UN HUMAN RIGHTS REPORT
UNLOCKING MĀORI LAND
HARRY EVISON

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MAKARIRI
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SERENA COOPER  JASON DELL
ROSEMARY McLEOD  TOM BENNION
BEVERLY RHODES

TE KARAKA

MŌ TĀTŌU
THE NGĀI TAHU WHĀNUI EXHIBITION
Ministry of Fisheries
Te Tautaki i nga tini a Tangaroa

New support, new strength, new beginnings.

The Ministry has seen three new mātaii reserves established — Moemore and Raukokore, being the first North Island reserves, and one on the Metua 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 Kāiāria and Tangata Taki are in the process of co-developing Plans, which will be developed with the assistance of the Ministry. The Ministry will provide a space for engagement between tangata whenua 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 and processes managed by the Ministry. To date, four Fisheries Forums have been established.

Additional Pou Hononga: ensuring communication is open and easily accessible

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Forum Development: ensuring increased Tangata Whenua input

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.

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On going and increasing appointments of Kāiāria: affirming Tangata Whenua

Approximately 250 Tangata Kāiāria or Tangata Taki around the motu have had their appointments confirmed by the Minister or Associate Minister of Fisheries. The most recent being for Ngā Hāpu o Waitārama and Ngāti Haua. Further appointments are imminent, while other hapu / iwi groups are in the process of nominating their Kāiāria.

Mataitai Reserves: empowering whanau, hapu, iwi and community

Te Tari o Te Kahia 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).
At dawn on 8 July in Wellington, the Ngāi Tahu story begins a new chapter. The chapter is titled Mö Tätou, and it represents a unique opportunity to write our own script.

Mö Tätou 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 us, 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 Tahu – 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 Mö Tätou 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 centrestage at Te Papa. “O ai tü, o ai ora” speaks of smoke and life. Mö Tätou is the smoke for everyone to see, and we are the life – the embodiment of our tupuna and the keepers of the home fires.

**O ai tü**
**O ai ora**

Where there is smoke
There is life
MŌ TĀTOU
The Ngāi Tahu whakataukī 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.

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?

STEERING THE IWI
The iwi Steering Group helped chart the course of the Mō Tātou exhibition. They speak of the issues they faced and some of the difficult decisions they grappled with in the lead-up to the exhibition.

THE PAEPÆ
We look at the special qualities that made Kukupa Tirikatene and Maruhaeremuri Stirling perfect choices to represent Ngāi Tahu on the paepae for Mō Tātou.

AHAKOA HE ITI HE POUNAMU
A regular column about people and events that are making their mark.

BYE-BYE BEACH BACH
Rosemary McLeod laments the loss of the good-old Kiwi beach bach and the lifestyle it represents.

THE RIVER QUANDARY
Tom Bennion looks at who owns and manages our rivers.

HARRY Evison – WRITER OF WRONGS
Harry Evison, historian, is a man passionate about the truth and committed to setting the record straight on Māori history, based on the evidence.

AUDIO & VISUAL
Three audio-visual works capture important elements of Ngāi Tahu life and thinking in the Mō Tātou exhibition.

RŪNANGA WALL THE BACKBONE
The rūnanga wall forms the backbone of the Mō Tātou exhibition. Each of the 18 papatipu rūnanga have selected a taonga to display that embodies their values, ideals or aspirations.

TE AO O TE MĀORI
Two gifted Ngāi Tahu men have been involved in bringing the legend of Maui to the stage in a landmark production.

BLUFF BOUNTY
The kaumātua at Bluff’s Te Rau Ariha Marae like their oysters raw, but are happy to let executive chef Jason Doll tempt them with some variations on a theme.

LOSS, TRAUMA AND HEALING
Beverly Rhodes uses mixed media to explore the themes of loss, trauma and healing.

UN HUMAN RIGHTS REPORT BACKS MĀORI
The United Nations report on the state of human rights in New Zealand affecting Māori pinpoints many inadequacies and recommends significant changes, but where will it lead us to from here?

MIRO EMERGES FROM THE SHADOWS
The miro tree has many stately qualities but prefers to hide its light in the shadows of the forest.

REVIEWS
Book, music and film reviews.

HE TANGATA
Serena Cooper.

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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 $107,750, from an opening bid of $40,000. Two phone bidders competed for the kahukiwi, to see it finally sold by a determined private collector. The company said the art market remained buoyant despite lingering talk of a recession.
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 tip toe 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 €1.15 million, and the 18 people who camped there permanently have got to move. Their roots in the place may have been shallow, but it was still home to them.

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 being able to use the foreshore and seabed that needs protecting. In their place may have been shallow, but it was still home to them.

What happens next is that the scruffy, honest temporary, haphazard ugliness of beach settlements the way they used to be, will be for ever gone. The only appeal of these old cottages by the 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 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.

Rosamund 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 Waitakere.
The Māori Queen, Dame Te Ātairangikaahu, is celebrating 40 years on the throne this May. Here 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 claims 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, Elisabeth 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 riverbeds but, rather, sustainable management of the river, its bed and waters. That Act also states which 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 53). 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 53). 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 specifying that certain activities, such as discharging certain types or levels of contaminants, could not be undertaken without permission from the tribe (sections 187-199).

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 river 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).
The Ngāi Tahu whānau exhibition, Mā 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, Mā Tātou will be seen by around 1.5 million people from New Zealand and overseas.

Kawahakahore 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 positive 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 whānau will be on display for the Mā 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 Mā Tātou “breaks the ethnographic and anthropological frame” that many Māori exhibitions are presented within.

One of the more stunning installations, called Ahouhe iri te ārahi, 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 Wi, Ezra and Raewyn; front: Ezekiel and Zacch.

"We’ve made sure we’ve kept the dialogue up with tangata whenua. It’s important to us that Te Aitūwha are not only an integral part of the protocols and ceremonies for Mā Tātou but that we build a stronger relationship with them throughout the duration of the exhibition."

The opening of Mā 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 our Northland are preparing to be part of this historic occasion.

"Perhaps more so than anywhere else, the anticipation around Mā 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 past 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 106 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 Pareata from Puketeraki, and his maternal grandmother was a Tempe from Awrahamu. 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’ve been home helping with 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 cultural course in 2003, he made sure that his father took him down to Ötākou, Awrahamu and Puketeraki to learn his tribal culture as well as aviate the marae and waiata tangi.

"I’ve been going down Ötākou for years. I’ve walked on the side of the mountain, listened to stories, and been taken to all the graves. I’ve been privy to all the whakapapa, and 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 Ngāi Tahu people who have been gathering monthly to practice waiata for the opening of the Mā 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 wonderful thing to be involved with 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 boat disaster.

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

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 not just the whānau in Wellington. Mark says there’s a lot of excitement from Ngāi Tahu communities from around the country about what Mā Tātou might mean for their whānau as well.

"There’s a lot of pride and a big effort by Ngāi Tahu people to come to the opening,” Tahu says.

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.

"What Whai Rawa will potentially have more direct benefit for individuals, but I’m looking forward to the Mā Tātou exhibition for its use as a platform and focus on our cultural strengths.”

Rakahīnna Tātou 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 all diverse as the colours of the rainbow, and I expect our people to respond very personally to the tribe.”

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

Mark Solomon hopes the exhibition will lift Ngāi Tahu’s profile in public consciousness. "I’m going to be in 2006 and I’m expecting to be surprised. It’s our turn to tell our own stories, not just to re-tell our history, celebrate our contemporary artists and look forward to the future.”

[Image 349x73 to 633x620]

[Image 727x385 to 910x608]

[Image 727x155 to 910x378]

[Image 728x614 to 910x838]
The title for the exhibition Mö Tätou comes from the popular Ngāi Tahu whakatauki “Mö tätou, a, mö tätou, ä, mö tätou” which in the Māori translation for the saying “For us and our children after us”. According to Whetu Tinkatame-Sullivan, the phrase “Tautu” and even 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 to the creation of the 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, illustrated from its inception until today.

This statement reverberated through out those days. It provided generations of Ngāi Tahu with the inspiration to pursue the Ngāi Tahu claim over more than a century. It was something they heard their pīia and tīku, 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 “Mö tätou, a, mö tätou, ä, mö tätou” is used in the context of the exhibition to incorporate all of the whakapa that makes up Ngāi Tahu today, including Waitaha, Kāti Māmoe and Ngāi Tahu.

TOITŪ TE IWI

Culture

Embellished in the land, we as an iwi have survived and progressed from near-decimation and cultural assimilation. 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 arts forms, which have been created from and shaped by the cultural and physical environment - the people and the land.

TOITŪ TE AO TŪROA

Sustainability

He Puna Waimārē, He Puna Hauaitu, He Puna Kārakī. The pools of frozen water. The pools of bounty. The pools dug by the hand of man.

This prophetic utterance of Kakaiahu (Waiata) about what lay before him and his people is a pepuh that speaks of nature and the abundant treasures in Te Wai Pounamu. Toitū te ao tūroa – Sustainability picks up on Rayhawk’s pepuh and explores the distinct 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 tara, Ngāi Tāui weaving.

The contemporary focus of Toitū te ao tūroa – Sustainability is centered on the tribe’s contemporary economic development and sustainable commercial practices. Ngāi Tāui tourism and our most recognised eco-tourism venture – the award winning and internationally-acclaimed Whale Watch operation at Kaikoura.

TOITŪ TE RANGITIRANGA

Tenacity

The obstacle we have endured over the last two years were best captured in “He mahi kai hohe, he mahi kai takaha,” a proverb by Meoroki kaumātua Hastings Tipa, comparing Te Kerei to the act of smoothing greenstone.

Toitū te rangatiratanga – Tenacity is a story of cultural survival, of a resilience determined to defend ourselves between and 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 Kerei.

Whakapapa

Toitū te rangatiratanga tenacity and our historical use of it, with the inclusion of culturally significant taonga such as series of rāi more pounamu.

Te REO AND CULTURAL REVITALISATION

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

This component is drawn from the Waka Reo strategy “Kotahi Mano Kākia, Kotahi Mano Waeata” which means to “unite our language and create a new approach”. It is an innovative approach to language regeneration as it presents alongside the contemporary technologies employed for language dissemination.

Contemporary whakai by Fayan Robinson, a further expression of cultural revitalisation, are featured as the visual element within the te reo and cultural revitalisation space, highlighting whakai 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 works by a key Ngāi Tāui artist.

This component highlights the modern cultural dynamism of the iwi through the mediums of contemporary visual art and includes internationally recognised and nationally respected contemporary artists. This component is drawn from the Waka Reo strategy “Kotahi Mano Kākia, Kotahi Mano Waeata” which means to “unite our language and create a new approach”.

In addition to the Mō Tātou exhibition on level four, there will be a “contemporary developed segment” of Te Tātou on level five. This component highlights the modern cultural dynamism of the iwi through the mediums of contemporary visual art and includes internationally recognised and nationally respected contemporary artists. This component is drawn from the Waka Reo strategy “Kotahi Mano Kākia, Kotahi Mano Waeata” which means to “unite our language and create a new approach”.

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When Harry Evison turned 82 in May it should have been celebrated by all of Ngāi Tahu. Not because it 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’re 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—_Ngāi 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 the Waitangi Tribunal and the Māori Appellate Court, this extraordinary man has made an enormous contribution to the well-being of Māori.

Ngāi Tahu kaumātua Rakiha Tau best sums up Harry Evison’s character when he says: “He lives the values of honour, integrity and credibility... he found something was wrong he wanted to rectify it.”

In the 1980s and 1990s Rakiha 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 and onwards. Their claims and evidence 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. 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. They were cut out and the Ventura bomber and its crew ditched into the sea. 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. 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.

Harry is 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. 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. They were cut out and the Ventura bomber and its crew ditched into the sea. 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. 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. 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. 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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 1950s. 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's 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 you 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 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, was the purpose of his writing.

"Not that it means it's infallible, because you can find anything wrong with what I've written then tell me. Can you find anything wrong with what I've written?"

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 contributions, which it was said fostered Māori Fākhrī understand- ing. 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 Fākhrī who helped Māori win back this land, this simple dedication in his latest book.

"To Ngāi Tahu i nana whaia, let the Waitangi Tribunal. All of a sudden, the thesis Harry had written in 1952 to the Waitangi Tribunal with "the body."

"Harry says we'd all like to think of New Zealand in that light, that we'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 Linton High School and then became senior lecturer in history at Christchurch Teachers' College. In 1973 they shifted to Dunedin where he worked at Otago University before taking up full-time historical research in 1984.

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 to life.

Ngāi Tahu's senior counsel for its Waitangi Tribunal claim was the late Paul Temi, QC. He told Harry of a saying used in law circles: "If you're having trouble 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's 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 along."

Harry believes that's not the case with some of the country's more popu- lar historians, like the late Michael King. He says that, while King produced a narrative in The Penguin History of New Zealand that appeals, historian such as..."
The depiction of those dedicated people is a timely reminder of their achievements and their collective efforts. Exhibition curator, Megan Tamati-Quennell (Ngāi Tahu ki Ötäkou, Te Tahi), talks about the importance of Te Kerëme (the Claim) and the subsequent Settlement:

"Te Kerëme 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 Kerëme is an audio-visual exploration of the history of the Ngāi Tahu Claim, directed by Sandi Hinerangi Barr (Ngāi Tahu, Ngāti tänana, Ngai Tahu)." 

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

Future Aspirations

Future Aspirations is the first major work of researcher and director Ana Mole about the operation of rangatū of Ngāi Tahu.

The Ngāi Tahu creation story was told to her by her whänau of kaumätua Kukupa Tirikatene (Ngāi Tahu, Käti tänana, Ngāi Tahu) by Rakiihia Tau. It was eventually voiced by Te Kerëme 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 depiction of these dedicated people is a timely reminder of their achievements and their collective efforts.

"The constant theme was their never, ever giving up. No matter what was asked of them, they would always work hard and be dedicated to their mission. "

"Future Aspirations" was a noble and difficult thing to do, as it meant we had to make the audio-visual. “The smartest thing to do was to hand the audio-visual over 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 tāonga in their own right. Te Kerëme and Future Aspirations, the 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."
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 “lifestyle” 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 Tuahīwi, a small rural settlement near Kaipōpi and Rangiora, which has special significance to Ngāi Tahu. Not far from Tuahīwi, the planned Pegasus Bay town development is just about underway, and the carve-up of rural-residential blocks north of Christchurch is intense.

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.

Te Maire 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.
In the past, banks have not been enthusiastic about lending money based on the security of Māori land title. But nowadays tribes are learning how to use Māori land title as a means of access to capital.

Tau says similar problems face Māori people, and constraints on their ability to “unlock the value in their land” have hampered development at Tuahiwi and within the wider West Coast. Tuahiwi is a small farming estate. Dr Stote 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 had been a title for more than 10 years, or more commonly, there was a negative perception about ownership property titles.

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

Potiki says there was an effort by legislators in the latter half of the 19th century to recognize 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 put up, maintenance and control and 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 Māhewa Incorporation on the west coast and Wakaotu are other examples where Māori land-owning groups are getting reasonable dividends 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.

Surveyors and land expert Dr Bill Robertson highlighted challenges in Māori land ownership when he presented a research study for the New Zealand Institute of Surveyors Annual Conference in 2001. Since then he has continued his work on the subject and says that, despite the bulldoze, there are many mechanisms that owners of Māori land can now use, thanks to the changes introduced in 1995 legislation governing the Māori Land Court. He says there are some 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.

“Basically, lend on a business. So if you have difficulty borrowing on your land then you could make sure it’s not too good.”

Potiki says one of the big challenges in a multi-ownership of Māori land title is inter-generational equity. But he believes it is possible to form as tenants’ ownership that satisfy the cultural and inter-generational requirements, while allowing current owners to enjoy the fruits of their property ownership.

The advances of the 1991 legislation, Dr Robertson says overall an approach is still missing: “It’s a mindset which says it’s not in general on these grounds of the community, it’s not necessarily how it works in the business world, where there are corporates and trusts and trusts that begin to other groups that deal with land on leasehold arrangements, especially involving forestry land. He says there are also some interest.

Tau says he is involved with a group of Tuahiwi landowners, who are forming a group that will initially survey local residents about their views on development and compile the recommendations as they build a case for Māori ownership of the subdivision restrictions.

Tau’s views on wealth from Māori land are also championed by 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 underdevelopment.”

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 the process of development and the restrictions to development,” he says.

“Some have broken out of that, when you look at the east coast of the North Island around Mahia. The Māhewa Incorporation on the west coast and Wakaotu are other examples where Māori land-owning groups are getting reasonable dividends 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.

And there are opportunities to sell land. It’s not really about unlocking wealth needs to go further. “Our families have hundreds of millions of dollars worth of capital we can’t exploit. And there are trust structures that can be set up that get the support of financial institutions.”

The old arguments about leasehold land being worth less than freehold title property are becoming obsolete. 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 in the Vadiso West Auckland waterfront development. Similarly, Potiki noted how land owners at Lake Taupo, Southland had divided land on leasehold land and, at every stage, the owner must be consulted and the Māori Land Court must make sure the interests of Māori land owners are taken into account.

The Māori Land Court has power to divide up the land and organise a sale. Potiki says the court has taken the initiative and a healthy dividend from developments, and the land-owning groups are getting a healthy dividend from developments, which is not the case in other tenures.

There’s a vigorous debate going on about whether their strong protections for Māori land are necessary, or are they hindering their development and contributing to insular sales in the future?”

Tahua 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 underdevelopment. “The thing would be to take the Māori land restrictions off. The major shareholding in the Māori Land Court, which often controls what happens to land in Māori title.

The problem at Tuahiwi is not solely confined to the difficulties of administering Māori land. The Waiariki Tūwharehitanga Trust is now the largest land owner in the country, and the Waimate is a major shareholding in the Māori Land Court, which often controls what happens to land in Māori title.

The Māori Land Court Act, which applies to Māori land title, is based on the security of Māori land title. But nowadays tribes are learning how to use Māori land title as a means of access to capital.

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“We can’t build or subdivide for our children. Our people who want to come back to Tūhia can’t build. There’s an ageing population at Tūhia and our older people naturally have to go to bigger centres where there are more facilities.” To Māte Tai

In addition, Te Tūhia Whānau Māori Act 1993 allows trusts and incorporations to purchase land and trust 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 99 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 elapsed.

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.

The Māori Land Court’s enabling role these days is quite different to what it was previously. Māori Land Court chief registrar, Shane Gibbons, says, “There is a tension between retention and development in the Court’s decisions on aggregating property, 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 60%, a lot of emphasis is placed on retention. When the Te Tūhia Whānau Māori Act 1993 was passed, which set up the modern Māori Land Court, the take-overs 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.

“People understand the problems about the Māori Land Court when they say it’s cumbersome or lengthy, but most applications are not straight-forward. 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 fixing up 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 onerous if you have the evidence yourself and argue your own case. Staff will also assist in the Court when the application is before the judge.”

“Today, banks and lending institutions are looking for a business proposal that stacks up with their mortgage requirements. The skill level and experience of directors and trustees are important.”

Fractionalised ownership and aggregated 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 15 hectares, owned by about 20 members. It might be difficult to find an economical activity on small blocks of land owned by its people. Often it’s difficult to connect fellows or owners to develop a development plan—there’s no real database, and people move around these days. We do our best to connect them.”

According to Gibbons, the Māori Land Court provides a mechanism for calling owners together, setting up trusts, setting disputes and calling trustees to account. “Together with owners, where we’re looking at ways of using land, even though it’s not really our job. Where else would people go to? 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 had a dispute 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 do it on computers. In November last year, the Court was busy 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 soil, 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 the like.”

“It is exciting to see the debate commencing. Considerable wealth is inherent in multiple ownership of land assets, 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 KEY ELEMENT OF THE MÖ TÄTOU EXHIBITION IS THE RÜNANGA WALL, WHICH PHYSICALLY AND METAPHORICALLY FORMS THE BACKBONE OF A DISPLAY OF NGÄI TAHU TAONGA COLLECTED FROM ALL OVER THE COUNTRY.

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

RÜNANGA WALL

THE BACKBONE

“One long, curved wall was handed over to the papatipu rünanga 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 rünanga, following the passing of the Te Rünanga o Ngäi 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 Mö Tätou 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 Ngäi Tahu’s legal identity during the Treaty claims process a decade and more ago.

Once the framework and four core themes reflecting key Ngäi 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 (Ötäkou), Jane Davis (Öraka-Aparima) and Koa Mantell (Moeraki) all agree the exercise has been a very rewarding experience.

Edward Ellison sees Mö Tätou as an opportunity for Ngäi 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 Rakiihia Tau regards Mö Tätou as of similar significance to Ngäi Tahu as the Te Mäori 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 rünanga were invited to select taonga to represent them on the rünanga 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 Ngäi Tahu arts ever, and the first time such a large number of Ngäi 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 Ngäi Tahu whänui genealogies, as well as text, graphics and a map of the geographic locations of the 18 rünanga are displayed on the rünanga wall.

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

The following are just some of the taonga displayed on the rünanga wall at Mö Tätou.
SOUTHLAND MUSEUM & ART GALLERY

FORT ROSE NECKLACE
The Pukunui ngāna was chosen as an ancient taonga which it possibly the oldest piece in the MS Tāmāi exhibition and a prized exhibit from the Te Manawa exhibition of 1993. It is an exquisite necklace (above, left), probably carved from moa bone and imitating the teeth of a sperm whale. The 12-piece necklace is intact, with well-polished, smooth surfaces, and in its original condition, considering it had been buried for hundreds of years. Early photographs show it with a number of small bone rings, which may have been worn as part of the necklace. It is similar in necklaces found at the Wairau Bar in Marlborough and in tropical Polynesia, and is believed to be 2,000 years old. A young boy found this necklace in about 1900 beside the burial site of a young girl, near the pilot station at Fortrose, close to the mouth of the Mackenzie River on South Island. It was given to a school teacher, and was added to the collection of the Southland Museum in 1915.

SHORTLAND HEITIKI
The Waihapa ngāna 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 heitiki (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, and was given to Shortland by a Māori chief during his South Island travels. He met several chiefs, and was given this piece of jade, described by experts as “flawless”, which may have been made by one of the iron-age nephrite greenstone heitiki carvers. It is an exquisite necklace (above, left) probably carved from bone, which imitates the teeth of a sperm whale. The 15-piece necklace is intact, well-polished, smooth surfaces, and in its original condition, considering it had been buried for hundreds of years. Early photographs show it with a number of small bone rings, which may have been worn as part of the necklace. It is similar in necklaces found at the Wairau Bar in Marlborough and in tropical Polynesia, and is believed to be 2,000 years old. A young boy found this necklace in about 1900 beside the burial site of a young girl, near the pilot station at Fortrose, close to the mouth of the Mackenzie River on South Island. It was given to a school teacher, and was added to the collection of the Southland Museum in 1915.

TANGIWA TIKI
Ōrāka Aparima ngāna is well known for its archaeological artefacts, but has selected a tiaki (above, right) made of tangiwai (bowenite), a fine, clear greenstone much treasured by the rūnanga, as its special exhibit for the rūnanga wall. Ahihia Bay on the Fortrose Coast was the southern source of tangiwai (or takaiwai), which was highly sought after because of its beautiful colour and because the stone was a relatively softer stone and much easier to work into intricate ornaments such as heitiki or the iron-age 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 Ōripotā to the late Dr Clifford Jennings. In 1949 his daughter-in-law gave it back to the rūnanga.

MASON’S BAY TAUHU
This fine tauhi (canoe prow) (above, top left) was discovered in 1999 by a party of deer hunters in the tidal zone of a beach at Te Haupu (the Grotto) on the southern end of Masons Bay, on the remote west coast of Rakura (Stewart Island). It has been identified as matau and is significant for the elaborately carved, double, interlinked spirals, chevrons and manaia (carved bird figures). The find included three small fragments of worked wood. A thread from the weave was identified as mahoe and carbon dated at approximately 400 years old, which reliably places the vessel in pre-European Ngāi Māmo times. Subsequent archaeological investigations of the site suggest a substantial prehistoric kaika at Te Haupu, one of the southern most Māori settlements on Rakura.

The Southland Museum and Art Gallery has loaned this item to Te Papa for the Mātānui exhibition, along with Te Māori’s Te Māori – a water-worn, pounamu boulder that was a feature of the 7-Māori exhibition. Other artefacts from Māori include an ancient stone, skinning knife that was found on Great Beach and a paunga parau (whalebone club) that was found on the Makatui River near Mossburn.

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

OMIKI MATAU (FISH HOOKS)
Kāti Huirapa ngāna 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.

ŌTAKOU HEI MATAU
The Ōtākou Rūnanga has selected a hei matau, a series of plated strips of white, powdered houhi stitched together with cotton thread. The middle section is made of a hopped pile of faceboards in three-foil plait.

KĀTI HUIRAPA MATAU
The Kāti Huirapa Rūnanga has chosen an ancient, stone, skinning knife that was found on Oreti Beach and a patu paenga (whalebone club) that was found on a Ngāi Tahu site last year or so when coastal erosion uncovered some middens at Ōmimi, between Warrington and Kentland 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 cove, distant 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 7-Māori exhibition.

ÔRAKA APARIMA HEI MATAU
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MAKARIRI 2006
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 idea: 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.

"Idi Tauti. 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 Pakehā, 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 Anwhenua kāumātua says it was also important to allow the 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 aam launch, along with hundreds who will travel from the 18 rūnanga. Marae have been allocated $5,000 for funding travel, and some will be impatient as hell and wanting them to hurry up and get out of there. 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."

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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 Kaikoura and Queenstown's Sheriff Jet. It will also demonstrate the tribe's evolution: "… an evolution from poha to the plastic bucket on the till islands. It is about our past but 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 – pāka, titi, eel, mahi ki, raranga, wharenui, mokihiti, what are they 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 hīhā – I'll be a clok 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."

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"We have 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."
Matariki
Acknowledge the old
Advance the new
Embrace the present

Please drive carefully this season.
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 (Ngäi 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 freelancing. 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 Mäori performers. “The whole process has been quite amazing and quite special.” Maui returns to the stage in Auckland in March 2007.
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.

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“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.

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I have to eat them all myself. It’s remarkable Dell’s “fancy recipes”. “Lucky for me, I have a comfortable chair and sighs. He’ll eat oysters the marae, Harold Ashwell (90) leans back in I get back to shore and put them in the freezer. we get them.”

“...people have to,” 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 systems,” he adds.

Bessie Hildastrand wanders into the nacte kitchen and looks at Jason Dell’s trays of shocked 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 Lenox Hart both have fond memories of oysters. “The best oyster soup we’ve ever had was made by Dolly Hansen, who would have made 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 Mottger isn’t quite so lucky these days. He adores oysters, but now he suffers from gout, they’re a “forbidden fruit”. He explains the meaning behind Cliff Whiting’s kowhaiwhai designs in the beauti- ful whaleback, he is delighted by tasty cooking aromas.

He would have oysters dipped in oatmeal and fried for breakfast. Then he’d have them raw with salt and pepper in a sandwich for lunch, then he’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 post - they probably gave it to me in fact. I can’t eat them at all now and, yes, I do miss them, he says, moving about on his crutches.

The table set out on the marae for- cestover overlooking the sea, and the sted chag of oyster boats. Hildastrand adds, “We are allowed to lock the shells!” For Jason Dell, that’s a good enough sign that his morn- ing’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 coun- try. 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 sold oysters in which they are found, they are quite slow growing, and this is considered to be one of the main reasons for their delicate taste and texture. Many feel that the best way to savour tiio 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 tiio in a variety of ways.

BEEF BATTERED TIIO

INGREDIENTS

2 cups self-raising flour
pinch of salt
eggs
50ml bottle dark ale beer
12 fresh tiio
1 cup milk
for deep frying
(cannola oil or similar)

METHOD

Dip tiio into the flour, then the salt, the egg and milk, and the crumbing ingredients. Mix together in a food processor, 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 tiio in a variety of ways.

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OYSTERS FLORENTINE – GRILLED WITH MOROCCAN SAUCE

INGREDIENTS

12 fresh tiio and their shells
2 tbsp shelled, finely chopped
100g butter
2 tbsp salt
1 cup milk
2 cup spinach
100g grated cheese
2 cup spinach leaves, washed

METHOD

Melt the butter, add the onion and cook for 5 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 frayan until it just begins to wilt. Season spinach and place sponums into the base of the tiio shells. Top with tiio and spoon over 1 tbsp of sauce per tiio. 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 tiio and their shells
2 tbsp shallots, finely chopped
100g butter
2 tbsp breadcrumbs
1 cup fresh watercress, chopped
2 tbsp parsley, chopped
1 tsp fennel seeds, toasted
1/2 tsp salt

METHOD

Cook shallots in the butter to soften. Leave to cool. Then add all the topping ingredi- ents and mix together in a food processor or mix by hand in a bowl. Place tiio in shells and top with 1 tbsp of topping per tiio. Cook under a moderate grill until golden. Serves 4.
BEVERLY RHODES
(NGÄI TAHU)

ABOVE TOP: HOME IS WHERE WE START FROM. VIDEO PROJECTION OF MOTHER AND DAUGHTER FOLDING SHEETS, 300 FOLDED SHEETS.

ABOVE: HOME IS WHERE WE START FROM. OLD FURNITURE COVERED IN HAND-STITCHED WOOLLEN FABRIC. HEALING II: OLD HOSPITAL BLANKET STITCHED OVER OLD SCHOOL DESK AND CHAIR.

RIGHT: TRANSCENDENCE. OIL ON CANVAS, 2002.
LOSS, TRAUMA AND HEALING ARE RECURRING THEMES FOR NGÄI 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 TOROA (ALBATROS) 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:

Whaiwhai
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.

Waia
The chants or songs that accompany the conclusion of a whaiwhai.

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.

Haerirū and Hongi
The practice of shaking hands and pressing noses at the completion of whaiwhai for pōwhiri.

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

It is 7am on a cold morning at Ūtahiwi marae – in fact it’s freezing. Rakihiti (Bik) Tai sits on the paepae, pondering the weight of this occasion, tokotoko clasped firmly in his hand. No one utter a word as the kapua of Ngāi Tūāhuriri Kīnanga waits for his guests to come onto the marae.

Today’s pōwhiri is to celebrate a significant chapter as the iwi prepares for a new exhibition at Te Papa. The selection has been well thought through by the iwi Steering 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 more special because it is an opportunity for Kukupa to welcome his hosts to his tīranga wāwae, as he has been away from Te Wāipounamu for too many years.

Born at Rātana Pa, Wanganui, he is the eighth of 12 children born to Sir Eruru and Lady Batu Mātākina Rātana in March 1934. He is Ngāi Tai, Kāti Māmako, Waitaha and Ngāti Pahauwhero o Te Rūpū Tūaheunga. Kukupa graduated from Christchurch Teachers College in 1957 and the following year took up a position teaching te reo (his first language) at Rosellin College in Papakura. Then in 1965 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 rocks to straighten on chairs as she calls Kukupa home.

In her seventies, Maruhaeremuri (Ngāi Tahu, Ngāti Mamoe, Waitaha, Te Whānau a Apanui, Ngāti Porou, Ngāti Kawaha) defies age. Born at Kawakawa mai Tawhiti in 1933, she is the daughter of Maaka Te Ehutu Stirling and Iritana Arapera Ahuriri, and is the tuakana of 12 teina. She was married to the late Rongotehengia Nihoniho, daughter of Maaka Te Ehutu Stirling and Iritana Arapera Ahuriri, and is the mother of Sir Eruera and Lady Ruti Matekino Tirikatane in March 1934. He is Ngāi Tūāhuriri.

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 iconic 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.”

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Born at Rātana Pa, Wanganui, he is the eighth of 12 children born to Sir Eruru and Lady Batu Mātākina Rātana in March 1934. He is Ngāi Tai, Kāti Māmako, Waitaha and Ngāti Pahauwhero o Te Rūpū Tūaheunga. Kukupa graduated from Christchurch Teachers College in 1957 and the following year took up a position teaching te reo (his first language) at Rosellin College in Papakura. Then in 1965 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 rocks to straighten on chairs as she calls Kukupa home.

In her seventies, Maruhaeremuri (Ngāi Tahu, Ngāti Mamoe, Waitaha, Te Whānau a Apanui, Ngāti Porou, Ngāti Kawaha) defies age. Born at Kawakawa mai Tawhiti in 1933, she is the daughter of Maaka Te Ehutu Stirling and Iritana Arapera Ahuriri, and is the tuakana of 12 teina. She was married to the late Rongotehengia Nihoniho, daughter of Maaka Te Ehutu Stirling and Iritana Arapera Ahuriri, and is the mother of Sir Eruera and Lady Ruti Matekino Tirikatane in March 1934. He is Ngāi Tūāhuriri.

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 iconic 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.”

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Rik Tau talks about Maruhaeremuri’s appointment on the paepae at Te Papa. 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, koura, smoked tuna and assorted delicacies. 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.

“Too 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 her way from Tuahiwi to Te Papa – with love.”
When United Nations Special Rapporteur Rodolfo Stavenhagen visited New Zealand in May 2003, he met Ranginui Walker, the Māori Party chairman. This visit led to the Government’s decision to ratify the International Convention on the Elimination of All Forms of Racial Discrimination (CERD). Now we know the international community agrees with us, even if the State does not. Even if the State chooses not to do anything, it has no other possible policy, given what was inevitable though. There was no other possible policy, given what was going on around the planet, and Māori bought into it.”

In an article published in the New Zealand herald, Dr Stavenhagen: “The UN, for all its faults, has charters, protocols and conventions that are internationally enshrined, as recommended by Dr Stavenhagen, like the American Bill of Rights that would protect Māori from alienation of resources, and might have allowed to how long the compress protect customary rights.

Te Karaka - National party positions, little of the substance of the report is likely to be forward in Māori policy debate, while others say it is not at all helpful. Like the Māori Party manifesto.

Seabed Act repealed or amended, and enforceable powers, the Foreshore and Seabed Act 1953. Ngāi Tahu had decided to go on around the period, and Māori bought into it.”

The UN had previously been made aware of the importance of the issue to Māori, through the Special Rapporteur’s report on the UN Committee on the Elimination of Racial Discrimination in 2001. Ngāi Tahu, the Treaty Tribes Council and the Tataiki Māori Trust Board.

Some of the recommendations in Dr Stavenhagen’s report are vital, that the Treaty will eventually be constitutionally enshrined, as recommended by Dr Stavenhagen, like the American Bill of Rights that would protect Māori from alienation of resources, and might have allowed to how long the compress protect customary rights.

Dr Stavenhagen says the report is vital to the debate on how we forward new ways for Māori. There are things that Māori have been saying for a long time. It’s good to have some official and from outside of New Zealand seeing things. Tahu Potiki says the Special Rapporteur’s report is going to be a catalyst to take the Māori on policy in a new direction.

Rodolfo Stavenhagen is a Mexican academic with a strong background in the human rights of indigenous peoples. 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 indigenous peoples. As the Special Rapporteur on the situation of Māori Potiki’s view that, while he shares Tahu Potiki’s view that the Government’s position on the Treaty of Waitangi Act 1975. Treaty of Waitangi Act 1975. Ngāi Tahu to open because Ngāi Tahu had decided to go on around the period, and Māori bought into it.”

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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, tītara, 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 Rakata/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 the 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, the birds to land on and small openings to drink from. Kererū snared them.

Miro bark was chopped 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 tītara 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.

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; *New Zealand Plants, Shrubs and Trees*, by Muriel E. Fisher, E. Satchell and Janet M. Watkin; The Native Trees of New Zealand, by T. T. Salmon; *Ngā Tipu Whakahanga/Pōplante Database*, Manaaki Whenua -Landcare Research.
is wonderfully packaged, but is a superbly provoke framed copy on the wall somewhere. Chapter that relates to them. Seriously want to know about the sale of their deal with an individual deed. Thus those who our own conclusions.

Listed in the 1997 Deed of Settlement and 1998 (WAI 27) did one of the participants actually get to see those original. Four, years on, we can all see copies of those deeds thanks to Harry Evinson. This idea was conceived.

For the exhibition Manawatu-Pacific Heartbeat, Ngati Manu and Ngati Porou North Coast artists created visual artworks which explored the themes of sky, water and land. Three of those artists identify Ngati Porou heritage: Erena Robinson, Rose Hemen and Lewis Tamihana Gardiner. This book presents all the artists’ work in glorious photographs, along with a brief history of Artana from a Maori point of view, a wide-ranging account of the evolution of Maori art, and statements by each artist illuminating the coded detail and significance of his/her work and of cross-cultural resonances.

Te Runganga o Ngati Tahu. Christchurch Polytechnic University and the Donald Couch is a senior contributing, as well as the sound investment pp 27-29). This neatly and simply produced little book contains a great message about the intercon-

tected ness of life – from children, to children.

The Ngati Tahu Deeds: by HEARTBEAT

RRP $39.95

Published by Canterbury University Press

By

A WINDOW ON NEW ZEALAND HISTORY

By

Donald Couch is a senior writer for Maori resource management at Lincoln University and a freelance writer, editor and coach. He is the deputy Kaikoura Titit in this issue.

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

Sheree Watara (Ngati Porou)—aka Sista Watana. Sista is a talented singer, songwriter, television presenter and co-producer for both Māori television productions.

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

This neatly and simply produced little book contains a great message about the interconnection of life – from children, to children.

The Ngati Tahu Deeds: by HEARTBEAT

RRP $44.99

Published by Canterbury University Press

By

The first chapter of the book, in barely 12 pages, provides a concise, very readable history of Ngati Tahu before 1840. Then the second chapter (again brief) provides the context for the land sales by explaining Mäori land rights, the Treaty of Waitangi – yes, we signed it, but “for Ngati Tahu the treaty was a ‘non-event’” (p 18) – and the Wakefield scheme.

Harry Evinson is very definite in his views on how the recording of history should be conducted. Some who hold a difference 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 Ngati Tahu perspectives (see for instance pp 15-9).

The full house for the launch of this book at Te Waiopounamu House, and the line-up to purchase the book, demonstrated everyone’s appreciation of Harry Evinson’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 inter- est – Harry’s mother and my mother were sisters.

Well done! TE KARAKA have a copy of The Ngati Tahu Deeds to give away. The winner will be chosen from contributors to our next Letters page.

TELEVISION REVIEWS

BLUE BACH PRODUCTIONS, AUCKLAND

MAORI TELEVISION

Review:.prefix=

PRIMIA 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 journeys 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 voice artist fills 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

priming half hour of television. This is the second series of Tātai Hono. In the last series, six families were reunited. It will be worth a watch and is bound to stay with you long after the credits roll. It was a māhū – it may even spark a bit of detective work in your own whakapunahou.

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.

Drawn from the extraordinary collection of discs preserved and cherished by Radio New Zealand Archives, Ake, Ake, Kaia Kaia! is a superbly produced compilation of songs, hymns, haka and kōrero of the (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.

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

The text, in English and Māori, is unpre- cedented but, in conjunction with paintings and photographs, creates a vivid impression of the cycle, habitat and vulnerability. This book contains a great message about the interconnect-

eedness of life – from children, to children.

TE KARAKA — THE MĀORI REVIEW — Vol. 20 No. 5

THE Ngāi Tahu Deeds: A WINDOW ON NEW ZEALAND HISTORY

By HARRY C. EIVISON

Published by Canterbury University Press

RRP $59.95

Review: ORI)

LISA REEDY

Dedicated to the memory of Dean Hapeta, Te Kupu, is back with the album Lepaz. This CD has one disc each of Māori and English songs.

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.

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

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 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 THE BEST PRESENT YOU WOULD LIKE TO RECEIVE? A diamond. When was the last time anyone saw one of those?

WHAT CONSTITUTES A BAD 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 yo and has accomplished so much. But the main thing about her is she is so lovely and approachable about her success. I hope I’m like that when I’m yo.

ONE THING YOU COULD NOT LIVE WITHOUT? My bed it’s hard to get out of in the mornings and heavens to come home to. Then, when I think about it more seriously, my friends and whāna 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.

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 his 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.

DO YOU HAVE A FAVOURITE COUNTRY? What country do you like best? A good proportion of the land could be farmed more intensively. There is huge untapped potential in the Māori pastoral sector. Let me know about your “pounamu” milestones. Write to Ahakoa He Iti He Pounamu with your suggestions, short items and pictures: tekaraka@ngaitahu.iwi.nz

NGÀI TAHU TV HOST
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