

TE KARAKA

How do you save cave drawings that are hundreds of years old from the ravages of time and human interaction?

THE CENTRE

NGĀI TAHU GOES DAIRYING | KERI HULME ON E-BOOKS
TRACING POUNAMU | NEW WHARE TIPUNA AT RĀPAKI | MARAE KAI



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

He taonga rongonui te aroha ki te tangata.
Goodwill to others is a precious treasure.

2010. Unforgettable for those of us in Te Waipounamu.

From the trauma of the Canterbury earthquake to the tragic loss of life in the Pike River mining disaster, our part of the world spent more than our fair share of the year in the headlines. In sad and trying times, we can, at least, take heart that many of those stories have highlighted the best of human nature, as many of us have extended our aroha and tautoko to those in need.

On the political front, it's been a mixed year. Ngāi Tahu, and many other iwi, have been suffering the experience of opposing – for the second time in six years – a Bill that would deny our rights to foreshore and seabed. At the same time, the relationship between the Māori Party and the National government has begun to bear fruit in the promise that Whānau Ora will make a real difference in the lives of some of our people who are most in need. More such political ebbing and flowing can be expected in the run-up to the General Election next year.

Yet, in a number of smaller ways, it has also been a year of beginnings and renewal. As highlighted in this issue, the *Mō Tātou: The Ngāi Tahu Whānui Exhibition* has brought some of our greatest tribal taonga home to us and the opening of Te Ana, the Ngāi Tahu Rock Art Centre in Timaru, will provide an insight into the art and voices of our tipuna. The opening of the new whare tipuna, Wheke, at Rāpaki, near Lyttelton, marks an important stage in the development of one of our communities. And Ngāi Tahu Properties' move into dairy farming will present us with a whole new set of beginnings and challenges. The move is coupled with an opportunity to put our money where our mouth is by demonstrating that dairying operations can be environmentally, culturally, socially and economically sustainable.

Whatever the next year might hold for us all whānau, I wish you a safe and restful holiday period.

TE KARAKA

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

THE CENTRE

How do you save cave drawings that are hundreds of years old from the ravages of time and human interaction? The new Te Ana Ngāi Tahu Rock Art Centre in Timaru (Te-Tihi-o-Marū) is an attempt to do just that.

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TIKI TOUR

Take van loads of young Ngāi Tahu and show them the tourism industry from the inside, add a backdrop of picturesque Queenstown and insights from some of Ngāi Tahu Tourism's top experts and you have Tiki Tour.

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WHEKE – WHARE TIPUNA

The opening of the Ngāti Wheke whare tipuna at Rāpaki in November was the culmination of a decade of planning, hui and whakapapa research. TE KARAKA talks to the people behind the scenes.

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After almost five years, the largest touring collection of Ngai Tahu taonga assembled ends its journey at Otago Museum, where it will be on show until April 2011.

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Combining her love for te reo Māori and her musical talent, Sheree Waitoa delivers her second solo album with a cast of Ngāi Tahu musicians.

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Akaroa's Ōnuku Marae opens its doors for the new TE KARAKA food series, Marae Kai. Meet the hosts of the series, the remarkable Tainui sisters, as they cook up some summer fare.

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TRACING POUNAMU

Pounamu has long been treasured for its beauty, its durability, and its personal and collective history. TE KARAKA examines the steps being taken to ensure legitimately sourced Ngāi Tahu pounamu is easily recognised and respected.

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NEW PASTURES

Ngāi Tahu dairy farms. At this stage, it's a trial but the goal is for the iwi to develop leading examples of sustainable dairying in Te Waipounamu. TE KARAKA talks to the people heading up the farms.

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SHATTERING THE SILENCE

Thirty years ago, Jane Stevens was an angry, disenfranchised teenager, expelled from school and already immersed in gang culture. Then she joined Wellington's Aroha Trust and began turning her life around.

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NGĀ HAU
E WHĀ
FROM THE
EDITOR

I am wearing a pounamu taonga today. It was carved by Jeff Mahuika (Ngāi Tahu – Ngāti Māhaki/Ngāti Waewae). Jeff is a licensed carver with the Ngāi Tahu authentic certification scheme.

My taonga was given to me before the scheme started this year. But as I put it on this morning, I wondered how knowing where it came from would add another layer of meaning for me. Part of the reason I love pounamu, aside from its aesthetic beauty, is that it connects me to the land, to Te Waipounamu and, in this case, to Te Tai Poutini.

In the story *Tracking Pounamu*, Terry Scott from Makaawhio sent his son, Rob, a taonga that arrived with a certificate of authenticity. From London, Rob could trace the origins of his pounamu. It is his "little piece of home".

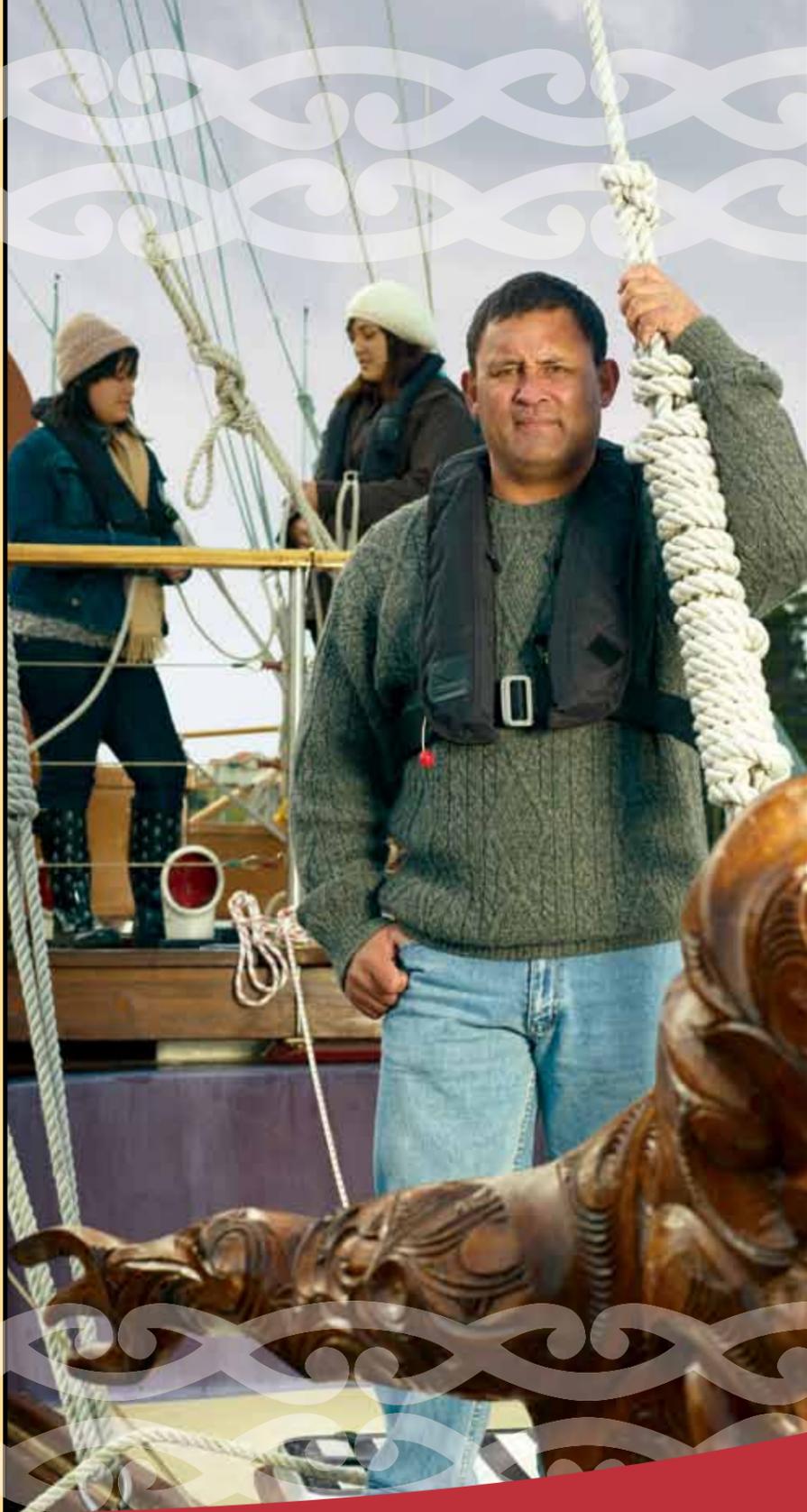
The scheme is significant for Ngāi Tahu whānau in protecting its taonga, gaining recognition for its true value to the iwi and to Aotearoa, and, importantly, maintaining links with the homeland. I also think it will be a boon for manufacturers and retailers and create a greater appreciation of pounamu among tourists.

Finally, if you haven't yet, take the time, take the whānau and go and see *Mō Tātou: The Ngāi Tahu Whānui exhibition* and *Aukaha Kia Kaha* at Dunedin Museum. It is on show until April 3.

Many of these taonga have lain in museum vaults for many decades and to see them together is an inspiring sight. On page 23 of this issue, there is a photograph of a hei matau from Ōtākou. Its elegance and workmanship speak of tipuna who were highly skilled artisans. I am in awe.

Ngā mihi aroha,

nā FAUMUINĀ F. M. TAFUNA'I



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Jack Thatcher

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HE KÖRERORERO
nā KERI HULME

A Traditionalist to the Last Leaf

There's a lot of raruraru going on in the writing and publishing worlds about e-books.

People who are fervent supporters of the things declare there is no going back to dead-tree reading! Once you've used a Kindle, a Kobo, the Amazon app for your iPad (or any one of the several dozen other devices) that's it! You'll love the portability (travelling? Stick 10 or 20 novels into the gadget, and stick the gadget in your pocket). You'll love the instantaneity (really really want the latest John Grisham? Just pay via credit card, and there it is, sitting in your e-reader, at whatever time of day or night you developed the craving.) You'll love the ... well, that's it actually.

And there are all kinds of fish-hooks about both e-books and e-readers. Most of them will not permit you to lend the downloaded item (you can't transfer your copy to a friend or print the book). Batteries are batteries – they run out. Some screens are readable in sunlight; some are backlit (like your computer screen) with the attendant eyestrain problems. The Kobo comes preloaded with 100 titles, most of which you will not read – and you can't remove them (since the titles are sourced free from Project Gutenberg – a site I warmly recommend – I don't know why the makers bothered.) At least you can buy new books locally, if Whitcoulls has them on its site. You can also buy – or download free! – a fascinating range of New Zealand books from meBooks: that's the Victoria University Press site, and they had the forethought to start collecting out-of-copyright New Zealand material some years ago (the spine of meBooks is the NZETC – New Zealand Electronic Texts Centre.) And meBooks is doing something about the way a lot of e-readers are tied to publishers or bookselling conglomerates: you can download both EPUB and Amazon formats. (A Nook is tied to Barnes and Noble: until the advent of the iPad, the Kindle was tied to Amazon.)

The biggest fish-hook however, is you very probably won't be able to download the books you want – especially if they are not genre fiction crime, science fiction, fantasy, romance, porn.) Because a lot of e-rights are held by writers or estates. Amazon famously fell in the poo over George Orwell's 1984 -the e-rights had never been alienated. Amazon promptly deleted the work from Kindles worldwide (despite people having bought the thing in good faith. Amazon did refund the payments. But knowing an international corporation could do that is a bit of a fish-hook too...).

You've probably gathered that I am not entirely entranced by e-readers and e-books?

Here's really why: I have a lot of books. Many thousands. A lot of them were bought new, but over half are second-hand. I haunted second-hand book shops when I was young. I still avidly pursue books of interest (Māoritaka, natural history, fish and fishing, NZ fiction and non-fiction, cookery, sci-fi, anything on elephants, anything on apes...) at bookaramas. Waimate, Oamaru, and Dunedin have excellent ones and me and my shopping-trundler, and family members, gut them of the goodies.

Second-hand books have an especial presence. Many of mine are inscribed: I have over 200 with author signatures (I'd love to know what – author name redacted – really meant when she wrote "Thank for your offer and the postal note. I am otherwise engaged.") I have many with inscriptions like "For your birthday darling" and "From all the family for your anniversary Mum and Dad" which always have an atmosphere of pathos hanging over the biro, the ink –

and I have works that are truly special: Rob McDowall's own copy of *Ichthyology – The Study of Fishes* (Lagler, Bardach, Miller) signed and dated 19/11/1965, and Arthur W. Parrott's own signed copy of W. J. Phillipps



Native Fishes... if you love fish and fishing you will know why these names are amazing, and the works are treasures.

And – not least – there's an odd and old book simply called *The Animals of New Zealand* by Hutton (Capt. F.W. F.R.S) and Drummond (James, F.L.S, F.Z.S.) Authoritative for the time, it's the revised and enlarged 4th edition, and was published by Whitcombe and Tombs, 1923. It was owned originally by R. Rae, and then by Grace M. Rowland. More in a moment –

I love the future possibilities of e-readers. When Amazon and publishers get real; when the "Google settlement" is finally cleared away, and when writers have a real working relationship again with readers, real as that book in your hand, dead tree or e-ink. Because a book is rather more than just pages. It is history...

In my copy of *The Animals of New Zealand* are 19 four-leaf clovers, pressed (at random it seems) among the bird section.

Let's see an e-reader have that kind of surprise!

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.

Champion Dayna

Ngāi Tahu sportswoman Dayna Turnbull won junior sports woman of the year at the Māori Sports Awards in Auckland in December. Dayna, 17, was nominated for her outstanding performance on the basketball court and the touch field. A point guard and midfielder, she represents her country in both codes. Dayna plays for the New Zealand under-18 basketball team and under-21 touch team.



Photograph courtesy of the Otago Daily Times N.Z.

Waitomo attraction re-opens

The iconic Waitomo Caves Visitor Centre which is a collaborative effort between the Ruapuha-Uekaha Hapū Trust and the Department of Conservation has re-opened after a devastating 2005 fire. The woven shape of a hīnaki (eel trap) is the main design feature of the new building, it reflects the association local Māori have with eeling near the caves. The descendants of Tanetīnorau, the chief who discovered the caves in 1887, still guide visitors through the caves. A poupu depicting Tāne Mahuta, the God of the Forest and guardian of the cave stands at the centre's entrance.



Retail Therapy

Havelock's Michael Bradley (Rangitāne) and his wife, Lynette (Ngāti Porou) are creating a storehouse of carved Rangitāne history. They've opened Shark Nett Gallery near Havelock in the Marlborough Sounds, to showcase their collection of over 70 carvings. Created by commissioned Rangitāne carvers, it tells the story of the Rangitāne ancestors of Marlborough Sounds. "So much of the tribe's history was lost through confiscation, theft and damage of traditional artworks in previous centuries," says Michael. "I wanted to restore iwi pride and reconnect us with our past." They also offer a range of small carved items for sale. www.sharknett.co.nz

Holly Robinson

Hokitika paralympic athlete, Holly Robinson (Ngāi Tahu) has had a good year since Te Karaka interviewed her a year ago. She won five gold medals at the 2009 Australian Paralympic Youth Games; she became Parafed Canterbury Junior Sports person of the Year in December 2009 and Canterbury Athletics Disabled Athlete of the Year in June 2010. She was a finalist for the Richard Hadlee Sports Trust Canterbury Sports Award; and in October 2010 she was named in the Paralympic New Zealand Team for the World Championship Paralympic Games in Christchurch in January 2011. The high-achieving 15-year-old has been invited to live and train in Dunedin with Paralympics NZ in preparation for the world champs.



Pregnant Māori wanted

A three-year study at Massey University's Sleep/Wake Research Centre urgently needs pregnant Māori women. E Moe, Māmā, looks into the sleeping patterns of pregnant women and how these change during and after pregnancy. Sleep researcher, Dr Sarah-Jane Paine (Ngāi Tūhoe – Ngāti Rongo), says the team is looking for 500 Māori and 500 non-Māori to fill out questionnaires. Each woman will be sent a \$20 supermarket, petrol station or Farmers voucher each time they return answers. Participants must be 16 or older, living in New Zealand and less than 38 weeks pregnant at the start of their participation. To take part call 0800-686-7537 or visit www.mumsleep.co.nz

Focus on Māori women

Rotorua's Ngāti Taiao-Harūru has launched the Incredible Rotorua Combo tour at Hinemihi Marae in Whakarewarewa. The venture is run by experienced Māori women and aims to promote Māori women in business. It includes an historical insight into Ohinemutu, a visit to the private Hinemihi Marae ki Whakarewarewa, owned by the Schuster family, hands-on activities and an educational tour through Waewae Dairy Farm owned by the Foote family in Horohoro.

NZ's best bird

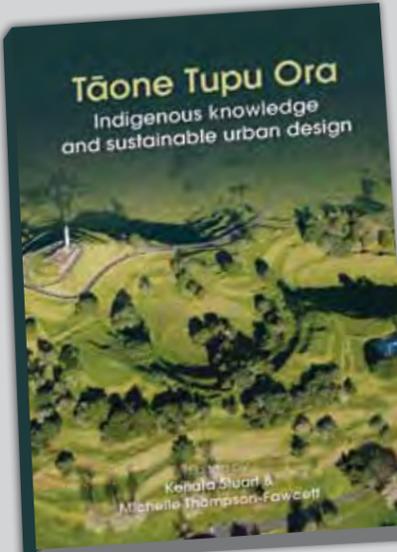
The fluorescent green kākāriki has been crowned New Zealand's 2010 Bird of the Year. Once a common sight, the native parrot is now scarce on the mainland. The ubiquitous pūkeko was second.

Tikanga-based school

A new secondary school with a tikanga-based curriculum will be developed over two sites in Hamilton and Palmerston North. Tai Wānanga, a Year 9 to 13 secondary school, which is developed in conjunction with Te Wānanga o Aotearoa, will deliver a programme taught in English, but within a Māori environment. The Palmerston North campus will open in term one next year, while the opening date for the Hamilton campus has still to be confirmed.

Mātaitai approved

Moeraki mātaitai has been approved, albeit with different boundaries, 10 years after it was first proposed. The mātaitai (customary fishing reserve) covers three areas around the peninsula: Tapuiri, Turaka Waka and Katiki and came into effect on 16 December. The mātaitai prohibits commercial fishing in those areas and allows customary food gathering with permission from the tangata tiaki/kaitiaki (Māori fishery guardians).



Book promotes Māori knowledge

Tāone Tupu Ora, edited by Keriatu Stuart and Michelle Thompson-Fawcett, suggests town planners should look to traditional Māori knowledge to make 21st century cities more sustainable. Published by the New Zealand Centre for Sustainable Cities, the book includes chapters written by Māori researchers, iwi and Māori land trusts, urban planners and architects. It shows that tipuna Māori understood how houses needed to relate to their site and how integrating houses, garden and communal buildings could create sustainable communities.

He Kupu Kāi Tahu

- kaukau** Body surfing
- kautāhoe** Swimming like a crab
- kautāpapa** Swimming in a flat fashion
- paparewa** (kōpapa, papa retingarū) surf board
- pōra** (waka, kaipuke) boat
- weruweru** (pūweru, kākahu) clothing
- whareama** (pōtae) hat

Compulsory te reo Māori

Exclusive Auckland school, King's College has made te reo Māori a compulsory subject for all Year Nine students. The students will complete a mandatory half-year programme, with daily lessons. Te reo Māori remains optional at the school for those above Year Nine.

TIKI TOUR

Take van loads of young Ngāi Tahu and show them the tourism industry from the inside, add a picturesque Queenstown backdrop and insights from some of Ngāi Tahu Tourism's top experts and you have Tiki Tour. Kaituhituhi Kahu Te Whaiti reports.



TOURISM CAN TAKE YOU TO THE TOP OF THE SKY, TO THE MOUTH of a gushing gorge and across all terrains and all nations. It is one of the fastest growing industries in the world. In New Zealand tourism employs one in ten people.

Each Wednesday for the past two months, Sam Shannon has been a part of that industry; loading cargo onto the Stewart Island ferry, and performing life jacket demonstrations, and taking up the microphone to relate local stories to his passengers.

The 17-year-old's initial interest in tourism came through his uncle, Earl Shannon, who works for a bus touring company in Europe.

"Every year he comes home for Christmas. I always catch up with him and listen to the great stories he has about his job," says Sam.

In September, Sam (Ngāi Tahu – Ngāi Te Atawhiua), a talented athlete and school leader with thoughts of a career in tourism, joined 13 other rangatahi to be part of Tiki Tour. The pilot programme is part of a broader kaupapa (policy) to get more Ngāi Tahu working for the iwi.

Tiki Tour gives rangatahi two days to experience some of Ngāi Tahu Tourism's owned-and-operated tourism businesses. They also get the chance to learn what it takes to make it in the tourism industry from tourism professionals. This face-to-face approach with industry leaders gives rangatahi an indepth view of each business, in the hope that they will be inspired to pursue a career in tourism.

Tiki Tour vans leave Dunedin and Invercargill to arrive in Queenstown where the rangatahi introduce themselves to each other on the shores of Lake Whakatipu-wai-māori, surrounded by snow-capped mountains.

Jodie Hope came on Tiki Tour to "have a look". She's an active teenager and would love to work in the outdoors. At 16, Jodie (Ngāi Tahu – Kāi Te Atawhiua) is a rising sports star and captain of the Otago under-17 basketball team. This year she was selected for the under-18 New Zealand Koru team, which tours Australia in January.

Kahurangi Wilson-Mahuika (Ngāi Tahu – Kāti Māhaki) is a year-11 student at Hato Paora College near Feilding.



Above: Sam Shannon (Ngāi Tahu – Ngāi Te Atawhiua) joined 13 other rangatahi to be part of Tiki Tour.

After going on a trek on the Hollyford Track (in Fiordland National Park) with Makaawhio whānau last year, he decided he wanted to become a wilderness guide. Kahurangi grew up on the West Coast and goes hunting and tramping. He says he really feels like he is at home when he is in the bush.

Kate Ellison, 15, (Ngāi Tahu – Ngāi Te Ruahikihiki), says she would like to own her own tourism business one day. Kate is part of an award-winning St Hilda Collegiate School's young enterprise team, which developed their business idea around "feel good cupcakes".

Ngāi Tahu Tourism owns and operates 13 businesses and employs between 250 and 400 people annually. The company faces a huge recruiting challenge in attracting the right people for skills-based roles because the jobs are seasonal and often in remote locations.

Although tourism is a fast-growing industry, Ngāi Tahu Tourism chief executive John Thorburn says not all school students have had an opportunity to gain a realistic view of what the tourism industry is all about.

Thorburn is trying to attract more Ngāi Tahu into the business and believes early intervention is key to making tourism a compelling career choice for young Ngāi Tahu.

"We have a philosophy of employing the best person for the job but we also have the responsibility of ensuring young Ngāi Tahu are encouraged and supported so that one day soon they will be the best person for the job.

"Being Ngāi Tahu is of huge advantage in an industry built upon manaakitanga and storytelling, offering an additional and highly valued indigenous dimension to the visitor experience," says Thorburn.

As well as the Tiki Tour, Ngāi Tahu Tourism has a scholarship programme at Lincoln University. Thorburn says the scholarships are another way to bring qualified Ngāi Tahu people into the industry and ensuring they reach their potential.

Now, as in most industries, specific training is required for an advancing career path, which is why Te Tapuae o Rēhua has also joined

the Tiki Tour to help rangatahi with possible study options and career planning. Te Tapuae o Rēhua is a partnership between Te Rūnanga o Ngāi Tahu, Christchurch Polytechnic Institute of Technology, Lincoln University, Otago Polytechnic, the University of Canterbury and the University of Otago.

During the Tiki Tour, rangatahi hear from 10 speakers, from customer service representatives, jet boat drivers, wilderness guides and operations managers.

KEYS TO BEING A SUCCESS

PERSONAL ATTRIBUTES You need to be able to deliver and perform day in day out showing the highest levels of professionalism and excellence in looking after manuhiri. You must be focused, driven and absolutely love working with people, able to greet the 1300th customer you meet that day with the same level of enthusiasm and manaakitanga as you did the first.

EXPERIENCE Tourism needs maturity so anything that demonstrates your ability, skills and character, whether it be your employment background, cultural, sporting or social commitments, will help no matter what role you are looking at.

QUALIFICATIONS Universities and polytechnics around New Zealand have tourism courses with practical and theoretical aspects. You can find more about the Ngāi Tahu Tourism scholarship at: www.ngaitahu.iwi.nz/tourism/ and go to: www.tetapuae.co.nz for the full range of Ngāi Tahu grants and scholarships.



Ngāi Tahu Tourism's southern regional manager, David Kennedy, speaks about his odd career path into tourism – becoming a shepherd in Whanganui before going off-shore for five years working odd jobs through Asia, Europe and Australia.

On his return he landed a job as an assistant event manager for a dragon boat festival. Later he became the Queenstown Festival manager and his career continued to snowball.

“Before I knew it, I was the chief executive of the tourism promotion body for Queenstown and 16 years before I had been a shepherd on a farm.”

The other speakers also outline winding career paths, with backgrounds from agriculture to engineering. Many of them found their way into tourism when the industry was new and still developing.

The rangatahi listen intently, asking questions and scribbling notes.

They hear that to be a jet boat driver (or pilot as they are known in Queenstown) at Shotover Jet, you have to log 120 hours of on-river training – much of it in the Shotover Gorge, where water gushes between narrow rock walls and half-submerged river boulders.

Operating in sometimes less than a half a metre of water, the skilled and experienced jet-boat pilot known as Chopper whose wife, Jane Thew (from the Acker whānau) and tamariki are Ngāi Tahu, takes adrenalin-filled rangatahi within inches of the jagged rock corridors.

Stomachs drop and knuckles turn white as he spins the boat 360 degrees and when the young tāne tease that they are not wet enough, Chopper revs the engine and launches into more stomach-twisting turns.

Rangatahi also hear from Joseph Cowie (Ngāi Tahu – Ngāi Te Atawhiua). He grew up locally and for the past two months has been a customer service representative at Shotover Jet.

He tells his 14 “cousins”, that he takes great pride in knowing some of the profits he is helping to make, go to whānau via Whai Rawa and educational grants.

Nikki Beazley (Ngāi Tahu – Kāti Māhaki), impressed by what she has seen and heard so far, says she notices all the people who work in tourism are vibrant, energetic and love what they do.

A trip to Glenorchy in chilly winds and sporadic rain on day two of Tiki Tour, shows rangatahi some of the harsher realities of working in the outdoors. They grip the heated hand rails of the Dart River jet boats to warm their freezing hands, as wind and rain lash their shivering bodies.

Dart River operations manager Andy Chapman has huge respect for the cultural significance of Te Awa Whakatipu (Dart River). He encourages the rangatahi to take up tourism so that one day they can earn a living sharing their stories with the world while adding a uniquely Ngāi Tahu point of difference to the visitor experience.

When the boats pull up on shore, rangatahi squish squash their way through the rain and over the grasslands to shelter in the forest.

Hollyford Track guide Bard Crawford leads the way and talks about how the native forest is all connected – how plants and trees mutate to protect themselves and how and what our tipuna used in the forest. Although the rain dampens the smiles of the rangatahi, their eyes are wide with interest as they hear about the stories that tie them to the lands, forests and rivers of the region. They are inspired and captivated.

Throughout the two-day tour, young Sam Shannon makes his presence felt. He shakes the hand of every speaker and talks with them during the boat rides and walks.

He listens carefully and asks questions of everyone. As a result, many of the managers ask to see him again and at the end, Ngāi Tahu Tourism awards Sam work experience at the operation of his choice.

Instead of rushing in, he continues to probe for more information about Ngāi Tahu Tourism's other ventures.

“I would like to go up north to the Abel Tasman or Franz Josef to see what they have to offer up there.”

Above: Hollyford Track guide Bard Crawford explains to rangatahi how the native forest is all connected, and how and what our tipuna used in the forest.

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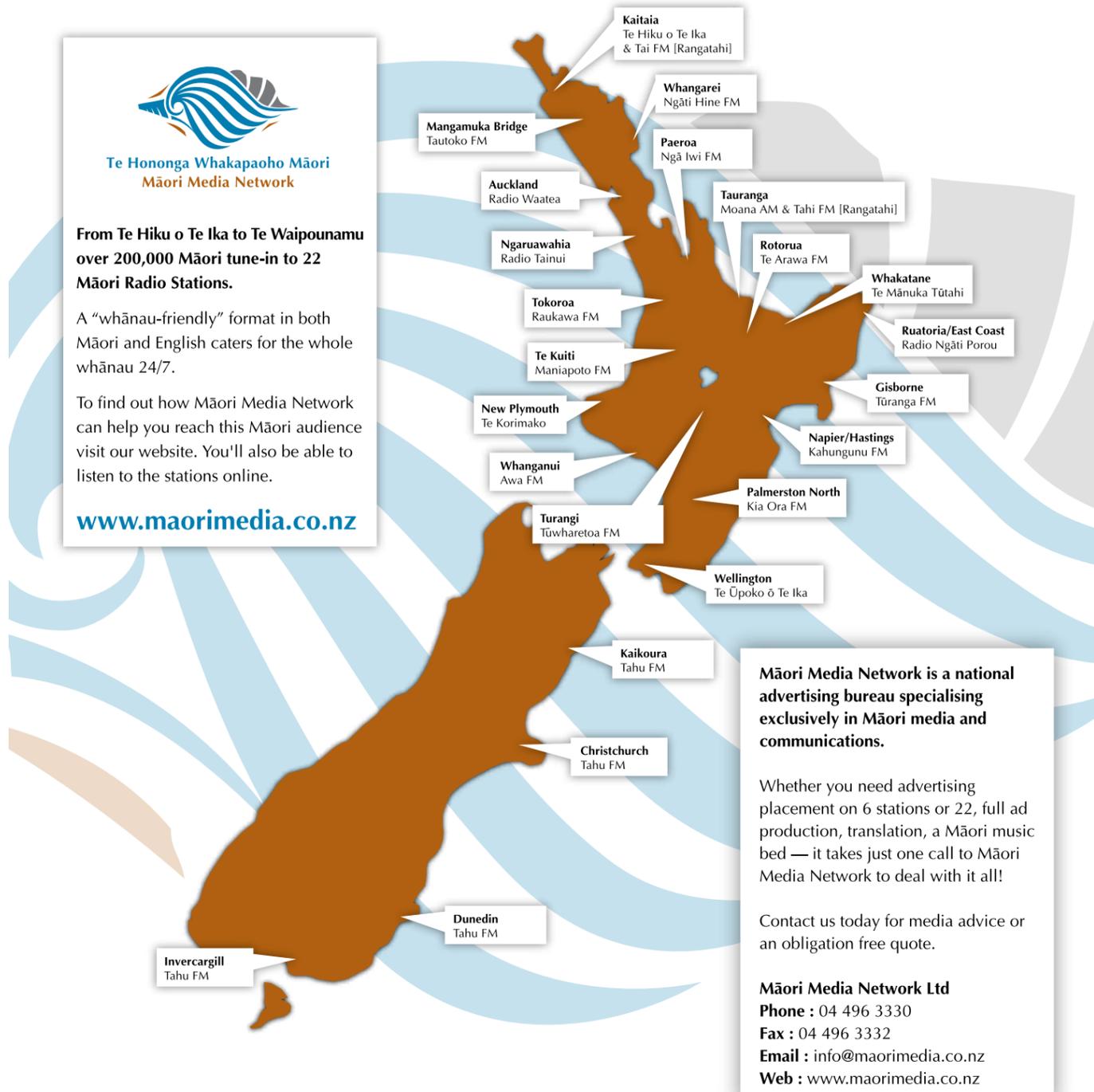
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Whēke

WHEN NGĀTI WHEKE REMEMBER THEIR OLD WHARE, TE WHEKE, they fondly recall a hall filled with warmth, love and cherished memories of family tangi and weddings, community dances and meetings. Humble as it was, the old whare etched a permanent home in the hearts of Rāpaki people for more than 100 years. The old hall was so loved that any replacement would have to be equally special.

On November 27, Te Hapū o Ngāti Wheke opened the doors of its new whare tipuna, Wheke. Now, for the first time, a whare whakairo (carved house) stands at Rāpaki. Inside the whare are pou representing a tipuna and although the whare is new, the tipuna transform the whare into a place that is familiar, that Rāpaki whānau belong to, and that is special.

On the day of the opening, whānau gathered around their pou, snapping photographs and recounting their whakapapa to the tipuna and to Wheke. There was also obvious pride from whānau who were involved in weaving the tukutuku panels that accompanied each pou.

Te Hapū o Ngāti Wheke chairman Kopa Lee (Ngāi Tahu – Ngāti Wheke) says Riki Te Mairaki Pitama and his cultural advisory team dedicated many hours to research, hui and consultation, working on the whakapapa of the two dominant tipuna lines, Ngāi Tūhaitara and Ngāti Kuri.

Pitama (Ngāi Tahu – Ngāti Wheke) says he's always had an artistic outlook so working here with the cultural and artistic team was a high-light.

"We're very proud of our new whare and I can't say enough about master carver Riki Manuel and his team. He asked me a lot about our tipuna while he was carving and painting – and he turned my two pages of words into such a thing of beauty. We're so lucky and unique in the story of this landscape and Riki has interpreted that into works that the next generation will appreciate even more.

Kopa Lee was delighted to see so many people from all over Aotearoa arrive to support Ngāti Wheke.

"This is a once-in-a-lifetime occasion and a legacy for our mokopuna. Building a carved whare was a huge issue. Not everyone likes change, so it's been all about appeasement; but as a result, we've all become much more knowledgeable about our hapū and how closely linked we all are. It's brought us together and although we still have a lot of work to do, I'm very optimistic that the whare will become a central icon in our community – and something our mokopuna will be able to identify with and be immensely proud of."

Manuel (Ngāti Porou) says for him it was all about the Rāpaki hapū being happy. He confessed to being nervous on opening day – anxious that Rāpaki whānau would like the works he had spent three years creating.

"I am able to whakapapa back to Tahu Pōtiki too, so I always feel comfortable in the Ngāi Tahu rohe. And here at Rāpaki, we had the chance to create something different. I don't think an empty hall



Above: Tutehounuku Korako speaking as part of the Ngāti Wheke paepae at the powhiri on opening day.

Opposite page – Top row: Waka taua Kotukumairangi adds to the excitement of the day with warriors; A tipuna pou: Centre row: Reihana "Doe" Parata, Ripeka Paraone, Morehu Flutey-Henare; Doug Couch; Riki Pitama, Kopa Lee, Tutehounuku Korako, Rev Maurice Gray; Bottom row: detail of the back wall of the whare tipuna.

does it the way a whare whakairo can. This was an opportunity to celebrate ancestry and to create a whare with a much greater spiritual presence," says Manuel.

Working with a core team of carvers – Fayne Robinson (Ngāi Tahu, Kāti Māmoe, Ngāti Porou), Blaine Te Rito (Ngāti Kahungunu, Ngāti Waiora, Te Rārawa, Ngāpuhi) of Auckland, Rewi Couch (Ngāi Tahu – Ngāti Wheke) and other local helpers – Manuel developed a unique Rāpaki style.

"I've worked on about six whare but this was the first time I'd been in charge. I'm usually the background person so this was a good opportunity for me to work with architects (Perry Royal & Associates) and builders, and to be under pressure in the designing, carving and painting. It was also awesome to be given artistic licence. I think people get much better work when they allow an artist to work that way."

Manuel says he was able to invent a style unique to Rāpaki. "I've heard the whānau stories and seen the traditional manu and plants; and because raranga has always had a strong presence in Rāpaki, I've incorporated a lot of weaving patterns into the carving to reference that. And although there is a strong graphic element to the painting, I always leave space for the reo. Artwork shouldn't be obvious; it should be left to the locals to explain."

Rāpaki's Rewi Couch (Ngāi Tahu – Ngāti Wheke), is proud to have been a "59-year-old whakairo apprentice". He believes the new whare

—whare tipuna

The opening of Ngāti Wheke's whare tipuna at Rāpaki in November was the culmination of a decade of planning, hui and whakapapa research. Kaituhituhi Adrienne Rewi attended the opening ceremony.



GIFT FOR OUR MOKOPUNA

Doug Couch (Ngāi Tahu – Ngāti Wheke), pictured directly above, has fond memories of "the old days". He was born nearby in 1932 and attended Rāpaki School before it closed. He recalls the old wooden whare (built in 1902), and the dances that were held there in the 1940s, lit by kerosene lamps.

"We had no power here then and they had big open fires in the marae cookhouse to heat big pots of water. There were no mattresses in the marae hall either – we simply spread hay over the ground and covered it with sheets," he says.

He was keen to see a whare whakairo built and as a member of the Rāpaki Marae Development Board, he's delighted with the end result – "a gift to our mokopuna", Doug calls it.

"It will be a lovely new centre for the community," he adds.

Doug's sister, Mariata Laffey, also grew up at Rāpaki and when she was 14, she worked on the tukutuku panels for Rehua Marae. She remembers "long Rāpaki summers, days on the beach with a loaf of bread and a pound of butter and digging for a feed of pipi.

"I'd lived in Australia for 21 years but I came home six years ago because I knew this was happening and I wanted to be involved.

"We worked on the tukutuku panels every day for the last few months and when I walked into the whare and saw them completed, I couldn't stop crying," says Mariata. "It was so beautiful seeing them altogether. It was very emotional and I was overwhelmed by feelings I can't describe."



“This was an opportunity to celebrate ancestry and to create a whare with a much greater spiritual presence.”
RIKI MANUEL (Ngāti Porou) master carver



Top row, from left: Master carver Riki Manuel; Tekoteko Terakiwhakaputa stands above his son Wheke; and Ngāti Wheke kaumātua Riki Pitama.
Left: Tukutuku panels detail.
Opposite page – top: Carver Rewi Couch; bottom: detail of the ceiling.

is imbued with positive spirit thanks to Manuel’s inspired attention to local stories.

“It was the opportunity of a lifetime for someone like me – a dabbler – to work with Riki. He eats, drinks and sleeps his art; and from the painting of the heke to the whakairo, he has been able to record the uniqueness of Rāpaki and how we do things here,” says Couch.

“We told him our stories and he brought them to life. We took him floundering, eeling and in search for puha at the punawai (springs) up in the maunga (mountains); we dug for pipi and we studied the local birds and plants. Riki took all that and ‘wove’ it into our whare. As a result, this is a house that gives us a legacy of our ancestors in a way no ordinary hall ever could.”

Couch says it took us five years to gain approval among Rāpaki people for a new whare whakairo. “Even though we still have a few dissenters, there was no way we could have kept the old hall. At 107-years-old, it had reached the end of its life.”

He also wondered if the old hall would have survived the Canterbury earthquake on September 4.

“There’s no doubt that the hall was everything to many of our old people – the wairua of the people was in its rafters – and they felt a big sense of loss when it came down in 2008.

“But I see Wheke as a positive step forward. Over 100 years ago,

my great-grandparents and their generation put aside te reo and many things Māori to adopt the Pākehā world (and a Pākehā hall), in order for their children and future generations to assimilate. In one move, we have turned that around. It’s an important milestone because if we are to survive as Māori for the next 100 years, we have to return to the world of Māori. Creating a whare whakairo is a big step towards that.”

He says building the whare whakairo has forced Ngāti Wheke to invest in its whakapapa and the history that connects them to their land.

“This project has brought us together, split us asunder and brought us together again. But it’s been an important struggle – a struggle for joy and for the future. The challenge now is for the whānau to awhi (embrace) this whare and keep it going. It has a wonderful warm atmosphere and I think it will generate a lot of interest. It’s about revival. It’s about the future.”

The tōtara carvings are accompanied by a stunning series of tukutuku panels, which were woven by many whānau members.

Rāpaki’s master weaver Reihana (Doe) Parata led the weaving, while daughter Ripeka Paraone, who is Te Wānanga o Aotearoa Te Waipounamu manager, organised students to assist under the leadership of Morehu Flutey-Henare. Three weaving classes (each of 18

weeks), used the services of 69 people and over 20,000 kiekie leaves from the West Coast.

“We had our first raranga meeting in February,” says Aunty Doe, “and given the tight time frame and the amount of work to do, I didn’t think I’d be able to get it done.”

In over 50 years of weaving, Aunty Doe has worked on seven marae but she says working on Wheke was the most special because it was her own marae.

“I felt very proud when I walked into the whare on opening day. It was wonderful to know that all our girls – everyone who had added their mark, small or large – were represented there. It was a very inclusive project and it pleases me greatly to see the pleasure they take from their contribution. It’s very humbling and the whare is such a beautiful legacy as a result of everyone’s hard work.”

Well-known contemporary artists such as Rachael Rakena (Ngāi Tahu – Ngāti Wheke) and Areta Wilkinson (Ngāi Tahu) also gave their time to the project under Aunty Doe’s leadership.

“It was the first time I’ve been involved in a new marae,” says Rakena, who was involved in painting the tukutuku background panels. The panels combine to form one expansive pāua landscape that resemble the contours of the region.

“I had come to Christchurch with a group of students and I rang Aunty Doe to see if we could be useful. We ended up staying ten days. Later, we shipped all the wood up to Palmerston North where I’m based and I invited all my colleagues at Massey University to help with all the sanding and spray painting. Seeing the finished work is very special.”

Rāpaki Marae Development Board chairman and Rāpaki Marae trustee Tutehounuku Korako (Ngāi Tahu – Ngāti Wheke/ Ngāi Tūāhuriri) sees Wheke as an opportunity for Rāpaki whānau to address the past, present and future; and to bring other communities into the harbour basin to engage in a meaningful way.

“We’ve spent ten years working toward this and it hasn’t always been easy,” says Korako.

“Taking down the old hall, Te Wheke, was very difficult and very emotional for many of us and addressing our whakapapa has been a demanding learning curve for a lot of people. It’s created a lot of division and hardship but it has brought us closer together. We’ve learned as we’ve gone along and the amount of cultural knowledge we’ve gained in the process has been huge for the rūnanga,” he says.

Almost 1000 people attended the opening of Wheke and for co-ordinator and Alternate Te Rūnanga o Ngāi Tahu representative, Gail Gordon (Ngāi Tahu – Ngāti Wheke), it was a day that ran smoothly after five months in the planning.

“We had a core of about 30 volunteers on the day, plus about 35 from other marae to help us with breakfast, lunch and hāngi preparation. The team worked really hard.

“As wāhine, we hadn’t been able to see inside the whare until that day but because we were so busy, we never really got a chance to look until everyone else had left.”

Seeing the whare was quite emotional for many of the local people and Gordon says now that the first people have slept there, they feel it’s truly “our whare”.

She says everyone is already talking about how to share it with local schools and communities, and for whānau events. “We’re all keen to come together as whānau here – and that’s what a whareniui is all about.”



“It’s an important milestone because if we are to survive as Māori for the next 100 years, we have to return to the world of Māori. Creating a whare whakairo is a big step towards that.”
REWI COUCH (Ngāi Tahu – Ngāti Wheke)



How do you save cave drawings that are hundreds of years old from the ravages of time and human interaction?

THE CENTRE



The new Te Ana Ngāi Tahu Rock Art Centre in Timaru (Te-Tihi-o-Maru) is an attempt to educate the public and raise funds to help preserve treasured sites for future generations. Kaituhituhi Sally Blundell reports.



Above: Te Ana Ngāi Tahu Rock Art Centre guide Sue Eddington talks about the exhibits with a visitor.

IT IS A STORY ETCHED ON THE LAND – AN ENIGMATIC CHRONICLE featuring bird-men, taniwha, fish, sharks, moa, waka, sailing ships, missionary script and, most commonly, human figures. These figures are seen paddling waka, hunting or simply floating across the limestone and greywacke surfaces of shelters and walls throughout Te Waipounamu, especially South Canterbury and North Otago. About 300 significant rock drawing sites dating back to the 16th century lie within a 70km radius from Timaru.

The artists — the authors of this story — are believed to include some of the earliest peoples to travel the valleys and hills of these regions. The motivation for their work has been the subject of theory and conjecture for up to 150 years.

Now the story of South Island rock art is being retold through a new visitor centre aimed at celebrating this rich vein of artistic endeavour.

Officially opened on December 10, Te Ana Ngāi Tahu Rock Art Centre, housed in the historic Landing Services Building in Timaru, provides a close encounter with this ancient anthology of images scored, drawn and painted onto rock surfaces. It features audiovisual displays and explanations of rock art, and examples of rock art taken from sites early last century.

“We decided on the rock art centre as a gateway to knowledge,” says Mandy Home (Hāwea, Te Rapuwai, Waitaha, Kāti Māmoe, Ngāi Tahu – Kāti Huirapa).

Home is secretary of Te Rūnanga o Arowhenua and a former chair of the Ngāi Tahu Māori Rock Art Trust. “It’s putting it out there for the rest of the world to see that this is our art and we all need to look after it.”

She describes a rock art site badly damaged through degradation, vandalism and pollution.

“People have to wake up and realise it’s not cool to go writing your name right through the centre of (a drawing). This is our oldest art form, as important as the Old Masters in Europe.”

The centre has its origins in the South Island Māori Rock Art Project, established in the early 1990s by local archaeologist Brian Allingham under the guidance of Ngāi Tahu’s Atholl Anderson to record, research and monitor rock art sites across Ngāi Tahu’s rohe (traditional area).

The Ngāi Tahu Māori Rock Art Trust was established in 2002 to support local rūnanga and landowners in the care and management of rock art sites. Since then, the Trust has been working with private owners (95 per cent of the 500 rock art sites in the South Island are on privately owned land) and Crown entities to preserve rock art sites, raise public awareness of the importance of these often neglected taonga, and to put New Zealand “on the map” in terms of international rock art.

“Rock art is an enigma,” says Ngāi Tahu Māori Rock Art Trust curator Amanda Symon. “The archaeological world is mostly focused on the excavation of archaeological sites, and rock art is not as accessible for that sort of research. It has been studied from an art historical point of view to some extent, but it falls between the cracks.”

Now, eight years and close to \$3 million later, the new centre is giving this extraordinary legacy the attention it deserves. The funding includes vital support from the Ngāi Tahu Fund, Te Rūnanga o Moeraki, Te Rūnanga o Arowhenua, Te Rūnanga o Waihao and the Timaru District Council.

The new centre, designed by Story Inc in Wellington, works as a charitable company raising funds for the ongoing preservation of rock art sites and as a contemporary, highly engaging exploration of this valuable heritage.

“The kaupapa of the centre has always been the same,” says Symon. “To educate people about rock art, raise that awareness and generate funds for the protection and management of sites. All the way through we believed that, to honour the mana of the rock art, we had to aim for excellence. By following through, by walking the talk, it reinforces the message that rock art is a significant part of New Zealand heritage and it is massively important to Ngāi Tahu.”

That importance, says Te Rūnanga o Arowhenua upoko Joe Waaka (Te Rapuwai, Waitaha, Kāti Mamoe, Ngāi Tahu – Kāti Huirapa), does not depend on having all the answers.

“I don’t try and work out what they are. I just enjoy being there with them. When you’re resting in there you feel close to something special. It’s a different world. It’s one of the oldest forms of art – it’s not a renewable one but to know they are there is the main thing.”

The sites also indicate the traditional pathways used by the early peoples en route to major food-gathering sites.

“They were the trailblazing ways of people going up to the high country, making overnight stays in caves on their way up to where the rivers met.”

Walking through the doors of the centre is to go back to this experience of a young and new-found land. Welcomed by an audiovisual of a tāua calling people in with a karanga, visitors first encounter a pounamu touchstone and a revolving backdrop of rock art designs. Further in, a huge reproduction of the now extinct Haast eagle looms into view.

“The Haast eagle, the moa – they are in the rock art because they were there at the time,” says centre manager Ben Lee. “Also the mahinga kai – travelling up the rivers, getting the kai, putting it in the mōkihi and floating it back down the river to the coastal settlement – it is that link between the landscape and the rock art. You can’t separate the two.”

Six large audiovisual panels feature a series of short videos on various rock art themes, exploring the context in which the drawings or carvings were created and giving voice to some of the many interpretations applied to the images.

More recent allusions to rock art are also present, from the souvenir trade in tea towels and stamps to the more respectful references in the contemporary work of Ngāi Tahu artists such as Ross Hemera and Fiona Pardington.

“The journey of rock art is not the rock art on its own,” says Gerard O’Regan (Ngāi Tahu – Ngāti Rakiamoa/Ngāti Waewae), trustee of the Ngāi Tahu Māori Rock Art Trust and chair of Te Ana Whakairo, the company set up to build and operate the Rock Art Centre. “Right through that journey there is a shifting environment and a shifting social and political context. This is the broader story of the Ngāi Tahu whānui, explored through rock art.”

Taking responsibility for that story is, he says, indicative of the shift in museum culture that has taken place over the last three decades. A significant turning point in this evolution was the *Te Māori* exhibition, when artefacts previously regarded as “anthropological curios” were suddenly recognised as art works and taonga Māori; and the exhibition itself was hosted by iwi.

“Prior to *Te Māori*, museums talked about the Māori as ‘them’. Now Māori exhibitions talk about ‘us,’” says O’Regan. “It’s Māori presenting our voice, our history and our heritage and sharing that with the wider

“The centre is going to increase interest in Māori rock art, which is what we want. But the flip side of that is more people are going to want to visit the sites ... Getting in front of the eight-ball means providing managed, guided tours, which we control.”

AMANDA SYMON
Ngāi Tahu Māori Rock Art
Trust curator



public. Similarly, Te Ana is about us sharing the story of rock art with the wider community.”

While one of the goals of the centre is to take the pressure off the sites themselves, low-impact tours with Ngāi Tahu guides will be offered to those wanting to experience rock art in the landscape.

“The centre is going to increase interest in Māori rock art, which is what we want,” says Symon. “But the flip side of that is more people are going to want to visit the sites. Already, there are various tourism activities where people are visiting the sites unmanaged and unguided, and there’s a potential for harm to the sites and to the positive relationships we’ve developed with the landowners. Getting in front of the eight-ball means providing managed, guided tours, which we control.”

As well as raising the profile of rock art in New Zealand, the centre is also expected to have a positive economic impact on the region. Already it has employed five staff members and the expected 30 to 35,000 visitors per year will have a flow-on effect for Timaru’s hospitality sector.

Timaru District Mayor Janie Annear says the centre will be a major attraction for international tourism to the South Island.

“It’s been a great partnership between the council and the local rūnanga, which has been really satisfying. The magic and the powerful aura of these sites have captivated me for a long time.”

There is more work to do — not only in enhancing the visitor experience but in raising funds for recording rock art (just this year a new site was found in the Ahuriri area); in preserving sites from the hazards of weather, stock and people; and in highlighting the international significance of the rock art of this country.



Above: Opening day at Te Ana Ngāi Tahu Rock Art Centre. Te Rūnanga o Waihao upoko Te Wera King addresses the gathering, seated on his left is Te Rūnanga o Arowhenua upoko Joe Waaka.

PHOTOGRAPH LEANNE SCOTT



RETURN HOME

One of the more unique elements of Te Ana Ngāi Tahu Rock Art Centre is the presence of authentic rock art – pieces of limestone taken from the landscape close to a century ago and now on loan from the Otago, Auckland and Whanganui museums.

The majority of the pieces were removed from the landscape by a self-proclaimed antiquarian and rock art enthusiast from the United States, James Lee Elmore. In 1916 Elmore persuaded the Otago and Auckland museums to support the removal of an estimated 32 pieces from sites near the Waitaki and Ōpihi rivers, on the understanding that these sites were at risk of deterioration. Many of the pieces were given to Otago and Auckland museums (and later Whanganui Regional Museum). Others were destroyed on removal, and still others may simply have been sold off to the highest bidder.

“Two were sold to Burke Museum (in Washington) by Elmore in 1953, and those were returned to Auckland Museum in the 1970s,” says Symon. “But there is the possibility that more went overseas and didn’t come back.”

Elmore was not alone in trying to “save” the drawings. Fragments at Otago Museum include images removed from the upper Waitaki region before the area was submerged beneath Lake Benmore. While Elmore restricted his efforts to drawings on soft limestone, these Waitaki images were on hard greywacke. Symon says the use of small explosive charges to remove these images resulted in some instances of “rock art jigsaw puzzles”.

Last month, Waihao, Arowhenua and Moeraki rūnanga and the Timaru District Council gathered at Waihao Marae with the local community to welcome representatives from the Auckland and Whanganui museums returning these ancient works, including rock art sent north from Otago Museum.

“Rock art belongs with the whenua,” says Wendy Heath, kaikaranga of Te Rūnanga o Waihao. “It’s part of the whenua, and those (pieces) that have been taken can now be close to the whenua. Rock art is a mystery – what do they signify, all these things we see? – but to be close to them is to be close to our tīpuna.”

History has proved James Lee Elmore both right and wrong. The sites that he cut pieces of rock art from have survived. Two in fact, the tribally administered Takiroa and Maerewhenua sites near Duntroon, are popular stops for visitors and tourists. But the pieces taken and held in museums have also survived remarkably well.

“And they will last into the future,” says Symon. “The sites in the landscape have got so much to contend with, whereas these pieces are in a stable environment and have been exceptionally well cared for.”

Another site visited by Elmore in South Canterbury has since been demolished. The pieces he removed are now the only record of what existed there.

Does this change the Trust’s view on the removal of pieces of rock art?

“We frown on the removal of rock art but if a site was under immediate threat and there was no way to mitigate the risk, then we could, with the support of the Papatipu Rūnanga, potentially look at the removal of particular figures,” says Symon.

“Even if it is really well managed in the natural landscape, the rock art has a limited lifespan. That’s the nature of the beast, really.”

Mō Tātou Final destination



After almost five years, the largest touring collection of Ngāi Tahu taonga assembled ends its tour at Otago Museum, where it will be on show until April 2011. Kaituhituhi Rob Tipa reports.

WHEN MŌ TĀTOU: THE NGĀI TAHU WHĀNUI EXHIBITION OPENED AT the Otago Museum in December it was, in a sense, a homecoming for a bold “offshore” journey, which began more than five years ago.

Many of the 100 taonga tuku iho featured in the exhibition, which officially opened at the Museum of New Zealand Te Papa Tongarewa in Wellington on July 8, 2006, are on loan from the Canterbury, Southland and Otago Museum collections.

Mō Tātou is the largest cultural exhibition of Ngāi Tahu arts ever assembled and the most significant touring exhibition since *Te Māori* in the 1980s.

Its title is drawn from the whakatauki, *Mō Tātou, ā mō kā uri ā muri ake nei* (For us and our children after us). Four core tribal values underpin the exhibition, *toitū te iwi* (culture), *toitū te rangātiratanga* (tenacity), *toitū te ao turoa* (sustainability) and *toitū te pae tawhiti* (innovation).

During its three-year season at Te Papa, an average of 750 people a day from all over the world explored its displays, a combined audience of over 800,000 visitors.

Displays include Māori rock art – some of the earliest art works produced in Aotearoa, which reinforce the theme that Ngāi Tahu Whānui, whakapapa, taonga and whenua are inextricably linked.

The opening at Te Papa represented the culmination of 18 months work by the Iwi Steering Group, which included tribal kaumātua, cultural leaders and Te Rūnanga o Ngāi Tahu representatives.

All 18 Papatipu Rūnanga of Ngāi Tahu are represented physically and metaphorically by a display of ancient taonga selected by them

and displayed alongside contemporary photographic images and art works by Ngāi Tahu artisans.

Each rūnanga selected taonga that are special to them, ranging from purely functional items like tiwha – wooden plugs from Murihiku to repair holes in poha (kelp bags) that store tītī – or a pair of paraerae (sandals) from Waihola, through to the symbolic.

Ōtākou Rūnanga chose a hei matau – a large 16cm stylised fish hook pendant carved from whalebone – to reflect the importance of fishing to its history. This fine example of a stylised art form was found on a Ngāti Māmoe site at Papanui Inlet on the Otago Peninsula and is believed to be at least 300 years old.

Other taonga with special historical significance to Ōtākou are a feather cloak presented to Dr W.H. Borrie of Port Chalmers in 1925, in recognition of his service to Ōtākou Māori; and a string of blue glass beads believed to have been given to Taiaroa’s daughter at the time of the Ōtākou purchase.

Moeraki weavers were well known for their work in houhi (ribbonwood) and kauheke (lacebark) and the exhibition includes some outstanding examples of their craft.

The sea unearthed precious tribal history for Kāti Huirapa Rūnanga ki Puketeraki in recent years when coastal erosion uncovered middens at Ōmimi on the Araiteuru coast. Archaeological excavation revealed the site was much more extensive than expected and dates back 500 to 600 years to Waitaha occupation. The rūnanga has chosen a sample of bone matau (fish hooks) showing the various stages of manufacture for the *Mō Tātou* exhibition.

Kāika on the Araiteuru coast were major manufacturing sites of pounamu, and this precious material is represented in the exhibition by a toki (adze) from Waimate, in the Waihao rūnanga rohe, and a tangiwai pendant from Ruapuke Island.

This year *Mō Tātou* has returned to its roots, touring Te Waipounamu with exhibitions opening in Canterbury Museum in February, Southland Museum in July and finally at Otago Museum in December.

“The aim was to bring *Mō Tātou* to the regions for people who did not have the opportunity to travel to Wellington,” says Matapura Ellison, who chairs the Otago Museum’s Māori Advisory Committee.

“*Mō Tātou* represents a fantastic opportunity for Ngāi Tahu to reconnect directly with the taonga and the museums who hold them in safekeeping for our children and their children after them,” he said.

The *Mō Tātou* exhibition, developed in partnership between Te Papa and Ngāi Tahu in 2005/2006, forms the heart of the travelling exhibition and each regional museum has adapted a different regional focus around the core displays.

“We are drawing primarily on items which were part of the rotation of taoka for *Mō Tātou* and building up some special taoka around that as well,” Ellison said.

The *Aukaha Kia Kaha (Strengthen the Bindings)* theme chosen for the Otago Museum’s special display is a name that resurfaces from a very successful Ngāi Tahu exhibition of arts and music in Dunedin about a decade ago, Ellison says.

“The name was a very successful focus for Araiteuru Ngāi Tahu so we wanted to draw on that inspiration and history for this exhibition,” he said.

The exhibition celebrates past and present, with ancient taonga displayed alongside a wide selection of historic and recent photographs, and art works by contemporary Ngāi Tahu artists.

It also offers an opportunity to strengthen the bindings, build whanaungatanga and maintain and develop relationships between the five Araiteuru rūnanga: Te Rūnanga o Waihao, Te Rūnanga o Moeraki, Kāti Huirapa Rūnanga ki Puketeraki, Te Rūnanga o Ōtākou and Hokonui Rūnanga.

Each rūnanga has selected a range of pictures dating back to the early 20th Century, recording significant



events in their history for wall displays to feature alongside contemporary photographs by Neil Pardington.

John Broughton (Puketeraki) said when it came to selecting the photographs, the rūnanga chose images featuring children. “We wanted to embrace our whakatauaki, “*Mō Tātou, ā mō kā uri ā muri ake nei*” and that’s why we chose images of children going back 100 years.”

Jane Graveson (Moeraki) attended the opening and closing ceremonies of *Mō Tātou* at Te Papa and says the exhibition is significant for the iwi.

Gisele Laven (Ōtākou) agrees. She has spent 20 years in the United States and just returned to the south in the last five years. *Mō Tātou* represents an important reconnection with her grandmother’s Karetai family at Ōtākou.

“It’s a personal journey. It has not been an easy one and seeing the taonga is a big part of it for me, to connect with family.”

Graeme Thomas (Waihao) joined the Māori Advisory Committee “at the eleventh hour when he was asked to find 12 photographs for the Waihao Runanga’s contribution to *Aukaha Kia Kaha* just one day before the deadline.

“I was lucky because I happen to be a collector of photographs, which was quite fortuitous,” he says. “*Mō Tātou* is about showing our people their past, their present, their history and the steps they have taken forward in this day and age.

“In particular, I think it’s about who we are.”

Araiteuru rūnanga also carry a particular responsibility for the ceremonial closure of the exhibition before the taonga are returned to their owners.

Matapura Ellison encouraged whānau to view the exhibition. “This is the last opportunity Ngāi Tahu have to see the touring *Mō Tātou* exhibition, as it is the end of the journey.”

Mō Tātou: The Ngāi Tahu Whānui Exhibition opened for the summer months in the 1877 Gallery at the Otago Museum at dawn on December 4 and the closing ceremony is scheduled for Saturday, April 3, 2011.

Opposite page: Waimate toki.

Top: This hei matau was given to Otago Museum in 1927 by the family of a collector of Māori artefacts and was also part of Te Māori.

Right: This kete was made by Hana Te Uruaki Wesley and presented to Otago Museum in 1968 by Mrs J Flett of Dunedin, who collected some of the materials for it at Moeraki in 1903.

STRENGTHENING THE BINDINGS

The Otago Museum's Southern Māori Collection is regarded as a world-class collection of southern Māori artefacts, largely thanks to the vision of ethnologist, Dr Henry Skinner, a former museum curator and director between 1937 and 1953.

The museum's Māori Advisory Committee is responsible for the cultural integrity of the collection. The committee draws members from each of the Araituru (Otago Coast) rūnanga: Moeraki, Puketeraki, Ōtākou and Hokonui.

The foundations of that committee were laid by Tuhirangi (Ted) Parata of Karitane and Tatane Wesley, of Ōtākou, who represented manawhenua interests at Otago Museum through the 1980s. Both were instrumental in securing a seat for manawhenua on the Otago Museum Trust Board, a key point of difference between Otago Museum and similar institutions elsewhere.

Committee chairman Matapura Ellison gained an insight into the taonga held by the Otago Museum during the Te Māori exhibition in Dunedin in 1986/87. He joined the board in the mid-1990s and has led it for the past decade.

Regardless of ownership of taonga held by the museum, or in the touring Mō Tātou exhibition, the committee has a cultural responsibility as representatives for kaitiaki rūnaka, to look after those treasures, Ellison says.

He is passionate about the opportunity afforded the committee in sustaining the relationship between tangata whenua and the museum, ensuring their voices are heard and understood by the museum's board, management and staff.

"It has been a learning process for us all," he said. "Where we have had

differences around tikanga and cultural perspectives, we have worked through those issues successfully, which doesn't always meet up with the way institutions want to do things."

"As manawhenua, we have become stronger in the reassertion of our southern Māori identity, we have stepped up to engage on a range of issues to support the Otago Museum and we have developed a great respect for Shimrath Paul and his team."

The Otago Museum is a repository for a large number of koiwi tangata (human remains), which are held in a wahi tapu room within the museum. The committee deals with requests for access to that material by researchers, although they are few and far between.

The group advised the museum on cultural aspects of the *Southern Lands-Southern People* exhibition, along with the Tangata Whenua Gallery, both cornerstones of a major redevelopment of the museum in recent years.

It is also actively strengthening relationships between Ngāi Tahu and other indigenous cultures, like the Ainu people of northern Japan, currently featuring in an exhibition of the contemporary traditions of both cultures.

Members were also involved in selecting a pounamu hei tiki that sat alongside a 5000-year-old Chinese carved chest at the opening of the Shanghai World Expo earlier this year, and they will help select hei tiki for another major exhibition in Shanghai next year.

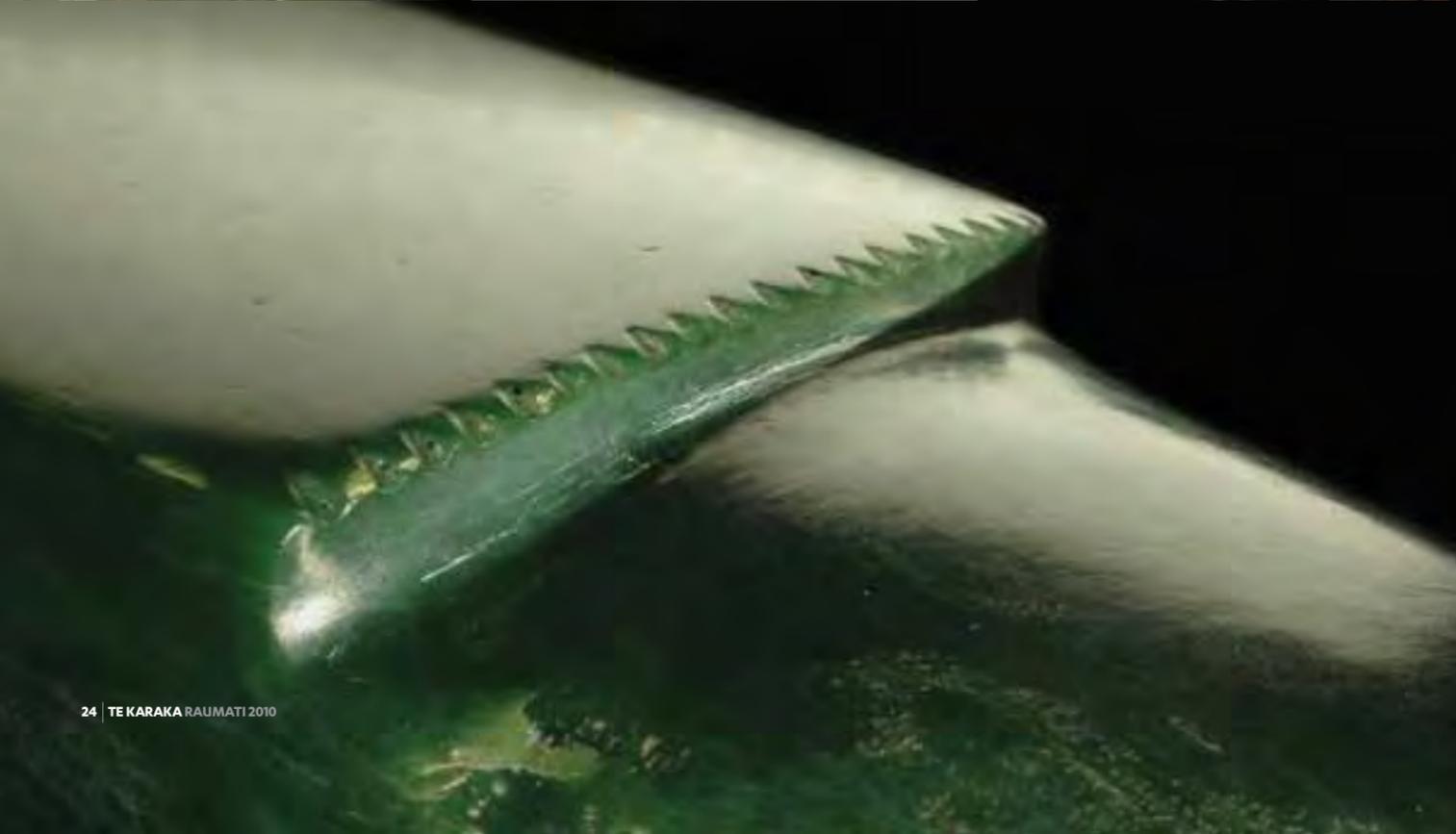
"The relationship is evolving all the time as both groups learn from each other and become more confident and comfortable with their roles," Ellison says.



Far left and left:
Opening of Mō Tātou:
The Ngāi Tahu Whānui
Exhibition and Aukaha
Kia Kaha at Dunedin
Museum in December.

Right: Aunty Jane
Davis, Suzanne Ellison
and Paulette Tamati-
Elliffe.

Below: Waimate tiki
detail.




OTAGO museum



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

MŌ TĀTOU

THE NGĀI TAHU WHĀNUI EXHIBITION



4 DECEMBER 2010 – 3 APRIL 2011
1877 GALLERY, FREE

Musical Milestone

Combining her love for te reo Māori and her musical talent, Sheree Waitoa delivers her second solo album with a cast of Ngāi Tahu musicians. Kaituhituhi Ana Mulipola Siataga caught up with her in the final stages of completing her latest album.



PHOTOGRAPH SHARDEVINE

IT IS LATE FRIDAY AFTERNOON AT NGĀI TAHU COMMUNICATIONS and a long ripping sound draws me down a dim corridor to a brightly lit room.

Sheree Waitoa (a.k.a. Sista) and Ngāi Tahu Communications general manager Blade Jones are strapping packing tape around a heavy box and rush it out to meet the courier. The box contains their final report to Te Māngai Pāho, the state's Māori broadcasting funding agency.

"It's been manic," says a breathless Sheree when she returns moments later.

Today marks an exhilarating milestone for Sheree, with the end of the production phase of her second album, *Kōkopu*, to be released in February.

Hailing from Ngāti Porou, Rongowhakaata, Ngāti Kahungunu, and Ngāti Raukawa, she grew up in Christchurch and has been a radio announcer on Tahu FM for more than 10 years. She has also lent her musical talent to the iwi by helping compose Ngāi Tahu waiata. Among them, *Kurupounamu* and *Te Kōpu Uriuri* have become anthems of sorts on the iwi's kapahaka circuit.

Recorded and mixed at Ngāi Tahu Communications, her latest CD features a formidable Ngāi Tahu crew including vocalists Kommikal and Ana Buchanan, lyricist and te reo Maori adviser Charisma Rangipunga and graphic artists Vanessa Gray and Hori Te Ariki Matakī. Reverend Maurice Gray helped compose the album's opening and closing karakia.

Kōkopu is recorded entirely in te reo Māori. "Māori are hungry for new Māori music," says Sheree. The album's title *Kōkopu*, as well as being a pounamu with a rare flecked pattern, like the native freshwater fish it is named after, is a play on the words "kokonga pū" which Sheree relates to the four elements of water, wind, fire and earth. In turn, these elements represent the album's four music styles – electronica, dub, reggae and pop-rock.

Sophisticated beats by music producers including Chong Nee, Maaka Phat and mastering by Chris Chetland, who has worked with Scribe, Deceptikonz and Rhombus, unifies the album. An atmospheric electronic base layer is topped with crunchy rhythms of traditional poi, synthesised orchestral sounds and acoustic guitar. Sheree's clear, soulful vocals resonate throughout, with texture and contrast added by her musical siblings Hohepa and Merita Waitoa; as well as Ruia Aperahama, Nigs and Mina Ripia.

Universal themes include overcoming personal adversity in *Pakanga*; spiritual awareness in *Mauri*; environmental awareness in *Ao Ki Tua* and *Ara Ake* (also the name of her Tahu FM show). Playful *Reo Muna* is about "how people indulge in, and revolve around, gossip," laughs Sheree.

Dressed in understated black and grey, Sheree reaches up to twist straight her military cap. She describes her new work as "a mature, well thought-out album" and says hard lessons have been learned about the legalities of music production since her first album, *Waha Ngā Wawata*.

"I found myself on *Fair Go* trying to get my music back," Sheree says. On this CD she made sure everything was done the right way.

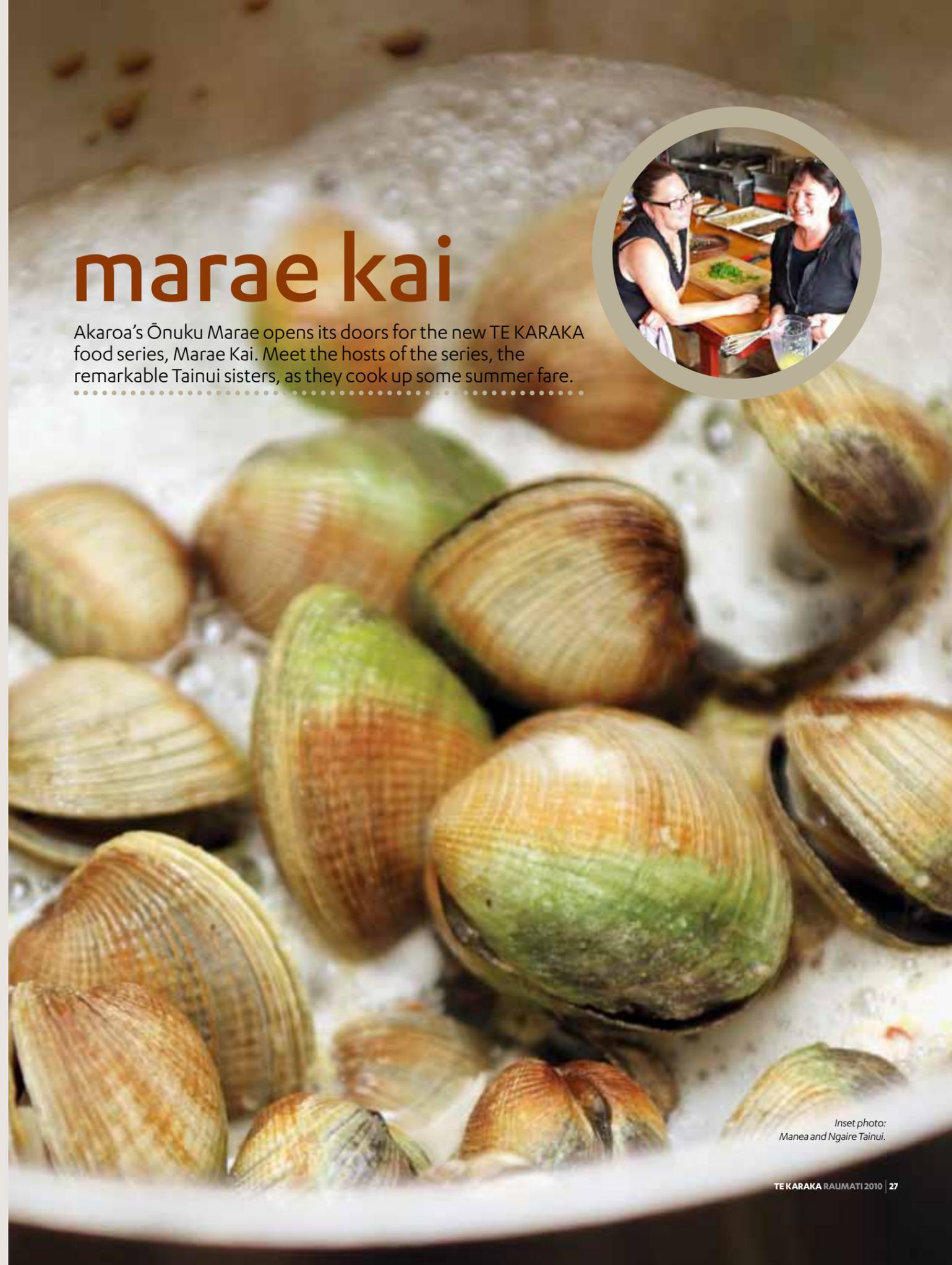
"I've grown so much – become more aware of my surroundings, my environment."

Creatively, Sheree had a greater deal of autonomy with this CD and her first real foray into the technical aspects of music production,

She says the messages in *Kōkopu* are refreshing in the current era of "trash music you wouldn't want your daughters to listen to". Having come through some dark periods in her life, her music's underlying message is to have respect for self, others and the world. "This hīkoi has taught me that it's not all about the individual, it's about our world, our people, those who have been and those yet to be born." ■■

marae kai

Akaroa's Ōnuku Marae opens its doors for the new TE KARAKA food series, Marae Kai. Meet the hosts of the series, the remarkable Tainui sisters, as they cook up some summer fare.



Inset photo: Manea and Ngaire Tainui.

Kōkopu launch party: All welcome, 8pm, 3 February 2011 at the TRU BAR, 152 Oxford Terrace, Christchurch (next to Wagamama). Purchase online from 5 February 2011 at www.itunes.com, www.amplifier.co.nz, or www.tahufm.com. For lyrics and more information visit www.myspace.com/kookopu.

NGAIRE TAINUI REMEMBERS FIGHTING OFF HER COUSINS AS A CHILD to be first up their tāua's Ōnuku driveway for Sunday lunch.

"The kaik people here were always caterers. We've lived and breathed manaaki and generations grew up with food right on the doorstep. Our tāua, Meri Tainui, was at the hub of that. She really knew how to combine flavours and her food was to die for," says Ngaire.

Growing up in a kaik environment where everyone – men and women alike – gathered and cooked food and where competition to be the best cook was fierce, it was almost inevitable that four of the five Tainui sisters would develop a passion for working in the kitchen. Led by eldest sister, Reiana, Manea, Ngaire and Pip Tainui have had a long association with food and cooking and whenever their home marae, Ōnuku has a big function, they all return home to help.

"We all have our own versions of how kitchen management works and we're all very competitive," laughs Ngaire, as she prepares a cockle broth.

"You have to fight for your rights around here."

Ngaire fills her spoon with hot broth and calls on Manea to sample the flavour. She washes cockles and gets ready to add them to the pot.

"We grew up on fresh seafood. Our father, John Tainui was a fisherman here and he cooked often too. I think the key to good marae cooking is keeping things light and healthy, fresh and home-grown," says Ngaire.

"Growing 'organic children' is part of that whole mahinga kai concept that I love and believe in, and I think we need to get back to the way things were when we grew up as children – to that time when everything we ate was picked from the sea, the vegetable garden and the orchard. It was all at our back door and there was never any waste."

Manea, who has been the Ōnuku Marae caterer for 14 years, believes successful marae cooking comes down to people, management and flow – "having people on hand doing the right thing at the right time".

"We have a pretty cruisy kitchen here and even the little kids turn up with their pinnies on. It's all hands on deck and people of all ages take their turn at helping, even if it's just setting the tables, or preparing the vegetables. It's good for them to know where their kai comes from and how it's all put together before it gets to the table," she says.

Manea knows her kitchen inside out and for every group she has to cater for, she prepares a menu and sets to work.

"I know all the quantities I'll need. I find that the easy part, although it has taken time to get there. It can be hard to get right when you start and over-ordering is one of the most common problems in a marae kitchen. Basically it comes down to an educated guess and you've got to be very flexible. If more people than planned turn up, you've got to assess the situation quickly and adapt."

She says kitchen facilities are also a big issue for many marae.

"Some are bigger and much better equipped than others, although I've managed to cater for a wedding in a tiny kitchen with one stove. We're lucky at Ōnuku though; we have a big kitchen that fits up to 20 helpers. And we have gas cookers out the back as well."

There are no concerns about quantity when the three-person TE KARAKA team turns up but Ngaire admits that their elder sister, Reiana – the team leader – was anxious that she and Manea do everything right in her absence.

"Rei usually takes charge of everything but she wasn't able to make it today, so we spent two hours on the phone getting her approval for everything from the menu to the preparation and the plates we'd be using. That's typical of how our tāua used to be – she'd grow it, gather it, kill it, cook it and serve it.

"When we're all working together, Rei usually takes charge of the menu but while she and Pip are still deciding what we're going to have, Manea and I will have gone ahead and ordered everything in – all the raw ingredients, the marquees, any extra equipment and helpers we'll need. We usually take the lead because we're here on the ground.

When it comes to working together in the kitchen, the sisters all have our own ideas about how things should be done. They spend hours talking beforehand – often disagreeing – and there's friendly banter and rivalry over how any one dish should be prepared. On the day though, they get the job done.

"Pip is a classic French-thinking cook whereas Rei prefers Asian-organic cuisine. Manea prefers cooking in bulk with a more traditional marae style; and I love working with organic foods," says Ngaire.

"I really aspire to Rei's cooking style. I love her food and her fine appreciation for flavours and I think she believes in my thinking – even though I've only recently been allowed to join the cook-

ing team. She and I have recently gone into business together as Iwi Cuisine. We have a similar approach and I love working with her.

"You always know where you stand when she's in the lead. You always know you're going to get something very fresh and healthy. Too often when you go to a marae, you get huge amounts of food and all you want to do afterwards is sleep. Rei's food however, sets you on fire and you want to carry on through the day."

All four sisters like experimenting with traditional kai favourites and Manea considers her creamed kareno (seaweed) in filo one of her most successful inventions.

"I was looking for something a bit different for a recent iwi leaders meeting we were catering for and I thought of kareno. It grows here at the beach and I gather it (seasonally) in July-August. It was Pip's idea to cream it; our bite-sized parcels were a big hit with the leaders. We've also made deep-fried chilli pāua balls as an entrée. Perhaps we'll focus on nibbles next time as we've all invented some delicious entrée treats," says Manea.

Ngaire sees a lot of potential for inventiveness in marae cooking but admits that it often comes down to capacity at rūnanga level.

She says marae cooking has often suffered because it is voluntary, or because it is contracted out but she's hopeful for change.

"We've lost a lot of our traditions over time – speaking on the paepae, our cultural development, our cooking skills. We're in fear of losing some of those values that makes us who we are; we have to do what we can to retain what we have left."



PHOTOGRAPHS PHIL TUMATAROA



Above: Char grilled kōura with lime.

COCKLES WITH FRESH HERBS, CHILLI AND GARLIC BROTH

SERVES 6 **SERVES 100**
48 cockles 500 mussels
8 cockles pp 5 mussels pp

1 ½ tbsp garlic finely chopped
Pinch chilli flakes
1 cup white wine (optional) –
replace with fish or chicken stock
2 cups chickenstock
lemon juice and finely grated zest
½ cup freshly chopped basil
½ cup freshly chopped parsley
2 tbsp butter

METHOD

In a large saucepan place cockles, chilli flakes, wine, stock and lemon juice and zest. Cover with lid on place on high heat Cook for approximately five minutes. Give saucepan a shake to mix up ingredients and help open cockles.

Remove opened cockles immediately with slotted spoon reserving the liquid. Divide into serving bowls – eight cockles to each bowl.

Place the cooking liquid back on medium heat, add the basil and parsley then whisk in the butter.

Once butter is incorporated then pour over cockles.

Mussels are a good alternative for the marae table – just use stock and omit the wine.



CAMP OVEN BREAD

2 ½ tbsp dried active yeast
1 tbsp flour
1 tbsp sugar
2 ½ cups tepid water

Combine the above in bowl, cover and allow to prove for about 30 minutes. Set aside in warm place.

Sift 7 cups high grade flour
¼ cup sugar
1 tsp salt

METHOD

Sift the flour, add sugar and salt into a large bowl and add yeast mixture, work the mixture into a dough and turn out on floured surface and knead approx ten minutes. Cover in oiled bowl and set aside until doubled in size.

Flour surface and knead again, cover and set aside in warm place.

Heat oven to 200 degrees.

Place dough in oiled camp oven or cast iron casserole with lid. Lightly flour the top of the dough and place low in oven for about 45 minutes. Bread is cooked when tapped on top and bread sounds hollow.

Cool on wire rack covered with clean tea towel before cutting.

CHAR GRILLED KŌURA WITH LIME AND DIPPING SAUCES

SERVES 6 **SERVES 100**
3 kōura 50 kōura
½ kōura pp ½ kōura pp

Oil for brushing
Sea salt and freshly ground black pepper
Lime wedges for serving.

METHOD

Heat the barbaque grill to a high heat lid down – use a cast iron grill on the barbecue. To prepare the kōura for cooking, it must be humanely killed. We chose to put the kōura into freezer for 30-45 minutes, this will desensitise the kōura. Use a solid sharp knife to split kōura in half from the head down to the tail and remove guts from the head and the excretion tube that runs down through the tail.

Drowning kōura in cold water is another option. However, this makes the flesh limp (a desired practise for rotten kōura).

We have been raised to believe that the best way to cook kōura is to steam in a large pot with lid, a little boiling water, add salt and a tsp of mustard according to our Tāua. Our Dad would often cook kōura in an outdoor copper. If cooking bodies only, they would be stuffed with newspaper and placed head first to ensure the kōura gravy was not lost in the water.

In this recipe, brush the flesh with cooking oil and season well with sea salt and black pepper. Place on grill, flesh side down. Let it cook for two-three minutes without turning to allow for some charred flavouring and caramelisation. Depending on the size of the kōura, cook for about the same amount of time on both sides – again the barbecue must be very hot for best results.

Kōura is cooked when the shell has changed from a purple colour to bright orange or the flesh of the tail pulls easily away from the body.

When kōura are cooked carefully cut the tail meat into bite size pieces and brush excessively with lime juice and place in large platter with lime wedges

DIPPING SAUCES

WASABI MAYO

½ cup Asian mayonaise
½ tsp wasabi paste

Mix and test to desired heat.

BALSAMIC CREME

1 cup balsamic vinegar
½ cup sugar

Heat and mix constantly until sugar dissolved and reduce mixture until thick.

HORSERADISH BUTTER

250 g butter diced
juice and minced zest of 3 limes

½ cup horseradish sauce

¼ cup finely chopped parsley

Place butter in a bowl and leave at room temperature approx 30 minutes. Once soft add remaining ingredients. With clean hands work all the ingredients well.

GREEN SALAD

Cos lettuce or a similar firm leaf to hold salad. Place flat leaves on platter and top each leaf with a handful of mesculin lettuce. Add advocado, cucumber snow peas or anything green. Drizzle parsley vinaigrette.

PARSLEY VINAIGRETTE

½ cup cider vinegar
2 tbsp sugar
1 tbsp roughly chopped shallots
1 cup canola oil
½ tsp roughly chopped garlic
¼ cup extra virgin olive oil
2 tsp dijon mustard

Sea salt and freshly ground black pepper
Handful parsley finely chopped.

In a small saucepan heat vinegar, shallots, garlic, sugar and mustard. Bring to boil and remove from heat. Blend on high speed and drizzle in oil, parsley and season.



ASPARAGUS SPEARS

Blanch asparagus in boiling salted water 2 minutes remove into cold water bath cool and drain. Need to keep water to heat asparagus before serving.

Plate asparagus and squeeze over lemon juice, dab with butter and season sea salt and black pepper freshly ground.

CHRISTMAS DESSERT

Black cherries
Cape gooseberries
Gin syrup
Meringue pieces
French chocolate sauce

Mix berries in syrup and marinate, add meringue pieces and gently toss. Place in parfait glasses and drizzle with chocolate sauce.

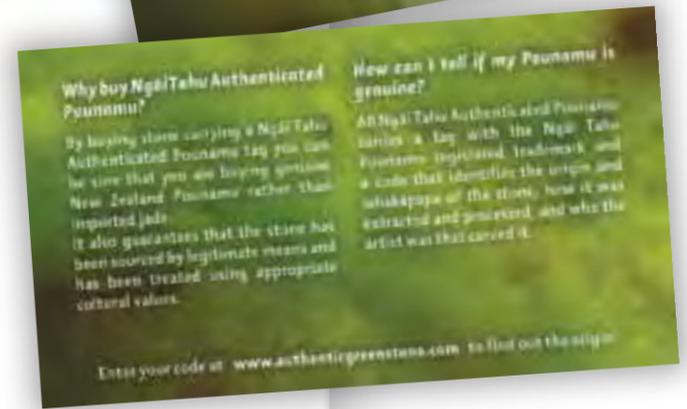
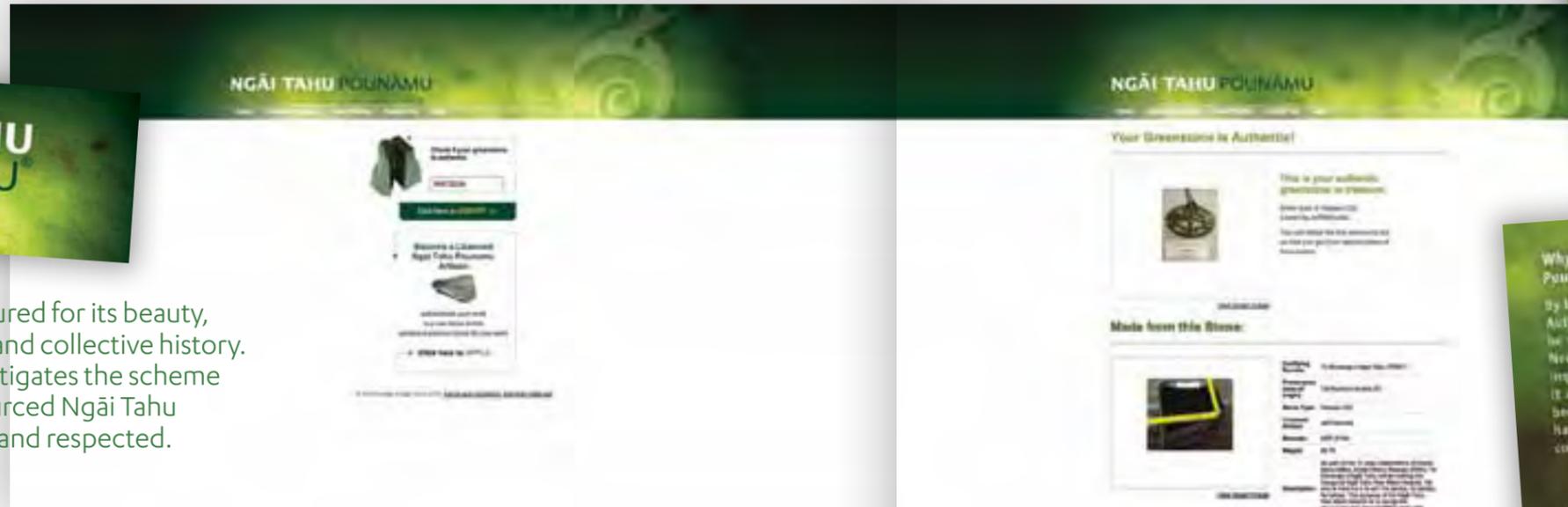
Alternative – strawberries tossed in orange juice and icing sugar as above.



TRACING POUNAMU



Pounamu has long been treasured for its beauty, its durability, and its personal and collective history. Kaitiaki Sally Blundell investigates the scheme to ensure that legitimately sourced Ngāi Tahu pounamu is easily recognised and respected.



FORMED MILLIONS OF YEARS AGO IN MAGNESIUM-RICH ROCKS deep below the earth's surface, pounamu (greenstone) is a taonga for generations of Ngāi Tahu whānui – in particular the peoples of Te Tai o Poutini, the West Coast of the South Island. It is also a must-have memento for tourists, a meaningful gift for New Zealanders and yet the origin of souvenir pounamu is often murky.

Without labels, tags, or written information, customers have no way of knowing if the pendant on the shop counter has been made from cheap Canadian jade, illegally sourced pounamu from New Zealand, New Zealand pounamu carved in China or legally extracted, locally hand-crafted South Island pounamu.

This uncertainty has a negative impact on the tourism industry and is especially bad for pounamu carvers, forced to compete with cheap imported stone. It is bad for buyers, who have no idea what they are buying. A 2002 University of Otago study found many tourists are reluctant to buy pounamu because they could not determine quality or provenance.

However for the last eight years, Te Rūnanga o Ngāi Tahu has been working alongside the nine Papatipu Rūnanga recognised as ngā kaitiaki (guardians) for the pounamu that occurs within their regions. In the past year Te Rūnanga has developed a certification scheme that identifies legitimately sourced New Zealand pounamu.

Still in its infancy, the Ngāi Tahu Pounamu certification scheme is similar to those programmes used to identify honey, organic produce, even clothing of a certain standard.

To check the origin of a Ngāi Tahu-authenticated pounamu item, buyers log on to the Ngāi Tahu Pounamu website (www.authenticgreenstone.com) and enter a unique traceability code supplied with their purchase. They will see a photograph of their carved artefact and information describing the origin of the stone, who carved it and how it was extracted and processed.

Te Rūnanga o Ngāi Tahu regional development manager John Reid says the system will authenticate the pounamu, “so you can take a stone and know its provenance, its history, its story”.

“It’s about developing respect for the industry, defending the pounamu and regaining its mana. This creates a differentiation between what is authorised (pounamu) and what is not.”

The unauthorised taking of pounamu has been the subject of recent high-profile court cases. In 2006 Makarora helicopter pilot Harvey Hutton was sentenced to 18 months imprisonment and ordered to pay \$300,000 reparation after being found guilty of stealing 20 tonnes of the prized hukarere (snowflake) pounamu, found only on the Cascade Plateau in South Westland.

In 2008 father and son David and Morgan Saxton were sentenced to two years nine months and two years six months respectively, after being found guilty of stealing snowflake pounamu between 1997 and 2003.

Earlier this year police seized one and a half tonnes of raw stone and carved articles, worth an estimated \$750,000, from two West Coast shops, The Jade Factory and Mountain Jade, after a lengthy investigation into trade in illegal greenstone. The Greymouth District Court ruling confirmed that the pounamu seized from the two outlets belonged to the iwi, and ordered that the greenstone be returned to Ngāi Tahu. No charges were laid. Jade Factory owner John Sheehan later told the Greymouth Star that his company had talked to Ngāi Tahu and was not going to contest the ownership of the stone.

While in these instances the illegality of the stone was readily identifiable — permission to mine hukarere pounamu has never been granted — it is difficult to estimate how much pounamu in total has been taken illegally.

“I would suggest that what we have recovered through the court process would be infinitesimal in terms of what has been removed,” says former Te Rūnanga o Makaawhio deputy chairman Terry Scott



(Ngāi Tahu – Ngāti Māhaki), who has been working on the project with Te Rūnanga o Ngāi Tahu.

“There are big scars in the countryside where boulders have been and once it has gone, there’s no trace of it.”

Before 1997, pounamu mining was conducted under licence by the Government. Supplies of the stone legitimately gathered under these regulations are still making their way on to the market. That year the Ngāi Tahu (Pounamu Vesting) Act placed the ownership of all naturally occurring pounamu within the Ngāi Tahu rohe in the hands of Te Rūnanga o Ngāi Tahu. Pounamu in the Arahura river catchment was later vested in the Māwhera Incorporation.

Te Rūnanga o Ngāi Tahu and Papatipu Rūnanga began working immediately on a plan to ensure the long-term protection, collection, extraction and supply of pounamu, and to define the role of individual kaitiaki rūnanga in managing and protecting the commercial and cultural future of pounamu in their regions.

Under the resulting 2002 Pounamu Resource Management Plan, kaitiaki rūnanga are responsible for managing pounamu sources from their local areas, as well as extraction and supply. Public fossicking is restricted to coastal areas and limited to what an individual can physically lift by themselves within a 24-hour period. Rāhui may be placed on certain areas to limit collection. Mining on private land where pounamu is known to occur requires an access arrangement with the kaitiaki rūnanga, and any activity on conservation land that may affect pounamu must adhere to specific rules of access. A review of this plan is currently underway.

Ngāi Tahu and kaitiaki rūnanga have also been working closely with the Institute of Geological and Nuclear Sciences to determine sustainable levels of pounamu extraction; not only in the interest of commercial demand but also to ensure a pounamu supply for future generations.

Now, as police, customs and retailers are becoming more active in preventing the black market pounamu trade, and as increasing numbers of those within the industry voluntarily return stone suspected of being illegally sourced, there is the ongoing challenge of “grey market” stone. This includes cheap jade from Canada, China or Siberia being passed off as New Zealand pounamu.

The Ngāi Tahu Pounamu assurance scheme will guarantee customers they are purchasing authentic pounamu items, and also ensure higher prices and due respect for the work of the artisan, and the status of the stone as a taonga.



“It is going to be a long hikoi [educating the public about the importance of knowing what they are buying and where that pounamu came from], but it’s going to be a worthwhile one.”

TERRY SCOTT (Ngāi Tahu – Ngāti Māhaki), former Te Rūnanga o Makaawhio deputy chairman

PERSONAL CONNECTION

The significance of pounamu as a meaningful gift extends far beyond these shores. Last year former Te Rūnanga o Makaawhio deputy chairman Terry Scott sent his son, Rob a piece of pounamu carved by licensed artisan Jeff Mahuika (Ngāi Tahu – Ngāti Māhaki/Ngāti Waewae) to mark Rob’s 40th birthday.

The adze design alludes not only to the close connection between Makaawhio and pounamu, but also to Scott’s pride in the work of his tipuna, who were skilled at making waka with adzes.

For Rob, the gift is a treasured reminder of the country of his birth. “I received my pounamu here in London, about four or five months after I left New Zealand. I had been through my first London winter, and was feeling very homesick at the time. To have this little piece of home was something quite special to me.”

Rob was able to log on to www.authenticgreenstone.com and enter the code that came with pounamu. There he could see the pounamu was sourced from the West Coast.

“It’s a place that I spent a lot of time in as a child, because my grandparents lived there. I also took a trip over to Hokitika with my parents a few weeks before I left New Zealand — my first time back on the Coast for some years. To me, the West Coast is New Zealand — it typifies everything that is so beautiful, untouched, fresh, unique about the country. It holds a very special place in my heart.

“I mainly wear my piece of pounamu against my skin, underneath my shirt. It is not something that I usually want to show publicly because it is very personal to me, indicating the strong and in some ways, newfound relationship that I have with my country. It is the connection back to the land of my birth, to the mountains, rivers, places and people that helped form me. I can put my hand on it, feel it on my chest, and breathe it in, reconnect with that little piece of New Zealand/Aotearoa that represents my links back home, back to my tūrangawaewae.”

goes. I know a lot would be keen as more stone becomes available.”

The Director of Christchurch’s Form Gallery Koji Miyazaki is fully supportive of the scheme. For him, the two main obstacles to selling high-quality hand-carved pounamu artworks are the prevalence of imported Māori-based designs carved in China, and tourists buying British Columbian jade on the assumption they are buying New Zealand pounamu.

A robust certification scheme, he says, would provide the necessary information, especially for international visitors, who appreciate New Zealand pounamu.

“On the business side there are souvenir shops and even gallery shops buying work on the basis of making money. It becomes a price war and customers looking for something created in New Zealand are getting the wrong message.

“Here (at Form) we are not choosing work based on how cheap we can buy it but on the basis of high quality work made by hand, by New Zealand artists. It’s a struggle every day but we are trying to educate people. I have nothing against people creating something out of British Columbian jade but only so long as people are aware.”

There is still much work to be done in getting more retailers and carvers onside. The uptake from retailers throughout New Zealand is on the rise and kaitiaki rūnanga and Te Rūnanga o Ngāi Tahu are confident they can convince more retailers to join. There is also the ongoing task of educating the public about the importance of knowing what they are buying and where that pounamu came from.

“It is going to be a long hikoi,” says Makaawhio’s Terry Scott, “but it’s going to be a worthwhile one.”

While souvenir shops may well continue to sell their \$10 greenstone pendants, such items will eventually be identified for what they are, says Te Rūnanga o Ngāi Tahu Development Adviser Jymal Morgan (Ngāi Tahu - Ngāti Irahehu).

“It’s the same as going to a market in the middle of an alleyway and buying a Gucci bag for \$20 — you know it’s fake. So it will come to a point where low-end Canadian and Siberian jade will become worth little. At the moment people see greenstone or pounamu in New Zealand and they automatically think its pounamu sourced from the river by indigenous people and infused with all that history. But increasingly buyers are seeking authenticity in whatever it is they are purchasing.”

Currently the three major pounamu manufacturers and retailers (including Te Papa) in New Zealand want to sign up to the system, and a number of small-scale artisans are waiting to be licensed.

Mount Maunganui carver Paul Graham was one of the first to become licensed. “As soon as this opportunity came up I jumped. I know how special it is and I feel privileged to be part of it.”

With an existing supply of legitimately mined pounamu dating back before 1997, Graham takes time to tell his customers the difference between the certified and non-certified stone.

“And they are really interested. Often that’s the first question people ask — where does the stone come from? As soon as they know it’s got the label and it can be traced back, their ears prick up.”

Graham is now encouraging other carvers to recognise the importance of the scheme.

“People are aware of it but a lot of carvers who have been working with pounamu for a long time are just sitting back and seeing how it

HE WHAKAARO
OPINION nā TOM BENNION

Smoke-free NZ?

If you look through the weekly summaries of the work of select committees for this year, you will see that the Māori Affairs Select Committee has been beaver away on its inquiry into the tobacco industry in Aotearoa. The report, in Māori and English, was released in early November.

The committee set itself very wide terms of reference. It determined to inquire into:

- The historical actions of the tobacco industry to promote tobacco use amongst Māori
- The impact of tobacco use on the health, economic, social and cultural wellbeing of Māori
- The impact of tobacco use on Māori development aspirations and opportunities
- What benefits may have accrued to Māori from tobacco use
- The policy and legislative measures necessary to address the findings of the inquiry.

On the question of benefits, the report has a short entry:

“The overwhelming majority of evidence we heard asserted that Māori have not benefited in any way from tobacco. While the industry may have generated some jobs, any positive economic results are greatly outweighed by the negative and harmful effects of tobacco use.”

The assessment of impacts is grim. Six hundred Māori die annually from smoking-related illnesses, “a loss that is virtually equivalent with the loss of 649 members of the 28th Māori Battalion in World War II”. In cultural terms, smoking affects “tinana (physical wellbeing) by causing nicotine dependence, hinengaro (psychological wellbeing) through the very experience of being a smoker, wairua (spiritual wellbeing) by a breach of tapū, and whānau ora (family wellbeing) by its normalisation and perpetuation”. Tobacco dependence was “counter to all notions of freedom and cultural identity”. It also “delivers a major insult to whānau ora”.

“The cultural cost of tobacco to Māori is evident—the premature loss of kuia and kaumātua takes away the opportunity for cultural traditions, knowledge, and histories

The Māori Party appears to have no fears that it might suffer electorally by instructing a large number of its voters that they need to give up a favoured pastime.



to be passed on to younger generations, and robs iwi and hapū of important and informed role models. We, like all the submitters we heard, consider this loss a tragedy, and are determined to remove tobacco from our country’s future in order to preserve Māori culture for younger generations. “The need to reduce smoking rates is of “urgent national importance”.

The aim of the inquiry was also cross cultural, to develop an “ambitious, effective approach to reducing smoking rates amongst Māori, with the wider brief of reducing smoking rates for all other New Zealanders”.

Politically, this has been an astute move. Despite the 5000-odd annual deaths from smoking-related illnesses, and strong measures to control the sale of tobacco, the major parties have been somewhat reluctant to embark on a wholesale inquiry with the explicit aim of ending its use. The reasons might be, in part, the extraordinary annual tax revenues of around \$1.3 billion from tobacco, or a reluctance to be seen as heavily regulating a private preference of thousands of NZ voters. As the report itself notes, the majority of New Zealanders would not support a general prohibition on smoking. The Māori Party appears to have no fears that it might suffer electorally by instructing a large number of its voters that they need to give up a favoured pastime. In part this is because the report recommends as many carrots as sticks to achieve its aims. It is proposed that tobacco companies provide millions towards quit smoking schemes. In addition, there would be more schemes to

stop children taking up smoking in the first place, which is also an easier sell electorally.

Thus the government is given an opportunity through this report to reframe quit smoking measures as an assistance programme to the population, which will have particular benefits for Māori in particular.

As for the loss of tax revenue from smoking, this would simply be balanced by the saving of \$1.9 billion in direct health care costs.

By 2015 the party hopes that use will have dropped so far that the smoking population will consist mainly of “heavily addicted smokers concentrated in certain sociocultural or economic groups”. Those groups would be intensely targeted after that date.

Not surprisingly the tobacco industry, which has long since seen the writing on the wall, responded by advocating for some modest changes to current restrictions. British American Tobacco (New Zealand) Limited (BATNZ) was anxious to point out that it did not target Māori specifically; it simply “manufactures a legal product

(continues on page 45)

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.

New Pastures

Ngāi Tahu dairy farms. At this stage, it's a trial but the goal is for the iwi to develop leading examples of sustainable dairying in Te Waipounamu. At the iwi Hui-ā-Tau (annual meeting) this year in Karitāne, Te Rūnanga o Ngāi Tahu kaiwhakahaere Mark Solomon announced that Te Rūnanga board had approved a proposal by Ngāi Tahu Property to trial three dairy farms. The decision comes on the back of a period of internal consultations involving Te Ngāi Tūāhuriri Rūnanga and Te Rūnanga o Kaikōura.

Those at Hui-ā-Tau were told Ngāi Tahu Property and Toitū Te Whenua – the environmental advisory team for the iwi – were charged with working together to develop the farms, the first of which will be Eyrewell in North Canterbury. Preparations are underway that will see cows in paddocks in 2012.

TE KARAKA editor Faumuina Tafuna'i spoke with Ngāi Tahu Property chief executive Tony Sewell and Te Rūnanga o Ngāi Tahu tribal interests general manager David Perenara-O'Connell about the decision to enter dairying. To get the Papatipu Rūnanga view on this bold initiative, Te Ngāi Tūāhuriri chairperson Clare Williams and Te Rūnanga o Kaikōura kaiwhina Raewyn Solomon also gave their perspectives.

What prompted Ngāi Tahu Property to trial dairy farming?

TONY SEWELL: We are a massive land holder in Canterbury and economically the highest and best use for this land is to convert it to some form of agricultural use. At this point in time, in economic terms, dairying far outweighs any other agricultural use but that doesn't mean long term things won't change.

DAVID PERENARA-O'CONNELL: For a long time the iwi has had views on different land uses and the impact that those land uses have had on our customary practices and traditions. We are advising and assisting the development of these farms so that they protect those values. My role was to bridge the relationship and conversations with the Papatipu Rūnanga, in particular assist the rūnanga in understanding some of the commercial drivers and reasons, but equally assist them to communicate their concerns.



"We are advising and assisting the development of farms so that they protect our values."

DAVID PERENARA-O'CONNELL
Te Rūnanga o Ngāi Tahu
tribal interests general manager



"Ngāi Tahu's natural way is to be cautious and managing."

TONY SEWELL
Ngāi Tahu Property
chief executive

Te Rūnanga o Ngāi Tahu have objected to other dairy farming schemes. How does this plan sit next to those objections?

TS: We have tended to be an objector to schemes on the basis that we want some recognition or some protection of values, particularly around mahinga kai. We have had some success in some areas and not in others.

DPO: When we have been a submitter, we have been able to articulate what values are potentially being compromised or have been lost or further affected, but we haven't been so good at what the solution is and what the alternative is. This is what this opportunity provides us with – to create those standards, look at what methods meet Ngāi Tahu's expectations and then we can move forward in the confidence that we have set a standard and we are raising the bar. Then we have got greater leverage to be able to expect the rest of our community to step up and meet that bar.

TS: There is a huge leadership vacuum at the moment in the whole thinking and management of these bigger resource issues such as water allocation and land use, and we have seen that with the replacement of Environment Canterbury councillors. When it comes to dairying and to water management we are going to take ownership positions and leadership positions, and we are going to show that there is a successful way to do it.

Te Rūnanga (Board) could see we are the biggest land owner in the area so we have got the biggest opportunity to do something. We are a natural leader and already people and local and regional councils are coming to us wanting to know where we stand. And we have decided that we are standing here as a leader. It is a philosophical shift.

Hopefully in time because we are sustainable, we might be getting a premium for our milk. People might think, 'Ngāi Tahu guys are doing better than we are, we might go and chat with them'. We will run field days out there and start influencing them and they will start copying, and soon you know we are away.

So when you talk about Ngāi Tahu's expectations, what are those expectations?

DPO: I think it will be a blend of the expectations around how we protect and maintain customary and traditional values but I think it will also be evolutionary. This is the opportunity our tipuna have seen with every other resource that has become part of our culture. When we arrived here in Te Waipounamu, pounamu evolved into becoming part of our culture because it was a resource that was available. I don't view, whether it's the RFR (Right of First Refusal) mechanism of the Settlement or the way Ngāi Tahu Seafood operates today through to now looking at dairy farming, these as any different. They are just part of the evolving tribal story and our relationship with resources and other peoples and the opportunities that come out of that.

TS: We have looked at how we manage water use: are we exploitive and wasteful, or are we cautious and managing? Ngāi Tahu's natural way is to be cautious and managing so we go down that route.

Will we be using any dairy models that are currently out there?

TS: We have looked at every commercial dairy model. There are aspects of them all that we will use. But we want to leave behind the bits that aren't quite right. We're going to start off by looking at reasonably traditional models but just get some science into them. We have a reasonable amount of capital to invest into the thinking and the right practice.

DPO: The other thing is we have to be cautious around looking at other examples because there is the issue of different geography, different circumstances, different climates. You can't just take what is there and replicate it and think it's going to work.

TS: We have a clean sheet to start with. We are working with people like Lincoln University and their Lincoln Dairy Unit so we are using a lot of science and a lot of modern thinking. We are trying to be at the front edge, if you like, without being the cutting edge, which is too risky for us – the chance of failure is too great.

DPO: On the expertise side, that is where the Toitū te Whenua team and people in Papatipu Rūnanga can contribute. One of the challenges that we have is establishing tools and mechanisms and frameworks that can actually measure what the impacts are on cultural values. A clean sheet allows us to develop those types of understandings – how to best measure, what the frameworks look like, and in a Ngāi Tahu cultural sense what defines a healthy robust dairy farm.

What about run off?

TS: The land is reasonably flat and although the Waimakariri is on our boundary, there are no natural creeks running through our property. There are irrigation waterways that are manmade and we are looking at those. So our first run-off management is to ensure that whatever we put on the ground is taken up on the ground.

DPO: There are lots of technological advances that are useful tools to address what have been traditional issues for our communities. You can put nitrification inhibitors under your paddocks so they grab hold of the nitrogen as it gets dispersed in various ways and it minimises its flow through into the system.

Will they be organic as well?

TS: We are doing as much analysis on organics as we are on other forms of soil. It is about growing soils. And we are looking as much at growing organically as we are using non-organic substances.

DPO: Organics are perceived as being operations that don't have any effect on the environment. That is not the case. There are examples of organic cropping farms around the country that from a pollution perspective sometimes have more nitrate running off them than you might get from a conventional dairy farm.

So are we looking at this as an employment opportunity for Ngāi Tahu?

TS: If I was Ngāi Tahu and had some inkling or experience in dairy

farming I think I would like to become involved. If I was young and Ngāi Tahu and I thought that dairying might be a career, probably around 2012 I might start ringing up to see if there are opportunities.

DPO: That is a conscious thing for us to start thinking about in the social and education area. If there is an opportunity within the next 20 years to employ 100-plus Ngāi Tahu families, then how do we make 100-plus Ngāi Tahu families the best dairy farmers to run our farms?

So how are the rūnanga involved?

TS: At the moment the rūnanga are involved in a consultation over the planning of the farms and then they will be involved in the environmental monitoring. No doubt as we get going through it some of the contractors who will be working out there may be members of the rūnanga. One of their biggest involvement is they own the company that is doing it. They are right up front.

DPO: And that to me is going to be one of the measures of success. If the rūnanga can stand up alongside Tony and the team and the Ngāi Tahu Property directors and be as proud as they are of the development, if they feel it contributes meaningfully to their communities and aspirations and their leadership in the communities, then we have come a long way.



"I do believe there are ways to do sustainable dairying."

CLARE WILLIAMS
Te Ngāi Tūāhuriri chairperson



"We come from a long line of leaders and we like to lead."

RAEWYN SOLOMON
Te Rūnanga o Kaikōura
kaiwhina

What do you think about dairying?

CLARE WILLIAMS: Our rūnanga has been in opposition to a lot of dairying practices but I do believe there are ways to do sustainable dairying. Our rūnanga has been opposed to dairying because of the effects on our waterways. Up in North Canterbury, we have got a toxic algal bloom in the Rakahuri River. We live right by the river – it has been our playground for generations really and a source of kai, and we can't use it because of the toxic algal bloom that has been there for the last three of four years.

Regarding groundwater, Tuahiwi has terrible drinking water, again we are not scientists, but we believe it was the result of dairying. Our homes used to have good wells. We now have to bring in drinking water and filters on the systems.

The irrigation is a concern. Our rivers are dying because of the amount of water being taken out. It's the lack of monitoring. I'm absolutely positive that monitoring is a must.

RAEWYN SOLOMON: I know for a fact dairying has been a polluter because of the way people have farmed. And it has been encouraged by government in fact – the farming and the polluting. They've allowed cows in the rivers and effluent straight into waterways – and although there is compliance on paper, there is no compliance in reality.

What I have realised is economics has been the focus rather than environment.

What are the positive aspects to Ngāi Tahu going dairying?

CW: What I feel is positive, is we will have the opportunity to work with (Ngāi Tahu) Property and to work with the Hurunui working group, and to actually have people support us to get the best outcome possible so that we can become leaders in dairying. I think the leadership role is needed in dairying.

RS: In the context of the Hurunui zone, Ngāi Tahu is the biggest individual landowner in the Hurunui catchment so there is an opportunity and an obligation to lead. Funnily enough there is an expectation from the community for Ngāi Tahu to lead the way – on one hand it annoys me because it always seems that Ngāi Tahu is made responsible for problems it did not cause, and on the other hand it's a good thing because we come from a long line of leaders and we like to lead.

What do you know about the operations side of dairy farming?

RS: I don't know how to farm myself but I know the results of farming from an environmental point of view – the removal of healthy riparian margins and wetlands. These have been encouraged through them being permitted activities. It stems from the fact that we have had colonial pastoral governments out of England. There have been good land managers but they are very few and far between.

CW: I look at the dairy farms and what I see is the over population of paddocks – I've seen small size herds grow to giant size herds on the same size land.

What's your vision for Ngāi Tahu dairy farms?

RS: We'd like our farm to manage nitrate levels, to use nitrate inhibitors, to use environmentally healthy fertilisers. I don't just see it as a dairy farm. I see it as having a range of added-value initiatives occur-

ring on the site. While dairying can be the primary operation there can be other initiatives that can add value, economic value. The fact is dairying is not the problem, it's how dairying is done, it's how you farm.

Ngāi Tahu has the opportunity to lead the way in changing how we farm. If we can farm in an environmentally sustainable way, then we can use that example for other farms when they go through the resource consent process. It's about setting high standards. It's not just about having expectation from other farmers but about creating the example and using that as leverage.

CW: I would like it to be sustainable and with the least impact on the environment as possible. I hope that we can hopefully set a higher standard of dairying and managing the environmental effects. I think a great example of leadership is Tumara Park. When Ngāi Tahu Property first proposed Tumara Park, Te Ngāi Tūāhuriri Rūnanga opposed it at the time. But Ngāi Tahu Properties came up with the best subdivision in terms of storm water management and they protected Travis wetlands. The other thing is we have rūnanga members who are part of Rakaia and Māwhera dairying corporations, which are well managed. We are going to visit the Rakaia farm, and an organic dairy farm in South Canterbury.

Also, Ngāi Tahu Property came and spoke to our rūnanga early on and that set us off on a good path at the beginning. They are committed to working with the rūnanga and the working party. We have got 12 people on that working party. It's been a good six months of working together.

Do you see this as a career opportunity?

There is an opportunity to create a career path for Ngāi Tahu. It is part of the planning process in helping to design the farm, what is on it and how it operates. There will be a wider community benefit – from an economic, cultural, and social point of view – we wouldn't go down this track otherwise. It will boost the economy of the Hurunui. 

Shattering the silence

Thirty years ago, Jane Stevens was an angry, disenfranchised teenager, expelled from school and already immersed in gang culture. Then she joined Wellington's Aroha Trust and began turning her life around. Kaitiuhituhi Adrienne Rewi captures her story.

JANE STEVENS SEEMS UNEASY AS SHE SITS ON THE KARITĀNE foreshore at the Ngāi Tahu Hui-ā-Tau, flicking through a copy of Pip Desmond's book *Trust: A True Story of Women and Gangs*.

She has told her story of childhood abuse, violence and fractured whānau relationships before, but it's never an easy memory to revisit. Like all of the women featured in the book, she has spent decades coming to terms with her past. However, it's only been in the last ten years that she's felt confident enough to be more public about her personal journey.

Jane, 49 (Ngāi Tahu – Ngāi Te Ruahikihiki, Ngāti Toa), was just 15 in the late 1970s and living in Dunedin when she “fell off the rails”. She had been expelled from two schools for stabbing a boy and beating up a young woman. She was angry and out of control. She had been sexually abused from the age of 11 and, with five brothers and a sick mother, she found family life difficult. Soon she hooked into the gang scene.

Dunedin was also where Jane first met author Pip Desmond, who describes herself back then as “fresh out of university with a head full of 'isms — socialism, feminism, racism”. Pip was keen to offer her services to local youth groups. Independent of each other, Pip and Jane both moved to Wellington soon after.

“I ran away from Dunedin and in Wellington I got into a bad relationship,” says Jane. “I knew Pip from when she ran a halfway house for street kids in Dunedin, so I rang her for help. She came and rescued me and I moved into an Aroha Trust house for safety.”

Aroha Trust was unique in its day. It remains the only group formed exclusively for women in gangs. It was created as a work co-operative at a time when the National Government enabled gangs to be employed on community projects for government agencies. The work was hard and physical — everything from gardening, scrub-cutting and weed spraying to renovating houses. The trust lasted for three years until Government funding policy changed but its impact on the women who lived there was enormous.

“It was a turning point for me,” says Jane. “It wasn't so much about getting out of the gangs; it was about developing a sense of self-identity and strength. For me, being in gangs was safer than being outside. Most of the abuse I suffered was at the hands of men in power, not within the gangs. Within the gang, the violence was ‘out there’ and you knew the rules, you knew what to expect. I couldn't say that of my childhood experiences of abuse.”

During the three years of Aroha Trust's existence, around 30 women — mostly Māori — found safety there. It was a place of refuge. It gave them a safe place to sleep, to work and a glimmer of hope.

For Jane, it also offered a chance to make sense of her past. “It gave me a tūrangawaewae, a place to stand for the first time in my life. Being with other Māori women in the Trust environment was like coming home.

“In my Dunedin childhood being Māori had been like ‘a dirty secret’. I knew I was Māori but it was never talked about. I was this little blonde chick who knew nothing of her whakapapa — no stories, no history, no confidence.

“At Aroha Trust I learned new skills and discipline. I developed a strong political viewpoint and the strength to reconnect with my whānau. We were key back then in changing the rules in Black Power around rape and blocking. We approached them and challenged their attitudes to women. That was scary but we were largely successful.”



PHOTOGRAPH: ADRIENNE REWI

For all the women profiled in Pip Desmond's book there have been lifelong costs of broken promises, secrecy, lies, sexual abuse, violence and crime. However, there have also been unbreakable friendship bonds and reconnections to whakapapa, whānau and personal histories.

For Jane, Aroha also gave birth to a career path. When the trust disbanded in 1981, she went on to form Te Roopu Rawakore o Aotearoa (National Unemployed Workers' Movement). By 1984 she was on national television at the Labour Government's economic summit, speaking out for the people. She met her husband, Dave Macpherson, now a Hamilton City Councillor, in 1981, and they have two children (Anthony Rawiri, 23 and Nicholas Taiarua, 17). Jane is currently the Community Advisory Service manager for Community Waikato.

For Jane a doubly rewarding feature of her journey has been the healing of her relationship with her parents. She lived next door to them in Ngaruawahia until they died. Together they had spent decades as a whānau rebuilding their whakapapa.

“Cultural disconnection was at the base of a lot of my troubles. If you don't know who you are, if you don't have anyone to support you, who do you turn to? Unfortunately there are still young people in the streets and women in violent situations — that's why we chose to tell our stories; it's time to break the silence surrounding violence.” 



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HEI MAHI MĀRA

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

Finding new ground

The establishment of a new garden area at the front of our section has also gone smoothly. I hired a rotary hoe cultivator to break up the grass and turn it in. Dolomite lime, rock mineral fertiliser and organic compost were then spread over the surface, and *Biodynamic 500* cow compost was sprayed on in late spring. The early plantings of riwai (potatoes), aniana (onions) and otaota (herbs) in this area have so far been successful with little weed growth.

We also planted fruit-bearing plants around the edges of the garden including two apple trees, feijoas, blueberry bushes, goji berry bushes, globe artichokes and a lemon tree. Our old front lawn has been developed into a permacultural polyculture. However, relations between my Pākehā wife and I have been a bit strained over the rangatiratanga and kaitiakitanga of the former front lawn. Far be it for me to say it was bit of a land grab on my partner's behalf, and the sudden proliferation of rose bushes (rōhi) into what I would call a mahinga kai has produced its tensions. An amicable solution has been reached whereby the roses have stayed and I have been told to leave them alone if I know what's good for me.

However, I did have some success



Here on Ngā Pākihi Whakatekateka o Waitaha (the Canterbury region) we had a rocking start to spring with a 7.1 earthquake on September 4. Fortunately, our property did not suffer liquefaction and our gardens were unaffected.



putting up a fence to keep the pet rabbit out of the new garden. Our beloved rabbit was supposed to have died of cancer six months ago but having been fed a steady diet of organic vegetables it has survived and is now threatening to unleash a fanged attack on the vegetables.

We are sometimes asked if we have a spray programme for the 100 rose plants (at last count) that my wife tends. These days, all that is required is a liquid fertiliser. When we first moved here in 1995 and my wife developed a love for planting roses, we used organic insecticides and the occasional fungicide for the first five or so years. However, as the soil and the ecological

balance of pests and predators has settled there are no major pest or disease problems on the roses. The aphids do proliferate in early spring but are soon controlled by natural predators so I don't bother spraying them anymore.

A healthy soil that is biologically alive is the key foundation to organic gardening, followed by a balanced ecosystem that provides niches for pests and predators. This approach has been successful in the second season of the new tunnel house, where I have applied *Agrissentials* mineral fertiliser, biodynamic preparations and extensive plantings of alyssum to attract predators. So far there has been a 90 per cent reduction in the need to spray organic insecticides for aphids because the plants are healthier and there is a visible increase in the predators that feed on the aphids.

An inspiring organic resource worth seeing is the *Country Calendar Goes Green* DVD on organic farming in New Zealand. This contains 11 stories, from 1978 to the present, on a range of organic and biodynamic farm systems throughout the country. Nick Mills of Rippon Vineyards (Lake Wānaka) points out that the largest biomass on the planet cannot be seen with the naked eye — the billions of micro-flora in the soil that make all life (on land) possible. Biodynamics (and organics) work on enhancing these natural life forces in the soil, which inspired the phrase: "Healthy soil, healthy plants, healthy animals, healthy people."



Left: new courgettes, and roses with apple tree; Above: garden bounty; Below: good yield from the tunnel house.

In traditional times, Māori knew and understood the interconnections between healthy eco-systems and the influence of the cosmos, and how to protect and promote them. This knowledge has largely been lost and is seldom practised, and the reconnection back to these organic systems has largely been led by Pākehā. This brings to mind the Martin Luther King, Jr. quote that we should not judge a person "by the colour of their skin, but by the content of their character". In environmental terms, it is the ecological character of these brave organic pioneers that is helping lead the way. Far too many Māori and iwi organisations are enthusiastically using toxic synthetic fertilisers and pesticides despite knowing the damage this has done to the environment and traditional mahinga kai.

I believe the real tangata whenua (people of the land) in the 21st century will not be known by the colour of their skin, but by the content of their ecological character. To quote Martin Luther King, Jr. again: "All I'm saying is simply this, that all life is interrelated. Somehow we are tied in a single garment of destiny, caught in an inescapable network of mutuality, where what affects one directly affects all indirectly."

While King did not have the environment in mind when he said that, our character is being tested — tested on the basis of our respect and understanding for each other and the environment, to ensure future social and ecological resilience and sustainability. On that basis, I will treasure the beauty my wife's roses bring to our mahinga kai. ■■
Country Calendar Goes Green — Organic farming in New Zealand
www.tvnz.co.nz/dvd

Rippon Vineyard
<http://www.rippon.co.nz/home>

Wikipedia: Martin Luther King, Jr.
http://en.wikipedia.org/wiki/Martin_Luther_King,_Jr.

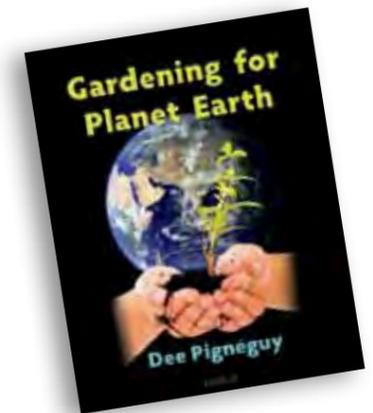
New Zealand Organic Report 2010
<http://www.oanz.org.nz>

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

BOOK COMPETITION

For the next issue, TE KARAKA has two copies of *Gardening for Planet Earth* by Dee Pigneguy, published by Papawai Press, RRP \$25, to give away. Simply write or email us the Māori word for potatoes, onions and herbs.

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 *One Magic Square: The Easy, Organic Way to Grow Your Own Food on a 3-Foot Square* is Aaron Wells from Tamaki Makaurau. Ngā mihi.



PHOTOGRAPHS: TREMANE BARR

Ngaio— nature's own insect repellent

Anyone who has spent time in the bush will know how miserable it can be, stuck in a tent miles from anywhere, without a tube of insect repellent.



Perhaps we have become soft and pampered by modern living — some say sandflies are especially fond of fresh meat from the city — but how did our tīpuna cope with vicious dawn and dusk namu (sandfly) attacks and after-dark clouds of waeroa (mosquitoes), before the days of conveniently-packaged insect repellents?

The botanical solution was right at their fingertips in the fast-growing, evergreen, coastal shrub or tree called ngaio (or kaio in Murihiku).

Ngaio leaves are quite distinctive from other shrubs. Their tiny oil glands exude a toxin called ngaione, which is poisonous to humans, sheep, cattle and pigs, and is obviously a deterrent to biting insects like sandflies and mosquitoes.

Polynesians throughout the Pacific were familiar with this shrub or tree. It has close relatives growing in the Cook Islands and Hawaii, where it is known as naio or naieo. In *Māori Healing and Herbal*, Murdoch Riley suggests Māori may have actually brought the plant with them to Aotearoa for its medicinal value.

According to various sources, Māori used the plant in several ways. They rubbed oil from the sticky black leaf shoots onto their skin to

prevent insect bites, but other reports say the wai, or juice, from the tree's inner bark was also applied the same way.

Several sources say Māori burnt ngaio branches to discourage mosquitoes, which is hardly surprising considering the pungent smoke this wood produces.

The plant also offered retrospective relief from insect bites. Young shoots were rubbed on bites to stop them itching.

In *Traditional Lifeways of the Southern Māori*, James Herries Beattie recorded that older people from Murihiku used ngaio leaves to relieve hākihaki (itching). Other reports confirm it was used to relieve eczema in babies. In the late 1930s, a lotion made from an extract of ngaio leaves was sold commercially.

Author Andrew Crowe, in *A Field Guide to the Native Edible Plants of New Zealand*, says Māori have a history of eating the ripe fruit of ngaio, but it has a very bitter taste and is best left alone because the whole plant is now known to contain the liver toxin, ngaione. The leaves are the most toxic part of the plant, but Crowe says recent research confirms the fruit are also poisonous to some extent.

Scientists have found that ngaione compounds have fungicidal and bactericidal properties, which may explain why the plant's leaves and bark were used in so many traditional Māori bush remedies. It must be a fairly potent poison because early settlers apparently used the leaves to make a sheep dip when there was nothing else available.

Riley records that when the leaves were bruised and warmed, they released oils that were effective as a poultice to draw out infection from septic wounds. Bush veterinarians apparently used the same remedy on horses. Similar treatments were used for fractures, dislocations, sprains, bruises or any external ailments.

The outer bark of the ngaio trunk was scraped off, the inner bark was steeped in water and the liquid used to treat old sores, wounds, warts, ulcers and skin eruptions. The green inner bark was also scraped off, mashed and rubbed into gums, or packed into the cavity of a tooth to relieve toothache.

Ngaio was also a common ingredient in a range of bush medicines used to treat rheumatism, bruising, to draw out poisons or for the relief of pain or chilblains.

Ngaio is a hardy, fast-growing shrub or tree that grows up to 10 metres in height. It is common along the coastal and lowland forest margins of Aotearoa, but is rare south of coastal Otago.

It is not found naturally on Rakiura, although kaio trees from coastal Otago were apparently planted for medicinal use in Halfmoon Bay and near early Māori settlements around the island.

The tree carries delicate white blossoms with purple spots from mid-spring to mid-summer. These ripen into reddish-purple berries about 6–8mm long in early autumn.

The mature ngaio makes a fine specimen tree with its bright olive green foliage, well spread branches and dome-shaped growth habit. It is especially useful as fast-growing shelter in exposed coastal situations, offering protection for slower-growing natives.

For a trapper, paddler or hunter stuck on a remote beach in the back of beyond without a bottle of Dimp to repel marauding insect hordes, a handy ngaio bush could prove to be a very good friend. ■■



PHOTOGRAPHS AND WORDS nā PHIL TUMATAROA

Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.



Art and fashion have dominated the life of Ngāi Tahu designer Amber Bridgman.

As a child, she learned the art of making clothes on her mother's knee. "My mother used to work in a fabric shop; she was always making clothes. I would design stuff and make a start and she would finish it off for me," says Amber.

Her passion for art and design has seen her develop a diverse approach to expressing her creativity – through photography, painting, installation art, television, film, modelling, clothing and jewellery design. "I guess you could say I'm a multi-media artist," she says.

Right now though, fashion dominates her life and in September Amber (Kāi Tahu, Kāti Mamoe, Waitaha me Rabuvai) was invited to present her unique brand of clothing on the catwalks of the prestigious New Zealand Fashion Week after winning the tee-shirt design section of Miromoda, an annual Australasian fashion design competition based in Wellington.

Amber had five-and-a-half weeks to create an entire range, from concept through to the finished garments. "It was crazy!"

"Fashion Week was intense. It was an amazing opportunity; it was overwhelming and intriguing. What it did for me was open heaps of doors – the exposure and networking was phenomenal."

Tee-shirts have been the backbone of Amber's fashion business, which began with



children's wear and over time moved into adult wear, haute couture and jewellery.

She trades under the name of Kahuwai and is currently inspired to create work which embodies four Māori super heroes, Wonder Wahine, Tanepekapeka, Super Māori Fella and Pouakai.

Amber is building her fashion profile and her new jewellery range is sold nation-wide. She also continues to exhibit and create art. She is a full-time resident at the Dunedin Fashion Incubator, she hosts a local show on the regional television station Channel 9 and she is mother to six-year old identical twin boys, Nukuroa and Te Kahurangi.

To quote Amber's brag book – "Wonder Wahine is dedicated to the invincible yummy mummies out there juggling work, children and helping in the community." ■■■



REVIEWS

BOOKS

POUNAMU – THE JADE OF NEW ZEALAND

by Russell Beck with Maika Mason
Photography by Andris Apse
Published by Penguin Viking and
Te Rūnanga o Ngāi Tahu
RRP: \$92

Review nā Gerry Te Kapa Coates

This is a big book and deserved its big pre-launch at this year's Hui-ā-Tau at Puketeraki. Russell Beck and Andris Apse were there and spoke of their enthusiasm for the book and its subject. Pounamu is indeed a New Zealand icon. But it is also not unique to Aotearoa. Jade occurs in at least 22 countries, in the form of extremely tough nephrite and jadeite. It gave Māori the ability to create weapons and artifacts with the properties of tough metals.

The book covers the usual topics about types of pounamu, where it is found, how it was and is worked leavened with information about jade throughout the world. It particularly covers stories about ngā kōhatu – special pounamu stones. On page 99 Muriel Johnstone, Stewart Bull and Auntie Jane Davis are shown preparing the touchstone gifted to the *Mō Tātou* exhibition at Te Papa, and on Page 107 author Maika Mason is standing beside the 1.8 tonne Matawai pounamu boulder in Waitaiki Creek. His deep knowledge of Ngāi Tahu and pounamu shows in the book but it is sometimes hard to tell who has written what. For example in Chapter 6, I is used presumably to identify Russell Beck, as Maika Mason is named separately.

The singular thing that sets this book apart, are the stunning photographs of Andris Apse. Whether they are of relevant Te Waipounamu landscapes, pieces of raw or worked pounamu or combinations, they are always beautiful examples of lighting and landscape. This book is a taonga for all



Ngāi Tahu families to hand down from generation to generation.

TE KARAKA has one copy of *Pounamu – The Jade of New Zealand* to give away. To go into the draw, email 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. You can also buy this book at www.ngaitahu.iwi.nz/shop/book

MUSIC

NO AO KĒ

By KommikaL
Produced by KommikaL
RRP: \$15

Review nā Kahu Te Whaiti

Kommikal's latest EP, *Nō Ao Kē*, begins with a quiet restraint. The first track *He Kupu Whakataki* starts with the running sound of a plucked guitar, inhale, it speeds into the start of the solos and then, exhale, drops off towards the end, another mouthful of air, it lifts again as two voices re-enter the frame, and drops away as they are reduced to one. Ten seconds into *Koia Nei Te Wā*

and the controlled rhythmic breathing stops, then explodes. This song causes all sorts of tappage – foot tapping and head nodding. If you're not a great dancer it's best to be alone on the first take to save embarrassment.

The high intensity tribal, electronic hip-hop beat carries through to the end of the EP. Kommikal introduces a range of electronic variations to differentiate his songs. On the final track under a heavy bass line, he re-introduces the sound of the running guitar, the beat builds and teases to drop, but disappointingly stays at bay.

Overall *Nō Ao Kē* is a pleasing creative interlocking of hip-hop, te reo Māori and electronic beats. In parts it shines, and with only five tracks it's worth a quick listen.

KŌKOPU

Sheree Waitoa
Produced by Sheree Waitoa
RRP: \$30

Review nā Kahu Te Whaiti

Sheree Waitoa's second album *Kōkopu* is set to be released in early February. The album voyages through the musical galaxies of reggae to electronic funk. And where the

words are lost in translation, the theme of the song can be understood through the particular sound of the genre. *Kōkopu* opens with a firecracker. The album erupts into *Ki Uta Ki Tai* which sets off a series of explosions.

Each song is its own sunrise. You will find tracks that can complement dinner and others that will pump up the dance floor. The lyrics discuss the ways we can overcome today's problems to secure a better future for us, and our mokopuna.

The album features the musical skills of top producer Chong Nee and internationally recognised music producer and musician Maaka Phat. Supporting artists on the album include Ruia Aperahama, Ana Buchanan,



Kahu Te Whaiti (Ngāi Tahu – Ngāti Wheke, Ngāti Kuri, Ngāti Tūāhuriri) and Ngāti Kahungunu (Ngāti Hinewaka ki Wairarapa) dabbles on guitar, piano and harmonica – and has a soft spot for the New Zealand dub scene.



Whetu Moataane (Ngāi Tahu – Ngāti Te Ruahikihiki/ Ngāti Moki, Te Āti Haunui ā Pāpārangī, Tūwharetoa, Tonga) loves "old school" sounds and often hums to himself.



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



Mina Ripa and KommikaL. All the contributors provide musical variation, the mix keeps you listening right through the album.

THE BEST POLY FONK

Ardijah
Produced by Poly Fonk Productions
RRP: \$30
Review nā Whetu Moataane

In August, the iconic Aotearoa band, Adrijah released their new album, *The Best Poly Fonk*, which is a collection of their classic hits, plus four new covers.

The 19-track album includes favourites such as *Silly Love Songs*, *Time Makes a Wine*, and *Watchin' U*.

The four new covers are remakes with a distinct Ardijah and Pacific flavor. They include the 1973 hit by Gladys Knight and the Pips' *Midnight Train to Georgia*, an adaptation of *Over the Rainbow*, two well-known Māori waiata *Haere Mai* by Tā Apirana Ngata, and *E Ipo* by Prince Tui Teke.

If you are an Ardijah fan, you have to go and buy the album. The beautiful sweet voice of Betty-Anne Monga, accompanied with the soul and jazz compilation from her



husband Ryan Monga will make you think, wow this band still has it. The classics will make you reminisce the good old times and you will definitely love what they have done with the four new tracks.

This album is a definite buy for the summer holidays and will make a good Christmas present too.

BOOK WINNERS

Congratulations to Tim Brosnahan for *Kaitiaki: Māori and the Environment*; Pita Simon for *Once upon a time in Aotearoa*; Barbara Ng for *The Insatiable Moon*; and Carole Shirley for *kōiwi kōiwi*.

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



TE RŪNANGA O NGĀI TAHU ONLINE BOOKSTORE

Who are Ngāi Tahu? Where did we come from? What were we like before the Treaty of Waitangi? How did our kaumātua live? Good questions deserve good answers from good books:

www.ngaitahu.iwi.nz/shop/books

\$10 shipping throughout Aotearoa.

Smoke-free NZ?

(continued from page 33)

which we make available to retailers for sale to people aged 18 and over who choose to smoke". The company suggested a number of measures to tighten up on enforcement of the Smoke-free Environments Act 1990, which already restricts sales to minors, as well as "increasing emphasis on youth smoking prevention programmes including specific education emphasising the prohibition of supply of tobacco to youth." This was as close as the industry gets these days to supporting active campaigns against the very product which it sells.

That was insufficiently ambitious for the select committee, which, as noted, considered a complete prohibition on tobacco, but settled for smoking to be "halved by 2015 across all demographics, and New Zealand to be a smoke-free nation by 2025."

The report recommends major assistance to quit smoking programmes, including

ensuring that nicotine replacement therapies are sold everywhere tobacco is sold and subsidising a wider range of effective cessation medications.

In addition to that change in emphasis on tobacco control efforts, a number of new approaches are suggested. One is to establish a Tobacco Control Authority with the specific aim of working to phase out all tobacco use by 2025. Others are to control supply directly by reducing the amount of tobacco imported into NZ, the number of retail outlets at which it is sold and the number of cigarettes for sale at each outlet. An annual report on the nicotine and any other addictive substances in tobacco would be produced, with a requirement to regularly reduce them. One imagines that those are likely to be among the hardest measures for the government to agree to and implement as they raise some sticky legal issues around restrictions on what still

remains a legal substance.

Hone Harawira, who was instrumental in setting up the inquiry, has announced on the Māori Party website "if I were to leave parliament tomorrow, I'd leave a proud and happy man". Given his current opposition to the Coastal Marine Bill and the problems that is causing, some members of his party might be wishing he would rest on his laurels and take his leave. But in fact the bigger political test and work is to come. The government has yet to respond to the tobacco inquiry, and it is not yet clear whether it endorses this new approach, or will opt for a more incremental approach, with a few more restrictions on tobacco use and a little more money towards prevention. Certainly, if the government simply decides to tighten up the enforcement of the Smoke-free Environments Act 1990, and little else, the tobacco industry will have won.

Home buying help

More than a third of Ngāi Tahu members belong to KiwiSaver, according to the iwi's recent financial knowledge survey. The good news for those members is that on 1 July 2010 KiwiSaver had its third birthday. To mark the anniversary, two first home buyer features were announced. This means owning your own home may now be much closer to becoming a reality.

The two new KiwiSaver features are the first home withdrawal facility and the first home deposit subsidy. To explain this further, if you have been a KiwiSaver member for three years and are over the age of 18, you can withdraw your contributions, your employer's contributions and any interest you have earned to buy your first home — that is everything apart from the \$1000 government kick-start and any other government contribution to your KiwiSaver account. You can also apply for the first home deposit subsidy of \$3000 (\$1000 for each year of savings up to the maximum of \$5000 if applying after five years in KiwiSaver).

As an example, if your household was earning \$65,000 and saving two per cent of this in KiwiSaver for three years this would total \$3900 plus employer contributions of the same amount, plus compound interest. Coupled with the deposit subsidy of \$3000 you would have in the vicinity of \$12,000 towards your deposit.

If you are looking to purchase your home with your partner, whānau member or friend, you can potentially "double up". If they are in KiwiSaver and earning a similar amount, which means you will have a first home deposit of around \$24,000.

For all those whānau enrolled and saving in Whai Rawa, these funds can also potentially be withdrawn to add to your house deposit.

The KiwiSaver features are targeted at first home buyers on modest incomes, but some previous homeowners may be eligible if, for example, their income, assets and liabilities are on a par with someone who has never owned a home.

The features don't just apply to buying an existing home. They can be used for purchasing land (as long as you intend to build on it within 12 months); for building on Māori

land; or for purchasing a house, or apartment that is currently being built.

If you would like to know more about your eligibility or to apply for the the subsidy, go to: www.hnzc.co.nz/kiwisaver. The savings withdrawal is managed by your KiwiSaver scheme provider. You should also check with your KiwiSaver fund holder to make sure you are able to withdraw your savings, as not all funds permit withdrawals for home ownership.

Important points to note:

- It is wise to find out if you are eligible for the features by applying for pre-approval before signing a purchase agreement for a property.
- It may take up to four weeks from submitting your application to Housing New Zealand until the deposit subsidy is paid to your lawyer.

First home withdrawal

- You must have been in KiwiSaver, or have been a member of a complying fund for at least three years.
- You can only withdraw money to buy your first home — not an investment property. If you have owned a home before, you may still be eligible to withdraw your savings if you meet the criteria. To do so, contact Housing New Zealand to determine whether you are eligible.
- You must be aged 18 years or over.
- Contact your KiwiSaver scheme provider, or qualifying scheme provider to apply.

First home deposit subsidy

- You must be aged 18 years or over.
- You can only apply through Housing New Zealand and only after three years of regularly contributing the minimum percentage to the scheme.

- The subsidy is worth \$1000 for each year in the scheme, up to \$5,000 (after five years).
- You can only receive the deposit subsidy once.
- You can buy a property with other people, who may also qualify for a deposit subsidy.
- You must have contributed the minimum percentage of income to KiwiSaver for at least three years.
- You must have a combined yearly income of \$100,000 or less (before tax) for one or two buyers, \$140,000 for three or more buyers.
- You can not own any other property.
- You must buy a house within the maximum house price caps: \$400,000 for Auckland, Wellington and Queenstown; and \$300,000 for all other areas.
- You must live in the house for at least six months.
- You cannot use the deposit to buy investment property.
- If buying land you must build on it within 12 months of purchase.

Whai Rawa

- You can withdraw money to help buy or build a house that you intend to live in.
- It should be your first home.
- You will need to have a sale and purchase agreement and proof that you have arranged other finance to buy the house if there is a shortfall between the purchase price and the amount of your requested withdrawal.
- You can purchase a house with a partner or other whānau member as long as you will be recorded as one of the legal owners.



DAYNA MAREE TURNBULL

Ngāi Tahu – Te Ngāi Tūāhuriri

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?

Playing sport, having a feed and heading to the beach with friends.

WHAT NEW ZEALANDER DO YOU MOST ADMIRE? WHY?

Kirk Penny (NZ Breakers), he is the man.

ONE THING YOU COULD NOT LIVE WITHOUT?

Family.

IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?

New Zealand.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?

My late Nana Colleen (who I'm sure is watching over me).

WHAT IS YOUR FAVOURITE SONG?

The World's Greatest (R Kelly).

ON WHAT OCCASION DO YOU TELL A LIE?

On special occasions...

WHAT CONSTITUTES A BAD DAY?

Being injured.

WHAT IS YOUR GREATEST FEAR?

Dying.

WHO IS YOUR FAVOURITE SUPERHERO?

Mermaid man or Barnacle boy (*Spongebob Squarepants*).

IF YOU COULD BE A SUPERHERO, WHO WOULD YOU BE?

Superman.

WHAT IS YOUR WORST CHARACTER FLAW?

Nail biting.

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?

Photographic memory.

WHAT'S YOUR FAVOURITE CHILDHOOD MEMORY?

Learning to water ski in Wanaka.

WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?

USA.

DO YOU BUY LOTTO?

No.

WHAT WOULD YOU DO IF YOU WON LOTTO?

Courtside seats LA Lakers against Maimi Heat.

DO YOU BELIEVE IN REINCARNATION?

Will let you know.

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

Kiwi.

WHAT IS THE BEST GIFT YOU'VE EVER RECEIVED?

Engraved bracelet from Grandad and my late Nana.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

Several pairs of Skins compression.

FAVOURITE WAY TO CHILL OUT?

Facebook.

WHAT IS YOUR MOST ADMIRABLE QUALITY?

Confidence and humour.

DANCE OR WALLFLOWER?

Definitely dance.

WHAT IS THE LAST BOOK YOU READ?

Lord of the Flies.

WHO IS YOUR FAVOURITE AUTHOR?

Jodi Picoult.

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

Any and every sport.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Chicken.

WHAT MEAL DO YOU COOK THE MOST?

Weetbix with milk.

WHAT'S YOUR BIGGEST REGRET?

Not studying enough.

WHAT IS YOUR GREATEST ACHIEVEMENT?

New Zealand Māori Junior Sportswoman of the Year 2010.



PHOTOGRAPH GREGORY CROW

Dayna Maree Turnbull (Ngāi Tahu – Te Ngāi Tūāhuriri) has had incredible year, topped off by winning the junior Māori sportsperson award at the recent national Māori Sports Awards. Dayna has represented New Zealand two codes: in the under-18 basketball team and under-21 touch team. She turned 17 in November, lives in Dunedin and attends Otago Girl's High. Outside of sport, Dayna is also interested in shopping, music, and socialising with friends. Dayna has one older brother, Blake (18), who is a black belt in karate, and lives with mum Judy and dad Paul, better known as PJ.

Strengthening Ngāi Tahu

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traditional waka hourua
through a 2010 waka
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