Fresh take

AN END TO THE WATER WARS?

KARANGA – A CALL FROM THE HEART | RELATIVITY SPEAKING
STORM AND JADE URU | KERI HULME
UNDERSTANDING AORAKI | ELECTRIC WIRE HUSTLE
If you’ve got a great tip, share it with our online whānau.

EXPERTS – YOU!

Bring up kids is bloody hard. No one has all the answers, so we thought we’d call on the

I grew up with the smack and the boot but I knew I didn’t want to do that.

I learned from them what I don’t want for my kids.

I talk to other fathers – ones with grown up kids. But also you just gotta go with it really, and when they’re ready to come to you they will.

Ka pari te tai, ka pac te tōrea

The tide recedes, the oyster catcher strikes

This was always going to be a significant year for Ngāi Tahu, with examples of our activity including new and improved agreements with the Ministry of Education, immersing ourselves in earthquake recovery efforts, our participation in national freshwater discussion and increased funding to Papatū Rūnanga.

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I talk to other fathers – ones with grown up kids. But also you just gotta go with it really, and when they’re ready to come to you they will.

Chief Executive Officer,

Mike Sang

Ngāi Tahu o Ngāi Tahu

This is always going to be a significant year for Ngāi Tahu, with examples of our activity including new and improved agreements with the Ministry of Education, immersing ourselves in earthquake recovery efforts, our participation in national freshwater discussion and increased funding to Papatū Rūnanga.

Much of this activity is supported by a financial commitment from Te Rūnanga o Ngāi Tahu – mostly via the distribution from the settlement assets, which are managed by Ngāi Tahu Holdings Corporation (NTHC). The commercial success of Ngāi Tahu has seen the distribution increase from $22m in 2010 to a projected $38m in 2012/13. Maintaining this progress is critical because the distribution allows Te Rūnanga to advance an enormous range of social, education, cultural and environmental aims for its people, remembering that many whānau still operate beneath acceptable wellbeing markers. Since settlement, around $320m has been distributed to support our communities and marae, our participation in environmental activities, and programmes designed to progress the position of Ngāi Tahu Whānui, such as Whai Rawa, Kātahi Māno Kāika and the Ngāi Tahu Fund.

This year or next, we expect the relativity mechanism to be triggered. In essence, it is a simple and straightforward legal contractual matter between the iwi and the Crown, with the relativity amount being calculated in accordance with that contract. Effectively Ngāi Tahu agreed to receive its settlement in installments, due to the need to get process underway and because there was so much uncertainty at the time of settlement in the mid-1990s.

Interestingly, given the Crown spends about $70 billion per annum, it will barely rate a mention in the Crown accounts. Nevertheless, it does attract media attention and is likely to attract more as we approach the trigger point. This edition of TE KARAKA covers the distribution increase from $22m in 2010 to a projected $38m in 2012/13. Maintaining this progress is critical because the distribution allows Te Rūnanga to advance an enormous range of social, education, cultural and environmental aims for its people, remembering that many whānau still operate beneath acceptable wellbeing markers. Since settlement, around $320m has been distributed to support our communities and marae, our participation in environmental activities, and programmes designed to progress the position of Ngāi Tahu Whānui, such as Whai Rawa, Kātahi Māno Kāika and the Ngāi Tahu Fund.

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The timing may be of real benefit not just to Ngāi Tahu Whānui, but to the development of our wider community, because Ngāi Tahu is heavily engaged in supporting earthquake recovery. We have invested significantly in residential housing development for example, and the relativity agreement will support that as well as general economic and employment activity in Te Waipounamu.

I will add as a footnote that for me, there is also an element of regret that this funding is essentially coming late. Ngāi Tahu have been extremely successful managing the initial settlement. How much better off would the iwi be today if Ngāi Tahu had received a full settlement in 1990, rather than waiting almost 15 years for this installment?
UNDERSTANDING AORAKI
Aoraki Bound alumni reach new heights.

FRESH TAKE
In the often ugly debate on water management, a strong Māori voice was missing until now. Can a new spirit of consensus end the water wars?

RELATIVITY SPEAKING
The relativity clause built into the Ngāi Tahu settlement is predicted to come into force within the next twelve months. What does it mean for the iwi?

KARANGA – A CALL FROM THE HEART
A spiritual call heard across many generations, it is the first voice heard from marae and epitomises the power of Māori women. TE KARAKA speaks with Ngāi Tahu kaikaranga about the ritual of the karanga, its evolution, and challenges.

BLOW THEM DOWN THE LAKE
The London Olympics will be a special moment for the Urū family.

POSTCARD FROM THE USA
One hundred white birds stalk through a field. Theme parks, nest-like, crop-up out of nowhere. Mara TK documents a frenzied month in the USA as his band, Electric Wire Hustle, attempts to build an audience in the world’s biggest music market.

One of my first impressions of the Canterbury countryside when I moved to Ōtautahi earlier this year was of the giant irrigation units perched like big metal crows on fields. It was a small inkling of the part water played here.

I knew something of the history of water disputes; enough to realise that the consensus achieved through the Canterbury Water Management Strategy (CWMS) is a major breakthrough.

How do you ensure farming can provide economic growth without ruining waterways? Call me a cynic, but from the outside, that could seem like one river too many to cross (literally). However, somehow it has been achieved; as our story on page 16 makes clear. And not just on a local scale — the Land and Water Forum has managed to find common ground at a national level.

Ngāi Tahu representatives have spent many hours in meetings of the CWMS geographic zone committees across Canterbury. We owe a huge mihi to them. The committees have provided a forum for Ngāi Tahu to talk to other stakeholders, says Te Marino Lenihan, who represents North Canterbury Ngāi Tahu on the CWMS regional committee.

“Our people have been the quiet corner of the community, and it seems people either don’t know about us, don’t want to know about us, or are straight out ill-informed about who we are and where the heart and soul of our culture lies.”

In telling Ngāi Tahu stories, others around the table have gained a better appreciation of Ngāi Tahu, he says. As Te Marino says, it is only a first step. But it is an important first step, and hopefully our communities will find a way to promote economic growth that does not degrade the environment for the generations after us.

nā MARK REVININGTON
They don’t look like much, to an undiscerning eye.

Some rocks and bits of wood, a few bones, coral, and vegetable matter that is mostly seaweed.

I display them on top of the shelves for Māori CDs, and the complete “Ngā Mōteatea”.

A long time ago, when travelling to the second Māori Artists & Writers hui, I met a man who was composing nursery rhymes for his children. He wanted the kids to have small songs that would tumble them to sleep, songs in Māori, intrinsic to our islands. His name was Hirini Melbourne. He sang one on the bus that haunted me. It was about pīpīwharauroa, the shining cuckoo.

I don’t know why, but that bird has fascinated me ever since I first heard it, on the West Coast in 1976. I learned that it was one of the navigators’ birds, and it journeys from the Bismarck and Soloman archipelagos to breed here. The chicks hatched in grey warbler nests and their first act was to go to shore...

For over a decade, Hirini and Richard researched deeply, travelling to many marae, and journeying overseas (in the British Museum, they found a pounamu pūrerehua by the sea under the Bluff cliffs, I automatically looked to the waves. And saw 2 Hector’s dolphins. From my long-ago childhood I had learned that bull-roarers were used to call dolphins, and lure them to shore...)

So, there they sit above the music, my square but wonderful little singing treasures:*

*a taps of poi — one made in traditional materials, the other corncobs and wool... I can’t wield the traditional ones, but I love the sharp rap they make, in contrast to the others (which I keep for visitors to play with)
*a tap-stick, made by Brian in rātā, the shape of a mantis but with a humanoid face* a mantid-stick, it produces a sharp noise or a chirrup, depending where you hit it.
*a simple rounded knocked-smooth rock. When Richard swung it together with an adze blank. Knocked together, they make a quite loud ringing sound...working in that argillite quarry 3–4 centuries ago must’ve been... interesting. When I strike the adze blank with the mantid stick, it produces a sharp noise or a chirrup, depending where you hit it.
*a simple rounded knocked-smooth rock. When Richard swung it together with a kōauau in venison bone carved by Brian (has about the density of human bone said Richard, when he gave it to me) — a wonderful pounamu, unworked, that will sing out an astonishing distance, if correctly suspended (a lot pounamu hei will ring too), and an old trade Jew’s harp —*

In family places, there are other treasures — most of an old kōauau, albattosa bone, with incised cross-hatching; an interesting fractured slab of pounamu, unworked, that will sing out an astonishing distance, if correctly suspended (a lot pounamu hei will ring too), and an old trade Jew’s harp —

I rarely publicly recommend books. There is one I am happy to, in this context.

“Taonga Puoro — Singing Treasures” by Brian Flintoff. In it, you will see Hirini & Richard enjoy Brian’s work (and treasures made by other craftspeople). You can learn to play the rejuvenated ancient instruments. You can make versions of them. And you can hear what they sound like —

Writer Keri Hulme is southern Kāi Tahu but lives in “Big O” — Ōkarito. Among her passions are whitetip and family history. In 1985 Keri’s novel The Bone People won the Booker Prize.

Then & Now...
Paperless

Te Rūnanga o Makaawhio goes digital

When Te Rūnanga o Makaawhio held its first paperless executive meeting, the room reverberated with laughter and puzzling queries as members tried to come to terms with their new Acer Iconia tablets.

“The 12-member executive, aged from 30 to 70-plus, grappled with power-charging, screen time-outs and hitting wrong keys but most had been converted by the time the meeting finished. Tumuaki Susan Wallace says she’d have a fight on her hands now if she tried to take the tablets away.

“Everyone took to the new technology surprising well. We spent a bit of time at our first meeting running through the basics and most members found them very easy to use. I’d expected a lot of resistance but everyone was on board very quickly. Some still have a love hate relationship with their tablet but based on our last executive meeting – the third using tablets – there’ve been no real problems.

The move to paperless meetings stemmed from the rūnanga Taoka Inventory Project, supported by the Ngāi Tahu Fund. The project focuses on the digital and photographic recording of all taonga attributed to and held by members of the Makaawhio rohe. That included the digital scanning of old photographs, whakapapa pages and treasured documents.

“Making notes, which we work through at time both before and during the meetings. I used to spend days printing out agendas to the office, or to the local library to look into the best options for electronic and digital storage within the office itself. It’s made our executive meetings exciting, economic and fun.”

- Ni Adrienne Rewi

Pounamu stamina

Jeff Mahutika has been pushing himself at the gym to get into the right frame of mind (and body) to carve 350 pounamu pendants for New Zealand’s Olympians.

“It’s all about discipline,” says Jeff (Ngāi Tahu – Ngāti Mahākeke, Rangitane). “I’m into fitness. I go to the gym three times a day to get myself as close as the athletes’ mental state as I can. They’ve trained for years to get to this point and I want to be in the same frame of mind. I want to deserve the job.”

He likes the carving process to lifting weights at the gym, carving 35 pendants at a time, just as he does 10 repetitions with weights at the gym. “I’m into lifting, even when I’m in my shed working the pounamu. I always work best under pressure and this way, I feel I’m experiencing the Olympics 350 times without ever leaving my seat.”

The pendants, carved from tabatahi or snowflake pounamu which is unique to the Cascade Plateau in South Westland, are a gift from Ngāi Tahu to New Zealand’s Olympians. The stone is distinctive for its brilliant white “starburst” features that Jeff associates with the snowy peaks of the Southern Alps.

Each of the 350 pendants, carved in the shape of a mere, has three grooves that signify the past, present and future. One side is left flat and unpollished, denoting untrained, undeveloped potential; the other side is rounded, “to remind the athletes that they’ve come from a raw state and made it to the peak of their chosen sport.” Each will have subtle differences, so that every athlete can connect to their own piece. The mere design symbolises sport as modern warfare, Jeff says.

“In the old days when you saw someone holding a mere, you knew they were chiefs. They had the mana. I think that’s an appropriate design for the Olympics, which is a kind of modern warfare on the sports field.”

Working to a deadline within the tight confines of his tiny garden shed set amidst trees near Hokitika, Jeff is happy to acknowledge that pounamu has changed his life. He likes that his work shed has a dirt floor and no windows. He likes a confined space. It feels like a cave, he says. It reminds him of living in the bush. And when he’s finished the Olympic commission, he’ll be going bush again, to GPS pounamu locations for Ngāi Tahu in South Westland.

Waka fleet returns

The fleet of seven voyaging waka, Te Matau a Māui, Hine Moana, Paafaitu, Marumaru Atua, Uto ni Yalo, and Gauafoa are near the end of their epic voyage around the Pacific Ocean. The waka left Aotearoa in April 2011, visiting French Polynesia, Hawai’i and the west coast of the United States and returning this year via Mexico and the Galapagos. The fleet arrived in Rarotonga May before carrying on to the Solomon Islands for the Pacific Arts Festival this month. Several Ngāi Tahu crew have been on board for major parts of the voyage including Brendan Flack, Ihaia Briggs, Tumaranagi Sciascia and Tiaki Coates.

You can see the project and a trailer for the movie Our Blue Canoe to be released next year at www.pacificvoyagers.org.

The voyage has been funded by the Okeanos Foundation for the sea, and aims to draw attention to the plight of the Pacific, while igniting a movement towards traditional and environmental values. It has also stimulated Kaumanoa Kai Tahu, a local initiative to encourage more interest and activity in voyaging traditions.
Just in time

Sorren Thomas can’t explain her premonition the night her baby almost died.

Ten-month-old Te Kāhu Harmer had apparently recovered after doctors removed a lithium button battery that he had swallowed. But four weeks after the battery was removed, he was rushed by the Royal Flying Doctor Service from his home in the Western Australian town of Bunbury to Perth, where he spent six hours in emergency surgery, followed by another eight-hour operation to repair his heart.

Lithium batteries trigger an electrical current when they come into contact with saliva, and can cause severe burns to human tissue within two hours. Te Kāhu had a lithium battery lodged in his oesophagus for 12 hours before it was removed. The battery had caused burning, and as a result, his gastric wall perforated, allowing his heart to pump blood into his stomach.

The night Te Kāhu became seriously sick, his mother was seized by an inexplicable sense of dread.

“Usually I go to bed at 8.30 but that night I stayed up past 1 am,” says Sorren. “Something kept telling me, ‘Don’t go to sleep.’ I kept checking the kids but they were fine, but I felt so scared. Around 1.15 am, something told me to run to Te Kāhu’s room.”

“When I got there he was sitting in his bed grizzling, I thought he was teething so I got some Panadol and a bottle. Halfway down the hall he screamed, took a gasp, went blue and stopped breathing. If I had gone to bed at my usual time he would have bled to death in his sleep.

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“Halfway down the hall he screamed, took a gasp, went blue and stopped breathing. If I had gone to bed at my usual time he would have bled to death in his sleep.

“All night I felt absolute terror and fear and I had no idea why. I guess we had some help from our ‘guardians’ or it was my mother’s instinct. I’ll never know what it was but I’m sure it’s why he’s alive. Even through the 14 hours of surgery and the doctors telling us he wouldn’t survive, I just knew he would live.

“At one point I told Caleb that he needed to call on his ancestors because they were the only ones who could save Te Kāhu. I knew they kept him alive and that he’s meant to be here. The doctors are even baffled that he’s alive.”

The medical team who treated Te Kāhu at Princess Margaret Hospital for Children in Perth believe him to be the first person in the world to survive the type of injury he suffered. Te Kāhu is now well on his way to becoming a healthy toddler.

Sorren was born in Christchurch and moved with her family to Western Australia when she was two. Her partner Caleb was originally from Hastings. His family moved across the Tasman when he was four. Caleb is Ngāi Tahu through his paternal grandmother, Utanga Wineera. As well as Te Kāhu, the couple have two other children, aged five and three.

Sorren and Caleb want to warn as many other parents as they can about the danger of lithium button batteries, which are found in many everyday items from greeting cards to remote controls to cameras. Their experience triggered a media storm in Australia, but Sorren also wants parents in New Zealand to be aware of the danger.

“I just want to let people know how serious this is. Those batteries are everywhere and it is so easy for a baby or a toddler to swallow one.”
Keri Hulme (kerei hewm) n, v, adj.; Kāi Tabu (Puketeraki, Ōraka-Aparima, Arowhenua, Taumaru, Waitapu), Ōkārito (48 years), The Bone People. Whakapapa, flags, whiskey, wind, water, praying mantis. Congenial neighbours (Judith and Bill; and Andreis up the hill), takarua, twenty-seven thousand (books), walking sticks, pounamu, Moeraki (soon). Words, rhythm, circumambulation, 1972 crown land section (ballot), octagon (house), Mary (née Miller) and John, mātāmua (Diane, Kate, Mary, John, Andrew). The Strand, west, coast, east, coast, tobacco-picker, postie, journalist, Ōkārito (pop. 43 less 1 equals 42). Pātiki, tuna, māna, mana, cicadas. Literature, poet(y), song, story-teller. Beach, Anglo-Saxon, townies, proximity, scrabble, time travel, Lever Terrace, James K (Baxter), sand, moon, tides, lagoon. Kōtuku, fish, fishing, pipe, hats, dictionary(ies), kōrero, potent. Booker (Prize), conservation, earthworms, ultra-speed broadband. Kiwi (Ōkārito brown), titi, kūmara, heat, friends, whānau, Ōkārito (sea and sky) – 115!
Understanding AORAKI

Nā Kahu Te Whaiti

FROM A DISTANCE AORAKI IS A QUIET STUNNING VISTA. CLOSE-up, the sound of avalanches rumble through the valley, and sight-seeing helicopters and planes fly above. And as you get closer, the ridges of aoraki get steeper and his boulders get bigger.

Alongside four other alumni from the Ngāi Tahu Aoraki Bound leadership development programme, I climb Kaitiaki Peak, right next to our maunga ariki aoraki. Looking across, I realise just how enormous he is, his peak still one kilometre above where we stand. From up there I can see to the east where his brothers make up the surrounding mountain range with Lake Pūkaki below, and beyond that the rolling Canterbury plains. It is far enough away from civilisation to blur human creations such as roads, cars and buildings.

Deadlines, bills and a worrying squeak in my car – all these concerns temporarily flee my mind. I am stunned by the natural beauty of Te Waipounamu and a view that encapsulates the whakataukī:

Ko te kāhui mauka, tū tonu, tū tonu, ko te kāhui takata karo noa, karo noa ka haere – The people will perish but the mountains shall remain.

according to our Ngāi Tahu creation story, aoraki is the eldest son of Raki (the Sky Father). Aoraki and his brothers brought the canoe (Te Waka o aoraki) down from the heavens to visit Papatūānuku (the Earth Mother), their stepmother.

When Aoraki and his brothers saw that they would not be able to separate their father from his new found love, they decided to return to the heavens to be with their, own, mother Pokoharua-te-pō.

However, when Aoraki was reciting the karakia for the journey back he made a mistake in his words. The waka stranded on a rock and his brothers were marooned. As time passed they turned to stone, their hair turned white and they became the highest peaks of Kā Tiritiri o te Moana – the Southern Alps.

Our group are on Kaitiaki Peak thanks to the relationship between Aoraki Bound and Alpine Recreation, a local outdoor adventure company. Aoraki Bound combines the adventure-based learning of Outward Bound with Ngāi Tahu history and custom on a 20-day journey starting at Anakiwa near the Marlborough Sounds and ending at the base of Aoraki.

Alpine Recreation, a guiding company operating in Aoraki National Park, leads groups over the Ball Pass, which is the highest recreational climb you can do near Aoraki. Their company’s founder, German immigrant Gottlieb Braun-Elwert, heard about Aoraki Bound in 2006 and, inspired by the journey, offered to take four alumni up the mountain to see Aoraki face-to-face.

Tragically, Gottlieb died guiding on Aoraki in 2008. However, his vision lives on and Alpine Recreation annually guides alumni up the mountain.

I am accompanied by Matt Wheeler (Ngāi Te Ruahikihiki), Laura Vernon (Ngāi Tūāhuriri) and Nicola Hullen (Ngāi Tūāhuriri). We are led by Gottlieb’s daughter, Elke, who, at the age of 14 climbed to the highest peak in Aoraki.

From Kaitiaki Peak we survey the Ngāi Tahu takiwā and discuss the whenua below.

Pūkaki, the lake below, along with Tekapō and Ōhau made up a network of rivers, lakes, and wetlands that were important mahi-nga kai sites for Ngāi Tahu based in the centre of Te Waipounamu. Ngāi Tahu whānau would spend months there gathering kai – mostly weka and tuna.

The whenua below Aoraki also sits within the boundaries of the controversial Kemp deed, one of 10 deeds in which the Ngāi Tahu takiwā was divided and sold to the Crown.

Controversy surrounds the sale of the Kemp deed because Ngāi Tahu and the Crown disagreed over the inland boundary. Ngāi Tahu believed Pūkaki and Aoraki were not part of this sale. The Crown believed they were.

The Waitangi Tribunal ruled in favor of the Crown. Maybe they should have held the tribunal hearing here, because looking across the Ngāi Tahu takiwā, seeing the trails and knowing the importance of the area, it’s very hard to believe our tīpuna would have signed away ownership of such a sacred mountain, and such a prosperous food source.
Fresh take

In the often ugly public debate on water management, a strong Māori voice was missing until now. Kaituhituhi Howard Keene reports.

Te Maro Lenihan, left, and Makariri Rupene.
THERE IS NOTHING MORE FUNDAMENTAL THAN BEING ABLE TO gather kai for the whanau, but that basic right has been under increas- ing threat in recent years from the rush to exploit Canterbury’s fresh water resources.

The debate on water management, mainly between intensive farm- ing interests and environmentalists and recreationalists, has been very public and often ugly. In the heated and well-documented discus- sions, however, a theme that stood out was the Māori voice was not, or perhaps just not heard.

Until recently, Ngāi Tahu whānau, many with intensive customary interest in the region’s streams, rivers, estuaries and lakes, had little influence in the management of waterways, other than the required consultation.

That is changing. Rūnanga representatives around the Canterbury rohe are at last becoming fully involved in setting the rules for the management of Canterbury’s declining waterways.

It has taken a radical new consensus approach called the Canterbury Water Management Strategy (CWMS) to bring this about.

We are here talking about the story of the Hurunui-Waiau Zone Committee, which was set up under the aegis of Environment Canterbury (ECan) in 2005. It is the first of 10 CWMS Zone Committees to produce a draft zone plan. If accepted, the zone implementation plans will become rules in the new Land and Water Regional Plan being prepared by ECan.

The CWMS hinges on community consensus decisions on how water resources are managed and the co-existence of resources among the competing interests and environmentalists and recreationalists. It is the forum was formed four years ago to try and achieve a national consensus on water management. It has since produced two reports with another due later this year. Its first report established a framework for water management. Its second included recommendations for maintaining water quality including that water in Canterbury’s rohe should be clean enough to have New Zealanders and we must be involved at every stage of that process.

The CWMS is seen as critical to achieving a better understanding and appreciation that the playing field is not level, that we do not know about us, do not want to know about us, or are straight out ignoring us.

The CWMS is seen as a strong Māori voice was missing, or perhaps not heard.

It is hard to imagine anything but further deterioration under that system, meetings would simply carry on until agreement was reached.

Environmental values deteriorated, mahinga kai areas were threat- ened, and water resources for agriculture were over-allocated in many cases, exacerbating the fast changing situation.

It is hard to imagine anything but further deterioration under that system, meetings would simply carry on until agreement was reached.

That’s why it is critical to have spaces for water management. It was designed to provide for those types of conversations. The CWMS is designed to provide for those types of conversations.

It is a hard-fought battle to get a table for our whānau. It means a lot.
especially when the local environment is already heavily degraded. “Claims need to be designed so that they add value to all key interests. It can’t just be about growing grass and generating electricity. Water quality and biodiversity have to be protected and enhanced or my kids may never get to swim in or eat out of our rivers. Commercial use of water must come with clear responsibilities to look after that environment canterbury and the district council asked for expressions of interest that connects the up-stream guys with those downstream.”

One overriding issue that has probably helped the CWMS process get off to a speedy, strong start was the Government’s controversial replacement of elected ECAN councillors with commissioners in 2010. Up till then ECAN had failed to get strong and timely planning processes in place, in the face of rapid irrigation development. The new commissioners have been given extra powers to do the job.

“ECAN commissioners have been a blessing in disguise,” says Te Marinos. “It’s taken the biggest political animal out of Canterbury’s waterways, and it’s really pushed us all to get our act sorted out.”

Raewyn: “The commissioners were a critical move as far as Ngāi Tahu is concerned. Coming in when they did meant that the CWMS process could be supported by a fresh regime that would govern how an organisation, with a chequered history of water management, would support the zone committee process including the RMA planning process.”

So is the CWMS the way of the future for water management in New Zealand?

“Actually do think it’s the way of the future,” Raewyn says. “I think people need to take responsibility. It needs to be both an individual and collective responsibility, this is why the Kaaitakanga description in our ZIP, is honed in such a way.

“Essentially we all need to take responsibility.”

To aid the process, ECAN commissioners imposed a 15-month moratorium on resource consent applications on the Hurunui or its tributaries. “I think that was really important because it created some space, but also created a deadline.”

The result was an even more readily acceptable proposal involving dams on the Waitohi River, Air Botany of the Hurunui. However, the original plan is still in the background if the Waitohi option fails.

Bedford says he found wide agreement by the non-Ngāi Tahu committee members to take on board what the Ngāi Tahu representatives were saying on issues like mahinga kai.

“I think they found quite quickly that they shared most of the values the Ngāi Tahu reps were bringing to the table about mahinga kai and ecological values.

“From my point of view Ngāi Tahu’s involvement has been absolutely critical, and I think everybody, including Ngāi Tahu, has gained out of it significantly.

“One of the great things for me that came from the Ngāi Tahu involvement was that we see that within Ngāi Tahu there is exactly the same debate going on about the balance between economic outcomes and cultural and environmental outcomes.”
The relativity clause built into the Ngāi Tahu Settlement is predicted to come into force within the next twelve months. Kaituhiti Matt Philp looks at what the clause might mean for the iwi.

IT MAY HAVE GONE ALMOST UNNOTICED BY THE MEDIA, BUT THE passing into law of five Treaty of Waitangi settlement bills on a single day in March was of keen interest to Māori and not only to the five iwi directly involved.

For Ngāi Tahu and Waikato-Tainui, the accelerating pace of settlements will trigger what is known as the relativity clause, a formula provided for in those first two settlements that will be triggered at the moment Treaty settlements pass (in 1994 dollars) $1 billion.

But this isn’t just about money. As Ngāi Tahu kaishakunaare Mark Solomon points out, the relativity clause recognises the iwi’s bravery in being willing to enter settlement negotiations at that early moment when there was still much uncertainty and suspicion. He characterises it as another element of redress. “It’s important to Ngāi Tahu in the same way that every element of our redress is important to Ngāi Tahu.”

Te Rūnanga o Ngāi Tahu CEO Mike Sang predicts the $1 billion mark could be hit later this year. And while any decisions about how, indeed, when the clause might be invoked lie in the future, Sang says the relativity payment “will enable us to look at other investment opportunities and to increase the distribution to Ngāi Tahu whānui”.

How much is the relativity clause likely to deliver? The clause negotiated by Ngāi Tahu provides for 16.1 per cent of all future Treaty settlements (17 per cent for Waikato-Tainui), adjusted for interest and inflation.

Already you can hear complaints. But what does relativity mean for Ngāi Tahu?

It is a deferred payment, says Solomon. In 1997 when Ngāi Tahu was working towards a settlement with the Crown, there were plenty of uncertainties to be worked through. Because Ngāi Tahu’s settlement was one of the first cabs off the rank, it was important not to make a mistake. “This clause allowed both the Crown and Ngāi Tahu to agree on process and ultimately it led to the settlement.”

Tā Tipene O’Regan, who chaired the principal team that negotiated the 1997 settlement with the Crown, says that without the clause Ngāi Tahu would never have signed. “And to be fair, that was agreed to quite promptly. Jim Bolger [the then Prime Minister who took over negotiations with Ngāi Tahu] saw the justice of our position and he was an eminently fair man to deal with.”

In Mike Sang’s eyes, the relativity clause is nothing more controversial than a contractual clause, agreed to by both parties in an open and transparent process. He thinks of it in terms of a deferred payment. “If anything Ngāi Tahu would have been better off if it had got all its claims settled up front. We’ve made good investment returns over the past 15 years.”

In any case, he says, “It’s not going to be big bucks in the wider scheme of things … The government will be a bit concerned about how New Zealanders will react, but that will be about communication and transparency.”

So, what happens when that $1 billion line is crossed? Sang says there are various options and no necessary rush for Ngāi Tahu to play its cards. It might make sense to wait until 2014, when there is likely to be a small wave of claims being settled. “But you’ll obviously see increased commercial activity once we work out how best to invest the money.”

Ngāi Tahu uses an inter-generational investment policy framework that echoes other intergenerational investors like the Yida Endowment Fund, says Solomon. It ensures Ngāi Tahu can distribute funding each year to whānau while reinvesting for future generations. “We believe this deferred payment will ultimately be of benefit to all of the South Island economy because our investments and distributions are largely focused in the South Island.”

“Our people are in every part of Te Waipounamu and where you find our people, you will find new initiatives and opportunities and ultimately local economies benefitting.”

Tā Tipene sees the “enormous howl of indignation” that rose from Ngāi Tahu over the 8 per cent non-commercial protection of the 1997 settlement as “not a bad thing”.

Ngāi Tahu uses the so-called “Fiscal Envelope” to manage the distribution of its investment returns, he says. “In any case, we are only talking about 2 per cent.”

The 1997 settlement is the one that allowed Ngāi Tahu to balance commercial and non-commercial investment. “It’s a fine line but it’s there.”

Tā Tipene O’Regan
A spiritual call heard across many generations, it is the first voice heard from marae and epitomises the power of Māori women. Kaituhituhi Adrienne Rewi speaks with Ngāi Tahu kaikaranga about the ritual of the karanga, its evolution, and challenges.

**Karanga – a call from the heart**

Nau mai, haere mai
Ki tō tātou marae e
Haere mā rā...

MEREANA MOKI KIWA HUTCHEN (AUNTY KIWA) BELIEVES IN WHAT she calls “a user-friendly” approach to karanga – in being welcoming and down-to-earth.

“I like to use a simple karanga for a pōwhiri, one that will welcome all iwi. You can add to that, depending on the occasion, to make it deeper and more picturesque but as kaikaranga you should always be mindful of people waiting. It is not about telling a whole story. You can be very colourful and embellish things a lot but you need to be true to the event and not get too carried away. You need to keep it real.”

Aunty Kiwa (Ngāi Tahu, Ngāti Māmoe, Ngāti Porou, Te Whānau-a-Apanui), 79, was picked to learn to karanga because of her whakapapa.

“In my case, it was about who my grandmother was. People looked to her for help and guidance. It always comes back to genealogy and the eldest daughter was usually the chosen one, but only if she was interested and able to work alongside the elders. Not everyone wants to karanga. My elder sister was terrified. She didn’t want to do it, so the responsibility was passed down to me.”

A good karanga matches the occasion, she says. And a good kaikaranga chooses her words carefully and never drowns out the other caller.

“We call that kaihorohoro – gobbling words. It’s very bad practice. Karanga should not be a power game. A good kaikaranga has a way about her, a charisma. She’s special and she has heart.”

But the protocol of karanga is facing challenges as it evolves in modern life. Traditionally viewed as a connection between the living and spiritual worlds, the karanga is steeped in tikanga and epitomises the mana wahine — the power of women within the marae. It is a spiritual call that has been heard through generations of whānau across the country.

Left: Mereana Moki Kiwa Hutchen.

Photographs Geoff Shaw

**Left**: Merana Moki Kiwa Hutchen.
The role of karanga is still one for a woman who understands that when you karanga for Ngāi Tahu, you represent the whole iwi and it is your obligation to ensure the hapū and iwi are being portrayed in the best possible way. It is a big responsibility. It is a duty and an obligation that we need to fulfill because we are the faces of our tūpuna.

In the past, karanga was an important role in the marae. It was a way for the mana and the spirits of the dead to be honored. The role of the karanga was about respect, honor, and the connection between the living and the ancestors. It was a way to communicate with the spirits and to pay respect to them.

In today’s world, the role of karanga has evolved. It is no longer just about calling out a few words or reading from a piece of paper. It has become a way to connect with the audience, to communicate the message, and to engage with the audience.

The karanga is a way to celebrate the cultural heritage of the Ngāi Tahu people. It is a way to honor the ancestors and to keep their traditions alive. It is a way to share the culture and to educate the younger generation about their heritage.

In conclusion, the role of karanga is still an important part of the Ngāi Tahu culture. It is a way to connect with the ancestors and to honor them. It is a way to keep the culture alive and to share it with the younger generation. It is a way to celebrate the cultural heritage of the Ngāi Tahu people and to keep their traditions alive.
Befitting the occasion

The more important the occasion, the more kaikaranga are involved in the pōwhiri. At the Crown Apology to Ngāi Tahu at Ōnuku marae in 1998, several kaikaranga were chosen on the basis of their representation of the different takiwā, their whakapapa to certain key individuals within the Ngāi Tahu whānau, and their recognition as experienced kaikaranga. A balance had to be found too between the mana of the host marae, which always takes precedence, and determining representation for the whole Ngāi Tahu whanui, a task the Otonga kaikaranga te Karaka tahi who determined who would be chosen as kaikaranga for such an important event. She wanted to see the next generation of kaikaranga so they selected Hana O’Regan (Ngāi Tahu), the youngest on the day, then still in her twenties. Her selection for such an important event was a surprise to many at the time, but it was an indication of the respect she had earned for her skills and her ability to deliver karanga.

Hana was chosen because of her whakapapa – she was ‘her father’s voice’ – and she was a real inspiration for young kaikaranga. We could look at her and say here’s a strong, young Ngāi Tahu woman with all the skills to deliver karanga well. That was emotional and inspirational.

Karanga has always been characterised by certain traditional protocols. A woman should not karanga when she is sleeping, or if she has her menses, as is the cultural expectation. Karanga is traditionally seen as sacred and is only performed by menstruating women in “a changed state” and were considered tapu. Unless invited, younger women should never karanga when an older woman is present; and they should dress appropriately in skirts. Many young people today have good intentions, but they don’t realise what the role of kaikaranga involves.

“Your karanga has always been characterised by certain traditional protocols. A woman should not karanga when she is sleeping, or if she has her menses, as is the cultural expectation. Karanga is traditionally seen as sacred and is only performed by menstruating women in “a changed state” and were considered tapu. Unless invited, younger women should never karanga when an older woman is present; and they should dress appropriately in skirts. Many young people today have good intentions, but they don’t realise what the role of kaikaranga involves.”

Karanga will not be carried out after dark (for fear of invoking the wrong spirits). Part of your responsibility as a kaikaranga is to organise the marae, which also is generally accepted that kaikaranga will wear skirts and not trousers; and that karanga will never be carried out after dark (for fear of invoking the wrong spirits). Part of your responsibility as a kaikaranga is to organise the marae.

Te Rūnanga o Ngāi Tahu
Chief Executive Officer

Te Rūnanga o Ngāi Tahu (TRONT) is a governing body that oversees the activities, interests and aspirations of Ngāi Tahu whānui, and is comprised of elected representatives from the 18 Papatipu Rūnanga. The Chief Executive Officer (CEO) is accountable to Te Rūnanga o Ngāi Tahu through the Kaiwhakahaere. The purpose of the role of the CEO is to ensure the functions of the Office of Te Rūnanga are fulfilled, to provide advice to TRONT, and to work with TRONT and the Kaiwhakahaere to assist in their roles and to enhance the performance of the Te Rūnanga Group.

The CEO role has administrative, policy development, planning, advisory and monitoring functions as well as the management of various forms of delivery of social and cultural programmes. The leadership of an efficient office and administrative team, managing reporting functions, maintaining a variety of key relationships and delivering professional advice and programme delivery to whanau and support services to whanau representatives is critical. The monitoring and supportive relationship with the management structures responsible for the tribes significant business interests, and the long term planning and risk management processes for TRONT are all part of this diverse role.

Key attributes sought in applicants for this position include:

• An understanding for the Maori economy and the workings of Government.
• Strong organisational and administrative expertise.
• Diverse governance and financial management skills.
• A proven relationship builder and team leader.
• A clear and effective communicator.
• A reputation for delivery.

This is a substantial role that will be attractive and satisfying to those who understand the nuances of the setting and have the discernment to appreciate the contribution of this role to the long-term aspirations of all Ngāi Tahu whanui. There are few appointments of this composition.

For further information on Te Rūnanga o Ngāi Tahu, please visit their website www.ngaitahu.iwi.nz.

Confidential enquiries can be made to Graham Ewing or Kerrie McGirr. Applications for this role close on Monday 16 July 2012. All applications will be acknowledged by email.

Email: search@ngaitahu.com Website: www.ngaitahu.com PO Box 13-419 Christchurch New Zealand Phone +64 3 377 7793
Blow them down the lake

The London Olympics will be a special moment for the Uru family. Nā Mark Revington.
A POSTER ON A WALL IN THE URBAN HOUSEHOLD WHEN OLYMPIAN rowers Storm and Jade were growing up showed a mother and father holding the hands of two children on top of a mountain. Across the poster were the words, “Give your children wings and let them fly.”

Now the brothers, Ngati Tahu – Ngati Taiohu, through their father Bill, are both off to the Olympics as members of the New Zealand rowing squad after years as fixtures in elite rowing both nationally and internationally.

Older brother Storm, a 2009 world champion with Peter Taylor in the lightweight double sculls, was 23 when he competed at Beijing. He and Taylor narrowly missed gaining a spot in the final after finishing fourth in their semi-final. The London Olympics are a first for Jade, who will compete in the fours at the same age his brother first competed in an Olympics.

The prospect of both brothers competing at the same Olympics is unbelievably exciting for their parents Bill and Robbie from Myross Bush in Southland.

Storm has said he is “light years” ahead of where he was in 2008 at Beijing, in a much better mental state to deal with the unique pressure of an Olympic campaign. Likewise Robbie and Bill who head for London this month: “An Olympic year is a totally different ball game,” says Robbie.

Winning an Olympic medal requires mental toughness. Watching your sons compete at the Olympics is nerve wracking, says Robbie, and there is little she and Bill can do to make their sons go faster. “Blow them down the lake,” is her mantra.

The brothers began rowing in their early teens. “Storm was 13 and Jade was 14. Storm got asked by a good friend who was coaching and needed a fourth rower to make up a crew and it went from there,” says Robbie.

“Jade was good at rugby but developed a ligament problem in his knee and the specialist suggested rowing to keep his knee static. We encouraged them to do sport because it kept them out of trouble.”

Storm and Jade’s potential wasn’t immediately obvious but like any parents committed to their children’s chosen sport, Bill and Robbie were their sons’ biggest supporters. With two rowers in the house, life can become a blur of travelling, training, and feeding.

“We were always there when they rowed,” says Robbie. “As teenagers they weren’t outstanding rowers but we supported them anyway because that’s what you do. But when they started to step up and really commit to the sport, I knew they would make it.”

These days the brothers are based in Cambridge, near the home of Rowing New Zealand’s Lake Karapiro headquarters, and their parents often don’t see them for months at a time.

“Other people have their families round for Sunday night dinner,” says Robbie. “We don’t. We learned early on to make choices and stand by them. Financially it has been a strain at times. We have to prioritise what we do in life and spend our money on, but look what we have gained.”
In Austin airport... I'm reading a commemorative plaque celebrating Barbara Jordan, the South's first African American woman elected to congress. A bronze statue of her deep in thought stares 1000 yards inward. I have the same kind of look after five flights in four days: Wellington-Brisbane—Adelaide-Auckland-LA-Austin.

So, we make it to Texas. My initial thoughts are always dictated by the landscape: the trees, the oscillations of the land, the skyline, the light. Here an enormous sky bends over us. Only in Australia have I seen more of the heavens at one time. Under this, a grey-green flow rises out of low-lying areas, young and thin. Rolling down the city's boulevards I see that the richer areas are hived by large oak trees.

We check into our hotel, one of those ubiquitous ones that smell like old wet washing. Now is a good time to talk about the under classes that work the engine rooms of this country. Most Americans work within the service industry: transportation, entertainment, hospitality, public service etc.

My travels here so far, often, I have been greeted, fed and put to bed by Mexicans, who take the hardest hit. 1920s. They are not even recognised as Americans. The customer is always white, like me. Over here I'm a white man, thought I don't much think or act like one.

Sound is coming from everywhere in Austin: upstairs, downstairs, back alleys and from the streets. While waiting for a slice of pizza from a truck we are engulfed by shukata dada band, black and juicy. We must take up the rhythm and join the riot. Ba ba ba ba. The music stops and everyone laughs. The engine rooms of this country are getting down and the sound is good.

The next morning we make for San Francisco, a six-hour drive north of the other side of the planet awaiting my safe return.
in a mono-crop. One God damned thing for 100 miles: grapes, then corn, then cow. Halfway up, we encounter a cattle ranch, absolutely stark, bone dry and bloody raw. Now, I have driven through bovine stench in NZ that will strip paint but this farm in California eclipses anything I have experienced. My spirit will leave this world with that smell.

New York, New York

"Shipwrecked in the middle of my own body" is how Pablo Neruda felt when he wrote Friends On The Road in 1921. Today I am the same way. Why being feels mismatched and faded. Presently, we're in Hollywood and my stomach is in revolt. I have just eaten a kind of yellow I hadn't encountered before. I have to lie around like a snake. Entertaining us on our last nights in LA is Aaron Byrd, radio host on KCRW. A good man who reserves judgment until the DNA is in. He shows us with milk crisp and four hours of conversation.

San Jose, California

San Jose, the proclaimed capital of Silicon Valley, seems as though someone who had no intention of living here designed it. It's too clean and the streets are too wide; you can hardly see the other side of the road. It is a very odd place. It’s too clean and the streets are too wide; you can hardly see the other side of the road. It is a very odd place. It’s too clean and the streets are too wide; you can hardly see the other side of the road. It is a very odd place.

Facing page, top: Street art, San Jose; street in Venice, L.A. 
Facing page, bottom: Crabby Nate's, Austin; NYC from the air; taco truck, Austin.

Facing page: "electric wire hustle put the mustard on the hotdog."
Within a few generations after Tahu Pōtiki and Porouraki began living on the East Coast, their descendants included many of the local Ngāti Tama people and also had children of Huanganga, who were more recent arrivals to the Tai Rāwhiti district. It was during this early period that whānau and hapū, descendants of these ancestors started to engage in regular conflict which, in turn, caused them to forge whakapapa-based alliances with each other. As a result of this conflict, these ancestors began to disperse to areas outside of Tai Rāwhiti, including some of the earliest migrations south to Te Māhia, onward to Nuhaka and ultimately to Te Wai Pounamu.

Although not a major character in the events outlined here, one of the participants in the battles with Tūtekohi, who was an important east coast chief contemporaneous with Mahaki and Rākaihikuroa, was Wairarapa, the great, great grandson of Tūtekohi and the grandfather of both Tātāhuruhuru and Kurī. It is from these two ancestors, that the primary lines of Ngāti Tama whakapapa claim their affiliation to Tahu Pōtiki.

When Tūtekohi enlisted the aid of allies and a series of skirmishes ensued, including well-planned ambushes and strategic assaults on the Wairarapa-A-Hika stronghold, Takauteroangi. One such engagement occurred at another feast that included the Ngāi Tahu ancestors Karakahaura, Whakaruru-a-Nuku and Whakaruru-Iti. The invitation was actually a ruse designed to give the impression that a splendid meal was in the making. This perception of much food being enhanced by the presence of false fish, fowl and birdsbeds carved from wood and hung on the storehouse platforms. It is for this reason that the ensuing battle was named Te Whataroa.

During the festivities the chief began to play games among the adults also joined in. The games, though, were merely a play to distract the visitors until the hosts could organise themselves to attack their unwitting guests. The visitors’ dogs were also being killed in preparation for the feast and the whole time the ovens were being prepared for the victims. As a result the smoke from the fires provided cover for some of the visitors to escape.

Following the battle, Tūtekohi and his allies were ultimately victorious and nearly all of those affiliated with Rākaipaaka were forced to move from the district. This included the Ngāi Tahu ancestors who were making their first steps towards their ultimate destination in Te Wai Pounamu, and the cause of this southward migration was a dog.

I nuku, upon the invitation of Whakaruru, travelled back to the pā of Tūtekohi. Once there he found a way to entice the dog outside whereon he killed and then ate poor Keraueruhami. When it was discovered that the dog was missing, suspicion immediately fell upon Rākaipaaka and plans for revenge were hatched. 

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HELEN RASMUSSEN HAS COOKED SO MANY whitebait patties she could probably do it blindfolded. Beating eggs, stirring in “a shake” of flour, folding in the whitebait, and cooking up a batch of crisp, golden patties is all in a day’s work at the Grumpy Cow Cafe at the Haast Food Centre.

Helen (Ngāi Tahu-Ngāti Mahaki, Ngāti Irakehu; Ngāti Māmoe) and husband Ian have owned and managed the Grumpy Cow for the last four years.

“Whitebait patties are a West Coast icon. We cook them every day here and I’ve been going whitebaiting for as long as I can remember – from the time I could hold a whitebait net. My parents had a whitebait stand on the Manakauia River north of Haast, and we’d always go whitebaiting with them,” Helen says.

Helen grew up at Hunts Beach in South Westland before the days of electricity, learning to cook on a coal range. “The first thing I ever made on my own was scones. I never cooked with electricity until I was in my twenties and my own daughter was about seven by then.”

Before taking on the Grumpy Cow, Helen and Ian ran a venison recovery operation with helicopters, then a commercial fishing business. Helen took over the boat with a one-man crew for three years, braving the wild West Coast while Ian went back to the helicopters.

Cooking is important to Helen, but it’s about much more than simply enjoying being in the kitchen. It’s a quiet, reflective time for thinking about traditions and kaumātua, childhood memories and connections to the past.

“I was really privileged to grow up among our kaumātua and to learn the traditional way of doing things, including how to survive off the land and the sea. Every spring tide our Dad took us musselling; every summer we went eeling; every September we went whitebaiting. We learned about catching birds and what plants to eat in the bush. It was all about food gathering and learning how much to take to ensure we always had a reliable food supply. I still think about all that when I go whitebaiting now, or when I’m cooking traditional kai.”

Helen moves about the Grumpy Cow kitchen, preparing whitebait batter and shelling crayfish for the crayfish mornay vol-au-vents she’s famous for in these parts. Almost as an after-thought, she mentions that she won the 2011 area whitebait challenge and went on to compete against 5-star chefs in the finals at Shantytown, near Greymouth. She made a whitebait pattie stack for the finals, along with her father’s favourite, loose, garlic-infused whitebait presented on a bacon and potato rosti. She didn’t win, but finished in the top three, who were separated by just two points.

“They were all professional chefs. I’m not. I regard myself as a slap-up cook, not a fancy cook. I think a lot of fine dining now is all about reputation and food snobbery. It’s pretentious, less real. To me, food should be a pleasurable experience and that goes way beyond taste and presentation. It’s about the company you share it with and the memories it triggers. For me, the enjoyment of cooking is as much about who you are cooking for.”

Ian and Helen sold their whitebait stand on the Okuru River last year, and now go whitebaiting on the Haast River so they can be closer to their business. They had a bumper season this year, measuring their catch by the bucket rather than the kilogram.

“Usually half a bucketful is a good day but Ian’s best day this season was three or four buckets. We freeze our catch and use a lot of it in the cafe. When I was a kid though, the refrigerated Tip-Top truck used to come down to Haast once a week to collect the whitebait catch and all us kids were given a carton of 12 Tutti-Fruitti bars and a litre carton of icecream. We didn’t have freezers, so we had an icecream feast once a week.”

The pastry vol-au-vents, crispy bread cases and the whitebait patties all take shape around talk of the fish and chip shop she ran in Hokitika in the 1980s, and the continuing pleasure she gets from harvesting and cooking for others.

“For us, it’s always been about food gathering of one sort or another – that and connecting back to your tipuna. When I was at school I had North Island friends who got all their seafood from the supermarket. They’d never gathered watercress. I couldn’t understand that. Food gathering is an important part of our culture.”
RESTLESS SPIRIT
Taiaoa Royal turns 51 this July while performing with leading Māori contemporary dance company Atamira Dance Collective at the Festival for Pacific Arts in the Solomon Islands. That is more than half a century on the clock for a man often described as a legendary dancer.

So what does Royal (Kāi Tahu, Te Arawa–Ngāti Uenukukopako, Ngāti Raukawa) ascribe his dancing longevity to?

“I have a passion for dance and performing. It’s my way of communicating.”

His body just keeps on going, he says. Put it down to maintenance. “I eat well, I don’t drink too much alcohol and I do lots of technique classes and yoga and stretching. I don’t go out much. It is just about being careful.”

And if he is forced to stop dancing, there will always be choreography and teaching to sustain his passion.

For now though, he has plenty of projects on the go. There is his work with Atamira, and with his own company Okareka, which he founded in 2007 with Taane Mete. Also, he is moving back to Okareka, just out of Rotorua, where he was brought up. “I feel I need to be back home, back on the farm where my papakāinga is.”

Royal says the move will open up more avenues. Rotorua doesn’t have a contemporary dance community as such, but Royal reckons he will change that.

Atamira has just completed a short tour which included a stop in Rotorua. Tickets sold slowly until the price was dropped, and then the show sold out. “They don’t get much Māori contemporary dance. It’s just a case of going there more often so they know what to expect,” Royal says.

There has been plenty for Royal to celebrate in his half century. He trained at the New Zealand School of Dance and has since performed with the Royal New Zealand Ballet, Douglas Wright Dance Company, Commotion Dance Company, Atamira and Black Grace; in England, Europe, Australia and America. His choreography has graced diverse events including the World of Wearable Art and Christmas in the Park in Auckland.

He was recognised for his contribution to dance with a Te Waka Toi award.

With his dance company Okareka, Royal has performed in the United States, China and Australia. The company’s first major work, Tama Ma, opened to huge acclaim at the 2008 Tempo Dance Festival in Auckland, with a prolonged standing ovation at the close of the show. A glowing review in the New Zealand Herald followed, as did a sold-out season. The show was also notable for the inclusion of choreography from New Zealand dance legends Douglas Wright and Michael Parmenter – the first time the pair had created works for the same show.

Royal’s career has been characterised throughout by restlessness and a willingness to take on new projects. Now he feels it’s time for a new phase in telling stories through movement.

“I have been telling other people’s stories for the past 25 years,” Royal says.

“I want to start telling my own stories.”

IHO
Mātauranga Māori Māra Kai

Winter is a time for the gardener to reflect on what has happened in the previous growing season — what has worked, what hasn't, the challenges overcome and the rewards from hard work. By reflecting on these experiences, one can learn how to plan the next season's garden before the lure of spring warmth results in new gardening action.

I have been involved with the ‘Building Māori Organic Land Use Project’ with Te Atawhai o Te Ao, an independent Māori research organisation. The project focused on interviewing a wide range of Māori with experience in māra kai to identify the traditional mātauranga and kaitiakitanga basis to Māori organic practices. This research identified that Māori organic practices are based on a practical approach of working within natural environmental cycles underpinned by a spiritual relationship between Māori, the atua and Papatūanuku. The research identified five main Māori cultural themes that encompass 11 key principles underpinning the traditional approach of Māori to what is now called organic māra kai practices. They can be grouped in this order:

1. TEATUA – WAHIA, MAURI AND KARAKIA
   - Wairua (soul/spirit) and mauri (life force) are the indicators of soil fertility that can be seen, for example, in the health of the plants. Karakia is used to communicate and acknowledge the atua protecting and enhancing the māra and what it produces.

2. Whakapapa – MĀRAMATAKANUI
   - Māra kai encompasses the concepts of cultural practices and customs to provide a safe framework for working in a māra, which can traditionally encompass the use of such tools as rāhui.

3. KAITIAKATANGA – HE HIONGA RAHIPA, MANA KAITIAKATANGA, TAUPU AND NOA
   - Kaitiakitanga is about the physical hard work (he rūnanga raupe) that produces food from the māra, while the concepts of hapu and noa provide a cultural understanding of whom certain practices are, and are not, appropriate. It is the practice of kaitiakatanga that makes it possible to provide manaaki Tangata to manuhiri at home, and on a marae, and is also the basis for the ‘kai hau kai’ traditions of Ngāi Tahu.

   The holistic nature of this traditional cultural approach by Māori to organic- across is actually the key part of its strength. Each principle and practice reinforces all the others, and in this way conforms the innate traditional mātauranga Māori organic approach to environmental sustainability based on working naturally with Papatūanuku. The most important thing I learned from this research is to remember to incorporate karakia and maramatakana when working in the māra to acknowledge that gardening is an act of co-creation between both the physical and non-physical sides of life. However, without the he rūnanga raupe as well, there won’t be much gained out of any māra.

   One of the practical outputs of this research project is a beginner’s guide to establishing and maintaining your own māra kai called: Grow Your Own Kai by Lisa Talbot. This booklet provides a brief overview of the practical issues of establishing and maintaining an organic māra from a Māori perspective such as how to work with the soil, make compost, create your own worm farm, grow kūnara, rīwai, kamokamo, wakairiki and hau. It also provides a comprehensive maramatakana based on the phases of the moon, highlighting the best times to undertake mahinga kai activities. Details on how to win a copy of this booklet are at the end of this article.

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...
Known for its distinctive fluffy plumes, toetoe was used for shelter, decoration and as a medicine.

Toetoe are our largest native grasses. They are hardy, abundant and commonly found anywhere from swamps and riverbanks to sand dunes, forest margins and dry hillsides between sea level and the subalpine zones of Aotearoa.

This plant is best known for its long, straight flower stems and fluffy creamy-white plumes that wave like flags in the wind. According to some southern sources, traditionally Māori harvested these flower stems, known as kākaho or pūkākaho, to line the walls and roofs of whare.

Pūkākaho were cut at specific times of the year and much effort went into finding long, light-coloured stems in preference to deep yellow stems, according to Manaaki Whenua Landcare Research.

Pūkākaho of an even colour, size and length were used to make tukutuku panels, a very neat ornamental latticework of reeds. Sometimes the stems were steeped in mud to stain them black, perhaps to better insulate the buildings in winter from the notorious southerlies off the Southern Ocean.

In Māori ethnographer Herries Beattie’s interviews of Ngāi Tahu people in the 1920s, Southern Māori pūkākaho were sometimes bound and thatched with pātītī (tussock), perhaps to better insulate the buildings in winter from the notorious southerlies off the Southern Ocean.

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Beattie recorded a technique used to create alternating black and white rings in pūkākaho by wrapping the hollow stems around the stems and staggering them over a fire. Sometimes the stems were steeped in mud to stain them black, and then alternated with clean white reeds in the final design for a contrasting pattern.

In Traditional Lifeways of the Southern Māori, Beattie recorded that pūkākaho were sometimes bound and thatched with pākau (kites) and raupō on the exterior walls of wharenui (meeting houses) as well.

Roofs were sometimes double-thatched with raupō and toetoe to make them more waterproof, or perhaps to better insulate them. While not elaborate, these huts were regarded as good enough to sleep in, Beattie said.

He also describes construction of pāhuri, a temporary shelter used for shelter, decoration and as a medicine.

Toetoe leaves are renowned for their serrated cutting edge, and were used in traditional Māori medicinal practices of blood-letting to score the skin. After removing the leaves’ sharp edges, Māori sometimes used them for weaving mats or baskets, or to cover food in the umu. However, harakeke was more commonly used for these purposes.

Feathery toetoe flower plumes were used as a dressing to stem the flow of blood from wounds. They were also used as a poultice on burns and scabs.

In Māori Healing and Herbal, Murdoch Riley records historical accounts of pūkākaho stems being heated in water, and the hot liquid being used to treat wounds from wooden spears or lances. Sometimes the wound was then plastered with mud or clay to seal it from the air. Alternatively, toetoe was used instead of mud.

Records show the roots of toetoe, tātarāmoa or pīrī (kareao or supplejack) were used to treat intestinal parasites. A piece of the toetoe stalk, roasted over a fire then chewed, was said to cure toothache.

The tohunga used the pūkākaho stem to trickle water into the left ear of his pupil as a symbolic way to confirm that his knowledge was imparted orally. Similarly, the pupil chewed on the root end of a particular type of toetoe while learning incantations, to help him memorise them, and to prevent him from giving those secrets away to others.

There are five species of toetoe. The largest is confined to Northland, the Bay of Plenty, and Waikato. One is found south of Tauranga, and two are widespread nationwide. The fifth grows only in the sphagnum moss and peat swamps of the Chatham Islands.

All are large, stout tussocks between one-and-a-half and two metres tall, with sharp-edged leaves and upright flower heads between two-and-a-half and six metres tall.

There are two introduced species of pampas grasses from South America that are the same species and similar in appearance to toetoe, but they spread freely and are regarded as pests in northern parts of the country.

These days toetoe is valued by farmers and gardeners alike for its distinctive fluffy plumes that wave like flags in the wind, and is reasonably drought-tolerant. Toetoe is easily grown from seed or propagated by dividing an established plant.
In December 2010 the National-led coalition government announced a dramatic change in the way state housing is to be delivered. Under a general policy drive to “return the Housing Corporation of New Zealand to its core business”, the Housing Corporation has been told to ignore former objectives such as strengthening communities and focus simply on the provision of accommodation “for those who need it, for the duration of their whakaaro Māori. Close to 40 per cent of Māori house-holds in Auckland earn less than $51,000 a year and around 17 per cent are in the truly desperate situation of earning less than $25,000 a year.”

So how is the new policy working out? The commission suggested that one answer might be to hand over state housing on a ‘large scale’ to community associations, including iwi. But this is not an area the government has shown much, if any, interest in. The report also discusses the role that the Whānau Ora scheme might play in social housing, but it’s clear that Whānau Ora will have limited impact in this changing one on a meta-basis.

There is growing discontent over housing New Zealand’s approach, according to the commission. The commission also noted “[t]here is limited financial capacity in the community housing sector, and current funding appears insufficient to expand the community sector to meet the government’s objectives.” The commission suggested that one answer might be to scale up the Whānau Ora scheme to play in social housing, but it’s clear that Whānau Ora will have limited impact in this changing one on a meta-basis.

... a large and vulnerable section of society, including many tangata whenua, are being experimented upon in a fashion so cavalier that a standing government commission has found the new policy to be fundamentally flawed ...

In summary, this book is probably for the nerds of Māoritanga amongst us. It’s a little unclear who the intended audience is for several recent books of essays by predominantly academic authors from Huia Publishers. The books are textbooks possibly, for while they all have interesting topics, they are not exactly bedside reading. This volume is entirely by Māori Massey University academic staff. According to the introduction by Tomlin-Jahnke: “The concept of mana tangata forms the organizing principle and philo-sofication orientation for this book, which thereby encompasses not only the broad range of disciplinary perspectives, but also the strength of Māori development discourse as it has evolved over the past 150 years or so.” Whew – get the picture? The language is heavy on “discourse” and offers “ontological” and “counter-hegemonic” arguments.

The ten chapters are gathered under four broad headings – The Treaty of Waitangi, Māori Culture, Māori Health and Environment. No section is by any means comprehensive, having at most three perspectives. However, each contains interesting, mostly in-depth studies; even if in some cases these cover well-traversed ground. Also, one of the advantages of having a slate of all-Māori authors is that it is a consistent tangata whenua viewpoint. The individual chapters range from Tomlin-Jahnke’s ‘The Treaty of Waitangi: A Blueprint for the Future by Brynmor Campbell to Horticulture: A Personal Perspective by Nick Baskgra, where the concept of mana tangata is discussed in detail. These chapters all have interesting sidelights and byways, including iwi tangata whenua and similes in Te Rōrā by Darryn Joseph. If you have ever asked yourself how you can improve your Māori language, this chapter is for you. Also, there’s an excellent illustrated treatise by Robert Jahnke on marae, looking at, amongst other things, the role of mana tangata in marae refurbishment.

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... a large and vulnerable section of society, including many tangata whenua, are being experimented upon in a fashion so cavalier that a standing government commission has found the new policy to be fundamentally flawed ...
politics and the motivations and machination of the written Māori word, Pākehā—that included gaining access to trade.”

therefore crucial to the success of their plans essential for the education of the people and other titbits of information about everyday have been for Māori to hear “written words provocative perspective of our early history, The result is a very interesting and at times researcher the historical context of the first evolution of written Māori illustrated with will not be disappointed.

This collection of 17 essays, with a foreword ‘AlwAYs speAkiNg’: the treAty of...Kiwi. Ohia, his understanding of vietnam. after true enjoyment of flying, especially when he in 50 years of life — each poem with its own meaning, stretching through the years, I did have to use my imagination to put context around each one, until finally I came across the “Notes on Poems” near the back of the book. It was then I gained a better understanding of what the poems were saying. After reading Chance Conversations I immediately related to the thoughts that race around in one’s mind, looking into your own thinking about the unsaid words and the love never talked about.

The short stories give another view of the author for me, relating to another aspect of his life. His understanding of Vietnam; what the Vietnam war was about, and the realisation, the apprehension, and the true enjoyment of flying, especially when he viewed his beloved Waitaki Valley below, are vividly portrayed. I also enjoyed the poems, though he talks about in the back of his book...I could relate to his mother’s wish for The other gap in the collection is the lack...he is discussing the tensions and forces underlying Treaty policy awaits another book.

Fifty years of life — each poem with its own meaning, stretching through the years, I did have to use my imagination to put context around each one, until finally I came across the “Notes on Poems” near the back of the book. It was then I gained a better understanding of what the poems were saying. After reading Chance Conversations I immediately related to the thoughts that race around in one’s mind, looking into your own thinking about the unsaid words and the love never talked about.

For those of us who knew...the gentle giant” in the poem Haere Gentle Giant, I could remember and visualise the man and his knowledge, while acknowledg...he has had over his life. To me, the author’s 50 years were captured in this book.

TE KARAKEA has a copy of each book reviewed in this issue to give away. To go into the draw, email tekarakae@ngatiahu.iwi.nz or write your name and address on the back of an envelope and post it to: Te Karaka, PO Box 13-046, Christchurch 8141.

Tom Benson was a Wellington lawyer specialising in resource management and Treaty issues. Formerly a solicitor at the Waitangi Tribunal, he is the editor of the Mi'kmaq Law Review.
Guarding your identity

Identity theft happens in Aotearoa more often than you think.

If you are a victim of identity theft, you may want to get in contact with the Veda Advantage, credit rating agency, which holds credit records for most New Zealanders. Veda Advantage can suppress your credit report as a precautionary measure. It also holds "alert" files if someone tries to use another name, but your date of birth, driver’s licence or other data will be matched in your file.

You will also need to clear your name. If you don’t, the black mark on your credit record could stop you borrowing money, buying a home, or even getting a job, because employers often check credit check potential employees.

You will need to report the crime to police and write to your bank or other companies concerned with all of the evidence. If that fails, or no-one will listen, seek help from agencies such as your local Citizens Advice Bureau, Community Law Centre, the Banking Ombudsman, and the Insurance & Savings Ombudsman.

Some people also go to the media. Fair Go, Target, Consumer and other media will sometimes champion a case if they believe you’ve been unfairly treated. It’s also possible to take a claim to the Disputers Tribunal, although this usually results in a lot of red tape and time.

To protect yourself from identity theft:

• Shred all unneeded bank and other documents that contain personal information such as your address, account numbers, and ID numbers.
• Beware of who has access to your birth certificate, passport, driver’s licence, credit cards and other documents that can be used as identification. Even photocopies of these documents can be used to commit identity theft.
• Don’t share details on social networking sites of your full name, date of birth, mother’s maiden name and other personal information.
• Avoid giving personal information to cold callers doing “surveys”.
• Always log off from your bank account and lock or shut down your computer when leaving your desk.
• Don’t open spam emails or click on links in them which appear to lead to your bank account. They could lead you to a fake website that steals your login details.
• Check your Veda Advantage credit record once a year. It’s free to do, and will show up any suspicious credit checks.
• Log into your bank accounts daily to identify any suspicious activity.
• Never reveal your passwords and PINs to anyone, even as a one-off to buy something for you when you’re ill.

USEFUL LINKS

Identity Theft Checklist – Department of Internal Affairs
dia.govt.nz/Identity-Fraud-Checklist

Scamwatch
Scamwatch.govt.nz

Veda Advantage – report lost or stolen ID
http://tinyurl.com/vedaID

net safe
net safe.org.nz/

New Zealand Police
govt.nz/safety/home-identity-crime.html

Trade Me phishing information
http://www.trademe.co.nz/help/410/phishing-emails-phsp-websites

WHAT CONSTITUTES A GOOD DAY?
I have no reason not to smile.

WHAT IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?
Waikawa Bay. It will always be my home.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?
My sister Toya. We are best friends, we look out for each other and she gets me through everything. The thing I love about her is that she knows when I need a hug or someone to laugh at.

WHAT IS YOUR FAVOURITE SONG?
“Forever” by Sixpence. Anything I can groove to.

WHAT OCCASION DO YOU TELL A LIE?
When I have to explain why my homework isn’t finished!

WHAT CONSTITUTES A BAD DAY?
When I don’t get a good sleep.

WHAT IS YOUR GREATEST FEAR?
Losing someone close to me, or getting a really bad injury.

WHAT IS YOUR WORST CHARACTER FLAW?
Procrastination.

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?
I wish I could sing and play guitar.

WHAT’S YOUR FAVOURITE CHILDHOOD MEMORY?
Christmas Day is Waikawa Bay with all my family and all the amazing food.

WHAT COUNTRY WOULD YOU MOST LIKE TO VISIT?
China. When I was little I promised my sister I’d walk along the Great Wall of China with her.

DO YOU BUY LOTTO?
I’m not old enough. I make mum buy me Scratchies though.

WHAT WOULD YOU DO IF YOU WON LOTTO?
Go on a shopping spree! Travel the world and set up all my close friends and family.

DO YOU BELIEVE IN REINCARNATION?
Maybe.

EVEN IF YOU DON’T, WHAT WOULD YOU COME BACK AS IF YOU COULD?
Something that could fly. Butterflies are pretty.

WHAT IS THE BEST GIFT YOU HAVE EVER RECEIVED?
My amazing friends and family.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
Not sure.

FAVOURITE WAY TO CHILL OUT?
On the beach with family and friends.

WHAT IS YOUR MOST ADMIRABLE QUALITY?
Always being there for my sister.

DANCE OR WALLFLOWER?
Dance!

IF YOU HAD TO WATCH SPORT ON TELEVISION, WHAT WOULD IT BE?
Netball or rugby.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?
Chocolate and lollies, all the good stuff.

MEAL WHICH MEAL DO YOU COOK THE MOST?
Nachos, quick and not too hard.

WHAT IS YOUR BIGGEST REGRET?
I don’t think you should live with regrets as everything happens for a reason.

WHAT IS YOUR GREATEST ACHIEVEMENT?
Playing for the Aotearoa Māori Secondary School netball team in Adelaide this year.

NEEWA WOODGATE
Ngāti Tuwhare Flatana, Te Atiawa

NCÄ TAKE PÜTEA
nā DIANA CLEMENT

Waimarama didn’t think twice when she received a new store card in the mail from her favourite department store. She often shopped there and the letter didn’t ring alarm bells.

“It wasn’t until a bill for $900 arrived that she realised something was wrong. It turned out an identity thief had opened a store card in Waimarama’s name and bought $900 worth of clothing that same day. The bill for this shopping spree was sent to Waimarama.

The finance company behind the store card refused to believe that Waimarama hadn’t bought the clothes herself. “Your signature is on the receipt,” a staff member said. The trouble was the signature on the credit application and the receipt was that of the thief.

Waimarama was one of 135,000 Kiwis who fall victim to identity theft every year, and Māori are statistically more likely to be victims than Pākehā. What’s more, Māori add up to a quarter of the victims, while Pākehā make up the other three-quarters.

In the trading places of Aotearoa Māori, identity theft is still the thief of the seasons. It is not only affecting the young and innocent, but also mature and experienced people, including celebrities.

Ngāi Tahu, te Atiawa

NEEWA WOODGATE
Ngāti Tuwhare Flatana, Te Atiawa

HE TANGATA

Diana Clement is a freelance journalist who writes on personal finance, and property investing. She has worked in the UK and New Zealand, writing for the top personal finance publications for over 20 years. In 2006 and 2017 she was the overall winner of the New Zealand Property Media Awards.
Supporting Ngāi Tahutanga
Calling for project applications now

Tā Tipene O’Regan speaks to Awarua Rūnanga about the significance of Piopiotahi during a cultural hīkoi throughout Southland and Fiordland – another project supported by the Ngāi Tahu Fund.

Applications close last Friday of March and September. www.ngaitahufund.com email funds@ngaitahu.iwi.nz
Call 0800 524 8248 today