

# TE KARAKA

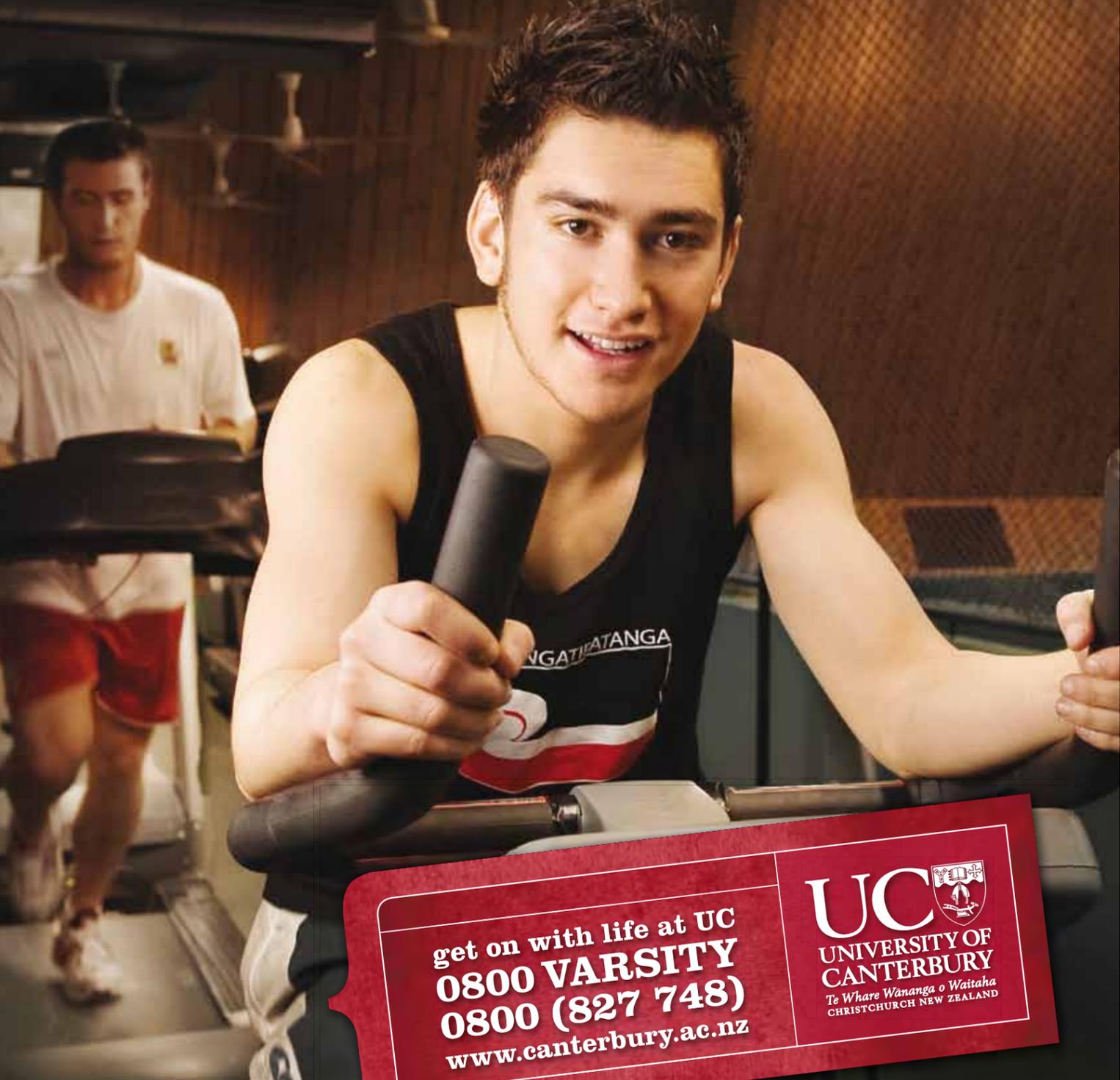


## DOING TIME

Do our rangatahi care about life behind bars?

NZ'S GREENEST BUILDING   TAKAPŪNEKE BLESSING   KERI HULME  
WHALE RESCUE   MŌ TĀTOU AND MŌ KĀ URI ON SHOW





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FROM THE CHIEF EXECUTIVE OFFICER,  
 TE RŪNANGA O NGĀI TAHU,  
**ANAKE GOODALL**



Ngāi Tahu has always been in the business of future building, reclaiming our future through progressive transformation of ourselves and the environment in which we live. Our traditions are built on the most demanding of expectations, that of building for future generations, which means no change ever seems to come fast enough or be good enough for our mokopuna.

However, we do operate with a healthy dose of pragmatism, which means we pocket the gradual improvements with a cautionary reminder to ourselves to do better next time. Amongst this perpetual and relentless drive, this issue of TE KARAKA is particularly important for its quiet celebration of Ngāi Tahu achievement. The three-page story of Takapūneke is a compelling example of the current generation bringing forth the histories that define us, no matter how painful they might be, and taking steps to ensure these histories are remembered into the future. Equally, the Tamati-Elliffe whānau story speaks of the intergenerational fight to retain our language.

Ngāi Tahutanga is carried by stories, whether told by rivers at mahinga kai, recollected in whakapapa, celebrated in song or set out in print like these stories in TE KARAKA. For instance the lead story in this issue speaks to the urgency with which Ngāi Tahu must take control of our destiny. Slowly, we are healing ourselves as a people, but there is so much to do to realise our limitless future – as individuals, as whānau, and as community. This story is about Stephen who, by his own account, has travelled an unconventional path to prison. It is a story that challenges us to think deeply about solutions.

Remembrance and reclamation are themes that we need to continually revisit as we seek to build the inheritance we will leave future generations. I am reminded that ANZAC day is close at hand, a day that speaks so much about Ngāi Tahu identity. Two generations of Ngāi Tahu leaders travelled to other side of the world as an act of loyalty, an expression of our citizenship, and fought with awe-inspiring courage that is globally remembered. Many of these leaders never returned home, and their absence is still deeply mourned – their legacy is even more poignant because Ngāi Tahu communities will be forever deprived of their leadership.

**Whākana ki ō manuhiri i to kāinga**

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# TE KARAKA

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Front cover: A young Ngāi Tahu man in his cell at the youth unit at Christchurch Men's Prison (photograph by Andy Lukey).

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**WRECK DIVER**

Maritime archaeologist Tāne Casserly combines a love of diving and history in his role overseeing projects in underwater parks throughout the United States. 10

**GREEN BY DESIGN**

The Christchurch Civic Building is an iwi expression of manaakitanga, of Ngāi Tahu caring for its people, and of kaitiakitanga – guardianship of the environment. It has now been awarded the enviable status of being the country's greenest building by the New Zealand Green Building Council. 14

**WHALE SONG**

Koukourarata resident Ngarita Briggs shares a tale about whales stranding in her bay and the fight to keep them alive. 18

**SPEAKING OF CHANGE**

Rena Tamati grew up not speaking Māori. It was a different era that emphasised tikanga (customs) but not te reo Māori. But times have changed and nowadays she is surrounded by her fluent te reo-speaking tamariki and mokopuna. 20

**TAONGA RETURNS**

Mō Tātou: The Ngāi Tahu Whānui Exhibition returns to the Ngāi Tahu takiwā. Welcoming the exhibition is Mō Kā Uri: Taonga from Canterbury Museum. Together they endeavour to reflect the iwi's values, traditions and aspirations. 23

**YOUNG TIMERS**

Do young Māori offenders care about doing time? It's hard to know. What is for sure is the offending rates are not going down, and if you are Māori and you break the law, then the law will come down on you – hard. TE KARAKA talks to one young man behind bars and covers the national debate on what is going to curb young offending. It also looks at a Ngāi Tahu plan to help young offenders and their whānau. 28

**HELD IN RESERVE**

One hundred and eighty years ago, Ngāi Tahu suffered a massacre at Takapūneke on Banks Peninsula. Shortly after, the iwi signed the Treaty of Waitangi at the same site. This year, iwi members and the Christchurch City Council gathered there to celebrate Takapūneke becoming a historic reserve. 34

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NGĀ HAU  
E WHĀ  
FROM THE  
EDITOR



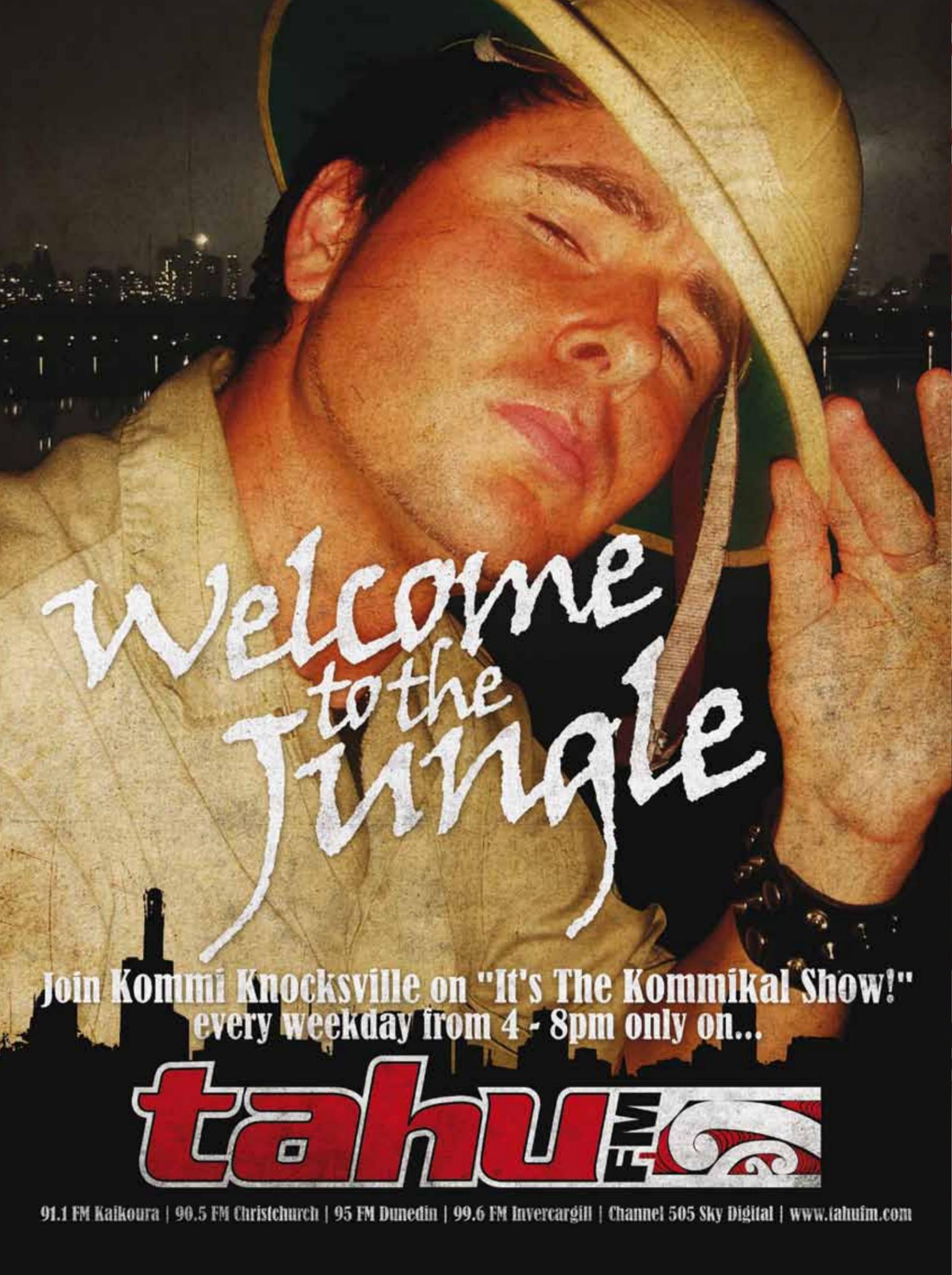
Last month the National Government passed the Children, Young Persons and Their Families (Youth Courts Jurisdiction and Orders) Amendment Act. Later this year it will seek to pass the Sentencing and Parole Reform Bill, commonly known as the Three Strikes Law.

These legislation tools offer tougher sentencing measures aimed at deterring offenders, and punishing violent re-offenders with longer prison sentences. They also ignore much of the wisdom and advice from those involved in the practical areas of corrections and rehabilitation. For re-offenders, are longer sentences a deterrent? Or, are we applying a rationale that really only applies to middle-of-the-road, law-abiding folk.

My gut feeling is the motivation behind increasing punitive measures is not so much about fixing the problem, but about vengeance.

One of the common themes from our look at rangatahi and crime is the need to strengthen whānau. This approach appeals to me more than individual counselling and mentoring, bootcamps and longer prison sentences. It is also the less headline-grabbing approach. Let's hope the current Government will extend its focus and see the remedy lies within the family.

nā FAUMUINĀ F. M. TAFUNA'I



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## Together, we remember.

A day dedicated to ANZAC coverage. Share the spirit from 5:50am.  
**ANZAC - Kotahi te Wairua.** Sunday 25 April.

### **Dawn Service: Live from Auckland War Memorial Museum**

Māori Television has full coverage of the dawn service parade at the Auckland War Memorial Museum from 6:00am.

### **Amohia te Mauri**

An insightful documentary about Sir Apirana Ngata and his dream to have a written history of the Māori Battalion's C Company. His dream was realised more than 50 years later with the publication in 2008 of Ngā Tama Toa, a book which recounts the feats and stories of east coast Māori in World War II.

### **Honouring Sir Keith Park**

A plinth honouring New Zealand airman Keith Park – known as the defender of London – was unveiled at Trafalgar Square, London. Māori Television has coverage of the unveiling and the dedication of this memorial to the New Zealander who was a hero of Britain.

### **Profiles on A, B, C and D Companies of the 28 Māori Battalion**

We take a light-hearted look at the nicknames given to the 28 Māori Battalion companies: the Gum Diggers, the Penny Divers, the Cowboys and Ngāti Walkabout. Also features interviews with the last surviving members of the Māori Battalion.

### **Reach for the Sky**

The true story of airman Douglas Bader who overcame the loss of both legs in a 1931 flying accident to become a successful fighter pilot and wing leader during World War II. Starring Kenneth More.

### **The John Masters Story**

In 1965 NZ Army captain John Masters saved the life of a Gurkha soldier deep in the jungles of Borneo. Suffering from the early stages of scrub typhus and under heavy enemy fire, he carried the wounded soldier to safety. Awarded the Military Cross for his bravery, John Masters had an emotional reunion with the Gurkha this year in Christchurch. Judy Bailey tells the story of this ex-serviceman.

### **The ANZAC address and announcement of the inaugural ANZAC OF THE YEAR**

The Chief of Defence Force, Lt. Gen. Jerry Mateparae gives the annual ANZAC Day address at Māori Television. Then later, the ANZAC OF THE YEAR will be announced. This is a new RSA initiative awarded each year to recognise the efforts and achievements of a New Zealander who best emulates the ANZAC spirit.

### **Hei Kinaki: ANZAC Evening Concert**

It's time to loosen the collar to some classic wartime tunes. The ANZAC evening concert features live music from Eddie Low, Jason Kerrison, John Rowles, Hinewehi Mohi and Rick Steele. Hosted by Judy Bailey and Mātai Smith.

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◀ **Milestone for Aoraki Bound**

Aoraki Bound celebrated its tenth course in March, marking the success of more than 100 participants since 2006, including aspiring Ngāi Tahu future leaders. The 20-day cultural and personal development programme combines Ngāi Tahu cultural knowledge with the classic challenge, leadership and outdoor adventure activities of Outward Bound. Aoraki Bound is supported by Te Rūnanga o Ngāi Tahu, Outward Bound and Meridian Energy.

Ekea kā tiritiri o te moana...  
Ascend to the heights of your aspirations



◀ **Boy movie wins award**

Director and actor Taika Waititi's movie *Boy* won has best feature award at the 60th Berlin International Film Festival. The movie was funded by the New Zealand Film Commission and will begin screening nationally on 25 March. The movie is set in 1984, on the rural East Coast. Inspired by the Oscar nominated *Two Cars, One Night*, *Boy* is a hilarious and heartfelt coming-of-age tale about heroes, magic and Michael Jackson.

**Did you know?**

Waikato leader Te Paea Herangi questioned why Māori should fight for an empire that had within living memory invaded, occupied and confiscated Māori land. When military conscription was applied to Māori in 1917, Waikato and other iwi that had suffered land confiscation in the 19th Century mounted a campaign of resistance.

**Reviving original name for Northland landmark**

Ninety Mile Beach could be renamed under a tentative Treaty of Waitangi deal. The beach is actually 88km long and no one knows how it got its current name. The Crown has signed an agreement in principle with Te Hiku Forum, which represents five Far North iwi in the settlement of 23-year-old claims. Māori co-governance of the beach could signal a name change to Te Oneroa a Tohe.

**Mussel farm approval**

The Ministry of Fisheries has given a green light to Ngāi Tahu plans for the nation's second-largest marine farm – a 2695 hectare greenshell and blue mussel farm development, 14km off the coast of Pegasus Bay, north of Banks Peninsula. The giant operation is owned by Ngāi Tahu Seafoods Ltd and Marlborough Mussel Company Ltd and will focus on the farming of native green-lipped mussels and European blue mussels in the nutrient-rich waters offshore from Woodend.

**Did you know?**

At the start of World War I Imperial policy still excluded “native peoples” from fighting in a war among Europeans. So Māori enlisted for service using English names. Mounting casualties and the need for reinforcements on the Gallipoli Peninsula forced a change in Imperial policy. The Native Contingent got its chance to fight and eventually 50 members lost their lives at Gallipoli.

**Did you know?**

Nearly 16,000 Māori enlisted for service during World War II. Around 3600 of these served in the army's 28th (Māori) Battalion, which became one of the most celebrated and decorated units in the history of the New Zealand armed forces. The Māori Battalion lost 649 men, while a further 1712 were wounded and 237 taken prisoner. This casualty rate was almost 50 per cent higher than the New Zealand infantry battalions.

**Making an entrance**

Māori carvings and art works will feature in the new \$182,000 “fortified” Māori entrance planned for Rotorua. Five separate art works and an information site will cover 1.75km on State Highway 5, the main northern entrance to the city. Designed by local artists, Rob Rika (Ngāti Tarawhai), Lewis Gardiner (Ngāi Tahu) and Jamie Pickemell, the entrance will focus on kaitiakitanga (guardianship) and designs will incorporate important ancestors from Te Arawa.

**Kōhanga reo gets tick**

A United Nations education report has commended kōhanga reo for playing a key role in challenging discrimination and building a more multi-cultural national identity. The UN described it as “a positive example of having contributed to the expansion of education for Māori children ... providing a social, political and cultural focal point for the empowerment of Māori”. The report's findings also showed Year 11 Māori students enrolled in Māori language immersion schools did significantly better than Māori teenagers in mainstream secondary schools. The first kōhanga reo opened its doors to pre-schoolers in 1981.

**Did you know?**

When World War I broke out in 1914 the four Māori MPs supported full involvement. Eastern Māori MP Āpirana Ngata believed Māori involvement would strengthen their case for equal status with Pakehā.



◀ **Retail therapy**

With a kaupapa “to promote Te Ao Māori and Toi Māori through the medium of kōwhiriwhai”, Kōwhiriwhai Toko Rua (owned by Tania Gallop and Karena Shannon) produces an elegant range of gift cards and bookmarks inspired by the environment and kōwhiriwhai design. The Māori-run company offers two sets of all-occasion greeting cards, a set of four bookmarks, Christmas and Matariki cards. The sets are available at a number of national retailers (see website for details). They retail for \$38-\$42 and can also be purchased directly from [www.ktrcards.co.nz](http://www.ktrcards.co.nz).

**He Kupu Kāi Tahu**  
*He Whakataulā Kāi Tahu*

**Tāria atu e koe ana tai timu, ana tai pari.** (Tukiauaui)

Wait until the tide has ebbed and flowed. This whakataulāki urges patience, today we might say, “all in good time” or “choose your moment”.

**Ka kai taona ai e Rehua.**

The foods cooked (ripened) by Rehua (the summer). Some things cannot be sped up.

This whakataulāki is about patience and anticipation.

Good things are worth waiting for.

**He Kiwaha Kāi Tahu**

**E kā rā?** – Is that a fact? You don't say?  
**Kaiatua** – Greedy person

**He Kupu Kāi Tahu**

**whakatoitoi** – keep beat to a song, haka  
**tāhau taupā** – shin pads  
**poueru** – (pouaru) widow  
**māipi** – (taiaha) wooden weapon  
**konikoni** – to crawl on all fours



▶ **Hū-hū up for Honours**

Hū-Hū Koroheke, translated by Kāterina Te Heikōkō Mataira, is a finalist in the Picture Book Category this year in the New Zealand Post Children's Book Awards finalist line-up, as well as the original English language edition, Old Hū-Hū, written by Kyle Mewburn and illustrated by Rachel Driscoll. The awards te reo Māori advisor, Paora Tibble, said Hū-Hū Koroheke was an excellent translation from the “Super Nanny of te ao Māori”. He said her translation was descriptive and rich.

**Rangitahi take to water**

Emirates Team New Zealand and Ngāti Whātua o Ōrākei have joined forces to ensure young Māori learn how to be confident and skilled in the water. The first group of ten Ngāti Whātua children have just completed the programme, learning about water safety, boat handling, wind and tides. It is hoped the programme will give them a greater appreciation of the sea.

**Ngāi Tahu tourist operators on top**

Māori Tours Kaikōura is one of 18 activities nationwide to be awarded a Qualmark Enviro-Gold accreditation. It is the third to be awarded in Kaikōura behind Whale Watch and Encounter Kaikōura; and Māori Tours owners, Maurice and Heather Manawatu are delighted their business is able to contribute to the success of the town's Green Globe status. [www.maoritours.co.nz](http://www.maoritours.co.nz).



▶ **Pīngao power**

The golden sand sedge, pīngao/pīkiao, has won the New Zealand Plant Conservation Network's 2009 favourite plant poll, topping more than 100 other species. Pīngao plays an important role in stabilising sand dunes and creating a beach contour that is not as vulnerable to storms and sea-level rises. The yellow-green to orange leaves are also dried and used for weaving. Parts of the plant (fresh or dried) have medicinal properties.

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

# TE HOKINGA MAI



**MŌ TĀTOU**  
NGĀI TAHU WHĀNUI EXHIBITION



**MŌ KĀ URI**  
TAONGA FROM CANTERBURY MUSEUM

Niho o te Taiwhāhi courtesy of Southland Museum and Art Gallery and Te Runanga o Ngāi Tahu

Tukereio, poutokomanawa from the wharepūi Tukereio, Ngāi Tahu, Canterbury Museum E122.6

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Mō Tātou: The Ngāi Tahu Whānui Exhibition is developed in partnership by the Museum of New Zealand Te Papa Tongarewa and Ngāi Tahu Iwi Steering Group. Toured by the Museum of New Zealand Te Papa Tongarewa



Te Rūnanga o NGĀI TAHU

**Canterbury Museum**

# WRECK DIVER



*Being paid to explore shipwrecks may sound like a boyhood fantasy but as kaituhituhi Ila Couch discovers, it's a reality for marine archaeologist Tāne Casserley.*

It's easy to picture an archaeologist at work, labouring under the hot sun, meticulously sifting soil and unearthing precious artifacts; but that's not how Tāne Renata Casserley works. With the same spirit of exploration as his tūpuna, Tāne dives to the bottom of lakes and oceans around North America to survey and document shipwrecks.

Long before road and rail were developed to meet mass transportation demands, the Great Lakes were the superhighway of North America. However, safe passage was not always guaranteed, thanks to sudden storms, dense fog and human error.

Nicknamed Shipwreck Alley in the 19<sup>th</sup> century, Thunder Bay at Michigan's Lake Huron has a large concentration of wrecks representing over 100 years of shipping history. From there, marine archaeologist Tāne, who is the National Maritime Heritage Co-ordinator for NOAA (National Oceanic & Atmospheric Administration), oversees projects at 14 underwater parks throughout the United States.

"It's like Disneyland. We have schooners with three masts standing upright on the lake bottom. The ship's cargo is still there, preserved and these wrecks are 150 years old. The first time I saw it, it blew my mind," says Tāne.

"We're exploring areas that haven't been seen since that ship went down because they are so deep and remote. It's so exciting to be there but it's also exciting to tell those stories to other people and share that experience."

Finding new ways to share wrecks otherwise inaccessible to the average person is a challenge for Tāne, who is currently spearheading a project using modern technology to create an interactive experience.

"We're going to dive on a shipwreck in Thunder Bay and using a video satellite internet link, broadcast to kids in their classroom. They can talk to us underwater and ask questions. The biggest

shame in high school is that kids are not given a passion for history. Sharing with them the excitement and history they never knew was in their backyard is pretty cool."

Had a similar program been available to him in school, Tāne's path to becoming a maritime archaeologist might have been a little smoother.

An avid snorkeler and free diver, Tāne was born in California and raised on the island of Maui in Hawai'i. Despite an obvious love of the ocean, Tāne focused his energies on earning a Bachelor Degree in Psychology. When he discovered psychology wasn't for him he went back to school to become a chef.

As much as he loved his second career choice, he became burnt out and sought advice from his mother, Jane Unaiki Broughton.

Jane is Ngāi Tahu on her mother's side, from the hapū of Kāti Huirapa, and connects to the Parata whānau. On Jane's father's side she is Ngāti Kahungunu.

Before moving to California with husband John Casserley, Jane studied archaeology and anthropology at the University of Otago.

Her passionate endorsement inspired Tāne and he set out to study archaeology at the University of Hawai'i. It wasn't until he was looking for experience in the field though that his love of diving and anthropology were combined.

A professor noticed Tāne's love of scuba diving and history and suggested he look into maritime archaeology, which studies and interprets shipwrecks.

At the time, Tāne's response was: "They pay you to do that? It's actually a job?"

He says to be able to combine those passions was sort of "magical".

Tāne is one of just a handful of people in the United States with his level of expertise and experience. He would love to apply his knowledge to a project back home in Aotearoa.

"It would probably be one of the most difficult vessels you could ever search for, but I would love to find a Polynesian voyaging canoe. They may have found waka and war canoes but none of these long-distance voyaging canoes."

For Tāne, finding a voyaging waka would be a dream fulfilled. **TK**



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HE KÖRERORERO  
nā KERI HULME

## Once were, and always, gardeners

My living room is full of an intense green smell.

It is transitory – as soon as the just-picked spinach is cooked, the greenery goodness will evanesce.

The spinach – along with grapes and tomatoes, a cucumber, and salad-makings – is a birthday present from the garden of one of my neighbours. Well, from their almost house-sized greenhouse. Other neighbours here have wonderful gardens too. To make such, you must first start by creating appropriate soil (glacial till and river boulders don't encourage the growth of anything much, except gorse). Compost heaps and worm farms help; much time and weeding (and deadheading and pruning if you like growing flowers) can produce spectacular results. Some of those spinach leaves were over 40cm long, and so tender and juicy-

Making soil was an art the olds knew about and practised: modified soils, known as Māori or plaggen soils, had gravel and sand added to – river silt for example. It lightened the silt, and encouraged good drainage. They also made low stone walls through and around gardens (that captured heat and made kūmara cultivation possible in colder areas. Just how far south is a matter of some debate...).

If you grow food, you feed your family and others. If you grow flowers, you give beauty free to all passers-by. My mother's place in Ōamaru has been feeding family for nearly a century. In her father's time, a large section had a magnificent vegetable garden, and many rows of berry plants (ahh! warm gooseberries straight off the bush!). The property has diminished now, and the veggie garden is a raised bed, but my mother's flowers and trees and bushes still delight the eye.

One of my younger mates said recently, "O gardening? Nah. That's an old people's game." Well, my mother isn't young, and most of my neighbours aren't exactly teen-aged, but one of the best gardeners I've ever met was a 14-year-old I met decades ago on the Coast. He was known as "retarded". He certainly wasn't mentally or physically normal – but he could grow anything. You brought him your suffering cactus (wrong soil, not enough light or water) and it came back flowering (mine is still alive in my house today). Or, when it was first bruited that the Coast could be a good place to grow wasabi, one of us tried him with a cherished plant.

It grew, brilliantly – but not in the environment it was supposed to relish ... and nobody else could get the stuff to propagate and grow in the way he did it.

He didn't live into adulthood, and very few people mourned his death.

And, one of the young end of the immediate whānau, one of my sibs, with his wife and children and friend-circle, is making a very different garden.

They bought a property which had been a farm. It has one of the most magnificent views in Aotearoa New Zealand – majorly obscured by exotic trees planted over the past century or so. Read: the bush, Te Māra-nui-o-Tāne, had – after the practices of the time – been extinguished.

Over a year and a half's very hard work has reduced the exotics to firewood (and good timber). Much planting (we are talking thousands of native trees and shrubs) has gone on. Already you can hear birds and insects re-colonising what was their place: after the magpies and feral cats are further diminished, the dawn chorus will



fully return. And Te-Māra-o-Tāne also refers to the dawn and evening choirs of birds ... the entire atmosphere/the wairua of a magnificent place has been freed, is growing back to historic normality. Life-embracing, our life enhancing-

I am not, auē! a good gardener. I try to grow veges and herbs and fruit. The silver-beet – in its own giant planter – is surviving, but the wireworm got my spuds. Again. Alates of greenfly alighted on the herb-planters and all herbs have succumbed to the vast hordes produced while I was away. Except the applemint. I have been trying to kill off the applemint since the second year after I planted it here. I realised it had ambitions to take over not only my pathetic wee garden but also the entire planet. It survives in little, determined, ever-ready to advance, partially-hidden clumps ... The kererū eat my apple and lemon blossoms: the black-birds love the raspberries and any survivor-apples. But – in return – trees and bushes have grown from seeds in their droppings, and I have planted tarata and lacebark, tī-rākau and kōwhai, toru and mānuka ...

And because I don't keep a cat or a dog, the birds love my place (so do insects and arachnids, but that is another story). I have tūi and rirerire nesting in my garden-wilderness every year, and the joy of waking to their song year-long- 

*Writer Keri Hulme is southern Kāi Tahu but lives in "Big O" – Ōkarito. Among her passions are whitebait and family history. In 1985 Keri's novel The Bone People won the Booker Prize.*

# GREEN BY DESIGN



Left to right: Trevor Watt – Athfield Architects, James Jackson – RCP Project Managers, Gordon Craig – Development Manager Ngāi Tahu Property, Tony Sewell – Chief Executive Ngāi Tahu Property, Malcolm Timms – Quantity Surveyor, Director of Rider Levett Bucknall. Behind and to the left are the recycled concrete wall panels.

*Respect for people and our environment has helped Ngāi Tahu Property and the Christchurch City Council create a new urban landmark and set a new national standard in eco-friendly design. Nā Liesl Johnstone.*

The near-complete Christchurch Civic Building is an iwi expression of manaakitanga, of Ngāi Tahu caring for its people, and of kaitiakitanga – guardianship of the environment. These guiding principles have led joint-venture partners Ngāi Tahu Property and Christchurch City Council to construct New Zealand’s greenest building.

The Civic Building is located on Worcester Boulevard almost adjacent to the Christchurch Art Gallery Te Puna o Waiwhetu. Assessed by the New Zealand Green Building Council, it was recently awarded the maximum six Green Star Office Design rating, achieving a record 83 points. Such a standard has never before been reached by a New Zealand building, putting it in the World Leadership Category.

The rating system evaluates the environmental attributes and performance of buildings. It looks at management, indoor environment quality, energy, transport, water, materials, land use and ecology, emissions and innovation.

Te Rūnanga o Ngāi Tahu kaiwhakahaere Mark Solomon says to construct a green, energy-efficient and healthy building makes environmental and economic sense.

“I think there’s a general perception out there that building sustainably is going to cost far more than building something more status quo. In fact the two options – green or standard – are, financially speaking, not miles removed. If you examine ongoing operating costs, an environmentally efficient building will save money

right from the starting blocks of its leased life.”

The City Council is projected to save \$1.3 million in energy costs for the building annually, thanks to a tri-generation system, which will generate electricity from landfill gas, a renewable energy source. This will be piped from the council’s Burwood landfill site and converted into electricity within the building. The building will also have mostly solar-powered water heating.

Such ongoing energy savings will become increasingly crucial to future generations, Solomon believes.

The national adoption of an emissions trading scheme, he adds, will bring with it a whole raft of automatic price hikes; not just to power, but to food, petrol and every other consumer item, especially hurting the poorest in society.

“We know there’s a looming urgent environmental problem. We can either react now or face the consequences of climatic change. I would far rather do the former. I’m proud the joint venture team has acted to ensure our Christchurch people don’t face unbearably rocketing consumption costs to run their civic premises in future decades.”

To receive green star rating points for the project’s recyclable waste, the construction team had to recycle 70 per cent of demolition and construction materials. Building contractors Hawkins Construction went a step further and endeavoured to recycle everything possible. Numerous defined recycling skips lining the Hereford Street site bear witness to a dedicated effort that has

resulted in 88 per cent of unused materials being correctly channelled toward another useful incarnation. In carbon savings that’s significant.

Kaitiakitanga – a constant key consideration for Ngāi Tahu Property – has long resonated with the Christchurch City Council.

In 2004, the Council’s Civic Building Group talked about sustainability and its wish to house all council staff in a large, ideal working space, characterised by a minimal carbon footprint.

The group set a goal of achieving a minimum environmental accreditation rating of five stars for the building that would become the new council staff premises.

In 2006 Ngāi Tahu Property proposed a joint-venture partnership between iwi and the City Council. And in 2007 it was settled the former Post Office Mail Centre was the ideal building to renovate to become the new council headquarters.

Mayor Bob Parker says the mail centre was his first choice. “Though quite ugly and from the Brutalist era of architecture, it had enormous strength and its location in the cultural heart of the city gives it a high amenity value.”

Ngāi Tahu Property’s chief executive Tony Sewell would love to think future generations of Ngāi Tahu citizens will feel a sense of pride in knowing the building expresses manaakitanga along with respect and concern for its ownership partners, its tenants and visitors.

Architect Ian Athfield’s vision for the space was to echo and



Above: An artist’s impression of the finished building.

## WHAT MAKES THIS BUILDING SO SUSTAINABLE AND INNOVATIVE?

Re-commissioning an existing building rather than building from new represents an embodied energy saving of 6400 tonnes of carbon – saving the equivalent in carbon dioxide emissions of 12,800 return flights from Christchurch to Auckland. Embodied energy is the energy used to make and transport construction products such as concrete, steel and gravel.

The joint venture team employed technical experts to come up with sustainable design elements. Most exciting of these is a council-inspired use of a tri-generation energy system. In effect this allows electricity to be generated within the building using landfill gas piped from the Council’s Burwood landfill. This also reduces landfill emissions. In future years biogas will be piped from Christchurch’s Wastewater Treatment Plant. Effectively the Council will own and produce most of its building’s required energy. The tri-generation system is expected to pay for itself within three years.

Solar panels with the ability to create 85 per cent of the building’s hot water requirement have been installed.

Temperature control within the building has been sustainably designed in conjunction with a double-skin façade. This façade is a thermal and solar buffering zone used to vent air in summer and retain heat in winter.

Raised floors allow for an under-floor displacement ventilation system together with carbon dioxide monitoring that will activate extra fresh air circulation.

All light fittings are energy-efficient, and sensors will ensure dimming begins when daylight is sufficient.

Escalators are designed to idle until sensors are activated. Lifts use resistance to generate more power.

Early this year the project contractor Hawkins Construction Ltd achieved a recycling percentage of 88 for demolition and construction materials during the building process.

underline the character of the city it will serve. He's created a particularly Cantabrian design which takes its cues from the strongly seasonal nature of Christchurch, and its grid-like street pattern.

Athfield says his design simultaneously respects the strength of the existing former mail centre building, while creating a new identity as the Civic Building of Christchurch, fit for the next century.

The new-look building, which maximises views to the south and north, is intrinsically hospitable and has been opened up structurally and visually.

From the inside, staff and the visiting public are afforded an expansive outlook over the immediate cityscape, and then further in each direction to both the Horomaka (Port Hills) and Kā Tiritiri o Te Moana (Southern Alps).

From the outside, Athfield has designed "an open window to the democratic operations" of the Council.

Overseeing the project for Ngāi Tahu Property, Gordon Craig has been ever-mindful to ensure the city's civic hub is accessible to all, and that it has a welcoming aesthetic. He fine-tuned the Hereford Street entranceway recently by removing a structural beam to open the space further.

Craig has worked with a group of Christchurch's top technical consultants including James Jackson of RCP, Malcolm Timms of Rider Levett Bucknall, and Sam Seatter and the wider team of Powell Fenwick Consultants Ltd, plus Athfield Architects and Ecubed.

In its former life as a mail centre, windows, light and space were not abundant. That's a thing of the past with the removal of about 200 external panels of concrete, each weighing upward of 4.5 tonnes, some of which are being re-used in landscaping of the Worcester Boulevard ramp.

In addition, inside the building the pathways have been designed to encourage conversation with shallow-stepped and wide stairs, which are now located out on the building's northern transparent edge.

"The pedestrian layout will encourage sociability and create a mixing space for the cross-pollination of ideas from different departments within council," says Craig.

Also encouraged is the practice of walking, cycling or running to work. Rather than an emphasis on car parking, 188 bike park spaces are provided, along with 24 spacious showers.

The development has also incorporated a café and a publicly accessible lane through the building from Hereford Street to a new tree-lined ramp on Worcester Boulevard.

The next few months are an exciting time for the joint-venture team, as members oversee the final additions of interior details, textures and materials. Yet to come is an outside water feature populated by bronze water creatures, and a large pou carved by Ngāi Tahu mastercarver Fayne Robinson that will rise from the lower part of the stream. Inside the building, a huge pounamu will greet visitors.

The building is due to be blessed at a dawn ceremony on August 11. The 96-year agreement lease has already been signed and the City Council will begin its tenancy following the blessing. The first council meeting at the new site is scheduled for 26 August.

Parker says he is looking forward to occupying his new office on the building's sixth floor, which features its own slice of balcony space.

He, Sewell and Craig are also pleased the building project is on time and on budget.

Sewell says throughout the project, the building team has employed true partnership ideals. His sentiments are echoed by Parker and Gill Cox, Chair of the Joint-Venture Committee.

Solomon sees such partnerships between the iwi and others –



The development has also incorporated a café and a publicly accessible lane through the building from Hereford Street to a new tree-lined ramp on Worcester Boulevard.

Above: A view of the building from Cambridge Terrace.  
Below: Council Chambers and meeting rooms.



be they local authorities, the Crown, or tertiary institutions – as an ideal platform for future developments of any magnitude.

"An iwi is in a fundamentally different position from that of a simple business or company which might be wound up after say 25 years. It's multi-generational; the family that never dies."

Parker agrees it makes sense for both iwi and for the local authority to partner with institutions also characterised by longevity, and to invest in our national infrastructure, rather than anything tenuous or fleeting.

Solomon reasons "no matter how bad any future economic recession gets, such public buildings will still be crucial to civic life; they'll still be in commission".

Cox says while the joint-venture group members had faced several challenges, more of which might be expected yet, there had been no insurmountable problems given the strong culture of co-operation, shared vision, and unshakeable "commitment to the positive big picture" for the future of the jointly owned building.

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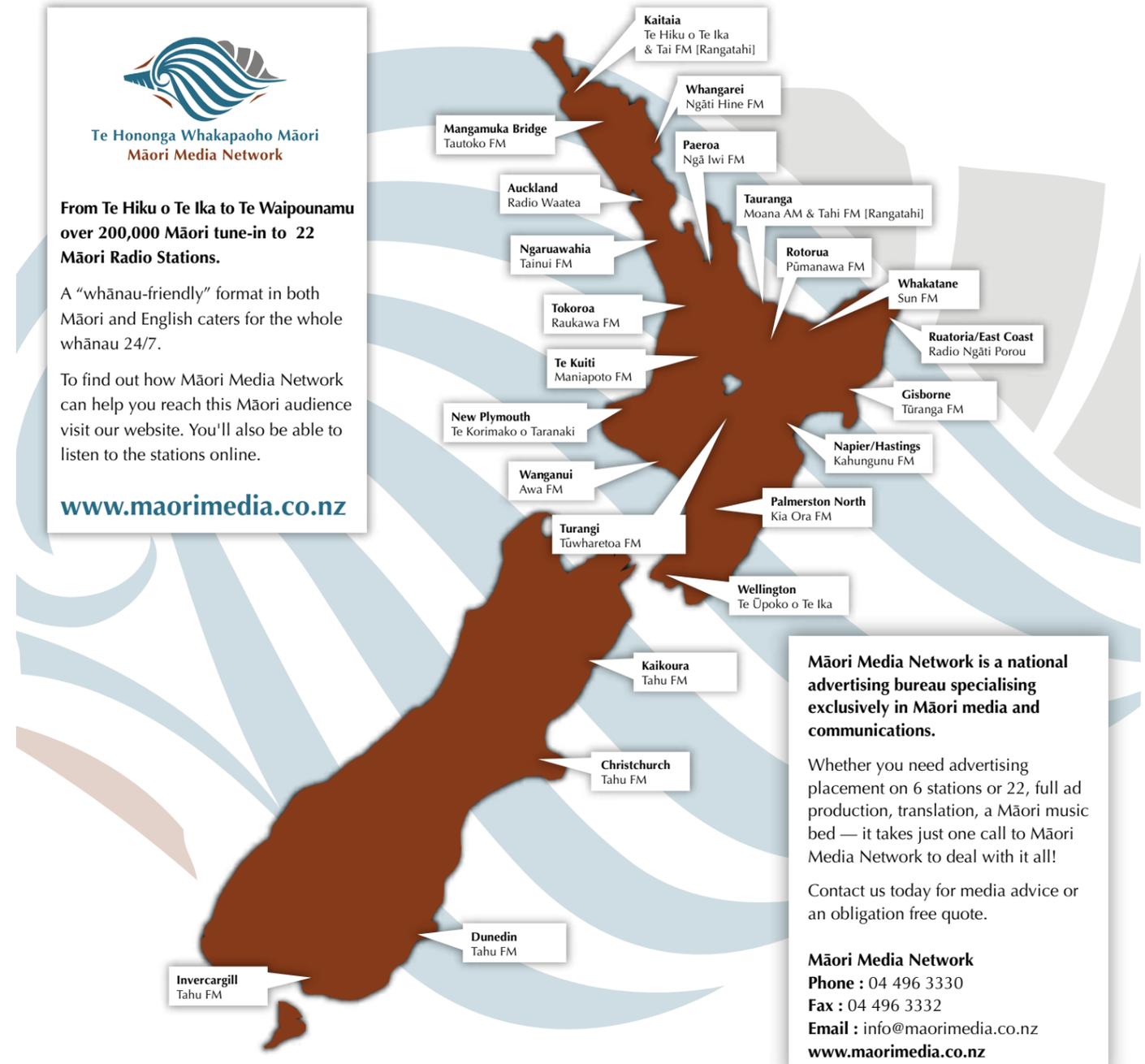
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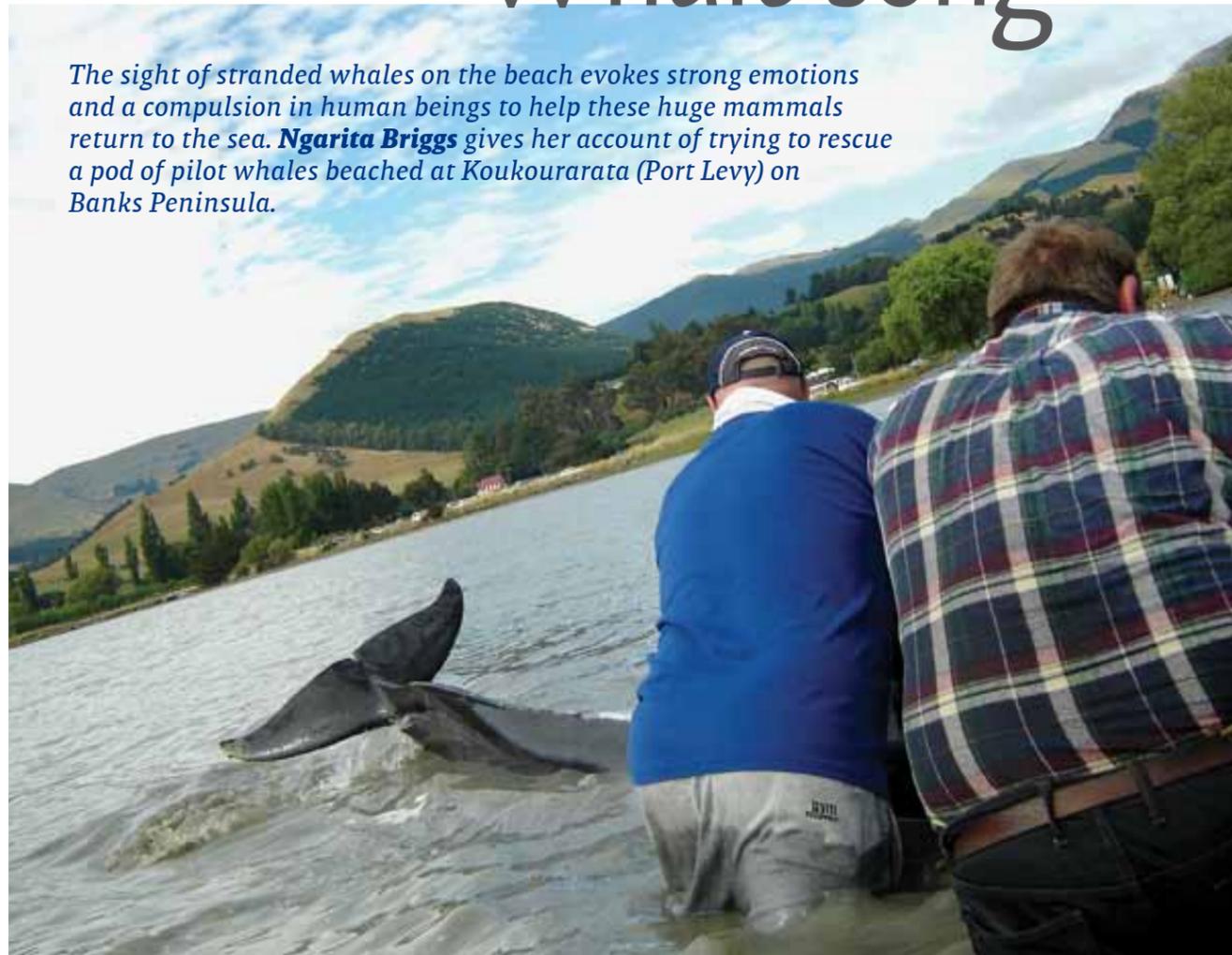
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# Whale song

The sight of stranded whales on the beach evokes strong emotions and a compulsion in human beings to help these huge mammals return to the sea. **Ngarita Briggs** gives her account of trying to rescue a pod of pilot whales beached at Koukourarata (Port Levy) on Banks Peninsula.



The whales were making sounds like the wailing of our kuia. Thrashing their tails in the water, it looked and sounded like they were harvesting fish for a big feed. It was a disturbing sound but powerful too. It was just getting dark when my partner, Dale Jenkins, and I headed down to the beach. We could just make out where they were in their little groups or families.

There was a good turnout by then. Lots of farmers and locals in the water were trying to get the whales back out to sea. They had managed to get some out into the water but we didn't know if they would come back again. Department of Conservation wanted people out of the water because it was getting dark and the whales were still thrashing around. We didn't have a chance to get wet or to help but it was humbling just to be there. I went to bed thinking of the whales, hoping the results would be good in the morning.

The next morning the whales all seemed to be stranded and the tide was on the way out. It was quiet and still with the occasional flick of a tail or a snort from a blowhole.

Dale went back home to get our kaumātua, Uncle Charlie Crofts, and I was left alone with the whales. I put my shoes on and went out

to the closest whale. I was scared because it was so quiet but I just wanted the whales to know they were not by themselves. I couldn't think of a karakia, so I sang them a song, *Tōtara Tree*, "Proud and noble, strong and free..." which made me cry. I moved around one whale to let him know he wasn't alone.

By mid-morning there were around 100 people on hand to help, including lots of children and volunteers from Project Jonah.

I ended up helping the whale I had sung to earlier, keeping him upright so he could keep his sense of balance. It was all so busy on the beach, with people making sure we knew what we were doing.

We used buckets and towels to keep the whale wet, without getting too close to its blowhole. When the men started to push him out to deeper water, we let him go.

We were hoping to save a lot of whales but 15 didn't make it. Four of the dead were babies. Some of the others needed more encouragement and guidance to leave and when they got out to deeper water they seemed to wait around for those on the beach.

By 12.30 most people were out of the water and being debriefed. It was a long, emotional day and we gathered on the beach later that

## TŌTARA TREE

Nā Wiremu Nia Nia (1983)

Once you stood like a tōtara tree  
Gently swaying in the breeze  
I hear your whispers in the air  
And I cry

I feel my tūpuna everywhere  
Even next to me  
Proud and noble  
Strong and free  
And still I cry

I knew one day that the tree would fall  
But now a new one stands  
Proud and noble  
Strong and free  
And still I cry

## HEEDING THE CALL

Nā Adrienne Rewi.

When 60 pilot whales stranded at Koukourarata on January 24, word spread quickly and dozens of volunteers from the beach and farming communities joined forces to refloat the mammals.

Koukourarata kaumātua Charles Crofts said over the years, they had had only one or two single whale strandings.

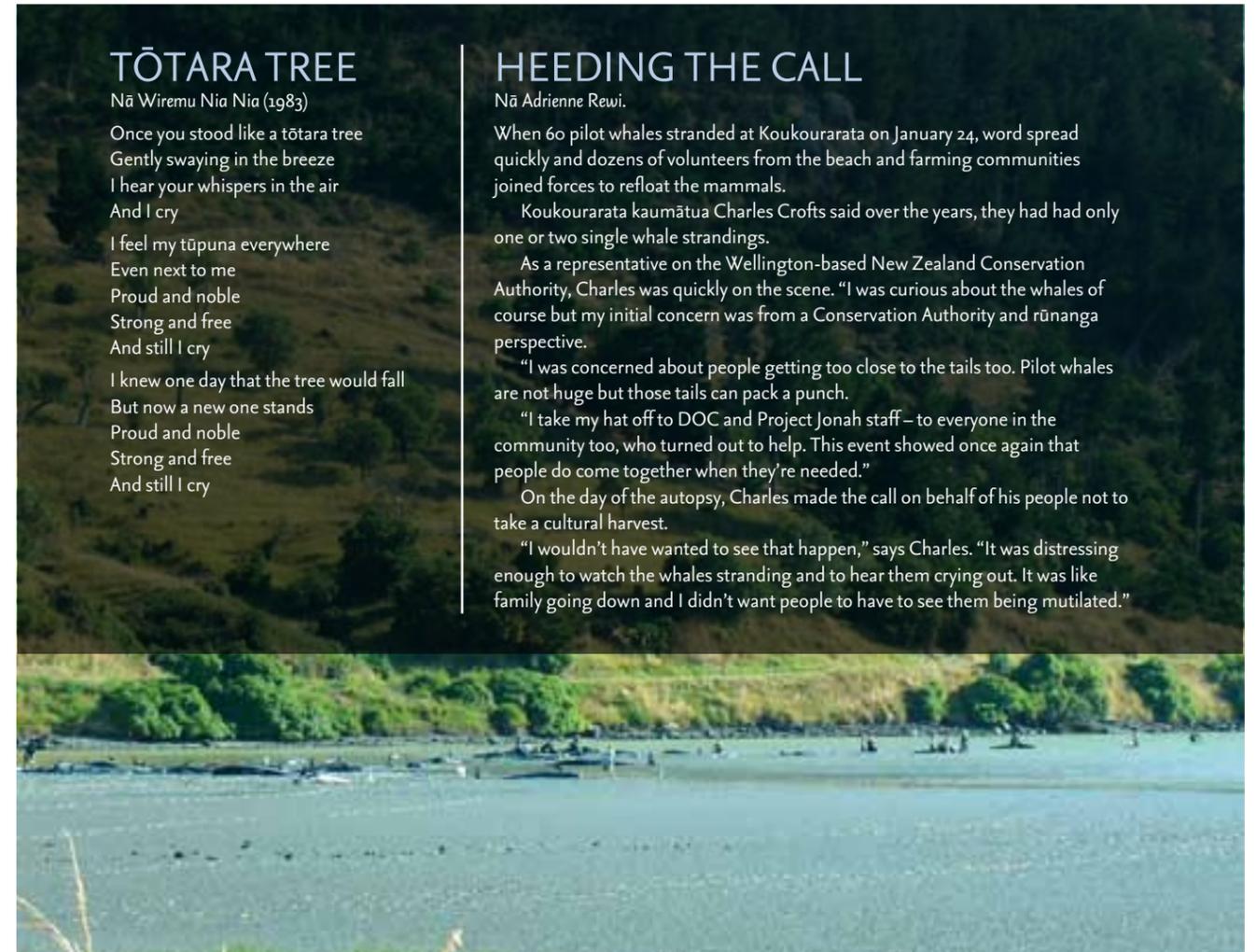
As a representative on the Wellington-based New Zealand Conservation Authority, Charles was quickly on the scene. "I was curious about the whales of course but my initial concern was from a Conservation Authority and rūnanga perspective.

"I was concerned about people getting too close to the tails too. Pilot whales are not huge but those tails can pack a punch.

"I take my hat off to DOC and Project Jonah staff – to everyone in the community too, who turned out to help. This event showed once again that people do come together when they're needed."

On the day of the autopsy, Charles made the call on behalf of his people not to take a cultural harvest.

"I wouldn't have wanted to see that happen," says Charles. "It was distressing enough to watch the whales stranding and to hear them crying out. It was like family going down and I didn't want people to have to see them being mutilated."



day for a bit of reflection.

On the Monday we were still waiting for the autopsy of the whales and most people stayed home. There had been a lot of media attention over the past two days and the dead whales had now been placed on private property.

Uncle Charlie made the decision not to allow any cultural harvesting of the whale corpses. That sounded good to me. The whales were buried on Tuesday and my cousin Gina Lee-Robertson, Uncle Charlie and I went up to the burial site for last rites. The autopsy people, DOC and the digger driver were the only others there.

The whales gave off a very strong dank smell that made me dry retch. It was pretty sad to see them opened and cut up. Uncle Charlie said a short, moving karakia and the whales were buried together in a mass grave.

Right: Whale saviours Dale Jenkins and Ngarita Briggs.



# SPEAKING OF CHANGE

*Rena Tamati is a typical grandmother surrounded by a babbling brook of mokopuna. However, the language is all te reo Māori – a language she doesn't speak fluently but still delights in. Kaitiuhituhi Adrienne Rewi reports.*

Times have changed for Rena Tamati. Growing up in post-war New Zealand she was alienated from her own language and having been made to feel embarrassed about being Māori, she never spoke te reo. Now her tamariki and mokopuna have redressed the balance and, as fluent Māori speakers, they are surrounding her with the one thing she missed out on.

Rather than feeling left out at whānau gatherings, Rena has embraced the change. She has a strong sense of pride when she hears her mokopuna speaking te reo Māori. She feels contentment and a feeling of comfort, knowing that the future of te reo Māori is being looked after for generations to come.

It's a far cry from her own childhood.

"Kids today are lucky because they can make the choice to speak te reo Māori. That wasn't the case when I was growing up. We were discouraged from speaking te reo," she says.

Rena, 61 and her sister, Maringi (Mingi) Osborne, 64 (Kāi Tahu, Kāti Māmoe, Waitaha, Ngāti Mutunga, Te Atiawa ki Taranaki) are busy making afternoon tea in Rena's Christchurch kitchen, reflecting on four generations of their family and the different experiences of te reo Māori they all had.

"Mingi and I were brought up in a whāngai relationship by our grandmother, Ruakirikiri Tamati in Taranaki at Manukōrihi Marae (now Owae) at Waitara. She spoke fluent te reo but never with us. We asked her once why we didn't speak te reo at home and she said she would never wish us to experience the discrimination she had endured. She told us we needed to learn English to 'get on.' That was in the fifties and sixties.

"She had been born at Ōtākou near Dunedin and was a founding pupil at Te Waipounamu Māori Girls' College in the early 1900s, when pupils there were only allowed to speak te reo Māori on Sundays. Most didn't understand English well then, so that was what they had to focus on and they were punished if they were caught speaking te reo outside a Sunday. And up in the Taranaki, they laughed at her te reo because she spoke with a South Island twang."

Rena and Mingi may not have spoken te reo Māori as children but they consider themselves blessed to have had a rich cultural upbringing steeped in tikanga.

"We grew up with a deep understanding of tikanga, religion and kapa haka," says Mingi.

"As kids we toured all over the North Island with kapa haka and we went to Tūrangawaewae Marae at Ngāruawāhia several times."

Although she says she "knew something was missing," Rena never made a conscious effort to learn te reo Māori in her teens or early adulthood. She and her cousins formed kapa haka groups



*Sisters Rena Tamati (Kāi Tahu, Kāti Māmoe, Waitaha, Ngāti Mutunga, Te Atiawa ki Taranaki) and Maringi (Mingi) Osborne.*

at high school but the language was not available to them then in school.

“Despite that, we understand, read and speak Māori without really knowing what it means. We grew up hearing our grandmother and uncles and aunts speaking with their friends, so we know the right pronunciation. But we never spoke it as children and we both married Pākehā men so we didn’t teach our children either – at least nothing beyond the common words. I suppose I’m a bit of a one-word Māori,” laughs Rena.

“I know single words but I don’t have the sentences. I think that’s probably quite common among our generation.”

Today, Rena has six children – among them Paulette, 36, Jeanine, 33 and Brett, 31, who speak te reo Māori – and thirteen mokopuna, eight of whom are fluent te reo Māori speakers. For them, in the home environment, te reo Māori is their first language.

“Paulette was nine when she told me she wanted to go to a Māori school. She was the blondest of the kids but she had the strongest bond to her Māori ancestry. We had returned to Dunedin as a family and she was in the 4th form and Jeanine in the 3rd when they started learning te reo Māori. It had come into Queens High School as part of a pilot scheme. They both became very involved. They were in kapa haka groups in their teens too and Paulette did the first stage of a degree in te reo Māori at Otago University before life intervened.”

Rena says Brett and the girls were determined to get back in touch with their Māori culture and she’s always been supportive of that.

“They’re excited about being able to be Māori and to be proud of who they are, and they shine with it as families.

“I learned te reo at Christchurch Polytech for about six months a few years ago but work intervened and I was always too tired at night. It’s a big commitment and it’s not always easy. I don’t have te reo but I feel I made that choice as an adult. You have to point the finger at yourself in the end and I’ve decided it’s not for me, it’s for my tamariki and my mokopuna and they’re making me proud. I’m happy with that,” says Rena.

She’s right behind them all she says and whānau gatherings have a richness she enjoys.

“They all come here and kōrero Māori the whole time and the mokopuna tell us off if we don’t say things right,” she laughs.

“It’s wonderful to see them fluent in both languages. When they stay with me, they kōrero Māori together all the time but they usually talk to me in English. That feels fine to me. I love hearing the language around me and we’re all quite comfortable. The mokopuna know Mingi and I don’t speak much te reo but they know we understand quite a lot.”

For Rena’s daughter, Paulette Tamati-Elliffe, her husband Komene Cassidy (Ngāpuhi) and their four children, Taikawa, 15, Tumai, 8, Kiringaua, 6, and Te Atarau, 3, te reo Māori sits at the core of whānau life. As parents, she and Komene have taken care to explain to the children the reasons why their nannies and others from the older generations did not have the same opportunities to learn te reo as they have.

“They’re very understanding and extremely encouraging and generally switch with ease between languages – from te reo Māori when speaking with us (their parents, uncles and aunts), to English splattered with te reo that their nannies understand when speaking with them,” Paulette says.

“They often serve as translators and will tell their nanny exactly what their papa has told them to do, for example. They love it when nanny uses te reo that she knows, throwing in the odd kupu

or phrase, and they have a lot of fun responding back in the same fashion.”

Paulette says her mother and Auntie Mingi have always been positive about the choice she and Komene made to use te reo as a whānau.

“Their efforts to use te reo they know when the whānau is together go a long way in showing our tamariki that te reo is valued. I often hear them praising our tamariki for being so clever.”

Paulette says everyone in the wider whānau is totally supportive of their choice to raise their tamariki in te reo.

“Most of the aunts and uncles speak te reo also so it’s not a big issue; and the majority of their cousins have either been raised in te reo or are learning now. Even our Pākehā father makes a huge effort to use te reo he knows well.

“We don’t mind so much if the tamariki switch into English to accommodate any visitors or guests, but the challenge comes in ensuring that they maintain te reo as the vernacular among themselves, other te reo speakers and with us. It does take constant reminding, encouragement and absolute consistency but the rewards are invaluable.”

For Paulette and Komene, a lot of that comes back to the fact that they didn’t want their tamariki to ever feel the deep sense of loss experienced by themselves and their parents for not knowing te reo.

“We realised then that if we wanted te reo to be a language available to our mokopuna of the future, we had to take some responsibility; we had to take action.”

For Mingi, there is an element of the bittersweet about hearing the younger generations so fluent in te reo.

“The kids are lucky these days that they can learn te reo at school and university. They can make that choice to learn the language and they can grow up feeling confident about it. We didn’t have that and

because I married a Pākehā, my children didn’t have that either.

“I’m sometimes a little envious when I hear Rena’s mokopuna doing so well and I do wish I could have taught my kids te reo. Their whānau in Taranaki bask in their te reo and their Māoriness and that’s lovely to see and my kids do enjoy listening to them.”

Mingi concedes though she has passed on her deep knowledge of tikanga and family history to her children; and as the taua figure at Christchurch Polytechnic’s bilingual Te Waka Huruherumanu Pre-School, she is helping to find new ways to introduce more culture and language to the children there.

“I’m often stuck because I don’t have enough vocab of my own – at preschool or with the mokopuna – but since I’ve been working with the kids, I don’t feel so shy about speaking te reo I know,” she says.

Rena and Mingi have great admiration for Ngāi Tahu’s Kotahi Mano Kaika (KMK) programme too.

“It has tremendous value for families learning te reo and they offer a lot of support,” says Rena.

For Paulette, it has provided a vital support network.

“Being part of KMK for us is really about making a choice to support te reo survival into the future. KMK projects and hui have provided our whānau with invaluable opportunities to engage with other te reo speaking whānau and more importantly, for our tamariki to form friendships in te reo with other te reo speaking tamariki, who they fondly refer to as ‘ō tātou whānauka’, which roughly translates as ‘our cuzzies’.

“For our whānau it is exciting to be part of a group of like-minded families, who have made that commitment to learning and using te reo and are simply ‘walking the talk’.”



# HISTORY RETURNS

*Mō Tātou: The Ngāi Tahu Whānau Exhibition comes home on the first part of its journey. Its passage begins in Canterbury, which extends its manaakitanga through Mō Kā Uri: Taonga from Canterbury Museum. Together the exhibitions form Te Hokinga Mai. Kaituhituhi Moana Tipa reports.*



PHOTOGRAPHS: ANDY LUKEY

It’s around 5am. One of summer’s warmest nights dissolves into the dawn, prompting the whakanoa, the lifting of tapu, and restriction from taonga that span over 600 years of southern Māori history.

*Te Hokinga Mai*, featuring *Mō Tātou: the Ngāi Tahu Whānui Exhibition* from Museum of New Zealand Te Papa Tongarewa, has commenced its homecoming throughout Te Waipounamu. Welcoming and complementing *Mō Tātou* at the Robert McDougall Gallery, Canterbury Museum, is *Mō Kā Uri: Taonga from Canterbury Museum*, which presents more than 200 Ngāi Tahu taonga held in museum guardianship. The exhibitions run until 20 June.

Michelle Hippolite (Tainui) is Kaihautū Māori, acting Chief Executive at Museum of New Zealand Te Papa Tongarewa. She says of *Mō Tātou* that the taonga have strengthened the profile of Ngāi Tahu nationally, and built relationships locally.

“To be able to do that from a national perspective helps shape the New Zealand landscape and ambition for the future,” says Hippolite.

Chairman of the Iwi Steering Groups for both exhibitions, Charles Crofts (Ngāi Tūāhuriri) anchored the exhibitions through his role. He says a good part of the success of these exhibitions

was the working together of these groups, which were made up of representatives from Papatipu Rūnanga. Crofts said the representatives “selected and ensured safe passage of taonga into the public domain”.

Guided by the *Mō Tātou* Iwi Steering Committee, Te Papa’s Curator Contemporary Māori and Indigenous, Megan Tamati-Quennell, (Ngāi Tahu, Te Āti Awa) has curated and documented *Mō Tātou* from its inception.

Tamati-Quennell says while the exhibitions are not overtly momentous, “much development will come from them; for the experts within whānau and hapū, between Papatipu Rūnanga, Te Rūnanga o Ngāi Tahu and Museums”.

This resonates with Canterbury Museum Senior Curator of Anthropology Roger Fyfe who says he has “long enjoyed the relationship with Te Rūnanga o Ngāi Tahu and Papatipu Rūnanga as they have moved forward”.

*Above: The rock art gallery featuring Tony Fomison’s tracings of rock art and a rock art fragment – AROWHENUA*



Above: *Hīnaki whitebait nei* – NGĀI TŪĀHURIRI

Fyfe says the Papatipu Rūnanga/museum collaboration was the only model Canterbury considered using because it made sure the experts on the ground – whakairo (carving), raranga (weaving), whakapapa (genealogy) – were immediately involved with these taonga.

He says there's a different standing and relationship today between the institutions as a result of taonga from collections "that often touch very personal aspects of people's histories".

Ōnuku Rūnanga representative George Waitai Tikao, whose family entrusted many taonga to Canterbury Museum, says the exhibitions have brought "momentum" to the iwi/museum relationship.

"These exhibitions have brought new understanding. It's what senior staff of the museum always wanted to happen. It has brought an awakening of the asset of the taonga, so they could be viewed by many people, out in the public eye," he says.

Canterbury Museum CEO Anthony Wright describes *Te Hokinga Maias* as "one of the "greatest exhibitions ever" for the museum.

"It holds a tremendous sense of reverence and celebration; it's a symbol of our city, of Māori and Pākehā working together and understanding each other."

It's a sentiment that Te Rūnanga o Ngāi Tahu Kaiwhakahaere Mark Solomon shares. "The taonga being released out of Canterbury Museum re-connect Ngāi Tahu to their own landscape. It helps bring our past alive, and as a result, our relationships with the institutions are as they should be ... collaborative."

For the first of three exhibitions in the South Island, Canterbury Museum, Te Papa and Te Rūnanga o Ngāi Tahu have partnered with Papatipu Rūnanga from Te Tai o Poutini (the West Coast), northwards to Kaikōura and south along the eastern seaboard of Waitaha (Canterbury). Represented are Makaawhio, Waewae, Kaikōura, Tūāhuriri, Rāpaki, Wairewa, Ōnuku, Koukourarata, Taumutu and Arowhenua.

The Iwi Steering Group for *Mō Kā Uri* included Te Whe Phillips (Rāpaki) Maatakiwi Wakefield (Wairewa); George Waitai Tikao (Ōnuku); Peter Ramsden (Koukourarata); Meikura Arahanga (Taumutu); Te Ao Hurae Waaka (Arowhenua); Ben Hutana (Waewae) and Terry Scott (Makaawhio). The exhibition was project managed by Puamiria Parata-Goodall.

An imperative of *Mō Kā Uri* was to present taonga that have not

been shown before. The exhibition naturally extends the dialogue of *Mō Tātou* through the addition of taonga and discovery of relationship to them by whānau and hapū.

Meanwhile, the Ngāi Tahu whakataukī *Mō Tātou, ā, mō kā uri a muri ake nei*; for us and our children after us, overarches and filters through both exhibitions into four key themes that articulate Ngāi Tahu thought and practice. The themes are Toitū te Iwi, Culture; Toitū te Rangatiratanga, Tenacity; Toitū te ao Tūroa, Sustainability and Toitū te pae Tawhiti, Innovation. They provide the exhibition's organising principles.

*Mō Kā Uri* starts with Ngāi Tahu origins – of Rapuwai, Hawea, Iwi Tawhito and Whenua Hou. Artist Tony Fomison's (1939-1990) large crayon on plastic tracings of rock art of the 1960s reflect the Ngāi Tahu link to both early whakapapa and the landscape of Te Waipounamu. The tracings are the only remaining evidence of those drawings

because the area was flooded for a sequence of hydro-electric dams.

At the heart of the exhibition is the Whare Tipuna (ancestral house) where photographic images of Ngāi Tahu tipuna who have been re-linked with whānau and hapū are displayed. Many are being seen for the first time. However, it is the small, unadorned Ngāi Tahu carving of Tūkōrero, the wife of Tutekawa (Ngāi Tūāhuriri) that best relays a sense of the resolute spirit and vision of these southern people.

Sustainability is reflected in the manuscripts of Waihora and their collection in 1878, which included a petition to Parliament to stop the draining of the lake. There's uncertainty whether it ever arrived and the lake today is a shadow of what it was. Similarly, the Cam River, reported today to be in the last stages of dying was, 155 years ago, illustrated by artist Charles Haubroe as pristine, and abundant with vegetation.

Ngāi Tahu weaver Ranui Ngarimu is thoughtful about a fragile survivor of this period; a hīnaki whitebait net and the political statement made in the gesture of its Māori maker, alienated from his own tribal lands, gifting the net to a Pākehā friend to use,

Accentuating the relationship between past and present, ancient and new, is typified in the korowai from Koukourarata. Rūnanga member, Peter Ramsden says the korowai is a recent and exciting discovery for whānau and hapū. It is thought to have been made around or before 1843 when the first settlers arrived in Pigeon Bay, Banks Peninsula. The purple, red, yellow, green and blue wool woven into the korowai reflect interest in the newly introduced plied wool fibre, while the inside area is marked by ceremonial red kōkōwai pigment mixed with shark oil. Another example is the tikimuri (opera cape) made from tīkumu mountain daisy, one of Ngāi Tahu's listed taonga species, while the base tuapapa structure of the garment is made from many strands of plied white wool.

The carved and painted poutokomanawa is a rare example of Ngāi Tahu carving. Recorded as *Timuaki Tainui*, it stood in the whareniui in Arahura around 1873. Close by in this exhibition, a photographic work, *Kaiapoi Monument* (1998), by Mark Adams from the series *Land of Memories* is silent on the walls.

The contemporary art reflects the ideas and concerns of established artists Peter Robinson (Ngāi Tahu); Jacqueline Fraser (Ngāi Tahu); Fiona Pardington (Kāti Māmoe, Ngāi Tahu); Nathan Pohio (Ngāi Tahu); Areta Wilkinson (Iraheku, Ngāi Tahu) and

Mark Adams. Their works stand at the farthestmost distance from history's markers yet they are unmistakably part of it; in particular is Peter Robinson's *Lair* (2007), and Jacqueline Fraser's *Here's the Lone Cowboy approaching Belfast with Pinking Shears (correctly)*.

Meanwhile the *Mō Tātou* exhibition has been adapted for its southern tour through the Ngāi Tahu takiwā. Reduced in size, the core elements remain. The exhibition includes rare ancient taonga, audio visual displays, contemporary artwork and narrative.

It features a contemporary animation by Ngāi Tahu Communications and multimedia artist Rachael Rakena using both genealogy recorded by Ngāi Tahu rangatira Matiaha Tiramorehu and the motif of kōwhaiwhai to translate to form Rakiihia Tau's version of the Ngāi Tahu creation story.

The contemporary aspect focuses on people through 18 Papatipu Rūnanga, the tribal structure formed following the passing of the Te Rūnanga o Ngāi Tahu Act in 1996.

The tribe's resolute determination to carry ideas and culture forward are captured in two key elements; one being whakapapa, articulated through taonga related to iwi of Waitaha, Kāti Māmoe and Ngāi Tahu and references to Rapuwai and Hawea. The second element Te Kerēme (The Ngāi Tahu Claim) explores the Ngāi Tahu Claim and Settlement with the Crown using a mix of taonga, graphics and art; and includes a copy of the Crown Apology to Ngāi Tahu whānui.

An interpretive map outlines ten major land sales and detail is further explored in a documentary-style audio visual produced by Sandi Hinerangi Barr and Ngāi Tahu Communications.

Sustainability draws inspiration from the utterance of Rakaihautū, a founding Waitaha ancestor: "*He Puna Waimārie, He Puna Hauaitu, He Puna Karikari – The pools of bounty, the pools of frozen water, the pools dug by the hand of man.*"

Referring to the abundant resources of Te Waipounamu; of distinctive flora and fauna species, the segment also focuses historically on the intellectual property developed from available resources and represented through the practices of mahinga kai (traditional food gathering) and mahi raranga (weaving).

Kāti Māmoe, Ngāi Tahu artist Fiona Pardington loans a silver gelatin print, *Tuaki, Rāpaki and Temuka* – Herries Beatties Collection, Otago Museum (2006) to the exhibition.

Innovation is examined through the juxtaposition between the ancient and the new, the customary and the cutting edge through pounamu and its return to the iwi under the Pounamu Vesting Act of 1997, through te reo, cultural revitalisation and the Waka Reo Strategy – Kotahi Mano Kāika, Kotahi Mano Wawata – A Thousand Homes, A Thousand Dreams.

For *Mō Tātou* the Iwi Steering Group was Edward Ellison (Ōtākou), Jane Davis (Ōraka Aparima), Piri Sciascia (Awarua), Koa Mantell (Moeraki), Te Ao Hurae Waaka (Arowhenua), Rakiihia Tau (Tūāhuriri) and Maika Mason (Waewae). The project was managed by Vicki Ratana (Ngāi Tahu, Ngā Puhī).

*Mō Tātou* is due travel to two other centres in Te Waipounamu: *Mō Tātou* – Southland opens on July 9 and closes on November 14. *Mō Tātou* – Otago opens December closes in April 2011.

Below left: *Tūkōrero* – NGĀI TŪĀHURIRI Poutokomanawa from the whareniui Tutekawa, Ngāi Tūāhuriri, Canterbury Museum.

Below right: *Tikimuri / Opera Cape* – TAKAHANGA Tīkumu/mountain daisy leaves. Made by Mrs Titahi, Mangamaunu, Kaikōura 1901.



Designed as an opera cape, Mrs Titahi of Mangamaunu, Kaikōura made the waterproof tīkumu (mountain daisy) garment and small kete of houhi (ribbonwood) as gifts for Queen Mary when she and her husband the Duke of Cornwall and York visited Canterbury on 22 June 1901.

Tīkumu plays a significant role in the earliest occupation of Ngāi Tahu in Te Ahi-kai-kōura-a-Tama-ki-te-rangi (Kaikōura). After Ngāi Tahu defeated Rangitāne at the mouth of the Wairau Bar, many prisoners were captured including a woman called Hinerongo. She was taken to the Ngāi Tahu raketira, Tūteurutira, who at once recognised her high birth but assumed she was Rangitāne.

Flushed with victory Ngāi Tahu embarked on their journey back to Kura-a-te-au (Tory Channel). After passing Te Kōhaka (Cape Campbell) Hinerongo began to wail. Amid her sobs she said, "Ah! The point of Te Kōhaka. On the other side of that are my people."

Tūteurutira was then confused about her identity until she explained she was Ngāti Māmoe and had been captured by Rangitāne. He became interested and wanted to go south as he had heard of the mountain Kairuru, renowned for plentiful supplies of tīkumu and taramea, and the spring Haumakariri. Hinerongo promised that if he would return her to Ngāti Māmoe at the Waiau-toa (Clarence River) they would be protected. Tūteurutira returned Hinerongo to her people and they were eventually married.

The thin tough fibrous leaves were used for the manufacture of leggings and cloaks and used as protective shields against thorns or the weapons of enemies. The flowers were used for hair ornaments. Both sides of the leaf could be used; the green leaf of tīkumu lasted better without the down.

Tīkumu is listed as a taonga species in the Ngāi Tahu Deed of Settlement.



It takes Three

# Tētahi mea hei ārai atu.

**Ka taea tō ārai ake i ngā kōtiro me ngā taitamāhine o tō whānau mai i te mate pukupuku i te waha whare tangata. He kore utu te kano ārai mate e āraihiā ngā momo āhua e whā o te human papillomavirus (HPV), mā ēnei hoki e pā ai te nuinga o ngā mate pukupuku i te waha whare tangata me ngā kiritona taihemahema.**

- E whā mai i te rima tangata ka pāngia e te HPV i a rātou e ora ana engari kāore tonu te nuinga e kite, e rongō i ngā tohumate. Ko te nuinga o ngā mate urutā HPV ka pai mai, kāore te tangata e mate i te mate pukupuku i te waha whare tangata.
- Ki te kore ngā mate urutā HPV e pai mai, ka pupū ake ngā pūtau tino rerekē ki te waha whare tangata, arā, te taha whakararo o te waha whare tangata. Ki te kore ngā pūtau tino rerekē e kitea, e whakapaingia hoki, ka pau te wā ka puta ake pea te mate pukupuku i te waha whare tangata.
- Ki te werohia te kōtiro, te taitamāhine rānei ki te kano ārai mate HPV, ka heke te tüponotanga hē o te whakamātautanga pani, te pāngia rānei e te mate pukupuku i te waha whare tangata, te pāngia rānei e te kiritona taihemahema ina wahine rātou.
- Mā te kano ārai mate HPV e ārai atu ngā momo mate e whā o te HPV ka puta te 70% o ngā mate pukupuku i te waha whare tangata, me te 90% o ngā pāngia o ngā kiritona taihemahema.
- Neke atu i te 100 ngā whenua o te ao kei te nanao ki te kano ārai mate nei; kāore he raruraru.
- E toru ngā werohanga ki runga ake o te ringa, i roto i te ono marama.
- He kore utu te kano ārai mate HPV ki ngā kōtiro me ngā taitamāhine i whānau mai i muri i te 1 o Kohitātea 1990. Ko ērā kōtiro i whānau mai i ngā tau 1990 me te 1991 me whai kano ārai mate ā mua tonu i te 31 o Hakihea 2011. Ko rātou i whānau mai i muri i te tau 1992, ka whakaaetia te tīmata mai ki te hōtaka nei kia 20 te pakeke.
- E wātea ana hoki i roto i ētahi kura, i ngā whare hauora whānau, i ngā whare hauora ā-rohe me ngā whare haumanu Family Planning.
- Mā ēnei āhuatanga, arā, te kano ārai mate HPV me ngā tirohanga waha whare tangata auau ngā wāhine e tiakina i tēnei mea te mate pukupuku i te waha whare tangata.

## Mā koutou te whakarite e kōwhiri

Mēnā kei raro iho tō tamāhine i te 16 te pakeke, ka riro māu e whakarite kia tuku i te tuku awhikiri HPV i tōna kura. Kōrerohia tēnei take me tō tamāhine – mā kōrua tahi e whakarite.

Ehara i te mea mā te kano ārai mate HPV he aukati i ngā mahi tirohanga waha whare tangata. Ehara i te mea e ārai ana te kano ārai mate HPV i ngā momo HPV katoa. Me haere ngā wāhine e 20 ki te 70 te pakeke ki te whakamātautanga pani i ia toru tau, mēnā kua mahi ai rātou.

Mō ētahi atu mokamoka kōrero haere ki [www.cervicalcervaccine.govt.nz](http://www.cervicalcervaccine.govt.nz) waea rānei ki 0800 IMMUNE (0800 466863)

New Zealand Government



HE WHAKAARO  
OPINION nā TOM BENNION

## Custom in the High Court

In two recent cases the courts have dealt with Māori custom outside of land and fisheries issues. Such cases are infrequent, making them of great interest to lawyers and the public.

The first case concerned Janet Moses, who died of drowning at the hands of her own family. The High Court judgment makes for reading that is at the same time appalling and gripping. Members of Ms Moses' whānau had stolen a lion statue from a pub in the Wairarapa. A tohunga diagnosed Janet as suffering from a makutu because of this. The family returned the lion "in a convoy of ten cars." Nevertheless the tohunga thought that "half a claw" remained within her, and advised the family to continue efforts to remove it – but did not specify that he meant further prayer. The tohunga left. Late that night "the use of water became prolific" to fight demons that the family thought still possessed Janet. There were about 30 sleep-deprived adults and teenagers in the room:

"At times as many as five or six people sat on her legs and arms, or held her head so that water could be forced in. .... It is beyond doubt that for some time madness reigned in that room."

There was so much water that a hole had to be drilled in the floor to let it out.

The court noted that makutu had been and remained for many Māori a strong belief, as was the efficacy of water for healing and protection. However, what had happened had nothing to do with the proper advancement of those beliefs:

"Whilst the offenders' culture provided a context, it would equally be wrong to over-emphasise it, and equally wrong for the offenders to hide behind it and see all that has happened as an attack on that culture. That would also be far too easy and simplistic.

"Culture played a role in that it led Ms Moses' family to believe she had been afflicted by makutu. I am sure that Ms Moses herself also believed she was cursed... However what happened on the Thursday night was not the acting out of any cultural or religious practice. Expert witnesses were clear they have never heard of such actions and their evidence was compelling."

To reinforce this point, the community

*The [High Court] affirmed the rule that the common law recognises Māori custom including "customary internal self-government for resolving disputes". But the common law also recognises individual freedom against the collective decision-making of tribal custom.*



sentences for the principal offenders included a requirement to attend tikanga Māori or similar cultural programmes.

The second case concerned a Christchurch man, James Takamore, who was of Whakatōhea and Ngāi Tūhoe descent. He was not active in tribal affairs and customs, having lived most of his adult life in Christchurch. When he died suddenly in August 2007, his partner, Denise Clarke, arranged for a service at a Christchurch marae, followed by burial at a local lawn cemetery. Family members from the Bay of Plenty arrived, and made a claim or tonu for him to be buried at the urupā of their home marae at Kutarere. There was a dispute and the matter eventually went to the High Court after the family simply took his body back to Kutarere, against the wishes of Ms Clarke.

The High Court initially issued an injunction for the burial to be suspended and his body held in police custody, pending the full court case. The injunction order was taken by two police officers to the Kutarere marae. But they arrived while the burial service was underway, and, wisely I think, did not attempt to serve it.

Ms Clarke, as an executrix of his will, claimed that since the will said that James wished to be buried she was entitled in law to decide where he was buried. There was undisputed evidence that he wanted to be buried in Christchurch. Mr Takamore's Bay of Plenty family argued that they were following the tribal customs of Tūhoe.

The court examined Tūhoe tikanga at length. It affirmed the rule that the common law recognises Māori custom including "customary internal self-government for resolving disputes". But the common law

also recognises individual freedom against the collective decision-making of tribal custom. "The collective will of the Tūhoe cannot be imposed upon his executor and over his body, unless he made it clear during his life that he lived in accord with Tūhoe tikanga." But that was not the case. The body had therefore been unlawfully taken and Ms Clarke was entitled to possession of the body.

However, the court doubted that it had power to make legal orders to enter into a private cemetery to remove the body. It adjourned to allow time for discussions, but only on the basis that its decision that Ms Clarke was entitled to the body was final. At the time of writing the outcome of those discussions is not known.

In both cases the treatment by the courts of custom was thoughtful and thorough. Considerable expert evidence on customs was heard. However, of the two cases, we can expect the Takamore case to be quoted most often in the future. For, while the court said that it was not making a general determination of custom, its central finding that individuals are not bound by the customs of a community unless they choose to live in accord with those customs, is a general principle of far-reaching application.

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

# YOUNG TIMERS

*Don't care if I do. Don't care if I don't. This seems to be the attitude young offenders have about life behind bars. Ngā kaituhituhi **Kim Thomas** and **Kim Triegaardt** speak to a young Ngāi Tahu man at Christchurch Men's Prison's youth unit and those connected to him. They also capture the national debate around youth rehabilitation and sentencing.*

It's hard to know whether the young man standing by the rumped bed in a cramped, dull cell at the youth unit of Christchurch Men's Prison cares. He's just been yelled at for not making his bed. His words and attitude say he's ambivalent to the thought that in a few months he'll end his teenage years in jail and head into his twenties an inmate of an adult prison.

"It might be quite good," he shrugs. He's heard adult inmates have more freedom than youth prisoners and some get released into the community during the day to work.

Six months into a three-year sentence for burglary, Steven\* expects he'll be out on parole within a year and until then he'll just take one day at a time.

At the moment, Steven (Ngāi Tahu) is dealing with having to spend most of the day in his cell, because he and a few other inmates were caught brewing cider. As part of his punishment he's also lost his TV privileges. Although he has been penalised, he's still proud of the cider incident. Even if Steven was feeling sad and lonely, chances are he wouldn't admit it.

It's that attitude that frustrates Department of Corrections Māori Area Advisor Kopa Lee (Ngāi Tahu, Ngāti Wheke).

"It's hard to know whether they are beating their chests or if it is really how they feel," he says. After all, tough talk, boasts and ambivalence are traditional teenage traits through every culture. Few teens, especially young males, would admit to feeling vulnerable to their mates.

But for Lee there is a deeper worry. He believes ambivalence towards jail time and lack of respect for authority is growing. Where once this was an almost transparent veneer that boys matured out of, now it's a hard opaque shell and young men like Steven seem genuinely not to care.

"It's an ingrained attitude that they have before they came to prison. It's their attitude at school. It's their attitude to life and the requirements of society," he says.

Steven's journey to the youth unit is not exactly textbook, which

reinforces Lee's concern about the growing ambivalence among young offenders.

The second of four children, Steven – by his own account – had a stable upbringing with a whānau who were always very supportive of him.

"My family are pretty straight," he says. "No one else has been to prison."

He can't quite explain what triggered his first offending although he was already flirting with breaking the law, while indulging in "a couple of sessions of pot" a day.

On a long walk home one day in Nelson he wanted money for a taxi ride and started breaking into cars for the cash. Steven didn't steal enough for a taxi and he was caught within a few months of his first theft but this did little to deter him. He admits that maybe the drugs did play a part.

He was bored with life despite studying for his heavy transport licence, and the offending became exciting.

Steven racked up 40 offences in four months. "I liked the thrill, the feeling of having to watch your back all the time."

His dad, Gavin\*, chokes slightly talking about the shock of hearing of Steven's arrest. "I just struggle to understand it."

Thinking his son had stopped offending after his first arrest, he was "really distressed and confused" to find Steven had continued his crime spree. When he was arrested Steven had chalked up more than 40 offences in four months, making jail time inevitable.

Gavin, who split from his wife when Steven was at primary school, says he felt very unsupported when Steven was arrested. Despite his Ngāi Tahu heritage, he says he has had little to do with the culture so didn't know who to turn to.

It's that disconnect that many people involved in youth justice believe is the driver behind the soaring rate of crime by rangatahi Māori. Recent research by the Christchurch School of Medicine and Health Science supports this.

*The Ethnic Identity and Criminal Offending in a New Zealand Birth*



PHOTOGRAPHS ANDY LUKY

## DO THE STATISTICS TELL THE REAL STORY?

Mark Solomon disputes the common portrayal of Māori as the major perpetrators of crime.

He says while Māori are over-represented in crime statistics, there is a bias against them in the criminal justice system.

“All we keep hearing about are these young Māori criminals, but where are they? I can think of some rangatahi in the community who fit the picture but not as many as you’d expect from the stories.

“I’m supportive of working with police but let’s have an honest look at the real involvement of Māori in crime.”

Solomon’s view is supported by Kim Workman, the Wellington-based director of justice reform group Rethinking Crime and Punishment, who agrees that Māori youth are often given a tougher time by those in the justice system.

Workman was a youth aid officer for about a decade and ran the country’s prisons in the early 1990s.

He says the Ministry of Social Development’s Effectiveness of Youth Court Supervision orders: Measures of Re-offending study shows the bias against rangatahi in the justice system, particularly in the South Island.

The report found proportionately more youth offenders on supervision with residence (the top-end sentence) were located in the southern region than any of the other regions.

The research also showed a higher proportion of re-offenders in the southern district.

Workman says the research showed that not only was the Youth Court’s sentencing system not working but South Island rangatahi were being targeted more by police.

“In August 2007 the Ministry of Justice reported that Christchurch was at the top of the youth offending pile with the most arrests of 14 to 16 year olds in the country for nine successive years.

“At that time, Christchurch Youth and Cultural Development manager Anni Watkin, who sat on the Justice Ministry’s independent youth advisory group, said local police had a zero tolerance approach which was sometimes heavy-handed. The young people of Christchurch are not offending more seriously, but they’re being treated as if they are,” he says.

Workman also quotes the 2004 Ministry of Social Development report that noted Māori youth offenders were 50% more likely to be arrested in Canterbury and Tasman than any other regions.

Solomon says he is hopeful the justice system is getting “a bit more real” about Māori crime.

Cohort study conducted by Professor David Fergusson found young people who identified strongly as Māori were less likely to commit crime than those who did not – regardless of whether or not they came from a poor or dysfunctional background.

As advisor for the Department of Corrections Māori Services team Lee says the positive results and feedback from the tikanga programmes run by the youth unit support these findings.

He Waka Tapu, a Christchurch-based service that deals with violence prevention, is about to launch an innovative programme aimed at high-need offenders. It’s based on research by Professor Mason Durie that suggests if you can facilitate a re-engagement with cultural encounters in a safe way, that in itself is therapeutic and has beneficial outcomes. Clinical Director Tohi Tohiriki (Te Arawa, Te Whānau a Apanui) says the programme has a cultural narrative that informs the process.

“In traditional times young Māori men used to go through whare wānanga, progressing through them to acquire the knowledge to become a man. These themes will run alongside culturally related activities that support behaviour around family, education, peer relations, substance abuse, leisure and recreation, personality, behaviour and attitudes.”

Baseline measures obtained at the start of the programme will demonstrate specifically what interventions contribute to a decrease in recidivism over time. The aim is to collect hard evidence that can be used to prove tikanga programmes are effective.

It’s the kind of information that would come in useful for Lee. As well as struggling to find enough tikanga programmes to meet the need, it’s hard work convincing the parole board to make programmes part of the conditions of release when he only has anecdotal evidence to go by.

“Tikanga programmes are hard to audit, which may explain the reluctance for providers to incorporate them into their services,” says Lee.

“I know they work because prisoners are not shy about telling you how they see things. If they think it’s crap they will tell you.”

Gavin is hoping the fledgling interest Steven is showing in the tikanga programme on offer at the unit will help make a difference to his son.

“Maybe he will be more grounded,” he says.

Meanwhile, as providers and advisors within the sector call for greater resources to develop tikanga programmes, the Government has allocated \$84 million towards Social Development Minister Paula Bennett’s Fresh Start legislation that proposes a new look at tougher measures, including bootcamps, as means of tackling youth repeat offenders.

If Steven keeps re-offending after he’s released, under the Fresh Start legislation he could find he’s likely to get an even longer stay behind bars.

Bennett (Tainui) says introducing longer sentences for the worst young offenders will give rehabilitation services more time to effect change.

She says however the Government does acknowledge the importance of Māori providing services for Māori.

“One-size-fits-all is not the most effective way to respond ... [plans for offenders] will be based on an assessment of what is required to turn their lives around. This will require service providers to work together in providing a package which is designed for the young offender. This will often require iwi and Māori-based solutions for Māori children and young people.”

In a bid to curb the worst adult violent offenders the Government also proposes introducing the Sentencing and Parole Reform Bill – commonly known as the Three Strikes law.

An offender would receive a standard sentence and warning for their first serious offence. The second offence would usually lead to a jail term with no parole and a further warning. On conviction for a third serious offence, the offender would receive the maximum penalty in prison for that offence with no parole.

Bennett says she hopes the new law will be a deterrent to young offenders.

Not everyone is convinced tough measures and bootcamps are the right approach and the Māori Party voted against the Bill after its third reading in Parliament.

“Dr Gabrielle Maxwell, from the Institute of Policy Studies here in Wellington, concludes ... that if you are going to make a difference in the lives of young people who have been abused or traumatised it is necessary to provide them with close and sustained supportive, pro-social relationships,” Māori Party co-leader and Associate Corrections Minister Dr Pita Sharples (Ngāti Kahungunu) told Parliament in a speech explaining the Party’s reasons for pulling support for the bill.

Principal Youth Court judge Andrew Becroft says tough-talking programmes don’t work for everyone effectively, particularly Māori; and there have to be new ways of thinking around dealing with hard core recidivist young offenders.

He rates bootcamps as “arguably the least successful sentence in the Western World.

“[They made] young people healthier, fitter, faster but they were still burglars, just harder to catch.”

He supports the use of iwi-run rehabilitation measures such as Māori Youth Court judges holding court sessions on marae, and police talking to hapū about sending young offenders to be supervised on marae instead of being sentenced to spend time in Child, Youth and Family institutions or youth prisons. However Becroft acknowledges there is a lack of suitable programmes.

He is also in favour of restorative justice programmes where offenders come face-to-face with their victims, and says these meetings also produce good results.

However, this didn’t work for Steven, and meeting his victims did little to deter him. “I tried to stop but about six weeks after the meeting I was offending again.”

Dr Sharples believes it’s time whānau and communities shouldered some of the responsibility for wayward rangatahi, and says they should step up to implement their own solutions. He wants the Government to release money for Māori to run their own initiatives, such as the Whānau Ora programme which provides a combined approach across social agencies to deal with offenders.

Marae courts are a promising development despite having some critics, Sharples says.

“Some people say we shouldn’t use the marae for criminal justice but at the end of the day marae should be serving the community’s justice, welfare and spiritual needs.”

Sharples says the Hoani Waititi Marae, an urban marae in West Auckland, is a good example of how marae can work for rangatahi.

“I believe marae have an obligation to offer programmes to



*“I know [tikanga programmes] work because prisoners are not shy about telling you how they see things. If they think it’s crap they will tell you.”*

KOPA LEE (Ngāi Tahu, Ngāti Wheke)  
Department of Corrections Māori Area  
Advisor

help and educate our youth whether they (marae) are paid for it or not.”

The Government is piloting several schemes where kaumātua get out in the community and identify whānau, and their rangatahi, in need of help.

One of them is the Oranga Whānau or Nanas in Cars Initiative, where kuia drive around to homes to “put the kettle on, bring some cakes and see what needs doing”, Sharples says.

By going into homes elders get to see how families can be supported, hopefully having a flow-on effect on issues such as child abuse and youth crime, he says.

“A lot of our people are living day by day and our youth don’t have the dreams others do.

“It’s time we took responsibility and did something about it.”

Te Rūnanga o Ngāi Tahu Kaiwhakahaere Mark Solomon agrees iwi have an obligation to help their rangatahi stay away from crime.

“In court a judge often sees a rangatahi standing there with no parental support and believes the only option for him is to go inside. That’s our side of it (iwi) and we have to address that.”

He believes much of the problem centres around the perception of how police deal with young Māori and the relationship between the two parties. He is optimistic that will improve as Ngāi Tahu is part of a new initiative between police and iwi to address issues seen as the drivers of Māori crime.

The Iwi Crime Crash Plan involves police and other Government agencies funding iwi to come up with crime-prevention initiatives. Police Commissioner Howard Broad has already met with some Māori communities to hear their opinions.

Ngāi Tahu is now holding a series of hui to talk about how it can help support whānau and prevent members getting involved in crime.

Solomon says he believes the initiative is a first for Ngāi Tahu.

“It’s a start that the issues are being raised and we are sitting around the table together. I don’t think that has happened before.”

He says a tāua at one of the Police Commissioner’s public meetings summed up the perspective of rangatahi and their whānau beautifully.

“She said ‘Look dear, we know you are good people and we certainly need a police force but for whatever reason some of my mokopuna see your men in uniform and they see the enemy. Let’s get together and talk about it and we can make it work.’”

However respect for elders has also been weakened by the alienation of many young Māori from their wider whānau.

As rangatahi lose touch with their Māori heritage and traditional values, shame or whakamā, which used to be a powerful motivator, no longer holds sway the way it used to. Kim Workman (Ngāti Kahungunu, Rangitāne), the Wellington-based director of justice reform group Rethinking Crime and Punishment, says in previous years a pattern of suicide was noticed when young Māori living in the city away from their families were on remand in custody.

“The whakamā was more than they could bear.”

## TIKANGA TUTOR

Te Mairiki Williams is a mentor for rangatahi. Fifteen years ago he established a kapa haka programme for youth in Canterbury, including Christchurch Men's Prison's youth unit, and the West Coast.

He delivers a programme called Manawaora o Ngā Taiohi (The humble heartbeat of our future leaders) aimed mainly at rangatahi aged between 17 and 19.

His philosophy for the rangatahi he works with is based on the proverb:

Ko te pae tawhiti  
Whāia kia tata  
Ko te pae tata  
Whakamaua kia tina!

"Seek the distant horizon until it becomes closer and grasp on to those horizons close to you. There is your destiny."

Williams says a lot of the youth he works with don't realise the skills they learn now have to support them on a lifetime journey. "They don't know who they are."

For him the programmes are a means of delivering spiritual, physical and emotional wellbeing.

"Rangatahi need a sense of belonging but often they don't have the support from their parents who also haven't learnt those skills."

Williams worries about concepts such as boot camps being touted as the solution to solving the issues around underachieving rangatahi.



"You will achieve more with teaching wairua-based work on the marae to enhance self respect, self discipline and self esteem."

He says a lot of Māori men face problems today and need help to achieve wellbeing, especially in a wider whānau context. "Men need to have a better idea and understanding of their role and their accountability as a good father, a good husband and a good son."

"Many of the rangatahi are young fathers. You need to ask them what their understanding of being a good father is and where the accountability is. After all, you can't put kai on the table for your whānau if you are in prison."

His concern is that there are very few opportunities for learning foundation skills for rangatahi Māori, and the only time funding and resources appear are when rangatahi feature in the media, usually in a bad light.

"They need more support and it needs to be constant. They have ngangara (demons) I never had when I was their age. Drugs, alcohol, smoking and unemployment are all distractions that keep them from achieving spiritual wellbeing."

Williams believes the skills he can pass on will teach humility that will help rangatahi come to know themselves and create a good lifestyle. "If you don't make those good choices you'll find yourself in difficulties," he says.

Workman says he doesn't believe it's the attitudes of young people that have changed; rather the attitude of the whānau.

"Whānau influences behaviour, sometimes over generations. Whānau is a powerful location for transformation," he says. "But it works both ways. The influence can be as detrimental as it can be positive."

Whatever the whānau influence, Dr Sharples believes rangatahi are not ambivalent about going to jail.

"Young people not in gangs are not usually happy to be in prison. But eventually they adjust to that community and forge a way of life that's all about the here and now. That gives them some status."

Unexpectedly, hope glimmers from Steven who mentions he may move out to the country on his release to avoid the temptations of the city and the mates he stole with.

Oddly, he reckons he might enjoy a bootcamp.

He says he would also happily spend time on his marae, once he discovers where it's located, and learn more tikanga



on the marae rather than behind bars.

"It might be good to learn stuff from those old fellas."

He shuffles his feet, his baggy jeans and oversized sweatshirt making him look like any vulnerable teen putting on a brave face. His life really is just all about the here and now. Will he reoffend? The statistics say yes. He's not sure.

"I'll try not to. I just wanna get a job and earn some money. Maybe if I find out more about my whakapapa it will help me be more mature and stop stealing and stuff," he says with a shrug.

\* Not his real name – TE KARAKA was only given permission to interview Steven on condition he, his father and his whānau were not identified in any way.

Left: The youth unit at Christchurch Men's Prison.

"Whānau influences behaviour, sometimes over generations. Whānau is a powerful location for transformation."

KIM WORKMAN (Ngāti Kahungunu, Rangitāne) Wellington-based director of justice reform group Rethinking Crime and Punishment

## RE-OFFENDING NUMBERS

The recent Ministry of Social Development's Effectiveness of Youth Court Supervision Orders: Measures of Re-offending study involving 1800 of the country's worst youth offenders found the punishments they were given did not curb their crime. The research found:

Two-thirds of the 14 to 16-year-olds involved committed new crimes within two years of getting a supervision order.

Eighty per cent re-offended within five years.

### NEW LEGISLATION

To combat this the Government is proposing to spend an extra \$84 million over four years to extend programmes targeted at the nation's worst 1000 youth offenders aged 14 to 16, under the Children, Young Persons, and Their Families (Youth Courts Jurisdiction and Orders) Amendment Act. The reforms include:

- Targeting programmes for a group of about 40 children aged 12 and 13 who are committing serious crimes such as burglary and need immediate help
- Giving the Youth Court power to make offenders do programmes such as parenting classes, mentoring programmes and drug and alcohol rehabilitation as part of their sentences
- Doubling the maximum residential sentences of young offenders to six months, followed by 12 months supervision
- Extending the power of the Court to deal with 12 and 13 year olds accused of serious offences.



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TE KARAKA is published quarterly in March, June, September and December, so your first subscription magazine will be the next published issue.



*One hundred and eighty years after a horrific massacre on the site, Takapūneke is blessed as a culturally important public reserve. Kaituhituhi **Fiona McLeod** was there to record this momentous occasion.*

Heads bow to the sound of wailing as generations of grief and sadness cut across the crowd.

It is 5 February 2010 and 180 years after a murderous massacre on the Akaroa site, Takapūneke is about to become a historic reserve. Around 200 people have gathered on the grassy Banks Peninsula hillside on a hot, dry morning to carry out a spiritual cleansing and bless a site of historical and cultural importance.

According to historian Harry Evison, in November 1830 the brig *Elizabeth*, flying the British flag and captained by John Stewart, anchored off Takapūneke. Stewart invited Ngāi Tahu ariki Te Maiharanui on board to talk trade, at a time when the tribal musket wars were developing.

Once on board, Te Maiharanui was invited below, where he was seized and shackled by the ship's officers. Te Rauparaha of Ngāti Toa had been hidden below decks with a party from Kapiti, waiting to avenge the killing of Ngāti Toa chiefs at Kaiapoī earlier that year.

Te Maiharanui's wife and daughter and others who came on board were also taken prisoner and taunted by Te Rauparaha.

Ngāti Toa warriors then rowed ashore in Stewart's boats and set fire to Takapūneke, killing and capturing people as they fled from the flames. On board, Te Maiharanui and his wife resorted to killing their young daughter to save her from a torturous death at the hands of Ngāti Toa.

The following day Ngāti Toa warriors returned to the ship with

captives and baskets of human flesh to feast on. Stewart set sail for Kapiti, where, in return for a promised cargo of flax, he handed over Te Maiharanui, to be tortured to death with his wife and other important captives.

Weeks later, when the *Elizabeth* arrived at Sydney harbour with its cargo of flax, a young survivor of the massacre gave an account of events, which was relayed to Governor Ralph Darling. Stewart was duly arrested for murder, although he later escaped.

Two years later, Britain took the first step towards annexing New Zealand, appointing James Busby as Official Resident.

For Ngāi Tahu though, the foundation of distrust of the British was laid. Takapūneke was considered a sacred site and survivors began rebuilding their lives in the next bay, Ōnuku, which means at a distance.

Melany Tainui, a direct descendant of one of those survivors was aware, even as a child, that the Takapūneke site held special meaning to her whānau.

"Different whānau members would mention how wrong it was to have the rubbish dump on that site."

Many years later, as a young woman, she learned the full extent of the tragedy that had occurred.

"The significance of the story of Takapūneke was the amount of people, my family, that passed away. Over 200 of our people were killed.

PHOTOGRAPHS: GEOFF SHAW, EXCEPT THIS PAGE: PHIL TUMATAROA



*Above: Christchurch Mayor Bob Parker and Ōnuku Rūnanga Ūpoko George Tikao hongi following formal proceedings.*

*Left: Ngāi Tahu whānau, and members from Christchurch City Council and the Historic Places Trust gather at Takapūneke, Banks Peninsula, to bless the site, which was made a historic reserve in February.*

*Below: Local rūnanga members and Akaroa school children at the pōwhiri.*



She says most people in Akaroa had no knowledge of the event. In 2001, Tainui had an opportunity to work at the New Zealand Historic Places Trust in Wellington. With the support and encouragement of her whānau and the Akaroa Civic Trust members, she participated in collating information for the Takapūneke Wāhi Tapu Registration.

She gave a moving account of her understanding of events as passed down through the generations, which helped to explain the historic and cultural significance of Takapūneke. Tainui was one of a small group of people who, over 17 years, helped build the case for an historic reserve. Today she is looking ahead.

"It was amazing to be there on the day of the blessing. When I started to get involved in the process, I thought it was going to take about two years and it has actually taken ten years for it to happen. But now I've started to realise that the work has only just begun."

Historian Harry Evison first became aware of Takapūneke and Ōnuku as a student researching his Masters thesis on Canterbury Māori in the 1940s. He uncovered further detail in Sydney's Mitchell Library when he was working on his first book *Te Waipounamu – The Greenstone Island*, in which the first published account of the Treaty of Waitangi signing at Ōnuku can be found.

"The first person to put the idea in my mind that this beautiful area of land should be a reserve was Victoria Andrews of the Akaroa Civic Trust in 1994. I agreed with Victoria and said I would do what

I could to help the trust in its campaign for the reserve," says Evison.

In 1995, he published an article in *The Press* supporting the establishment of a reserve and explained the historical significance of the area. This very public statement drew a mixed response.

"I did get some abusive phone calls ... I've never heard such foul language. I was being accused of 'pandering to the blacks,' which was ridiculous, as I was providing an accurate account of events."

Like Tainui, Evison was also given the opportunity to put forward the case for a reserve. In September 2001 he presented his findings, speaking from the base of the Britomart Memorial at Green's Point, close to Takapūneke. Among his audience members that day were staff from the New Zealand Historic Places Trust.

"At the beginning of the meeting, the cloud was down on the peak of Tuhiraki (Mt Bossu) and it was as if the great mountain was frowning on us. However when I reached the punch line of my speech, the cloud lifted. I pointed this out to the audience at the time. To me it seemed symbolic."

Evison says the historical importance of Takapūneke and the subsequent signing of the Treaty at Ōnuku gives the site as much importance as the Waitangi Treaty Grounds.

"It is the South Island equivalent. Takapūneke is a beautiful site and a great resource for the whole country – both for its historical significance for Māori, and for its historical significance for New Zealand. Also there is a need for a reserve in the area for people to enjoy."

Christchurch Mayor Bob Parker says the ceremony celebrating the establishment of a historic reserve at Takapūneke was one of the most important moments of his life.

Parker was mayor of Banks Peninsula when he encouraged the council to decide against further development on the site. It was a difficult financial decision at the time. "However, we knew what we had to do to put it right."



*"It was amazing to be there on the day of the blessing. But ... the work has only just begun."*

MELANY TAINUI  
Direct descendant of a Takapūneke survivor



Above: acknowledging the past and preparing for the future – a pōwhiri at Onuku Marae establishes Takapūneke as a historic reserve.

Right: Marino Tipiwai-Chambers listens to the speeches during the Takapūneke ceremony. Marino is Ngāi Tahu (Ngāti Irakehu, Ngāi Tārewa), Tuhoë, Ngāti Kahungunu and Ngāti Hineuru.



He says an increased knowledge of past events helped people realise why development in the area had been culturally insensitive. “Once it was all brought out into the open there was a full understanding of what we needed to do.”

Ōnuku Rūnanga Ūpoko George Tikao is pleased that after years of meetings, the council has listened.

“To remember the people who were killed on that land – that is what we’ve been arguing for all this time. After the massacre, the Treaty was brought down here and some believe that this area, this site, was the beginning of the Treaty, the birthplace of the Treaty.”

Tikao says the next step is to establish a steering committee, which will consult on and develop policy and protocol for the use of the reserve.

“The general view is to allow Takapūneke to be regenerated as a park for all the people of New Zealand. It’s going to be a green space for the mokupuna.”



## NGĀ ROIMATA O TAKAPŪNEKE

Ngā Roimata o Takapūneke (The tears of Takapūneke) exhibition commemorates the new historic reserve by telling the story of the massacre through images, texts and audio interviews.

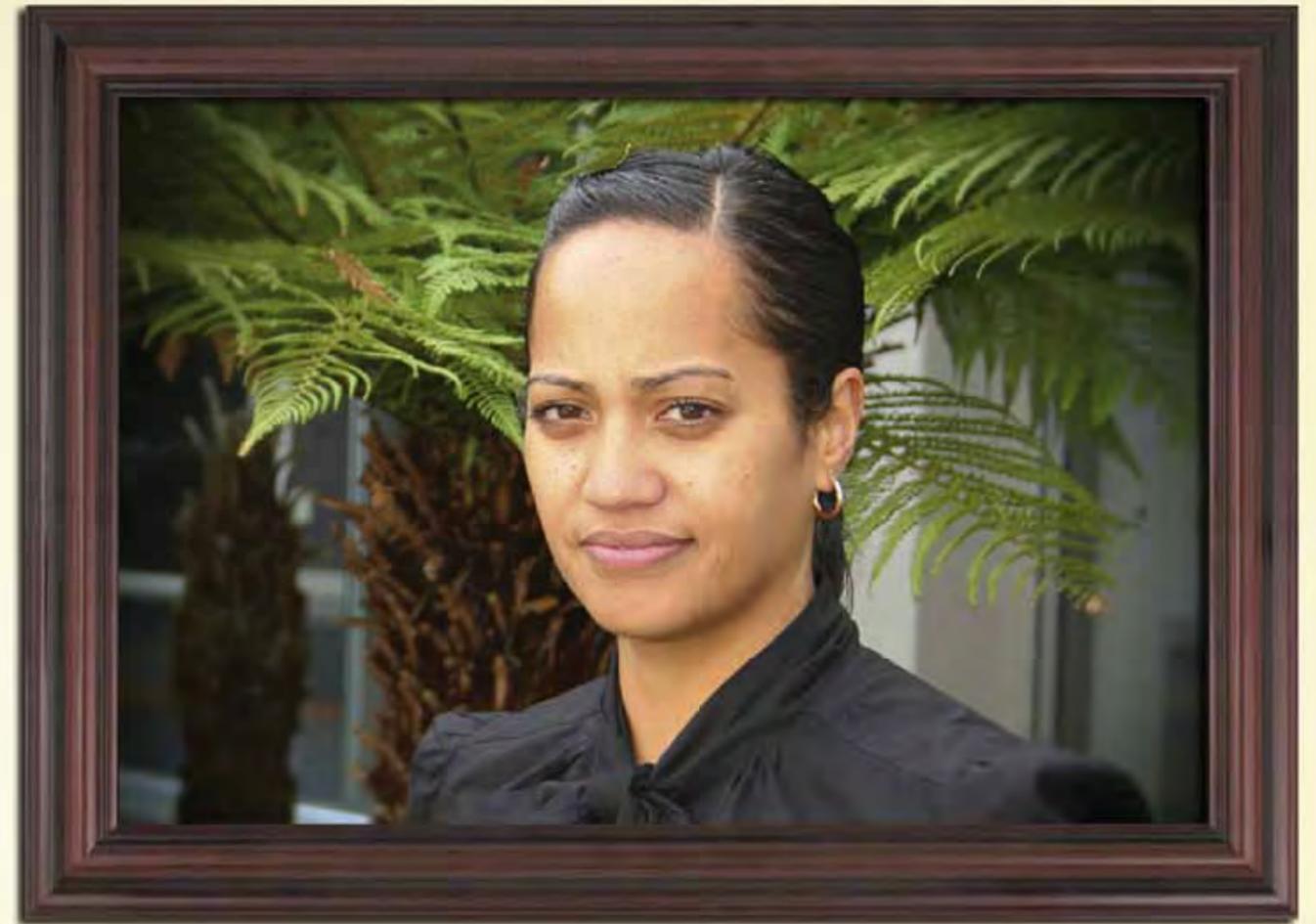
Ngā Roimata is a dual reference to both the name of Te Maiharanui’s daughter, Ngā Roimata and the tragedy of the massacre.

The exhibition at Akaroa Museum is open until 3 May 2010.

### FURTHER READING:

Toitū Te Whenua: The Land Remains, Takapūneke and Green’s Point 1830–2010 by John Wilson and Harry Evison. Published by the Akaroa Civic Trust to coincide with the creation and celebration of Takapūneke Historic Reserve held at Takapūneke and Ōnuku Marae on February 5, 2010.

Contact: PO Box 43, Akaroa 7542 or [www.akaroacivictrust.co.nz](http://www.akaroacivictrust.co.nz).



## Our degree Tauira take pride of place

“I’m a mother of two, and had never planned on studying toward a degree programme. But when I completed my certificate course it really boosted my confidence - I thought this is massive, I’m going to carry on to the degree programme.”

“It is a change studying toward a degree from a certificate, but the certificate course is bridging you toward the degree. It’s like a tease, it’s giving you a taste.”

“I could have studied for my degree somewhere else, but at Te Wānanga o Aotearoa it’s more whānau orientated, and the kaiako treat you like you’re in amongst the staff. That’s really cool and that’s the kind of feeling it is, all that whakawhānaungatanga, all that tiaki tāngata. It enhances your self-esteem and builds your confidence. They also help me out heaps, especially with not having a babysitter for my kids. They understand and that’s really cool.”

“My dad is really proud of me for going up a step, because I’m the only one in my family that’s studying for a degree. I say my journey is for him. I want this to benefit my whānau, and when I go back home and take that knowledge with me I can teach them.”

“When I graduate I’m hoping to carry on with a Masters in Civil Engineering, because I’m looking at my future generation and I want my children to grow up knowing kaupapa Māori. I want my family to benefit from what I’m doing now. And I want my kids to grow up knowing where they come from, and to treasure all that is Māori, the land manawhenua, tangata whenua, everything like that.”

“Anybody can do this degree, it’s an awesome programme to do - it’s just getting off your butt and doing it!”

**Delise Puhī**, currently studying toward a Bachelor of Iwi Environmental Management



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# Gateway openings

For emerging artist Leila Goddard, being Ngāi Tahu opens the gateway to her indigenous roots and in turn, indigenous culture and arts worldwide.

Hailing from Ngāi Tahu hapū Ngāti Irakehu, Goddard connects to Ōnuku Rūnanga.

"My earlier bodies of work have taken some of their inspiration from Māori narrative and legends. The often superstitious undertone of Māori legends evokes a rich tapestry of visual images for me.

"I was not raised with a strong connection to Ngāi Tahu culture, but have reconnected as an adult. I now understand why I was unconsciously drawn to Māori mythology at school.

"I, like most New Zealand children, had a secular education and my only exposure to anything denoting wairua (spirit) came in the form of Māori legends."

Goddard is a water colour painter – a medium she describes as "honest". She says once the brush hits the paper and the paint begins to flow, there is no turning back.

"You can be quite anxious when you are working in it. On one level, it's spontaneous, but then it also has to be controlled in knowing when enough is enough.

"But also for me, it's about knowing the image before I work on it."

Goddard often rehearses her paintings before attempting a final result.

Formally trained at Unitec in Auckland, Goddard went on to complete a Masters of Fine Arts at London's Central St Martins College (London University of the Arts). She now paints from her studio in Auckland.

Her representational paintings carry a strong narrative, something that she counters or complements with the titles of the works.

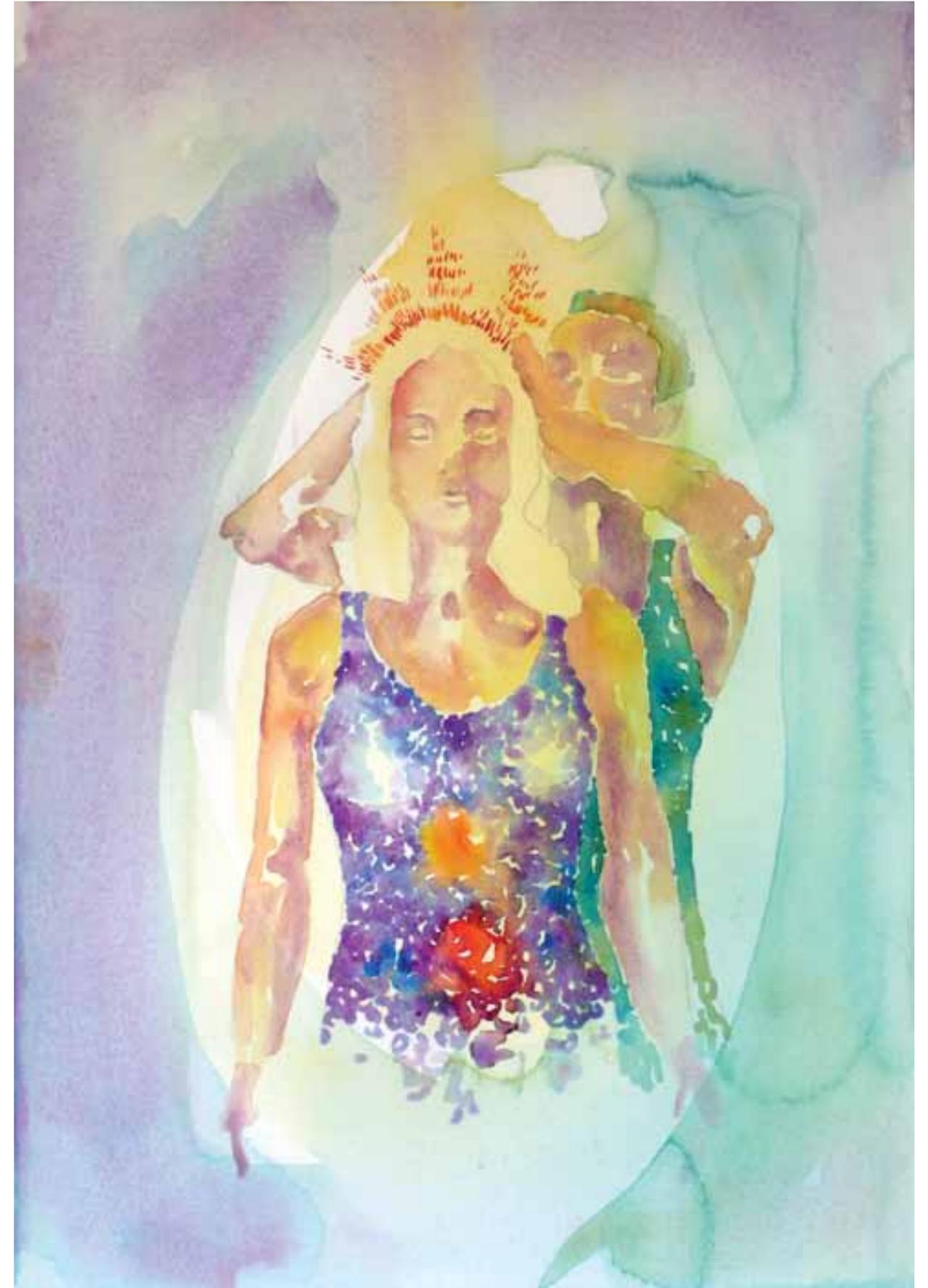
"It's an interplay between the image and the words. Often the titles can be quite satirical."

Goddard says without the titles, the images may be interpreted as more earnest than they actually are.

Currently she is exploring how the Western world has started to adopt Eastern philosophy and spirituality, and then integrated them as "packages of spirituality" into a capitalist way of living. Those paintings will form an exhibition of new works on display at CoCA gallery in Christchurch, 6–25 April.



Above: **Mandala** / Right: **The Relationship II**.



HE KÖRERO KAI  
nā JASON DELL



# Postcard from the Arabian desert

I recently had the opportunity to visit the Middle East for the first time and while it was literally a flying visit, it was a memorable trip. Imagine driving along desert sand dunes in a four-wheel-drive truck, or riding on a camel while basking in glorious sunshine and viewing palatial mosques and skyscrapers floating on incredibly small man-made islands. Abu Dhabi is the “little brother” of Dubai. Although it is a veritable concrete jungle, it still has at least another 20 years to develop to its potential.

Food here is much more than mere sustenance. It was during one of my tiki tours through the desert sand dunes that I got to experience the most delicious Arabian barbecue served under the stars. Highlights included the best hummus I have ever eaten, and the freshest tabbouleh salad and spiced meat kebabs and kofta.

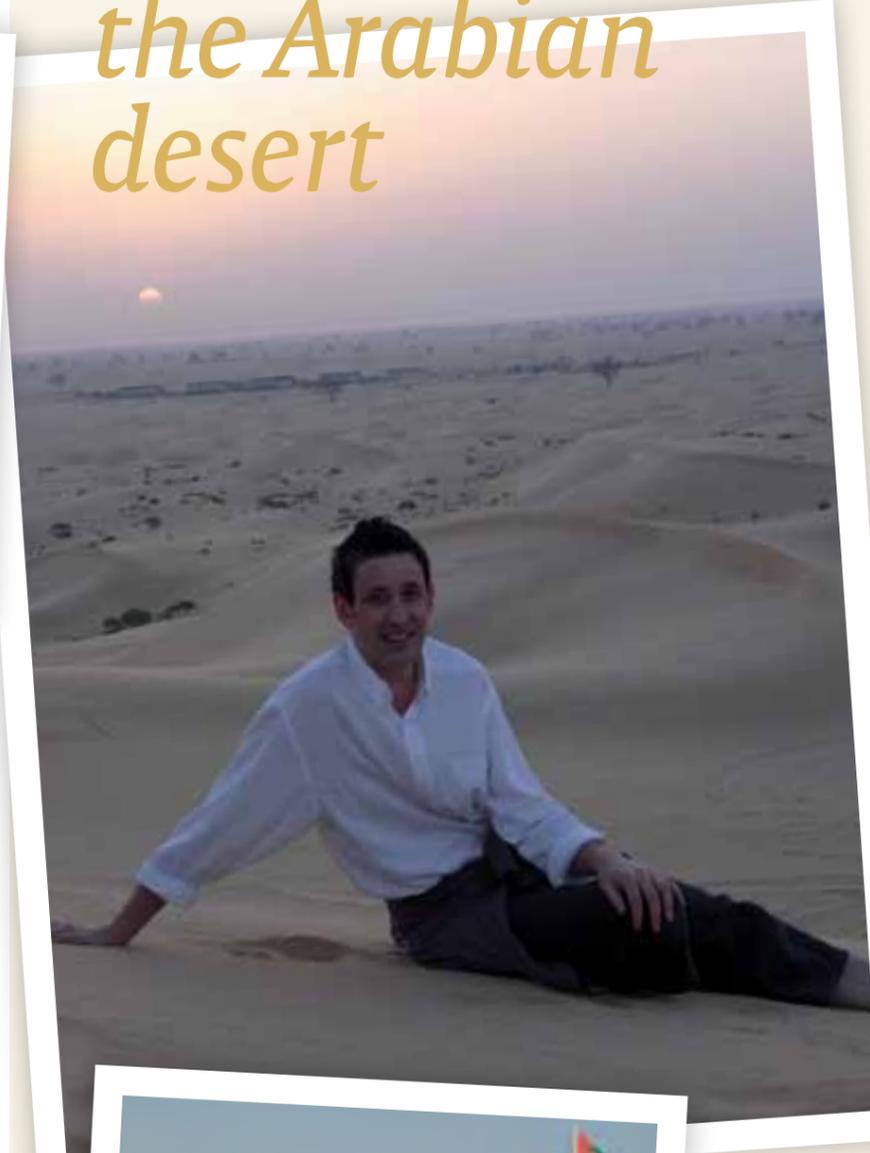
Inspired by my trip, here are a couple of authentic Middle Eastern recipes for you to try out on the whānau during Easter.

Next month I'll be in Hong Kong cooking kaimoana for a New Zealand kai promotion, so keep your eyes peeled for more delicious and easy-to-prepare recipes in the next issue.

Kia wakea mai.



Jason Dell (Ngāi Tahu/Ngāti Wheke)  
Chef and culinary adventurer  
(now based in Singapore)



Above: Catching the sunset at Sunset Point, Abu Dhabi.

Above left: Meeting the camel we actually got to ride later in the day.

Left: View of the Abu Dhabi skyline, smog and all.



BOOK PRIZE WINNER  
Congratulations to Jo Mason of Auckland, who is the winner of Harbour Kitchens (RRP\$35), which was compiled by The Combined Lyttelton Schools' Charitable Trust.



Above: An authentic Arabian barbecue meal, served in the Abu Dhabi desert.

Left: A modern presentation of hummus, tabbouleh and pita bread at The Nautilus Project in Singapore.

## HOMEMADE HUMMUS

300g dried chickpeas  
100ml tahini  
4 cloves garlic, minced  
60ml fresh lemon juice  
2 tsp sea salt  
1 tsp ground cumin  
100ml extra virgin olive oil  
1/4 tsp paprika

Place chickpeas in a bowl, cover with cold water and soak overnight. Drain and transfer to a large saucepan, then cover with more fresh cold water and cook on medium heat for 30 minutes or until the chickpeas are soft. Drain in a sieve and reserve one cup of the cooking water. Place the chickpeas in a food processor with tahini, garlic, lemon juice, salt, cumin and paprika and blend until smooth. The paste will be quite thick so add just enough of the reserved cooking liquid to soften, then slowly drizzle in the olive oil in a steady stream whilst still pureeing. Taste and adjust the seasoning.

Spoon the hummus onto a plate, then drizzle over a little more olive oil. This dip is best served at room temperature. Hummus can be served with flatbread, grilled meats, kebabs and salads. It's also great as a snack on its own with warmed pita bread.

## FRESH TABBOULEH SALAD

200g cracked wheat  
200g red onion, finely chopped  
50g minced garlic  
100g spring onion, chopped  
10 tsp fresh mint, chopped  
10 tsp fresh Italian parsley, chopped  
100g cucumber, diced small  
200g skinned tomato, diced small  
200g pine nuts, lightly toasted  
50ml freshly squeezed lemon juice  
200ml extra virgin olive oil  
salt and white pepper

Serves 6

This is really simple to prepare and best assembled at the last possible moment.

Place the cracked wheat in a bowl, cover with water and soak for two hours. Strain through a sieve to drain off the excess water. Add salt and pepper and toss lightly with a wooden spoon. Add the remaining ingredients. Allow the flavours to develop for 30 minutes at room temperature before serving.

## BARBECUED LAMB KOFTA

Makes 12 kofta

500g high grade lamb mince  
150g pork mince  
200g fresh breadcrumbs  
2 garlic cloves, minced  
1 tbs ground cumin  
1 tbs ground coriander  
1 tbs paprika  
1/4 cup dried herbs – rosemary, parsley, basil  
fresh lemongrass stalks  
or bamboo skewers

Combine the lamb mince, pork mince and breadcrumbs. Add the garlic, spices and herbs. Mix well. Pinch off approximately 50gm balls of the mince mixture and using the palm of your hands, shape the pattie into small sausage-sized kofta. Chill well and lastly insert a skewer into each kofta.

Place the kofta onto a lightly oiled, hot barbecue plate. Cook until nicely browned on the outside and the centre is cooked to your liking. Providing the mincemeat is fresh, it is safe to eat the kofta medium rare. However if your mincemeat has been frozen or the meat is a couple of days old, I would recommend you cook the kofta until it is cooked throughout.

# A farmer's footsteps

The sweet delights of the garden are something to be savoured as the cold days of winter rapidly approach. At this time of year the focus needs to be on harvesting and preserving crops and preparing the soil for winter production.

I generally leave the late season potatoes in the ground until early May and then dig them all up, not because they can't be left in the ground longer, but because it's easier to access them from a sack in the garage than it is digging them up when it is cold and raining. If you leave potatoes in the ground too long over winter, an unexpected warm spell could get them growing again.

Autumn is also the time for planting winter vegetables and cover crops. The brassica family (broccoli, cabbage, and cauliflower etc), silverbeet and spinach can provide welcome greens in the winter. Cover crops help protect the soil over the winter months and can be dug into the soil in late winter or early spring to aid fertility and soil structure. Lupins, mustard and barley are good cover crops.

On a field trip to a biodynamic farm once, I heard the farmer say the best fertiliser is the farmer's footsteps. What he meant by this is farmers walk around their farms wherever possible to observe what is happening. This helps them to plan future management strategies and to relate to and be inspired by the natural environment.

The home gardener's organic science is also all about the observation of what is happening in the garden. Until I started writing these articles, I did not realise that there was a general pattern to how I approached my own work in the garden. Now I realise it is normally a three-stage process for me.

First I walk around the garden and assess what is happening; secondly, I prioritise my actions into some sort of plan; and thirdly, I put that plan into action, starting with weeding and a tidy-up. I then plant new crops where necessary.

Friends of mine have recently shown

*Early autumn is a time when the garden is at its most abundant, when the hard work of spring and summer bears fruit.*



that you don't need a large space to have a productive vegetable and herb garden. They recently installed three planter boxes (each around 1.2m x 2.5m) on their back lawn and filled them with organic compost. They soon had a wide range of fresh salad vegetables and herbs growing that added a lot of flavour to their meals. This was a great improvement on their previous garden at their last house, where

the man of the house (of Dutch heritage) covered the vegetable area in plastic weed mat and planted seedlings into holes in the plastic. This is good for tidiness and weed control but it suffocates the soil and inhibits the life of worms. It is not a recommended organic practice. Fortunately the wahine of the house (Ngāti Kahungunu by descent) took control of the new garden and after getting him to do all the hard work establishing the new planter boxes, she has ensured a more organic approach is now being used (this gives new meaning to the term "companion planting").

Small gardens are easy to maintain and with a focus on vegetables like lettuce, bok choy, broccoli, spring onions, herbs and tomatoes, it is possible to get excellent nutritional benefits, especially when they are freshly harvested. And it also saves money, much to the Dutchman's delight. I will continue to observe this case study in bicultural dynamics and organics to see what else can be learnt in the coming seasons (as long as they don't disown me after this article).

Managing the unfamiliar ecosystem of my new tunnel house has turned into a real challenge. I was too enthusiastic at the beginning in spring and forgot that I had planted tomatoes in the same soil as the previous season, so now the tomatoes are suffering from verticillium wilt, which will lead to their early death. However, not without supplying a sufficient crop of tomatoes first.



Left: Strawberries and alyssum; above: garlic harvest; below: tunnel house in full production.

I have also realised to get the maximum organic production out of the tunnel house, I will have to regularly replace the topsoil after each crop. The tunnel house also suffered a plague of aphids for a while, which I controlled with organic sprays until I realised the two pepino (melon) plants were acting as breeding grounds for the aphids. I dug the pepinos up and stuck them in pots outside. Now the aphids have virtually disappeared from the tunnel house. I also planted alyssum flowers in there and they have helped attract the predators of aphids into the tunnel house.

I have experimented with a new certified organic product over summer called Nature's Curator, which is described as being the world's first natural plant activator. The science behind Nature's Curator is called biomimicry (from bios, meaning life, and mimesis, meaning to imitate). You spray a light mist of Nature's Curator onto the receptor cells on the surface of leaves to trigger plants' immune systems into action. They then produce a flow of essential oils that enhances the health, abundance and flavour of plants.

From trials in my garden so far it has resulted in a significantly better harvest

of strawberries, with yields far above what would normally have been achieved. It has also visibly benefited the peas, broad beans and zucchinis, though I am so far unconvinced of its benefits to the rest of the vegetable plants in my garden. However, it is worth the price just for the effect it has on strawberries alone, because if there is one fruit in the garden that can bring delight to all the family, it is fresh strawberries. And fresh organic ones simply knock the socks off the rubbish in shops. Autumn is a great time to plant out new strawberry seedlings for next summer's delicious harvest and don't forget to plant them with plenty of compost to help maximise production and health.

Website for Nature's Curator:  
<http://www.naturescurator.co.nz/>

*Tremane Barr is Ngāi Tahu/Kāti Mahaki. He has been gardening organically for more than 20 years. He currently works as a storeman and a part-time contractor helping to develop a pounamu resource management plan for Te Rūnanga o Makaawhio.*

## BOOK COMPETITION

For the next issue, TE KARAKA has one copy of *The Tui NZ Fruit Garden* by Sally Cameron (RRP\$45) to give away. Simply answer what fruit was attracting aphids to Tremane Barr's garden. Email the answer to [tekaraka@ngaitahu.iwi.nz](mailto:tekaraka@ngaitahu.iwi.nz) or write it on the back of an envelope and address it to: Te Karaka, PO Box 13-046 Christchurch 8141.



The winner of the Yates Garden Fresh Cookbook, companion to Yates Garden Guide, is Dene Whibley of Gisborne. Congratulations.



PHOTOGRAPHS: TREMANE BARR

# Symbols to salute

*Their koru and fern shapes and forms have served as an inspiration for artists, soldiers and business leaders, and of course famous New Zealand sportsmen and women for more than 125 years.*

The koru and the silver fern are iconic national symbols of Kiwi arts, business, sport and popular culture.

The koru is inspired by a young fern frond unfolding and the silver fern is based on the wonderfully symmetrical fern leaf of the common ponga, or poka as it was known to Kāi Tahu in the south of Te Waipounamu.

The silver fern is probably the most powerful symbol we have of Kiwi nationalism. Fern leaf badges were worn by New Zealand soldiers serving in South Africa during the Boer War at the turn of the 20th Century and by Kiwi troops during the First World War.

Many army units incorporated the fern leaf into their military insignia and the symbol also appears on the New Zealand coat of arms.

Legend has it the first national rugby team to represent this country overseas wore gold fern leaf badges on a blue jersey on a tour of

New South Wales in 1884; but by 1905 the national institution we now know as the All Blacks had switched to its iconic silver fern on a black jersey.

Stylised versions of the silver fern have been worn by many other New Zealand sporting teams, including the Silver Ferns (netball), Black Ferns (women's rugby), Black Caps (cricket), Black Sox (softball) and the All Whites (football).

The silver fern symbol was a trademark for New Zealand business on world markets from as early as 1885. Fernleaf butter was a major export earner last century and today the country's largest meat exporter sells its produce on international markets under the Silver Fern Farms brand and logo.

A stylised silver fern on a black background is a popular alternative to our national flag, an image arguably more befitting an independent South Pacific nation than a modified Union Jack cele-

PHOTOGRAPH: ROB TIPĀ

brating the 19th Century colonial conquests of the British Empire.

Ponga (*Cyathea dealbata*), commonly known as the silver tree fern or silver fern, is one of three tree ferns listed by Ngāi Tahu in the iwi's list of taonga species. The other two are mamaku and kātote.

Ponga is common in lowland and mountain forests throughout Aotearoa, the Chatham and Lord Howe Islands. It is easily recognised by its distinctive silver undersides, except in younger plants, which are green. It grows between three and 10 metres tall and has fronds from two to four metres long.

This tree fern is easily grown but needs the protection and shelter of larger trees. It is the fastest growing of all tree ferns but prefers drier sites than other tree ferns and will withstand drier conditions once established.

Ponga's larger cousin, mamaku (*Cyathea medullaris* or black tree fern) is one of the tallest tree ferns in the world, reaching 20 metres.

It grows in damp lowland forest throughout the country.

Māori ate the pithy core of the trunk of mamaku, the lower part of the frond stems and the uncurled part of the new shoots.

The tender young fronds (pikopiko or rito-o-mamāku) were one of few readily available sources of vegetables in our native bush. The soft white pith of the trunk was cooked in an umu for 48 hours.

Reports suggest the cooked pith was "soft with a very sweet flavour" similar to a turnip. Andrew Crowe, in his book *A Field Guide to the Native Edible Plants of New Zealand*, confirmed mamaku tasted like marrow or turnip.

West Coast explorers Thomas Brunner and Charles Heaphy owed their survival to mamaku – no doubt prepared by their very resourceful Māori guides – when all other sources of food failed.

Tree ferns were commonly used as a building material. Trunks of various types were used to form the walls of whare and, in *Traditional Lifeways of the Southern Māori*, Herries Beattie records that southern Māori made hides for hunting birds from the fronds of ponga.

They also used layers of ponga fronds as bedding, silver side down so the spores would not blow about when the seed capsules burst.

When the fronds were laid the other way up on bush tracks at night, the bright silver underside of the leaves glowed bright in the moonlight, lighting the path for walkers.

Beattie also recorded that Riverton Māori learnt the art of cob building from whalers who settled there and combined the best of both cultures when they lined the ponga walls of houses with clay to insulate them from the cold.

On the West Coast, Pākehā settlers used ponga for fenceposts (which they called bungy or bungee) that "practically lasted forever in the ground and regrew from the stump", says Beattie. Other sources confirm ponga was almost imperishable in the ground and was used to sheath buried timber posts.

These days, all tree fern logs are commonly known as "pungas", a corruption of the proper Māori name, and they are widely used for landscaping because of their resistance to rot.

When the soft pith of a ponga trunk eventually rots away, it leaves black timber slivers that are "as hard as flint". Early Māori used these as spear tips.

During warfare, these hard poisonous tips of ponga were lashed to the end of kōtaha (throwing spears), which were slung with another stick using a harakeke cord. The tapered tips of the kōtaha were designed to break, leaving the poisonous point lodged in the wound, according to Murdoch Riley, in *Māori Healing and Herbal*.

Strangely, ponga also has a few healing properties as well as its lethal ones.

Riley notes that the pith of the ponga fern had antiseptic powers to treat abscesses, and prevent infection of wounds, and was useful as a poultice for running sores or eruptions of the skin.

When the pith was roasted, it reputedly gave great relief for sweaty feet and tired eyes. Taken internally, the gum of the ponga was apparently helpful in expelling worms.

According to some more recent sources, the pikopiko of ponga or possibly mamaku were boiled and the juice was used to treat diabetes, wounds and to draw boils.

PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

# Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.



It sounds easy: “Let’s put down a hāngi”. To someone who knows what they’re doing, it is. But to “do a hāngi” requires know-how, planning, teamwork, tools of the trade, (these days) a fire permit and heaps of kai.

A hāngi is more than just a feed. It carries with it taha Māori, kawa, manaaki and the mana of your hosts.

Nowadays hāngi doesn’t necessarily come out of the ground, there are all number of different ways to cook your kai: re-used beer kegs, wringer washing machines carted around on trailers and even dial-a-hāngi if you live in the right town. However, at Tuahiwi Marae the art of traditional hāngi is alive and well and it’s not often the stones have time to cool.

Arapata Reuben (Ngāi Tūāhuriri) is passionate about his craft and seeing it kept alive to be passed to the next generation.

“Everyone has their own way of doing a hāngi. I learnt from experience and I have kept those methods alive. Over the years I have refined things, but once you know what you’re doing and have a good team of blokes like we do here, you can experiment a bit.

“At the end of the day it’s all about manaaki – looking after people – and there’s no better way than a puku full of food.”



AUTHOR PROFILE

# Seeing the full picture

*Intermarriage with European settlers from the 1800s has had a massive impact on the culture and survival of Ngāi Tahu whānui. Angela Wanhalla from Ngāi Te Ruahikihiki used her own ancestral story as the basis for her PhD thesis and book. Kaituhituhi Karen Arnold reports.*



PHOTOGRAPH COURTESY NEIL PARDINGTON

– his whole mindset changed – it was a revelation.”

Now there is little evidence of the settlement but it was once a thriving reserve in the south from which many significant southern Ngāi Tahu families descend: the family names include Palmer; Sherburd; Goomes from Rakiura; Haberfield; Watson and Howell from Ōraka Aparima.

With a doctorate under her belt, Angela completed a post-doctorate fellowship in Canada and it was there she was encouraged to further develop the story.

She returned to New Zealand in 2005 and took a job at Otago University’s history department. During the following four years, she extended her research and in 2008 was the recipient of the Rowheath Trust Award and Carl Smith Medal.

The result of her research is her book *In/visible Sight*. Published by Bridget Williams Books in December last year, it examines the early history of cross-cultural encounter and colonisation in southern New Zealand.

“The most exciting part was meeting and talking to people and hearing their stories,” Angela says.

In the book, she explores the relationships Ngāi Tahu forged with European settlers during the 19th Century. “Many of our men were killed during tribal wars. Lots of white men were brought into the tribe and married.”

The book is illustrated with photographs of the people and places that feature in the book, many of them supplied by Dave Brown of Christchurch.

She also reveals how, as part of an economically mobile tribe that had lost much of its land, her family was forced to move away from Ngāti Moki Marae at Taumutu and settle in faraway places to eke out a living.

“There is a large land mass but small Ngāi Tahu population. As people moved and resettled, the kinship connections were maintained but for some the tribal and cultural connections were lost.”

This led to an evolving society in which inter-racial intimacy played a formative role: for Ngāi Tahu coming to grips with colonial rule; for the European settlers a new life in a different country. Despite the odds, it worked and mixed-descent communities became the norm.

“They were very resilient.”

And just like her father, Stan, Angela’s personal discovery from writing the book has led her to become more connected to Ngāi Tahu. She’s even taken on the new challenge of learning te reo Māori.

Currently Angela has another book project on the go, this time for Auckland University Press. She is researching the trends, patterns and history of inter-racial marriage in New Zealand 1769–1969. This project has been funded by a Royal Society of New Zealand/Marsden Grant.

TE KARAKA has five *In/visible Sight* (RRP \$39.99) books to give-away. Simply list the names of the Taieri families mentioned in this article. Send your answers TE KARAKA, PO BOX 13 046 Christchurch, or email [tekaraka@ngaitahu.iwi.nz](mailto:tekaraka@ngaitahu.iwi.nz).



BOOK REVIEWS

**IN/VISIBLE SIGHT**  
By Angela Wanhalla  
Bridget Williams Books  
RRP: \$39.99

Review nā Donald Couch

It is often said that most Ngāi Tahu whānau have a whaler in their whakapapa.

We epitomise what academia refer to as “mixed-descent families”. Atholl Anderson first wrote about this in 1991 and subsequently noted that by 1864, 68 per cent of Foveaux Strait Ngāi Tahu were of mixed descent.

Angela Wanhalla’s whakapapa takes her back to Maitapapa (Henley), where in the 1890s, 90 per cent of the 170 inhabitants were of mixed descent. This book is based on her doctorate dissertation on the inter-racial marriages of the whānau of Maitapapa for the century after 1830. It raises a number of issues such as the fact that by the 1930s,

the community of Maitapapa was virtually disestablished. The high level of intermarriage may well be the reason why this situation eventuated.

In addition to these whānau histories, Wanhalla’s experience in Canada and the long list of references indicates an awareness of this general topic in a variety of other indigenous cultures. Another question she addresses is why, despite the mixed backgrounds of these families, they chose not to become a new distinctive ethnic group such as a New Zealand version of the Métis. Although many moved into the white community, most identified long-term with Ngāi Tahu.

As Barack Obama observed: “If I’m ... trying to catch a cab, they’re not saying, ‘Oh, there’s a mixed-race guy.’” [*The Dream Begins: How Hawai’i Shaped Barack Obama* 2009:79]

Over and above the standard litany of Ngāi Tahu challenges with the Crown, colonisation, land dispossession, poverty, dependency and so on; colonial and then state policies of assimilation and integration impacted greatest on these families, which led to their invisibility. The most effective strategy for individual survival and possible economic and social achievement meant accepting these policies, which eroded Ngāi Tahu identity and culture.

Wanhalla has taken on the tough task of converting her PhD dissertation for the commercial book market. Much of the academic language or jargon and style are still there. Other Ngāi Tahu academics such as Atholl Anderson and Te Maire Tau have successfully made that transition, but they have had lots of practise. A follow-up of these Maitapapa families

over the past decade would be valuable.

Remember the one about the out-of-towner on 57th Street, who asks a New Yorker how to get to Carnegie Hall. “Practise, practise” was the reply.

PAPA’S JANDALS

By Kate Moetaua  
Illustrated by Bruce Potter  
Published by Penguin  
RRP \$18.99

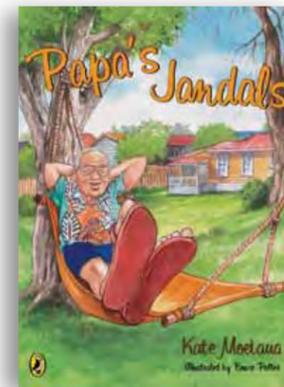
Review nā Fern Whitau

*Papa’s Jandals* is Kate Moetaua’s second children’s book set within a Polynesian community/whānau living in Aotearoa. Moetaua began writing when she couldn’t find any story books that depicted her daughters’ Rarotongan heritage.

*Papa’s Jandals* tells the tale of Junior, an artful dodger who gets away with mischief by turning on his charming smile. That strategy works very well for him until he misplaces his papa’s big, red jandals and no one will help him find them. So begins Junior’s quest to locate the missing jandals and our introduction to his whānau and neighbours.

Told from Junior’s long-suffering sister’s point of view, the story is accompanied by Bruce Potter’s illustrations, which capture the people and place perfectly.

Children will enjoy this fun story. They will worry with Junior when he realises the jandals are missing and share his joy when they are found again. My moko and I had fun reading this story, looking at the illustrations and seeing how hints of Rarotonga are revealed in the food; tea and cabin bread, buckets of sugar and even donuts.



Donald Couch  
(Ngāi Tahu) is  
Pro-Chancellor of  
Lincoln University.



Fern Whitau hails from  
Moeraki and is a tāua  
who loves to read to her  
mokopuna.

ALBUM REVIEW

**THE VERY BEST OF QUINCY CONSERVE**  
By Quincy Conserve

EMI recordings  
RRP \$30.00  
Mp3 \$19.95 ([amplifier.co.nz](http://amplifier.co.nz))  
The Warehouse, Real Groovy,  
Amplifier.co.nz

Review nā Joseph Tipa

Funk/soul group Quincy Conserve was formed in 1967 as the resident band for the ‘Downtown Club’ in Wellington. Spearheaded by front-man Malcolm Hayman with musicians raised in the show-band era, the band included drummer Bruno Lawrence (who would go on to form Blerta) and the fantastic Dave Orams on bass guitar. They were soon signed with EMI, becoming the label’s in-house musicians and recording three albums of their own. In 1973 breweries began to realise the pulling power of live music in their taverns, drafting groups to record and tour the country. In 1974, Quincy Conserve signed to Lion Breweries, producing a fourth and final album. The group wrote some of the finest soul/funk songs to emerge from Aotearoa in the 70s, with hits such as ‘Aire of good feeling’ and ‘Ride the rain’. They achieved three albums, and navigated the transition from an era of resident club bands towards the current mode of group self-governance. ■■

Discography:  
*Listen to the band* HMV recordings 1970  
*Epitaph* HMV recordings 1971  
*Tasteful* HMV recordings 1973  
7” EP – *Extra Tasteful* EMI recordings 1973  
*The Quincy Conserve Ode* recordings 1975  
*The Very Best of Quincy Conserve*  
EMI recordings 2001

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



Joseph Tipa  
(Ngāi Tahu ki Moeraki,  
Ngāti Kahungumu,  
Ngāti Maniapoto) is a  
musician, singer, and  
songwriter. He is based  
in Wellington.



# Bridging the cost of education

*The costs of studying at a tertiary institution are considerable. While you may not know what your child may be doing 15 or 18 years down the track, it's important that you start putting away some money for their tertiary studies as early as possible. It has been estimated the fees for an undergraduate degree (four years' study) may cost more than \$100,000 by the year 2025.*

One of the savings options for Ngāi Tahu is the Whai Rawa Fund. This long-term savings plan only allows people to withdraw savings for three significant life events including tertiary study. The only other reasons you can withdraw money is to help pay for your first home or your retirement. To find out more information about Whai Rawa or to enrol your tamariki, go online to [www.ngaitahu.iwi.nz](http://www.ngaitahu.iwi.nz).

Another option is to set up a special savings account for your child's education, either in your child's name or your own. Make sure it is an account with limited access to ensure the money stays put for its intended purpose. Once your tamariki are old enough, it's a good idea to sit down and talk with them about the cost of education and the positives of planning ahead. Encourage them to earn a little money for themselves, whether it's pocket money for jobs around the house or getting a small part-time job, and to put a percentage of this into their education savings account. Maybe you can strike a deal whereby you match them dollar for dollar on what they save. It pays to check which bank is offering the best interest rates and no fees.

There are also a number of specialised education savings plans available. However, these are often conditionally tied to your tamariki going on to tertiary study. Be aware that if they choose not to do this, you may lose some of the money you deposited into such funds.

If your child is at the stage where they are thinking about tertiary study, it pays to find out if they are eligible for any scholarships. The Māori Education

Trust is a good source of information: [www.maorieducation.org.nz](http://www.maorieducation.org.nz).

Te Tapuae o Rehua based in Te Waipounamu also provides scholarships through their partner institutions and can provide information on other scholarships available.

Te Rūnanga o Ngāi Tahu supports a number of fully funded university degrees in areas such as property, tourism and commerce.

Student loans are readily available and for many these are the only way they can pay their tertiary costs. The downside is some students end up with huge debts. While access to money via a loan may seem very appealing, encourage your child not to sign up to any more debt than necessary.

Tertiary institutions such as the Southern Institute of Technology that have zero fees are also a good option, rather than a hefty student loan.

The Sorted website ([www.sorted.org.nz](http://www.sorted.org.nz)) also provides some useful advice for students about budgeting and managing debt.

## Scholarships and Grants

Applications for the following scholarships opened 1 March and close 30 April. Applications for the Ngāi Tahu Kā Pūtea grants opened 1 March and close 10 December.

**Ngāi Tahu Kā Pūtea Grants:** Available to registered Ngāi Tahu tertiary students. Grants are valued at \$250 for first year students in full-time study and \$500 for second and subsequent year students in full-time study.

**Ngāi Tahu Kā Pūtea Scholarships:** Available to registered Ngāi Tahu tertiary students. There are a total of 40 scholarships valued at \$1500 each. The three scholarship categories are general (nine scholarships), targeted (13) and Papatipu Rūnanga (18), who award these to people who whakapapa to their specific rūnanga.

**ESR Tū Mai Tauira Scholarships:** Available to all Māori tertiary students studying at the University of Canterbury, University of Otago, University of Lincoln, CPIT and Otago Polytechnic. There are three scholarships valued at \$2000 each. Students must be studying maths, geography, technology, social science, te reo Māori, resource management, public health or engineering.

**Transpower Tū Mai Tauira Scholarships:** Available to all Māori tertiary students studying at the University of Canterbury, University of Otago, University of Lincoln, CPIT and Otago Polytechnic. There are 10 scholarships valued at \$2000 each. Students must be studying science, maths, information technology or engineering.

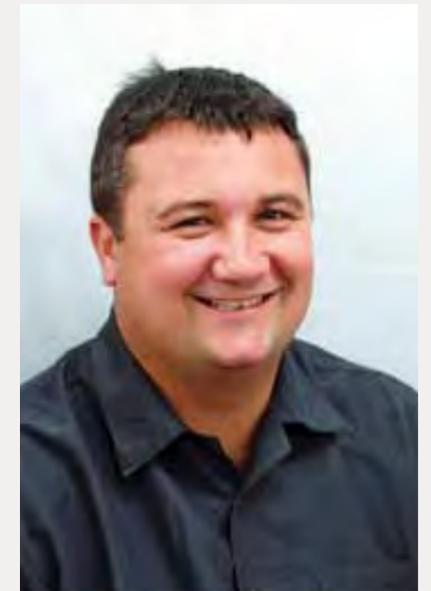
Application forms for the Ngāi Tahu Kā Pūtea grants and scholarships are available through the Ngāi Tahu call centre on 0800 WHAI RAWA.

For information on all scholarships and application forms for the ESR and Transpower scholarships please refer to [www.tetapuae.co.nz](http://www.tetapuae.co.nz) or contact the Te Tapuae o Rehua office on (03) 377 7305.



## MALCOLM MULHOLLAND Ngāti Kahungunu

# HE TANGATA



Author Malcolm Mulholland (Ngāti Kahungunu) has a great passion for recording Māori history, which has seen him visiting and researching areas all around the country.

In February, Malcolm and co-editor Veronica Tawhai (Ngāti Porou) launched the book *Weeping Waters: The Treaty of Waitangi and Constitutional Change*. It follows on the triumphant footsteps of his award-winning *Beneath the Māori Moon: An Illustrated History of Māori Rugby* (2009), which celebrated 100 years of Māori rugby. In 2006, Malcolm wrote *State of the Māori Nation*.

He holds a BA in Māori/History, has written extensively as a columnist on Māori issues for several provincial newspapers and is currently a staff member at Te Pūtahi-ā-Toi (School of Māori Studies), Massey University.

**HOW MANY PAIRS OF SHOES DO YOU OWN?**  
Two, including jandals.

**WHAT'S YOUR BIGGEST REGRET?**  
Not being able to speak te reo Māori.

**WHAT IS YOUR GREATEST ACHIEVEMENT?**  
Being a father. 

**WHAT CONSTITUTES A GOOD DAY?**  
Waking up.

**WHAT NEW ZEALANDER DO YOU MOST ADMIRE? WHY?**  
Ned Parata: for his vision in establishing a positive Māori vehicle in the form of the New Zealand Māori Rugby Team.

**WHAT COULD YOU NOT LIVE WITHOUT?**  
Heart and brain.

**IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?**  
Seddonville.

**WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?**  
My wife Wiki and our three children: Molly Rose (8), Ihaia (4), Patrick (1).

**WHAT IS YOUR FAVOURITE SONG?**  
*Children of the Revolution* by T-Rex.

**ON WHAT OCCASION DO YOU TELL A LIE?**  
When I get caught!

**WHAT CONSTITUTES A BAD DAY?**  
Not getting any work done.

**WHAT IS YOUR GREATEST FEAR?**  
Not getting any work done.

**IF YOU COULD BE A SUPERHERO, WHO WOULD YOU BE?**  
Spiderman (my son told me what to say).

**WHAT IS YOUR WORST CHARACTER FLAW?**  
I am impatient with incompetent people.

**WHICH TALENT WOULD YOU MOST LIKE TO HAVE?**  
To lose weight by blinking.

**WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?**  
Whitebaiting in the Mokihinui River with my grandfather, Patrick Snowden.

**WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?**  
Cuba.

**DO YOU BUY LOTTO?**  
No.

**WHAT WOULD YOU DO IF YOU WON LOTTO?**  
Put it in a term deposit.

**DO YOU BELIEVE IN REINCARNATION?**  
No.

**EVEN IF YOU DON'T, WHAT WOULD YOU COME BACK AS IF YOU COULD?**  
Sir Apirana Ngata.

**WHAT IS THE BEST GIFT YOU'VE EVER RECEIVED?**  
*Māori* by Michael King.

**WHAT IS YOUR GREATEST EXTRAVAGANCE?**  
Coca Cola.

**FAVOURITE WAY TO CHILL OUT?**  
Watch cricket or have a massage.

**WHAT IS YOUR MOST ADMIRABLE QUALITY?**  
Perseverance.

**DANCE OR WALLFLOWER?**  
Dance.

**WHAT IS THE LAST BOOK YOU READ?**  
*Good Kitten*.

**WHO IS YOUR FAVOURITE AUTHOR?**  
Professor Ranginui Walker.

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

**WHAT FOOD COULD YOU NOT LIVE WITHOUT?**  
Peanut butter and jam sandwiches.

**WHAT MEAL DO YOU COOK THE MOST?**  
Peanut butter and jam sandwiches.

# Strengthening Ngāi Tahutanga

Calling for project applications now

Whakapapa  
Te Reo me ōna Tikanga  
Mahi Toi  
Whānau Development  
Whenua Development  
Mahinga Kai  
And more



## Ngāi Tahu Fund

Building the cultural knowledge and participation of Ngāi Tahu whānui

Encouraging and growing the cultural practices, including mahinga kai, of Ngāi Tahu whānui, for us and our children after us

Encouraging cultural leadership for today and for the future of Ngāi Tahu Whānui (expertise).

**Call 0800 942 472 today**

and find out how to apply. Applications close Friday 26 March. [www.ngaitahufund.com](http://www.ngaitahufund.com) email [funds@ngaitahu.iwi.nz](mailto:funds@ngaitahu.iwi.nz)