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MOKO
RISING



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CHIEF EXECUTIVE OFFICER,
TE RŪNANGA O NGĀI TAHU,
MIKE SANG

The blueprint

Congratulations to Ōtautahi, its people and its leaders for producing the Christchurch Central Recovery Plan. This is another step forward that provides confidence and certainty. It also reflects the Ngāi Tahu voice, thanks to the hard work behind the scenes of mana whenua, Te Awheawhe Rū Whenua, staff and whānau.

The rebuild created an opportunity to make the city, our Ōtautahi, an even better place to live. That opportunity needed shaping, buy-in, momentum and partnerships to make it happen. And that is what we have seen.

The Christchurch Central Development Unit (CCDU), the Canterbury Earthquake Recovery Authority and the Christchurch City Council are to be congratulated for the plan, as are all the individuals who offered their ideas. It's a great achievement. From my perspective there are three aspects I'd like to highlight.

First, the plan will lead to a city that reflects both Ngāi Tahu and settler histories. The Ngāi Tahu team working on this is very capable and it came as no surprise to me that its fundamental thinking (and great logic) has influenced the CCDU. We all want a city that includes Ngāi Tahu values and aspirations and we have seen a real commitment to making that happen.

Second, the plan links clearly back to the 106,000 ideas and suggestions the council gathered in the initial planning process, including a clear desire to reflect Ngāi Tahu culture and history. The team used their expertise and innovative thinking to take these ideas and breathe life into them. I believe these factors will lead to Ōtautahi being one of the best and most liveable cities in the world and, importantly for Ngāi Tahu, it will reflect its indigenous culture.

Finally, the plan reflects partnership. Central government, local government and Ngāi Tahu all contributed to and are aligned in supporting the plan. The wider community input is critical, and the business community has given its support.

So what are some of the opportunities that will see Ngāi Tahu's values and aspirations reflected in Ōtautahi? Well, here are a few examples.

The Christchurch Central Recovery Plan states CERA will work in partnership with the representative organisations of Ngāi Tahu to ensure that:

- Ngāi Tahu's aspirations are reflected across the central city;
- There is a more visible and tangible cultural presence in the city;
- Shared culture and natural heritage is respected;
- Anchor projects and key public spaces are designed and named in collaboration with Ngāi Tahu. Simply put: we have an opportunity to ensure our Ngāi Tahu place names and history are embedded back into our landscape. There are mechanisms being developed to achieve this including an urban design panel, of which the Christchurch City Council, CERA and Ngāi Tahu are members.

We now need to make it happen. The commitment to many of the key projects is in place, and the momentum needs to continue. Ngāi Tahu understands the power of consensus, and the plan needs the partnerships to stay strong and committed.

Finally, a warm welcome to our new CEO, Arihia Bennett. Arihia was someone I encouraged to apply and I personally think she will be great in the role. Many thanks to all the people who have helped and supported me.

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.

MARUHAEREMURI (KUI) STIRLING

It is with great sadness we acknowledge the passing of Maruhaeremuri (Kui) Stirling.

A CONVERSATION WITH ARIHIA BENNETT

TE KARAKA talks to the newly-appointed chief executive of Te Rūnanga o Ngāi Tahu.

TĀ MOKO RISING

Rukutia, wife of Tama-nui-a-raki, left him for a handsome man. To win her back, Tama went to the underworld and was made beautiful with moko.

The theme of resurrection in lore – and the whakapapa in that version is unique to the South Island – is apt. Forty years ago tā moko was considered to be an art form all but lost. It has since gone from strength to strength.

Kaituhituhi Deborah Diaz captures the voices and stories of nine Ngāi Tahu whose faces bear the marks of their bloodlines.



WHARE UKU

Taking ownership for their whānau tino rangatiratanga is the motivation behind a young couple's adoption of an innovative new way to build their home in Ahipara, Northland. Kaituhituhi Jeff Evans reports.

THE LANGUAGE DISRUPTORS

To introduce our new series on te reo champions, kaituhituhi Mark Revington talks to Lynne-Harata Te Aika and her son Henare.



FACING UP TO CLIMATE CHANGE

How can small Ngāi Tahu communities manage climate change? Arowhenua people are looking to the past for answers.

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NGĀ HAU
E WHĀ
FROM THE
EDITOR

There's a sense of renewal in this issue of TE KARAKA, appropriate given that it is spring.

In Tā moko rising, we talk to nine Ngāi Tahu who have chosen to receive moko on their faces.

Wearing moko on your face takes great commitment. As Ōtautahi master carver and tohunga moko Riki Manuel (Ngāti Porou) says, it is an indelible part of how the world sees you as a person.

This is the first time TE KARAKA has sought to present personal stories like these. They make for powerful reading. Each tells of their personal journey and I thank them for their honesty and generosity.


We start a series on te reo champions by featuring Lynne-Harata Te Aika and her son Henare. Together they epitomise efforts being made to ensure te reo Māori survives in the modern world. When Lynne-Harata was at high school in the 1970s, learning te reo Māori wasn't an option. Son Henare, 21, was brought up speaking te reo from birth.

"I think the exciting thing about Henare and other young people is how they have short-circuited the process and learnt the language in a really short time" says Lynne-Harata. "I am envious that he was able to do that but it is still the start of the journey."

To our Hei Mahi Mara columnist Tremane Barr, our thoughts and aroha are with you. When his column (page 44) arrived in my inbox, I wept. It is hard to fathom just what Tremane has been through since diagnosed with cancer in his pancreas and liver earlier this year. His account of just what he faces is upfront and heartbreaking.

I am pleased to say that Tremane appeared back in the office a few days ago and he is looking well. Must be the (very restricted) diet of seeds, nuts and vegetables that Tremane says is like chicken feed! I wish him many more years of gardening.

nā MARK REVINGTON



10 Guitars...? That's Sooooooooo 2001...

HAPPY 21 GUITARS

tahurangi

Murihiku 99.6 // Ōtautahi 90.5 // SKY 505 // Kaikōura 90.7 // Ōtākou 95

HE KŌRERORERO
nā KERI HULME

Layering

I have a feeling that a lot of people now associate 'layering' with clothing: "We're going skiing tomorrow, and then next day, we'll be down on the flats. Can't take a lot of gear but no worries, we'll just layer."

Or: "Hell! If I put my clean t-shirt under yesterday's one, it's layered OK eh? Still fresh to the skin."

Chook fanciers will immediately think of "a good layer, a poor layer, a good laying species". (Brown leghorns? Yes, and sturdy for most of our conditions. Araucanas? Lovely little bird, good layer and good eggs – but doesn't thrive in the south.) And gardeners naturally turn their minds to the art of encouraging shoots or branches to take root and the resultant plant... Stratigraphic layers? Your friendly local geologist will discourse at length on that dictionary definition: "athicknessofsomehomogenoussubstance" – as will their archaeologist mates.

Think of writing = a palimpsest, a parchment where earlier layers of writing of whatever nature were scraped off and replaced by whatever scribes of the time thought more important. Again and again...

For me, layers equal a stratigraphy of time – and, especially, of the layering of memories.

...

I was born in Ōtautahi, Christchurch, as was my father John William Hulme. My mother bore me in Burwood Hospital – Mary Ann Miller came from Ōamaru, and bore all her children (6) in the northern city.

None of us live there anymore.

For me, ChCh means the home I most remember, 160 Leaver Terrace.

And – here the layering begins...

When you are a child, heights and distances are different. (So are smells and sounds: colours are so intense, and time drags inordinately – or flashes by before you realise the moment had been.) The world is still a puzzle-moment. Nothing much seems to make coherent sense, least of all the large people.

But – some places begin to cohere. A kid like me (extremely short-sighted but with acute hearing and a very good memory (only for anything I wanted to remember) learns places and books and things and non-humans before the people we learn to most love become that real – it doesn't help matters

if you are a very definite and determined child who inherently hates assumed authority.

The house at 160 Leaver Terrace, and its surrounds, the beaches and the streets and the plantation and Rāwhiti domain, became my grounds of reality. As did, a little later on, Ōamaru and Moeraki.

And in my teens, the larger city of Ōtautahi – but I didn't really enjoy city life (I loved the central library; and the coffee place in Chancery Lane; I felt estranged/out-of-place as a law student at Canterbury; I flatted in Salisbury Street for a year-and-a-half as a postie before I left the place for the West Coast – my best memory of there is finding bird's nest fungi in the garden...)

But – that early on! – 160 Leaver Terrace was looming in my dreams – and warping my memories of the house and home I knew so well. After my father died (I was 11 and all my siblings were younger than me) my mother organised for the side front porch to be turned into a study for me (Mary well knew – and knows! – what kind of person she brought into the world!). A private place for someone who was and is a makyr, kai pūrākau and artist and – quintessentially – a solitary who deeply depends on family and friends. By the time I left for Motueka to pick tobacco, my study was changing its shape and function in my dreams – and I wasn't quite 18...

Over the years, my childhood home became protean, and my actual memories became – well, irrelevant. I couldn't make myself go back and view the place – because it was no longer the family dwelling. I was no longer part of it. I knew the February earthquake had really hurt it (a wooden structure with a tile roof, and a plaster-coating, and with its own artesian well... hmmm.)

I was resigned when I heard it was going to be demolished. What more could I possibly lose? The orchard was gone, as was the macrocarpa hedge. There were four properties on the place I had roamed and ranted and razed things as a kid.

But, deep within the dreams, I grieved.

Until my 65th birthday. I never thought I would live long enough to get the pension – I am utterly delighted I did!

I am so thankful that my tax payments over the years justify and revivify the social



contract (as health provision has also) in my life.

It has seemed to have gotten shakier as the decades roll by...

There were various family gifts, all delighted in – but one which was an especial sea change, for dreams and for the future: my brother Andrew describes it thus: "8inches x 2inches x 4foot/250mm x 50mm x 1200mm" found it on a west coast beach, Great Barrier about 2005.* Hand-planed, then put through a thicknesser. Wedged open cracks then glued, then sanded glue off and finished with an imported American wood oil. Hooks, 160 Leaver Terrace.** House set for demolition, post earthquakes... contacted agents and purchased from them.)"

* The beautiful piece of planed and oiled wood has been on a long sea-voyage. The marine worms that sculptured and reformed it, created a seascape within it, may have come from South America...

** They came from the front hall ... I hope to make my final home on my section at Moeraki and – you bet! – my entry way will have Andrew and Sarah's 65th birthday present in it – and the ghost of the house – always a hospitable place – will continue to welcome us all –

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.



PHOTOGRAPH AARON SWALE

*Ka kahoro te rau o te kōtukutuku
I ruka Maukatere
Tē hua ai ko te kōnini ā ake ake nei
Tē roko anō a Nanenane i te kakara
Tē kite anō a Karu i te waimārima
Ko riro koe i a Takurua Parewai
Ko riro koe i a Takurua Whareana
Ko koe a Whānui*

*Ko rere i te putaka o Matariki Tāpuapua i te ao
Arā kā puna e rau ai kā roi o ōku kamo
Ko te taniwha i te rua ko te matapōrehu o roto i a ahau
Ko te upokopāpā ka hae kino nei i taku tīnana
Konohi noa nei te aroha
Mōhou e taku pakiwaru
Mōhou e taku pakoko tawhito
Mōhou e taku kairaki nui puku e
Mā wai hoki hai waha mō Mahaanui?*

*Ko kū, ko karo
Ko tō reo piē, ko tō reo rerehua, ko tō reo rakinamu
E Kui, e Maru
Haere ki te muri
Pikitia te pae o te whetū o te tau
Kia tauwhirotia koe
E kā manaakitaka o rātou mā
Hanatu, e haere
Ko mātou ka keka
Ko te Whatumanawa Māoritanga o Rehua ka hopo,
ka auē i te taki mōteatea o tō iwi
Ka noho pakaroa, ka noho tuakoka
Ā haere ake nei
Āwaiho mai ko rau mahara noa
Hai kaitaka mōhoku
Hai ārai atu i te kau kino o pieke, o Hine Takurua
I tō weheka...*

It is with great sadness we acknowledge the passing of Maruhaeremuri (Kui) Stirling of Ngāi Tūāhuriri, Ngāi Tahu, Te Whānau-a-Maruhaeremuri, Te Whānau-a-Apanui, Ngāti Porou, Ngāti Kauwhata.

AHAKOA HE ITI HE POUNAMU

Lagoon restoration Nā Adrienne Rewi

In little over two years, Tūtaepatu Lagoon, near Woodend has changed from a weed-choked waterway to an inspiring example of ecological restoration. As a key part of the larger Tūhaitara Coastal Park, which was established as an outcome of the Ngāi Tahu Settlement with the Crown, it preserves Ngāi Tahu values, retains and enhances the rare, indigenous biodiversity while providing recreational and educational opportunities for everyone.

Tūhaitara Coastal Park covers approximately 575 hectares running 10.5 kilometres along the coastline from the Waimakariri River mouth to the township of Waikuku. Within that, Tūtaepatu Lagoon is the largest area of natural open water and with its surrounding 17 hectares of vegetation, it is an important repository of Ngāi Tahu history. Residents of the former Kaiapoi Pā and more recently, members of Ngāi Tūāhuriri rūnanga, have had a close relationship with the lands. The lagoon was once a rich source of mahinga kai, especially tuna; and the area surrounding the lagoon contains the urupā for Tūrākautahi, middle son of Tūāhuriri wife Hinetewai, who was the founder of Kaiapoi Pā.

Today, the whole area is managed by the Te Kōhaka o Tūhaitara Trust, a registered charitable organisation with six trustees, three of whom are appointed by Te Rūnanga o Ngāi Tahu and the other three by the Waimakariri District Council.

One of those trustees, Joseph Hullen (Ngāi Tahu – Ngāi Tūāhuriri), a whakapapa researcher for Te Rūnanga o Ngāi Tahu, says Tūtaepatu Lagoon has come a long way since Stage 1 of the restoration plan began in 2010.

“There’s been a huge mindshift in relation to conservation in the 15 years I’ve been involved and it’s very gratifying to see how far we’ve come. Here at Tūtaepatu particularly, things are taking off. We’ve removed a huge number of exotic species – pines, broom, gorse – and our ongoing replanting and pest eradication programmes will go a long way to restoring the lands to indigenous coastal forest.”

More than 10,000 trees have been planted so far and Hullen says whitebait have once again been found in the waterway. Bird surveys also show a steady



increase in species including the return of ruru (morepork), matuku (bittern) and korimako (bellbirds).

“We’ve negotiated with neighbouring landowners over ending grazing leases, or moving them back from the lagoon and away from sensitive restoration areas. We’re also working with University of Canterbury engineers with a view to implementing a system of weirs to more naturally direct water through the park,” says Hullen.

“That in turn creates habitat for a variety of different species.”

The trust is also selling small fenced areas for native planting known as biota nodes. These will be set aside for user-groups such as schools, community or sporting groups.

“We supply the plants and they plant and maintain them. It’s an excellent way for people to be involved in the area’s rehabilitation and it’s a continuation of the Ngāi Tahu whakataukāki (proverb), Mō tātou, ā mō kā uri ā muri ake nei – For us and our children after us.”

Hullen hopes there will be an eight per cent increase in native vegetation types at



PHOTOGRAPHS ADRIENNE REWI

the lagoon over the next five years and with further lookouts and walkways planned, he believes it will become an important recreational area – “and a place for local Māori to learn about their backyard and their history”.

Keeping the marae warm

The beating of poi, slapping of chests and stomping of feet haven’t been heard regularly in Colac Bay, Southland during kaumātua Betty Rickus’ lifetime. But that has changed with a new kapa haka group meeting every fortnight.

‘It makes me really proud,’ says Betty (Ngāi Tahu). ‘It’s all we talk about.’

Karena Davis-Marsden (Ngāi Tahu – Te Atawhūia, Ngāi Te Ruahikihiki)), who helped to get the group going, says it’s about more than just kapa haka.

‘It’s about bringing our people into the marae. Although they come here for kapa haka, they are learning other things as well; about their whakapapa, correct pronunciation of te reo, and even simple things like cleaning the wharepaku and doing the dishes in the kitchen. You know, keeping our marae warm.’

There had always been talk about starting a kapa haka group, says Betty. Last year the conversation took on new life when Ngāi Tahu announced Te Waipounamu would host Te Matatini 2015.

Earlier this year Betty and Karena attended the Ngāi Tahu Cultural Summit, which gave them the direction they needed and with the support of the Ngāi Tahu Fund were able to get the group going.

Tutors Raniera Dallas (Ngāi Tahu, Kāti Māmoe, Waitaha) and Kylie-Jane Phillips (Ngāti Wheke) hold practices once a fortnight and meet once a month for longer wānanga.

Watch out for the group on the Te Atakura stage at this year’s Hui-ā-Iwi.

He Whakataukī Kāi Tahu

“He tītī whākaia tahi”.
A muttonbird fed only once.
Make the most of what you have.

“Ko te kōkōmuka te rākau i tunua ai te moa”.
Kōkōmuka (Hebe shrub) is the wood which was used to cook the moa.
There is a proper tool for every job.

“Nā te tia te kōkō i mahiti, nā te takata te kōkō kihai i mahiti”.
The tūi will be totally consumed by the slave, but not by the well-bred person.
This proverb stresses the value of self-discipline.

He Kupu Kāi Tahu

Nanu (kikiki): stammering of speech
Kirihaka (wetiweti): ugly
Kiaka: thin, young bird

Did you know of these methods that were once used to predict the weather?

Pipīwharauoa (shinning cuckoo)
When the pipīwharauoa lengthens the first part of its whistle it signals that rain was on the way.

Karae (Rainbird, a petrel)
The tune of the karae changes to a very harsh screech before rain. Incidentally Kaikorai at Dunedin should be written Kaikarae.

Kōparapara/Makomako (bellbird)
The kōparapara or makomako tunes in to the amount of water in the air and sings a particular refrain over and over again when it is raining or if rain is imminent.



PHOTOGRAPH ADRIENNE REW

On the mend

An important monument significant to Ngāi Tūāhuriri and Ngāi Tahu is on the mend.

The Kaiapoi Pā monument (pictured), built on the site of Kaiapoi Pā in 1898, was damaged during the earthquakes with the tekoteko moving more than 100mm off centre with cracks running through the surrounding facade. Jacob Harmon (Ngāi Tahu – Ngāi Tūāhuriri) was living across the road at the time of the February 2011 earthquake and reported seeing the monument “rock and roll”. For safety reasons, the Kaiapoi Pā trustees have now removed the top two sections of the monument and commissioned a conservation report so that they can restore and conserve the monument for another 100 years.

Museum tells Ngāi Tahu stories

When the Toitū Otago Settlers Museum reopens its doors in December after a \$42 million redevelopment programme, it will unveil the first Ngāi Tahu exhibition in the museum fully directed and designed by Ngāi Tahu.

‘It is entirely from our perspective. It is us telling our stories.’ says Rua McCallum (Ngāi Tahu – Ngāti Hāteatea ki Moeraki), the museum’s Māori liaison and a member of Te Pae o Mahutonga, the Ngāi Tahu advisory group leading the project. Te Pae o Mahutonga includes representatives from Moeraki, Waihao, Kāti Huirapa Rūnaka ki Puketeraki and Ōtākou rūnanga.

Rua says a more hands-on approach has added a new layer of authenticity to the exhibition. “There is a lot of our personal rūnaka and our own personalities coming out in the work.”

The first gallery is devoted to manawhenua and early encounters.

It is intended to portray Dunedin before European settlement, focusing on the Toitū catchment, which was an important area for Ngāi Tahu.

A wāhi poupou – a circular structure – will feature seven external pou representing Moeraki, Puketeraki, Purākaunui, Ōtākou, Taieri, Waikoau and Uruwhenua. Aoraki will form the central pou.

The early encounters area focuses on Captain Cook, the whaling era and Ngāi Tahu intermarriage with settlers. It will be based on story telling rather than artefacts, says Rua.

Remaining museum exhibitions will also contain threads of Ngāi Tahu stories told through artefacts and visual presentations.

**If you are interested in attending the exhibition opening, please contact Rua McCallum on 03 472 88207.*

A conversation with ARIHIA BENNETT

Arihia Bennett, the newly-appointed chief executive of Te Rūnanga o Ngāi Tahu, comes to the role from He Oranga Pounamu which is mandated by Ngāi Tahu to organise and integrate health services. Before becoming chief executive at HOP, she was regional manager, Te Waipounamu, for Barnardos New Zealand.

Arihia (Ngāi Tahu - Ngāi Tūāhuriri, Ngāti Waewae, Ngāti Porou), was a Canterbury Earthquake Recovery Commissioner following the September 2010 earthquake, a director of Ngāi Tahu Development Corporation from 1999- 2002 and chair until 2005. In 2008 Arihia was made a Member of the New Zealand Order of Merit for services to Māori and the community.

Congratulations on your appointment and on becoming the first woman in the job.

I am the first woman in what I would call an executive leadership role. However I am not the first woman in a tribal sense with regard to leadership and bringing our people to the fore. I think of my great-grandmother Tāua Hutaī and the stories I have been brought up with hearing that she was a solid champion who worked towards outcomes of rangatiratanga for our people, and she was just one of many women.

I think of my paternal grandmother on my Ngāti Porou side whose name I take, Arihia Henare Ruwhiu. She too was an advocate for whānau and hapū development. Right up there is also my maternal English grandmother, Freda Elizabeth Tainui, who married into the tribe. Following the loss of her husband and my Pōua, Te Hira Tainui, who was with the 28th Maori Battalion during World War II, she raised her three daughters and then went on to marry Albany Harry Tainui who had also been with the 28th Maori Battalion and they had two daughters. Freda was diminutive in stature, stoic in nature and clear on standards so raising five daughters must have been girl power in itself.

When I think of my new role, I see it as technical in task and carrying high-level responsibilities. I am sure these are common for many women of the past, present and the future.

What prompted you to apply?

A few things. I've been engaged in working with tamariki, whānau and communities throughout my career, I've also worked alongside the papatipu rūnanga from a voluntary or community point of view and this opportunity enabled me to fuse the two together.

With all my experience and learning from the past few years, I saw this as a step to be able to bring something back to the tribe at this time in my life. I think it is good timing. Why now? All those things are saying I am ready. This is the right time. To bring all my learning into the current context and take the tribe to its next step.

The other thing I have noticed over recent years, and from observing how the tribe has responded to the Canterbury earthquake recovery, is that our focus needs to grow in our people development. I mean at the grassroots in direct whānau wellbeing. There are many things we are doing around land, papatipu rūnanga development and business, but when we look at growing whānau holistically around parenting, health and wellbeing, moving through to all facets of the education sector, housing options and work preparedness, we touch them in different ways but not comprehensively. I thought this was a chance for me to come back to the tribe and bring them to the fore.

That sounds like a big challenge.

It is a big challenge and I think the first part is to immerse our governance and leadership psyche, to understand this is just as important. We have worked hard to establish and grow a sustainable economic base. However we forget the other side. It is not as sexy or savvy as it can be complex and at times these are generational whānau issues that go into the too hard basket so we ignore them. I look at all the tribal development we are currently undertaking and the return that it brings back to the Canterbury economy. We are working largely with the economic return to the community and this should be celebrated as it brings about jobs and whānau wellbeing but I am interested in those who may not have that capability to actually participate.

If people lack confidence, self-esteem, motivation to get off the couch, and they don't have the guidance, coaching and mentoring to get them through, they will never actually participate. Again it is easy to ignore this so I suggest now is a good time to support whānau to find their own solutions.

Where does your confidence come from?

My confidence comes from the support around me, from feeling part of a whānau that has cared and invested in my development, a whānau that shares and a whānau that has enabled me to have a voice and valued what has come out of my mouth regardless of how extreme or how boring it may be.

And when I say essentially from my whānau base, I include extended whānau and hapū. One thing we talk about when we engage within our hapū, sometimes that is a confronting environment and you can feel your opinion is not valued and you can be challenged very bluntly and directly.

I prefer to think of this enthusiastic debate. It is all part of learning that we are all whānau. I tend to be the optimist with a focus on hope and potential.

I think my confidence comes from being whānau - centered and also from the way I have worked alongside many whānau as a social work practitioner. Everyone has a voice, and everyone deserves the opportunity to find that voice, and to grow and develop even in the most difficult circumstances. I am a Virgo by nature, I am a logical thinker and really like to unpack things systemically. I like to keep things basic, down to earth and honest. I have no plans to change these fundamentals now.



PHOTOGRAPH PHIL TUMATAROA

Has the high profile of the role surprised you?

No it hasn't surprised me but I need to be an effective leader, and strong advocate in this role. That means remaining focused on the benefit for our people in a wider sense which does mean building my knowledge base, developing strategic, meaningful relationships and collaborating with others across the community such as those in the commercial sector, the community and with the Crown.

I need to keep current on the big issues, know who are the key players, and lead towards solutions. Having talent and wisdom around me is a necessity.

What is your vision for Ngāi Tahu?

It is based on a journey towards self-determination. Firstly, I think we need to become more comfortable in having conversations with whānau, and hear their stories, their aspirations and their expressions on where they want their whānau to head to. Within our own whānau, we make those decisions on where we are heading. We don't wait for someone out there to do it for us.

Part of my role will be to bring forward more conversation and connection to enable people to have a say in being the drivers of their own aspirations. We have to get better at listening and talking with people rather than talking at them or going away into another room and making the decisions on their behalf.

The flip side of that is it is easy to blame the corporate. We were talking about it at our papatipu rūnanga meeting the other night. Whenever a TRoNT meeting comes up, we have a pre - TRoNT hui with

our papatipu rūnanga and there usually aren't many people there and they always are the same reliable people. We talked about why that is. Is it a sense of apathy or a sense of feeling disconnected or feeling that the power and control has built up from the corporate over the years so what's the point? I believe that all parts of the whole have a responsibility in creating opportunities so that whānau feel they can come up with their own solutions, have their say and ultimately take responsibility.

How does that tie in with your ideas about leadership?

It's about partnering. I really like Mark Solomon's concept of servant leadership. What is dynamic leadership? That is about being a partner so my vision is that in 25 years' time, whānau will have ownership in designing and delivering their own solutions and Te Rūnanga will partner alongside.

At times I hear comments that are divisive and if you spend the time to unpack this, it is often symptomatic of an underlying cause which is mamae or pain oriented.

Wouldn't our goal be to change from that deficit thinking to creating a culture that is filled with a sense of hope and aspiration? I have a feeling that young people will be attracted towards this.

I'm lucky to come into an environment where there are overarching strategies in place already. The 2025 strategy initially came from discussions with whānau, hapū and papatipu rūnanga. We have to keep revisiting and refreshing it and be open to change. We have to bring the korowai of wisdom and learning with us, open our minds to innovation and hear the voices of young people.

Te Ao o te Māori

A WINDOW INTO THE RICH LIFESTYLES OF CONTEMPORARY MĀORI.



“Before we can rebuild Christchurch, we have to pull a lot of it down,” says Sinead Foster. The 21-year-old from Hokitika understands this better than most because she spends her days in the city’s CBD red zone working for a local demolition company.

Sinead is responsible for on-site health and safety at Southern Demolition – making sure the company meets health and safety practices and procedures.

“I feel like I’m doing my little bit, keeping the boys safe and helping Christchurch recover from the earthquakes.”

Sinead has spent most of the past 10 years living in Christchurch, returning to the West Coast for short stints. After high school she completed a pre-health course at Tai Poutini Polytechnic where she gained the necessary training for the job she does today.

She grew up around heavy machinery – her parents Barry and Leanne own earthmoving and gold mining operations on the Coast – so driving dump trucks and

diggers is no worry and she’s happy to roll up her sleeves and mix it with the boys.

Sinead’s goal is to be a mental health nurse. Next February she begins an 18-month nursing course that will start her on the path.

For a young woman she has a rare appreciation of life – shaped by the tragic loss of more close friends and relatives than any one person should have to endure in a lifetime. She bears a tattoo of a butterfly, with the inscription ‘when the caterpillar thought its life was over it became a butterfly’ – these words help Sinead put her experiences into perspective.

“Growing up, I always said I want to change the world. I know now that I can do that by helping people, and that’s what I’m going to do.”



TĀ MOKO RISING

Rukutia, the wife of Tama-nui-a-Raki, left him for a handsome man. To win her back, Tama went to the underworld and was made beautiful with moko.

The theme of resurrection in lore – and the whakapapa in that version is unique to the South Island – is apt. Forty years ago tā moko was considered to be an art form all but lost. It has since gone from strength to strength.

“I THINK THERE HAS BEEN A SHIFT IN ATTITUDES OVER RECENT DECADES,” SAYS MARCIA Te Au-Thomson, 60, who received her moko kauae (on the chin) just last November. “I believe it comes back to education, and what is being taught in schools is an important part of that. Influential people have also stepped up and placed a value on things Māori, and that brings wider public acceptance of who we are.”

This is the first time TE KARAKA has sought to present personal stories of Ngāi Tahu who have chosen to receive moko on their faces.

Wearing it on the face, says Ōtautahi master carver and tohunga moko Riki Manuel, shows a great commitment to the culture: it is an indelible part of how the world sees you as a person.

He remembers how, as the 1970s became the 80s, young carvers were increasingly interested in tā moko. “It was natural progression. We were already doing the shapes in wood, and wondering what it would be like to do it for real on skin.”

There was a carving of one of Riki’s ancestors, Iwirākau, in Dunedin’s museum. He enlisted his mates to help copy the patterns onto his own body – an event so unusual that it made television news.

Wider acceptance took a while. Some elders initially thought the art form too sacred and better left, he recalls. But the fledgling practitioners were ready to jump into the broken waka, figuring they could swim. They began to research the art form, rediscovering its history and traditions, bringing it back to life with modern tattooing equipment.

The increasing numbers of people offering their skin is a reversal of fortune for an art form that almost disappeared in the 20th century (even earlier among men).

If art is well, then people are well, says tohunga moko Derek Lardelli, who is regarded as one of Aotearoa’s finest tā moko artists. “It’s part of an identity revival that gives expression to being the indigenous people of Aotearoa.

“As we’ve moved into a globalised world, we’re looking for ways to be distinct, to claim a distinct place in the world – not just Māori, but all New Zealanders.

“Tā moko is the mark of this land, found nowhere else.”

Kaituhituhi Deborah Diaz captures the voices and stories of nine Ngāi Tahu whose faces bear the marks of their bloodlines.



PHOTOGRAPH: RAOUL BUTLER

Rua McCallum

NGĀI TAHU – NGĀTI HĀTEATEA

I had my moko kauae done on the anniversary of my mother’s death, almost to the day. It wasn’t about commemorating my parents’ deaths; more about celebrating my life.

I’d attended a wānanga at Arai-te-uru Marae where we broke into groups to kōrero about what moko meant to people, and luckily I was in this group that was mostly kaumātua. I had all these preconceptions about who was “good enough” or “eligible” to have moko kauae, but these kaumātua spoke about it differently – as a rite of passage, normally taken by young women at puberty, to show they were moving into a new phase of life.

It was probably there, on the spot, I decided to do it. My parents’ deaths and all of the changes I was making in my life were my rite of passage. This would signal my rebirth, my change, my transformation, my new life, my new beginning.

That year, 1996, had been probably the most pivotal year of my whole life. My son came to live with me after 10 years away. My mother was ill – cancer, heart attacks, on oxygen; my father also suffering failing health. As a family we resolved to live together and take care of each other. On 14 June, my father passed away. Mum went three weeks later. Within months I miscarried a baby.

I was ready to end my life – well, I was ready to not be here. It was just a bit much to cope with all at once. I came to the realisation that I wasn’t going to jump from a bridge, weighted with stones, and drown myself and my sorrows. Instead I made changes to my life. At the time, I thought I was “perfect”, that I was “right”. I needed to stop trying to change everyone around me, to fix them. I had to change me, honour me, and figure out what I was supposed to be doing, because if I wasn’t in balance, how could things around me be?

I took my design to Rangī Kipa who added some lines, his touch, based on my story. We talked about it a lot. It was after midnight that night when he did it. Barney Taiapa and his then partner, the late Ranui Parata, were at the wānanga – he had officiated at Dad’s tangi, and Ranui was my midwife who awhi’d me when I miscarried my baby. Their presence at this time completed the circle; helped close a chapter.

It was at this time that there were two deaths at home and one at Arowhenua. There was I, with my raw moko sitting raised on my chin, and all the Ngāi Tahu aunties were going to be at these tangi. I felt, “Oh my gosh, I am going to be judged, they are going to say something.”

I was in the hongī line. None of the aunties said anything. Until I got to Auntie Mahana Walsh. She looked at me with a really staunch, grim look on her face and I thought, “Here it comes ...”

And she keeps staring at me, and staring at my chin, and she’s not saying a word, not one word. I’m starting to freak out when all of a sudden she just gestures to the top of my lips and says: “You need just one line, across the top of your lips, that’ll balance the whole thing, but I think it’s absolutely beautiful.”

All of me just went ahhhhhhhhhhh.

There are aspects of the design I keep to myself, but it encapsulates my three children, the one I lost being the fourth. One side is my mother’s, the other my father’s whakapapa.

The outer lines were added by Rangī and he referred to them as my roimata, the tears shed for my parents and my baby. There are also lines referencing the navigational paths of Arai-te-uru and Uruao, two of our waka.

While I was having it done, a kaumātua said to me that now I would never be alone – maybe not in the in the sense of having company; rather being connected to something bigger than me. Being connected, yes, that’s what he meant.

The night it was done, I remember being so buzzed out, on a tremendous high. People who know me say it lasted two years, and balanced out after five or six years. I think I might be normal again, now, whatever normal is. It’s been 16 years.

After her pivotal year, Rua went on to become a playwright, composer, researcher, advisor and scholar. Right now she’s working on the Ngāi Tahu exhibition space in conjunction with Te Pae Māhutonga and Toitū Otago Settlers Museum, which reopens in December after major refurbishments.



PHOTOGRAPH TONY BRIDGE

Te Mairiki Williams

KĀI TAHU, KĀTI MĀMOE, WAITAHA, NGĀTI TŪWHARETOA,
TE ATIHAUNUI-A-PĀPĀRANGI, NGĀTI HAUITI KI RATA

Tā moko is a subtle, humble tribute to whakapapa Te Ao Māori in its purest and traditional form. It embraces the wellbeing of all. Such taonga acknowledges the recipient as a kaitiaki of ancestral lineage who will nurture traditional practices for future generations.

Tikanga is paramount to sustain this tradition. Our kāhui kaumātua, pōua and tāua advise those whom they see as ready to take on that kaitiaki role on behalf of whānau, hapū and iwi. To step up to the mark (so to speak) embraces their whakaae, their agreement. All the kāhui kaumātua rōpū need to give their blessing. If even one expresses doubt, accept it and wait for the right time – arohamai, ā tōna wā, ka puāwai.

Much of the understanding of this taonga came from nestling under the korowai of a tōku rangatira, tohunga Hēmi Te Peeti. To be invited to work alongside him at wānanga tā moko nationally has been a very humbling experience. You learn to eat, breathe and sleep the kaupapa 24/7.

To awahi the tohunga involves reciting karakia tawhito and ensuring the wellbeing of recipients: stretching the skin and body to accentuate the beauty of tā moko, ensuring hygiene is paramount and embracing the taonga in its most pure, practical and traditional form. Traditional karakia occurs prior, during and at the end of the wānanga.

If the tohunga calls you to help him, make sure you're on the next flight. Why? The karanga from the tohunga or your old people only comes once. Anei te karanga (this was the call to me). One day Hēmi said, "Hold your head up, hold it up straight", and he drew half of it on. "Give me five minutes and I'll have the table set up; you're on next."

Five minutes may not seem like much, but working alongside the tohunga prepares you. Others know when you're ready. Ka rere āwhiowhio te wairua (be empowered by a strong spiritual presence). When that spirit arrives, saying "kāo" is not an option.

The left side of my face embodies the pūkaea, war trumpet, and acknowledges journeys in the principles of traditional weaponry. The right-hand side embodies the essence of wellbeing, whakapapa, and being asked by my elders to be a kaitiaki of ngā korero o neherā. Such ancient knowledge was recorded in the wall paintings in caves, and that korero has been continually nurtured in whakairo and tā moko.

When receiving the taonga in 2003, it was humbling to be told by one kuia that no other Ngāi Tahu man carried traditional tā moko on the face.

In receiving taonga tā moko, the protocols are paramount. Traditional practices are foremost – being free of smoke, drugs, alcohol and violence. These traditions accompany moko on any part of the body. Tā Moko is the lineage from Te Ao Mārama (the world of light), to Te Ao Kōhatu (the holistic world) to Te Ao Wairua (the spiritual world).

If you're going to be gifted the taonga, then keep yourself safe and be a good role model. It's not something you should get done just because it looks good. This is a special journey to prolong and sustain life for your whānau, hapū and iwi.

Whakapapa not only keeps Te Iwi Māori safe, it embodies an inclusiveness – where decisions are made with humility and with others in mind. It's about celebrating being Māori in a traditional and holistic form. Tikanga and traditional practices enrich, enhance and empower Māori to live life to the fullest.

Maybe we should all get tā moko.

For my whānau, keeping the taonga safe in particular means being careful about photographs. It's not a tourist attraction or to be exploited for commercial purposes. One person asked to take a photo, and the reply was: "If you take a photo, then I'll have to eat you." Consequently, no one has asked since. The beauty of tā moko is humility.

The most frequently asked question is: 'Does it hurt?' If that be the whakaaro, he tohu tērā, ā tōna wā, ka hoki mai (you're not ready). The second question is: Is it finished? Ko te whakautu, ko te Tohunga tērā (the answer lies with the tohunga). He could ring at any time and say, "Let's finish it off."

As the tohunga Hēmi Te Peeti said, tā moko is the epitome of wellbeing in Te Ao Māori. He aha te mea nui? He whakaiti, he whakaiti, he whakaiti. Tātou i a tātou. (What is the sustaining power of mankind? Let humility prevail).



Hana Morgan

NGĀI TAHU, NGĀTI MĀMOE, WAITAHA, TE ARAWA,
NGĀI TE RANGI, NGĀTI ĀWA

While I was born here in Bluff, I was raised amongst my mother's people in Whakarewarewa. I grew up in a village within a hapū, Tūhourangi Ngāti Wāhiao. One of my fondest memories as a child was sitting in the baths with all the kuia who had moko. I was just fascinated, fascinated with lines. I used to stare at them. I just loved moko. Back then a lot of the kuia had moko, and growing up in the pā you used to run around and into everybody's house, and they fed you, cuddled you, looked after you.

The moko was very common, but only among the kuia. By Mum's generation, nobody was being done. That would have been post-war, I suppose. When we had only one kuia left in the pā, I asked my Mum, "Why don't you get one?"

She said, "Too sore."

She'd seen it done in the old way as a child; it was a whole lot of blood, and they never flinched or made a sound. My mother was absolutely not having any of that. And by that point I think people thought it was gone, a part of the old world.

But I loved looking at the moko and at the kuia.

I came back to Bluff as a young woman and helped develop the marae; we were quite young to be doing that. There was nothing visibly Māori here, or little to none, back in 1973. There was what they called the Māori house and the Waitaha Hall for functions. After the wharekai was opened, I'd chat with my peers and we'd say we should all get a moko when we turned 40. But no-one was game enough, and it wasn't the thing to do. It had almost become invisible.

As they started to revive the moko in the past 15, perhaps 20 years, I would see the women and see photographs and think how beautiful it was. A few years ago Mark Kopua, who had come down to do a tā moko wānanga, asked me about my kauae. "Funny you'd say that," I told him, "because I've always wanted one, but now that I have the opportunity I'm a bit scared."

Three years later I said yes. I'd given myself enough time to get the courage.

I'm thrilled with the revitalisation of the arts. I love seeing the other women and it's almost like we have a link; an

unspoken thing. I don't know if it's our moko talking to each other or if it's the wairua that goes with it.

I think I was fortunate that my parents who raised me understood the beauty behind it; the beauty of the moko. If I think back, there were photos on the wall of two of my kuia with moko kauae – my grandmother's sisters – from the time I was a baby. And I had a picture of my great-grandmother, and she had one as well.

Mihipeka Wairama of Tūhourangi, painted in 1912 by Charles Goldie, is Hana's great-grandmother.

Marcia Te Au–Thomson

NGĀI TAHU

I was coming up to 60 last year and thinking I'd like to do something to mark that milestone. I'd spent the previous 18 months reflecting heavily on my life, and the appropriateness of a moko kauae seemed quite relevant to my journey thus far. All of the women I've known with moko kauae have been on wonderful journeys, no two ways about it. It's almost as if we didn't have a choice about getting one; it was meant to happen. Some people say it's as if the moko has always been there, and one day it reveals itself.

In order for that to happen for me, I needed to get serious and do the rounds of kōrero with whānau, especially my children. Auē! To my amazing kids and moko: "Big Shuga Luffs" from Tāua.

In preparation for the occasion, I spent a special whanau-ngatanga time with whānau and friends. Two of the ladies had come up with pictures of what they thought my moko kauae might look like. Both of their designs were pretty much in sync with the tohunga (thanks Tracey and Shaye).

The night before was spent with my two stunning sisters, Winsome and Ora. Winsome took us to the urupā and spoke to our Mum and Dad. Arohanui ōku tuākana kōrua.

The occasion of getting the moko kauae was massive! I was very fortunate and indeed privileged to have my whānau and extended whānau with me on the day, along with our rangatira, Michael Skerrett.

The design is by te tohunga o tā moko Herewini Tamehana who comes down to Invercargill twice a year. He'd already done one on my forearm, and I really like the man – you have to have faith and trust for something so precious.

On Facebook one night he asked, "Whaea, what's your iwi affiliation?"

I told him, "My daddy was born in Bluff, my mum was born in Moeraki, and I was born a twin". That's all I wrote. When he arrived down with the design, I was humbled by what he had captured.

It is about whānau and aroha ki te tangata. The design represents the mana of Motu-Pōhue and Moeraki, and incorporates the green of our pounamu and the red of our blood lines. I'm Ngāi Tahu to the bone.

It feels like it has always been there and many people don't notice anything different about me. At the same time, it reaches out and makes a connection with people. Some of the reactions have been amazing.

Not long after having it done I went to a kaumātua luncheon; and a tāua ran her hands down my kauae and said, "Ah! So that's what it looks like." They were hugging me; my kauae was all loved up. There was joy and excitement, and the comments they made were so lovely.

Complete strangers will come up to me to hongī. Restaurant staff have come out of the kitchen. It's happened outside The Warehouse in Nelson – I was waiting for my husband to park the car and a woman with two wee kiddies came straight over, and said "Kia ora, whaea" and had a hongī with me. Even the men will hongī with me to acknowledge the moko kauae.

I think there has been a shift in attitudes over recent decades, which prepared the way for the return of moko kauae, I believe it comes back to education, and what is being taught in schools is an important part of that. Influential people have also stepped up and placed a value on things Māori, and that brings wider public acceptance of who we are.

Nō reira ka nui te mihi ki a koutou taku whānau whānui.



PHOTOGRAPHS RAOUL BUTLER



Leisa Aumua

WAITAHA, NGĀTI MĀMOE, KĀI TAHU, NGĀTI HĀTEATEA,
KĀTI HUIRAPA, NGĀTI HĀMOA

Prior to having moko done on my legs six years ago, I talked it through with my uncle, the late Kelly Te Maire Davis. I wanted to make sure it was appropriate within the family context. His response was, “Why wouldn’t it be? Everything you do – as a parent, as a teacher, as a being – is Māori. Why should you not have a symbolic tohu to acknowledge that?”

He actually said it was a little weird that I didn’t already, as I’d studied Māori art and Māori art history. I’d never even considered a moko kauae, but he said, “At some stage of your life you might. If something happens to me or I’m not around, you have my blessing.” I think that planted the seed.

For me, tā moko is a way of acknowledging pride in my whakapapa and choosing to live and breathe as Māori. It affirms my chosen path. When I had my kauae done three years ago, I realised I was at a stage of my life where I had overcome various challenges and I was comfortable with who I am. I don’t aim for perfection but I’m confident in my moral direction. I did feel that I should be fluent in te reo, but I’ve come to realise that learning is a constant process over a lifetime. The importance of keeping the continuum going is very significant.

Leading up to it, our family spent a number of years in the North Island living and breathing a fully cultural environment. We were in regular contact with tohunga of whakairo, moko and raranga. We were involved in the restoration of the National Army Marae (Rongomaraeroa o Ngā Hau e Whā) in Waiouru. Opportunities developed for my husband, Steve Carrick, and I at various marae, to sit on the pae and to karanga. We’d always seen ourselves as mahinga kai people, working in the kitchen; so it was a time of extension and growth for us, with the community drawing us out of our comfort zone.

I was meeting and having wānanga with a lot of fellow artists, and our family have a rapport with tohunga moko Te Rangi Kaihoru and his family. Eventually I decided to have my kauae done. I discussed it in depth with my husband, and was fortunate to know tohunga moko Derek Lardelli, Ngāti Kaipoho and Hēmi Te Peeti to talk with. It became clear that for us, the journey and the process was more important than the outcome.

Each half of my moko is a manaia (guardian) figure in profile, facing opposite ways. They come together to form a third looking straight out from my face in a frontal position– together they see the past, future and the present; they are the guardians of all paths. The eyes have been stylised as waves in reference to Tangaroa, where water is the essence of life.

I get a lot of comments about my nose – people want to know why I’m lopsided – but as an artist I like asymmetry! The puna ihu on my nostril is a creation symbol (which I love because I’m a māmā); it refers to the breathing of life into the first woman Hine-Ahu-One. Some people might have filled in the circle, but for me that would signal that something has reached fruition. Even if I live every day to the full, I don’t think I’ll reach fruition until I have actually passed – and I’m not there yet.

Khyla Russell

KĀI TAHU, KĀTI MĀMOE, WAITAHA, RAPUWAI

If you know my story, I was a late entry into tertiary education and had a PhD in six years (*Educating Khyla*, TE KARAKA, Kahuru 2008). When you put on a set of doctoral gowns, everyone knows you have a qualification – for us, the moko was something from the family that would sit alongside that.

If you’re looking for something deep or spiritual, it wasn’t like that. My sister just said, ‘It’s time you got your tā moko’, and we did. My sisters Eleanor and Raewyn and I have always worked like that: if something needs to be done, we discuss it and go from there. The moko was not one of our big discussions.

The design on my face by Hine Forsyth (Kāi Tahu) is practical – from throat to mouth. The moko was always going to reflect what you are gifted with. I talk, sing and teach. This is an expression of those things – for others to have and share on my skin (because I don’t see it unless I’m looking in the mirror).

Tā moko artist Christine Harvey later added my children on my chest. Later still we added my sisters on my back. It’s a way of having your family with you, even if a lot of them aren’t.

It was 2001 when I got my doctorate and moko. I wouldn’t put my tā on a continuum of cultural revival – it was just the right time. You can’t return to a culture if you have not left it. We lived on the kaik and lived the life. There were women with moko in the wider family, and going back further the tradition would have been for women to have moko on half of the face. There were also men with love heart tattoos and the like. It was all just part of the wallpaper of life.

Every moko will be different, and reflect where a person has come from. The East Coasters were kaimoana people. We understood the tides, when and where to fish. We were interested in things like the stars. It was about keeping ourselves safe and, if not, bringing the bodies home.

Dad (Boydie Russell) had the saying, “Fix yourself.” It was about making sure we had a conversation in our head about the things that would keep us safe. That was our tikaka.

Gems of wisdom were often passed on when we went out fishing with Dad. One of us kids would pick it up – at least one of us would be listening – and it formed a kind of collective knowledge. The family holds the whakapapa in the same way; we all know different knowledge layers.

Khyla was appointed full professor at Otago Polytechnic in January, recognising her international reputation in indigenous research and leadership. Kāti Huirapa Rūnaka hosted her professorial address at Puketeraki Marae last month. The hākari was the stuff of legends.





This Ōtautahi trio share ancestry through neighbouring marae on Horomaka (Banks Peninsula) and each of their moko kauae signifies a kaitiaki role to carry and preserve aspects of family knowledge.

Puamiria was asked to receive her moko kauae by tohunga Derek Lardelli as part of his Master of Fine Arts degree. That scholarly endeavour involved tracing bloodlines through iwi migrations down the east coast of the North and South Islands and recording that whakapapa in tā moko.

At the request of whānau, Derek later returned and Maatakiwi and Mairehe Louise received their moko kauae.

Puamiria Parata-Goodall

NGĀI TAHU, WAITAHA, KĀTI MĀMOE, NGĀTI KAHUNGUNU

My first reaction? Anywhere but my face! It wasn't something I'd expected to consider until I was older, much older. A lot of doubts ran through my head – was I worthy, could I handle the expectations, was it the right time, what would my family think.

I had four weeks to work through all that; I cried a lot! I grieved for the person I was leaving behind. It is a process that makes you think about who you are and what's important.

My moko kauae has always been there. It took the expertise of my tungāne Derek to bring her to the surface. Within the design is a hoe (paddle). This hoe has been passed down from generation to generation within my whānau. For the moment, I look after the hoe, in time I too will pass it to the next generation.

I am humbled by my kauae. She often reminds me to change the lens on my world view, to trust my instincts. In daily work, most decisions are made in the head. When you operate in te ao Māori, often you are guided by your intuition, your heart and your ability to see and listen to the tohu around you.



Maatakiwi Wakefield

NGĀI TAHU, WAITAHA, KĀTI MĀMOE, TE ATIAWA, NGĀTI TOA, NGĀTI MUTUNGA

I always knew I was going to wear a pūkauae. My nanny sat me down when I was young and told me I would have one. Back in those days it wasn't well known. It was something only seen in photos and books, so I didn't really give it much thought at that age.

When the request came, it was obviously the time for it to happen. It was a natural progression for the path I'm walking. It wasn't the first tā moko that I've taken, but it is the most visible. She's probably the first thing that greets you when you see me. She has her own mauri, sometimes she does her own thing, but it is good when our energies work together.

Visibility does bring expectations and with them some pressure to be a role model. But I have learned how she is perceived is how she is portrayed. The most empowering experience I have ever had was to be in a room full of Māori women who all had a pūkauae. The sense of unity and unspoken bond was amazing.

Mairehe Louise Tankersley

KĀI TAHU, KĀTI MĀMOE, WAITAHA, KĀI IRAKEHU, KĀI TŪTEHUAREWA, KĀI HUIKAI, KĀI TŪĀHURIRI

I was shocked – it was an honour to be asked, but I also knew the huge responsibility that went along with receiving moko kauae. I was told that if it was meant to be, then I would know, but it wasn't until the early hours of the morning it was to be done that I felt at peace. I'd gone to Rapanui (Shag Rock) to do my karakia in preparation for the day, and as the sun rose I felt my wairua settle into me, and I knew it was right; that I was ready.

The return to our traditions, I think, is a sign of well-being for our people. It's about going back to our natural state of being. Tā moko was something beautiful and something to be respected. It was our whakapapa and connection to our ancestors.

There is a saying: Kia whakatōmuri te haere ki mua (we walk backwards into our future) – it's about looking back to the knowledge and traditions of our ancestors to guide us as we move into the future.



EARTH DWELLING



PHOTOGRAPHS JEFF EVANS

Taking ownership for their whānau tino rangatiratanga is the motivation behind a young couple's adoption of an innovative new way to build their home in Ahipara, Northland. Kaituhituhi Jeff Evans reports.

Above, left to right: Heeni Hoterene and Reuben Taipari Porter and tamariki, happy with their new house; laying the foundations; the interior showing the thickness of the rammed earth walls.

FOR HEENI HOTERENE AND RUEBEN TAIPARI PORTER BUILDING A home from earth, sand and muka, resources all harvested from ancestral land, has a deep spiritual resonance.

The couple first became aware of the potential of rammed earth as a building material on a trip to Europe in 2008 when they had an opportunity to stay with local families.

Heeni, who is Ngāi Tahu, Ngāti Hine and Ngāti Raukawa, saw how their hosts were living in homes that had been in their families for hundreds of years. "Because they were long-lasting, low maintenance homes that had been in the family for generations, our hosts could afford to be very generous to us."

Māori have always been judged on the ability to provide for

manuhiri, so access to sustainable wealth is inextricably linked to enduring mana, she says.

Back home in Ahipara, the pair had a chance meeting with John Jing Siong Cheah, a PhD student in the University of Auckland's Department of Civil and Environmental Engineering, who is involved with the fledgling whare uku programme.

The whare uku concept was originally conceived in 1994 by Dr Kepa Morgan (Ngāti Pikiao, Te Arawa, Ngāti Kahungunu, Kāi Tahu – Kāti Kuri, Kāti Huirapa), now an associate dean at the Faculty of Engineering at the University of Auckland. Kepa was looking into options for an affordable and appropriate housing system for rural Māori.

Among the attributes needed for rural housing were a construction technology that could be easily adopted by a non-technical workforce, designs requiring minimum input from professional engineers, and a finished home with a lifespan of at least 150 years.

Rueben (Ngāpuhi, Te Rarawa, Tūhoe) and Heeni's design comprises three parts: a reinforced concrete slab; cement-stabilised, flax-fibre reinforced rammed earth wall panels with a concrete ring beam cast in situ on top of the walls; and a Pacific gull-wing roof on exposed rafters. The result is a modern family home with clean and stylish lines.

As Heeni explains, building a whare uku style home is a perfect fit for their lifestyle and beliefs, which include using local resources wherever possible.



“The sand was sourced locally. The earth was from our whānau land, as was the muka fibre, which was harvested from harakeke planted by Rueben’s father.”

The use of muka as the binding agent to strengthen the walls was especially poignant for Heeni. “The muka appeals because it is something familiar: it’s Māori and traditional and it’s a taonga.”

Rammed earth has significant advantages over traditional materials such as brick and timber. As well as giving a unique look to the dwelling, the walls of whare uku contribute to a healthier home environment.

Another major benefit is that despite being 200 mm thick, the walls are breathable. They are not sealed and plastered, and act as filters, significantly reducing airborne irritants in the home.

Heat retention is yet another plus. “The walls actually soak up any heat entering the room,” explains Heeni. “The walls are like hāngī stones. They heat up during the day and then slowly release warmth over an extended period of time.”

Building quality homes that require little maintenance and last for generations is a proven way forward to whānau wealth.

Rueben says while many families in the North are cash poor, many have natural resources available to them, and many whānau have come back from the city in the last few years with the right skills.

While there is a good deal of Māori land in Northland that could be used for housing projects, the couple acknowledge that working with a council can be a major challenge for some.

Heeni and Rueben have worked closely with the Far North District Council to have rammed earth signed off as a legitimate building material, documenting the process along the way.

“We are more than happy if people want to come and check out what we’re doing,” says Heeni. “We’ve recorded how we’ve done things, and we’re willing to offer that knowledge to other whānau. That is our koha back to everyone who has helped us along the way.

“So we are saying: ‘If you want the architectural plans, here they are. If you want the engineering specs, here they are. If you want to know how we worked with the council, here it is.’”

Heeni says whare uku can bring mana back into the lives of all Māori. “Māori are rangatira, so we need to live in houses fit for rangatira. Our people shouldn’t live in illegal or substandard housing.”

A common response from visitors seeing the house, due to be finished in October, is to say: “Oh, it is a real house!” Heeni says with a laugh.

“I’m sure some of them imagine it is going to be a little African mud hut. But it is really just like any other house.” The only real difference is the materials used for the walls.

While the construction has been spread over many months as they work through the council requirements, the actual build time is around two-and-a-half months.

“If you have everything in place: all your materials and your work crew, we can build two to three walls a day: and I think we had 30 walls in total,” says Heeni.

“The majority of the time is spent waiting for everything to set, especially the foundations and the concrete ring beam that sits around the top of the walls.”

Local youth were trained in rammed earth techniques while Rueben oversaw the construction of 18 practice walls. When the roof was put in place a number of individuals lent their expertise, once again proving the value of whānau support.

“We are quite proud that the house is built like that, with many, many different people coming together and offering their skills.”

Along the way they have identified opportunities for Māori agencies to work collaboratively to help reduce the cost of future homes.

For instance, building consents require a geotechnical report from a drain layer that can cost in excess of \$2000.

Rueben says there is an opportunity for rūnanga to assist individuals to enter that profession, and once they have qualified, for the rūnanga to subsidise the reports for their own iwi. The same opportunities are there for surveying and the waste system consultants.

At the moment the build cost for the whare uku is \$100,000, but Rueben says he hopes to trim the completion cost for future new homes significantly.

“We have some opportunities on the horizon that will allow us to refine our processes, with the ultimate aim of eventually reducing the cost of building a whare uku home to around \$50,000.”

One exciting prospect is a developing partnership with He Korowai Trust, which is actively seeking solutions to the challenge of affordable housing for Māori in the North.

The relationship could give Rueben the opportunity to showcase two whare uku designs on trust land in Kaitiā, so that whānau can see the final product for themselves.

The couple have taken a holistic approach to the project, from considering the history and previous use of the land to seeking kaumātua advice on the positioning of their new whare.

With the Ara Wairua river passing over the couple’s land just before it reaches Te Oneroa-a-Tōhē (90 Mile Beach) on its way up to Te Rerenga Wairua (Cape Reinga), the exact positioning of the whare was a big issue. As Heeni half-jokingly says, she didn’t want to build where she would hear “whoosh, whoosh, whoosh” going past her in the middle of the night.

“So yeah, we took the Ara Wairua into account, as well as the location of the family urupā. We chose a site that is secure and sheltered, and built up high above the flats; safe from possible floods but close enough to a water source.”

Tikanga is also an intrinsic part of the build. “We followed the Maramataka (the Māori lunar calendar) while building the house so we could maximise output on optimum days, and just as importantly, it told us when it was best to rest and not stress if things weren’t running smoothly,” says Rueben.

Balancing tikanga with the project management and meeting deadlines was sometimes a challenge, but they were determined to follow their principles. Despite the heavy demands involved with project-managing the build and a hands-on approach to the construction, Rueben also has plans for widespread horticulture on the flats below the whare uku, including peruperu (Māori potato), a crop that has seen him travel internationally to share his knowledge.

“We recently had the opportunity to visit Samoa and saw how the Samoans still really treasure the land. It was wonderful to see. They are

“The sand was sourced locally. The earth was from our whānau land, as was the muka fibre, which was harvested from harakeke planted by Rueben’s father. The muka (used as the binding agent to strengthen the walls) appeals because it is something familiar: it’s Māori and traditional and it’s a taonga.”

HEENI HOTERENE Ngāi Tahu, Ngāti Hine, Ngāti Raukawa



working it every day – their hands are in the soil and the land is feeding their families; whereas over here, a lot of Māori have lost that connection with the land.

“The whenua is very important to us physically, spiritually and culturally. It has sustained my whānau and hapū for over 20 generations and it is our responsibility to nurture that connection within our next generation.”

Rueben’s commitment to working the land extends beyond growing crops for his wider family: he also runs regular courses for locals interested in growing food for their whānau.

It is that connection to and love of the land than has seen Heeni and Rueben start planning the development of a papa kāinga that will ultimately consist of three homes and a communal building – all featuring rammed earth walls.

The groundswell of support within the wider hapū suggests that whare uku dwellings have the potential to play a realistic role in the path towards tino rangatiratanga in the North.

“The build is bringing people together with a common goal. If a machine breaks down for instance, we have access to mechanics straight away, because they support the kaupapa.”



Above left: A splash of colour inside.

Above: Almost ready to move in.

The language disruptors

To introduce our new series on te reo champions, kaituhituhi Mark Revington talks to Lynne-Harata Te Aika and her son Henare.

LYNNE-HARATA TE AIKA HAD THE CHOICE OF TWO LANGUAGES AT school – French or Latin. And English of course, but that was it. Te reo? Fat chance.

“At high school in the late-1970s, I wanted to study te reo Māori. But you either did French or Latin or you did the commercial stream.”

Her chance came as a teacher trainee in Christchurch and she grabbed it. It was like opening a door into a room she always knew existed but hadn’t been allowed to enter, says Lynne-Harata (Ngāi Tahu – Ngāi Tūāhuriri, Ngāti Awa, Te Whānau-a-Apanui).

At 21, her son Henare (Ngāi Tahu – Ngāi Tūāhuriri, Ngāti Awa, Ngāti Kahungunu), is part of Ngāi Tahu’s second wave of bicultural speakers, a fluent speaker of te reo because his mum was determined he would be raised that way. With a Bachelor of Language at CPIT specialising in Māori, he is now completing a post-graduate Diploma in Secondary Teaching at the University of Canterbury College of Education.

So while Lynne-Harata grew up in Timaru not even realising some street names were in te reo Māori, Henare, and his younger brother Te Mātairā, are confident in both te reo Māori and English. Does it make a difference and if so, what?

It’s not just about fluency, says Henare. It gives him a sense of belonging.

“I think it steered me in a direction ... gave me some purpose really. I have been brought up under her wing and language strategies is what I know. I think I am on the same waka as her.

“And it’s good. There is a hole in your heart, it’s hard to describe but doing this sort of stuff fills it. It’s also about belonging. We moved back to Tuahiwi because we wanted to reconnect with our community, our hapū, our kāinga,” says Henare.

“And our extended whānau who were living there,” adds Lynne-Harata.

Henare is living her dream, she says. “I didn’t make him,” she adds. “He’s following his own passion. At his age he is fluent in Māori, fluent in English, and he is only 21 for goodness’ sakes. It’s taken me double that time to get there.

“What I was trying to do – and this is before I got involved in tribal activities – was to give my children the opportunity to learn the language from birth so it wasn’t their fourth language, and to give them an insight into Te Ao Māori.”

Their story encapsulates both the challenges facing te reo and the opportunities. As the first te reo manager for Te Rūnanga o Ngāi Tahu, Lynne-Harata embarked on a scoping study ten years ago, which found te reo in Te Waipounamu was in serious decline. She was instrumental in evolving Ngāi Tahu’s Māori language strategy, Kotahi Mano Kāika, Kotahi Mano Wawata (1000 Homes, 1000 Dreams) which aims to have 1000 Ngāi Tahu households speaking te reo Māori by 2025.

When the strategy was launched, perhaps five Ngāi Tahu families

spoke te reo at home. Currently between 20 and 30 families use te reo Māori at home as their primary language. And a large number of Ngāi Tahu whānau have committed to supporting or encouraging bilingualism in their homes, ranging from who use the odd Māori word here and there to those who use an equal amount of Māori and English daily with their tamariki.

Lynne-Harata still sits on the strategy advisory committee. At the same time she was focused on te reo in her community at Tuahiwi and at tertiary level.

After the family moved to Tuahiwi, she was a leading force in establishing a bilingual unit at Tuahiwi School and later set up Hōaka Pounamu, the bilingual and immersion teacher-training programme at the University of Canterbury, where she is head of Aotahi, the School of Māori and Indigenous Studies. Lynne-Harata was also one of the first graduates from the first intake of students to Te Panekiretanga – Institute of Excellence in the Māori Language.

She is renowned as a teacher, researcher and an advocate with research interests in Māori education including the journey from bilingual and immersion education from birth through to tertiary level.

With so much chatter around the best ways to ensure te reo survives, what do Lynne-Harata and Henare see as the best way to keep the language alive?

Plug in at every level is the answer. Ensure children have the chance to learn from birth to a tertiary level and beyond and ensure te reo is spoken when and wherever possible.

For any language to survive, it needs to be spoken in homes, leading to what the experts call ‘intergenerational language transfer’.

But te reo also needs fluent teachers coming through at a tertiary level, says Lynne-Harata, who has been teaching at Hōaka Pounamu for the past 11 years.

“We had that triangle shape with lots of teachers at the bottom, very few in the middle and at the top. Setting up the bilingual teachers’ programme, which is a post-grad programme now, was important. We have to get the quality of the teaching right. We’ve had 120 graduates in the last 11 years, which doesn’t sound a lot but it has made an impact.

“So many of the activities I have been involved in and that have motivated me have been initiatives not just for my children but for whānau, hapū, and iwi, particularly at Tuahiwi, but also at our other papatipu marae where we have held language wānanga for the tribe,” says Lynne-Harata. “We grew up away from the language, away from our home and our tribal identity so when we came back to Christchurch, I was determined to accelerate my children’s understanding of their Ngāi Tahu tanga.”

“It’s disrupting that loss of language and there was an opportunity at the school to revitalise the language and also to help revitalise our understanding and use of tikanga, our protocols as Ngāi Tūāhuriri.



PHOTOGRAPH SHAR DEVINE

“It was like unblocking a tap. It had been all blocked up and there was no cultural flow and suddenly people wanted to join the programme. People travel from Christchurch now and Rangiora and Kaiapoi and further afield to go to the school and connect with either their own hapū or a tribal initiative. That’s been the fantastic feeling for me – that others can enjoy learning the language and have their identity as Ngāi Tahu affirmed every day.

“Since we implemented the language strategy, we are growing our speakers of te reo.

“At the tangi for Maruhaeremuri Stirling, there were several

women doing the karanga who have become proficient in the language and there were several young men doing the oratory. We couldn’t have done that five years ago, we would have been scratching to have a pool of speakers of language with that high level of fluency, so that was a proud day for me seeing that.

“I think the exciting thing about Henare and other young people is how they have short-circuited the process and learnt the language in a really short time. I am envious that he was able to do that but it is still the start of the journey.”



MARAE TAKES ON CLIMATE CHANGE

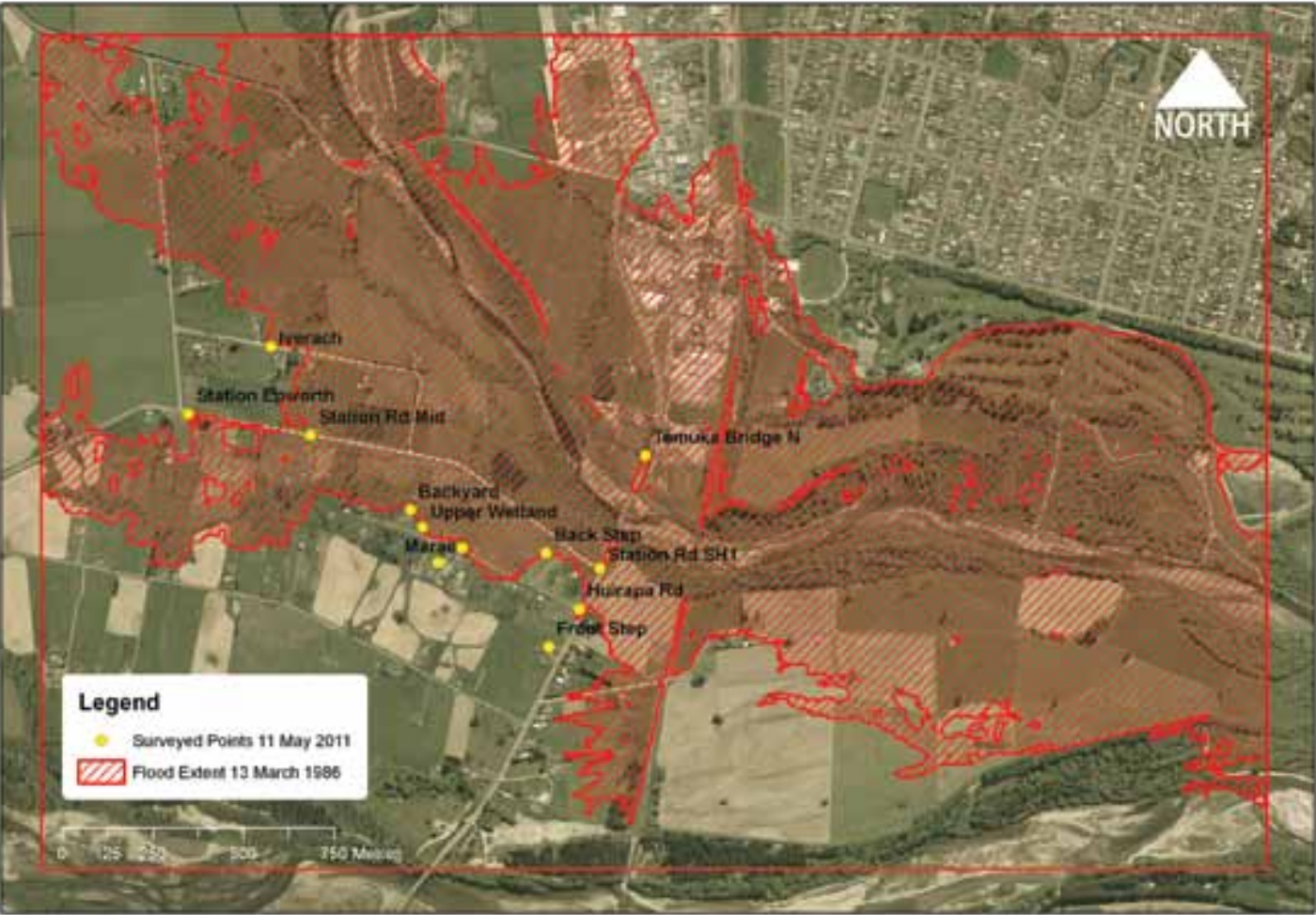
How can small Ngāi Tahu communities manage something as ominous as climate change? Arowhenua people are looking for their answers to the present and future situation in what has happened in the past. Kaituhituhi Greg Meylan talks to Darren Ngaru King and whānau from Arowhenua Pā about research focused on Arowhenua and how it can benefit the local community.

FOR CENTURIES THE PEOPLE OF AROWHENUA IN SOUTH Canterbury have witnessed the heavens open, the rivers bursting their banks and floodwaters swamp the low-lying land. They have also endured droughts, snowfall and storms.

The Ngāti Huirapa community from Arowhenua Pā is working on a collaborative project with research scientists from the Māori Environmental Research and National Climate Centres at the National Institute of Water and Atmospheric Research (NIWA).

Collectively they are looking at what can be learned from Māori ways of dealing with past climate risks, particularly when extreme weather events are expected to become much fiercer and more common in some regions. They are also assessing how the home people from Arowhenua Pā are likely to be impacted by climate change this century, evaluating their risk to climate change, and identifying actions to strengthen their resilience.

Marae chairperson John Henry says the discussions helped them to



frame the issue of climate change. “It opened our eyes up to what could happen and how to prepare ourselves a little bit better.”

Karl Russell, a member of the Arowhenua Mātaitai Rōpū, says the process was extremely useful and there now needed to be discussions within the whānau about some of the issues raised, particularly the potential loss of coastal land due to rising sea levels.

“For our people I think it was very beneficial. It made us aware of the potential loss of land. We now have to think what to do with that land. These are very hard decisions.”

Environmental scientist Darren King (Ngāti Raukawa) says NIWA and Te Rūnanga o Arowhenua Society Incorporated worked closely together on the project.

The aim was to make some sense of how the home people from Arowhenua Pā are likely to be impacted by climate change this century, and assess their risk to climate change and identify actions to strengthen their capacities to deal with potential impacts.

He says at its heart, the research aims to answer some basic questions:

“How will climate change impact me, my whānau, my hapū? Why should I think about climate change and what are some of the things that can be done to ensure our community is best prepared?” says King.

To help answer these questions, a series of group and individual meetings were held with the Arowhenua community that resulted in many hours of transcribed thoughts on everything from mahinga kai to rapid changes in the community, from flooding to the challenges of meaningful engagement with local government.

Climate change-induced peak flood levels and extents were also modelled for the Temuka River for 2040 and 2090; as well as extreme storm tide levels along the Temuka coast that include best estimates of sea level rise for 2040 and 2090. These information sources were then used to consider future risks and adaptation options.

King says one of the most important things to come out of the project is the community recognition that successful climate adaptation planning must deal with the linked issues of sustainable development and natural hazards management.

“Being prepared to deal with extremes in weather and climate, from flooding to drought, is a very effective way of strengthening a community’s ability to cope. This includes everything from having disaster plans, to insurance for the most at risk homes, to a supply of spare batteries.”

But King says it is also important to acknowledge that none of the challenges of climate change are entirely new. “Māori have always dealt with and faced climate related stresses and sensitivities and dealt with them in a whole lot of ways,” he says.

As one community member told the project team: “The people who put us here made a good choice – it’s dry. And like most Māori they picked a good spot to live, in rain, hail or shine.”

Another said: “An old kōrero that I’ve been told is when the very first settlers came in here and were living in this area, they were told don’t build here and here because it floods ... Our people knew where the safe ground was.”

The research findings showed Māori values and approaches such as tikanga and kawa that are actioned through whanaungatanga, manaakitanga, tautakotanga and kotahitanga are the real sources of community endurance and resilience.

During one of the meetings, one of the community members said: “I think we cope with anything that comes along because we’ve had to; we’re brought up like that ... That comes from our parents who were bought up with it before us, they showed us how to go about and what to keep an eye out for and what hazards to look for ... we’re still doing it.”

The project showed the community is vulnerable to changing climate conditions, with some members more at risk than others.

This vulnerability comes from multiple sources including whānau

OPTIONS IDENTIFIED BY THE COMMUNITY

Reducing risks from flooding and sea level rise

Raise the flood prone parts of main roads into Arowhenua Pā.

Elevate low-lying homes and consider restricting new development on coastal land threatened by rising sea levels.

Plan infrastructure for what the locality will face over the next one to two generations, not just what it needs today.

Remove debris and build-up along the river.

Protect and enhance ability of wetlands and watersheds to store water, and thereby reduce some of the potential impacts and risks caused through extreme flood flows.

Enhancing community resilience to climate change risks

Raise hapū awareness of climate change.

Promote and reaffirm old-ways of collective action, environmental knowledge and natural resource management.

Create a hazard emergency response plan and participate in local governance and institutions that encourage disaster prevention and response.

Engage with regional partners and other relevant organisations to collaborate on climate change-focused initiatives and programmes to prepare for climate impacts.

Consider climate change adaptation in all hapū/iwi-management planning efforts.

whose houses are either in low-lying areas or threatened by coastal erosion as well as things like: land-use change and the destruction of mahinga kai, young people being drawn away from the pā to the cities for jobs and education, a reliance on modern technology and decreases in Māori-owned land holdings. All these changes and challenges affect the way whānau deal with climatic risks.

Reducing some of these influences requires meaningful engagement with local government. This is where King hopes the capturing of community whakaaro and experience will help. “It is valuable to have people’s voices captured. To communicate to external parties what it is like for Māori.”

Karl Russell adds that “We know what is going on with our awa. We have hundreds of years of knowledge and history.”

King hopes the work done by Ngāti Huirapa will also assist Māori communities in other places to tackle the challenges of climate change by providing an example of how to work through the complexity of the issue.

He says it is also important for other iwi/hapū/whānau to know that there is already a lot of information about expected impacts and risks already out there. Communities can combine this with an analysis of their own strengths and vulnerability to determine next actions.

NIWA will soon complete similar studies working alongside Ngāti Whanaunga at Manaia in the Waikato, and Te Tao Māui at Mitimiti in the northern Hokianga.

Jointly these projects will help to make grounded assessments of climate change risk facing Māori communities across the motu. This understanding will be critical for identifying options for action.

Key aspects of the research will be covered at the Third Māori Climate Forum scheduled for early 2013.

The final report produced for Te Rūnanga o Arowhenua is available through NIWA’s Climate and Māori Society project web-pages: www.niwa.co.nz/climate/information-and-resources/climate-and-maori-society.



Waiata mō Huirapa

Following the incident with Tūtekohi the descendants of Rakawahakura moved further south and settled in the Hawke’s Bay area. His granddaughter, Tūhaitara, married Marukore who belonged to the local tangata whenua, a little-known iwi called Te Kāhea. They had 11 children, many of whom are founding ancestors of senior Ngāi Tahu hapū.

Following a serious fallout between Tūhaitara and Marukore, which quickly extended to their respective iwi, a series of battles ensued that saw father and sons in combat against each other. Ultimately the children grew powerful and skilled enough to defeat their parents. However, they still left the district.

By this time, Hinehou, one of the daughters of Tūhaitara and Marukore was already living in the Wairarapa, and this location was offered as a place of refuge for her siblings. This, in turn, provided a cause for the continuation of the Ngāi Tahu migration south and it was not long before they were an influential force in the Wairarapa and Te Whanganui-a-Tara.

THE BATTLE OF PAKIAKA

FOLLOWING THE MIGRATION OF THE DESCENDANTS OF Rakawahakura from Waerenga-a-hika to the Heretaunga district his senior granddaughter, Tūhaitara, who was considered to be a chief of significant lineage, chose to marry a local chief Marukore. He was from the original occupants of the district, the Te Kāhea people which, for many, amounted to Tūhaitara marrying below her status. Their children included Tamaraeroa, Huirapa, Tahumatā, Pahirua and Hinehou.

After many years together Tūhaitara turned on her husband and slighted him with a complex insult, stating, “You are not a real man but of low-born stock where parrots will pick your bones, you are only worthy of greasy oven stones, and to be dressed with low-grade fern leaf mats.” This not only was a direct insult suggesting he would be cooked and eaten in a second rate oven; it also referred to, and belittled, his ancestry.

Tūhaitara then instructed her eldest sons, Tamaraeroa and Huirapa, to seek out and kill their father.

The two boys did pursue their father but they were defeated by Marukore at a battle known as Hūkete. Ultimately the bodies of the two warriors were lain down in the house of their sister, Hinehou, who decided to leave her household articles alongside the tapu bodies as a means of reminding her grandchildren of the deaths. The house was burnt down and subsequently the incident became known as Kārara Kōpae – The Laying Down of Fighting Chiefs.

Two younger brothers, Pahirua and Tahumatā, took up the challenge to defeat their father but first took instruction from a local chief of some renown, Rākaimoari. Unfortunately there was also tension between the sons and the chief due to a disparaging remark made by Hinewai-a-tapu, the daughter of Rākaimoari, towards Tahumatā. This led to a battle that went for some days and became known as Te Pakiaka (The Roots), because Hinewai-a-tapu hid under some tree roots. Tahumatā discovered and captured her, and made her his wife.

Eventually Marukore was captured, having been enticed to visit an important Kāti Mamoe chief, Hikaororoa, who had successfully contained the entire party in his visitor’s house. Hikaororoa approached the door of the house and asked that the chief of the long plume be delivered to him. Marukore walked towards the door but was stopped by his younger cousin Rokopaekawa who took his feather head dress, the sign of his status, and placed it upon his own head and offered himself up as the sacrifice.

He was killed and placed in the oven, but when the plume was seen to be protruding from the soil it was considered a bad omen. The young chief did not cook properly and was discarded and the incident became known as Pikitūroa – The Long Standing Feather Plumes.

There was a further battle, Tapapanui, which did see the demise of both Marukore and Tūhaitara. This led to the remaining children of these tragic parents seeking refuge with their sister who, at this stage, was living at Te Oreorehua.

This was the reason that the ancestors of Ngāi Tahu moved even further south and occupied the Wairarapa before they migrated to the South Island.

I muri i te pakaka o Te Whataroa i heke whakatetoka kā uri o Rakawahakura ki te noho ki Poroporokihuariki. I moe tana mokopuna, a Tūhaitara, i a Marukore tētahi rakatira nō roto i te iwi taketake o taua rohe, ko Te Kāhea te ikoa o taua iwi kāore i mōhiotia whānuitia. Nā rāua kahuru mā tahi kā tamariki i puta, arā ko Tamaraeroa tō mua, ko Huirapa tō muri, ko Hinehou, ko Hinekuha, ko Hinepūtauhinu, ko Pāhīrua, ko Whakapuna, ko Tāhau, ko Whakaata, ko Te Hauwhakakino, ko Tahumatā te mutuka.

Nāwai rā, nāwai rā ka toheriri a Tūhaitara rāua ko Marukore, ā taihoa rā ka tae atu taua raru ki ō rāua iwi, ka tīmata kā mātua ki te kakari me kā tama. Hai te mutuka iho ahakoa ko toa kā tamariki ka riro atu rātou ki te noho ki wāhi kē.

I taua wā i te noho a Hinehou ki Te Oreorehua ki Wairarapa. Nāhana tōna kākai i tuku hai ōraka mō ōna tukāne me āna tāina. He take anō tēnei puta kia hunuku kā tūpuna ō Kāi Tahu ki Te Wairarapa me Te Whakanui-a-Tara.

KO PAKIAKA TE PUTA

I MURI I TE HEKEKA A KĀ URI Ō RAKAWAHAKURA MAI I TE WAEREKA-a-hika ki Poroporokihuariki i moe tana mokopuna tapairu a Tūhaitara i a Marukore. Nō te iwi o Te Kāhea a Marukore, ā, ki ētahi o te iwi o Tūhaitara he moe taurekareka tana moe ki a ia.

I noho pai rāua, tokomaha kā tamariki i puta mai, ā, kātahi ka raruraru haere, ka kimokai pēnei atu a Tūhaitara ki tana tane, “Ehara koe i te takata; he taurekareka koe nō roto i te kākā kaia mio; i puta mai koe i roto i te pōhatu pāremoremo, i te aruhe taratara.”

He nui rawa te kino o āna kupu i te mea he kōrero mō te umu takata ka tahi, ka rua he kōrero whakahāwea mō ōna tūpuna arā, ko Te Kākākaia mio, ko Te Pōhatu Pāremoremo rātou ko Te Rauaruhe Taratara. Kātahi ka tohua a Tamaraeroa rāua ko Huirapa e tō rāua hākui, ā, Tūhaitara, kia whai atu rāua i a Marukore kia patu whakamate.

I tae atu rāua ki a Marukore ekari nāhana rāua i patu rawa kia mate. Ko Hūkete te ikoa o taua patuka. I whakatakotohia kā tūpāpaku ki rō te whare o Hinehou ki raro i ana kūpeka hao ika. Nā taua mahi ko tapu kē aua kūpeka ki tā Hinehou hai maharataka mō āna mokopuna. I tahuna te whare. Ko Kārara Kōpae te ikoa o taua patuka.

Kātahi ka haere kā tāina arā ko Pāhīrua rāua ko Tahumatā ki te ako i te mahi mau rākau. Nā Rākaimoari rāua i tohutohu. He tino rakatira ki Poroporohuariki a Rākaimoari. I te mea nā tāna tamāhine (Hinewai-a-tapu) a Tahumatā i taunu ka kakari hoki rāua i a Rākaimoari. He roa taua pakaka, ā, i huna a Hinewai-a-tapu ki raro i kā pakiaka o tētahi rākau. Nā Tahumatā i whakarau hai wahine māhana, ā, ka mate hoki a Rākaimoari.

Nāwai ra ko mauherea a Marukore e Hikaororoa tētahi rakatira nō Kāti Māmoe. Nāhana ia i tāware kia tomo ki rō tōna whare. Kātahi ka karaka atu ia, “Ko Marukore kai roto nā?”

“Āe. Kai konei ia,” te whakautu.

“Tēnā tukuna mai te Pikitūroa ki au,” te kī a Hikaororoa.

I te hikoi a Marukore ki mua o te whare ka torona te rikarika o tana tāina a Rokopaekawa ki te nanao ake te rau kōtuku i tōna ūpoko, ā, kātahi ka titia ki tōna ake mahuka. Ka puta a Rokopaekawa ki waho hai kai mā te umu.

Ko patua a Rokopaekawa kia waiho ia ki te umu hai puru rourou mō te iwi o Hikaororoa. I a ia e takoto ana i puta tou tana raukura ki waho o te umu, ā, he tohu kino tērā. Kāhore taua rakatira i taona ai heoti anō i whiua ki waho. Ko Pikitūroa te ikoa o taua puta.

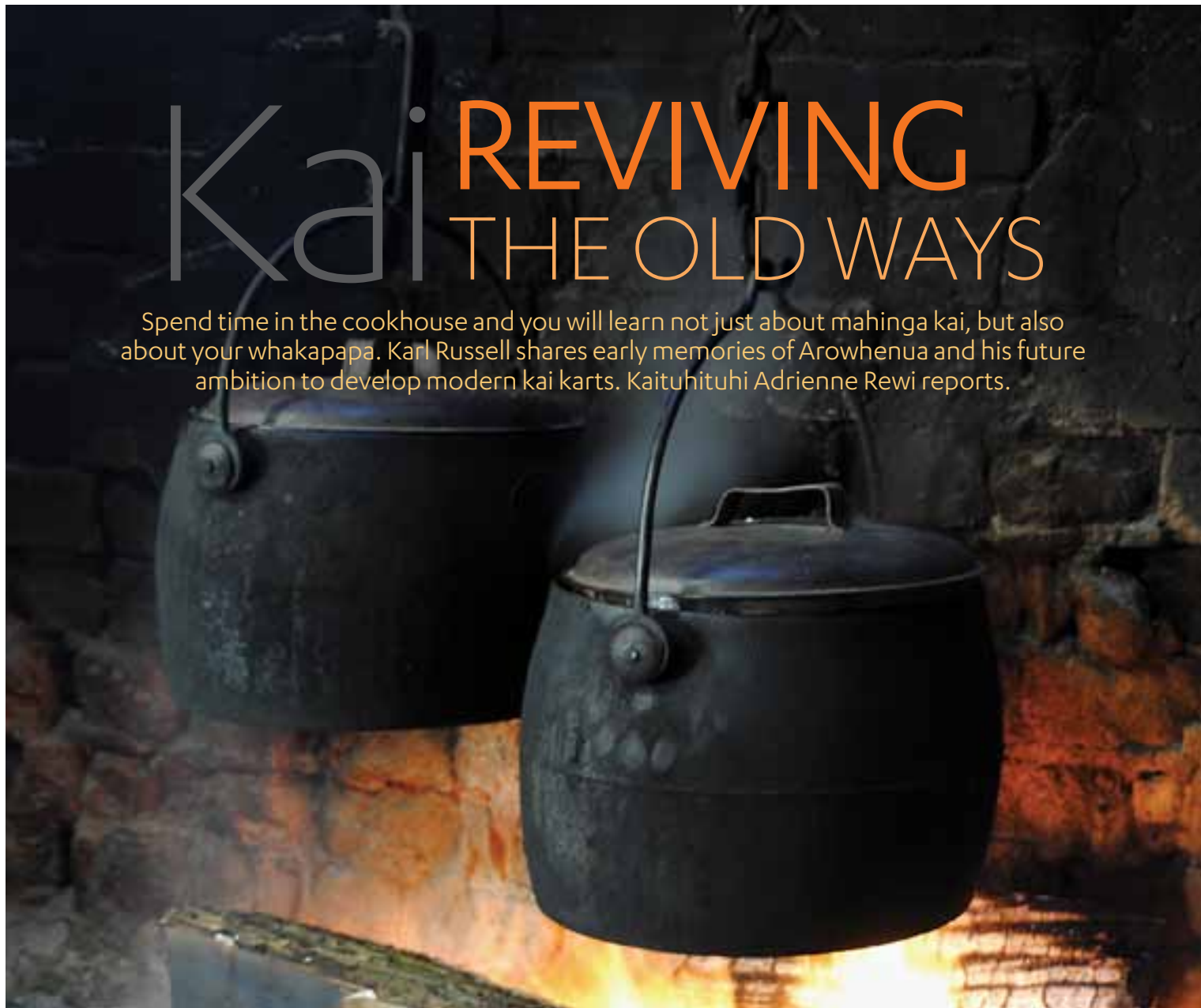
I mate hoki a Marukore rāua ko Tūhaitara ki te puta o Tāpapanui. Ko ēnei pakaka te take ka wehe atu ā rāua tamariki ki te whai oraka kai Te Oreorehua ki Wairarapa i mua i tā rātou haereka ki te toka ki Te Waipounamu.



*Waiata mo Pakiaka
Hei konei tonu au e hine,
Whakaroko ake ai,
Ki taumata, ki moepuku
kete hurahura rawa i ona puta,
I Aorangi raa i Tapapanui auinaiho,
Ki Tiwha, ko Pararei
I whakatau koa e Tahumata ona rakau
ki reira,
He matakai paki ki Tahuroa,
I manuka pikitia koa e hine kapitanga,
Ki te Kohurau,
Ko Waikoau te puta,
Ko Pakiaka te pa,
Ko Huiawai,
Kara koa Rua te Kuri ma,
Tawhao ma
Kahuka ma i reira,
Kai waiho koutou hei poori,
Eii.*

Kai REVIVING THE OLD WAYS

Spend time in the cookhouse and you will learn not just about mahinga kai, but also about your whakapapa. Karl Russell shares early memories of Arowhenua and his future ambition to develop modern kai karts. Kaituhituhi Adrienne Rewi reports.



It's quiet and dimly lit in the cookhouse at Arowhenua Marae. Karl Russell peels potatoes for beef stew. He's happy in his domain. His favourite cast iron pots hang over a fire. Occasionally he breaks the silence with snippets of the whānau histories that collide in this historic 112-year-old cookhouse. It's one of the last working kāuta left in the Ngāi Tahu rohe.

Karl (Ngāi Tahu – Ngāti Huirapa/ Ngāti Ruahikihiki, Ngāti Māmoe, Waitaha), is part of a long tradition. He's the marae cook – just like his father, George Te Kite Iwi Russell, before him. When he was five, he learned to cook in the kāuta under his father's watchful eye. He's now 56 and proud to be part of a small team bringing the kāuta “back to life”.

“For me it's like home. It's about being with my tipuna, especially my father and uncles. A lot of my whānau have cooked here and I always think of them when I'm cooking.

“I can sit here for hours talking about the history of the kāuta. I always say you'll learn more about your whakapapa in here after a tangi than anywhere else.”

When Arowhenua Marae built its new kitchen and wharekai in 1986, many things changed at the marae, especially for the men, says Karl. There was talk of pulling the corrugated iron kāuta down but due to cries of protest, it was retained.

“This place represents a unique slice of history. It's a museum piece; it is Arowhenua. It's iconic to us. It's the focal point for tangi and hui and even if we don't cook in here, we'll have the fire going. It would have a profound effect on all of us if it wasn't here.”

The kāuta, originally sited across the road from the marae, was moved to one side of the wharenui in 1905. It had a dirt floor up to 1956, and until about 25 years ago, it was solely the men's domain. Today it is a short walk around the back of the wharenui from the new kitchen.

As Karl stirs his simmering beef and kidney stew, he talks about the early days when up to 20 men would be working in the kāuta preparing for a tangi. He says when the karanga went out with news of someone's passing, people at the pā packed their black pots, dishes and spare kai and crews would “do the rounds” with the horse and cart, picking up the cooking supplies. The wharenui would be prepared for guests and the cooking organised.

“Everyone had a role then. No matter how small, they were an



BEEF & KIDNEY STEW

A hearty stew is one of Karl's old favourites and he varies his recipe depending on ingredients available. This basic recipe, similar to the popular ‘boil-up,’ can be prepared as a casserole, in a pot, or in a slow-cooker.

METHOD

Dice stewing beef and kidneys, or your preferred choice of meat, and place in hot water with salt. Cook slowly for about an hour, or until the meat is tender. Add your preferred chopped vegetables – carrots, potatoes, kūmara, pumpkin, cabbage, cauliflower, broccoli - and cook for another 20 minutes. Thicken with a small amount of cornflour and eat with fresh rēwena bread, fried bread, or bread of your choice. It can also be served with rice.

essential link in the marae process and those skills were passed down through families.

“We'd have up to 30 cast iron pots in action, some of them being kept warm with hot coals. We'd do an umu kaha (the local name for a hāngī); and we'd have plum duffs cooking in two coppers. No one ever goes away from here hungry and the food cooked in the iron pots has a deep, rich, often smoky flavour that you don't get with new stainless steel pots.”

Beyond the kāuta, Karl's life has always revolved around the practice of mahinga kai. As one of 13 children, he spent his days hunting and gathering.

He says back in the 50s and 60s, most of their kai was from the land.

“It's how we survived. We lived off tuna, kanakana, whitebait, pātiki, watercress and kaimoana. We caught trout and salmon in the lagoons and rivers. We collected swans' eggs and seagull eggs for baking. We dried karengo and traded it for titi and other foods.

“We gathered according to the seasons and we lived like kings. I still trade kai. If you get an abundance, you share.”

Karl is working on reviving those old ways on several fronts. He's encouraging young men back into the kāuta during big marae events and teaching them the old ways; and with his younger brother and chef, Jason Russell, (one of eight whānau chefs), he's developing unique contemporary recipes based on traditional kai.

“My dream is to have upmarket Kai

Karts that travel to food festivals delivering our kai at a fine food level,” Karl says.

He's also developing kai-based displays for the Ngāi Tahu Hui-ā-Iwi, which is being held at the Lincoln Events Centre in November including demonstrations on how to make rēwena bread, fried bread and plum duffs. There will be a kaimoana hāngī, demonstrations on tuna processing, and cooking. Much of that information is also being used for the collation of a traditional kai recipe book, which Karl hopes to release to coincide with Te Matatini 2015. He's also planning two-day mahinga kai workshops at Arowhenua.

“We'll go out early on a Saturday and catch tuna and gather kaimoana and then we'll spend the weekend cooking. I want to see a sharing of traditional knowledge.

“Mahinga kai is at the basis of who we are as a people and food is certainly my passion. I believe the sweetness we have in our food comes down to the wairua we put into it and our kids will learn much about their whakapapa if they learn about mahinga kai.”



THE ARTIST AND THE MUTTON BIRDER

What do mahinga kai and cyberspace have in common?

Kaituhituhi Mark Revington finds out.

They're eating our kai over there, say the artist and the mutton birder. Simon Kaan is the artist and lecturer Ron Bull is the mutton birder and senior lecturer at Otago Polytechnic. Together they took stories of Ngāi Tahu mahinga kai to New Mexico in September for a cultural art and food exchange.

There they shared Ngāi Tahu kai with their hosts, and stories of gathering mahinga kai through internet phone calls via Skype with whānui. Ex-restaurateur Ron acted as chef on the trip, cooking tītī and tuna to share. In return, he was looking forward to working with Native American chefs and sampling their food, such as chillis and flatbreads.

The pair planned to workshop ideas around mahinga kai while being hosted by the Native American college of Contemporary Arts in Santa Fe. "We will put together a hākari at the end of the wānanga, which will be about preparing food from a Ngāi Tahu perspective and a Native American perspective," Simon told TE KARAKA shortly before leaving for New Mexico..

"Our whānui will be Skyped in to take part in discussions around the food. Those Skype calls will be recorded, turned into video loops and played in an installation at the International Symposium of Electronic Arts. The audience will be able to come in, eat our traditional kai, and have someone talking to them at the end of the table via the video loops."

The idea came to Simon (Ngāi Tahu – Kāti Irakehu/Kāti Mako ki Wairewa, Guangzau, Satu Village) while taking part in a multimedia project called The Asian, which was exhibited in Dunedin in 2010. As part of that exhibition, he was based in a Chinese restaurant and held internet phone calls via Skype with people in a nearby art gallery.

"People came in and shared a virtual lunch with me. It sort of got me thinking about how we communicate around food and how that works online. How do we share online?

"For one meal my cuzzie came in and did a karakia in the gallery. Well, how does that karakia count for my food over here? Does it travel through cyberspace? How relevant is it to communicate around food in cyberspace?

"Food is a ritual we partake in to different degrees and this can come under the idea of performance art. Whānau who are Skyped in will essentially become part of the art work."

Simon had a website built, www.kaihawkai.co.nz, with seed capital from the Ngāi Tahu Fund. On the site are stories of mahinga kai collected from Ngāi Tahu whānau.

The website will continue after the New Mexico visit and the mahinga kai stories will become a valuable archive, he says.

"I want more and more people from outside to participate. It's a timing issue because it's not the season to be gathering kai but the website will continue, hopefully, to be a resource for us to contribute to and develop over time."



Kai Hau Kai is an art project initiated by Simon Kaan that invites Ngāi Tahu whānau to contribute short video clips of Mahinga Kai practices.

Video clips might include such things as sharing a meal, searching for kai, plucking PŪ, digging for mussels, drying a mussels, recording a conversation or watching a memory.

Some of these video clips will be selected to be included in an art installation which will be shown in New Mexico in an indigenous cultural exchange in September and again at the end of November 2012.

If you would like to send a video for the website please email: kaihawkai@xos.co.nz (or any telephone in New Zealand)

These videos are for public viewing and for non-commercial purposes only.

We are waiting as many people to contribute video clips to the project as possible. You don't need to be a professional, indeed, the most important thing is that we capture the many voices of Ngāi Tahu whānau.

This website is proudly supported by Ngāi Tahu.



Follow the Kai Hau Kai project on Facebook. For more news, photos, thoughts and ideas share.

Flickr For all your photos please upload to Flickr.

Riverbeds as well as water rights

There has been a lot of focus recently on the impending decision of the Waitangi Tribunal on water rights and the sale of the state-owned enterprises, in particular, those which own hydroelectric power stations.

But that is not the only water issue affecting the state-owned enterprises. In late June the Supreme Court issued a judgment about Māori rights in the bed of the Waikato River – *Paki v Attorney-General* – that might also have an impact on the sales. Ownership of the beds of rivers is important because that is where dams and other water control structures are located. Whoever owns the river bed can control access to it to maintain those structures and to build new ones.

The legal rules which determine who owns river beds in New Zealand are a complicated mess. The case concerned ownership of a 32 km stretch south of Huka Falls which contains several hydro dams. Land along the banks of the river was sold by its owners, the Pouakani people (defined as the descendants of the original owners of the Pouakani Block as determined by the Māori Land Court on 4 August 1891), to the Crown in the 19th century. They argued that the common law presumed that they had also sold the bed of the river. That issue is difficult enough. But the case before the Supreme Court was about a further complication, that is, whether or not an obscure piece of legislation passed in 1903, the Coal-Mines Amendment Act, actually took the bed of the river anyway without compensation, regardless of who might have had rights to it at the time. The 1903 Act vested the beds of all 'navigable' rivers in the Crown. But just what did 'navigable' mean? And navigable when? Did it include future technology such as jet boats?

Ownership of the beds of rivers is important because that is where dams and other water control structures are located. Whoever owns the river bed can control access to it to maintain those structures and to build new ones.



After considering historical evidence about what was considered 'navigable' by the public and Parliament in 1903, the majority of the court concluded that the Act did not cover the 32 km stretch in issue. The judgment has application to rivers throughout New Zealand and means that the Act has much more limited application than the government has previously assumed. Behind all this are three bigger issues that the Supreme Court did not address. First, is it safe to assume that when Māori sold land along the banks of rivers the common law operated so that they lost the ability to argue that they retained the ownership of the river bed? The Pouakani people decided to accept that they could not. But other groups might not take that approach and the Supreme Court hinted that that type of argument might be of interest to them in future cases. Second, was the 1903 Act even intended to apply to Māori land? Third, even if the 1903 Act did vest the Māori-owned beds of some rivers in the Crown, couldn't Māori claim compensation? There is a historical precedent involving the Whanganui River where the Crown accepted that it would owe compensation in those circumstances.

So how might this affect the sale of the state-owned enterprises? It would depend on what assets the enterprises own, in which rivers, and the historic circumstances of their purchase or taking from Māori.

While the Ngāi Tahu Deed and Settlement Act limit actions in respect of historic losses, they do not seem to affect the continuation of customary right, protected at common law, that were in existence at the moment the settlement was signed.

In the North Island the picture is even more mixed because settlements for historic claims exist in some areas and not in others. Prospects for future hydrodevelopments would also have to be considered. All in all, a further risk to consider in the assets sale process.

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. He recently wrote a book titled Making Sense of the Foreshore and Seabed.

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- Ngaruawahia Radio Tainui
- Auckland Radio Waatea
- Mangamuka Bridge Tautoko FM

Māra Kai Aroaromahana 2012



Spring is my favorite time of year. As a gardener, I get to be outside in the sunshine and participate in the kaitiakitanga of ushering in the miracle of life as tiny seeds and seedlings start their new cycle in the whenua. The miracle of life has been on my mind a lot in recent months since I was diagnosed with Malignant Neuroendocrine Tumors (a type of cancer) in my pancreas and liver in late June.

Owing to the extensive nature of these tumors, the doctors say it is too late for surgery and as such the conventional medical system diagnosis is I have a terminal condition, albeit with five to 15 years life expectancy. However, I am very positive that I will have many more years of gardening left in me than that. Also, I will use a range of therapies to help achieve this goal.

My new situation has forced me to rethink what I need to plant in my māra this spring, because one of the new tools I am using to help revitalise my health is based on the blood type diet created by Dr. Peter J. D'Adamo. Dr D'Adamo is a noted naturopathic physician, researcher, lecturer, and author of the revolutionary *Eat Right For Your Type* series of books. His research and clinical testing on the connection between blood type, health, and disease concludes that each of the four main blood types (O, A, B and AB) have particular foods that are beneficial, neutral or best avoided. In general this can be summarised as:

- Blood type O thrives on a lean, high protein diet with vegetables.
- Blood type A thrives on a primarily vegetarian diet.
- Blood type B thrives on a mixed diet of meat, fish and dairy.
- Blood Type AB thrives on a modified vegetarian diet.

However, one of the key rules for all blood types is not to combine grains with animal and fish protein in a meal – only

have meat and veges or grains and veges in a meal. I have an O blood type so normally just meat and veges is no hardship for me. However, with the tumour in my pancreas I am now on a very restricted diet that contains only seeds, nuts and vegetables. This is because my pancreas needs a rest from trying to secrete the enzymes necessary to help digest meat, oils and starchy grains.

As such, I am basically on a raw food diet with plenty of green vegetables, which means I need to focus on growing the vegetables most appropriate for my condition and blood type O such as kūmara, garlic, broccoli, artichokes, kale, kohlrabi, leeks, red onions, capsicums and peppers (eaten

when red), parsley, pumpkin and spinach. Fortunately for my taste buds the neutral veges include tomatoes, most types of lettuces, and green and yellow capsicums. The “avoid” list includes most cabbages, red and white potatoes, cauliflower, sweet corn and Brussel sprouts, among others. I will miss sweetcorn the most of the veges I have to avoid, and will confine my rīwai to a much smaller plot of the varieties with blue in them, while still growing other varieties for family members. This will open up space for the planting of the extra green vegetables that have added new meaning to the old saying: “Food is Life”. While I had a pretty reasonable diet before my diagnosis, I now have to make sure that this is especially true,



Above: kale.

PHOTOGRAPHS TREMANE BARR



even though sometimes the food tastes like grass when juiced.

A productive māra always has a plan from the outset. As I dig in the cover crops and spread compost and dolomite lime around, I sense what needs to be planted where, and how much space to allocate for the growing season. It always pays to plan ahead by leaving space for the autumn and winter vegetables that will have to be planted in early to mid-summer.

This spring I will also be trying to make room for Māori green vegetables identified in a new book by Tāhuri Whenua (the National Māori Vegetable Growers Collective). *Korare* is a concise summary of more than 30 traditional green vegetables including recipes, whakapapa, botanical and contemporary uses. It has great photos as well.

If you are living in Ōtautahi and you don't have space at your own place or are looking to work in with others, then it might pay to get in touch with the Wai-ora Trust. The Trust has allocated 60 per cent more land for their 2012–13 Community Garden Plots, as part of its drive to encourage whānau and community groups to grow fresh vegetables. The Trust provides everything you need to succeed, including the land, seeds and plants, tools, knowledge and support, practical hands to help, plus monthly “how to” classes with useful cooking tips using seasonal vegetables. All you need to do is get a group of six dedicated friends or whānau who can commit to weekly attendance and

work in the garden for at least one hour per week.

Thank you to those who entered the competition by answering the question: “What approach does Te Putahi farm follow in terms of its farm management?” While there were a few good guesses the person who gave the correct answer – mahinga kai me te ahuhenua – was Suzi Flack from Karitāne. But as a bonus offering because I am feeling love for all living beings, all those who sent in answers will receive a copy of *Grow Your Own Kai* by Lisa Talbot.

Dr. Peter J D'Adamo's Blood Type Diet
www.dadamo.com/
www.eatrightmovie.com/Eat_Right/Home.html

Wai-ora Trust
www.waioratrust.org.nz
admin@waioratrust.org.nz
blog.ahikakai.co.nz/

Tāhuri Whenua (National Māori Vegetable Growers Collective)

To order a copy of *Korare* by Tāhuri Whenua (the National Māori Vegetable Growers Collective), contact Nick Roskrug at N.Roskrug@massey.ac.nz.



Top: Chopping up cover crop to be dug in; above: broccoli.

Tremane Barr is Ngāi Tahu/Kāti Māhaki ki Makaawhio. He has been gardening organically for more than 20 years. He currently works for Toitū Te Kāinga as the research leader for the He Whenua Whakatipu project, which is helping to develop the Ngāi Tahu Mahinga Kai brand system.

Matai

ANCIENT ARISTOCRAT

Some sources say our tūpuna recognised two different species of matai, or perhaps they had very different uses for males and females of the same species.

Matai is one of the rākau rangatira (chiefly trees) of the ancient podocarp forests of Aotearoa, commonly found in the company of its aristocratic cousins rimu, tōtara, miro and kahikatea.

In its juvenile years matai is one of the least conspicuous of our tall timber trees; a straggly, slow-growing shrub.

The foliage of young rimu, tōtara and miro are easily identified from a distance by colour and texture, but matai seedlings demand a closer inspection for positive identification. They have an unruly tangle of branches and sparse needle-like leaves arranged in rows. These leaves release a strong smell when crushed.

We planted a scruffy little matai seedling in a patch of native bush we look after and it sulked in the shadows for at least 10 years. I thought about rescuing it, and then promptly forgot all about it.

Recently I checked it and that struggling seedling has miraculously evolved into a shapely young sapling close to three metres tall. Its emerging leafless crown is boldly heading for the canopy in hot pursuit of its tōtara, kahikatea and miro cousins that now stand five to six metres tall.

This gives us great pleasure because, God willing and without the intervention of desk-bound bureaucrats or philistines armed with chainsaws, our little patch of podocarps should outlive us by at least 1000 years.

One Te Tai Poutini (West Coast) matai tree is reputed to be more than 1000 years old. Good specimens generally grow to 20 or 25-metres tall with a girth of about 1.3 metres at chest height.

This robust native conifer grows from sea level to about 500 metres of altitude in both Te Ika a Māui and Te Waipounamu, but is rare as far south as Rakiura (Stewart Island).

Mature specimens have a broad, rounded crown with erect spreading branches and distinctive bark that flakes off in thick rounded

chunks, leaving a reddish brown blotch on the trunk. The trunk on a mature matai looks like someone has taken to it with a large hammer.

Matai trees are renowned for high yields of clear straight-grained heartwood valued by Māori and Pākehā alike.

Some sources say our tūpuna recognised two different species of matai, or perhaps they had very different uses for males and females of the same species.

The trunk of the male matai is gnarly and uneven and its preferred use was for firewood. On the other hand, the female matai grows straight and true, so its timber was more useful for carving and building. The female also bears fruit, which was collected in large quantities by Māori men in summer and early autumn.

Hua matai is a blue-black fruit a little like a ripe olive, with a hard seed covered by a fleshy layer. The fruit was eaten raw when ripe and, despite its slimy texture, is apparently sweet and refreshing to taste. The ripe berry is also attractive to kererū (wood pigeons) and the seeds are spread in the birds' droppings.

Māori drank the sap from certain older matai trees. The sap is light brown in colour and, according to some sources, has a similar taste to ripe hua matai – sweet with a bitter aftertaste. The right trees were sometimes identified by a black sap stain, but as trees aged the sap could become sour and acrid to taste.

Pākehā bushmen bored holes at the base of old matai trees, plugged them and tapped them like a barrel so they could drink the sap fresh after a hot day's work in the bush. They called it matai beer, and it was reportedly very refreshing when first tapped, but became flat after it was exposed to the air.

While it had no alcohol content in its natural state, some enterprising home brewers collected it, added yeast and left it to ferment into quite a strong beer.



Some historical references say the juice of the matai was collected and used to check the advance of consumption, perhaps better known these days as pulmonary tuberculosis.

Māori valued matai for its fine-grained timber, which they used extensively for building, and carving ornate items like waka huia and waka stem posts. It was also used in a wide range of musical instruments, including flutes of various types, pūkatea (trumpets), gongs and percussion blocks.

The timber had more functional uses too, as large cooking vessels, long hunting spears, handles for tools like toki (adzes) and for thwarts and bailers of waka (canoes). At a pinch it could also be used as a hardwood rubbing stick to start a fire.

Matai and rātā posts were used to anchor pā tuna (eel weirs) along riverbanks, while the thin pliable branches of matai were sometimes used to make hīnaki (eel pots).

Pākehā settlers recognised the timber as among the finest of our native forests, with high yields of hard, straight-grained heartwood proving ideal for flooring, weatherboards, and window and door sills.

It was also used for making fine furniture, cabinets, wall panelling and cartwheels.

Because of its density, durability and hardness, matai was widely used last century for the hard-wearing floors of many public buildings such as churches and community halls, and is still found in good condition in many grand old timber homesteads.

The grain is a fine, even texture and colours range from golden yellow when it is freshly milled to deep red and brown tones as it ages, similar to rimu.

In terms of its medicinal qualities, early New Zealand bushmen were familiar with the antiseptic qualities of both miro and matai.

In *Māori Healing and Herbal*, Murdoch Riley explains how a substance known as matai resinol extracted from the heartwood of the tree is of interest to cancer researchers because of its effects on the multiplication of living cells. It has been found to reduce the multiplication of cancerous cells in mice.

In traditional rongoā (Māori medicine), the outer rind of the matai bark was scraped off, pounded and boiled in a dish with hot stones, then taken internally to treat severe stomach pain.

Matai was also recommended for swelling of the neck (lymphatic glands), although the method of treatment is not specified.

The bark was occasionally used by tanners and produces brown tones for dyeing fibre.

Matai is not a threatened species, and is still logged and milled for timber today. However, environmental sources say intact stands of matai and indeed mixed stands of podocarp forest are in decline.

What better excuse do you need to plant a cluster of these ancient rākau rangatira in your patch of bush and watch them emerge from the shadows and head for the sky? In a few hundred years' time, your descendants may thank you for it.

REVIEWS

BOOKS

A SAVAGE COUNTRY: THE UNTOLD STORY OF NEW ZEALAND IN THE 1820s

Nā Paul Moon
Penguin Publishers
RRP: \$39.99
Review nā Tom Bennion

Paul Moon is an entertaining writer and this book does not disappoint. I find this early period fascinating for the “what if” factor when relatively few people were making decisions that affected the future direction of the country. Had key players made different decisions, missed moments or had unexpected chance encounters, our history might have looked quite different.

The book covers missionaries, New South Wales officialdom, the modest flax investment “bubble”, whalers, sealers and of course the devastating musket wars. There is also mention of events about which we know frustratingly little, such as the Dusky Sound earthquakes of 1826–7 that produced a tsunami that possibly killed hundreds of Ngāti Mamoe.

However, enjoyable as it was, and despite the title, I did not discover much that was “untold”. Moon’s argument is that “comparatively little” is known about the 1820s. But his book is one of several in recent years focusing on the period. Angela Ballara’s *Taua: “Musket Wars”, “Land Wars” or tikanga?* and Dorothy Urlich-Cloher’s *Hongi Hika: Warrior Chief* being two important examples, although, surprisingly, neither appear in Moon’s bibliography. It also has to be said that the history and hard times of English missionaries in the decade are reasonably well discussed in a number of works.

A kind of thesis is outlined in the intro-



duction, namely that the 1820s were an interregnum between the initial contact years and the beginning of colonisation. They were a moment when Māori confidently adopted European technologies but were affected by few if any of the cultural influences. That is a much less bold thesis than James Belich’s argument in *Making Peoples* that the period is one where the equation was “Europe multi-

plied by Māori agency” rather than a sum of “European agency plus Māori agency”. He wonders if the very high level of engagement with European technology and ideas in this period heightened the subsequent impact of colonisation as much as providing any kind of defence against it. It would have been interesting to see some engagement with theories of that nature.

Moon’s other thesis is that the 1820s was also a time when colonial officials in London began to take a second look at New Zealand.

Consequently, the book perhaps suffers from advancing two modest theories about the period, combined with the limitations that come from choosing to focus on just one decade – a problem that Moon readily acknowledges. The result is an interesting retelling of events, presented under topics, and sometimes as a narrative; but overall giving few new insights on the period.

MĀORI AND SOCIAL ISSUES

Edited by Tracey McIntosh and Malcolm Mulholland
Huia Publishers
RRP: \$45.00
Nā Gerry Coates

This book is planned to be the first in a series

looking at what the publishers describe as “Māori research in areas that are critical for Māori and for broader society”. Expecting a dry read, I was pleasantly surprised at the depth of each chapter in both data and historical terms. The comprehensive topic areas include demography (a wealth of information here), education, parenting, mental health, obesity, smoking, poverty, child maltreatment, women and gambling, gangs, homelessness, incarceration, marginalisation and resilience.

Māori were estimated as numbering about 100,000 at the time of Cooks visit in 1769, but reached an historic low of 42,000 in 1896 that preoccupied bureaucrats and scholars

with discourses about “fatal impact” until the early 20th Century, when a gradual recuperation began. While multi-generational households are the popular image of Māori, over three quarters live with only their parent(s), 41 per cent with a single parent. Yet it seems that “parent characteristics and the nature of the parent-child relationships were the best indicators of child outcomes”. Hence the importance of discussing parenting programmes to help Māori.

The corollary is child maltreatment, where Māori are over-represented both as victims and perpetrators. However, “these children only account for a small minority of the total population of Māori children, although they are made highly visible by the



media”. A variety of approaches to prevent and intervene are suggested.

Māori gangs are another hot-button topic and a chapter looks at the rise of a gang culture with as many as 3500 members in a population of 4.3 million. Gangs as we know them began in the United States with newly discharged and unemployed soldiers congregating together. In Aotearoa, Māori gangs’ roots may reflect the “hopeless alienation” of a colonised past.

This book provides the information to provoke better understanding of the risks and opportunities for Māori social issues.

NGĀ WAITUHI O RĒHUA

Nā Katerina Te Heikōkō Matira
Nā Huia Publishers i tā
RRP: \$35.00

Review nā Charisma Rangipunga

Ka huakina te mata o tētahi pukapuka hōu. Ka whakaaro ake, “ka maroke rānei tēnei pukapuka? Ka eke rānei ia ki ngā taumata o whakahihiko i te hinengaro.” Ka ngā ki roto ka timata te pānui. Kāore e roa ka mōhio rānei koe mēnā kua mau koe me he ika i te matau o te aho, mēnā kua puta rānei koe i te koretake o te mounu. Ki te mau koe ki tautai matau rā e mohio pū ana koe he toki te kaihi ika.

Ko te pukapuka “Ngā Waituhi o Rēhua” (nā Kahurangi Katerina Te Heikōkō Mataira) he mea tuku i te hinengaro kia rere, kia whakaaro ake ka pēhea hoki te ao Māori inā ka mate, inā ka raru nui te ao e noho nei tātou, a Papatuanuku. Ki te hūnuku te iwi Māori ki ao kē noho ai. Ka pēhea te āhua o tā tātou noho ki kona? He aha hoki te āhua o te ao hōu? Ka pēhea hoki ō tātou tikanga, ō tātou kawa i te whenua hōu rā?

Ko Rēhua tērā, te ao hōu o te Māori. He noho moutere te āhua o te noho i runga anō i te kore tareka o te iwi Māori te whakawhiti i te moana pokopoko o te ao hōu rā. He aha hoki ai? He tipua kai tangata e noho ana i ngā rētōtanga o te wai. Mō te tokowhā rangatahi o te iwi rā, kua tipu ake te hiahia kia pōkai i ngā whenua, kia pōkai i ngā moana, kia whātorohia te ao me ōna āhuatanga miharo katoa. Engari ka pēhea hoki? Māku e ki atu. I runga i te tuara o ngā manu tipua, ngā hōkio. Ka herea te tokowhā rā e ngā manu, ka whakawhiti atu i te moana kia tūtakitaki atu ai ki ngā iwi rerekē o tēnei te ao rerekē. I roto i ngā whārangi ka kitea atu ā rātou mahi, te tipu o te tokowhā hei tangata me ērā āhua ka wero i te tangata tonu – te whāipoipo, te rapu i tō tūranga, i tō wāhi i te ao, te tipu, te patu i ērā kare ā roto ka pēhi i te tangata arā te pūhaehae, te harawene, te matapiko. Heoi

ko te horopaki ko te ao hōu ka kore pea ka kitea e tātou me ōna iwi rerekē, ko te whawhai kia ora tō iwi, me te patu i ngā taniwha kai tangata. He mea whakahihiko i te hinengaro ka tika.

Ruarua noa iho ngā tāngata e tito pukapuka ana he pēnei te rahi, he pēnei te hōhonu o te whakaaro, e pēnei te pai te reo, he pēnei te whānui o ngā kaupapa. He uaua ka kite atu anō ai i tētahi e pērā ana i Te Heikōkō. Ko tēnei pea te pukapuka mutunga ka puta atu i a ia i tana matenga, engari ka kite atu i roto ko tōna toa ko tōna maia hei kaituhi. Kāore pea i oti i a ia te wāhanga mutunga i te mea kei reira tonu a rau pātai e iri tonu ana. Heoi mā te aha i tērā? Ko tēnei o ngā kaihi ika, kāore e tua atu.

E tika ana me whakahihiko a Ngāi Tahu ki te pukapuka nei. Ko tātou anake te iwi Māori nō te ao tūturu ka whakaingoatia ki roto i ngā whārangi nei e Te Heikōkō. He aha hoki te whakahonoretanga nui ake i tērā? Kaore kau pea. Ko tāku iti noa iho ko tēnei:

Ko Whārangi ka more

Ko Puka ka kiko kore

Taringa ka rahirahi kuri noa

Aroaroā ki āu kupu, ki tō reo.

E ngoi, e Te Heikōkō, e taua e...

When one first opens the cover of a new book, the thought is always there: “Is this going to bore me to death, or is it going to excite me to the point where I can’t put it down?” A deep breath and the reading journey begins. It does not take long to find out whether you are caught like the fish on the end of a hook, or whether the bait is lacking. Should you find yourself caught, you know that the fisher is of undeniable talent.

This book *Ngā Waituhi o Rēhua*, by the late Dame Katerina Te Heikōkō Mataira allows us to let our imaginations run wild and think of what the world might be like should the planet we live on no longer be available to us. Māoridom is forced to move to a new planet. How do we organise ourselves? What is this new planet like? How do our tikanga and kawa fare in this new land?

This is Rēhua, the new world of the Māori, who now find themselves living on an island, unable to cross the ocean surrounding it because of the man-eating leviathan living in its depths. For the four teenagers of this tribe, there burns an intense desire to explore the seas and distant lands, but how indeed to do this? Let me tell you. It can only be on the back of huge eagles. The four youths are taken by those birds and travel across the sea to meet others living in this strange world. In the pages of this book you follow the adventures of the four, how they mature and those



challenges that all of us face at some time or another – experiencing love, finding your place in the world, growing up, and how they deal with those things in life which test us like jealousy, malice, and disparity. They experience this in a setting foreign to us and with challenges we might never face, with peoples we will never meet, racing to save their race, and to destroy flesh-eating monsters that threaten their existence – exciting stuff indeed!

There are few people writing books of this size, with this level of thought, quality of Māori language, and variety of themes. We will be hard-pressed to find another to compare to Dame Katerina Te Heikōkō Mataira. I was left feeling that the last section was somewhat incomplete, with many questions remaining unanswered. It is to no effect though. This fisherwoman is one of a kind.

It is only right that the chests of Ngāi Tahu puff out with pride at this book. We are the only tribe that Te Heikōkō chooses to name as part of this story when referring to tribes of the old planet. How much greater honour can one be given? My humble response is to say...

The page will remain blank

And the book without substance

The ear forever listening never hearing

Left longing for your words, for your voice my dear, Te Heikōkō...

TE KARAKA has a copy of each book reviewed in this issue to give away. To go into the draw, email tekaraka@ngaitahu.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.

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



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Outside the box, into a new home

“You WHAT?” This was the reaction when 20-year-old Ondine Grace told her friends that she was buying her first whare. Even more shocking for some of her friends, who had see-money-and-spend-it tendencies, was that Ondine had saved \$22,000.

Ondine’s mātua had always told their tamariki to buy property as soon as they could. When the whānau returned to Aotearoa in 2008 from three years living in France, both mātua and tamariki opened KiwiSaver accounts.

Ondine began topping up her KiwiSaver account before she even started working full time – thanks in part to a KiwiSaver housing deposit subsidy, which is a KiwiSaver benefit for first-home owners. When she started a full-time job Ondine diverted eight per cent of her salary plus an extra \$30 to \$50 a week into the OnePath KiwiSaver. Her employer also contributed.

Ondine had other tricks to ratchet up her savings. Every day or two she would check her bank balance and transfer small amounts into her savings. If for example there was \$123 in her account, she’d transfer the \$23 to her savings “to help save a wee bit more”.

“I always bought second-hand clothes and I didn’t have a car until two years ago,” she adds. Even when she bought a car, she tried to drive it as little as possible.

Over the four years from 2008 to 2012 Ondine also saved nearly \$4800 into Whai Rawa, a personal savings scheme for Ngāi Tahu whānui which includes education in financial/investment matters. With matched savings, annual distributions and accumulated earnings, she withdrew nearly \$7,000 towards the cost of the \$182,000 property.

Ondine is living proof that it’s not impossible in Aotearoa for young people to buy a whare and gain the financial stability that comes with it. Whānau do it by saving hard, and thinking outside of the square. The “it’s impossible to buy a median-priced home” attitude never got anyone into their own whare.

Thinking outside the square includes looking for Government grants and other assistance. The most obvious one is KiwiSaver. After five years a couple could be eligible for a first-home deposit subsidy of up to \$10,000, and/or can withdraw their own contributions.

The Welcome Home Loan is another Government scheme that helps New Zealanders own their first whare. The scheme allows people with incomes under a certain threshold to borrow up to \$200,000 with no deposit, or up to \$280,000 with a 15 per cent deposit.

As well as Whai Rawa there are other schemes designed specifically for Māori. The Kāinga Whenua Housing New Zealand and Kiwibank scheme allows whānau to access funds on multiple-owned Māori land, which banks usually won’t lend on. The loans can be used to build, purchase or relocate a whare onto this land.

Some first-time buyers enter housing trusts offering shared ownership to people on low to moderate incomes. These trusts include the New Zealand Housing Foundation (for housing in Auckland) and the Queenstown Lakes Community Housing Trust. The buyers start out by owning a percentage of the property and increase their share bit by bit.

Thinking outside of the square can be quite simple. For example, first-time buyers don’t need to buy the median-priced house. An apartment or home unit is cheaper than a whare. The dream whare can come later.

Also, buyers can simply team up with whānau and friends to buy a first home, rather than going it alone.

As soon as Jeremy Kortegast realised he wanted to buy his own whare he started saving. Jeremy, of Ōnuku, and his wife Sarah wanted to settle down in their own home before their first tamaiti started school.

The Kortegasts were fortunate that they could live rent free with Jeremy’s mother for the final six months before settling on the whare.

In less than five years the couple saved

\$18,000 towards their deposit, but needed \$28,000 before the bank would lend the remainder of the purchase price on the house in Oxford.

That’s where Whai Rawa came to the rescue. Jeremy’s matched savings, built up with small monthly automatic payments, had been topped up by Ngāi Tahu. Also, his mother transferred money from her Whai Rawa account to his. In total the Whai Rawa withdrawal amounted to just over \$10,500.

“The beauty of it was it was very little for us to (put aside) each month,” he says. “It was very rewarding to see that we were getting somewhere, and not just treading water financially.”

USEFUL LINKS

Kāinga Whenua loans
www.hnzc.co.nz/rent-buy-or-own/home-loans/kainga-whenua/introducing-kainga-whenua

KiwiSaver
www.kiwisaver.govt.nz/

Welcome Home Loans
www.welcomehomeloan.co.nz/

Whai Rawa
www.whairawa.com
www.ngaitahu.iwi.nz/Ngai-Tahu-Whanui/Whai-Rawa/

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 2007 she was the overall winner of the New Zealand Property Media Awards.

HE TANGATA

WHAT CONSTITUTES A GOOD DAY?

Getting up nice and early going for a surf, then getting some kina, seeing my whānau, then playing the guitar and relaxing.

WHAT NEW ZEALANDER DO YOU ADMIRE MOST AND WHY?

Marcus Akuhata-Brown. I admire his leadership to inspire and empower rangatahi throughout the country to make critical decisions for the future.

ONE THING YOU COULD NOT LIVE WITHOUT?

Um... my Māoritanga? lol.

IF YOU COULD LIVE ANYWHERE, WHERE WOULD IT BE?

Karitāne.

WHO IS THE MOST IMPORTANT PERSON IN YOUR LIFE?

My father, Barney Taiapa.

WHAT IS YOUR FAVOURITE SONG?

Putiputi kanehana.

WHAT CONSTITUTES A BAD DAY?

University.

WHO IS YOUR FAVOURITE SUPERHERO?

Māui tikitiki-a-Taraka.

WHAT IS YOUR WORST CHARACTER FLAW?

Procrastination.

WHICH TALENT WOULD YOU MOST LIKE TO HAVE?

To write essays.

WHAT IS YOUR FAVOURITE CHILDHOOD MEMORY?

Having a fight with my brother and fortunately winning for once.

WHICH COUNTRY WOULD YOU MOST LIKE TO VISIT?

England.

WHAT WOULD YOU DO IF YOU WON LOTTO?

I would buy a space ship and go to the moon.

WHAT IS YOUR GREATEST EXTRAVAGANCE?

The opening ceremony of the 2011 Rugby World Cup.

FAVOURITE WAY TO CHILL OUT? FAVOURITE PLACE?

Either on/in the water or chill out at Karitāne.

DANCE OR WALLFLOWER?

Kapa haka.

WHAT IS THE LAST BOOK YOU READ?

I don’t read books much but I enjoyed *Whaikōrero* by Poia Rewi.

WHO IS YOUR FAVOURITE AUTHOR?

I like reading stuff that Māori Marsden has written about our Māori people and customs.

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

Ki o Rahi.

WHAT FOOD COULD YOU NOT LIVE WITHOUT?

Kina.

WHAT MEAL DO YOU COOK THE MOST?

Weet bix (I can do eight).

GREATEST ACHIEVEMENT?

Climbing our mauka Hikaroroa, and seeing our marae, Puketeraki.



Waiariki Parata-Taiapa is completing a Bachelor of Arts at the University of Otago, studying Māori, Film and Media. He wants to tell Kāi Tahu stories through film, documenting them for future generations “so they can see the beautiful stories of our wāhi”.

Supporting Ngai Tahutanga

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SUPPORTING NGĀITAHUTANGA

Applications close last Friday of March and September. www.ngaitahufund.com email funds@ngaitahu.iwi.nz

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