

TE KARAKA

South Seas Adventure

SAILING POLYNESIA WITH
TRADITIONAL WAKA FLEET

FORESHORE & SEABED LETDOWN
KERI HULME ON THE QUAKE | TAONGA PUORO WORKSHOP
WHALES AND KAIKŌURA | TE HOKINGA MAI IN SOUTHLAND



tahū FM

7 TO 9 EVERY WEEKDAY MORNING

90.7 FM Kaikōura | 90.5 FM Christchurch | 95 FM Dunedin | 99.6 FM Invercargill | Channel 505 Sky Digital | www.tahufm.com



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

Kia āta whakateretere i te waka, kei pariparia e te tai mōnehunehu te kura nei.
Steer the canoe carefully, lest this chief is drenched by the spray.

The relationship between Ngāi Tahu and the moana is deep and has many faces, and this issue of TE KARAKA focusses on a few of those. It is exciting to see Ngāi Tahu sailors join other Pacific voyagers in reinvigorating our traditions as navigators and travellers, and re-cementing our bonds with our Pacific whanaunga. No less exciting is the promise held by the Kaumoana Kāi Tahu programme, connecting a whole new generation of sailors with those traditions, and giving them the skills and confidence that will take us all forward into the future. Meanwhile, young superbike rider Anthony Knowles, charts his own course at an entirely less sedate pace.

Whale Watch Kaikōura continues to fly its flag over waters a little closer to home, cherishing and celebrating some of Tangaroa's most magnificent children and providing its unique form of manaaki to thousands of visitors a year. It is timely to reflect on the achievements of this great Ngāi Tahu enterprise and to look forward to future developments.

Against this backdrop of celebration of our maritime heritage, it is ironic that yet again we are forced to consider how best to deal with new legislation to replace the Foreshore and Seabed Act 2004. The Marine and Coastal Area (Takutai Moana) Bill appears to have as little capacity to recognise and uphold our rights and relationship with our takutai moana as its predecessor did. Despite our collective submission-writing fatigue, we will again have to make our objections heard. It turns its back on two decades of hard-won experience developing the truly innovative, principled, inclusive and empowering solutions that are the hallmark of this country's approach to reconciling the rights of iwi Māori and our wider communities. As measured by practical and meaningful outcomes, this Bill in its current form represents a significant lost opportunity for us all.

On a brighter note, Murihiku has welcomed the *Te Hokinga Mai* exhibition to the Southland Museum and a profile of Mary Jane Thomas QC, also of Southland, reminds us just how formidable Ngāi Tahu women can be. As if we needed reminding of that!

TE KARAKA

EDITORIAL TEAM

Phil Tumataroa	MANAGING EDITOR
Faumuina F. M. Tafuna'i	EDITOR
Sandi Hinerangi Barr	ASSISTANT EDITOR
Adrienne Rewi	SUB EDITOR

CONTRIBUTORS

Karen Arnold	Hinemoana Baker
Tremane Barr	Tom Bennion
Gerry Te Kapa Coates	Jacqui Van Dam
Jason Dell	Shar Devine
Ross Hemera	Richard Howes
Keri Hulme	Moana Jackson
Howard Keene	Diana Leufkens
Andy Lukey	Amanda Morrall
Elizabeth O'Connor	John Pope
Adrienne Rewi	Irene Schroder
Rob Tipa	Kim Triegaardt
Fern Whitau	Will White

DESIGN

La Fábrica Design Studio

PRINTING

Spectrum Print – Blue Star Business

PUBLISHER

Te Rūnanga o Ngāi Tahu
PO Box 13 046
Christchurch 8141
Phone 03 366 4344
Fax 03 365 4424

Send contributions and letters to the editor to:

The Editor
TE KARAKA
PO Box 13 046
Christchurch 8141
tekaraka@ngaitahu.iwi.nz

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

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

Issue 48 published October 2010
© Ngāi Tahu Publications Limited
ISSN NO. 1173/6011

Te Rūnanga o Ngāi Tahu has used Blue Star Group, which is an FSC certified print supplier. The paper used for this publication is PEFC certified, promoting sustainable forest management through independent third party forest certification.

Front cover: *Hine Moana* from the water in Tonga. Photograph by Richard Howes.

BY EMAIL: tekaraka@ngaitahu.iwi.nz
BY PHONE: 03 366 4344
BY FAX: 03 365 4424
BY POST: Te Rūnanga o Ngāi Tahu,
PO Box 13 046, Christchurch 8141

MY DETAILS (for all orders):

New subscriber Giving gift
 Renewal

Name _____

Address _____

Postcode _____

Daytime phone _____

Email _____

PAYMENT METHOD:

Cheque
(payable to Te Rūnanga o Ngāi Tahu)
 Visa Mastercard

Credit card number _____

Expiry _____

Signature _____

GIFT SUBSCRIPTION:

If subscribing as a gift please provide your own details and a gift card will be sent to you, to forward to your friend or whānau.

Recipient's name _____

Address _____

Postcode _____

Daytime phone _____

Email _____

FOR ME:

1 year (4 issues) \$30.00
 2 years (8 issues) \$60.00

AS A GIFT:

1 year (4 issues) \$30.00
 2 years (8 issues) \$60.00

TOTAL: \$

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

SOUTH SEAS ADVENTURE

For the first time in hundreds of years, a fleet of traditional Polynesian waka set sail for an epic voyage around the Pacific. The two-month journey that began in Aotearoa aimed to revive the art of non-instrumental navigation and Pacific sailing traditions.

14



14



8



10

THE NEED FOR SPEED

Anthony Knowles. It's a name to remember because one day this Christchurch youngster is going to be famous around the world. Catch up with the country's top Under-17 speedway rider.

10

MARY-JANE THOMAS

The first woman appointed as a Crown Solicitor outside the Crown Law Office in New Zealand is also a proud Ngāi Tahu descendant.

13

NGĀI TAHU SAILS AGAIN

Fresh from a waka wānanga at Kaikōura's Takahanga Marae and sailing a waka hourua around the Hauraki Gulf, a young Ngāi Tahu crew are one step closer to reviving the iwi's maritime heritage.

24

WHALE TALE

TE KARAKA spends a day chasing whales and talking to the people behind Whale Watch Kaikōura – now one of the world's leading indigenous businesses.

32

THE LETDOWN

The National Government has missed an opportunity to right the wrongs of the 2004 Foreshore and Seabed Act. Te Rūnanga o Ngāi Tahu Mark Solomon and CEO Anake Goodall give their frank assessment of the Marine and Coastal Area (Takutai Moana) Bill.

36

TAONGA REVIVAL

The sound of taonga pūoro is becoming more familiar as contemporary music embraces the airy sounds of Māori wind instruments. Ngāi Tahu seeks to breathe life into taonga pūoro at a workshop of musical minds and instruments in Christchurch.

28

ANCESTRAL AFFINITY

Irene Mura Schroder (Kāti Māmoe, Ngāi Tahu) is Curator Visual Arts Southland Museum and Art Gallery. She writes about the arrival of *Te Hokinga Mai* and what it means for Ngāi Tahu's southernmost rūnanga.

42

FINANCIAL KNOW-HOW ON PAR

A landmark survey measuring the financial knowledge of Ngāi Tahu whānui has produced encouraging results. The survey establishes a solid foundation on which the iwi can develop future tribal initiatives.

59

AHAKOA HE ITI, HE POUNAMU:

Māori Stormtrooper, Ngā Manu Kōrero winners, Maisey Rika and more

8

HE KŌRERORERO NĀ KERI HULME:

Toitū te whenua hoki

7

HE WHAKAARO:

Tom Bennion – The foreshore debate – a new deal?

39

HE WHAKAARO:

Guest – Moana Jackson – Injustice compounded

40

TOI IHO:

Tuhituhi whenua – Ross Hemera

38

HE KŌRERO KAI:

Jason Dell's postcard from Singapore

46

HEI MAHI MĀRA:

Mauri magic

48

HE AITAKA A TĀNE:

Kahikatea – the tallest native

50

TE AO O TE MĀORI:

Shaky times in Canterbury

52

REVIEWS:

Kaitiaki, *People of the Land*, and *Insatiable Moon*

54

HE TANGATA:

Hinemoana Baker

59



NGĀ HAU
E WHĀ
FROM THE
EDITOR

To sail on a waka hourua in the open sea, with huge rolling waves and no land in sight, is a passionate goal for many.

It tugs at the heart and mind to think of ancestors navigating by the stars, reading the waves and the clouds, especially for those times when storms lashed mercilessly at their waka or for when wind forsook them, leaving them to bob relentlessly in the ocean.

When a fleet of waka sailed from Auckland for a Pacific voyage in April this year, fortune favoured Ngāi Tahu with three iwi members aboard *Te Matau a Māui*. This was an opportunity to see what the ancestors saw, to feel a sense of cultural connection with neighbouring Polynesian Islands, and expand their notion of where they came from.

That journey coincided with local efforts to revive Ngāi Tahu sailing traditions and to support a new generation of wayfinders. Lexie Reuben (Ngāi Tūāhuriri) is one of a group of rangatahi learning the ropes of traditional navigation and sailing. Quiet and reserved, Lexie shows a determination to sail as her ancestors once did.

Also, in this TE KARAKA is the important issue of foreshore and seabed. The Government, and sadly with the co-operation of the Māori Party, has presented their Marine and Coastal Area (Takutai Moana) Bill to replace the 2004 Foreshore and Seabed Act. Once again for Ngāi Tahu Whānui, the Bill gives perpetuates historic wrongs, wrongs that were apologised for by a previous National Government. As this edition goes to print, the Māori Affairs Select Committee is inviting submissions on the Bill. You can send your submission to Committee Secretariat, Māori Affairs, Parliament Buildings, Wellington or via www.parliament.nz. The closing date is 19 November. Let your voice be heard.

Kei a koutou te mana,

nā FAUMUINĀ F. M. TAFUNA'I



Breast screening saved my life.

"People love you in your world... your whānau and your friends all love and need you. So go for your breast screening. I did and that's why I'm enjoying life today. You have a better chance of surviving breast cancer if it's found early enough. Early detection is your best protection."

June Northcroft Grant

Te Arawa, Tūwharetoa,
Tūhourangi/Ngāti Wahiao.

Wife, mother, grandmother,
sister, artist.
Breast cancer survivor.



www.breastscreen.govt.nz

New Zealand Government

Breast screening every 2 years could save your life.

Call 0800 270 200 for an appointment.

Free for women aged 45 to 69.

HE KÖRERORERO
nā KERI HULME

Toitū te whenua hoki

As we go to sleep tonight, let us think about where we are.

In a house?
In the bush?
On a boat?
Sleeping rough?

In Ōkarito, where I sleep in a house, I am very aware of how fragile my hold on the house and land is – a decent storm will make such a surf that the ground will shudder under the ocean thud. The ground is ancient swamp, recent river bank, sand dunes, all very prone to liquefaction, subject in the quite recent past* to tsunami inundation – the ground I sleep on is not sure.

"liquefy = to bring or make a solid or gas into liquid condition – hence, liquefier/liquefacent/liquefaction/liquefactive/liquefiable..."

Humans, being the hopeful mammals we are, expect yesterday to herald today – it will all be the same, and Life will go on, just as we know it.

We are always horribly surprised when Life doesn't.

A long time ago, when I was an adolescent, I met a man who was passionate.

I was in the Upper Sixth form (Year 13) going for University Scholarship exams – don't worry about these archaic terms! What it actually meant was, in my babyboomer high school (Aranui, since you ask) there were very few people in that form, and, if you chose certain subjects you wound up with an individual teacher, just for you.

My specialities were biology (knew a wee bit more than the teacher there) and history (got really frustrated because it was Tudors from here to breakfast, and they were an especially evil lot) and ... geography.

My teacher-just-for-me in geography was a Pom. He hadn't been long in our country. He was incandescently pale, and had a receding chin, was kind of weedy, skinny – o stereotype eh?

Except he was passionate. Not as it turned out, about the regular geography syllabus – what he loved was geomorphology.

I'd never heard of the word.

Have you ever known the name C A Cotton?

Because, bless that lovely deeply intelligent passionate Pom, C. A. Cotton opened my worldview unto this day.

How do you see our wonderful motu? Body of our mother Papatūānuku? The one sure thing that is here despite all the ruckus we humans can create? That which always survives us, will hold our bones, and be a surety, a sustainment, for all our offspring?

C. A. Cotton was a long-ago person born here (1885) who wrote a most marvelous book. It is called, quite simply, *Geomorphology* (my copy is the 7th edition, revised 1958, reprinted 1968, and costing me \$3.25 in that year from Whitcombe and Tombs). The subtitle is *An Introduction to the Study of Landforms*.

And what it does is make anyone who reads it understand that all of our earth is not a certainty, nor a stability, but a process.

It makes you sort of, kind of, understand earthquakes.

We know about Rūaumoko, and he is a good metaphor – someone occasionally lively in Papa's womb, but constrained by where he is contained. There is a sense of resentment, a "let me go" – but then what? A demiurge out of this world going to do – what?

But if you look on this lovely sea/earth as a continuing process, and if you look on crustal plate movement and jar and uplift and shift as the way our world heaves and moves and breathes – then, quite simply, we have to alter our way of living.

Especially our kind of homes.

I was born in Christchurch, schooled there. I have no idea what happened to the erstwhile family home at Leaver Terrace, North New Brighton – it's a long long time since I lived there, and I've never wanted to go back, so I'm not interested in any damage that happened there. But I do know that tile roof and plastered wooden walls are not necessarily a ship to ride out earthquake waves.

My house is wooden-framed, wooden-clad except for the galvanised rooves: it survived the 4.35am CHCH quake fine (as it has survived an earlier 6.9 here) and it moved and creaked like a ship in a surge. But – come a shift in the Alpine fault, and an 8 – forfend! a 9 – my home and me are goners.



I can fantasise dwellings that are earthquake/volcano/tsunami/storm-proof – they tend to involve dirigibles and materials that haven't quite been made yet – but living in our real and rather dangerous world, one of the easiest ways we can avoid being destroyed, our homes being destroyed, is – avoid building on places that are subject to – for instance – liquefaction or rockfall. Being in a houseboat is a good idea on inland lakes or the inner areas of lagoons. In the bush – depending on your comfort levels (I know someone who lives up trees) – a really well-built old-style Southern whare (partly sunk in the ground) will survive most hazards, dependent on where it is sited. Sleeping rough is always tough, and the transients and street people are always going to find it hard. We need to think about those among us who don't even have shelter when the earth shakes.

Sleep safe, us all. And, read Charles Cotton!

*The last tsunami to overwhelm Ōkarito was probably in 1826. Brunner wrote, after his trip through here in 1847, that: "The timber here is very small, and appears of recent growth. I think to the foot of the mountain range has been recently washed by the ocean." (p.289, Taylor, Nancy M. (Ed.). 1959. *Early Travellers in New Zealand*, Oxford: Clarendon Press.)

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.

Character photo © & ™ Lucasfilm Ltd. All rights reserved.
 Helmet photos © Michael Moore



▼ **Māori Stormtrooper**

This Māori Stormtrooper helmet was made by Daniel Logan, the young Māori actor who played the coveted role of Boba Fett in *Star Wars: Attack of the Clones*. To create the helmet, Logan had help from good friends Shawna M. Hogan-Moore (Red Elk), Darcienne Sparber

and Michael Moore (HMS Creative Productions). His stylised helmet was the top-selling item at the 501stTK Project, a charity event for the Make A Wish Foundation. The helmet sold for \$US3500 and was bought by *Star Wars* director George Lucas.



Photo by Richard Spranger

▶ **Brain to coach Portugal**

Former Māori Captain Errol Brain has been appointed head coach of Portugal. The team is currently ranked 22nd in the world, but are hoping to make it back to number 16 to qualify for the 2015 World Cup.

Dame Te Muranga Jackson

Te Muranga Jackson was awarded the New Zealand Order of Merit for decades of community work. From her humble beginnings as a cleaner, she became one of the first Māori leaders to speak about urban Māori rights, she was the founding chief executive of the Manukau Urban Māori Authority.

Māori and Pacific Festival success

This Dunedin Māori and Pacific Island festival has become one of the biggest in Otago. It involves music and dance displays by 75 groups, performed to over 8000 people, and will be expanded to a three-day festival next year.

Ngā Manu Kōrero

The best young orators in Māori and English found from around the motu gathered in Ōtākou to compete in this year's Ngā Manu Kōrero competition. The junior English trophy went to Ivana Schinkel from Hawkes Bay, while Kaharau Keogh from Ngā Taiatea Kuru in Waikato was the standout performer in the Rawhiti Ihaka junior Māori section. Syraia Haukamo from Napier took won the senior English trophy. The senior Māori Pei Te Hurinui Jones trophy was won by Herea Winitana from Tūwharetoa who won the best prepared speech and best male speaker categories, with Puhiauarangi Black from Ngāi Tūhoe taking second through her wins as best impromptu speech and best female speaker.

Waiata Māori Awards ▶

Singer/songwriter Maisey Rika scooped up four titles at the 2010 Waiata Māori Awards. She won best Māori pop album, for her work on *Tohu*; best Māori song, for *Nia* and best Māori songwriter for her impressive resume. Rika hails from Ngāti Awa – Ngāti Pukeko, Te Arawa and Te Whānau a Apanui.



◀ **Retail therapy**

Aroha & Friends is a design store and gallery in Napier, Aotearoa. It is owned by Melaina Newport-Karaitiana (Ngāti Kahungunu, Ngāti Ruru) and Rakai Karaitiana (Rangitāne, Ngāti Kahungunu, Te Arawa). The shop also has a great website www.houseofaroha.co.nz. Meanwhile here is their Aroha-Hūmārie cushion (\$130) available in blue, red, brown and black and lamp shade (\$195).

Boy what a good film

The movie *Boy* was nominated for 13 awards at the recent Qantas Media Awards, winning a total of seven honours for best feature film, best supporting actor, best screenplay, best cinematography, best editing and best original soundtrack. Producer Ainsley Gardiner, who is Ngāti Awa from Whakatāne, was touched by how audiences around the world had responded to the story of childhood on the coast.



The need for SPEED

Anthony Knowles. It's a name to remember because one day this Christchurch youngster is going to be famous around the world. Kaituhituhi Kim Triegaardt catches up with the country's top Under-17 speedway rider.



FORGET GIRLS. THE ONLY CURVES 15-YEAR-OLD ANTHONY KNOWLES is interested in are those of the speedway track.

"I haven't got a lot of time for girls," says the Christchurch Boys' High Year 11 student, who dreams of being a professional speedway rider earning \$150,000 a year.

Anthony recently returned home after competing in the FIM Youth Gold Trophy event, an Under-17 World Championship title, in the Czech Republic. It's a ride he earned after being named the top Under-17 speedway rider in New Zealand.

It's hard to imagine the slight, friendly faced young man as a modern gladiator, rugged-up in rip-stop nylon and full-face helmet, forcing a 500cc bike around a dirt track as fast as it can go.

Speedway bikes have no brakes and go at two speeds – fast or blistering.

Today he's taking it easy. He's dressed in jeans and a sweatshirt, the ends of a curling black mullet showing under the edge of a black cap, and he has an open, disarming smile. His chore for the day was cleaning the house and everything is squared away neatly, not a dish lying around, nor a chair out of place in the house he shares with his dad, Canterbury Demolition owner Lionel Green.

After an intense season that culminated in his trip to the Czech Republic, Anthony's earned a break. Speedway is a summer sport so there's no racing for a couple of months. His bike rests in pieces in the garage, where there's no mistaking his passion for motorbikes.

"This is my main race bike, a 500cc bike, and that's my 250cc bike for getting around. This is my dad's Harley and this is a long bike we use sometimes. And this is his sidecar racer."

Anthony's race bike stands on a table, stripped down to just the

frame and a few bits. He's slowly putting it back together after his trip away.

A list lies nearby among the bike parts, itemising things that need replacing or fixing. The printing is meticulous, rounded and legible – he's a teenager who vacuums, dusts and writes neatly.

"He's a good kid," says Lionel, who raised Anthony as a single dad and now, in addition to his father role, he is Anthony's mechanic, driver, fundraiser, pit crew, number one fan and motivator.

"I often have to be careful about the difference between pushing him and putting the pressure on, and guiding him in the right direction. It's a careful balance but even from a young age, I've been careful not to make it a chore for him. I've always maintained it's still got to be fun."

Even though it's been 13 years since he first climbed on a four-wheeler bike as a two year old in nappies, Anthony still loves the sport. His eyes shine and he smiles as he watches YouTube videos of old speedway races, or as he flicks through photos of himself on his bike.

Lionel says Anthony has always had a natural talent and ability with motorbikes beyond his years. Lionel built him a bike to race motor cross when he was seven and he's dominated the sport since. He moved to speedway when he was nine and he won straight away, says Lionel.

The trip to race in the Czech Republic is the highlight of his career so far – a trip made easier with the help of his hero, 12 times world speedway champion and fellow Kiwi, Ivan Mauger.

Ivan has become a close family friend since Anthony's step mum, Rebecca Rodgers, wrote to him several years ago. He set up introductions to some of the leading Czech riders, such as Vaclav Verner, who even arranged the use of a car for the pair from the local Skoda dealer.

They had the chance to go to a local speedway meeting and see local riders in action. They camped out at the Jawa factory, where all the best speedway bikes come from, and while there, they built a new bike.

"We took our engine and some parts with us but it was cheaper to buy a new frame – and they are the best in the business," says Anthony.

Anthony is a Cantabrian through and through. Everything on his bike, his clothes and tee-shirts is red and black – "Good Canterbury colours," he says – and he took a New Zealand flag with him to the Czech Republic to decorate the pits.

He's also proud of his Ngāi Tahu, Ngāpuhi and Ngāti Mutunga heritage. He traces his Ngāi Tahu heritage through mother Serena. He says his tāua Barbara Knowles has been a strong cultural influence. Anthony doesn't seem able to say why he's proud to be Ngāi Tahu, simply that he "just is".

The trip to the Czech Republic didn't go quite as planned. He missed the gates at the start of the race and the times he did get out well, he couldn't make his first place stick. He ended the competition in tenth place. That might have been disappointing if he had been one of the older European-based riders.

"We went over there with a suitcase and boxes full of bits and we built a bike there. We were up against professional teams who were older and had trainers and professional mechanics – guys who ride motorbikes for a living. There were teams from all over the world and he came in the top ten. It was phenomenal and such a great learning curve," says Lionel.

Anthony wanted to do better but he knows the knowledge he's come back with is far more valuable than a medal.

"I've learnt so much and now we know what to expect next time. I'm really eager to go back."

Which, as it's turned out, is sooner than expected.

Anthony's ability was noticed by some of the sport's leading race executives and he's been invited back to the Czech Republic next year. He'll take part in next year's championships and also compete as a paid rider in the prestigious 63rd annual Golden Helmet meeting at Pardubice. It's the oldest speedway race in the world and Anthony will be riding a 500cc bike against the world's top riders, some of whom he met this year. They drew the young Kiwi into the fold and gave him tips on the use of helmet covers and how the race draws worked.

Anthony says he came away from the Czech Republic, his first big overseas race, with renewed goals and inspiration.

"I want to finish Year 12 and then I'd like to race full-time for a team in England or Poland."

He says that although he occasionally needs a "kick up the bum", he's doing well at school, and metalwork comes in handy for fixing his bike. But as much as he likes school, he loves racing more.

"The light goes green and you start throttling and as soon as you see the gate move you let the clutch out. You want to be first out at the first corner."

"I love going around the corners, it's where a race is made and you need to be quite aggressive to see the line you want and go for it."

Moving at over 120km per hour on a bike without brakes, the 15 seconds it takes to do four laps of the almost 400m track is over in a flash.

He supposes he's gutsy but says that once the adrenalin kicks in, he

"We went over [to the Czech Republic] with a suitcase and boxes full of bits and we built a bike there. We were up against professional teams who were older and had trainers and professional mechanics – guys who ride motorbikes for a living. There were teams from all over the world and he came in the top ten. It was phenomenal and such a great learning curve."

LIONEL GREEN Father, mechanic, driver, fundraiser, pit crew, number one fan and motivator of Anthony Knowles

doesn't even think about it. He doesn't hear the noise of the crowds; he listens only to the sound his bike makes.

On race day Anthony will take part in five heats with points being awarded for first, second and third. The winner is the rider with the most points at the end of the day.

It's fast, it's furious and Anthony says his mother Serena hates watching. "She always makes me promise not to crash."

It's a promise that's hard to keep. Anthony has had his share of cuts and grazes. "There are always a lot of crashes," he says grinning.

"I had to go in the Westpac helicopter once. I can't remember it though. I was knocked out. It was my most serious accident and I broke my collar bone."

Speedway is all about getting the line right as you come around the corner and that's something that Anthony says is instinctive.

"You look at the track before you race and you can see where the line is. Sometimes it's smoother than others."

Until the season starts again he'll ride when he can, go to the gym and do a bit of running to improve his fitness.

"I do try to keep my eating good and keep socialising to a minimum. I'm just trying to keep it a bit more professional."

In season he races most weekends. Last year he was on the road for 12 weeks at a stretch attending national and club championships from Oreti Park in Invercargill, Christchurch's Moore Park and Rosebank Domain in Auckland to several meetings at Kihikihi (Waikato), Meeanee (Napier), Westport, and Palmerston North. This year he'll also be competing in Australia again.

"If you knew how much this all cost you'd keel over backwards," says Lionel.

Keeping life in balance is important and one thing Lionel does worry about, contrary to what Anthony says, is that girls will distract him. "Don't believe what he said about girls, that's a white lie. They chase after him. They love him and he laps it up."

Lionel is his son's No 1 supporter. A starter at a race once told him, "I looked in Anthony's eyes and he had already won this race." Lionel knows his son's a professional who rises to the occasion, has the nous to stay cool and can take his career wherever he wants.

Anthony already has scouts looking to place him on a professional team but at the moment he feels he's a bit too young. But there's a gleam in his eye as he thinks about riding becoming his job.

"This is what I want to do. This is my dream."

Have 200,000+ Māori heard from YOU this week?



Te Hononga Whakapaoho Māori
Māori Media Network

From Te Hiku o Te Ika to Te Waipounamu over 200,000 Māori tune-in to 22 Māori Radio Stations.

A “whānau-friendly” format in both Māori and English caters for the whole whānau 24/7.

To find out how Māori Media Network can help you reach this Māori audience visit our website. You'll also be able to listen to the stations online.

www.maorimedia.co.nz



Māori Media Network is a national advertising bureau specialising exclusively in Māori media and communications.

Whether you need advertising placement on 6 stations or 22, full ad production, translation, a Māori music bed — it takes just one call to Māori Media Network to deal with it all!

Contact us today for media advice or an obligation free quote.

Māori Media Network
Phone : 04 496 3330
Fax : 04 496 3332
Email : info@maorimedia.co.nz
www.maorimedia.co.nz



UPHOLDING THE LAW

The first woman appointed as a Crown Solicitor outside the Crown Law Office in New Zealand is also a proud Ngāi Tahu descendant. Kaituhitahi Karen Arnold caught up with her in the courtroom.

THE SCENE IS THE SOUTHLAND HIGH COURT IN INVERCARGILL. Crown Solicitor for Southland, Mary-Jane Thomas is advocating that a young woman should make some contribution to the community for her offending.

High Court Judge Justice John Fogarty queries the young woman's ability to do community work after the birth of her baby. He immediately wishes he hadn't.

Well known among legal circles for her straight-talking, no-nonsense approach to people and the law, Mary-Jane (Ngāi Tahu-Kāti Irakehu) is about to take exception to Justice Fogarty's suggestion the woman will have enough on her plate.

Five years ago, Mary-Jane was a mother to two boys when she was appointed to the role of Crown Solicitor – the first woman outside the Crown Law office to hold the warrant. She's responsible for all Crown prosecutions throughout Southland and Queenstown and knows more than most what it's like to be a working mum.

The former Verdon College head girl completed her law studies at Otago University, graduating in 1989. Following a stint at Dunedin law firm Anderson Lloyd she joined Preston Russell Law in 1991, becoming a partner in 1995. The next year she joined the Crown Law Office in Wellington as Crown counsel in the criminal team.

Returning to Invercargill in 2002 and Preston Russell, Mary-Jane continued with criminal prosecutions and employment law work.

While she enjoys a high profile as Crown Solicitor, employment law specialist, harness racing enthusiast and sports fanatic, there are few that realise the fair-skinned barrister is Ngāi Tahu.

Her whānau has links to both Aparima and Rakiura. “My father (Curly Thomas) didn't fully realise he had Māori ancestors until he was 19. He went to The Neck for the first time aged 70.” The visit had a significant impact on her dad as he discovered his ancestral roots.

But Mary-Jane and her four siblings were brought up knowing they were Ngāi Tahu and they shared a close relationship with their Māori cousins. “I wanted to be brown like all the others.”

The family has a strong understanding of the similarities between their Māori heritage and the Irish heritage from their mum's (Anne) side.

“We were brought up hearing stories about my uncle being hit for speaking Māori in school; it was the same for my grandfather for speaking Gaelic.”

She says she is immensely proud to be the first woman appointed Crown Solicitor – to be Ngāi Tahu has made it all the more special.

Now Mary-Jane plans to remedy one major regret she has harboured for a long time. “I need to learn te reo Māori.” In doing so, she believes she will fully understand who she is and what it really means to be Māori.

PHOTOGRAPHY: JACQUI VAN DAM



South Seas Adventure

For the first time in hundreds of years, a fleet of traditional Polynesian waka set sail for an epic voyage around the Pacific. The two-month journey that began in Aotearoa aimed to revive the art of non-instrumental navigation and Pacific sailing traditions. Kaituhituhi Faumuina Tafuna'i reports on the voyage.

Magnus Danbolt is the captain of *Te Matau a Māui*, one of four waka on an incredible journey from Aotearoa to French Polynesia. The following is an extract from his captain's log.

Day 8 | 260410

The wind is here now. At noon yesterday *Te Matau a Māui* and *Hine Moana* were overtaken by a southerly front. Like a grey wall it came thundering on to us with 25-30 knots SSE winds and rain – a dramatic wind shift from the light westerly winds in split seconds. We quickly reduced sails and called *Marumaru Atua* and *Uto Ni Yalo* who were 10 miles north to warn them of what was coming their way.

The two groups of waka are still sailing parallel to each other about 10 miles apart. In the strong SSE winds we can't keep our due east course but are slipping slowly to the north. The morning had been very nice with sun and lighter winds. Many of us on *Te Matau* had taken the opportunity to do our laundry, which still hadn't dried when the first squall hit. Now the bunks where we sleep are full of wet clothes that won't dry for days. This weather is good training for the crews. Not too much wind and the sails are still easy to manage. The forecast shows that we might get up to gale force winds in the next days.

The conditions now already make life hard on the waka. Nothing is dry and everything upside down. Even typing this is a challenge. Sitting squeezed into the whare in the morning light, Māmā Liz, Murray and Ema trying to make an omelette; Murray and Ema steadying the pans and Māmā Liz stirring. The simplest task becomes a mission. Now it is important to get the crew together, encourage everyone and work as one team. We are only just halfway to Raivavae.

Ngā mihi 260410 Time (UTC -11) Postion
Te Matau a Māui 0600 36°20S 162°44W

Day 9 | 270410

ANZAC Day. The heavier weather from the south east doesn't bring down the crew's morale. Instead the amping, yeehaa-ing increases and everyone gets their glow on. There are no worried faces when the waka surfs down a wave and buries her bow through oncoming waves. It is a constant rhythm if you are down below in the hull. It sounds like thunder and the hulls shudder on impact. You can hear the water hit the top of the hull and cascade down like a waterfall.

At sunset we remembered family and friends that had passed due to the various wars and held our own ANZAC day ceremony. We are fortunate to have two ex-servicemen onboard. Twelve miles north *Marumaru* had their own ANZAC ceremony. She has been tracking more or less the same course and speed as *Te Matau* and *Hine Moana* who are still close together. During the night *Marumaru* is coming closer and at 0600 only a few miles separate our latitudes. *Uto Ni Yalo* has problems maintaining her course heading into the wind (close to the wind). She has drifted further and further to the north and is not making as good speed as before. She is probably the lightest of all the waka and doesn't seem to handle the heavier winds as well. In the evening she is out of VHF range.

Luckily *Evohe*, one of our support boats, is tailing her and can relay our messages. We think that our Fijian brothers are really cold and desperate to get to the warmer latitudes. The south east wind is slowly veering to the south. That will give *Uto* the opportunity to catch up with the rest of us and now, in the morning she is on the VHF and has done a very good job fighting against the weather to come south! At 0400 the wind increased to gale force... We are still doing 10 knots and 15-17 knots down the waves. Big swell and spray whipping our faces in the wind. The canoe is being thrown around and a wave breaking over the deck took Tiaki, the youngster onboard, with it all the way to the guard rail. Luckily he is unharmed. Another day of voyaging!

Ngā mihi 270410 Time Postion
Te Matau a Māui 0600 35°36S 159°06W

Day 10 | 280410

The storm continues throughout the day. Towering waves and 48 knots of gusts force us to reduce sail even more. A dramatic change of the staysail to the storm jib saw three of the crew mostly submerged for the best part of 30 minutes when the bow ploughed into the waves. One second there is water up to the main mast. Next second the bow rises three metres up in the air with water pouring down the side and the crew, Murray and Tiaki emerge again through the white wash only to smash down again into the next wave. It looks dramatic and they come back with a smile. It is all about working together and looking after each other. The waves are still crashing over us but the worst of the pounding is gone.

In the morning *Uto Ni Yalo* comes flying by. She has managed to climb up against the wind and is pushing hard eastward. She doesn't seem to have any problems in the hard winds. The lighter canoes seem to handle better after all! She disappears to the east of us until we can't reach her on the VHF anymore. In the early morning *Uto* and *Marumaru* are joining up 30 miles north of *Hine Moana* and *Te Matau*.

Ngā mihi 280410 Time Postion
Te Matau a Māui 0600 35°27S 156°37W

NINE DAYS LATER ISLAND DRUMS THUNDER ACROSS THE OCEAN AS the first Polynesian fleet to sail the Pacific in hundreds of years arrives at Raivaevae harbour. Conches trumpet their arrival and a large crowd of uniformed school children and families, dazzling in their leafy headdresses and flower garlands, sing and sway to beating drums. A procession to the Mayor's residence follows and everybody enjoys a sumptuous feast.

After 19 days sailing 2200 miles from Auckland, the fleet has just completed the first leg of their two-month voyage that began in April.

For the locals, this is an auspicious occasion. Seeing their heritage in action and witnessing Polynesian waka with their crab-claw sails aloft is cause for celebration.

Collectively the crews make up the Pacific Voyagers Network. *Marumarū Atua* hails from the Cook Islands, *Uto Ni Yalo* from Fiji, *Faafite* from Tahiti, *Hine Moana* has a mixed crew from Samoa, Tonga and Vanuatu. *Te Matau a Māui* from Aotearoa has three Ngāi Tahu crew members, Frank Kawe (Ngāti Kahungunu, Ngāi Tahu), Tiaki Latham-Coates (Ngāi Tahu – Kāti Huirapa) and Eruera Tarena (Ngāi Tahu – Ngāi Tūāhuriri, Ngāti Porou, Te Whānau a Apanui), and through tenacity and a bit of luck, this TE KARAKA reporter for the Samoa-to-Tonga leg of the journey.

The voyage is about reviving Polynesian non-instrumental navigation and sailing traditions and cultural reconnections between the Pacific Islands. The crews are also trying to catch up to the Hawaiians who have been sailing and navigating traditional waka for more than 30 years.

Each waka has a 16-person crew, which is broken into watches that take charge for a three-hour shift, followed by a six-hour break. Due to the long time at sea, many crew members leave at different ports and new ones arrive to take their places.

From Raivaevae the waka will sail to Moorea, Papeete, Ra'iatea, Rarotonga, Upolo in Samoa and Vava'u in Tonga.

TE KARAKA caught up with *Te Matau a Māui* in Samoa to record Ngāi Tahu's presence in this historic journey and to chart their part in cultural reconnections within Polynesia.

But first the crews have to be trained to master the sea, the weather and the stars.

In Aotearoa, Hekenukumai Busby (Te Rarawa, Ngāti Kāhu) is widely considered to be the father of star navigation and waka.

He was introduced to ocean voyaging by Hawaiian Nainoa Thompson and the Polynesian Voyaging Society in 1983. He also became a student of the late Micronesian master navigator Mau Piailug. Busby learned to observe and interpret the stars, sun, the wave action, ocean currents, wind and bird activity.

Piailug, from the island of Satawal, was one of the last master navigators in Micronesia. The re-birth of traditional navigation in the Pacific is largely due to his generous teachings. Piailug did not believe in Micronesian/Polynesian/Melanesian distinctions; he considered all the islands of the Pacific one people.

Many scientists and historians had believed that Polynesians had accidentally colonised the Pacific through drift voyaging. But when Piailug navigated the 4000km journey from Tahiti to Hawai'i in 1976, he proved them wrong. His death on July 12 this year, at the age of 78, is greatly mourned by the traditional navigation community.

It was through Piailug's teachings, a handful of Māori sailors – Stanley Conrad, Jack Thatcher, Piripi Evans and Busby became master navigators.



“We had lost the art of navigation. It was through [the late Micronesian master navigator Mau Piailug] we got the taonga back again and I don't think we'll lose it again ... the boys are recording everything now.”

HEKENUKUMAI BUSBY Te Rarawa, Ngāti Kāhu



Clockwise from top left: welcome to Papeete; Frank Kawe and Hekenukumai Busby at Taputapuataea Marae, Ra'iatea; Te Matau a Māui hoe; Te Matau a Māui and the fleet arrives at Raivaevae; Hine Moana.



“We all learnt together from Mau,” Busby said when TE KARAKA spoke to him in March at a Ngāi Tahu Celestial Navigation Hui at Awarua Marae in Bluff. “We had lost the art of navigation. It was through that man we got the taonga back again and I don't think we'll lose it again ... the boys are recording everything now.”

A bridge builder by trade, Busby is also a renowned waka builder. In 1991 he built his first sailing waka, *Te Aurere*, which was Aotearoa's first waka hourua (double-hulled sailing waka).

On this latest Pacific voyage, Busby joined the fleet in Papeete, where the crews visited marae and placed stones from their homelands. Busby then joined *Te Matau a Māui*.

In Awarua, Busby had struggled walking around and sometimes needed assistance. At the time he said he felt younger and his body moves easier when he is on the waka. This proved true on the six-day sail to Ra'iatea.

Ra'iatea, also known as Avaiki, has huge spiritual significance because Taputapuataea Marae, the great navigational temple synonymous with Polynesian origins, is located there. At Taputapuataea all the crews change into formal traditional dress and make special presentations.

After Ra'iatea, the fleet travel to Rarotonga. Their arrival echoes a similar event 18 years earlier. In 1992, about 20 Pacific waka, including *Te Aurere*, sailed to Rarotonga for the South Pacific Arts Festival.

Having made the journey many times before, master navigator Tua Pittman, who was trained by Mau, and Te Aturangi Nēpia-Clamp, guide *Marumarū Atua* and the rest of the fleet through Avana passage and into their home harbour.

They are given a tremendous welcome and after a few days celebrating, *Faafite* departs for Tahiti and *Marumarū Atua* remains, while *Te Matau a Māui*, *Hine Moana* and *Uto Ni Yalo* carry on to Samoa.

The origins of this waka fleet go back to 2008 to the South Pacific Arts Festival in American Samoa.

German philanthropist Dieter Paulman, whose foundation Okeanos aims to protect the oceans and preserve marine life, was attending the festival. Paulman was planning a movie about the problems the oceans face and looking for a metaphor to carry the message of how to treat the ocean to sustain it for future generations. In a meeting with Rarotongans Ian Karika and Nēpia-Clamp and filmmaker Rawiri Paratene (Ngā Puhī) the idea of the vaka-journey emerged.

Speaking from Cologne, Germany, Okeanos project manager Tanja Winkler says to bring the project to realisation, Okeanos set up Ocean Noise Productions (ONP).

ONP owns all the waka until the end of the project. It deals with all the logistics of the voyage, which also included three support boats. The aim of the whole project is to produce a documentary that brings the message to the world.

Winkler says the Pacific has huge environmental meaning because it is the largest body of water on earth. At the same time, Pacific cultures provide “genuine ancient knowledge” of how to preserve the environment.

“We have lost connection with the sea, only seeing it as a means for trading, leisure or to feed you. But people are not really aware it is part of you.”

“When you sail waka you move more quietly without disturbing marine life, you respect Tangaroa and only take what you need. You don't fight the elements; you are part of the elements,” says Winkler.

PHOTOGRAPHS COLIN PHILIP, RICHARD HOWSE, MURRAY BRIGHT AND FAUJUNA TARUNAI.

In addition Okeanos is funding a climate change and ocean study that also focuses on the Pacific and its problems.

Each of the waka has been given on a charter agreement to participating islands for four years, after which they are able to buy the waka for a nominal fee.

When it came to buying *Te Matau a Māui*, Ngāti Kahungunu was quick to put up its hand.

Consequently, a number of the crew are Ngāti Kahungunu including watch captain and ex-Navy diver Rob Hewitt, who is well known for surviving four days in the sea when he was swept away from his friends near Wellington.

Hewitt was employed by ONP to train the Aotearoa crew.

Frank Kawe is the most experienced Ngāti Kahungunu/Ngāi Tahu sailor aboard. He is another watch captain.

Kawe says waka hourua provide an opportunity for people to get in touch with their own ancestral waka, to learn how tūpuna travelled across the seas; and he is excited to hear Ngāi Tahu has taken initial steps to learn about waka hourua.

“To me I think they’ve shown the way in maybe producing a model that could work for other iwi to follow, to go and do the same thing,” says Kawe.

He says waka hourua also tend to boost the confidence levels of those involved. “I always liken it to the Spirit of New Zealand but geared specifically to Māori and Polynesian.”

Kawe got his start on *Te Aurere* when waka veteran Jack Thatcher (Ngāti Porou, Ngāti Awa, Ngāi Te Rangī, Ngāti Ranginui, Ngāti Pukenga) asked him to travel to Mt Maunganui to bring *Te Aurere* to Tauranga for a series of wānanga in 1996.

Kawe’s interest was piqued and he has since sailed in Hawai’i and Micronesia many times.

He says they have yet to fully realise what Ngāti Kahungunu leadership has envisaged for the waka.

He would like to see waka used as a platform to introduce people of all iwi, particularly Ngāti Kahungunu, to sailing kaupapa and all that it has to offer.

“I’m sure there are other aspects that the waka can be used for – some commercial, some promotional and environmental – but I think for myself and number of others that the most important aspect is the transfer of traditional knowledge.”

Kawe says one of the things he enjoys most about voyaging is encountering different peoples.

“The underlying thing, especially for ourselves as Māori, when we are travelling through French Polynesia and Central Polynesia, is the aspect of reconnecting to the kōrero of our past, and re-strengthening whanaungatanga with the tangata whenua of these islands.”

When the fleet arrive in Samoa, Head of State and Samoan Voyaging Society patron Tui Atua Tupua Tamasese Ta’isi Efi speaks about how the fleet are reviving the traditional conversations of the Pacific forefathers.

“This conversation sings of Hawaiiki/Hawai’i, and the connection with the original Savaii; and of Te Ika a Māui, where the lands of Aotearoa were believed to be fished by Māui out of the ocean; and, as well, of how Tonga and Rarotonga are markers of being southward, in the direction of the way-finders.”

Hoturoa Barclay-Kerr presents Tui Atua with a *Te Matau a Māui* t-shirt and a stone from Aotearoa.



“The underlying thing, especially for ourselves as Māori, when we are travelling through French Polynesia and Central Polynesia, is the aspect of reconnecting to the kōrero of our past, and re-strengthening whanaungatanga with the tangata whenua of these islands.”

FRANK KAWE Ngāti Kahungunu/Ngāi Tahu

Clockwise from top left: Uto ni Yalo, Hine Moana and Te Matau a Māui take a break in Tonga; Te Matau a Māui captain Magnus Danbolt; Uto ni Yalo weighs anchor in Tonga; Ema Siopo resting on an ali, a traditional Samoan pillow; Rob Hewitt; Namaka Barclay-Kerr arrives in Tonga on Te Matau a Māui; kava bowl.



He explains that one of the stories in Aotearoa is how pounamu returned to Hawaiiki. When people heard about this beautiful stone that could only be found in Aotearoa, they journeyed there to find it.

In Samoa the crews stay an extra day to attend a dinner for the Fijians. Although the fleet does not travel to Fiji, the Fijians are welcomed by their compatriots on each of the host islands.

Their waka, *Uto Ni Yalo*, is well equipped with sponsors from Fiji, an onboard journalist, who writes daily stories for *The Fiji Times* and a cameraman, and kaumātua Ratu Manoa Rasigatale. They also have their own captain in Colin Philip.

Te Matau a Māui captain is Swede Magnus Danbolt who works for ONP and has been with the waka for more than a year.

Although Kawe has sailed for more than 15 years, he does not hold a skipper’s ticket. Barclay-Kerr only joined the voyage from Rarotonga after attending the Waka Ama World Championships in Noumea, New Caledonia.

Hewitt has much less sailing experience but gained several qualifications during his time in the New Zealand Navy. This year he will sit his Yacht Master Ocean Certificate.

With the backing of Ngāti Kahungunu, Hewitt is running two Day Skipper wānanga in October for iwi members. It will cover whakawhanaungatanga, kapa haka, first aid, and basic seamanship revision.

Danbolt says the qualifications are a “Pākehā technicality”. He says there is a lot of traditional sailing knowledge that can’t be put down on paper but the qualifications are part of the criteria for insurance. The qualifications also shows that the crew has training in basic safety and seamanship. It also requires the crew to commit and learn about sailing as well as tradition.

Although gaining skippers qualifications is new for the Aotearoa crew, in Hawai’i the rules allowing non-qualified crew members to sail are much tougher because of the possibility of expensive lawsuits.

Danbolt says that of course the captain of *Te Matau a Māui* will be Māori.

But while he has been at the helm, Danbolt has learned te reo Māori, adhered to the use of karakia and when the crew perform a fierce and rousing haka in Samoa, he is part of the line-up. He says the Pacific culture and its peoples is what make this voyage special.

From Samoa, the fleet set sail for Vava’u, Tonga.

Clear night skies allow *Te Matau a Māui* to navigate by the stars, with Barclay-Kerr using a red laser pointer to indicate Takurua (Sirius), Aotahi (Canopus), Rehua (Antares) and Te Matau a Māui (Scorpio).

The fleet makes short work of the voyage and arrive at Vava’u in less than 45 hours.

Most of *Te Matau a Māui* crew then fly back to Aotearoa and *Uto Ni Yalo* sets sail for Fiji, knowing they will receive a heroes’ welcome in Suva.

Hine Moana and *Te Matau a Māui* remain in Vava’u as a sailing training base for Tonga, and to investigate the possibility of a commercial venture into whale watching.

After three months in Tonga, *Te Matau a Māui* is making her way back to Aotearoa where preparations are underway for next year’s great voyage. In March the fleet will sail from Auckland to Tahiti and then on to Hawai’i. Now there is also talk of sailing to the west coast of the United States of America and then down to the Galapagos Islands.

NGĀI TAHU ON DECK

Tiaki Latham-Coates is on watch duty. Wind bristles through his hair as he steers *Te Matau a Māui* around the island of Upolu, Samoa.

He sets his jaw and leans forward: "This summer a fleet of waka venture onto the high seas."



Above: Tiaki Latham-Coates on the hoe.

Eruera Tarena looks up from washing breakfast dishes in a white plastic tub and picks up the thread of conversation.

"If you see one waka movie this year, go see *Te Matau a Māui*."

Watch captain Samoan Ema Siope shakes her head and smiles as the chucking duo spin off into another movie trailer.

"This summer ..."

For Tiaki (Ngāi Tahu – Kāti Huirapa) and Eruera (Ngāi Tahu – Ngāi Tūāhuriri, Ngāti Porou, Te Whānau a Apanui), the movie trailers have become part of the daily banter and they help to pass the time when everything is going well on the waka.

Others study star maps and read sailing journals while some like to strum ukulele and sing the hours away.

But with Tiaki and Eruera, conversation about home, Ngāi Tahu and aspirations for the iwi abound through the voyage.

The first time Tiaki sailed, the boom of his small yacht snapped in half. He and his two friends – all new sailors – embarked on a two-month voyage from Canada to California.

Sailing veteran Hoturoa Barclay-Kerr caught wind of that adventure and it was enough to gain Tiaki a place aboard *Te Matau a Māui* for a three-month, five-island voyage around Polynesia.

With a week's notice, Tiaki took leave from his job at an organic farm in Raglan and kissed his girlfriend goodbye.

For Tiaki, the journey started out as a personal adventure but says once he was on the waka, he realised that it was not about him.

"It can't be about yourself when you are in the middle of the Pacific."

He says the voyage transformed his view of the region.

"People are like 'welcome home – this is your place'. I think I knew it intellectually but I didn't feel it. Coming on this journey, I feel my roots, I feel this is where I am from."

Eruera's invitation also came via Hoturoa, who had conducted Ngāi Tahu sailing wānanga at the same time as the waka fleet left Auckland for Raivaevae, Tahiti.

Hoturoa says Eruera has the "kind of wairua" that it takes to lead the kaupapa for the iwi

Eruera has dreamt of sailing since he was a young teenager. He would listen to stories from his pōua Ropata Wahawaha Stirling and father Philip Prendergast about tūpuna crossing the ocean on waka. Before joining the fleet in Rarotonga, Eruera even re-read his high-school assignments on waka.

He says that waka establishes your whakapapa to the land and is a core part of your identity with the region, the iwi and Polynesia.

One of the highlights of the voyage for Eruera was identifying the common placenames throughout Polynesia.

"Within two hours of being in Rarotonga, I was climbing Ikurangi mountain. I asked where Aorangi was and they told me it was on the other side.

Or in Samoa, there was Mulifanua and Apolima, just like in Aotearoa there is Muriwhenua and Aparima.

He says you start to see the same stories and how Polynesians are all connected, and that as "we moved we took stories and implanted them on the landscape".

Another highlight was finding commonalities through language.

"We were speaking to Tahitians in Māori and understanding each other.

We couldn't communicate through English or French, but here we were separated by thousands of years and thousands of miles and yet we could talk to each other through our ancestral languages."



Above: Eruera Tarena hoisting the main sail.

The intensity of the Māori haka was offset by the Fijian meke, which was more fluid and frenzied. The Samoan men switched from fierce to feminine depending on the song and the occasion.

Other times, the cultural connections were of a formal nature. While in Samoa, the *Uto ni Yalo* crew made a special journey – this time on the interisland ferry – to the island of Savaii. There they travelled to the village Falealupo, where the legend has it that two twin sisters swam from Fiji to bring tattoo to Samoa. The Fijian entourage asked permission to take the tattoo back to Fiji, where traditional tattoo is not generally practised anymore.

Trench warfare. First discovered by the British Empire at Ōhaeawai.

Tune in to the New Zealand Wars on pakipūmeka (documentary) night.



The War That Britain Lost

Saturday 8.30pm October 2

In the wake of the signing of the Treaty of Waitangi, differing expectations between Māori and Pakehā bred resentment. This flared into open conflict when Hone Heke chopped down the flagpole at Russell. Arrogantly, the British assumed that native fighters would prove a pushover, but the British were wrong.



Kings and Empires

Saturday 8.30pm October 9

In 1840, the lands stretching to the horizon were part of an empire. Not a British empire, but a Māori one. Its emperor was the great Ngāti Toa chief, Te Rauparaha, the greatest empire builder in Māori history.



The Invasion of Waikato

Saturday 8.30pm October 16

In 1863, Governor George Grey talked of peace while building up military resources in secret. His gunboats penetrated deep into the Waikato and a new road brought a procession of settlers. Fabricating a plot, Grey convinced London to send more troops, tipping the balance of power in his favour.



Taranaki Prophets

Saturday 8.30pm October 23

On April 6 1864 a company of Imperial and Colonial infantry set out to burn crops and abandoned Māori villages. Suddenly, they were attacked by Māori warriors yelling a new war cry "Hau! Hau! Hau!" The surprised troops were routed and Captain Lloyd and six of his soldiers were killed.



The East Coast Wars

Saturday 8.30pm October 30

From 1865 to 1872, the East Coast wars raged, bringing fire and sword to a vast area of the North Island; from Taupo to East Cape, Hauraki to Hawkes Bay. The Seven Year War was a complicated triangle of at least eight intersecting conflicts, slaughtering more non-combatants than the rest of the New Zealand wars combined.

CULTURAL CONNECTIONS

Pacific connections were apparent throughout the Pacific voyage. Sometimes it was tracing common ancestors such as Whiro (Hiro in Rarotonga and Hilo in Hawai'i), Māui and Rata.

Sometimes it was in the linguistic comparisons as crews sought common words and phrases or as they tried to decipher their Polynesian dialects.

The Tahitians found it easy to understand Aotearoa Māori and Cook Island Māori but had trouble with Samoan. The Samoans understood Tongan but found Fijian difficult. But after a few months at sea together everyone found ways of understanding each other regardless of the language spoken.

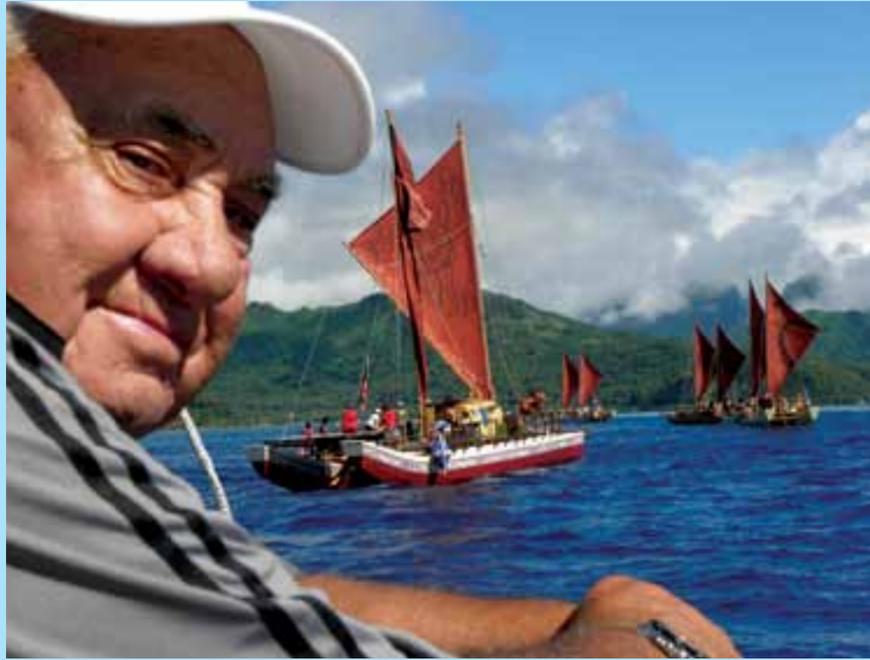
Even traditional dance was compared. The Tahitian women, who swayed and rolled their hips to drum beats, were fascinated by the stillness of the Samoan female dancers who danced mainly with their hands while their hips remained set.

Our stories.

MĀORI
TELEVISION
maoritelevision.com

SETTING SAIL

Hekenukumai Busby (Te Rarawa, Ngāti Kahu) is both navigator and waka builder – his knowledge and wisdom make him a tohunga of the sea. Hekenukumai shared the story of how waka hourua came back to Aotearoa when he spoke at a Celestial Navigation Hui at Awarua Mare, Bluff in March this year.



Above: Hekenukumai Busby and the fleet arrive at Ra'iatea.

1985

The one who introduced me to the Hawaiians – to Nainoa Thompson – was John Rangihau from Tūhoe. He came back from the States and called into see me. That's where they talked about this voyage of rediscovery that was just about due to start. Now their trip was all pegged out from Hawai'i to Tahiti, Rarotonga, Tonga to American Samoa and back to Rarotonga, Tahiti and home to Hawaii.

What Nainoa wanted to do is to view the stars from our sky. Nainoa stayed for about two weeks with me at *Te Aurere*. I didn't even have a house then. I had a caravan. He studied the stars just about every night while he was with me and then he said, "You know I would love to sail here but we're a bit scared of the climate."

I said, "Well our ancestors did it so why can't you guys do it."

In actual fact I put the pressure on him. I said, "There are so many people that say our ancestors only got here by fluke. Now you are the ones who will be able to prove that you can navigate right here."

He replied, "If I say we're coming, we're coming. If I say we're not coming, we're not coming."

So I said, "Right. Okay you better come to prove our tūpuna were navigators. Don't worry about here. I will be responsible. I'll look after it (the sailing waka *Hokule'a*). I know you will have to leave it here and wait for

the right time to go to Tonga. So I'll take care of all of that."

So we shook hands and well from that day to this we are still very, very close and have covered a lot of sea miles together.

TE AURERE'S MAIDEN VOYAGE

There was John Rangihau, Sir James Henare (Ngati Whatua, Ngāpuhi Te Rarawa, Ngati Kāhu, Te Aupouri), Wi Huata from Kahungunu, Rua Kupa from Tainui and Simon Stone our kaumātua. They were the ones who gave me strength to actually take on the challenge.

I was a bridge builder so it was fortunate that I could build bridges and make a few dollars of my own and that actually was how *Te Aurere* was built.

It wasn't till after that when we decided to go to Rarotonga for its maiden voyage to the South Pacific Festival 1992 that we got some financial help from Smokefree to buy all the radios and all the things necessary for the voyage.

I called for anybody in Aotearoa to train. We did get a crew from all over. So we trained and we went. *Te Aurere* actually only had the one mast then and it was underpowered. We struggled. It took us 22 days to get there.

Of all the voyages we've had that was the roughest voyage. We had seven days in storms. We broke a couple of steering paddles. It was just inexperience. I think it was just testing us out

whether we would chuck it in after we got there or what. However, we held in there. Lucky we had an escort boat that helped us on the last week or so. We were actually towed virtually right into Rarotonga. And of course, we got hammered by the media.

However, I didn't take any notice of them and we just carried on. Some of the boys pulled out but we still had a crew to bring the waka back. Everything was going well until we were about 130 miles northeast of the North Cape when we ran in to a big storm and that was about the one and only time we thought we would capsize. It just held on.

We were towed back home from there. After all that I thought, "I wonder if it is worth it to carry on."

The media negativity was one of the things that really gave me the strength to carry on.

The maiden voyage was the roughest trip simply because we went at the wrong time. Although we knew that, we wanted to get to that festival on the waka. Since then we have been on quite a few voyages but we travelled at the time our ancestors used and had no problems at all.

Te Aurere now has never been faster. She's ready for a trip anywhere. I kept on and kept on and started to learn a bit more about the balance of the canoe and now she is in tip-top shape. That's how we started.

The waka also carry traditional pandanus sails that were made in the Solomon Islands, and crab claw and Bermuda canvas sails made in Auckland by North Sail.

Waka hourua use a hoe instead of a rudder; and to aid steering each waka was fitted with centerboards to help waka keep course when sailing upwind.

Two of the waka also have solar-powered engines that are used to aid harbour entries and departures. The engines also propel the waka when there is no wind and only sun.

Each waka is fitted with a GPS.

Originally seven waka were to make the voyage this year but *Gaualofa* (Samoa) and *Va'atele* remained behind for logistical reasons.

WAKA TECHNOLOGY

In May 2009, the first waka for the Pacific voyage was completed in Auckland. It was built by Salthouse Boatbuilders, working alongside Cook Islands waka experts.

Salthouse took the design drawings from the Tuamotu Islands and the late Sir Thomas Davis's Cook Islands waka *Te Au o Tonga* and converted them on the computer.

Executive director Greg Salthouse says they used the same mould to create the hulls for seven 22m-long waka, which are a mix of traditional and modern technology. Unlike *Te Aurere*, which has kauri hulls, these hulls are made from fibreglass and resin. But the two hulls are held together with rope lashings.



Wherever they are going, a healthy start in life will help them get there. Your support will help too. In the home, the workplace and the community, breastfeeding is natural. Perfectly natural.

For more information, please visit breastfeeding.org.nz or call PlunketLine 0800 933 922.

 **Breastfeeding**
A natural part of life

www.facebook.com/breastfeedingnz

Ngāi Tahu sails again

Fresh from a waka wānanga at Kaikōura's Takahanga Marae and sailing a waka hourua around the Hauraki Gulf, a young Ngāi Tahu crew are one step closer to reviving Ngāi Tahu's maritime heritage. Kaituhituhi Adrienne Rewi charts their progress.



THE SUN IS UP, THE GULLS ARE SCREECHING AND LOCAL FISHERMEN ARE DARTING OUT TO SEA IN small runabouts. *Pumaiterangi* glides away from the beach in a light wind and there is an air of anticipation and energy.

This is much more than a sunny-day ocean adventure. It is proof that dreams can come true as the first sailing waka to be launched in Ngāi Tahu waters for hundreds of years pushes out from Jimmy Amers Beach, Kaikōura.

Members of Te Waka Pounamu Outrigger Canoe Club, Eruera Tarena (Ngāi Tahu – Ngāi Tūāhuriri, Ngāti Porou, Te Whānau a Apanui), Iaeon Cranwell (Kāi Tahu – Kāti Irakehu/Kāti Kuri), Craig Pauling (Ngāi Tahu – Ngāi Te Ruahikihiki/Ngāi Tūāhuriri/Ngāi Te Rakiwhakaputa) and Te Marino Lenihan (Ngāi Tahu – Ngāi Tūāhuriri, Ngāi Te Atawhūia), conceived Kaumoana Kāi Tahu last year and gained support from the Ngāi Tahu Fund earlier this year.

They saw it as a way of being part of the wider Pacific revival of traditional ocean-going waka and celestial navigation. It was also a way of getting back in touch with Ngāi Tahu's ancient voyaging traditions.

Tarena says the iwi had preserved all the “early knowledge in our place names, our histories but we're not living it. We know the stars but we couldn't sail by them.”

He says the group are keen to rekindle sailing expertise and to grow a number of waka hourua experts across the rohe.

“Our ancestors were the boldest explorers of the Pacific and they sailed with a level of courage, skill and precision – in vessels evolved over thousands of years – across vast expanses of ocean at a time when in Europe, no one was sailing beyond the sight of land.

“I can't wait for the day when we, as Ngāi Tahu, can sail to the Titi Islands.”



As *Pumaiterangi* disappears around the point captained by waka guru, Hoturoa Barclay-Kerr (Tainui), Tarena talks about how he “stalked” the national expert in an attempt to fulfil his dream of crewing on an ocean voyage.

He says even though Ngāi Tahu has a proud sailing tradition and has an extensive coastline, the iwi is behind the field in modern waka terms.

“Hekenukumai Busby (Ngāpuhi, Te Rarawa) in the Far North, Matahi Brightwell (Ngāti Porou) and Hoturoa Barclay-Kerr are the modern godfathers of waka in this country. They all have a huge amount of experience and knowledge. I was keen to tap into that – and get Hoturoa down here to help develop the sailing skills of our waka enthusiasts.

Tarena says it may be 10 years before the iwi has its own waka hourua but it needs proficient sailors before that investment happens.

He considers himself lucky to have sailed around the Hauraki Gulf with Barclay-Kerr on double hulled waka *Aotearoa One* two years ago.

He credits that experience with cementing his mission to get a Ngāi Tahu waka hourua crew together, drawing on the expertise already available in the North Island.

“My whakaaro was let's learn from the experts and, rather than rushing out and building our own waka, let's use theirs until we've trained our own experts who know how to sail. That's what's so exciting about this waka wānanga – it's a chance for our people to learn from a man who is widely respected throughout the Pacific.”

“Our ancestors were the boldest explorers of the Pacific and they sailed with a level of courage, skill and precision – in vessels evolved over thousands of years – across vast expanses of ocean at a time when in Europe, no one was sailing beyond the sight of land.”

ERUERA TARENA Ngāi Tahu – Ngāi Tūāhuriri, Ngāti Porou, Te Whānau a Apanui

Twenty Ngāi Tahu crew members – male and female, aged from 14 to 62 – have come from almost every Ngāi Tahu hapū on the east coast from Kaikōura to Bluff for this initial two-day wānanga.

For Iaeon Cranwell, the chance to sail on a waka unua is a dream come true; for Brett Lee, who was in awe and a little apprehensive, it's all about being at the forefront of a cultural turning point. For Teone Sciascia, a waka ama enthusiast and scuba dive instructor with both Pākehā and Māori seafaring ancestors, it's an exciting continuation of his heritage.

Te Rangimarie Ngarimu (Ngāi Tahu – Ngāi Tūāhuriri) has never been on a waka and feels as though she's been “thrown in the deep end” but she's keen to learn and to be part of what she considers an historic moment for the iwi.

Mananui Ramsden (Ngāi Tahu – Huikai) has come home from Australia to take part and revels in being around the waka kaupapa as well as te reo Māori.

Rear Commodore Brian Parker (Ngāi Tahu – Ngāti Wheke) comes with more than 30 years yachting experience and working with youth. He's the oldest crew member and spent most of his time on the water getting the feel of waka, which unlike a yacht has a steering hoe instead of a rudder.

During the evenings at the Takahanga Marae, Barclay-Kerr shared his story and knowledge of waka navigation and sailing.

The group also watched videos of people sailing *Aotearoa One*, an experience that became a reality for them the week after the Kaikōura wānanga. During that six-day sail in the Hauraki Gulf, the crew gave up all their cellphones and electronic gadgets, smoking and alcohol was also banned on board. Instead, guitars, singing, card games and conversation filled the quieter moments.

Back at Jimmy Amers Beach, Barclay-Kerr's team – mostly his family – showed the Ngāi Tahu group various knots. They also learned the names of the different parts of the rigging and how they worked together while others tested the waters on *Pumaiterangi*.

Barclay-Kerr has seen this kind of enthusiasm many times before. He's worked with young people from Te Whānau-a-Apanui and Ngāti Whatua and he's currently developing a sailing training programme with Ngāti Kahungunu.

He understands that youthful fascination with waka because he's been there himself. At just 14 he was captivated by a voyaging waka landing in Hawaii and vowed that that was where his destiny lay.

Top left: Hoturoa Barclay-Kerr, Teone Sciascia and crew on *Aotearoa One* in the Hauraki Gulf; left: the group begin one of their wānanga lessons.

PHOTOGRAPHS PHIL TUMATAROA AND ADRIENNE REWI

“My father told me it was a waste of time and that I should get a paid job. To make him happy, I went to university and got a degree in Māori and then I was off to Hawaii in 1983, where I paddled in a canoe club.”

When Barclay-Kerr returned he lectured in te reo and tikanga Māori at Waikato University for the next 20 years (until 2007).

Now he is based at Te Wānanga o Aotearoa, where he runs waka wānanga, and also writes the waka courses and reviews the curriculum.

Since Barclay-Kerr was 17, he has also been a crew member and is now captain of Tainui’s royal waka, *Taheretikitiki*, at Tūrangawaewae in Ngāruawahia. He also coaches New Zealand waka ama teams for the world championships. “It’s never-ending,” he laughs.

Sitting on a washed-up log on Amers Beach, Barclay-Kerr reflects on his weekend’s work with Ngāi Tahu – much of it carried out in te reo Māori. He’s as passionate about te reo as he is about waka, which is not surprising given that he did not speak English until he was six.

“I was very fortunate to be brought up in Ruātoki among the Tūhoe. My father was a principal at Ruātoki School from 1960-68. From there we went to Auckland and I had to learn English fast.”

Barclay-Kerr only ever speaks te reo to his five children. Wife Kim, is Hawaiian but she’s also learnt te reo Māori.

“The language, like the waka, is a lifestyle. It’s about who we are as Māori and it relates to the entire cultural renaissance.

“And for Ngāi Tahu this weekend is not just about boats; it’s about that whole idea of kotahitanga, of working with each other and strengthening iwi bonds. It’s also about making enriching connections with other iwi that are not based on money, industry or commerce but are rather about the holistic value. That’s the kaupapa-based mahi I see in it all.”

Barclay-Kerr says he and his team are happy to be the catalyst, bringing new ideas and techniques to the Ngāi Tahu crew.

“This is the chance for them to develop their sailing skills and knowledge, and to do something that has not been done in their iwi for hundreds of years. That’s very meaningful to these guys and they should be encouraged.

“Ngāi Tahu needs a really good base of committed rangitahi like these, to keep the project flying, so that 20 years from now, you’ll have many more waka sailors.

“In the future I’d like to see coastal voyages taking place around the South Island and around New Zealand, with different hapū and iwi visiting each other. That’s why we’re happy to share our knowledge as a whānau, training up others to be even better than us. If we can do that in all our mahi, that’s better for all our iwi.”

He says New Zealand would be lucky at the moment to have 200 people able to join a voyaging waka crew.

“That’s because there have been no sailing waka here and most people think we’re referring to waka taua (war canoes). When we say we’re going to Rarotonga, they think we’re going in a hollowed-out log and they worry that we’ll get tired of paddling. In reality, we’ll be cruising at around 12 knots and we have every safety aspect covered by back-up modern technology.”

As the Kaikōura wānanga draws to a close, Henrietta Latimer (Ngāi Tahu – Kāti Irakehu) says she is glad that Tarena and others have been willing to take up the challenge of waka unua and commit to it.

“I view Eru, Craig, Iaeen and Te Marino as an inspiring group of young Ngāi Tahu, who are committed to reviving past traditions, whether that be te reo Māori or waka.

“You sometimes forget that waka, culture and te reo overlap, and I’ve had an epiphany this weekend hearing everyone speaking te reo. It’s been like, ‘oh, so that’s what it’s all about’.

“It’s very inspiring to see that the language is alive and that it’s not just a classroom thing; and it’s just hitting me now, how very lucky I am to be one of these 20 crew members heading off to Auckland.”

Teone Sciascia (Ngāi Tahu, Ngāti Kahungunu) agrees. After taking an active role all weekend, he’s quieter as the wānanga draws to a close and has just one thing to say: “Watching that waka hit the water and sail out for the first time – that was a special moment.”

His words are echoed by younger Ngāi Tahu crew members, Taikawa Tamati-Ellife (Ngāi Tahu, Kāti Ruahikihiki) from Dunedin, Horiara Hariata-Falwasser (Ngāi Tahu, Tainui) and Lexie Reuben (Ngāi Tahu – Ngāi Tūāhuriri, Scottish, Irish, Portugese) from Christchurch.

Barclay-Kerr says the Ngāi Tahu voyage on *Aotearoa One* that followed the Kaikōura wānanga was successful.

Clockwise from top left: the bow of Aotearoa One; Lexie Reuben; the group carry Pumaiteangi into the water at Jimmy Armers Beach, Kaikōura; Hoturoa Barclay-Kerr.



“Ngāi Tahu needs a really good base of committed rangitahi like these, to keep the project flying, so that 20 years from now, you’ll have many more waka sailors. In the future I’d like to see coastal voyages taking place around the South Island and around New Zealand, with different hapū and iwi visiting each other.”

HOTUROA BARCLAY-KERR
Tainui, waka specialist



“What I’ve really enjoyed is the fact that we’ve actually set time to wānanga on this trip.

“We’ve done it before a few times with rangatahi but this time was very successful because there were specific waiata, specific karakia, specific haka they were expected to learn as part of being on the waka.”

He says the wānanga built up a kete of knowledge, which helped build a foundation for crew members to understand who they are.

“Doing a haka about Tahu Pōtiki, or doing a karakia that brings in the kōrero of Kāi Tahu maunga ... starts them on a pathway of really knowing who they are and another pathway of trying to find out more information.”

Barclay-Kerr says waka traditions are an important element in understanding identity within iwi, identity as Māori and also identity within the greater Pacific.

“I think most Māori in Aotearoa are pretty good at saying they are just Māori and isolate themselves from the connections that we have in the Pacific.”

Through the wānanga, 16-year-old Lexie Reuben developed a passion for waka sailing. Like most of the crew who sailed in Hauraki, she found it challenging but inspiring.

“I liked it when it was really rough and windy because it was more exciting, and that was made more intense by changing sails.”

She has since made two trips up to Auckland to sail on *Aotearoa One*.

And when she is back in Christchurch, she still practices her boat knots – mostly on her cell-phone cord.

She says her father, Arapata Reuben, has been hugely supportive of her sailing. He emphasises the importance of making the most of the sailing opportunities and says she should “go for it”.

She feels closer to her ancestors when she is sailing on waka hourua. She doesn’t see the appeal in other sailing craft. For her it is about doing “it the way closest to the way the ancestors used to sail”.



Tū Kahika at University of Otago

A pilot transition programme called Tū Kahika supports up to 25 Māori students to fulfil their ambition to become health professionals.

Tū Kahika, a reference to the Kahika (Kahikatea) tree, which grows strong when surrounded by others, aims to increase the number of Māori health professionals. Tū Kahika is funded by the Ministry of Health, the Tertiary Education Commission and the University of Otago, and has been developed in association with Te Tapuae o Rehua Ltd (a joint venture between Te Rūnanga o Ngāi Tahu, Otago Polytechnic, University of Canterbury, Lincoln University, Christchurch Polytechnic Institute of Technology and the University of Otago).

The programme’s aim is to contribute to Māori health workforce development by increasing the likelihood of Māori participating and succeeding in their chosen health field. The professions include pharmacy, nursing, mid-wifery, occupational therapy, physiotherapy, medical sciences, medicine and dentistry.

Recruitment of students for Tū Kahika is underway. The students will enrol in the University’s Foundation Year programme to prepare for entry to Health Sciences First Year or other health studies in the following year.

During their Foundation Year students will be provided with mentoring support and receive assistance with fees and accommodation.

Last year University of Otago Vice-Chancellor Professor David Skegg welcomed the launch of Tū Kahika.

“The future prosperity of New Zealand depends on ensuring that Māori young people can reach their full potential through higher education. It is also essential that Māori are well represented in the health professions. The University of Otago wants to work in partnership with Iwi to assist in achieving these goals,” says Professor Skegg.

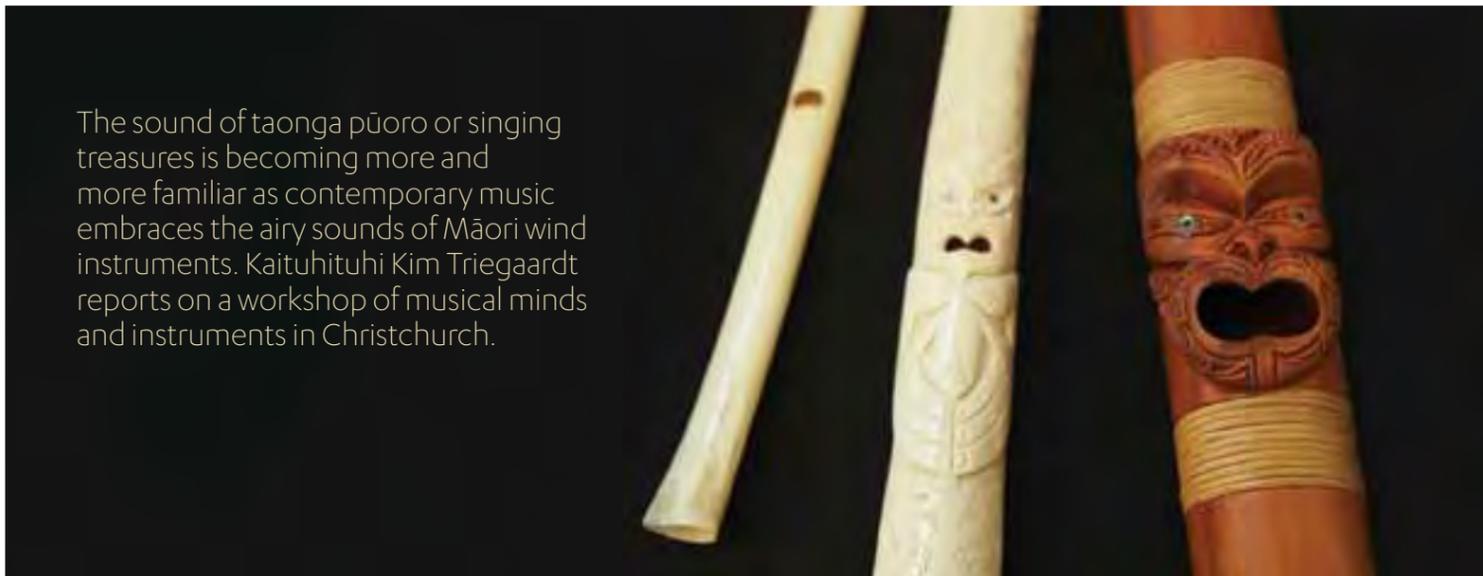
For further information on the programme, Tū Kahika, please visit www.otago.ac.nz/tukahika

Tū Kahika Careers in Health
A learning pathway for Māori



TAONGA REVIVAL

The sound of taonga pūoro or singing treasures is becoming more and more familiar as contemporary music embraces the airy sounds of Māori wind instruments. Kaituhihi Kim Triegaardt reports on a workshop of musical minds and instruments in Christchurch.



A TABLE IS LADEN WITH SAWN BEEF BONES, BAMBOO BITS AND chunks of wood. They are open cylinders waiting to be polished and carved – fledgling Māori wind instruments lying rough and empty. By the end of the weekend they will have a face, a name, a personality and voice.

The classroom at Chisnallwood Intermediate School in Christchurch has been transformed into a woodworking shop and the air is thick with sawdust, humming sanding machines and a constant buzz of conversation, drilling and sanding.

The school is the venue for a Wānanga Taonga Pūoro. It's a chance to learn how to build and play traditional Māori musical instruments.

Tony Smith (Ngāti Kahungunu, Ngāi Tahu – Kāti Irakehu) helped organise the wānanga with the help of retired art teacher Gavin Britt and the backing of the Ngāi Tahu Fund.

He says there is a huge knowledge gap when it comes to taonga pūoro and other such instruments. "Song and dance are huge within Māoridom and would have been accompanied by instruments, but we just don't have that skill any more. The instruments and techniques have been lost."

For the past six months Smith has been hosting a taonga pūoro group that meets once a month to share information and "have a bit of a jam".

He and his partner, Kimi Ennis, also write a blog, ngataongapuoro.blogspot.com, that discusses taonga pūoro as well as letting people know of any public performances.

Both Smith and Britt have been making instruments for years as they've each individually explored their own interests in taonga pūoro – Smith to understand and learn about his Māori heritage, and Britt as part of his lifetime's work as a teacher.

"This music resonates with the kids," says Britt, who has worked with singer/songwriter Anika Moa bringing taonga pūoro sounds to her music. "It's something unique and really interesting and they never fool around when the music's playing. They pay it real respect."

But both men were becoming increasingly frustrated at how little information there was about the instruments and how to play them. They decided to turn to the experts.

Britt approached the acknowledged authorities in taonga pūoro: Wellington musician, performer and researcher Richard Nunns, Nelson-based carver Brian Flintoff and Horomona Horo, a Palmerston North-based kura kaupapa teacher, to hold a wānanga for Ngāi Tahu.

"We wanted to find out what was relevant to us in Ngāi Tahu," says Smith. "The musical instruments here are different to those found in the North Island; some instruments have been impossible to find and others were made of flax so must have been designed to be disposable.

"The nature of the instruments means the music was more subtle

but it's so hard to find out anything."

Ordinary New Zealanders now recognise the sounds of taonga pūoro in movies such as *Once Were Warriors* and *Whale Rider* and albums by contemporary artists. Fat Freddy's Drop, Tiki Taane and Salmonella Dub are just a few of the Kiwi artists incorporating the sounds into their music.

Horo (Ngā Puhī, Taranaki, Ngāti Porou, Te Uri O Hua, Ngāti 'Aupoto, Ruataupare) says people are starting to recognise the difference between the natural sounds of the taonga pūoro and synthetic sounds.

"We think the haunting echoes, warm flute tones and gentle percussion have always been there, but until 30 years ago, their sounds were rarely heard by mainstream New Zealand."

Nunns believes the use of Māori musical instruments declined after the arrival of the settlers in New Zealand because the instruments generally had only a few notes and on a European scale, to untrained ears, sounded very monotonous. Also, the missionaries, who sensed the instruments had spiritual dimensions for the community, often destroyed them.

"The sound was overshadowed by the mathematical logic of the European scale but fortunately was kept alive in music and songs in marae and in spiritual use," says Nunns.



Above, left to right: hui; Adam Hopkinson planing an instrument; Tewe Eru (far right) and his sons; Richard Nunns and Horomona Horo.

"People are starting to recognise the difference between the natural sounds of the taonga pūoro and synthetic sounds. We think the haunting echoes, warm flute tones and gentle percussion have always been there but until 30 years ago, their sounds were rarely heard by mainstream New Zealand."

HOROMONA HORO (Ngā Puhī, Taranaki, Ngāti Porou, Te Uri O Hua, Ngāti 'Aupoto, Ruataupare)

Below, left to right: making puoro; Gavin Britt holding a pounamu karanga manu (bird caller) in the shape of a kowhai flower; pūharakeke – flax bugle; taonga puoro showcase.

His interest in Māori culture began when he was a young teacher in Hamilton in 1970, looking for ways to connect with his students. He discovered that while many strands of Māori culture were still strong, traditional musical instruments were rarely used.

Despite expressing an early interest in several taonga pūoro lying in the Auckland Museum, it was several years before he was offered a rare chance to play them.

It was trial and error as he imagined what the instruments would sound like; and it was only some years later when he met Brian Flintoff in Nelson that the music really came back to life.

Flintoff had quit teaching to become a full-time carver and the two men worked together to design and create playable taonga pūoro. As an accomplished trumpet player, Nunns had an advantage.

But it was not until the pair met Dr Hirini Melbourne, a famed writer and composer with a deep understanding of Māori language and culture, that the pair was able to take their knowledge of the instruments to the marae. Melbourne had already written a song about how he imagined the instruments he had seen in the Auckland Museum might sound.

Nunns has always believed that the taonga pūoro revival should come from the marae and it was Melbourne who helped the two Pākehā connect with Māori communities.

Flintoff created the instruments, Melbourne wrote the music and Nunns played the songs. Together they created repertoires that soon had kuia in tears. The melodies unlocked long-forgotten memories and fragments of suppressed experiences for the old people.

Nunns says the patterns come from breath, heartbeat and a notion of pulse called tumatakokiri.

After Melbourne passed away from cancer in 2003, Horomona Horo stepped in to help and now works with Flintoff and Nunns to share the voices of pūmotomoto, pūtātara, kōauau and pūtorino and other instruments of wood, bone and stone that have lain silent in museums for more than a hundred years.

The weekend's wānanga is a mixed group of 40 people with one thing in common – a love of music and the desire to know more.

On one table are small and large slices of wood. These will be sanded and polished before having holes drilled in them. The small leaves of wood are threaded through the centre with string and will become porotiti, musical instruments that also have healing powers.

"Māori would blow on the porotiti and use healing vibrations to help cure arthritis in the old people or mucus build-up in children," says Tony Smith.

The longer leaves of wood have a hole drilled in one end and are then threaded with a length of string. They are easily recognized as pūrerehua or bullroarers.

As the morning progresses a fine layer of sawdust covers everything. The workshop has attracted about 40 people and everyone marvels at each other's taonga and encourages each other's blustering attempts to find a voice for their instrument.

Landscape gardener Adam Hopkinson (Ngāi Tahu – Ngāi Tūāhuriri) says he didn't want to miss the opportunity to reconnect with his past through the masters, "the ones with all the knowledge and stories".

For music teacher Reuben Derek, who has a strong interest in environmental music, it was a chance to learn about the philosophies and instruments of Māori music.

Nicola Reddinton, a librarian at New Brighton, plays the cello and says she was drawn to do this wānanga because she wanted to break away from music she was finding formulaic. "It's important to always keep learning and to share interesting things with younger people."

Nicola is also learning te reo Māori and wanted to expand her knowledge of Māori culture.

Tewe Eru (Ngāti Tūwharetoa), who heads to China soon as part of a kapa haka, was there to make another taonga to add to his collection.

“It’s sad that so much of this traditional knowledge has been lost so I’m here to learn. Richard is an encyclopaedia and I can’t get enough of it.”

Some people gather around Flintoff and watch in quiet awe as white dust puffs from the point of the engraver he’s using to create patterns, eyes and mouths – faces that emerge in the wood and bone pieces he’s holding.

“When you put a face on the instrument, you acknowledge the instrument as a person, then you give it a name; and when you blow the first note you give it a voice and life,” says Flintoff.

According to tradition you also give away your first creation. That’s an instruction that pains everyone as they hold tight to the precious taonga pūoro they’ve spent the last few hours creating.

In a hall across the school yard, Nunns sits patiently and helps the fledgling musicians coax melodies from their instruments.

Since he first began performing taonga pūoro in public, Nunns has played at international festivals and toured with contemporary Kiwi artists. He has also performed with the New Zealand Symphony Orchestra and collaborated on several movies, including *Whale Rider*.

This weekend he’s brought along the tools of his trade, a collection of museum-worthy pieces that tell a tale of lost traditions.

They include pūkaea (wooden trumpet), pūtatarā (conch shell), pūtorino (wind instrument), hue puruhau (large gourd), pākuru (tapping stick), kū (single-stringed instrument), hue rarā (small rattle), kōauau ponga ihu (small gourd played through the nose), porotiti (small disc swung on a cord), kōauau (short three-holed flute), pūrerehua (bullroarer), poiāwhiowhio (small gourd swung by a cord), karanga manu (bird call), ororuarangi (flute made from long bone or neck of gourd).

“The instruments are difficult to play, so they take a lot of dedication,” says Nunns.

Horo and Nunns joke that Flintoff apparently took two years to learn to play – perhaps to make the wānanga members feel better about their own struggle with the unfamiliar instruments.

“What we are doing here is learning to play these blasted things,” says Nunns.

“Everyone will find their own voice. In the absence of any players who learnt the old ways, I’ve had to look at the smiles, tears and excitement in the old people to find the most likely way these instruments were played.

“It’s still a mystery but we’ve narrowed down the vectors of probability,” he says.

He guides the group through a lesson in the anatomy of a kōauau, explaining that the holes are wene wene, and the hole closest to the blowing end is te mea whakangā or the gentle one. Next te mea whakakaha is the strong one and the third one is “a bit of a riddle” he says. It’s te mea whakatehe, the right or correct one – the hole that corrects the others.

Brows are wrinkled in concentration and lips pursed with intent as everyone tries out their kōauau and pōrutu.

Playing technique is very important and you have to strategise and breathe as softly as possible. “If you are getting a good strong sound, dial it down a bit, you want to maintain the sound and not run out of air,” says Nunns.

He says it helps to be able to sing the material because that gives an understanding of where to breathe. “Everything is done in harmony because you take a breath while everyone carries on, so it sounds as if the whole harmony is in one breath. You’re looking to create unison and keep the integrity of the song.”

Nunns picks up his kōauau and the notes are clear and ethereal.

He plays a verse and challenges the group to try it.

There’s another round of discordant notes but it’s getting better.



Above: Tony Smith plays a tetere, a small reed instrument.

“Song and dance are huge within Māoridom and would have been accompanied by instruments, but we just don’t have that skill any more. The instruments and techniques have been lost.”

TONY SMITH (Ngāti Kahungunu, Ngāi Tahu – Kāti Irakehu)

Back in the woodwork room, Flintoff is showing another group how to put the holes in the right place on their kōauau and pōrutu. Holding the instrument with the blowing end at the base of the thumb and the forefinger, he explains that the first finger hole goes in the first finger joint, second in the second joint and the last finger hole goes into the joint below the finger nail.

It hasn’t always been easy for two Pākehā teaching taonga pūoro, which is something that annoys Horo. He has heard references to Flintoff “stealing Māori culture”.

“It’s sad because the only reason Richard has that knowledge is because he went through our people. That knowledge he holds was gifted to him from our tipuna,” says Horo. “Our kuia gifted it to this Scandinavian Pākehā to continue breathing the beautiful spirituality of our cultural music. He follows his passion in a cultural form of music that’s not his own and does it with every ounce of love that he has.”

Horo believes that as New Zealand becomes a melting pot of culture, it is important that taonga pūoro are respected as a Māori tradition to be enjoyed by everyone. He’s thrilled by the growing number of Pākehā and Māori who attend the workshops and wānanga, all of whom want to know more about the music.

Horo says that the instruments can be “fused and collaborated” with many genres of music.

“More people are asking questions about the music and that just strengthens the heartbeat of taonga pūoro. Only through learning and sharing the knowledge of all of our generations will taonga pūoro flourish,” he says.

Finally, Flintoff also points out that what has been shown here this weekend is only a portion of what was known because most of the people who held the knowledge have passed on. But still sometimes people come forward with small bits of knowledge that are woven into the wānanga of taonga pūoro.

The sharing and gathering of information is one of Tony Smith’s goals. He says the wānanga exceeded his expectations in terms of the interest shown.

Smith says this is just the beginning. In the future, he would like to hold wānanga around the Ngāi Tahu takiwā and see what knowledge is out there regarding taonga pūoro.

Find out how your business could be New Zealand’s next success story.

Whale Watch Kaikoura is one of New Zealand’s truly remarkable business success stories, a world-class tourist attraction hosting around 100,000 visitors every year. At BNZ we are proud to have played our part in their success.

When you become a BNZ client you will have a dedicated partner who has access to a full team of business specialists, local decision making and a range of client education programs all focussed on helping you grow your business. Talk to a **BNZ Partner** today and let’s see how we can help you write your own success story.

› 0800 955 455 › bnzpartners.co.nz

building Business builds Community builds Family





WHALE TALES

The elements are kind, the sperm whales are obliging, and another boat load of visitors leave with memories and images of one of the great shows of nature.

Kaituhituhi Howard Keene spends a day chasing whales and talking to the people behind Whale Watch Kaikōura – now one of the world's leading indigenous businesses.

IT'S HARD TO IMAGINE THAT THE HUGE BLACK "LOG" GLISTENING in the winter sunshine is about to dive a kilometre or more below the waves to a zone that would instantly crush the life out of a human being.

But after about 10 minutes Whale Watch Kaikōura trainee guide-Casey Norton (Ngāi Tahu – Ngāti Kuri) informs tourists aboard the *Paieka* that the drama is beginning. "He's about to dive folks, get your cameras ready for that tail!"

The dive, with an impressive flip of the giant tail fluke, is the start of the feeding regime of the world's largest predator. Sperm whales linger off the Kaikōura coast in numbers because of the unique geography.

A two kilometre deep-sea canyon very close to shore, combined with the mixing of warm and cool oceanic currents, produces an upwelling of nutrient-rich waters, which support a large and diverse range of marine life.

Sperm whales are the top predators here, diving into dark depths of the canyon to hunt giant squid and other prey. They each consume nearly a tonne of food a day.

Paieka captain Dean Kennedy dips a hydrophone in the water to see if he can pick up the distinctive clicks made by another whale as

it makes its way back to the surface. There is a whale arriving, and the spotter on board is alert, looking for the tell-tale water spout from the whale when it reaches the surface.

Today we are lucky enough to get close to three sperm whales and witness the start of their journeys to the abyssal depths. This diving display is well known internationally and draws tens of thousands of overseas visitors each year.

For Whale Watch Kaikōura the last year has been particularly momentous with the company winning several top international awards.

The awards mark a high point in what has been a continuing journey – from the early struggles of the founding families to a mature, profitable company that is regarded as one of the leading indigenous businesses in the world.

Over the years Whale Watch has won many awards, but becoming the Best in a Marine Environment and the Supreme Winner of the Virgin Holidays Responsible Tourism Awards in London last year was a "huge shock", says Whale Watch chief operating officer, Kauahi Ngapora.

The company also picked up the Community Benefit Award at the

World Travel and Tourism Council's Tourism for Tomorrow awards in Beijing earlier this year. Among other things this award recognises the benefits the business brings to local people and community development.

Whale Watch board chairman Wally Stone (Ngāi Tahu – Ngāti Wheke) says everyone likes their work to be appreciated, and to be honoured at an international level gives people a sense they are doing a good job.

It is particularly satisfying for Stone. He has been involved since the 80s. He was a founding director and CEO before his current role.

"When you consider we've been going for over 20 years, it's really good and healthy to try and strive to do better, and recognise we are a leader in the field we operate in. It's good for everyone involved. It gives a sense of pride, satisfaction and positive reinforcement."

Kauahi Ngapora's own story is typical of the value of this business to whānau and hapū. Kauahi (Ngāi Tahu-Ngāti Kuri, Waikato-Tainui) has been with the company 18 years, the last two in the top job.

"I started my career as a 15-year-old. My first job before that was mowing lawns at the marae. Auntie Becky (Clayton), a member of one of the founding families, went to my mum and said 'look I've got

your son a job at Whale Watch as a caregiver?"

Ngapora's mum was very excited, but he and his mates had a trip to Christchurch planned and his adolescent mind was more focused on that than a job.

"I was quite defiant and said 'No, no I've got my holiday arranged'. Mum then went for the king shot and told my old man. He came back and said 'you're going to work for Whale Watch and that's the end of it'.

"So my first job as a caregiver was a fancy way of saying I was going to empty the full spew buckets," says Ngapora.

From there, with an improving work ethic and good attitude, it was a progression up the ladder as a guide, guide trainer, boat skipper, trainer of skippers, assistant to the operations manager and on to his present position.

Like any under-confident youth, having the freedom to extend himself in a structured, supportive environment was invaluable. Ngapora says at first as a guide, "talking to a boat load of strangers was daunting. I was very nervous, but had some great teachers. I eventually got over the nervousness and after that you couldn't shut me up."

The story of the formation of Whale Watch in the 80s by four families, and Kaikōura's subsequent transformation from a sleepy fishing township to a top location on the international tourist map is well known.

Ten years before Ngāi Tahu Settlement, Whale Watch was set up by the Clayton, Solomon, Kahu and Sonal whānau. They were mainly interested in creating jobs for local Māori, but also wanted to establish an economic base so they could control their own destiny.

"The company actually started out of necessity because there was nothing else here," Ngapora says. "Families were leaving, there was high unemployment, and with that comes crime and failure in the education system."

The families mortgaged their houses and other assets to raise capital for the first boat and the business began as Kaikōura Tours in 1987. Traditional financial institutions would not lend money to a business with no cash flow, minimal capital and minimal assets.

"I think if I was a bank manager I wouldn't have lent money either," Ngapora says. "It was just too crazy. They were very hard times. In the early stages some people worked for free or for bugger all."

Compounding the difficulties were jealousy and community envy which manifested in burnt buses, sabotaged engines and a long conflict over whale watch licences.

It took a number of years to realise a profit. "I think the first year we took 3000 people out. When we purchased Nature Watch (a



"The people who run it today are still locals, and the majority shareholding is still held locally."

KAUAHI NGAPORA Ngāi Tahu - Ngāti Kuri, Waikato-Tainui; Whale Watch chief operating officer

rival whale watching company) Uncle Bill (Solomon) approached Ngāi Tahu to come and invest, probably around 1989.

"All that's in the past now, and Kaikōura is a very different place. The founders of this were born here, they were locals. The people who run it today are still locals, and the majority shareholding is still held locally."

This story is repeatedly captured on prime time TV at the moment in a series of seductive BNZ adverts around the theme "building business builds community builds family".

"The BNZ approached us; they thought the Whale Watch story fitted perfectly. We've had a lot of New Zealanders come here because they've seen the ads on TV. It helps us connect with New Zealanders because we're not a corporate business - we're still a community based company."

Wally Stone says few would question the contribution Whale Watch has made to the development of Kaikōura. "It's put a small, off-the-beaten track town on the international map.

"Kaikōura is a funny place. It punches well above its weight. You'd swear it has a population of 20,000 to 30,000, but it only has 4500.

"The thing is," says Stone, "people in town think it's much bigger and they're more focused on the good things that

Kaikōura represents. That's a pretty good mindset. When you've got those things the right economic benefits start to flow.

"I don't think there's a segment of the town that hasn't benefitted from the transformation over the last 20 years, and one of the good



Left to right: Tourism and operating awards for Whale Watch; water spout from a sperm whale; tourists disembarking from the Paikea.

things in all this, is that Māori have played a lead role. It's fantastic."

The thing he particularly likes is that it was not a "fly-by-night" business. "Twenty years down the road it's got very deep roots and is well established."

Ngapora says there were some solid business brains working behind the scenes in the early days. "Wally Stone played a key role in establishing the business aspects of Whale Watch, as did retired merchant banker Des Snelling."

Others, like Sir Tipene O'Regan (Ngāi Tahu) and former Mayor of Christchurch, Garry Moore were involved with the business development of the company. "The success we are experiencing in terms of awards and everything else has been the result of grounding from them," Ngapora says. "Concepts like responsible tourism were embedded in the company from the start."

Today Whale Watch is worth many millions of dollars and, in general, its policy is to have a strong cash flow and nil debt. As a result of that the company was in a strong position to weather the recent recession.

It employs 55 permanent staff, rising to 75 at peak times.

It aims to employ the best person for the job. However, Ngapora says he likes to "give the opportunity to our youth to have a crack". He says some fall by the wayside and others become shining stars. "I love to hire locals, Ngāti Kuri, Ngāi Tahu."

Each year Whale Watch boats take out 80,000 to 100,000 people, and the company has 120,000 to 150,000 bookings.

In New Zealand it now owns six boats, each costing \$2.5m. It has also invested in a whale-watching operation in Australia. Sea World Whale Watch on the Gold Coast has been running successfully for three seasons.

Ngapora believes the business has engendered a sense of pride among Ngāi Tahu people.

"I'd like to think they're very proud of the achievements of Whale Watch over the years, and hopefully more in the future," Ngapora says.

"For people on the international stage to see a wholly indigenous company being so successful is partly a shock and partly a breath of fresh air."

SOME OF THE CREW

Casey Norton (Ngāi Tahu - Ngāti Kuri) is a 30-year-old trainee guide. His job description includes: safety officer, looking after the sick, helping people round the boat, narration and acting as watch-keeper.

A few years ago he worked in the kitchen at the Whale Watch cafe, and then became the manager at the supermarket bakery before coming back to Whale Watch last November.

Today he is behind the microphone telling visitors the story of the whales and other marine wildlife.

"My ultimate ambition would be to drive one of these boats.

"Since I left school I've worked inside. Now my office is out on the ocean, there's nothing better.

"A lot of my friends have been skippers and guides. I know pretty much all the staff through family. It's very easy to fit in."

Our skipper today is Dean Kennedy, who has been working for the company for about 16 years, and also loves his job. "When I started we were on small Naiads (inflatable boats), so things have changed a bit. They were fun, but the clientele has changed a lot. There's more elderly clientele these days."

Dean is Pākehā with two Ngāi Tahu sons. He is from Kaikōura and was a fisherman before he started with Whale Watch.

"I'm the only skipper who started here with a skipper's ticket. Since then we've trained all our own skippers through the ranks."



Above: Casey Norton (Ngāi Tahu - Ngāti Kuri); left: Dean Kennedy.

ANCESTRAL CONNECTIONS

The ancestor *Paikea* came from Hawaii to the East Coast of the North Island on the back of a tohorā (southern right whale). Tahu Pōtiki, the eponymous ancestor of Ngāi Tahu is a son of *Paikea* and Ngāti Kuri are direct descendants of the infamous whalerider.

Kauahi Ngapora: "Our ancestor *Paikea* rode here to a new land, a new life and prosperity on the back of a whale, and the people here in Kaikōura have done the same thing. From no jobs and a very poor future we've jumped on the back of a whale and we are where we are today."

Beyond that is the spiritual connection and kaitiakitanga the hapū has with Tangaroa (God of the sea) and all of the marine life in the area. The whales are seen as tipuna, and children of Tangaroa.

Then there is a personal connection between staff and the whales, because some individual sperm whales have been around since Whale Watch Kaikōura first started its business 23 years ago.

THE LETDOWN

Anticipation has wilted to frustration at a missed opportunity following the introduction of the replacement Foreshore and Seabed legislation, the Marine and Coastal Area (Takutai Moana) Bill.

Although the Māori Party came into Parliament on the back of the 2004 Foreshore and Seabed legislation and is touting the Bill as a victory, not everyone shares their enthusiasm.

Ngāi Tahu voiced their disappointment at a hui at Ōnuku Marae during the consultation period. They were concerned the legal tests were set too high, and the proposals discriminated against Māori and compounded injustices of the past.

TE KARAKA's Kim Triegaardt asked Te Rūnanga o Ngāi Tahu Kaiwhakahaere Mark Solomon and CEO Anake Goodall for their frank assessment.



How is this Bill different from the Foreshore and Seabed Act 2004?

MARK SOLOMON: It isn't much different at all. I think the whole approach of the Government has been to continue this nonsense about the continuous contiguous exclusive and the only rationale behind that is to minimise what rights Māori have.

I am concerned about the whole nonsense of the public domain because what Māori are being asked to do is forego proper property rights and put all their rights under this nebulous concept of the public domain. Even though they have changed the name and the Crown says it will remove its title, it still retains full sovereign powers. So while they might not have it [title] in the legislation, they can do what they damn well like, just like in the 2004 act.

We are asked to forego all our rights and ignore the fact there are 12,500 titles out there and those people have full property rights – they may trade, they may do what they like within the law yet Māori are asked to forego that right.

What do you find most disappointing about the Bill?

ANAKE GOODALL: The Government is claiming that this Bill is a success because it removes some of the discrimination contained in the previous one. It is saying it provides access to courts therefore you can go through the legal process and what could be fairer than that. But if you ask the other questions such as “what are the outcomes in our case?” there are probably close to none. So how can that be a reasonable response to the issue?

The double jeopardy idea is really offensive. At Ōtākou those settlers would have starved if our people hadn't fed them. But sharing food is part of our culture, that is us being us. But now we are being actively punished for being ourselves. For that expression of mana and manakai they will be excluded.

Ngāi Tahu isn't planning on taking over the Otago Harbour, chasing people out or putting up toll gates. We just want to have a meaningful say in those fisheries that have fed our people for 40 generations just outside the marae door.

Those sorts of things are really important for our people. They are deserved, they are not unreasonable, they are not disruptive to the rest of society; yet this legislation does not provide for something even as modest as that.

This framework won't allow us to get any outcomes so it really does fail that test.

MS: The double standards out there are disgusting. We hosted the Land Access Forum here and we had then Minister Jim Sutton telling us how they travelled the world looking at different models of how countries dealt with access.

I said why don't you just pass legislation that imposes a clause that gives every citizen access to the sea. I was told that would be an anathema to New Zealand and no one would stand for it. Yet when Ngāi Tahu purchased three high country stations the government immediately imposed the Wander at Will clause giving everyone right of access across our lands.

The Dean of Law at the University of Waikato and Professor of Law at the University of Ottawa, Bradford Morse, said it was important to be involved in drafting legislation, because once the Bill is presented it will be too late to change much. How was Ngāi Tahu involved in that part of the process?

MS: Ngāi Tahu followed the process. We are part of the Iwi Leadership Group and we've been talking with the Government. All you have to do is see the piles and boxes of files that've been put in front of them to know we've been in discussions. We have continually asked for an unequivocal statement from the Crown that past breaches of the Treaty that have been recognised will not be used to extinguish our rights but they refuse to give us that undertaking.

Could the Bill be described as empowering for Māori?

AG: This framework won't allow us to get any outcomes so it really does fail that test. This legislation was the chance for us to all move on together in a constructive way that would support all that wonderful progress. What we are doing now is turning the boat around and going backwards. We are now headed in the wrong direction and it's dangerous and unnecessary – quite a disappointment actually.

What do you mean when you say it's dangerous?

AG: Because having to re-establish the grievance process just means it becomes embedded in who we are. People miss the point of how powerful that is. It's no wonder our people don't perform in the education stakes, or whatever your measure is, because society has subjected us to this level of double standard, this sort of marginalisation, this closing down in a box. We are trying to grow out of that at the same time as we are being corralled back into it. It's actually very dangerous and I think the Government underestimates the cost in human and social terms, and therefore in economic terms.

The new Bill says all applications for customary rights have to be made within six years. What's your response to this?

AG: The proposed solutions often speak far more to public anxiety than they do to the rights or interests of the parties affected here.

Maybe a little bit of an effort could be made into educating people on what the issues are and maybe more of an investment into what the potential solutions are that might work for everyone, rather than the denial or limitation, rather than perpetuating the fear.

MS: An example of this is the issue of access. At no time did iwi or hapū ask for exclusion. That was a campaign run by the National Party who stated that Māori would stop white people going to the beach for a picnic, they would charge you to put a boat on the water, and worse: if we get title we will sell it.

Iwi have consistently said that every citizen of the country must have access to the sea. We have consistently said “make it inalienable so that the foreshore and seabed cannot be sold by the Crown or us”.

What's happened now is that they've gone out and said “look what we've achieved for you, we've got your guaranteed access,” even though it was never in dispute.

If you could create the ideal Act what would it look like?

MS: I can only speak for Ngāi Tahu but we've gone through a full Waitangi Tribunal hearing on our land and the bulk of claim was upheld and we've had a settlement on the land. I do not believe that Ngāi Tahu has to prove who we are or where our area is – it's in three Acts of parliament. We know who we are and I don't accept that we've ever surrendered our rights to the foreshore and seabed. I want to see the Crown run a process that is just, without putting up all of these barriers where all we can do is fall over and achieve nothing.

There is obviously a continuum with what Māori want at one end and what the Government wants at another. Where is the middle ground?

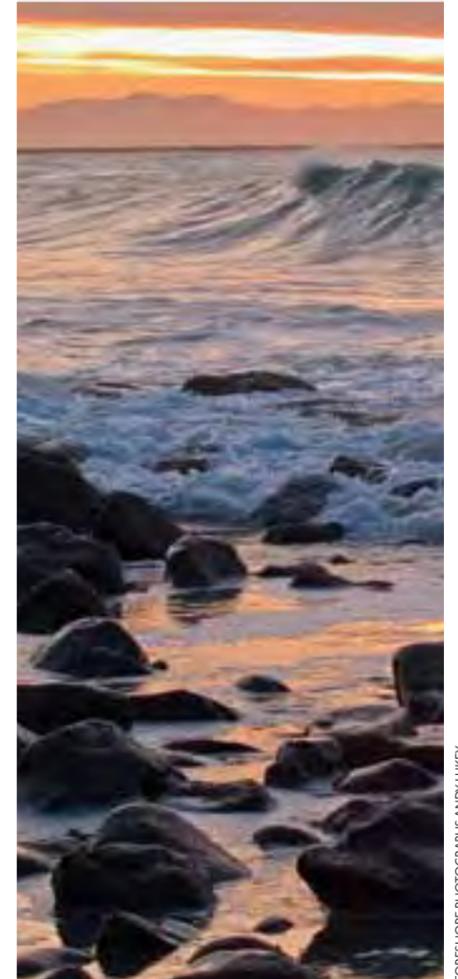
AG: Yes there is a continuum. The trouble is that people just look at half of it. What they don't acknowledge is that if we didn't have these interventions and if we didn't have the colonial parliament that arrived and imposed its oppressive legislation and its legal mores from a different place, if Ngāi Tahu hadn't been completely dispossessed of all of its land, marginalised and starved on the rocky outcrops, then Ngāi Tahu would have expansive interests in the foreshore and seabed. In fact we would be the owners of the whole damn thing.

So that is a starting place that would be reasonable and then you can split the difference and start somewhere in the middle. We are not looking to go back to 1839 – it's the real world and



“ This legislation was the chance for us to all move on together in a constructive way that would support all that wonderful progress. What we are doing now is turning the boat around and going backwards.”

ANAKE GOODALL
CEO, Te Rūnanga o Ngāi Tahu





"If the iwi and hapū of the country do not accept the deal ... we will start with a new claim process and like our land claims that took six generations, if this takes six generations then so be it."

MARK SOLOMON
Kaiwhakahaere,
Te Rūnanga o Ngāi Tahu



we are moving on. An accommodation of some fundamental underlying interest is not unreasonable but that's not even on the table.

One of the quite troubling things is that Ngāi Tahu has legitimate claims proven again and again over 24 million acres. Under this legislation we are now expected to give up 99 per cent of our interests where we have legal rights. The irony is that we have a legal position that the court would have upheld if we had taken that route. The country might have had to write Ngāi Tahu a cheque for \$20 billion but we voluntarily gave up 99 per cent of that claim in the interests of building ourselves into wider society.

But we saw enough of ourselves in the settlement so we could say this is significant acknowledgement of what we lost, enough to get going, enough to have some influence to give ourselves a chance. There was enormous generosity from the iwi treaty partner in these conversations and then along comes the Marine and Coastal Areas Bill and there is not one ounce of generosity here, not one little bit of generosity of spirit. It's all about a hard legal test – they're saying, "oh, it's unfortunate but sorry you don't meet the test therefore you don't have a right to it."

This legislation doesn't do the country justice – this country is better than that.

What does this legislation make you feel for the future in New Zealand?

AG: The real crime is that we thought we were putting all this behind us. One of the reasons we gave up 99 per cent of our claim is so that our kids and grandkids wouldn't have to squander their lives seeking justice for something that happened in the 1800s. It was certainly part of my thinking when I advocated to our tribal leadership when I was Claims Manager. I believed that was a chance to take the shackles off once and for all.

Now we have a government that is causing a grievance that we won't forget. It will be embedded in part of our culture and we will keep it alive and well. Our kids will just re-litigate this until we get something, even if it's just a courtesy that resembles a genuine conversation.

The Bill passed its first reading in Parliament and now heads to Select Committee for consideration, public submissions and a report back to the House. What is the next step for Ngāi Tahu?

MS: We will make another submission. It will probably be similar to what we proposed at Onuku although the wording will depend on the final document. Whānau will have their say. They know the issues, they were part of the hikoi, and they will be making their feelings known.

AG: We're not resigned to this but we're probably just going to be writing a historical record. We'll be writing those papers and documents for the generations that follow us.

But a lot of people are so over the foreshore and seabed and are asking why they should participate in this conversation. Maybe it's better to wait for another day and pick another fight so we'll engage to the extent that people are motivated.

How do you respond to John Key's comment that "I'm not sure everyone will be happy with it [the legislation] – well, that's just the way it is"?

MS: See you – see you over the generations.

AG: You can pass this legislation tomorrow and we won't lose any sleep over it because it won't endure.

How do you respond to the Māori Party welcoming the legislation as a victory?

MS: The Māori party can say what they like but the reality is that if the iwi and hapū of the country do not accept the deal then they can pass whatever they like. All it will mean is that we will start with a new claim process and like our land claims that took six generations, if this takes six generations then so be it.

What's your message to the Government?

AG: Step back and see the question in context. This is not a legal problem requiring a legal solution built on arcane rules. This is a societal challenge for the country about how we fit together, how we work together, how we respect each other and or rights and interests and or aspirations.

How do we accommodate those things in a way that no one does anyone any damage and how do we do that in a way that sets a platform for the generations that follow to have the best possible opportunities? This legislation is not the answer to those questions.

MS: Settle it justly because you are not doing that at this stage.



HE WHAKAARO
OPINION nā TOM BENNION

The foreshore debate – a new deal?

The Marine and Coastal Area (Takutai Moana) Bill has just been released. This proposal is the litmus test of the National Party's working relationship with the Māori Party – which was founded out of the controversy over the Foreshore and Seabed Act 2004. In *Pākia ki uta, pākia ki tai*, the report of the panel that reviewed the 2004 law, the authors argued that there was a need for a "cultural reconciliation" between Māori customary rights in the coastal marine area, which were as complex as those on land, and the non-Māori view that public access to New Zealand beaches is a birthright. It called for a form of shared ownership between the Crown on behalf of the nation on the one hand and hapū and iwi on the other. Does the Bill go any way towards achieving that?

Briefly, the Bill provides that all parts of the foreshore and seabed not already in private title are vacated. No one owns them. But the Crown retains all minerals. Whānau or hapū or iwi can apply to the courts for orders that they have partial rights over the foreshore and seabed, which they have exercised uninterrupted since time immemorial, or that they have full rights amounting to the equivalent or near equivalent of ownership. This latter order, called "customary marine title", has real teeth. A land title is not given. Instead the Bill lays out a set of rights that come with a customary marine title order, some of which are quite significant.

If push comes to shove, the Māori holders of marine title will have to allow essential infrastructure to be built across the land, as well as provide entry for oil exploration, but they will have a veto on all other activities that require a resource consent. In addition, they can prepare a management document for the land which the regional council – the body that makes all the rules for foreshore and seabed – has to recognise and provide for. In other words it must put it into effect unless there is a good environmental reason not to. And the Māori holders get all minerals, other



In contrast to the current legislation, there is a real incentive for whānau or hapū or iwi who claim rights to seek them before the courts.

than the nationalised ones – gold, silver, petroleum, and uranium. So iron ore and the like can be privately owned. Consequently, in contrast to the current legislation, there is a real incentive for whānau or hapū or iwi who claim rights to seek them before the courts.

Indeed, the Bill says that as soon as an application is lodged, or negotiations entered into with the Crown (another possibility that avoids the courts) and before there has been any determination of it, anyone wanting to undertake an activity that requires a resource consent in the area covered by the application must consult with the applicants about their proposal.

This provision links up with a further interesting provision that, where an application has been lodged, "It is presumed, in the absence of proof to the contrary, that a customary interest has not been extinguished." So the whānau or hapū or iwi has to prove the extent of their interest, but it will be up to the Crown and anyone else to prove that any trace of an interest has long been extinguished.

So while the onus is on whānau or hapū or iwi to prove their interest, and its largely unbroken exercise since 1840, they can start with a basic assumption that some sort of interest remains unless there is clear contradictory evidence.

Compare this with the equivalent marine title order under the 2004 Act. The review

panel said: "Should an applicant group overcome all the hurdles that the legislation puts in its way and successfully obtain a territorial customary rights order, there are only two possible outcomes: either negotiations with the government can take place, or a foreshore and seabed reserve (which must remain open to the public) can be set up under the supervision of the High Court. We consider these outcomes to be more or less pointless."

Looking on the other side of the ledger, public access, access for nationally important minerals, access for infrastructure, and existing rights are all retained.

It is early days for this proposed legislation, but it is already clear that it is not the careful and cautious adjustment of interests that a cynic might have expected. It is an ambitious reworking of the issue to provide some real rights to Māori, while maintaining a strong public and government interest in the coastal area.

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 the editor of the Māori Law Review, a monthly review of law affecting Māori, established in 1993. He recently wrote a book titled Making Sense of the Foreshore and Seabed.

Injustice compounded

This primer is part of material produced for hui within Ngāti Kahungunu on the foreshore and seabed that began with the original proposals put forward on the issue by the last government in 2003.

It addresses some of the main points of the new Marine and Coastal Area (Takutai Moana) Bill and asks questions about the new regime it establishes for the foreshore and seabed.

It tries to provide some context for the Bill by considering the grounds that have compelled Māori to so forcefully and consistently voice concern about the issue over the last several years – it considers the attempts that people have made to avoid being “beached” by the various Crown proposals since 2003.

It also tries to apply the test for legislative legitimacy outlined by Justice Marshall and assesses whether the Bill is just.

It regrettably concludes that it is not.

It further concludes that the proposed Bill simply consolidates the main inequities of the 2004 Seabed and Foreshore Act that the Waitangi Tribunal found to be problematic in terms of Te Tiriti o Waitangi and the United Nations Committee on the Elimination of Racial Discrimination held to be racially discriminatory.

In that context the Prime Minister John Key’s statement that the Bill will be a full and final settlement of the issue is simply inaccurate because rather than removing the injustice it actually compounds it.

What was the context of Māori opposition to the 2004 Foreshore and Seabed Act?

There were three main grounds of opposition.

1. The Act was a confiscation of iwi and hapū rights to the foreshore and seabed because it removed title and vested it in the Crown on behalf of “all New Zealanders”.
2. The act was discriminatory because it required iwi and hapū to allow access over areas of foreshore they had an interest in but did not place the same responsibility on Pākehā. It created a basic inequality of obligation.
3. The Act was also discriminatory because it denied Māori access to the Courts to

The Prime Minister John Key’s statement that the Bill will be a full and final settlement of the issue is simply inaccurate because rather than removing the injustice it actually compounds it.



seek clarification of rights. It created a basic inequality of legal opportunity.

What did iwi and hapū seek?

Repeal of the Act and a replacement piece of legislation that:

- (a) removed the possibility of confiscation and
- (b) was non-discriminatory.

Does the Marine and Coastal Area (Takutai Moana) Bill Repeal the 2004 Act?

Yes.

There has been a lot of work done by the Māori Party and others, including the Ministerial Review Panel chaired by Justice Edward Durie and countless submissions by iwi and hapū to ensure its repeal.

Does the new Bill remove the inequities in the 2004 Act?

No.

Indeed in many ways it simply enshrines them in new language.

How does the new Bill address the issue of confiscation?

The Bill does remove the idea of vesting the foreshore and seabed in the Crown.

However it still takes iwi and hapū interests off Māori and vests them in a new construct called a “common space” in the marine and coastal area.

It remains a confiscation because it is still a taking from iwi and hapū. The only difference is that the final destination of the confiscated land is given a new name.

What does the “common space” mean?

It is a legal fiction denoting an area that nobody owns and within which no-one is allowed to have new private title.

Does the “common space” apply to all the foreshore and seabed around the coast?

No.

It effectively only applies to area in which Māori might have an interest and specifically excludes the large majority of foreshore currently held by others under private title.

Does the new Bill have rules around the “common space”?

Yes, which is why it is a legal fiction.

For example on one hand it says it is a common space no-one owns and on the other it outlines in great detail the authority and control the Crown has over it.

It thus has specific provisions for absolute Crown ownership of certain minerals in the “common space” with the associated power to grant licenses for those minerals. It asserts Crown ownership rights over an area that no-one is supposed to own.

How does it address the issues of discrimination?

It doesn’t really.

The continued confiscation is itself discriminatory because areas held by others are not subject to the same taking and subsequent vesting in the “common space”. Only Māori are discriminated against in this way.

The Attorney General Chris Finlayson has nevertheless stated that “the Bill, unlike the Foreshore and Seabed Act 2004 which it replaces, treats all New Zealanders, including Māori, without discrimination.”

Yet the Bill clearly discriminates between Māori and other New Zealanders in all sorts of other quite specific ways.

For example while our people have always been willing to allow access we have always asked that Pākehā in similar situations be

required to do the same. Under the Bill they do not have to do so, which thus maintains the basic inequality of obligation...

Does the Bill restore the right of access to the Courts?

Yes.

It establishes a new “customary title” in the “common space” that iwi and hapū may seek to have recognised in court.

However to establish the title, iwi and hapū have to prove continuous use of the relevant area since 1840. Because the ability of most of our people to use the foreshore since 1840 has been taken away or limited by actions of the Crown it is going to be almost impossible for most iwi and hapū to meet the test.

Indeed research conducted into the previous regime suggested that at least 98 per cent of iwi and hapū have been denied undisturbed possession since 1840.

The acceptance by the Prime Minister that the threshold was so high most wouldn’t meet it is both an accurate assessment of the test and a perhaps unwitting acknowledgement of its basic discriminatory nature.

Due process is restored but in a way that maintains the basic inequality of access.

Are there other provisions regarding due process?

Yes.

The newest provision sets a timeframe of six years for Māori to prove their so-called “customary title”.

This is a particularly odious provision as it introduces something new into the whole discourse of civil and human rights, namely that a right or interest can only exist if people can establish it within a certain time limit.

It is rather like saying for example that the basic right to freedom of speech can only exist if you can prove you have it in six years. Rights are meant to be universal and their universality depends upon them being free of time constraints.

It simply introduces another discriminatory process applicable only to Māori.

Can iwi and hapū negotiate “customary title” in the “common space”?

Yes, direct negotiations can be held with the Crown but will in practice only be available to those few iwi and hapū that can meet the relevant test.

It excludes most Māori and will therefore be divisive and create further inequalities.

What is the nature of the “customary title”?

It is a new form of title that is neither the customary title recognised in Māori law nor even that recognised in the Pākehā law of aboriginal title.

It is also quite specifically defined as being less than freehold title.

It is therefore a discriminatory title in that others may have freehold in their land contiguous to the moana but iwi and hapū can’t – it is a subordinate title predicated on a notion of essentially subordinate Māori rights.

These few issues alone make the Bill discriminatory, unjust, and in continuing breach of Te Tiriti and other relevant international Human Rights Conventions. ■■

Moana Jackson is director of Ngā Kaiwhakamārama i Ngā Ture (Māori Legal Service); and a lecturer in Māori Law and Philosophy at Te Wānanga o Raukawa, Ōtaki. He hails from Ngāti Kahungunu, Rongomaiwahine and Ngāti Porou.



Specialist qualifications for Māori wanting to work in land-based industries.

LEARN MORE:
0800 10 60 10 | lincoln.ac.nz



 **Lincoln University**
Te Whare Wānaka o Aoraki
CHRISTCHURCH • NEW ZEALAND

New Zealand’s specialist land-based university



Ancestral affinity

Irene Mura Schroder (Kāti Māmoe, Ngāi Tahu) is Curator Visual Arts Southland Museum and Art Gallery. She writes about the arrival of *Te Hokinga Mai* and what it means for Ngāi Tahu's southern most rūnanga.

A JOURNEY FROM THE BEGINNING OF TIME TO THE PRESENT, TO the future – that is what it feels like to experience *Te Hokinga Mai: Mō Tātou, the Ngāi Tahu Exhibition* from Museum of New Zealand Te Papa Tongarewa and *Mō Ngā Uri, Ngāi Tahu, Contemporary Art from Murihiku*.

The whakataukī – *Mō tātou, ā, mō kā uri ā muri ake nei*, for us and our children after us – is the overarching name given in part to each of these exhibitions.

There was great excitement on June 28 in anticipation of the arrival of the exhibition from Christchurch: 36 crates holding 123 exhibits including the crate holding *Te Mauri o Te Māori*. Once this crate was opened, placed in position and the precious stone blessed, we were ready to prepare the Murihiku stage of the exhibition.

The next two weeks were spent unpacking and positioning the wonderful taonga of our tūpuna. The excitement grew as each crate was opened to reveal its contents, and as the taonga were placed within the two large gallery spaces at the Southland Museum and Art Gallery. The generous floor space allowed us to position the glass display cases so the taonga could be viewed from all sides. That wonderful little kuri has only three legs!

The formal opening of the exhibition was held at dawn on Saturday July 10. It was cold but not raining as our people waited for the welcome to begin. Slowly we were led into the third gallery, where *Mō Ngā Uri* was on display. It was here that the formal welcoming ceremonies took place, in the company of our tūpuna.

The kōrero and waiata and the presence of our tūpuna and taonga projected the strength of Murihiku to our manuhiri and ourselves. It was a most memorable and moving occasion.

The magnitude of this event for Murihiku Ngāi Tahu is difficult to quantify. Murihiku heritage is strong and forward-thinking but virtually silent.

The strong links forged with the whalers and sealers, who found our southern shores so profitable, were often simplified in written matter.

These links have proven the wisdom of our ancestors and are evident today in the pride we take in our heritage. The taonga in this exhibition are examples of the way in which culture, tenacity, sustainability and innovation have influenced all Southern Māori in the past

and the present, and will continue to do so in the future.

Te Hokinga Mai has given local Murihiku, both Māori and European, the opportunity to reconnect and recognise the strong contribution made by those who came before.

Southlanders of all backgrounds have celebrated the arrival of *Te Hokinga Mai* and many return time and again to experience its strength and spirit. There has never been a show of such power at the Southland Museum and Art Gallery before.

Planning for this exhibition started about two years ago with the liaison between Te Papa, Te Rūnanga o Ngāi Tahu, the four Murihiku Rūnanga: Waihōpai, Hokonui, Awarua and Ōraka Aparima, the Southland Art Gallery, and the Iwi Liaison Kōmiti.

Southland Museum and Art Gallery manager Gael Ramsay views the close rūnanga consultation over the past two years as positive, cementing and extending the relationship. “It augers well for future relationships and joint planning.”

Mō Tātou Murihiku co-ordinator Louise Fowler (Kāti Māmoe, Kāi Tahu) says the exhibition has also strengthened whanaungatanga between the rūnanga. “We have once again joined together to support each other, as we share the load of hosting our taonga.”

Fowler says the Sunday handovers are a precious opportunity for all ages, from kaumātua and aunties to mokopuna. It gives them the chance to mihi to each other and rekindle whakapapa ties, as the highlights of the past week are shared,

In addition to the two exhibitions and the installation of the whānau photographs, the programme includes corporate events, workshops and tours by community interest bodies including school groups.

This rūnanga contact with the public has highlighted the importance of the ancient taonga and the exhibition's relevance to the present. It has also given the rūnanga a precious opportunity to make contact with many people.

The second part of *Mō Ngā Uri* reflects the cultural and physical landscape of Murihiku that inspires and encourages the southern hapū of Ngāi Tahu.

This exhibition features the skills and creativity of Murihiku artists and their resourcefulness in using local materials – skills passed on by their tūpuna. Many of the materials have been sourced locally and

include pikau (golden sand sedge) from Rarotoka, rimu rapa (bull kelp) washed up from stormy seas onto Riverton beach, tōtara from Tuatapere, parāoa (whalebone) from a whale washed ashore on the seaward side of Ocean Beach, and harakeke (flax), which grows prolifically throughout Southland. Masks have also been created from sheep and deer hide, custom wood panels, and clay pieces.

By building on the artists' love and respect for the traditional arts of carving and weaving, the artists have created works that reflect a strong individual approach. Threads from the past connect with the present and future, creating a natural transition – a transition influenced by the passage of time and advances in technology.

One clay piece is imprinted with the texture of woven flax. Another piece is a drawing of a tītī (muttonbird) in flight with Rakiura's southern coastline in the background. Rimu, recycled from a door frame, is carved as a taiaha (weapon) and further decorated with teeth from a mako shark caught in Te Ara a Kiwa (Foveaux Strait) and pieces of pāua from the seashore of Motupohue (Bluff Hill).

The public has expressed very positive feedback in response to the exhibition, commenting on the relevance of pounamu and tītī to our culture. Others have remarked on the mystical qualities of the pounamu and taniko is likened to embroidery. People have appreciated the intricate patterns of the carving and weaving, and the respect shown to the skills of our tūpuna, especially highlighted by the worked pounamu from Pā Bay, Banks Peninsula, which presents as a partially cut block.

One of the rūnanga hosts brings her work basket to the exhibition, filled with flax fronds and prepared whitau and muka to illustrate how the flax can be used. She always has a putiputi in-the-making, giving her the opportunity for kōrero with inquisitive and interested visitors.

Another rūnanga host recorded a primary school visit. Following a short mihi the class started viewing our taonga. They began by studying the map of papatipu rūnanga and they were asked why most of these were situated on the coast. They added to their understanding of waka sailing when their teacher linked this to the waiata they had been practising for their performance at the Southland Polyfest the following week. With encouragement, they performed their waiata *Ngā Waka* with gusto and pride. It was a perfect koha to our taonga. What pride they all had in being a part of this special moment in history.

Southlanders of all backgrounds have celebrated the arrival of *Te Hokinga Mai* and many return time and again to experience its strength and spirit. There has never been a show of such power at the Southland Museum and Art Gallery before.

IRENE MURA SCHRODER Kāti Māmoe, Ngāi Tahu
Curator Visual Arts, Southland Museum and Art Gallery

It was an honour and privilege to witness.

Rūnanga representatives say there have been many similar experiences.

The exhibitions have attracted a diverse audience representing a broad cross-section of Southland's population as well as visitors to Invercargill. There have been Māori from the north full of admiration for our marvellous taonga; a blind man making contact with the mauri stone; and interested teenagers, school children of all ages, overseas tourists and students, the elderly and the middle generations.

The photographs particularly are promoting a great deal of interaction among viewers. The images of our tūpuna are giving the visitors an opportunity to discuss familiar faces, pondering family resemblances; and they've commented on hair styles and clothing of the different periods. Our local people have also been delighted to discover the presence of their own tūpuna among these photographs.

This seems to be the display that allows people to come together and interact with each other in lively discussion.

“It sends shivers up my spine,” says one person.

“It's been an eye-opener – we must come back,” says another. “All our relies are there with us,” observes another.

The images of the unknown muttonbirders on loan from the Canterbury Museum are also generating hearty debate.

Viewers are trying to identify the location of the photographs. They are examining every detail of the images intently, speculating on people's whānau, the textiles, korowai and kete. They're considering whether or not the photographs were even taken at the Titi Islands; or whether they may have been taken after the birds were brought back to the mainland. They're asking questions that even research and kōrero have not yet revealed the answers to.

The most frequently asked question at the exhibition has been the query over the reason for fresh green leaves being placed on taonga throughout all exhibition areas. The rūnanga representatives have several ways of explaining this to the visitors, explaining that the leaves are our donation to the taonga, that the leaves demonstrate their connection to Papatuanuku. The greenery is a connection to life.

Mō Ngā Uri concluded on October 3 and *Mō Tātou* will be with us until November 14, 2010.



PHOTOGRAPHS JACQUI VAN DAM

Tuhituhi Whenua

**Koia tēnei ko te aroha ka tukuna e taku iwi ki te Kāwana
Me te tūmanako kia kotahi ai te motu, ngā tikanga me ngā ture
Kia tū rangatira ai te Tangata Whenua me te Tau iwi
Kia mau ai te rongō, kia tau hoki te rangimarie ki a tātou katoa.**

This was the love that was laid upon thy governors,
That the nation be made one, that the white skin be made one,
And that he be made just equal with the brown skin
That we might all enjoy a peaceful life.

Mātiaha Tīramorehu
23 September 1857

Mātiaha Tīramorehu descends from the chiefly lines of Ngāi Tūāhuriri.

Born at Kaiapoi Pā, he was a tohunga, a philosopher and a leading force in Ngāi Tahu's pursuit of redress from the Crown, which consumed tribal leadership for nearly 150 years.

This mural by artist Ross Hemera (Ngāi Tahu, Ngāti Māmoē, Waitaha) is inspired by Mātiaha's words in his petition to Queen Victoria in 1857. They convey Ngāi Tahu's understanding of their relationship with the Crown in such a manner that the spirit of his sentiments still resonates today. The elders of Ngāi Tūāhuriri ask that these words serve as an aspiration of unity and partnership between Ngāi Tahu and the Christchurch City Council.

Like genealogy etched into the landscape, the braided rivers reflect the pattern and power of Mātiaha's words. Reaching out over the vast Canterbury Plains, the life sustaining Waimakariri and Rakaia Rivers divide into tributaries that symbolise our history and heritage.

Five channels reflect the five primary sub-tribes: Ngāti Kuri, Ngāti Irakehu, Ngāti Huirapa, Ngāi Tūāhuriri and Ngāi Te Ruahikihiki. The remaining five reflect the European heritage that arrived with German, French, English, Irish and Scottish settlers. Collectively, they serve as a reminder of the ten Ngāi Tahu Purchase Deeds of 1844 to 1864 – a key event in our joint history.

The mural explores the geological ancestry of central Te Waipounamu and the material culture of the people who settled in this land. Constellations of Matariki and Southern Cross guide sea-borne travellers.

There are 1480 stars of which 700 represent Ngāi Tahu people living in the Canterbury area in 1840, and 780 stars represent the English immigrants who arrived in the region in 1850.

Tī kouka, the handsome cabbage tree, marks the land for those on foot, while willow trees conjure memories of English ancestors. Kā Tuhituhi o Neherā (rock art), a treasure from the past, comes into modern view below Aoraki and Te Ahu Pātiki (Mt Herbert).

Lastly, European tools and Ngāi Tahu taonga signal a land where unity was foretold for the peoples who now call Canterbury home.

TK



PHOTOGRAPHS SHAR DEVINE

Postcard from Singapore

I thought for this issue I would write about a local kai experience here in Singapore. I love to hang out at the local hawker markets, because it's a great place to watch people going about their business. The hawker markets are nothing like an upmarket restaurant and they are incredibly cheap. You go there to savour the local delicacies.

Wonton Noodle or Wantan Mee is a Cantonese noodle dish that is popular in both Hong Kong and Singapore. The dish is usually served like a hot soup, garnished with leafy vegetables, and "wontons". The wonton often contains prawns, pork and spring onions although some chefs may add mushroom to the filling. The dish is also served dry, whereby the wontons are placed on a large bed of noodles. The Malay/Singaporean versions differ from the original Cantonese version because slices of char siu pork are added to the dish just prior to serving, and the soup and wontons are often served in separate bowls, with the noodles served relatively dry and dressed with a lip-smacking, great tasting blackbean/chilli/oyster sauce.

Another cute little number is Pork Floss. It's a strange name, I know, but a fitting description for the light, fluffy, thread-like, seasoned dried pork product that you find at Chinese grocery stores in large, clear plastic containers. Think of something resembling candy floss, but savoury in taste. A great way of eating it (and a most popular dish here in Singapore) is just to pile it on toast with a drizzle of condensed milk over the top: boring and lacking in nutrition, but tasty and temporarily hunger-suppressing.

Here's a couple of uncomplicated recipes that will give you something new to share with friends and whānau. I hope you have fun experimenting at home.

Kia wakea mai!



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



WONTON NOODLE SOUP

- 225g ground pork
- 2 spring onions, finely chopped
- 1 tbsp soy sauce
- 1 tbsp oyster sauce
- 1 tsp rice vinegar
- 1 tsp corn flour
- ¼ tsp sugar
- ½ tsp sesame oil
- 250g wonton wrappers, at room temperature, covered with a damp towel
- 1 tbsp cornstarch + 1/4 cup cool water (cornstarch slurry)
- 1l chicken broth/stock
- 250g dried wonton noodles (or thin egg noodles)
- 300g bok choy, leaves separated and washed well
- 1 tsp sesame oil
- chili garlic sauce (optional)

Method:

In a large bowl, combine the pork, spring onions, soy sauce, rice vinegar, cornstarch, sugar and sesame oil. Mix well. Put a small teaspoon of filling in the middle of a wonton wrapper, then brush cornstarch slurry on all edges. Fold over to form a triangle. Press to secure edges, encasing the filling. Brush cornstarch slurry on one tip of the triangle. Bring two corners together and press to secure. Place on a clean, dry plate in one layer and cover loosely with plastic wrap to prevent drying. Repeat with remaining.

In a large stockpot bring stock to a boil. Add the wontons. Keep the heat on the pot (you still need to cook the noodles and bok choy) while using a spider or sieve to scoop up the wontons and distribute among four bowls. Cook the noodles in the pot according to the package instructions. Add the bok choy to the pot during the last minute of cooking the noodles and let simmer, until cooked through. Ladle broth, noodles and bok choy to bowls. Drizzle a few drops of sesame oil in each bowl. Serve with home-made chili garlic sauce or this simple little sauce if desired.

Serves 4

Wonton dipping sauce

- ¼ cup black vinegar
- 1 tbsp chili-garlic sauce
- dash of sesame oil

Mix ingredients together.

Tips

Deep fried wontons are sometimes served instead of the usual ones, as a variation to the popular dry wonton noodles.

The key to making a good wonton is to not overfill the dumpling and to make sure that the wonton is sealed tight.

The wrappers come frozen – just defrost in refrigerator overnight or on the counter for 40 minutes. Do not soak in water or defrost in microwave. Once the package is opened, it's important to always keep the wrappers covered under a damp towel, or else the edges will dry out, making them very difficult to work with.



Commonly found in bakeries here in Asia are pork floss buns. They are nothing too fancy – just a sweet bun filled with a secret mayo-like cream and pork floss topping. Upon its introduction here in Singapore, many local bakeries have tried to imitate the famous bun and introduce similar versions. All of a sudden, pork floss buns took over the whole island.



PORK FLOSS BUN

Basic sweet bun dough:

- 480g bread flour
- 120g all purpose flour
- 12g instant yeast
- 110g caster sugar
- 20g dry milk powder
- 300ml warm water (about 105F)
- 1 egg
- 1 tbsp salt
- 60g unsalted butter, at room temperature
- pork floss
- mayonnaise

Add the yeast to warm water in a medium bowl, and set aside for 10 minutes.

Next, add the bread flour, all purpose flour, caster sugar and dry milk powder into a large mixing bowl. Slowly mix in the water and yeast mixture with the help of a scraper.

Add the egg and softened butter. Mix well and knead to form a smooth and elastic dough.

After kneading, leave the dough to prove for 1 hour, or till it doubles in size.

Method:

Divide the dough into 60g portions, shape into balls and leave them to rest for 10 minutes.

Shape the dough into oblong shapes and put them on a baking sheet lined with baking paper. Leave the dough to prove for 45 minutes to an hour.

Brush with egg wash and bake on the middle of the oven at 375F for 12 to 15 minutes.

When the buns are cooled, spread a thin layer of mayonnaise on top of the buns and coat generously with pork floss.

Above left: wonton noodle soup;
left and above: pork floss bun.

HEI MAHI MĀRA

A beginner's guide to growing organic vegetables nā TREMANE BARR

Mauri magic

Spring came early for me this year thanks to the Italian macrobiotic association Un Punto Macrobiotico (UPM) which paid for me to go to Italy to study its organic farming system in April, which is Italy's early spring.

The head of the UPM Professor Mario Pianesi has developed a polyculture farming system to produce the highest quality organic food for a macrobiotic diet. Their macrobiotic diet is based on balancing the Yin and Yang energies contained in food to promote the health and well-being of people. In Italy this diet is promoted through a chain of more than 100 associated health food stores and restaurants.

The key to this Pianesi organic polyculture system is to have a garden or farm diversify itself into a resilient ecosystem by inter-cropping vegetables, grains, fruits and cover crops. The Italian farms I visited which showed this system had rows of fruit trees planted over time, and in between them various vegetable and grain crops.

These farmers are not allowed to use any form of pesticides even if they are certified for organic use; and only open-pollinated heirloom varieties of seed can be used. The UPM favour these heirloom varieties because they contain nutrients that have been bred out of the modern varieties in the

Usually by the end of winter my green thumb starts to get itchy and I can't wait to get into the garden and prepare for the fresh delights of summer.



pursuit of yield over nutritional content. For a small-scale gardener like myself, this trip reinforced the need to develop multiple lines of food from my home garden for a healthy balanced diet. The trip prompted me to create a new orchard at the front of my property and dig up most of our front lawn to make way for a new vegetable garden area that I will break in with rīwai (potatoes) as the first crop rotation. Heirloom varieties of seeds and plants can be found in most garden centres these days, or ordered online through the Koanga Institute and ecoseeds.

By coincidence, I had already started growing one Italian heirloom variety of

vegetable called Cavolo Nero because it is reputed to contain a rich mixture of vitamins, minerals and anti-oxidants. I have found that it has a cabbage-like taste and because you can harvest just the leaves, one plant can yield food for a long period of time. Cavolo Nero has been an easy variety to grow and it is very productive, so it is now a permanent part of my garden.

The success I had with strawberries last year has prompted me to plant out a large patch of them and we are all looking forward to a glut of organic strawberries around Christmas. Having said that, our pet rabbit got out and munched all the leaves off the newly planted strawberries, so I'm hopeful the plants will survive to grow unlike the rabbit whose days may be numbered.

Early spring is the time to dig in any cover crops and lay down the wairākau (compost) in the garden. As a boost to this organic fertility cycle, I am also using some rock mineral fertiliser from Agrissentials this year. Their ROK Solid full spectrum mineral fertiliser not only provides 63 essential minerals and trace elements it also promotes soil life that is so essential to plant health. My garden area of 500m² needed three 20kg bags of ROK Solid at \$60 each (\$180 in total) including the cost of delivery. Promoting a healthy soil life is the key to organic gardening, rather than just having a focus on supplying the three main macronutrients, NPK (nitrogen, phosphorus and potassium).

In traditional Māori gardening terms this is referred to as promoting the soil's



Left: Cavolo Nero; above: Biodynamic 500; below: Agrissentials ROK Solid.

mauri and wairua as a part of good kaitiakitanga (stewardship). In pre-European times this was carried out in Māori gardening through the use of ancient knowledge-based observations gained from the movement of the stars and the moon and the behavior of local animals like birds. Tohunga (experts) interpreted these signs and use karakia to choose the right locations and times for gardening.

Unfortunately, none of this traditional knowledge has been passed on to me, so I have to make do with modern organic knowledge including the biodynamics movement. Biodynamic agriculture is a spiritual science based on the work of Rudolf Steiner who developed novel preparations to promote the mauri and wairua (health) of the soil and plants. These biodynamic preparations, combined with a modern understanding of the movements of the stars and moon, provide people with the ability to work with the life forces of nature.

This spring I will be applying the biodynamic preparation 500 that is used to enliven and balance healthy soil life. The 500 is made by putting cow manure in a cow's horn and placing this in the soil in autumn and digging it up six months later in the spring by which time the contents have become completely transformed. This composted cow horn manure is then diluted and stirred to invigorate it further and then applied to the soil in the late afternoon in the descending moon cycle when the earth is breathing in. This is a modern interpretation of

promoting the wairua and mauri of soil and plant life, and though it is "muck and magic" to some, numerous scientific studies have found that it does have the positive effect on plants Steiner claimed it would have.

A basic moon calendar can be found online at www.koanga.org.nz/moon-calendar and by becoming a member of the Biodynamic Farming Association, you can buy the biodynamic preparations, find out how to use them and get a copy of their more sophisticated astronomical gardening calendar.

www.koanga.org.nz
www.ecoseeds.co.nz
www.biodynamic.org.nz
www.agrissentials.com

BOOK COMPETITION

For the next issue, TE KARAKA has one copy of *One Magic Square: The Easy, Organic Way to Grow Your Own Food on a 3-Foot Square* by Lolo Houbein. Simply write or email us the Māori word for compost.

Email the answer to 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 *The Tui NZ Kids' Garden* is Neiva Lambert from Christchurch. Congratulations.

Tremane Barr (Ngāi Tahu – Kāti Mahaki) currently works as a consultant to Toitū Te Kāinga (Regional Development) at Te Rūnanga o Ngāi Tahu on various development projects.



KAHIKATEA

the tallest of our native trees

Kahikatea is one of the oldest and tallest rākau rangatira of our native forests. At 50 to 60 metres tall it's a princely podocarp that stands head and shoulders above the bushline.

Kahikatea is an ancient species dated by pollen remains at 100 million years old. This towering tree was once the dominant species on moist, fertile soils of lowland forests, wetlands and swampy ground in Aotearoa. Much of this fertile lowland has subsequently been cleared of forests and drained for farmland.

Initially kahikatea (*Dacrycarpus dacrydiodes*) was not highly valued by European settlers because its timber was less resistant to rot and not as durable as other native timber available. It was commonly known as white pine because of its light, white, straight-grained timber, but it is not a pine at all so it is now more accurately known by its proper Māori names of kahikatea or kahika.

The timber has no odour, making it the ideal packaging material for exporting butter after the 1880s when the discovery of refrigeration transformed New Zealand's export trade with Britain.

Tall, mature stands of kahikatea were extensively milled in the late 19th and early 20th centuries for their valuable timber. These pure stands are now all but gone, apart from pockets of Te Tai o Poutini (West Coast) of Te Waipounamu.

Today timber from privately owned forests can only be harvested under a permit system if harvesting techniques are sustainable. Where stands of this fine specimen are left alone, they are regenerating.

Kahikatea starts life as a purple/black seed perched precariously on a bright orange/red fleshy stalk on the tips of small branches that are similar to rimu, but softer to touch. The leaves overlap like scales, spiralling around the central stem.

Naturally, the brightly coloured fleshy stalks are attractive to native birds like the kererū, tūi, makomako, kākā and kākāriki, which disperse the seed.

The berries, known as koroī, were also an important food source for our tipuna. Koroī were harvested in great quantities when the female tree fruits, generally every second year, in autumn.

The berries were harvested by shaking the tree so the fruit dropped on to mats spread out underneath; or by climbing the tree and dropping bunches of berries into baskets and lowering them to the forest floor.

Koroī were eaten raw and from all accounts have a bittersweet taste with a slight hint of pine. The gum-like resin of the tree was also chewed and had a similar bittersweet taste.

Kahikatea provided Māori with straight, knot-free timber that was easily worked. Canoes were occasionally made from its timber, but because the sapwood is not as durable as other native timbers, it was regarded as inferior to alternatives like tōtara.

However, the clean, straight-grained and flexible timber was ideal for planking and, according to Edward Shortland, this timber was used for boat-building on Rakiura in the mid 1800s.

Of more interest to Māori was the hard, resinous heartwood, or māpara, of kahikatea. This was used to make many things including weapons, bird spears, tools for digging fernroot and fine-toothed hair combs bound together with a fine lashing of harakeke.

As legend has it, kahikatea was one of the five trees in which Mahuika hid the secret of fire.

In *Traditional Lifeways of the Southern Māori*, Herries Beattie says torches were made from te iho o te rākau (the heart of the tree), which he says was known as kahika in the south. It was split thin and lashed together in bundles called rama or tūrama and used for eeling.

The blue dye (kāpara) used in tā moko was prepared from the soot of the burnt heartwood (māpara) of kahikatea or rimu. This soot was also mixed with oil to make a black paint.

In *Māori Healing and Herbal*, Murdoch Riley says historical records show the berries, wood and leaves possessed certain curative powers. An infusion of wood chips in boiling water was used as a tonic and a decoction of the leaves was used to treat urinary and other internal complaints.



Above: Kahikatea fruit.

Kahikatea bark was also used in an elaborate recipe to treat bruising. If chewed, the bark causes the lips to tingle causing slight numbness, apparently a sign it may possess therapeutic properties.

Kahikatea is a fine specimen tree that is probably too big to plant in most suburban gardens – it will easily grow five metres in 10 years on relatively dry sites – but it thrives when planted in wetter pockets of native bush, where it has a window of sky to eventually lift its crown above the competition.

To appreciate the beauty of a stand of kahikatea, next time you take a drive through Westland, watch out for those tall straight stands of timber towering above you on either side of the ribbon of highway.

And if you want to experience a sense of what the wetlands of Te Waipounamu looked like a couple of hundred years ago, take a kayak or boat trip up some of the side streams flowing into the Ōkārito Lagoon until you can paddle no further.

There you may find yourself surrounded by one of the tallest stands of kahikatea in the country, and a sense of peace and quiet that soothes the soul.

Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.



At 4.35am on September 4, when the Canterbury region awoke to the violent shaking of a 7.1 earthquake, Gaye and Wayne Stanley were like most others – in bed asleep. They were upstairs while 15-year-old son Tahu was downstairs. Their home shook so violently they couldn't stand to get to him. As they called out, water and silt started filling their ground floor.

After the initial shakes subsided, Gaye and Wayne found Tahu was okay, and their thoughts turned to Wayne's grandmother, Eunice Osborne. Eunice is 100-years-old. Her home sits at the other end of their sleepy coastal street that runs alongside the sand dunes headed towards the Waimakariri River.

Fortunately she was fine. Together, they left their homes and sought refuge with a neighbour who had not been affected by the quake. During that day, many from the small community gravitated there to support each other, to share their stories in the first stage of coming to terms with the enormity of what had taken place.

Gaye estimates theirs was one of seven houses in a row that was severely damaged, along with a large number of others in the small tight-knit community. At this stage they think remedial earthwork will be carried out and they will be able to rebuild.

It is three weeks since the quake when I visit Gaye (Ngāi Tahu - Ngāi Tūāhuriri, Ngāti Irakehu, Kāti Huirapa, Ngāti Waewae) and Wayne in their home at Kairaki, near Kaiapoi. They haven't spent a night there since the earth shook them awake. But they return to their home every day.

Officially it has been condemned. They know that very soon they are going to close the front door for the final time, and leave behind the place that has been home for the past 23 years.



When Gaye talks of her home she struggles to say the word “demolished”, stammering at the thought of what that means for the bricks and timber that frame almost half her life.

“It's hard to say good-bye,” says Gaye. Returning each day started as the ritual of recovering precious belongings – the photo collection was first. However, as time passes and the realisation sets in, the daily hikoi is more about letting go – of the history, the memories, the energy and passion they have put into their two-storey beach home.

Gaye and Wayne's home sank in to the sand. On first inspection it looks unscathed but for the fact that all the carpets have been removed. There are cracks, large and small, doors no longer close and cupboards have jumped off their bases. Outside it is easy to see the extent of the sinking – the wrap-around deck resembles a cycle velodrome angled skyward.

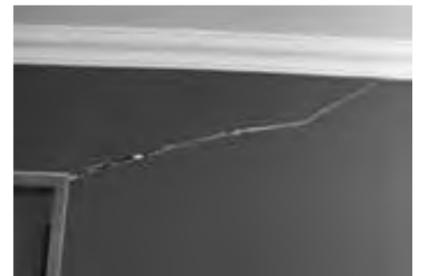
The day I arrive, a Salvation Army relief worker from Australia is just wrapping up his visit. His name is Dave and he has brought a care package with him; but mostly he's offering Gaye and Wayne emotional support – an ear to listen and words of understanding. It's hard to understand how much this couple's life has been turned

upside down since the early hours of that fateful Saturday morning.

For now Gaye and Wayne are living with whānau at Tuahiwi. They will stay there for the next year or however long it takes to rebuild.

“Whatever's ahead you just have to deal with it,” says Gaye.

“I have an enormous sense of hope – something like this reinforces you as a whānau – that great love keeps you together. At a time like this your possessions are secondary. It's whānau and love of life that are the most important things.”



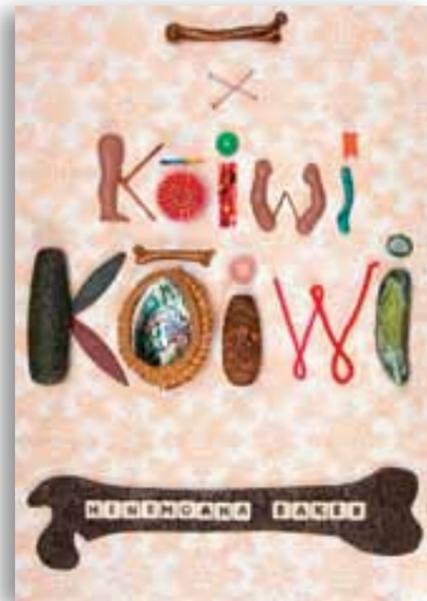
BOOKS

kōiwi kōiwi | bone bone

by Hinemoana Baker
Victoria University Press
RRP: \$25
Review nā Gerry Coates

Hinemoana Baker (Ngāi Tahu) is a creative writing teacher and in 2009 was Arts Queensland Poet in Residence. I caught her reading from her second book at Te Papa, with three other recently published poets, to a good reception.

The poems are often intensely personal and have pleasant quirky language. Nothing is quite as it seems. Bones and planes feature a lot, alongside families and wanting babies. Māori allusions are subtle. In *Last Born*: “I have a beard and a small fat crab inside my



Gerry Te Kapa Coates (Ngāi Tahu) is a Wellington consultant and writer. He is also the Representative for Waihao.

shell/I am the last born the pōtiki the teina/ everything breaks it back over me...”

Fortune Cookie begins: “Her father visits for her 40th birthday. Don’t think of it/as trying to conceive, he says. Think of it as catching a flight” and ends “She’s imagining that flight./The anxious pilot making educated guesses all the way/the ground falling away at airport after airport/just as the wheels touch down.”

Hinemoana says that a poem should: stimulate the intellect, make a statement, and “break my heart open a bit”. In this book with some longer poems, which she describes as “more voluptuous”, she certainly succeeds.

These are very accessible poems.

PEOPLE OF THE LAND

by Hirini Moko Mead and June Te Rina Mead
Huia Publishers
RRP: \$35
Review nā Fern Whitau

Māori proverbs accompanied by illustrations have been done before, but this informative and interesting book, compiled by two very knowledgeable people, takes a step further. Each proverb has a translation, an interpretation and a snapshot of modern-day Māori life, chosen to illustrate the proverbs.

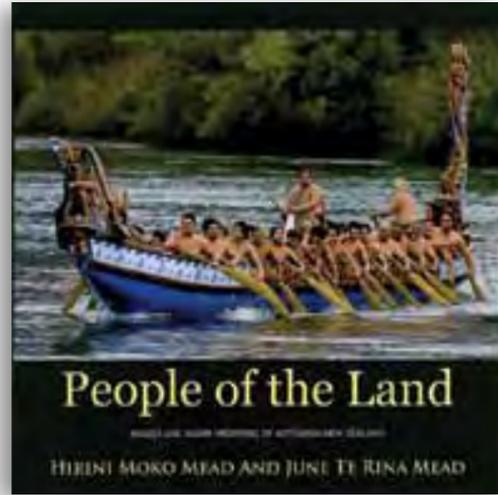
A photograph of a rodeo cowboy falling from his horse sits alongside

“I kurua, i kurua, i whanā, i whanā, patua i te taitaha o ngā pāhau, e takoto pai ana, he tangata pai koe.

“Thumped and thumped, kicked and kicked, wounded in the face, nonetheless you survived, you are a good person. Society admires a person who has triumphed over



Fern Whitau (Kāi Tahu, Kāti Māmoe, Waitaha) is a te reo Māori advisor at Te Rūnanga o Ngāi Tahu. Moeraki is her tūrakawaewae and she is a proud tāua who loves to read to her mokopuna.



many hardships, misfortune, misadventure or abuse. Despite the pain suffered and the tests endured, the spirit and the qualities of the good person remain strong. The proverb congratulates a successful emergence at the end”.

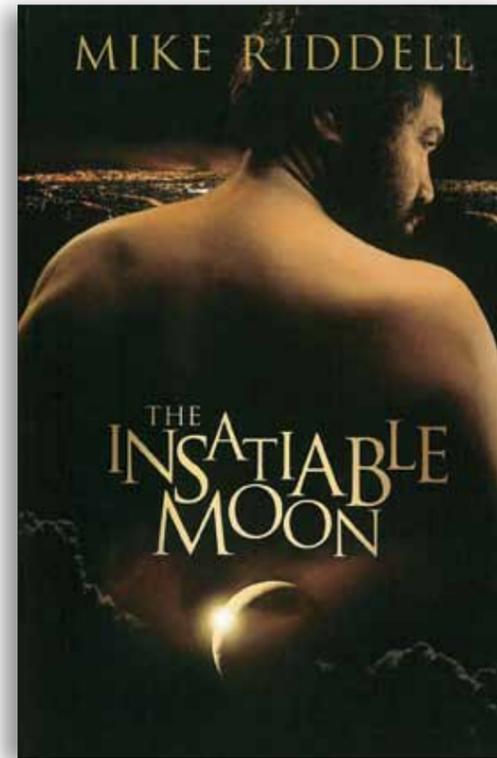
This handy book contains a pēpeha/proverb for every situation you are likely to come across, including a proverb that can be applied to the economy. A subject index is my only suggestion for improvement. Keep it next to your pad or keyboard as an excellent source of the perfect words to express what is in your heart.

THE INSATIABLE MOON

by Mike Riddell
HarperCollins Publishers (New Zealand)
RRP: \$26.99
Review nā Fern Whitau

Through this thought-provoking story, we experience the world of Arthur, an ex-psychiatric patient, who believes himself to be the second son of God. In fact his life does have parallels to the first son. This extraordinary book has it all: drama, romance, tragedy, religion, humour and social commentary.

Arthur lives in a boarding house with other outcasts, in the gentrified suburb of Ponsonby. As a son of God he works steadfastly towards his goal while around him other characters (disciples, enemies, believers etc) struggle with (and sometimes confront) their demons. This is all observed by two angelic characters who add their colourful opinions to this mix of the sacred and the profane.



Expect to experience tears, laughter, indignation, wonder and compassion, sometimes all at once. This book is recommended: it will move you!

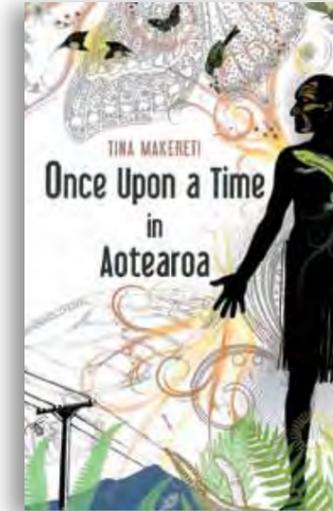
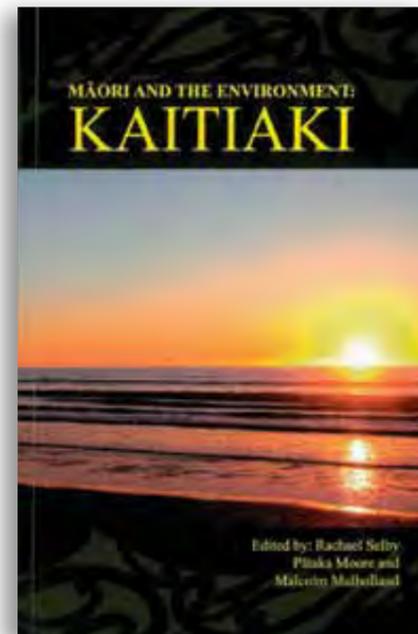
MĀORI AND THE ENVIRONMENT: KAITIAKI

Edited By Rachael Selby, Pātaka Moore and Malcolm Mulholland
Huia Publishers
RRP: \$55
Review nā Gerry Coates

This book has three sections: *Kaitiakitanga*, looking at historical and future issues; *Wai Māori* exploring the significance of water within a dynamic and changing environment; and *Heritage and Protection*.

Craig Pauling (Ngāi Tahu) outlines his State of the Takiwā tool, aimed at allowing tangata whenua to systematically record and report on the cultural health of significant sites, natural resources and the environment – particularly water. He says “water is ... not only a source of food and physical sustenance, but a source of mana and spiritual sustenance”. Other contributors bemoan the accumulation of pollution in our waterways, nowhere more exemplified than in the Mātaura River and its falls, or the Hoki Stream and Lake Horowhenua.

Gail Tipa (Ngāi Tahu) introduces a Cultural Opportunity Assessment, modelled on a recreational opportunity spectrum tool. She says many existing research and assess-



ment methods are dominated by Western science techniques that emphasise physical and biological values rather than responding to cultural needs.

Merata Kawharu, who edited the 2002 book *Whenua – Managing Our Resources*, is also a contributor to this volume

At 260 pages, the book is not easy reading but will be a useful reference tool for those Māori – and Pākehā – who are working in sustainability and resource management.

ONCE UPON A TIME IN AOTEAROA

by Tina Makareti
Huia Publishers
RRP: \$30
Review nā Fern Whitau

What a fascinating and potent collection of tales with familiar characters and situations from the mists of Aotearoa. Time has been remodelled and dragged kicking and screaming into the 21st century. When you read the first story (there are 13), you will be intrigued, stimulated, and maybe even challenged by this telling of how the first woman was created. The story is right in your face and sets the tone for what follows. Tina Makareti offers us modern-day, perfectly credible, and totally unique versions of the stories of Tāne, Māui, Taranga and others. I highly recommend this enthralling book. I do wonder if all of the tales will be as fascinating for the reader who is unfamiliar with the ancient archetypes. Read it and let me know.

TE KARAKA has one copy of each of the books reviewed in this issue. Simply write your name and the book you would like to go in the draw for and send to: TE KARAKA, PO Box 13-046, Christchurch 8141. Or go to www.tekaraka.co.nz and enter online.

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

In a perfect world, everyone would be socially responsible.

In the meantime, we're making sure we do our bit.

We've been hard at work helping our customers and the communities they live in. And as a result the ANZ Group (Australia and New Zealand Banking Group Limited) has been ranked number one in the Dow Jones Sustainability Index for the fourth consecutive year. Over the past year our staff in New Zealand have volunteered over 15,000 hours and donated more than \$250,000 to your community organisations, projects and charities. With the help of our call centres, branches and Internet Banking facilities, we've been able to

collect more than \$1,000,000 in donations to go towards disasters in Asia and the Pacific. Another reason we have maintained our leading position is through our partnership with Ngāi Tahu to undertake the world's first indigenous people's financial knowledge survey. This was run to help improve the financial knowledge of New Zealanders and their ability to make informed financial decisions. And as nice as it is to be recognised, we're not about to rest on our laurels. Well, we might once we live in a perfect world.

We live in your world 

NGĀ TAKE PŪTEA

Financial know-how on par

A landmark survey measuring the financial knowledge of Ngāi Tahu whānui has produced encouraging results. The survey establishes a solid foundation on which the iwi can develop future tribal initiatives. Kaituhituhi Amanda Morrall takes a closer look.

It is said that unless you know where you have been, you cannot know where you are going.

Being defined by the ability to whakapapa through history and connect with the past, Ngāi Tahu whānui have no need of a compass. But a roadmap for the future journey is a good thing, especially when the iwi (along with the rest of the world), emerges from one of the worst financial crises to hit modern times.

The recently completed ANZ Ngāi Tahu Financial Knowledge Survey provides the starting point for that roadmap.

The survey also creates a benchmark for future Ngāi Tahu initiatives and for other iwi, which may choose to conduct similar research in the future.

The Ngāi Tahu survey is believed to be the first of its kind to measure financial literacy among an indigenous population. It was modelled on the 2009 ANZ Retirement Commission Financial Knowledge Survey, which was a New Zealand-wide survey using a national population sample.

Financial knowledge is the ability to make informed judgements and to take effective decisions regarding the use and management of money. This is based on the New Zealand National Strategy for Financial Literacy.

For Māori, financial knowledge and the ability to use it to make good financial decisions will potentially have a strong impact on the financial health and social well-being of whānau, hapū, and iwi.

The survey results were based on 400 kanohi-ki-te-kanohi (face-to-face) interviews held with randomly selected Ngāi Tahu whānui over the age of 18, from nine New Zealand regions.

The questionnaire, which covered everything from investment products to savings strategies, rated respondents as having either low, medium or high financial knowledge.

So how did the iwi fare in terms of knowledge and management of finances and how did we hold up when compared to the Retirement Commission survey?

The good news is that the results were

encouraging. An impressive 71% of Ngāi Tahu were rated as having either medium or high knowledge levels when it came to money and its management. Further, the results were consistent with findings among the national population, surveyed in 2009.

Where 43% of all New Zealanders were recorded as having a high knowledge base, Ngāi Tahu came in at 40%. At the opposite end, 31% of the overall New Zealand population had a low knowledge base, compared to 29% of Ngāi Tahu. There was an even stronger relative proportion of Ngāi Tahu demonstrating a medium knowledge level: 31% as opposed to 26%.

Te Rūnanga o Ngāi Tahu kaiwhakahaere Mark Solomon believes the global economic

crisis of the past couple of years has impacted heavily on people's money habits and out of necessity, has brought about an awareness of the need for money management skills.

"Never before has it been as important to know how to manage money and to plan for the future," says Solomon.

"For too long now we have been living in a society where it has been acceptable to have high levels of consumer debt – the buy now pay later mentality. The financial uncertainties of the past couple of years have made people realise that this isn't a smart approach."

This view is backed up by the results of the survey, which showed that 79% of respondents have obtained some type of financial

RESULTS AT A GLANCE

*National figures in ()

- **Financial Knowledge**
40% (43%) High level
31% (26%) Medium level
29% (31%) Low level
- Financial knowledge among Whai Rawa members tends to be higher than non-members, with 45% of Whai Rawa members in the high knowledge group compared to only 36% of non-members.
- 43% (34%) have read a Sorted booklet or visited the Sorted website with 27% (24%) doing so in the last 12 months.
- Banks are the most commonly used source of financial information or advice – 52% (51%) followed by friends and relatives.
- 79% (75%) of Ngāi Tahu whānui surveyed claimed to have financial goals but only 24% (21%) write them down.
- 36% (29%) belong to Kiwisaver and of those 81% are currently making contributions.
- 60% (66%) of those surveyed have a credit card. Of those with a credit card, only half (68%) pay it off in full each month.
- Cash 85% (77%), EFTPOS 88% (83%) and Internet Banking 53% (47%) are the preferred methods of payment.
- Compared to 12 months ago, 47% of Ngāi Tahu whānui said that they are now more aware of their financial situation, 1% said they are less aware, and 51% said they are about the same.
- 33% believe they are better off now than they were 12 months ago, while 21% believe they are worse off.
- When asked about how they control their expenses, 37% said that without keeping a written record, they keep a fairly close eye on expenses; 31% (34%) said they use written or electronic records to keep a close eye on expenses, 19% keep an eye on their expenses a bit, and 12% (5%) don't keep an eye on their expenses at all – significantly higher than the national survey.

information or advice in the past 12 months – usually from banks or friends and family. Further, 43% had visited the Retirement Commission's Sorted website, or used Sorted resources – and 27% had done so in the last 12 months.

At a launch held to unveil the top-line results of the survey, Ngāi Tahu's efforts to promote financial literacy and to improve the financial well-being of whānau, were praised.

In addressing guests at the launch, Māori Affairs Minister Pita Sharples acknowledged that the survey results were important for Ngāi Tahu because they provided a benchmark for measuring progress as the iwi worked toward financial independence.

While Treaty of Waitangi settlements are helping to boost the economic base of many iwi, Sharples said progress would be fleeting without financial acumen to manage the wealth they provided.

That was true at individual whānau and iwi level, Sharples added, saying that it was important people had an understanding of debt management if they wanted to maximize future opportunities in their lives.

With a conservatively estimated, combined commercial asset base of more than \$16.5 billion among iwi, the financial stakes are high.

Retirement Commissioner and Whai Rawa Fund Limited chairperson Diana Crossan, who is spearheading national financial literacy strategies (including a specific Māori strategy), believes that while great strides have been made, vigilance and ongoing education are still important.

Pending further analysis of the Ngāi Tahu

survey data, Crossan said it was difficult to pinpoint precise areas of weaknesses for the iwi. When it eventuates, she hopes the information will be shared with other iwi to raise outcomes for all Māori.

A five-year financial literacy strategy developed by the Retirement Commission, now in its first year, is looking at ways of doing just that.

Dunedin chartered accountant Philip Broughton (Ngāi Tahu – Kāti Huirapa) is a member of the Retirement Commission's Māori Financial Literacy strategy group. He says iwi, hapū and whānau play a critical role.

"We're inter-related and inter-connected. By using those levels of connectedness, we are quite good at getting the message out," he says.

Broughton believes professional associations and groups also need to be drawn out and called upon to help make further progress.

Following on from the survey, Ngāi Tahu, in partnership with the ANZ bank and the Retirement Commission, has developed a new financial education initiative called Money Minded Aotearoa Basic Pathways.

Fifteen appointed facilitators throughout the Ngāi Tahu rohe will be trained to facilitate financial education workshops on planning and budgeting, saving and spending, saving and debt and planning for the future.

The pilot programme, due to start in November 2010, aims to reach 150 participants during a period of six months.

Te Rūnanga o Ngāi Tahu recognised the importance of financial independence as the key to empowering whānau early on.

It was this realisation that led to the tribal savings scheme Whai Rawa in a bid to increase the social and economic independence and self-sufficiency of Ngāi Tahu whānui.

Four years on, Whai Rawa has over 15,400 members including more than 50% of registered tribal members under the age of 16.

Solomon says he believes the work Te Rūnanga has been undertaking through Whai Rawa and other initiatives, coupled with education provided by the Retirement Commission and the banks, have all had a role to play in improving financial literacy – and in the overall positive results of this survey.

"Our goal now will be to come up with initiatives that see the figure of 29% with low financial knowledge reduce and the medium and high levels increase."

The heart of that knowledge delivery lies with whānau, maintains Pita Sharples.

"The whānau is the source from which knowledge has been gathered and whānau is where benefits will flow as a result of what we learn; and whānau will show how we apply that learning."

While this is the first time Ngāi Tahu has been surveyed on its financial knowledge, the New Zealand population has been assessed twice – in 2005 and 2009. A comparison between those two surveys found that financial knowledge had improved over time.

A summary of the report will be available in the near future at www.whairawa.com or by calling 0800 942 472.

HINEMOANA BAKER

Ngāti Raukawa – Ngāti Tukorehe, Ngāti Toa Rangitira, Te Āti Awa – Ngāti Mutunga, Ngāti Tama, Kāti Tahu – Kāti Moki Tuaurua, Ngāti Kīritea – England, Deutschland/Tiamani

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?

My perfect day would involve rising early, swimming in a salt-water Olympic sized pool, doing a spot of yoga and eating like a horse at the Rosetta Café in Raumati. Then I'd write some of my novel, work up a few poems and eat like a horse at The Exchange Café in Taihape. Then I'd make music or some crazy sound art with my partner Christine for the rest of the day, and finish up with a sunset walk on Matatā Beach. These days don't get to happen often, but I'm working on it.

WHAT NEW ZEALANDER DO YOU MOST ADMIRE? WHY?

At the moment, anyone who's been through the big quake, and the thousand-plus quakes that have so far followed. Ka aroha. Your spirit and stories have been humbling and inspiring.

ONE THING YOU COULD NOT LIVE WITHOUT?

Swimming.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?

My Dad. First equal with my Mum!

WHAT IS YOUR FAVOURITE SONG?

This changes, but for the last few years it's been *Negra Presentuosa*, by a Peruvian woman called Susana Baca.

ON WHAT OCCASION DO YOU TELL A LIE?

Pretty much every day when I wake up and say, "OK, so today, everything's going to go according to plan."

WHAT CONSTITUTES A BAD DAY?

When my depression takes hold and I can't do anything, but my mind keeps moving at a hundred miles per hour.

WHO IS YOUR FAVOURITE SUPERHERO?

Wonder Woman. Is there any competition? The headband! The boots! The magic bullet-deflecting wristbands!

IF YOU COULD BE A SUPERHERO, WHO WOULD YOU BE?

Now that's a different story. It wouldn't be Wonder Woman – I couldn't sustain that level of grooming. I think it'd have to be Spiderman. Nothing beats prehensile feet.

WHAT IS YOUR WORST CHARACTER FLAW?

I have quite low self-esteem, but very high expectations of myself and others.

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?

I'd love to be able to play sport really well. My Dad was a Māori All Black (Valentine Rangiwaititi Baker), in the 1970s (do you like the way I slipped that in there?) but I've always been a great disappointment on that front.

WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?

Playing with the sheepdog puppies on my Uncle and Auntie's farm in Okaiawa in Taranaki.

WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?

Rapanui – it would be awesome to be surrounded 24/7 by their reo, which I hear is so similar to ours.

WHAT WOULD YOU DO IF YOU WON LOTTO?

Depends on how much I won. \$100 – I'd buy me and Chris a really nice dinner out. \$100,000? I'd buy me and Chris a really nice dinner out in Paris. With dessert in Cuba. And breakfast in Berlin.

DO YOU BELIEVE IN REINCARNATION?

Sometimes.

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

From what I hear, it wouldn't really be up to me. But if I had the choice, I'd like to come back as one of my own ancestors. Is that weird?

WHAT IS THE BEST GIFT YOU'VE EVER RECEIVED?

For my 40th birthday, Christine made me a book of poems and drawings about me and my life. Some pages are white, and some are transparent, so you can see through to the next poem or drawing, which makes it like several different books in one. It's held together with a gauzy purple ribbon. I love it.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

My telephone bills. What can I say? I like to communicate.

FAVOURITE WAY TO CHILL OUT?

A long, empty beach with a dog to walk.

DANCE OR WALLFLOWER?

DANCE!



PHOTOGRAPH GREGORY CROW

Hinemoana Baker is a writer, musician, producer and teacher of creative writing. Her first poetry book, *mātuhi | needle*, was co-published in New Zealand and in the US, and featured paintings by Ngāi Tahu artist Jenny Rendall. The US publication was initiated by *Lord of the Rings* star and man of letters Viggo Mortensen, who met and read with Hinemoana at a charity poetry event in 2002. Hinemoana's first album, *pūāwai*, was a finalist for the NZ Music Awards in 2004. Her latest collection of poetry is called *kōiwi kōiwi | bone bone*, and was launched in Wellington in July this year. Hinemoana has performed at concerts and literary festivals around Aotearoa, and in Australia, Indonesia and the United States. She is currently a writer in residence on the International Writing Program at the University of Iowa.

WHAT IS THE LAST BOOK YOU READ?

Mentor by Tom Grimes. It's a memoir about the famous Iowa Writer's Workshop – I read it as prep/research/behind-the-scenes-gossip on my way over, seeing as I'd be spending some time in the Iowa literary scene.

WHO IS YOUR FAVOURITE AUTHOR?

Again, this changes. But a favourite local poet is Tusiata Avia (she's Canterbury University Writer in Residence this year).

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

Roller Derby. I've never seen it, but Quinn, the woman who drives us around here in Iowa, is in the Iowa State team. It sounds like a blast. I notice she often has spectacular, multi-coloured bruises on her shins, though.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Pāua.

WHAT MEAL DO YOU COOK THE MOST?

Sadly, not pāua. More like roast chicken. But I get no complaints.

WHAT'S YOUR BIGGEST REGRET?

That I didn't have children when I was younger.

WHAT IS YOUR GREATEST ACHIEVEMENT?

Being here to tell the tale.



WhaiRawa
NGĀI TAHU

Give your tamariki the opportunity of tertiary study

A small contribution today can make a **big difference** tomorrow – join and start saving with Whai Rawa now

For more information and a copy of the free investment statement call **0800 942 472** go to www.whairawa.com or email: whairawa@ngaitahu.iwi.nz



Strengthening Ngāi Tahutanga

Calling for project applications now

Whakapapa
Te Reo me ōna Tikanga
Mahi Toi
Whanau 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 last Friday of March and September. www.ngaitahufund.com email funds@ngaitahu.iwi.nz

9 416479 003076

