 maybe 800 people – they will be impatient as hell and wanting them to hurry up and get out of there. I saw it when we got the legislation for the Te Rūnanga o Ngāi Tahu Act; I saw it when we got the legislation when we got the Treaty claim. People wanted to get started – let me in to have a look, I want to have a touch, I want to have a cry, a tangi over it. I see that happening, and if I don't see that happening I will eat my hat."

"We have an opportunity. I can remember the days when it was thought Ngāi Tahu are those people down south, those Pākehā Māori. Here is an opportunity to be displayed, not only to Ngāi Tahu, but to the country and essentially to the world. I think it is absolutely marvellous. We do have a history – that's what this exhibition will show."

"How many people know what a pōhā is, outside of Ngāi Tahu? When people see that display, they will wonder what the hell that is: bull kelp made into a pocket with tōtara bark wrapped around it, and the bull kelp is filled up with tītī. I would suggest not a lot of people have seen it, including Ngāi Tahu. And how many have seen the raupō waka that will be on display, which is a cultural thing that our people used to do."

Piri Sciascia is also excited about the impact of *Mō Tātou*. "This will be a special moment, a very special exhibition. It will be something that travels from Ngāi Tahu's unique special past right into a global future. I think that is something unique compared to previous iwi exhibitions."



Rakihihia Tau
Ngāi Tūāhuriri

Maika Mason
Ngāti Waewae

Jane Davis
Ōraka-Aparima


Joe Waaka
Arowhenua

Koa Mantell
Moeraki

Charlie Crofts
Koukourarata

Edward Ellison
Ōtākou

Piri Sciascia
Awarua



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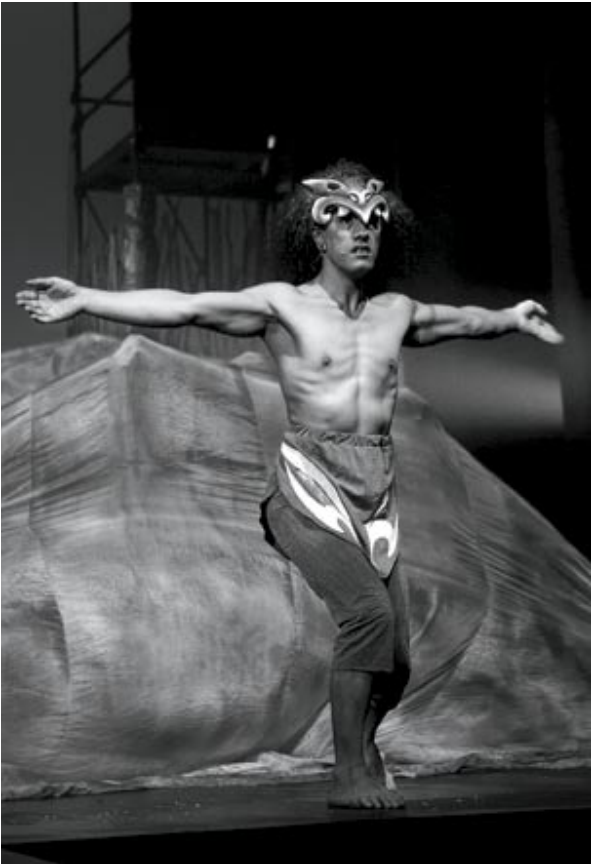
Matariki
Acknowledge the old
Advance the new
Embrace the present

Please drive carefully this season.



Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI



PHOTOGRAPH: DIEDERIK VAN HEYNINGEN, LIGHTWORKX PHOTOGRAPHY



LIFE IS A STAGE, OR SO THE SAYING GOES, BUT FOR TWO NGĀI TAHU MEN NOTHING COULD BE NEARER THE TRUTH. TANEMAHUTA GRAY AND TAIAROA ROYAL HAVE DEDICATED THEIR LIVES TO THE STAGE AND WERE IN CHRISTCHURCH RECENTLY WITH THE THEATRICAL EXTRAVAGANZA MAUI.

For Tanemahuta (Koukourarata), the show's creator, bringing *Maui* to the stage is the culmination of a lifetime's experience as a dancer, choreographer and director, and the fulfilment of a dream.

Born and raised in Wellington, Tanemahuta became well versed in kapa haka and taiaha and went on to train as a dancer at the New Zealand School of Dance. A knee injury cut his career short until he had the opportunity to join De La Guarda, an international-touring aerial show, where he learnt the techniques he has employed in *Maui*. He has been developing *Maui* for more than five years and hopes, following a season in Auckland next year, to take the show overseas.

Tanemahuta has poured blood, sweat, tears and every cent into *Maui*, and hopes to attract the interest of international promoters and tour to the likes of Broadway and London's West End.

Taiaroa (Ngāi Tahu, Te Arawa and Raukawa) was born and raised in Rotorua and has spent the past 24 years as a dancer. He too trained at the New Zealand School of Dance and went on to join the Limbs Dance Company and was one of the founding members of Black Grace. He also danced

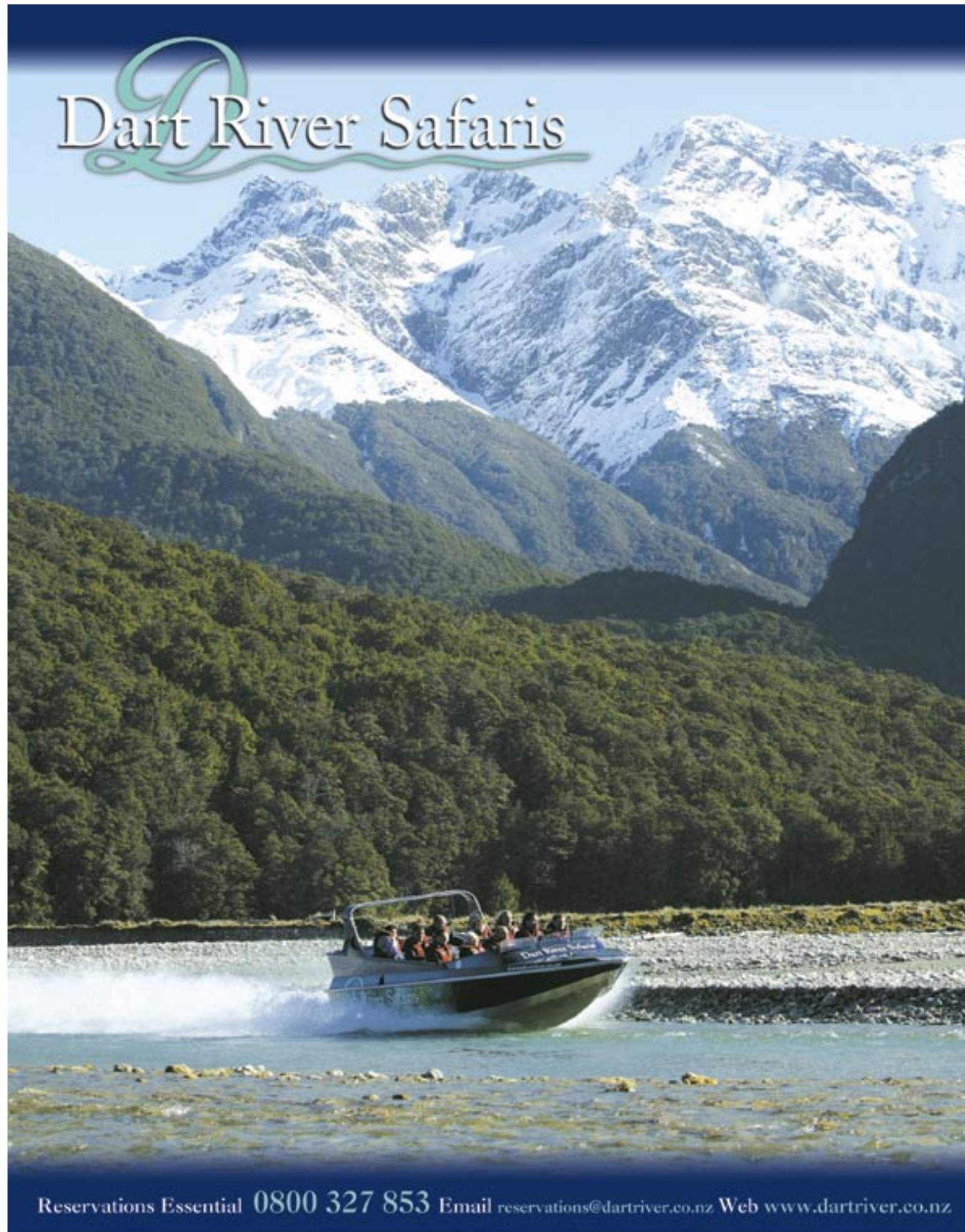
with Douglas Wright, but since 2004 has been free-lancing. In *Maui* he has dual roles as a dancer and an aerialist. He says it has been great being part of the show and being able to work with a group of Māori performers.

"The whole process has been quite amazing and quite special."

Maui returns to the stage in Auckland in March 2007.



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A journey that touches your soul

nā ADRIENNE REWI

“In a good season, if we weren’t getting ten sacks an hour, we’d go looking elsewhere.”

KEITH HILDEBRAND

NGĀ HUA O AWARUA



BLUFF BOUNTY

Tell anyone you’re heading down to Bluff in April and the talk quickly turns to oysters. The two are inseparable – oysters, Bluff; Bluff, oysters – and, when the season opens and the town readies itself for the annual Bluff Oyster and Southland Seafood Festival, it seems people have nothing else on their minds.

When Blanket Bay executive chef Jason Dell arrives at Bluff’s Te Rau Aroha Marae, there are 19-dozen oysters and a crowd of hungry kaumātua waiting for him. Everyone is talking about oysters – tio pohatu – and everyone is keen to see what he plans to do with their favourite Foveaux Strait bounty.

Jason Dell is no stranger to Bluff’s most famous export. The leading luxury resort where he is based serves the succulent beauties on a regular basis during oyster season, and he has brought some of the culinary flair he uses there with him to Bluff. He talks about “oysters five ways”: baked in their shell with spinach and white sauce; crumbed and deep fried; baked with chopped shallots, herbs, watercress and pernod; deep fried in beer batter; and oysters *au naturel*. Then he sets to work in the big marae kitchen, helped by his eldest son, Xavier.

Bluff resident Keith Hildebrand is the first to admit that he loves oysters. He arrived in Bluff in 1949 on his way to Australia,

but when he met his future wife, Bessie, at a dance at the Bluff Watersiders’ Hall, he decided to stay. After working on the Bluff wharves until 1957, he got the chance to go oystering on the *Ariel* to earn money for their first house.



“In a good season, if we weren’t getting ten sacks an hour, we’d go looking elsewhere. The skippers always had their favourite places, and the best oysters were always in the east bed between Ruapuke and Dog Island. They had larger shells and the thick, creamy-white flesh that we favoured,” he says.

“There were about 64-dozen oysters to a sack then, and we’d be hauling in 100-120 sacks a day. We averaged about 110 days a season on the water then, and we got paid about 2 shillings and 3 pence per sack. These days they get paid per oyster and, while the oyster boats would be lucky to get 20 sacks a day now, they make as much from 10 sacks as we did from a hundred.”

He talks about the times when every oysterman went to work with a biscuit tin tied up with a leather strap, which served as his dinner box. When he’d eaten his meal, he’d pick out the big oysters, open them and slip them into his biscuit tin to take home. “I’d take Bessie home half a biscuit tin full of oysters in the shell, and she’d stew them in their own juice in the oven, or she’d batter them, have them raw, or wrap them in bacon to make devils-on-horseback.”

Seventy-eight-year-old Dean Hart is another oysterman who braved the notoriously rough Foveaux Strait waters “rain, hail or

PHOTOGRAPHY PHIL TUMATAROA



shine.” He spent six years on the *Kekeno* from 1946 and, while he says it was a wonderful experience, he is quick to add that he would never do it again.

“We’d leave shore at 4am so we could get almost down to Stewart Island by 7.30am to start dredging. If we struck a good line, the whole boat would heave over. It was a tough life, and I still remember my very first time out and the dreadful smell of the dredge being emptied out. But you couldn’t afford to have a weak stomach in the rough seas. If I hadn’t been so money-hungry back then, I would have left the first bad day we had. It was profitable, but it was a hard and dangerous business.”

He remembers his father was a top-grade, qualified engine driver in Bluff in those days. “When I started oystering at 19, my Dad and I would come home on pay-day and hand our pay packets over to Mum. He would get 9 pounds 5 shillings and 6 pence with overtime, and I’d have 87 pounds. He would have loved to have gone oystering, but you have to love the sea to be an oysterman, and he didn’t.”

Nowadays, Dean Hart treats himself to one day of oystering a year. “As Māori we’re blessed, because we’re allowed one sack of oysters a season. We have to apply at the office, prove who we are, pay \$20 and then go and make our best face to our favourite skipper, and he sees we get them.”

“I still go out on the boat myself. It nearly kills me, but I like to choose my own and fill my own bag,” he says. “I open them all when I get back to shore and put them in the freezer. That one sack will last me and my family about five or six days, and it’s a real treat.”

With the smell of oysters wafting through the marae, Harold Ashwell (90) leans back in a comfortable chair and sighs. He’ll eat oysters any way at all he says, when he hears of Jason Dell’s “fancy recipes”. “Lucky for me, I have three sons and a wife who don’t eat them, so I have to eat them all myself. It’s remarkable

how many oysters a man can eat when he has to,” he says with a chuckle.

Harold was never an oysterman. Instead, he worked at the Ozone Canning Company in Bluff, which canned oysters in small tins and sent them throughout New Zealand and overseas. That was before the war – in the 1930s – when all the oyster boats were still steamboats.

“We worked to the clock, and around 47 men would open about 200-300 sacks of oysters a day. We had a whole stretch of mechanical openers and we’d each open a sackful in under an hour. I worked there for five years before the war, and the place closed down around 1946. When the business moved to Invercargill, it took away a lot of local jobs, but I look back on those days fondly. It was an interesting life,” he says.

Dean Hart also worked in the canning factory when he finished school. “That was to help pay my way in the family. I was one of four kids and, with my elder brother in the navy, it was a way of helping my mother out. That’s how I learned to be so adept at opening oysters,” he adds.



Bessie Hildebrand wanders into the marae kitchen and looks at Jason Dell’s trays of shucked oysters waiting for their turn in the oven. Young Xavier is deep frying the beer-battered oysters, and Jason is checking the grill. “I love oysters cooked in a pan with just a little juice – or served with a mornay sauce; and oyster soup is always good,” she says.

Bessie and Lenore Hart both have fond memories of oysters. “The best oyster soup we’ve ever had was made by Dolly Hansen, who would make a big batch for the Fire Brigade Jubilee in the sixties. She was a magnificent cook. She’d cut up the oysters and measure out juice and milk and cook it to perfection. We’d have it in great big bowls, and everyone would go back for more,” they say.

Tiny Metzger isn’t quite so lucky these days. He adores oysters, no question, but now that he suffers from gout, they’re a “forbidden fruit”. As he explains the meaning behind Cliff Whiting’s kowhaiwhai designs in the beautiful wharekai, he is sidetracked by tasty cooking aromas.

“I would have oysters dipped in oatmeal and fried for breakfast. Then I’d have them raw with salt and pepper in a sandwich for lunch; then I’d come home for dinner to find an oyster pie in the oven. I had them for breakfast, lunch and dinner right up until I got gout – they probably gave it to me in fact. I can’t eat them at all now and, yes, I do miss them,” he sighs, moving about on his crutches.

With the table set out on the marae forecourt overlooking the sea, and the steady chug of oyster boats coming and going, the kaumātua settle in for a lavish oyster lunch. “You can’t beat them raw,” someone mutters and, when Jason’s Oysters Rockefeller reach the table, there is a momentary hesitation. No one has tried oysters served in the shell with chopped shallots, herbs, watercress and pernod – but they’re willing to experiment.

The other dishes follow and, with the plates cleared, Bessie Hildebrand asks, “Are we allowed to lick the shells?” For Jason Dell, that’s a good enough sign that his morning’s work in the kitchen has been more than worth it.

BLUFF OYSTERS

Tio (oysters) are mainly from Foveaux Strait, although they can be found in other waters around the country. Widely regarded as a premium delicacy in New Zealand, they do fall under a strictly-controlled quota system, which of course drives prices up. Because of the naturally cold waters in which they are found, they are quite slow growing, and this is considered to be the reason for their delicate taste and texture.

Many folk maintain that the best way to savour tio is simply straight from the shell, which is certainly in keeping with the catchphrase “fresh is best.” But for those who aren’t quite so keen on the raw version, I have included a few alternatives that involve cooking tio in a variety of ways.



Jason Dell

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

BEER BATTERED OYSTERS

BATTER

- 2 cups self raising flour
- pinch of salt
- 2 eggs
- 330ml bottle dark ale beer
- 12 fresh tio
- oil for deep frying (canola oil or similar)

METHOD

Combine flour, salt, eggs and beer in a bowl, and whisk until a smooth batter is achieved. Rest mixture for 30 minutes before proceeding. Dip the raw tio in a little flour and then drop into the batter. Deep fry in hot oil until crisp and golden. Serve with your favourite dipping sauce. We served these on the day with tartare sauce, which is a good quality mayonnaise flavoured with chopped parsley and gherkins. Serves 4.

BREADCRUMBED OYSTERS

INGREDIENTS

- 12 fresh tio
- pinch of salt
- 2 tbsp white flour
- 1 tbsp milk
- 1 egg, whisked
- oil for deep frying (canola oil or similar)

CRUMBING

- 1 tsp fennel seeds, toasted and crushed
- 1 tbsp fresh fennel, chopped
- 1 tbsp fresh parsley, chopped
- 3 tbsp white breadcrumbs
- 2 tbsp dark pumpernickel breadcrumbs

METHOD

In three separate bowls mix the flour and salt, the egg and milk, and the crumbing ingredients. Dip tio into the flour, then the egg and lastly the crumbing mixtures. Fry in hot oil until golden. Serves 4.

OYSTERS FLORENTINE – GRILLED WITH MORNAY SAUCE

INGREDIENTS

- 1 small onion, finely chopped
- 2 tbsp butter
- 2 tbsp white flour
- 1/2 tsp mustard
- 1/2 tsp salt
- pinch of cayenne pepper
- 1 cup milk
- 1/2 cup grated cheese
- 2 cups spinach leaves, washed
- salt and pepper for seasoning
- 12 fresh tio and their shells

METHOD

Melt the butter, add the onion and cook for 3 minutes. Then add the flour and cook for 4 minutes. Slowly add the milk in stages, mixing well to combine. Bring up to the

boil and simmer for 5 minutes. Be sure to keep stirring to prevent lumps. Add the mustard, salt and cayenne pepper. Stir in the cheese. Cook the spinach in a frypan until it just begins to wilt. Season spinach and place spoonfuls into the base of the tio shells. Top with tio and spoon over 1 tbsp of sauce per tio. Top with a little more grated cheese and cook under a hot grill until golden. Serves 4.

OYSTERS ROCKEFELLER – GRILLED WITH PERNOD AND HERBS

INGREDIENTS

- 12 fresh tio and their shells

ROCKEFELLER TOPPING

- 2 tbsp shallots, finely chopped
- 100g butter
- 2 tbsp breadcrumbs
- 1 cup fresh watercress, chopped
- 2 tbsp celery leaves, chopped
- 2 tbsp parsley, chopped
- 1 tbsp tarragon, chopped
- 1 tbsp chervil, chopped
- 2 tbsp Pernod or White Sambuca

METHOD

Cook shallots in the butter to soften. Leave to cool. Then add all the topping ingredients and mix together in a food processor or mix by hand in a bowl. Place tio in shells and top with 1 tbsp of topping per tio. Cook under a moderate grill until golden. Serves 4.

nā BEVERLY RHODES
(NGĀI TAHU)

Loss, trauma and
HEALING



ABOVE: **HOME IS WHERE WE START FROM**: VIDEO PROJECTION OF MOTHER AND DAUGHTER FOLDING SHEETS; 300 FOLDED SHEETS.
ABOVE TOP: **HOME IS WHERE WE START FROM**: OLD FURNITURE COVERED IN HAND-STITCHED WOOLLEN FABRIC.
ABOVE: **HEALING II**: OLD HOSPITAL BLANKET STITCHED OVER OLD SCHOOL DESK AND CHAIR.
RIGHT: **TRANSCENDENCE**, OIL ON CANVAS, 2002.





ABOVE, LEFT TO RIGHT: **WHARE ATUA I**: LINEN, OLD LACE AND EMBROIDERY HAND-STITCHED OVER CALICO AND POLYESTER FIBRE, 2004;
WHARE ATUA II: OLD WOOLLEN BLANKET, CAMPHOR BRASS PINS HAND-STITCHED OVER CALICO AND POLYESTER FIBRE, 2004;
WHARE ATUA III: SILK FABRIC HAND-STITCHED OVER CALICO AND POLYESTER FIBRE, 2004.



GIRL ON A BENCH: OLD WALLPAPER, SCRIM, COLLAGE, SHELLAC AND OIL PAINT ON CANVAS, 2006.



GIRL ON A CAPSTAN: OLD WALLPAPER, SCRIM, COLLAGE, SHELLAC AND OIL PAINT ON CANVAS, 2006.

LOSS, TRAUMA AND HEALING ARE RECURRING THEMES FOR NGĀI TAHU ARTIST BEVERLY RHODES.

TO EXPRESS THESE FEELINGS AND IDEAS, SHE USES A RICH VARIETY OF MATERIALS: PAINT ON CANVAS, VIDEO, MIXED MEDIA, AND FOUND OBJECTS SUCH AS OLD BLANKETS.

THE **TORO** (ALBATROSS) WORKS WERE INSPIRED BY THE WAIATA **MANU RANGATIRA** BY HANA O'REGAN.

OLD BLANKETS HAVE BEEN HAND-STITCHED OVER OBJECTS AND SOFT SCULPTURE, COVERING THEM LIKE A SECOND SKIN, IN ACTS OF HEALING AND TRANSFORMATION.

FOR **WHARE ATUA**, OLD BLANKETS, FLOUR BAGS, EMBROIDERED DOILIES AND OTHER FABRICS HAVE BEEN HAND-STITCHED INTO SOFT SCULPTURES, REFERENCING THE NATIVE BAG MOTH.

IN THE INSTALLATION **HOME IS WHERE WE START FROM**, BEVERLY PAYS HOMAGE TO WOMEN'S DOMESTIC WORK OF AN EARLIER ERA.

IN HER MOST RECENT WORKS, OLD WALLPAPER AND SCRIM, OIL PAINT AND COLLAGE ARE USED OVER CANVAS. EXPLORING THE LAYERS IS LIKE AN ARCHAEOLOGICAL DIG INTO MEMORY.

BEVERLY CONTINUES TO EXPLORE THEMES OF LOSS AND TRAUMA, WITH THE AIM OF ENGAGING THE VIEWER EMOTIONALLY RATHER THAN THROUGH A NEED TO UNDERSTAND IMMEDIATELY WHAT THE WORK IS ABOUT. ■■

THE PAEPAE

PAEPAE TAPU (SACRED BEAM)

The Paepae was traditionally a log that kaumātua would sit on during speeches. It is the main area used for speech-making during pōwhiri on the marae. A number of important cultural practices occur in this area when there are visitors to the marae:

Whaikōrero

The speeches given by both visitors and hosts, usually by men, and designed to welcome visitors and encourage debate about important issues and seek common ground.

Waiata

The chants or songs that accompany the conclusion of a whaikōrero.

Koha

The custom for visitors to provide a koha to the hosts. It is a gift in trust, because the host must one day reciprocate. A koha can take many forms, depending on the occasion.

Harirū and hongī

The practice of shaking hands and pressing noses at the completion of whaikōrero for pōwhiri.

Hākari

The practice of sharing food at the conclusion of important events.

It is 11am on a cold morning at Tuahiwi marae – in fact it's freezing. Rakiihia (Rik) Tau sits on the paepae, pondering the weight of this occasion, tokotoko clasped firmly in his hand. No one utters a word as the upoko of Ngāi Tūāhuriri Rūnanga waits for his guests to come onto the marae.

Today's pōwhiri is to celebrate a significant chapter as the iwi prepares to be showcased in the *Mō Tātou* exhibition at Te Papa, the national museum in Wellington.

Those assembled are here to pay tribute to two special Ngāi Tahu kaumātua – Kukupa Tirikatene and Maruhaeremuri Stirling. They have been chosen to represent their iwi as the two kaiwhakahaere pae. They will sit on the paepae in Wellington when Ngāi Tahu welcomes visitors to the exhibition over the next two-and-a-half years.

Their selection has been well thought through by the Iwi Steering



PHOTOGRAPH GEOFF SHAW

THE DRAMA OF THE PAEPAE IS A MĀORI ART-FORM, WHERE ORATORY, THEATRICS, STORYTELLING, ELOQUENCE AND HUMOUR COMBINE TO WELCOME OLD FRIENDS AND NEW. EVEN OUR FOE ARE ACCORDED RESPECT AT THIS SACRED PLACE ON THE MARAE.

THE PAEPAE HAS ALWAYS BEEN RESERVED FOR THE WISDOM AND TIKANGA OF OUR RANGATIRA. IT IS A PLACE IN MĀORIDOM WHERE KAUMĀTUA KEEP ALIVE THE TRADITIONS, PROTOCOLS AND KNOWLEDGE OF THE IWI FOR TODAY'S GENERATIONS AND THOSE THAT ARE STILL TO COME.

Group (ISG), which was charged with bringing together the exhibition: one male and one female appointment – one pōua and one tāua. Both are from Tūāhuriri.

The pōwhiri is made more special because it is an opportunity for Kukupa's own to welcome him home to his tūranga waewae, as he has been away from Te Waipounamu for too many years.

Born at Rātana Pa, Wanganui, he is the eighth of 12 children born to Sir Eruera and Lady Ruti Matekino Tirikatane in March 1934. He is Ngāi Tahu, Kāti Māmoe, Waitaha and Ngāti Pahauwera o Te Rōpū Tūhonohono o Kahungunu. Kukupa graduated from Christchurch Teachers College in 1975 and the following year took up a position teaching te reo (his first language) at Rosehill College in Papakura. Then in 1993 he moved to Manukau Institute of Technology (MIT) to continue passing on his language and tikanga.

Today like so many other times before, it is Maruhaeremuri who “speaks” first on the marae. It is her karanga that focuses everyone's attention and causes backs to straighten on chairs as she calls Kukupa home.

In her seventies, Maruhaeremuri (Ngāi Tahu, Ngāti Mamoe, Waitaha, Te Whānau-a-Maruhaeremuri, Te Whānau-a-Apanui, Ngāti Porou, Ngāti Kauwhata) defies her age. Born at Kawakawa mai Tawhiti in 1933, she is the daughter of Maaka Te Ehotu Stirling and Iritana Arapera Ahuriri, and is the tuakana of 12 teina. She was married to the late Rongotehenga Nihoniho, and they had four daughters, Iritana Te Uira, Wikitoria Leah, Mere Kopupu and Maruhaeremuri Eva.

Raised in the small, east coast settlement of Raukokore, Maruhaeremuri made her way south as a 20-year-old and settled in 1953 in Tuahiwi, where she has remained.

Her working life has taken her all over the country, and she has lent her hand to a multitude of vocations, including training as a secondary teacher and working for the Māori Affairs Department, the Māori Women's Welfare League, the Māori Battalion, kōhanga reo and in a myriad of roles in iwi affairs.

In many ways, she has always been working for her people. Moving to Wellington to represent Ngāi Tahu at Te Papa is just “another part of the journey”, and she takes it all in her stride.

Maruhaeremuri is a master of her craft. Today her karanga is solemn, recognising the formal nature of this event, yet it lifts your spirits and also the hairs on the back of your neck, as her voice fills the marae atea.

Kukupa enters through the gateway, flanked by his tuahine, long-serving former MP for Te Tai Tonga, Whetu Tirikatane-Sullivan. His wife Heather is on his left and Whetu on his right.

This humble man's mana is signified by the korowai made of kiwi

feathers that he wears around his shoulders. It is the kākāhu kiwi that T.W. Rātana gifted to Kukupa and Whetu's father, the late Sir Eruera Tirikatane, MP, many years ago. Watching the feathers of the cloak rise and fall in the breeze, it seems like it was made especially for Kukupa to wear at this occasion. Today at Tuahiwi you get a sense that whakapapa has collided with destiny.

In the wharenui, we listen to the speeches. In accepting the job to sit on the paepae at Te Papa, Kukupa had to be released from his role as the kaumātua of MIT in Tāmaki. This is a huge loss for MIT, as “Papa Ku” is an icon on MIT's Auckland campus.

The CEO of MIT, Geoff Page, and a large entourage have travelled here today. In the words of their mihi mihi, Papa Ku is an incomparable performer in the multicultural environment of MIT, which is home to more than 40 cultures. “He cannot be replaced.”



PHOTOGRAPH ROB MILDOWNEY

“OUR PEOPLE HAVE ALWAYS BEEN UNIVERSAL AND GLOBAL THINKERS, AND FROM [MY NANNY] I LEARNT THAT THE MARAE WEAVES TOGETHER A TAPESTRY OF UNDERSTANDING FOR ALL PEOPLE...” – Kukupa Tirikatene



for me to marry their daughter? My nanny said in Māori (she couldn't speak English) that she didn't care if Kukupa chose to marry an African American, a Pākehā or a Chinese woman, but the choice would be his! Our people have always been universal and global thinkers, and from her I learnt that the marae weaves together a tapestry of understanding for all people ... Although I did say to Nan jokingly, 'Hang on, Nan, shall we have a look at her first, aye?'"

There is no doubting that Kukupa and Maruhaeremuri will be a big hit with audiences, young and old, at Te Papa. They are true Ngāi Tahu characters.

The paepae is in safe hands, and Ngāi Tahu can be very proud of its two ambassadors. They have been carefully handpicked and sent all the way from Tuahiwi to Te Papa – with love.



“TO OCCUPY THE ROLE ON THE PAE AT TE PAPA WE NEEDED TO SELECT AN AMBASSADOR WHO HOUSES BOTH THE TRADITIONAL KAWA AND ALSO THE SPIRITUAL HAHĪ THAT FORMS THE FABRIC OF OUR TWO BELIEF SYSTEMS THAT INTERTWINE TO FORM THE TIKANGA OF OUR TRIBE... BOTH THINGS ARE WHAT WE HAVE ALWAYS HELD ONTO IN OUR TRIBAL HISTORY, AND WHAT HAS GOT US THROUGH ROUGH TIMES. IN KUKUPA'S LIFE IS EMBODIED THESE TWO THINGS. THEREFORE HE IS THE ONLY ONE WHO SERIOUSLY CAME TO THE MIND OF THE EXHIBITION'S COUNCIL FOR THIS ROLE.” – Rik Tau

Every current student and staff member at MIT began their student/teacher life on the marae in the presence of Papa Ku. His warm welcome made these people feel at home, and they instantly became part of a wider family.

Such fine words today from manuhiri reaffirm the ISG's decision to appoint Kukupa, and demonstrate just how ideal he is as an international ambassador for Ngāi Tahu at Te Papa. The MIT visitors' sense of regret at having “lost” Kukupa is palpable.

Rik Tau is the final speaker. His words are few, but profound:

“To occupy the role on the pae at Te Papa we needed to select an ambassador who houses both the traditional kawa and also the spiritual hahi that forms the fabric of our two belief systems that intertwine to form the tikanga of our tribe.”

“Both things are what we have always held onto in our tribal history, and what has got us through rough times. In Kukupa's life is embodied these two things. Therefore he is the only one who seriously came to the mind of the exhibition's council for this role.”

For lunch we eat kaimoana, kōura, smoked tuna and assorted delicacies. It is beautiful Ngāi Tahu kai. Everyone at our table moans about how much of the fisheries quota went north. Maruhaeremuri makes everybody laugh with her youthful humour that bridges the years. She can relate well to anyone.

After lunch, we go back into the wharenui, where the photographer arranges the commemorative pictures. While the photos are being taken, Rik Tau talks about Maruhaeremuri's appointment on the paepae at Te Papa. His words about Maruhaeremuri are just as weighty as his words about Kukupa.

“So few women today are learning the role of what Maruhaeremuri does. She undertook to learn what she knows as a lifelong koha to her tribe. She has been a great support on many tribal matters across numerous community groups and different councils over the years. Her heart is completely for her tribe. Kukupa and Maruhaeremuri will complement each other in their shared roles for the iwi. We will all miss her at Tuahiwi when she is on the paepae at Te Papa.”

Later, there is a chance to talk to the pair. Their humour rises to the surface often, and it is they who are running this interview – laying down the law. It's hard to keep up!

Maruhaeremuri: “You do realise that together we are the kaiwhakahaere pae. Ngāi Tahu women aren't just there to look good and do the karanga you know! We've always had a more active role.”

Kukupa: “Did you know that when I was fifteen a whānau from up the river rowed down to our place and put a tomo forward to my nanny



Maruhaeremuri Stirling

nā HOWARD KEENE

UN HUMAN RIGHTS REPORT BACKS MĀORI

The relationship between Māori and Pākehā has been under the microscope lately, and while the focus has been firmly set on the problems, it was hoped that an investigation by the United Nations might provide a way forward.

But although UN Special Rapporteur Roldolfo Stavenhagen's report succeeded in stirring the race melting pot, it did not ignite the level of debate and engagement that many hoped it would.

As a member of the Treaty Tribes Coalition, Ngāi Tahu has been a major player in bringing pressure to bear on the Government over its handling of the Foreshore and Seabed Act. With the backing of Ngāti Kahungunu, Ngāi Tamanuhiri and Hauraki Iwi, Ngāi Tahu first took a case to the United Nations Permanent Forum on Indigenous Issues in May 2004. The UN's Committee for the Elimination of Racial Discrimination later invoked its early warning procedure, which pressured the Government to invite Dr Stavenhagen here in April this year to investigate the state of human rights as they affect Māori.

Many of the issues put forward by Māori are reflected in Dr Stavenhagen's recommendations, but the question still remains – where to from here?

As Treaty Tribes Coalition chairperson Harry Mikaere (Hauraki) said recently: “It seems Māori, alone among New Zealanders, are having their rights to have proper access to the courts taken away. If the Government gets away with doing it to Māori, they could do it to anyone.”



When United Nations Special Rapporteur Rodolfo Stavenhagen visited New Zealand last year to check on the human rights status of Māori, he attracted mild interest in the media.

During his eight days in New Zealand he talked to Government ministers, departments and agencies, and to Māori communities around the country. His report in April annoyed the Government, but for many Māori it vindicated some of the things they have been saying for a long time.

Despite the initial Government reaction, the report has so far attracted little debate or media examination, which raises the question, is it just destined to gather dust on a shelf somewhere, or could it be used, as some believe, as a catalyst to take the national debate on Māori policy in a new direction?

Rodolfo Stavenhagen is a Mexican academic with a strong background in the human rights of indigenous peoples. As the Special Rapporteur on the Human Rights and Fundamental Freedoms of Indigenous People, he is one of many UN Special Rapporteurs who report back to the international body on issues ranging from torture to freedom of religion, and from violence against women to the independence of judges and lawyers.

He undertook his fact-finding mission here as a result of an open invitation by the Government, but the Government, traditionally a strong supporter of UN protocols and conventions, was not at all impressed with Dr Stavenhagen's report, and it was summarily dismissed as being "disappointing, unbalanced and narrow."

Dr Stavenhagen has carried out similar exercises in a number of countries since his appointment in 2001, including Guatemala, the Philippines, Mexico, Chile, Colombia, Canada and South Africa. Some of those Governments were not impressed with his findings either.

Key recommendations in his 22-page report included constitutionally enshrining the Treaty of Waitangi, the MMP system and the Bill of Rights. He also wants to see the Waitangi Tribunal granted legally binding and enforceable powers, the Foreshore and Seabed Act repealed or amended, and iwi and hapū given greater control over their affairs. His recommendations are not binding on New Zealand.

They are recommendations that many Māori would applaud. In fact Māori Party co-leader Pita Sharples says aspects of the report look strangely like the Māori Party manifesto.

Some say Dr Stavenhagen's report could be a catalyst for a new way forward in Māori policy debate, while others say it is not at all helpful.

Ngāi Tahu chief executive Tahu Potiki says that, while the report is not saying anything new, it offers a golden opportunity for a more meaningful national debate on Māori policy. But he realises that because of Labour and National party positions, little of the substance of the report is likely to be advanced in the near future.

"I see its primary importance is as a peg in the ground for future genera-



SOME OF RODOLFO STAVENHAGEN'S KEY RECOMMENDATIONS TO THE GOVERNMENT

A convention should be convened to design constitutional reform to regulate the relationship between the Government and the Māori people on the basis of the Treaty of Waitangi and the internationally-recognised rights of all peoples to self-determination.

The Treaty of Waitangi should be entrenched constitutionally, respecting the pluralism of New Zealand and creating positive recognition and meaningful provision for Māori as a distinct people, possessing an alternative system of knowledge, philosophy and law.

The MMP system should be constitutionally entrenched.

The Legal Services Act should be amended to ensure legal aid is available to iwi and hapū to eliminate discrimination against Māori collectives.

The Waitangi Tribunal should be granted legally binding and enforceable powers.

More resources should be allocated to the Waitangi Tribunal.

The Bill of Rights should be entrenched constitutionally to better protect the human rights of all citizens.

The Foreshore and Seabed Act should be repealed or amended, and the Government should engage in Treaty settlement negotiations with Māori that would recognise inherent Māori rights in the foreshore and seabed area and establish regulatory mechanisms allowing full and free access for the general public to beaches and coastal areas.

The rights of Māori to participate in the management of their cultural sites should be recognised in all Treaty settlements.

More resources should be given to Māori education at all levels, and social delivery services, particularly health and housing, should continue to be specifically targeted and tailored to the needs of Māori.

tions ... While Dr Stavenhagen says his primary reason for coming to New Zealand was not because of the friction caused by the Foreshore and Seabed Act, it was obviously a factor because of the heat generated by the issue in the last few years."

The UN had previously been made aware of the importance of the issue to Māori through a submission made to the UN Committee on the Elimination of Racial Discrimination (CERD) in 2003 by Ngāi Tahu, the Treaty Tribes Coalition and the Taranaki Māori Trust Board.

Tahu Potiki says, "There is a consistent national and international story. There is a moment in time where proof of rights of indigenous people threatens national and individual strategies, and governments pass laws to ensure they disappear."

He said the case to CERD had developed because Ngāi Tahu had decided that in the domestic political environment they were not going to get any traction on customary rights. "So we contemplated the idea of going to an international forum and went to CERD. Now we know the international community agrees with us, even if the Government does not."

CERD reported back that the Foreshore and Seabed Act does racially discriminate because it eliminates the possibility of establishing customary title and fails to provide guaranteed redress.

In an article published on Indigenous Peoples and the Law, an online institute of law affecting indigenous peoples, Victoria University of Wellington law lecturers Andrew Erueti and Claire Charters say that, if the State chooses to treat property rights differently based on race, then it is discriminating.

"This is a good example of how a majority can override minorities' rights when its interests are at stake ... Most countries protect their minorities with entrenched human rights codes. The Foreshore and Seabed Act would have never passed scrutiny under, for example, the Canadian Constitution."

While he was in New Zealand, Dr Stavenhagen gathered information on human rights issues relating to Treaty settlements, the Foreshore and Seabed Act, and on economic, social and cultural rights. On the latter, he says he focused particularly on the provision of basic services such as education, housing and health, and paid special attention to the problems faced by women, youth and children.

He says that, while there is general agreement that the standard of living of Māori has improved and is more satisfactory than that of indigenous people in poorer countries, "there is also widespread concern that the gap in social and economic conditions is actually growing larger and that an increasing proportion of Māori are being left behind."

Professor Gary Hawke, who heads the School of Government at Victoria University of Wellington, read the report after a request for an interview from TE KARAKA. He says that, while he shares Tahu Potiki's view that there is a need to move forward on Māori policy, he does not think the

Special Rapporteur's report is going to be helpful. "I think this report's still very much in grievance mode, and not a way forward."

He says the body of the report is more judicious than the recommendations, and contains a few good suggestions, such as making legal aid available for collective bodies. "However I think he comes across as too much of an advocate for Māori advocates. He doesn't really cope with the Government's position on the seabed and foreshore. He's been much too ready to believe what he's told."

Professor Hawke says he also looked up Rodolfo Stavenhagen's report on Guatemala, out of interest, and says you could almost substitute it for the one he wrote on New Zealand. "He's being somewhat formulaic ... It's unbalanced: it doesn't actually start by saying, here's the problem – how can we make progress? It's too much a formulaic advocacy, rather than a consideration of the issues."

Professor Hawke says the debate on Māori policy has stagnated. "We certainly need to make progress and find some way of injecting some new worthwhile debate, but this report will drive us back into grievance."

Tahu Potiki says there has been little significant movement in Māori policy in about 40 years. "If you look at Māori policy from 1860 to 1960 it was totally driven by assimilation. That was inevitable though. There was no other possible policy, given what was going on around the planet, and Māori bought into it."

He says that between the 1960s and mid-1970s the Government was dealing with the first generation that had been involved in significant urban drift. Social problems were high, and indications were emerging that assimilation was not working. At the same time, a strong protest movement was developing globally. "Māori were caught up on a wave of permission to protest."

What followed was a series of events that cumulatively was to change the nation's course. These included the land march, Bastion Point and the Treaty of Waitangi Act 1975.

Tahu Potiki says the predominant assimilation ethos gradually changed to one of biculturalism, and two strands of Māori policy evolved that have dominated to the present day. He describes the two strands as distributive and restorative.

Distributive policy aims to fix the poor economic and social statistics of Māori compared to Pākehā by distribution of resources, "to try to equalise their life chances. If areas are out of kilter, you put money into it."

Under the restorative justice policy, it has been possible since 1984 to address historic grievances through the Waitangi Tribunal, leading to a number of Treaty settlements.

"Those are the two major strands of policy," says Tahu Potiki. "Nothing new has really come out of the debate since the early 1970s. The weakness in these two strands of policy is that now a tribe can somehow have their grievances settled with a \$10 million cheque. That doesn't settle a thing."

He says that the most meaningful claims settlements were in the mid-1990s, notably Tainui and Ngāi Tahu, who, because of the form and magnitude of the settlements, are now able to make serious decisions about their assets and their tribal development.

However, more recent settlements have been much smaller, and the process less meaningful in terms of reconciling the grievance. While Ngāi Tahu and Tainui are now in "post-grievance mode," he says it is questionable whether recent Treaty policy interpretation will allow other tribes to get to the same position, with the obvious danger of entrenching a new generation into displacement and disadvantage.

WHAT THE GOVERNMENT SAYS

Deputy Prime Minister Michael Cullen, who met Rodolpho Stavenhagen while he was in New Zealand describes the Special Rapporteur's report as "disappointing, unbalanced, and narrow."

Dr Cullen says it is hardly surprising he came to selective conclusions when he only spent eight working days consulting in the country. "As a result he has failed to grasp the importance of the special mechanisms we have in place to deal with Māori grievances, and the progress successive governments have made."

"He is wrong to claim settlements are coerced. New Zealand is one of only a handful of countries with a significant indigenous population that has put in place sophisticated mechanisms, mandated by law, to address historical and contemporary grievances."

Dr Cullen says the Government must have got it right, as UN human-rights-treaty bodies regard its efforts as exemplary. "It would have been useful if Dr Stavenhagen had given our mechanisms more attention in his report ... His raft of recommendations is an attempt to tell us how to manage our political system. This may be fine in countries without a proud democratic tradition, but not in New Zealand, where we prefer to debate and find solutions to these issues ourselves."

The Government will make a formal response at the UN to the Special Rapporteur's report. A spokesman for Dr Cullen said the timing of the response will depend on when the report is officially tabled at the UN Commission on Human Rights. However, there is uncertainty about when that will happen, because of restructuring within the commission. "Once the new body is formed there will be a response."

one official and from outside of New Zealand saying these things. I'm happy it's been done, and no doubt it will become a reference point for Māori."

He expects the report to become more important as time passes and as more and more groups become dissatisfied with what is happening in the country. However, he does not believe the report necessarily offers a new path forward. "It's just another bullet we can put in the gun. It can be rubbished. The National Party said put it in the bin; Labour dismissed it. It was a flying visit, but he did see top Government people, including the Deputy PM."

Pita Sharples says that, while it was embarrassing the Government rejected the report, that was expected. "It just shows why there is a Māori Party. We are going to speak out, and we will chip away at the ethnocentric blanket that's been thrown over this country."

He says the Government's dismissal of the report on the grounds that the section of the UN that produced it was being disbanded does not hold water. "Because Stavenhagen came here at the invitation of the Government in the first place, it must have had some mana. It is governments like New Zealand ignoring reports that have weakened that part of the UN."

Long-time academic Ranginui Walker says he has not read the report, but is not very impressed with the Government's negative response to it. "The UN, for all its faults, has charters, protocols and conventions that are all driven by right thinking."

He says New Zealand has made huge strides in the post-colonial era, with the Waitangi Tribunal and settling past grievances – even though the payout has been only two to three cents in the dollar.

"The Special Rapporteur criticised the Government's knee-jerk reaction on the seabed and foreshore, and rightly so ... We are firmly in the post-colonial era, but that doesn't extricate the colonial mindset overnight. We've had regressions like Orewa I, and it's the same with the Attorney-General and the Prime Minister on the foreshore and seabed. They made the wrong decision."

Ranginui Walker says the Treaty will eventually be constitutionally enshrined, as recommended by Rodolfo Stavenhagen. "Māori would not allow a constitution without that happening."



miro emerges from the shadows

Miro is one of the finest tall timber trees of our native bush, a handsome specimen of the podocarp family and close relative of the matai, tōtara, kahikatea and rimu.

Prumnopitys ferruginea, also known as brown pine, is abundant in lowland and mountain forests up to 1,000 metres in altitude, and is commonly found from Rakiura/Stewart Island to Northland.

Like its podocarp cousins, the timber of miro is highly valued for its strength, straight grain and hardness, but its greatest value to Māori was its large, bright-red berries, some as big as plums.

These berries are a favourite food of kererū, the native wood pigeon, which fly long distances to gorge themselves on ripe fruit. Naturally, kererū return the favour of such a bountiful banquet by dispersing the seed widely through Tāne's forests, colonising new lands and perpetuating the species.

Keen observers recognised that kererū returned year after year to feast on prolific fruiting trees (only the females bear fruit), so they harvested the birds by spearing and snaring them around those trees. Certain trees were highly prized and protected by the whānau that had established rights to them.

Māori also learnt through experience that kererū developed a fierce thirst from eating miro fruit and were easily caught in snares set in water troughs built near fruiting trees. Where there was a natural water hole, hunters covered the water with ferns and foliage, leaving a few branches for the birds to land on and small openings to drink from. Kererū snared themselves in strategically-placed running nooses made from tī kōuka leaves.

Miro's fleshy drupes, or berries, are bright red and grow up to 20 millimetres long. They are oily, and smell and taste strongly of turpentine. While they were sometimes eaten raw during times of food shortages, Māori preferred to leave the fruit to the kererū to process, and then harvest the birds, which were a highly-valued food source and a delicacy. They then extracted the hinu (fat) from the cooked kererū because the medicinal properties of the berries were concentrated and stored there.

Oil extracted directly from the berries was widely used as an ingredient in the manufacture of insecticides, scents, perfumes and medicines to treat a variety of aches and pains.

The berries were softened by hot stones and then pounded, and the pulp was wrung through fine matting to extract the oil. It could then be mixed with kokowai (red ochre) to make a paste that was smeared on the body or garments, to kill vermin.

Miro oil was also one of the compounds used to make the scent taramea. It was mixed with karetū (scented grass), kōpuru (a moss collected from

dense forest) and gum from the spiky taramea, or spaniard, a high-country spear grass. Hot stones were placed in this mixture until the miro oil became impregnated with the perfume of the plants. The scent was then carried in a small calabash worn as an adornment around the neck.

Both miro and mātai were well-known antiseptics for Māori and early bushmen alike. One writer described miro gum as “the finest healing ointment [to stop the flow of blood] for an open wound I have ever used and a sure cure for warts.” It was also used to treat deep cuts, chapped hands and feet, ulcers and eczema.

When applied to a flesh wound, the gum stays soft and its antiseptic properties clean the cut and seal it from dirt, like a modern-day sticking plaster. When heated, the gum gives off aromatic vapours that were inhaled for relief of sore throats or respiratory complaints such as bronchitis.

Miro bark was chipped off the tree, pulped and applied to bad bruises and other injuries as a poultice, while an infusion of the bark was drunk as one of many bush medicines for stomach ache. In the south, historical records show miro and tōtara bark were both used to make a baited eel pot known as kaitara, which could be set all year round.

Miro is a slow-growing tree that prefers the shade and protection of the forest canopy. It can be grown from seed, which may take up to two years to germinate. Seedlings have a graceful drooping habit and transplant well. Their leaves are bright green, feathery, narrow, pointed and neatly arranged in two rows on opposite sides of the branch – foliage similar to the yew. Mature trees can reach 25 metres in height, with a girth of 1-1.5 metres.

The bark varies in colour from grey-brown to black, and on mature trees it flakes off in large chunks, leaving a distinctive hammer-mark pattern. The timber is strong, hard, compact and straight-grained, which makes it ideal for general building, and flooring in particular.

Surprisingly, this beautifully-proportioned specimen tree is not as well known as its aristocratic podocarp cousins. Perhaps its preference for the shadows of the forest has prevented it from being more widely grown and recognised for its classic good looks.



For more information on this tree, try the following sources used to research this article: *Māori Healing and Herbal*, by Murdoch Riley; *Traditional Lifeways of the Southern Māori*, by James Herries Beattie; *Gardening with New Zealand Plants, Shrubs and Trees*, by Muriel E. Fisher, E. Satchell and Janet M. Watkins; *The Native Trees of New Zealand*, by J. T. Salmon; *Ngā Tipu Whakaoranga/People Plants Database*, Manaaki Whenua /Landcare Research.

BOOK REVIEWS

THE NGĀI TAHU DEEDS:
A WINDOW ON NEW
ZEALAND HISTORY

By HARRY C. EVISON

Published by Canterbury University Press

RRP \$39.95

Review nā DONALD COUCH

Most of us assumed that, along with the millions of words and tons of paper produced as evidence for the Ngāi Tahu Claim, the original ten deeds and deed plans formalising the Crown purchases of Ngāi Tahu lands between 1844 and 1864 would surely be produced as evidence too. It never happened.

Not until ten years after the Waitangi Tribunal issued its Ngāi Tahu Reports (WAI 27) did one of the participants actually get to see those originals. Now, four years on, we can all see copies of those deeds thanks to Harry Evison's latest book, *The Ngāi Tahu Deeds: A Window on New Zealand History*.

It turns out that some of the "signatures" listed in the 1997 Deed of Settlement and 1998 Ngāi Tahu Claims Settlement Act may not have been correct, nor some of the boundary assumptions. Now we can all see the material and draw our own conclusions.

Ten of the sixteen chapters in this book each deal with an individual deed. Thus those who seriously want to know about the sale of their specific takiwa to the Crown need to read the chapter that relates to them.

There are also available from the publisher full-size, colour, facsimile-reproduction prints of most of the deeds. Every marae should have a framed copy on the wall somewhere.

But there is much more.



The first chapter of the book, in barely 12 pages, provides a concise, very readable history of Ngāi Tahu before 1840. Then the second chapter (again brief) provides the context for the land sales by explaining Māori land rights, the Treaty of Waitangi – yes, we signed it, but “for Ngāi Tahu the treaty was a ‘non-event’”(p 38) – and the Wakefield scheme.

Harry Evison is very definite in his views on how the recording of history should be conducted: documentary evidence is paramount. This brings him into differences of opinion with some other leading New Zealand historians, and he has no hesitation in engaging in the debate. He is also a strong defender of the Southern and Ngāi Tahu perspectives (see for instance pp 27-29).

The full house for the launch of this book at Te Waipounamu House, and the line-up to purchase the book, demonstrated everyone's appreciation of Harry Evison's longstanding contributions, as well as the sound investment made by Te Rūnanga in subsidising the book's sale price.

This reviewer should acknowledge an interest – Harry's mother and my mother were sisters. Well done Cuz!

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

MANAWA: PACIFIC
HEARTBEAT

By NIGEL READING AND GARY WYATT

With introduction by DARCY NICHOLAS

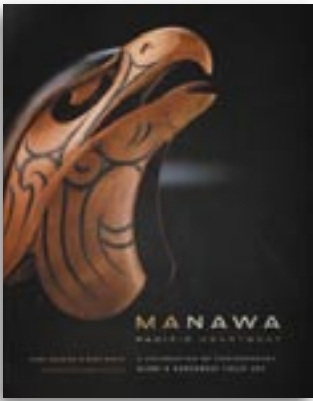
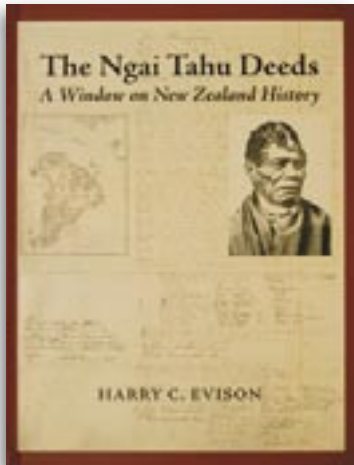
Photography by KENJI NAGAI

Published by Reed Books, Auckland

RRP \$44.99

Review nā ELIZABETH O'CONNOR

Nigel Reading of the Spirit Wrestler Gallery in Vancouver, Canada, stood with Darcy Nicholas in the Pataka Museum of Arts and Culture in Porirua, Aotearoa, appreciating *The Eternal*



Thread – Te Aho Mutunga Kore (reviewed in the last issue of TE KARAKA). An idea was conceived.

For the exhibition *Manawa – Pacific Heartbeat*, 31 Māori and 15 Northwest Coast artists created visual artworks which explored the themes of sky, water and land. Three of those artists identify Ngāi Tahu heritage: Fayne Robinson, Ross Hemera and Lewis Tamihana Gardiner.

This book presents all the artists' work in glorious photographs, along with a brief history of Aotearoa from a Māori point of view, a wide-ranging account of the evolution of Māori art, and statements by each artist illuminating the coded detail and significance of his/her work and of cross-cultural resonances.

William White, a Canadian weaver (Tsimshian), wrote: “I have always defined myself as a traditionalist, but when I returned from New Zealand I was a changed person ... I now know that as long as art is coming from the heart of the first-nations' people, they have the right to control its destiny.”

This is much more than a coffee-table book – it rewards careful reading. At the Whitcoulls price of \$44.99, it's a snap – buy it.

KAIKŌURA TĪTĪ

By HĀPUKU SCHOOL

RRP \$12.00

Review nā SHEREE WAITOA

me ELIZABETH O'CONNOR

Tuatahi, ka mihi ki ngā tauira o te kura Hāpuku. Tā koutou kaha ki te whakaputa whakaaro ki te iwi whānui, kei te mihi, kei te mihi ki a koutou.

I te wā i te pānui au i tēnei pukapuka, i te ohorere taku wairua ki tēnei o ngā kōrero nō Kaikōura. He reo atāhua, he reo tautoko, he reo manāki ki ngā tītī o Kaikōura. Ki āku nei whakaaro, he pukapuka tēnei hei whakaoho te



Sheree Waitoa (Ngāti Porou) – aka Sista Waitoa. Sista is a talented singer, songwriter, television presenter and a DJ on Tahu FM's breakfast show.



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



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.

TELEVISION REVIEW

BLUE BACH PRODUCTIONS,
AUCKLAND

MĀORI TELEVISION

Review nā PIRIMIA BURGER

Tātai Hono features tears, trembling lower lips and a warm fuzzy feeling at the end. Throughout the series we meet men and women who know almost nothing of their Māori heritage, and journey with them as they slowly and painfully piece their identities together.

The pace is well set. The talent is well chosen, which indicates time spent on research. While the stories are deeply personal and people often appear vulnerable, the approach is never voyeuristic. Even when voices crack and eyes well up, the importance of the kaupapa is simply enhanced.

Narration is a key part of this show. While it is apt to use someone not fluent in te reo Māori, the voiceover artist flits dangerously close to mispronunciation, and this can be distracting. Aside from that, production qualities are all of a very good standard. The opening titles and music set the tone for an interesting, thought-



provoking half-hour of television.

This is the second series of *Tātai Hono*. In the last series, six families were reunited. It is well worth a watch and is bound to stay with you long after the credits roll. Ko wai ka mohio – it may even spark a bit of detective work in your own whānau!

Tatai Hono, Saturdays, 6pm, Māori Television.



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

ALBUM REVIEWS

LEGACY

By UPPER HUTT POSSE

Kia Kaha Music

RRP \$34.95

Review nā LISA REEDY

Dean Hapeta, Te Kupu, is back with the album *Legacy*. This CD has one disc each of English and Māori songs.

I have long been a fan of Upper Hutt Posse. Their catchy beats and politically motivated lyrics have established the group as pioneers of Māori hip hop. So I was surprised by Te Kupu's latest work.

Legacy is wonderfully packaged, but the content doesn't meet the same standard. Te Kupu wrote and produced most of the songs. *Waiata E te Iwi* and *Kei a Wai te Kaha* provoke some reflection. Reggae beats resonate upliftingly throughout. But the album sounds as though it was produced in a garage on a synthesizer.



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.



This album delivers much the same feeling as *Dedicated* and *Movement in Demand*. However, I expected a more polished sound from the Posse after more than 20 years in the music industry.

AKE, AKE,
KIA KAHA E!

Songs of the
28 (MĀORI)
BATTALION

Atoll

RRP \$39.95

Review nā LISA REEDY

Drawn from the extraordinary collection of discs preserved and cherished at Radio New Zealand Archives, *Ake, Ake, Kia Kaha E!* is a superbly produced compilation of songs, hymns, haka and kōrero of the 28 (Māori) Battalion during the Second World War. The accompanying booklet offers stories and pictures.

Recorded in Egypt, during battle in North Africa and in Italy, *Ake, Ake* takes you on a poignant and remarkable audio journey of memory, loss and victory with the Māori Battalion.



Ahakoā He Iti He Pounamu

LARDELLI WINS ART RESIDENCY

Artist Derek Lardelli is to be the first recipient of a new artist-in-residence programme to be based near the Gallipoli peninsula.

Prime Minister and Minister for Arts, Culture and Heritage, Helen Clark, said the new residency would provide an opportunity for New Zealand artists to create a fresh way of looking at the Gallipoli campaign. “Derek Lardelli is a superb choice as the inaugural artist in residence. His talents as a visual artist include multimedia, sculpture, composing, kapa haka and graphic arts.”

Derek affiliates to Ngāti Porou, Rongowhakaata, Ngāti Kāhori (Ngāi Te Riwai), Ngāti Kaipoho (Ngāi Te Aweawe). He is the chairperson of Te Uhi A Mataora tā Moko arts collective and is a trustee of Toi Māori Aotearoa. Derek also teaches at Tairāwhiti Polytechnic in Gisborne. Canakkale University will host Derek, and the programme will be administered through Creative New Zealand.



GOLD ON A PLATE

The New Zealand Culinary Team, featuring Ngāi Tahu chef Jason Dell, served up medal-winning dishes at the international FHA Culinary Challenge in Singapore in April.

Awarded a gold medal for their “Live Hot Cooking” and a bronze for their “Cold Table Display”, the team finished fourth overall. After almost 50 hours without sleep, the team put in what onlookers, judges and other teams described as a stunning performance of teamwork, craftsmanship and skill.

Team captain Jonny Schwass said that when you hold your own against reputed culinary competitors such as the German, Swiss and Singaporean teams, you know you have every right to feel proud.

The competition was New Zealand’s first official team appearance at a world-ranking competition in nearly 20 years.



Let us know about your “pounamu” milestones. Write to Ahakoā He Iti He Pounamu with your suggestions, short items and pictures: tekaraka@ngaitahu.iwi.nz

SERENA COOPER

TELEVISION PRESENTER

NGĀI TAHU (NGĀI TŪĀHURIRI)

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?

Having fun with the people around me and feeling like I’ve accomplished something, even if it’s little, and especially if it’s for someone else.

WHAT NEW ZEALANDER DO YOU MOST ADMIRE? WHY?

I met author Margaret Mahy recently. I think she’s great for 70 and has accomplished a lot. But the main thing about her is she is so lovely and humble about her success. I hope I’m like that when I’m 70.

ONE THING YOU COULD NOT LIVE WITHOUT?

My bed! It’s hard to get out of in the mornings and heaven to come home to. Then, when I think about it more seriously, my friends and whānau are really the ones I couldn’t live without.

IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?

I can’t wait to travel the world, but New Zealand without a doubt, because there isn’t any place quite like home.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?

My whānau and friends of course!

FAVOURITE SONG?

I love heaps of music. *Don’t Worry, Be Happy* by Bob Marley is a great one, and *Sunshine Day* by Spacifix.

ON WHAT OCCASION DO YOU TELL A LIE?

I try to avoid having to lie, by keeping quiet. The truth is always better. However, if J-Lo asked me if her butt was big, I’d say, “Oh not really hun.”

WHAT CONSTITUTES A BAD DAY?

The opposite of a good day ... plus bad hair and not enough sleep.

WHAT IS YOUR GREATEST FEAR?

I have worries, but not really any great fears. I try to take life as it comes, get through the bad stuff, and try to make something good. There’s always a flipside, even to the worst things in life.

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

Not really.

DO YOU HAVE A FAVOURITE SUPERHERO AND WHY?

Not a favourite but I did like “Heart” from Captain Planet. His character had a pet monkey and helped spread the love.

WHAT IS YOUR WORST CHARACTER FLAW?

I can be very untidy or too quiet. Just ask my mum.

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?

Aw, to have an amazing singing voice, but who doesn’t.

WHAT’S YOUR FAVOURITE CHILDHOOD MEMORY?

Well, we didn’t have much when we were growing up, and when I was about four years old Dad built this beautiful little house for me to play in. He always did fun stuff with us kids too.

WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?

Egypt. It would be a fascinating experience and something way different to what I’ve come across so far.

DO YOU BUY LOTTO?

No, I might buy it for someone as a pressie, but I think it’s a bit of a waste.

SHORTLAND STREET OR THE NEWS?

Ooh, Shorty Street by a hair.

DO YOU BELIEVE IN REINCARNATION?

Nah, I reckon we only get to live once, so live it beautifully and make the most of now.

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

A dinosaur! When was the last time anyone saw one of those?



PHOTOGRAPH: JOHANNES VAN KAN

Serena Cooper is the new face on the nation’s television screens every Sunday morning, co-hosting the popular children’s series What Now.

It’s a dream come true for the 20-year-old, ex Middleton Grange student, from Christchurch, who says it’s “unbelievable” to get an opportunity to work on the show. Serena always wanted a career in television, regularly taking drama classes and being involved in school productions.

In 2004 she completed a television and film course at the Christchurch Polytechnic Institute of Technology, and then went on to attend the New Zealand Broadcasting School in 2005. This year she had the opportunity to audition for the What Now role and, like they say in the business, the rest is history...

WHAT IS THE BEST PRESENT YOU’VE EVER RECEIVED?

Anything unexpected. My darling sent me on a treasure hunt for my birthday and I got a giant gorilla (soft toy, that is). It was so fantastic.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

Clothes and accessories. Yikes!

FAVOURITE WAY TO CHILL OUT?

Watch movies, visit friends, talk to kids, go shopping or to the gym with Mum.

LOVE OR MONEY?

Love, without a doubt. Money won’t make the world turn around.

WHAT IS YOUR MOST ADMIRABLE QUALITY?

I’m a big softy. Is that admirable? I love being helpful and caring.

DANCE OR WALLFLOWER?

Dance, dance, dance!

WHAT IS THE LAST BOOK YOU READ?

I think it was the *Bible*. Heard that’s a popular one!

WHO IS YOUR FAVOURITE AUTHOR?

Margaret Mahy, Ted Dekker’s thriller/action novels and Francine Rivers, cos her books are really touching.

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

Definitely ballroom and Latin dancing.

WHAT IS YOUR GREATEST ACHIEVEMENT?

I’m waiting until I have kids to be able to say that.

MĀORI OR GENERAL ROLL?

I’m on the Māori roll.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Just one? Cookies-and-cream ice cream!

HOW MANY PAIRS OF SHOES DO YOU OWN?

Ha ha. About 28 – is that normal?

IF YOU HAD TO REGRET SOMETHING WHAT WOULD IT BE?

Not telling people how much I really love and appreciate them more often.

HAVE YOU SEEN A KIWI IN THE WILD?

Unfortunately no, but that would be cooler than finding a four-leaf clover!

WHAT IS YOUR FAVOURITE PLACE IN NEW ZEALAND?

I’d have to say my home town, Ōtautahi!

III



MŌ TĀTOU

THE NGĀI TAHU WHĀNUI EXHIBITION

Mō tātou, ā, mō kā uri ā muri ake nei
For us and our children after us

Ngāi Tahu Whānui invite you to celebrate their past and present, their values, and their vision for the future.

From their creation story to their most important taonga (treasures), to their art on the world stage,

Mō Tātou celebrates the distinct and dynamic culture of the South Island's Ngāi Tahu people.

OPENS 8 JULY 2006

FREE ENTRY



Auckland Museum: Tamaki Paenga Hira; rock drawing: Southland Museum and Art Gallery Noho o Te Taniwha: tiki (courtesy Te Bioranga o Ngāi Tahu); necklace: Fiona Padington; shell: Canterbury Museum; carved kauri (courtesy Te Hapū o Ngāi Wheke).

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